

Human rights the focus of movie about Tibet

By Tina Foust
Staff A&E Writer

★★★

Freedom with liberty and justice for all.

Those words are the very foundation that makes living in the United States of America a peaceful dream come true for hundreds of immigrants seeking refuge from the oppression of their native countries.

Yet, within the borders of our great nation, millions of U.S. born citizens take their freedom for granted everyday.

Hundreds of Americans have died for our right to practice any religion freely, yet thousands remain indifferent.

Hundreds of Americans have died for the right to express their opinions freely, yet they choose to be silent.

Millions of Americans have died for civil rights both for our own country and for the principle of justice in other countries, yet at the opportunity of increasing our cash flow, what was once the solid principle of civil rights is omitted from the statement, all to make a fast buck.

The '90s have become the age of indifference, yet finally an outcry from Hollywood in the method of controversial human rights movies may influence enough



photo courtesy of TriStar Pictures

Brad Pitt stars as Heinrich Harrer, an Austrian mountaineer who is befriended in Tibet and becomes a favorite of the young Dalai Lama.

Americans to elect officials strong enough to stand behind the integrity of humanity.

TriStar Pictures and Mandalay Entertainment presents *Seven Years in Tibet*, starring Brad Pitt and David Thewlis based on the true story about the life and

times of Austrian mountaineer Heinrich Harrer.

In a performance that screams Oscar Nomination, Pitt's portrayal of Harrer reflects the extraordinary talents that he has to make the audience look past his boyish good looks and experience the depth of

Harrer's character.

The film opens with the introduction of Harrer and family as he embarks, in the autumn of 1939, on an expedition to climb the perilous peak of Nanga Parbat, one of the highest peaks in the Himalayas on the outbreak of World War II.

Dubstar lighting the sky with their talent

By Pauline Villapando
Staff A&E Writer

Hey, are you looking for a new alternative sound to croon to with some buds? Well, **Dubstar** may just be the easy solution for your musical dilemma.

With a unique variety of harmonies all blending into several luscious songs, their latest album, *Goodbye*, will definitely quench your audio senses.

The first track, "Stars," which was actually released as a single in 1995, is a powerful potpourri of rhythms derived from the subtly soothing vocals of Sarah Blackwood, the stinging resonance of guitarist Chris Wilkie and the concrete organizational skills of programmer, Steve Hillier.

It starts off with a trippy drum beat, followed by a distinct sound that could be easily compared to that of '80s rock, such as **Duran Duran** or **Erasure**.

Blackwood's vocals switch from a crisp tone to a lighter, almost sensual, nature.

"Inside" is a funky tune that

has the sharp whip of trumpets adding a keen backbone to the rhythm of pounding drums. This unique song describes the painful lifestyle of trying to get over someone.

"Time she told me to try, You know I can't live with you inside, Haunt each day of my life," sings Blackwood.

Ironically, the trumpets give it an almost dancing type of tune, so you can jam as a wave of depressing emotions pass over you.

When you think of creativity, a song such as "Just a Girl She Said," would be pretty high up on the charts. It begins with Blackwood hypnotically whispering in a crisp voice, "Talk to me..."

The message is clear from the beginning that some girl is totally feeling used and abused by the men she meets at a bar.

"I don't think I don't feel, And I don't really matter at all, Kiss me in darkness and turn out the light, Pretend you're with someone else tonight."

If you're a woman, these strong sentiments will either fill

you with anger at such stereotypical lameness or with compassion at some poor used girl's traumatic story.

Nonetheless, the end lyrics form a more likable and potent message.

"You can't buy me and take me to bed, Because I think because I feel and you don't matter at all, Just a girl she said."

Phew! Gwen Stefani look out, there's no doubt that Blackwood's lyrical talents are stepping into the spotlight and pushing other femmes out of her way.

Meanwhile, "The View From Here," is a fast-paced, action flick tune that begins with a weird sort of ministerial chanting that quickly transforms into a techno type of beat.

Blackwood's vocals are high pitched and sugared sweetly with subtle echoing mixes.

This song describes an optimistic view on life, where even though things may not look good right now, you have to look at the big picture.

"I can see the view from here,

All we've planned is very near, I was gone a long time frightened, All we've planned is here, now."

And of course, in the ritualistic tradition of European music, songs, no matter how sad the message or how slow the rhythm, must be remixed.

Although the last few songs on the *Goodbye* album may sound a tad like *deja vu*, they are, in fact, previous songs remade into speedy techno beats.

These new dance versions will make you want to bust out your platforms and micro-miniskirts while crunching a few tender toes on your bedroom floor, or wherever you listen to the CD.

Although Dubstar hasn't made it to the top just yet, the critics have praised their creative works, comparing them to past talents such as the **Pet Shop Boys** and **New Order**.

With such smoothly flavored melodies mingled with refreshingly evocative lyrics, the members of Dubstar are subtly redefining the English pop vocabulary.

Harrer, the man possessed with an enormous ego and masterful survival skills, battles the elements across treacherous foreign terrain accompanied by Peter, a member of the expedition. After a series of mishaps, the two find refuge in the forbidden city of Unasa in the mysterious country of Tibet.

The two comrades experience a hidden peaceful paradise safe from the chaos of war and discover their inner selves. With a little help from the Dalai Lama (religious leader of Tibet).

Feeling little need for a strong military, the peaceful country's previous decision to cut back military training and arms gives way to the horrible massacre of Tibetans as hundreds of communist troops from China invade the defenseless country and take over its government.

The plot takes you through the rise and fall of the Dalai Lama and the theme of the ease of taking freedom for granted until it's gone.

Finally, Hollywood has delivered a movie with a message. Sometimes you have to stand for something or you'll fall for anything. For a night of adventure and moral conflicts, go see *Seven Years in Tibet*.

A final thought: if you like your freedom, thank a veteran.

OPERA: University singers will perform

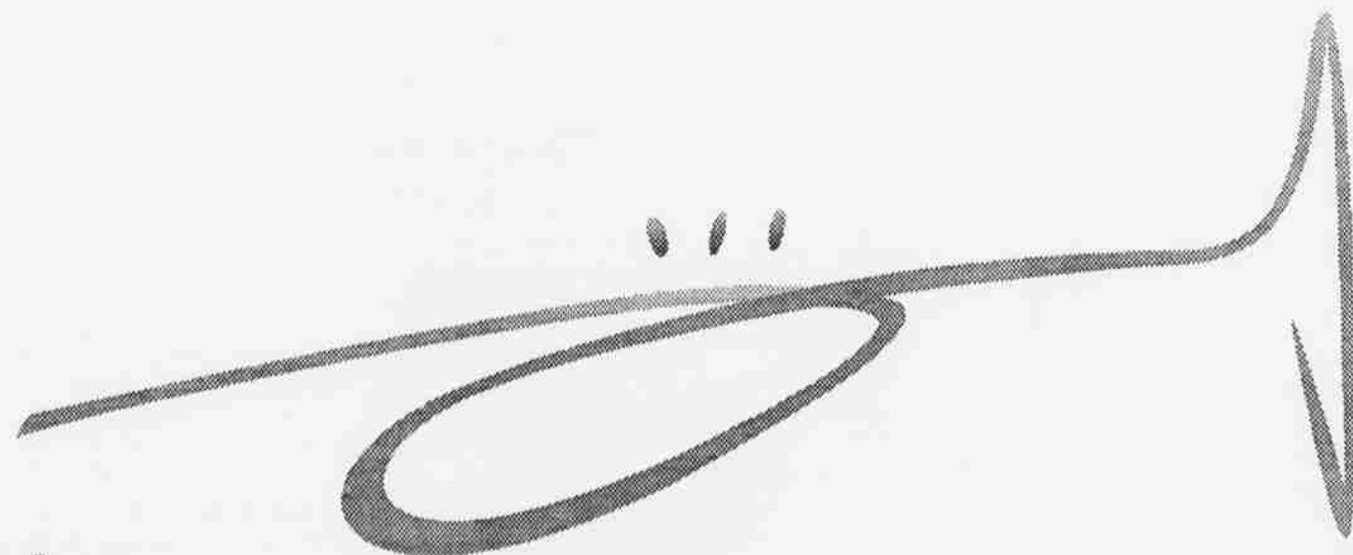
D. Weiller, UNLV director of choral studies. Weiller has conducted over 30 musical theater productions at the university and at the College Light Opera Company in Falmouth, Massachusetts.

UNLV dance professor Margot Mink Colbert will choreograph the operetta's popular waltzes, folk dances and cabaret scenes. The entire production is under the guidance of producer Paul Kreider.

The UNLV opera program continues to expand its activities with the addition of a new faculty member, Dr. Alfonse Anderson, who will serve as Director of Opera Theatre. A native of Houston, he has performed leading operatic tenor roles with companies in Houston, Minnesota, Arizona, Des Moines, Aspen, Oakland, Virginia and Chicago.

Anderson also teaches an opera workshop course and inspires a full studio of private voice students.

Tickets for *The Merry Widow* may be purchased at the Performing Arts Center Box Office for \$10 general admission, \$8 for seniors and \$5 for students.



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