



All dressed up, under 21, and no place to go

With hundreds of entertainment options, the cash-ready age group is omitted

BY BRIAN KUCHAR
STAFF WRITER

Las Vegas is supposed to be the entertainment capital of the world and is in the process of trying to change their adult image by adding more attractions for younger people.

Unfortunately, they are leaving out the 18 to 20-year-old crowd.

When I moved here six weeks ago from the south suburbs of Boston, Mass., people were aghast. "How could you move to sin city?" asked a friend.

In contradiction to this statement, Las Vegas has been adding more and more family attractions to give it more of an Orlando, Fla. atmosphere. Unfortunately, there is still an empty niche for the 18-20 crowd.

There are a plenitude of dance clubs, concerts and other events, but most carry hefty prices, or only 21-and-older are allowed in. On campus, there are some activities, such as plays and movies, but many believe that there is not enough to fill the void.

Unlike Las Vegas, many metropolitan cities, such as Boston and San Francisco, have events for those 18 and older. These events are quite profitable for those who sponsor the events. In Las Vegas, this concept could also be very lucrative. Tom & Jerry's has an 18-and-older night on Thursdays. This karaoke night has the club filled to capacity, with lines outside the door, decreasing only as people are let in to replace those who leave.

The over-21 crowd, ID'd by a wristband notating legal age, are also catered to. Unfortunately to those under 21, the over-21 crowd has priority getting in, because alcohol is sold in the club. Bummer, as T & J's is the only known club in the area where the under-21 crowd can go.

There does not seem to be any other nightclub alternatives. Places like the

Hard Rock Hotel don't even let you near most of their entertainment. Most other hotels also push away underage students, protecting their gaming and alcohol licenses from being revoked.

Of course, there are other, more daring methods. "The only way to get around the system is to get a fake ID," said one 19-year-old freshman who wished to be anonymous. "That is your ticket to get into the night life here."

This idea may sound easy, but is risky. However, many students would agree with her.

There are other fun activities around Las Vegas for the 18-20 crowd, even though many are infested with high school students.

Funtazmic, near the Strip, offers many recreational activities, all for a price. Scandia is an excellent choice for miniature golf, bumper cars and batting cages. For a faster pace, the "Las Vegas Grand Prix" offers high-speed race cars. There are also many bowling alleys, including those at casinos like the Showboat and Sam's Town.

Although these sound fun, some feel the need for a more mature atmosphere. "I like to go to places such as Scandia and the Las Vegas Grand Prix," said freshman David Chan, "but I would also like to go to parties in and around the campus area."

Freshman David Rodriguez was a little stronger in his disappointment. "I am disgusted," he said. "I thought that Las Vegas was the Entertainment Capital of the World. I am from Brussels, Belgium where I can go to bars and clubs, while here I can't."

Most people interviewed thought that there should be more mature entertainment on campus for the in-between age group, such as dance parties, socials and other sophisticated events.

Whether it be on or off campus, the 18-20 crowd is still significantly ignored. Whether this will change it is up to the individual. If students are interested in places like the Palladium, one might open up to the idea to 18-and-over nights. The only way to change this is by writing or calling these establishments to let them know there are paying customers out there.

Communications lecturer makes semifinals for screenwriting

BY CHAD SIMMONS
STAFF WRITER

"Geddy gnaws ferociously, SNARLING and GROWLING, now chomping on his second leg. Blood spews in all directions. He finishes the leg and stands upright on his two bloody stumps."

Sound sick and twisted? Maybe so, but this is an excerpt from the film script "The Monster Movie," written by UNLV lecturer Frank Barnas, which has made it to the semifinals of the Writers Network 1995 International Screenwriting Competition.

This "black comedy" as Barnas accurately describes it, made it to the semifinals in this year's contest along with another script he penned, *The Wishmaker*.

Held yearly in Los Angeles, this screenwriting competition is the largest of its kind in the world. Only 7 percent of the 2,800 entrants achieve semifinal status. This accomplishment is all the more impressive when one considers that these two scripts are Barnas' first attempts at screenwriting a feature film.

A faculty member of the communications department at UNLV, Barnas teaches "Documentary Production," "Documentary Theory" and "Audio and Studio Production." He is also the executive producer for "The Movie Show," a Siskel and Ebert-type of movie review program on UNLV TV, which airs Tuesday at 7 p.m. on Cable Channel 4.

Barnas has had much experience in documentary film production, a field which he feels to be the thrust of his creative output, not to mention its importance as an educational tool. "The documentaries have always been the main project," Barnas said, adding that the scriptwriting was always more of a hobby.

His production company, Telegraph Road Productions, has released many documentaries through the years, including one set in Antarctica, for which he won an Emmy award. He has a documentary

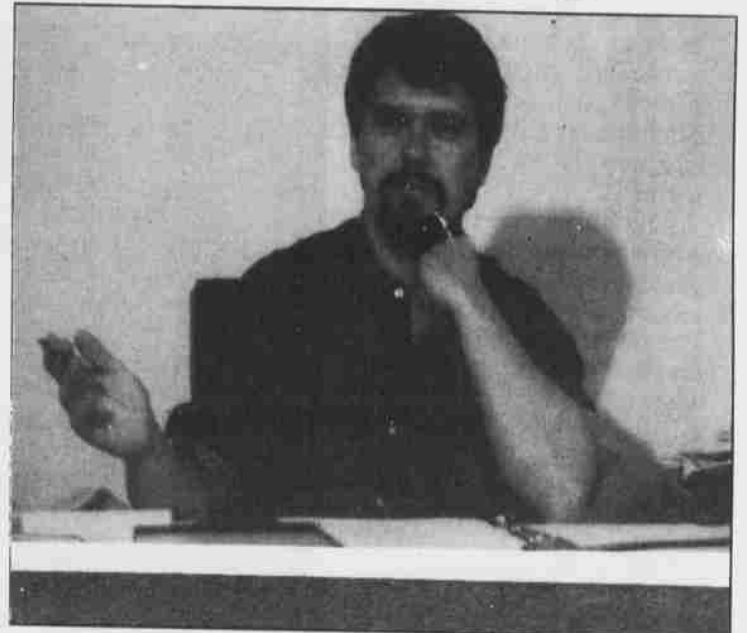


PHOTO BY VASNA WILSON
UNLV communications lecturer Frank Barnas' screenplays *The Monster Movie* and *The Wishmaker* are among the 7 percent of the 2800 entries that made the semifinals of the Writers Network 1995 International Screenwriting Competition.

in the works right now for the Center for Atmospheric concerning greenhouse gases.

On the subject of screenwriting, Barnas said, "It came about as a way to pass the time and get something done instead of just watching television."

Too impatient to write a novel, he found the screenplay a much faster medium for his creativity, "belting out" both of the scripts in only one year. In fact, *The Monster Movie* was completed in a span of only six weeks.

For his feature film scripts Barnas uses a style of writing that is unconventional by textbook standards. Barnas begins with scenes that he finds interesting. He then links them together and fills in the blanks after seeing how they work together.

Not very impressed with a lot of writing in film and TV today, he was happy to see a film as unique as *Pulp Fiction* gain such wide popularity. "Disrupting the time line" as Barnas calls it, is a fresh approach that he also uses in his screenwriting.

The advantage of reaching the semifinals in this competition is that these scripts will

now get a chance to be reviewed by agents and producers. This vastly increases the chances of these scripts being made into movies, either by being funded or optioned out.

Happily surprised by his success in the competition, Barnas still keeps it in perspective. "Last year on the west coast alone, the Screenwriters Guild of America registered 35,000 scripts with major studios. Of these scripts only 186 were made into movies," Barnas said.

He would like to join those ranks in the future, but his advice to hopeful screenwriters is to get a real job first and put the movie dreams on the back burner. Keeping himself busy with numerous projects and using screenwriting as a creative outlet, Barnas' philosophy is not to take it too seriously. The odds of it happening as he says are "statistically impossible."

Believing *The Monster Movie* could be commercially successful, Barnas hopes to eventually begin filming it himself, even without the backing by a major studio. With his experience in documentary

See Barnas, pg. 7

Showgirls: Bring on the clowns!

BY JEFF HOWARD
CONTRIBUTING WRITER

Changing the image of Las Vegas from sin city to family destination has just been set back 10 years with the release of United Artists' stripper flick, *Showgirls*.

The film covers a slew of taboo subjects including lesbian love, harsh language and full frontal nudity, earning it the kiss of death movie rating; the dreaded NC-17. I don't think the *700 club* will be reviewing this one, folks.

The plot is as flimsy as the roof on the Huntridge theater. A 19-year-old girl comes to Las Vegas to become a stripper and quickly rises to the top by crippling the star of a famous show at the Stardust Hotel.

Elizabeth Berkley, of television's *Saved By The Bell*, sheds her squeaky clean image and takes off all her clothes to show the world what she's made of. Will *Bayside High* ever be the same? I bet *Screech* has seen the film 10 times already.

Berkley gives a forgettable performance, which amazingly goes for the rest of the cast. (Was I the only one who noticed the extensive facial surgery that Berkley had? For shame, Liz.)

This film has one star, Kyle MacLachlan, and why he agreed to star in this trash is beyond me. Didn't he learn from *Dune*? MacLachlan plays an entertainment director at the Stardust Hotel. Among his other duties is the task of prostituting out the girls in the show to all the high rollers in

the casino. Please!

MacLachlan gets in the spirit of the film and exposes his backside to the audience during a pool scene with Berkley, that by the end, had this reviewer fanning himself with his ticket stub. This movie sounds like it belongs on *Up All Night* on the USA Network. Which is exactly where it is headed.

The director of this rubbish is Paul Verhoven, a man who has brought us such cool flicks in the past. Who could forget the senseless violence in *Robocop*, Arnold fighting for Martian independence in *Total Recall* or the lack of undergarments on Sharon Stone in *Basic Instinct*?

Verhoven's cheese has

see Clowns, pg. 6