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BASED ON A NOVEL BY
E. M. FORSTER

HOWARDS END
MEMPHIS (108) PRODUCTIONS

Thurs 7:23 12:40, Starting Fri 7:24 Nightly 11:40

MIKE MYERS WAYNE'S WORLD
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'Cool World' can't beat the heat

Cool World
★
PG-13
1992

By Tammy Batey
Emerald Associate Editor

Holli would if she could ... and she will, according to ads for *Cool World*. Well, the movie tries (to be a good film), but it can't, so it bombs.

To be a good film, a movie must include several important elements. Most importantly, a movie must have good actors and a good plot. *Cool World* fails miserably on both counts.

The male lead of *Cool World*, Jack Deeks, played by Gabriel Byrne, is a convicted murderer (are we supposed to forget this?), a bumbling idiot and sexually obsessed with a doodle — the voluptuous Holli Would. Yep, Jack is one upstanding member of society, all right.

The cartoon Holli, played by Kim Basinger, spends much of the film gyrating suggestively and stroking her body. During

Jack and Holli's sex scene, it's hard to tell whether she's having sex with him or with herself.

Detective Frank Harris, played by Brad Pitt, is the only other human besides Jack to enter *Cool World*. He lusts after a doodle, but must resist because his self-appointed job is to make sure doodles and humans don't have sex. Detective Frank is a more likable character than Jack, but he spends much of the movie posing as if he were in a 1940s detective flick.

The plot (I hate even having to call it that) is slow, boring and pointless. Jack is a cartoonist who creates (or thinks he does at least) the fictional "Cool World" — Holli's world. In fact, Jack tells one of his drawings of the voluptuous Holli that he wouldn't have survived prison without her. In case you haven't guessed, Jack is one sick puppy.

Through the course of the movie, Jack is able to live out his twisted fantasies of sex with Holli. This accomplishment is certainly not due to anything he does.

Holli is also obsessed — with the idea of becoming human and traveling away from *Cool World*. But the only way for a cartoon to become human is by having sex with a human. Jack is the very willing target of Holli's lust to be "real."

But real Holli is not, even

when she fulfills her dream of becoming human. Holli is not only a cartoon character, but she's also a cartoon caricature of women, which makes you wonder what director Ralph Bakshi thinks of women.

When Holli isn't trying to entice Jack into bed, she's dancing in *Cool World's* dance club. These scenes are some of the most sexist of the film. Holli dances alone on the floor while the men of *Cool World* circle around her and ogle.

Holli is a Barbie doll with incredible and unreasonable proportions. Her character is reduced to an over-sized bosom and a shapely tush that struts around in virginal white (ironic, huh?). All of the other cartoon women in the movie are scantily clad bimbos.

Two non-cartoon women appear in the movie briefly. The plot of this movie could have been helped with broader characterizations. They are the only likable and realistic characters in the movie.

However, the sexism in this film goes both ways. Jack is a bumbling idiot who lives in a make believe world because he's afraid of reality. Jack and the cartoon men in the movie spend their time (literally) drooling over Holli with their mouths agape and their eyes bulging like fools.

Take it from me, *Cool World* is a very uncool place.

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MINISTRY
Continued from Page 5

which gave most thrash bands a run for the speed-metal glory.

The latest album is essentially more of the same.

Songs like "Jesus Built my Hot Rod," "Psalm 69," and "Grace" give the album a decidedly religious tone. Alain's assessment of organized religion seems none too favorable. But the approach is fun.

Gibby Haynes, courtesy of the Butthole Surfers, does the guest vocals for "Jesus Built my Hot Rod."

"Psalm 69" sounds like a good old fashioned religious revival fed through a diabolical effects processor. The song

starts with a gothic funeral dirge but gives way to speed-of-light guitar work.

"N.W.O." is an acronym for President Bush's highly touted New World Order. Alain lets Bush do the talking on this one.

The best song on the album is "Scarecrow." The sound seems to be taken directly from Led Zeppelin's "When the Levee Breaks," and Alain even attempts to pull off a Robert Plant-esque wail toward the end.

Where does Ministry go from here? The band seems to have maxed-out on the speed-metal idea. Things can't get too much more aggressive than they already are. How about a salute to reggae?

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