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In addition to the many businesses that contributed to Casino '92, we would like to thank

**KOYS**  
who was inadvertently omitted in last week's ad.

Again, thanks to everyone who generously contributed.

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### The Alternative Films Series

## - ATTENTION -

Due to unforeseen and uncontrollable events, we have CANCELLED this evening's scheduled presentation, *The Double Life of Véronique*. However, it will be programmed in the fall. We regret and apologize for any inconvenience.

### GIVE YOUR DARK EYES A SECOND LOOK



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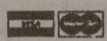
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NANCY SWETLICK/The Battalion

### Jazz, Jazz, Jazz

Last weekend's Jazz Festival in Central Park featured Karan Chavis and an Austin band, the James Polk Quartet. Karan, a graduate from Texas A&M, has been singing with jazz musicians for six years. She normally performs with another Austin band, the Brew.

## Latest KISS release will hopefully be band's last

By Chris Eklof  
The Battalion

KISS  
"Revenge"  
Mercury

Over the past twenty years, KISS has ridden the peaks and the valleys of success. The upcoming May release of their 24th album, "Revenge," will hopefully be the band's last. The album proves that it is time to put this dinosaur band out to pasture.

KISS founders Gene Simmons and Paul Stanley are the only remaining members from the '70s makeup and thrill show glory days. Since then KISS has undergone extensive lineup changes, going through four guitarists and three drummers. Peter Criss, Ace Frehley, Vinnie Vincent, Mark St. John and Bruce Kulick have all spent time as part of the KISS army. Eric Singer is the band's newest member, replacing Eric Carr after his death in 1991 of complications from stomach cancer.

KISS was a massive juggernaut in the '70s, selling out stadium shows across the world. Their popularity waned, but they started a comeback to establish themselves as more than just a glam band when they wiped off the makeup and started anew. Success returned in the late '80s, but once again it has slipped away in the last couple of years.

"Revenge" brings to mind all of the ancient, dying heavy metal band stories that have ever been told. KISS even sinks so far as to use lyrics from Spinal Tap, the parodical symbol of dying rock bands. On the tender love song, "Spit," they borrow from Spinal Tap's "Big Bottom" with their lyrics about "more cushion for the pushin'" and "I need a whole lotta woman." These tired, old lyrics mirror the tired, old band members' lack of originality.

KISS falls prey to almost every cliché in the book on "Revenge." Their idea of a stimulating

song is "I Just Wanna." The chorus repeats "I just wanna f-, I wanna f-, I just wanna forget you." They must think that it is really exciting when they almost say a dirty word.

"Take It Off" and "Domino" are two more songs on the record whose chief purpose is to titillate the minds of adolescent boys with their sexual lyrics.

"Revenge" includes "God Gave Rock 'N' Roll To You II," which has already appeared on the "Bill and Ted's Bogus Journey" soundtrack album. Evidently writing another song to put in place of this lame one was too much effort.

The only song that bears merit on "Revenge" is "Carr Jam 1981." The instrumental features an extensive Eric Carr drum solo. The solo itself is not too spectacular; after all, if you have heard one drum solo you have heard them all. It just seems like a fitting way for the surviving members of KISS to give a tangible, lasting tribute to their deceased friend.

The other interesting thing about the album was the partial return of Gene Simmons to vocal forefront. Early in KISS's career, Simmons screamed and growled on most of the songs, but eventually Stanley took over the lead vocals with his more musical vocal chords. Simmons steps forward on a few songs on "Revenge" and chants his way through them as lead vocalist.

In 1988, the word in the music industry was that KISS was history. Their greatest hits package, "Smashes, Thrashes and Hits," was released to test the waters of the public and see if KISS could still sell records. The success of that album encouraged them to continue on as a band. After this album though, there should not be much reason to stay together.

It is about time for Gene Simmons and Paul Stanley to let KISS die off. The band made history in its time and has had a lot of success along the way. KISS turned Simmons and Stanley into rich men and they should be thankful for that, but should let it go before they embarrass themselves any further.



## Variety Show lives up to name

Continued from page 5

Jason Williams provided the comic relief during the songs.

Riscain, a modern dance dancer, did an interpretation of Sting's "Mad About You," expressing the pain of lost love.

Finally, Flying High, an all-member acrobatic group tumbled across the stage and vaulted into the air.

Keeping things moving was master of ceremonies Greg Ruff and the two guest acts, the Aggie Wranglers and Miss TAMU McClure.

Surprisingly, the Wranglers didn't do the traditional country and-western style type of dancing, but instead tried something different.

The group used their country moves in the setting of a '50s dance, similar to something out of "Grease."

Overall, the night delivered the promise inherent in the name of the program - variety - with two groups having the same type of act.

That's fun for the audience but it must have made things tough for the judges - which included Frank Cox, author of "Bleed Maroon" and Muster speaker, and parents of the year Barbara and Ted Coughran.

It's difficult because it's hard to judge the quality of a singing act against that of a dance act, for instance.

When it came time to ballot, the judges probably had to go with some sort of gut feeling as to what they thought entertained them the most.

And the last act of Friday night, Night 'n' Day obviously captured the attention of the audience and the votes of the judges.

## Good actors, healthy budget not enough to save 'White Sands'

By Timm Doolen  
The Battalion

"White Sands"  
Starring Willem Dafoe and Mickey Rourke  
Directed by Roger Donaldson  
Rated R  
Playing at Cinema Three

One wonders if good actors can sense they are in the midst of a bad movie. I'd have to guess they can't, maybe because the scenes are shot out of sequence, or a lot of footage is shot that's never used in the actual movie.

Otherwise, why would Willem Dafoe, Mickey Rourke and Mary Elizabeth Mastrantonio agree to do something like "White Sands?" It must be the "Heaven's Gate" syndrome - good actors and good performances let down by a bad storyline, bad direction or bad editing.

At any rate, "White Sands" is one of those curious movies that tries to come off as a great movie - big budget, big stars, big motives - but miserably fails.

After the first 20 minutes it looked like a definite Hitchcock homage, but after that part, it didn't resemble anything Hitchcock would have put his name on.

Willem Dafoe plays Ray Dolezal, a deputy

sheriff in New Mexico who is investigating a strange suicide in the middle of the desert. Or is it a murder?

He finds a few clues which eventually lead him to Santa Fe, and then assumes the identity of the murdered man to try to find his killer. He slowly comes to realize he has become part of an FBI sting to catch an arms dealer, played by Mickey Rourke. Or has he?

Rourke's accomplice is Lane (Mastrantonio), who believes in noble causes and tries to seduce any man she can, including the married

**"White Sands" is one of those curious movies that tries to come off as a great movie - big budget, big stars, big motives - but miserably fails.**

deputy. Or does she?

Through an endless series of plot twists and turns, and a half-dozen insane murders, we finally come to realize what's really going on. Or do we? No.

This movie is obviously confusing - not so much because what's on the screen is that incomprehensible, but more so because you're

constantly thinking, "there has to be a reason for all this, and they'll tell us at the end." But they forgot to tell us at the end.

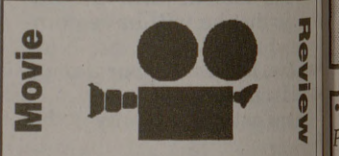
To the credit of the actors, they all did a fair job, especially Dafoe in his first major role. It's quite awhile. But they were let down by Daniel Pyne's script and Roger Donaldson's direction.

It's acceptable for a movie not to make sense for awhile, especially an action-suspense-thriller like this one. But there has to be some sort of meaningful undercurrent throughout a film to make it something more than a pure action movie.

In that sense, this film is more akin to Sylvester Stallone's "Cobra" than anything else. The master of suspense, Hitchcock. We see a lot of guns, money and murders, and even changing characters (wow). But sadly, the parts often add up to more than the movie as a whole.

On top of this there are so many implausible events in the first half of the movie, that the whole time we can't really believe what's going on. After all, would a deputy sheriff leave his post to go undercover without telling anybody, save his wife and one friend. He never notifies any other officials, including the sheriff, and we are led to believe he has the skill to outmaneuver the FBI, CIA and several arms dealers. Come on.

Save your money; leave "White Sands" for the buzzards.



Editor's note: Filippov in number below

PTTS

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