

KILLERS

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So Coburn and Lee now are on the run, and although this may seem like the typical action flick, the cinematography takes care of keeping the film above other big-budget, computer-graphic-enhanced films.

Yun-Fat is Mr. Cool throughout the entire film, clad in a black suit and delivering lines that do not bring memories of the usual one-liners that plague action films. His presence on the screen is smooth and demanding of attention, making this film a great crossover for American audiences.

Sorvino, on the other hand, is a go-getter who takes control of every situation she finds herself in. Unlike her previous film roles, as Coburn, Sorvino portrays a no-nonsense woman with gun in hand and underground operation skills that would put most street dealers to shame.



JOHN LEE (CHOW YUN-FAT) AND MEG COBURN (MIRA SORVINO) PROTECT THEMSELVES IN *THE REPLACEMENT KILLERS*.

As for directing, Fuqua drew from techniques used in the film *Seven* in his desire to create a *Taxi Driver* for the '90s. With slick camera shots and inventive angles, Fuqua pulls off a visual carnival audiences will enjoy viewing.

Overall, amidst the camera

angles, solid acting and stable plot, *The Replacement Killers* is not a brilliant film.

But it has the cinematic accomplishment of being able to pull actors and filmmaking into a complete circle of an entertaining and well-developed creation.

BILLIE

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But the movie is good for bringing back memories of the '80s and if you're not laughing at the dialogue, you will be laughing at the clothing.

—April Towery

Fair is fair! Come back to the five and dime, *Billie Jean* — they don't make 'em like you anymore. It's a film, not a movie.

This movie is the absolute apex of empowering '80s teen cinema. Like Joan of Arc, Sheryl

Crow and Marsha Clark before her, *Billie Jean* cuts her hair, cops a tough new 'tude and becomes a media martyr.

Set during a hot Corpus Christi summer, no one was allowed on camera unless they were basted in a glistening top coat of sweet Texas sweat.

And just to clear up any rumors, *Billie Jean* is not my lover. And the kid is not my son.

—Chris Martin

Christian Slater with a water gun is all that can be said about the infamous *The*

Legend of Billie Jean. Watching the movie just makes you want to scream, "It's a super-soaker, don't you realize you're gonna get killed waving that thing in front of cops!"

Then Slater dresses up in drag to pretend he is *Billie Jean* — talk about one confused kid.

Spiked hair, Pippy Longstocking ponytails and teenage angst makes *The Legend of Billie Jean* quite humorous, despite its attempt to be a drama.

Then again, that's what we like about the '80s and the films made back then — lots of cheddar.

—James Francis

"QUOTE OF THE DAY"

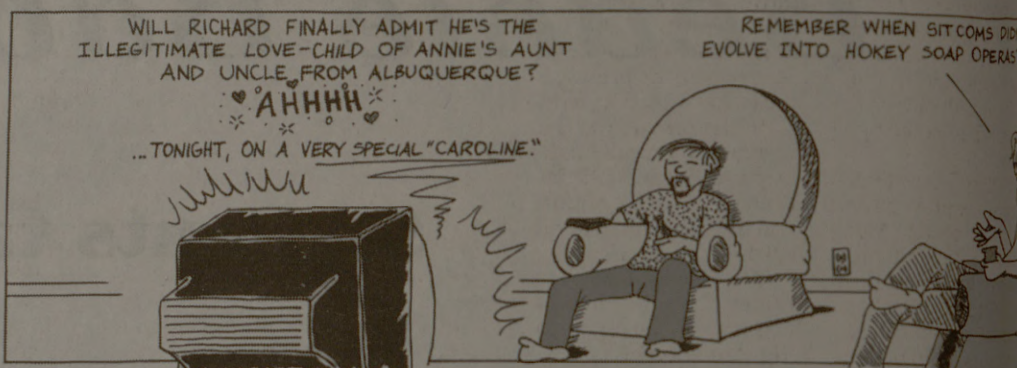
This Week's Theme: What are your feelings concerning women on death row?

"If justice is blind, then murder is murder. Man or woman — it makes no difference."

—Justin York
Senior philosophy major

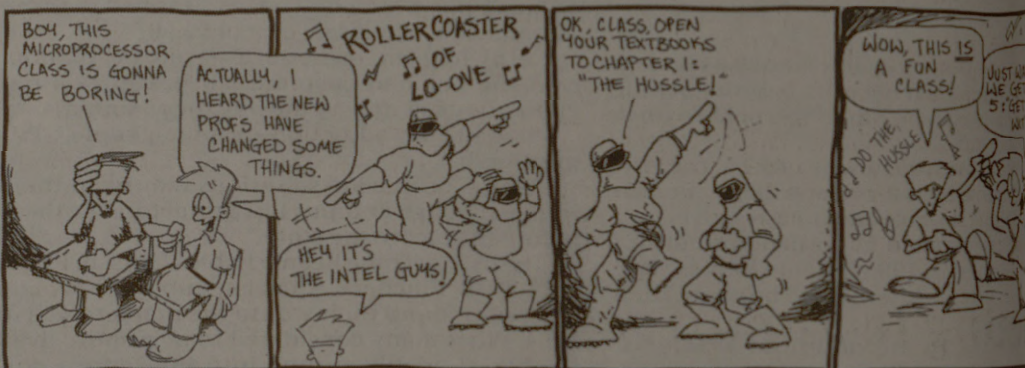
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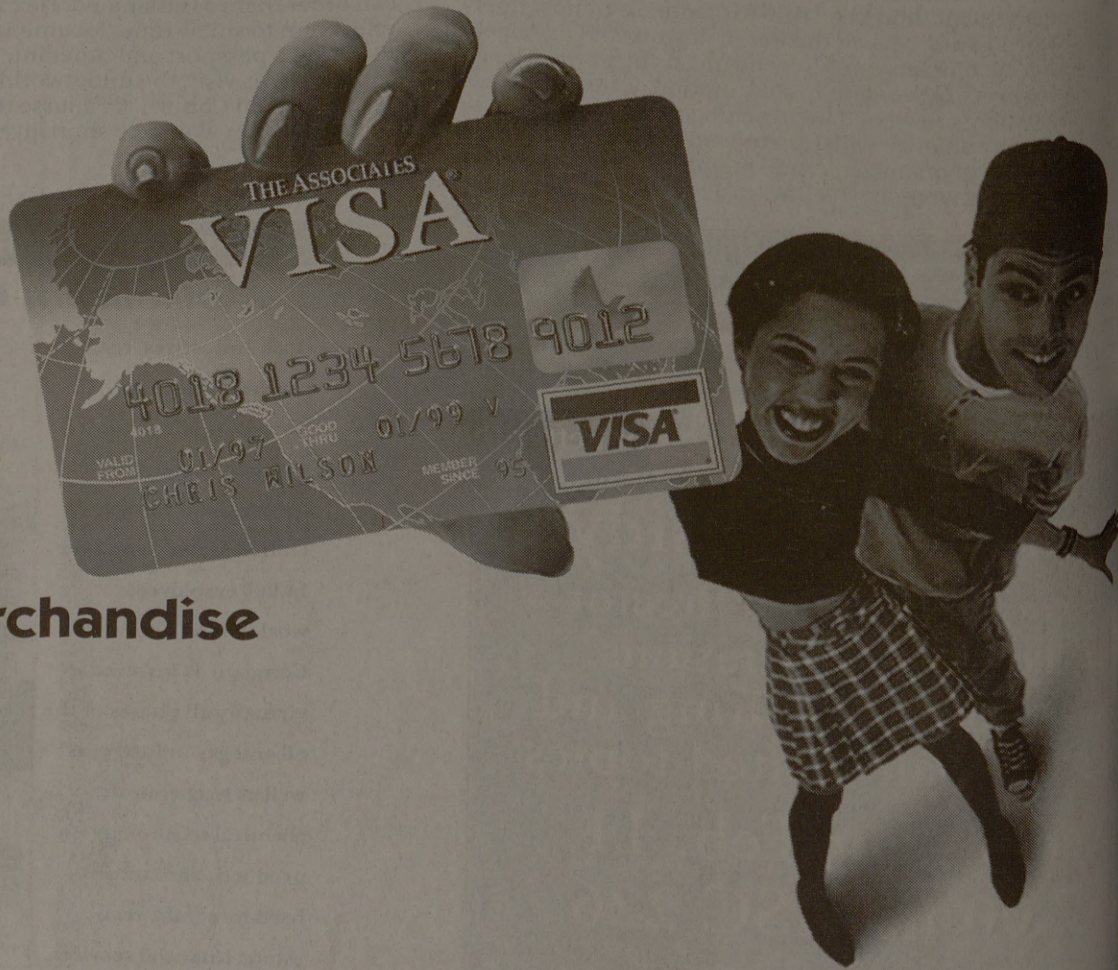
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