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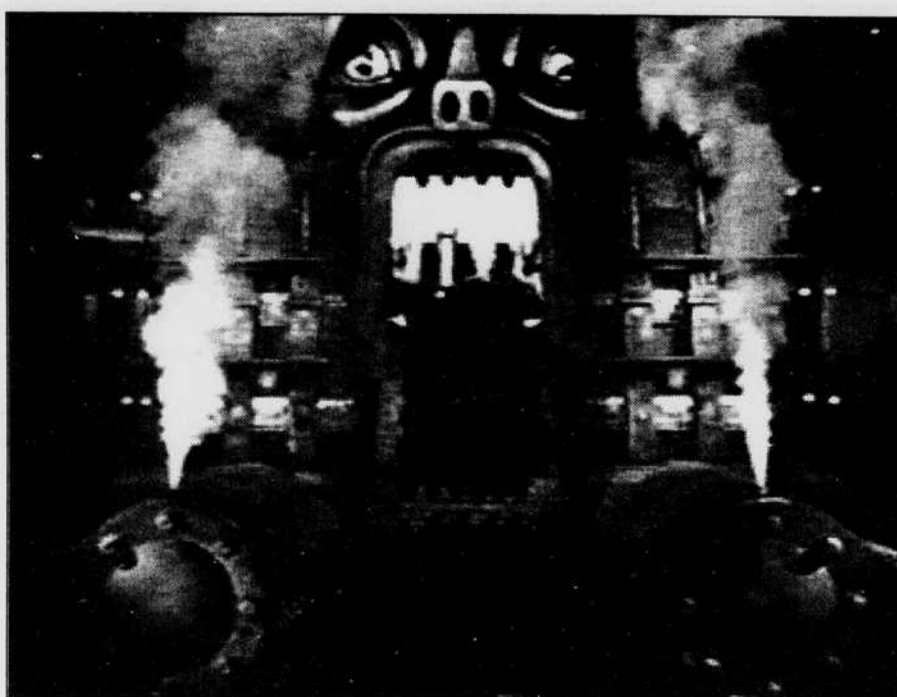
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COURTESY PHOTO

The cityscape for Fritz Lang's 1926 sci-fi flick 'Metropolis' still influences science-fiction movies today, including 'Blade Runner' and 'Dark City.'

Calob & Kerosene Dream

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May 31st, 6PM
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Movie: Band's show may be its last

Continued from Page 7A

the movie 20 times. "The more and more I got interested in the film, I got interested in the expressionistic style — the cinematography by Lang — the very bold movements with the camera and the acting," he said.

In response, McWhorter said he made his music equally bold. "For instance, the styles that I have outlined for improvisation to occur are very bold," he said.

McWhorter said his composition is based on many aspects inherent in the improvisatory traditions of jazz.

"What we do in jazz is we have tune, and then we play the chord changes to that tune and improvise to that in accordance to the melody. For the improvised sections, the movie was the melody."

McWhorter said his score will challenge his band members, whom he has been with for the past five years. "We're going to be performing a score written by myself that requires a lot of realization by the performers," he said. "There will be planned improvisation, and every perfor-

mance will be slightly different.

McWhorter's band includes University students Kyle Sanna and Eric Warren, who will play guitar and bass, respectively, and University graduate Aaron Trant on percussion. McWhorter will play the trumpet.

The music accompaniment they provide for "Metropolis" may be the last performance they give as a group, McWhorter said. "I don't think we'll be able to play together in the same group again," he said. "It's kind of a nice closing. To hear what they're doing with the composition is incredible."

McWhorter plans to attend Juliard School this fall. Eventually, he said he would like to play in a symphony orchestra and write his own music on the side, as well as perform music of his own personal interest.

Tickets to "Metropolis" cost \$6 for students and \$7 for the general public. They are available at the EMU Ticket Office and at the door. For more information, call the UO Cultural Forum at 346-4373.

Facts

WHAT: Showing of 'Metropolis' with live performance of score

WHEN: Tonight and Saturday at 8 p.m.

WHERE: 180 PLC

TICKETS: \$6 for students, \$7 for the general public

FOR INFO: Call the UO Cultural Forum at 346-4373

'Fear & Loathing' trips over lack of plot

By Rob Moseley
Oregon Daily Emerald

In a scene that's been set countless times before, two men roar through the California desert in a dusty convertible on their way to Nevada.

The driver, Raoul Duke, is a journalist on assignment with Sports Illustrated to cover a motorcycle rally in Las Vegas.

His passenger, who goes by the name Dr. Gonzo, is also his attorney.

Suddenly, Duke begins to swerve across the median, coming to a grinding stop on the shoulder as he is enveloped by a dense swarm of ... bats?

Duke stumbles to the rear of the car and rips open the trunk.

It quickly becomes obvious that this is no heat-induced hallucination, as the open trunk reveals a suitcase full of marijuana, cocaine, myriad brightly colored pills and bottles of tequila, rum and ether.

So begins the new movie from Terry Gilliam, "Fear & Loathing in Las Vegas," adapted from Hunter S. Thompson's historic nonfiction book of the same name. With credits such as "Time Bandits," "Brazil" and "12 Monkeys" on his résumé, Gilliam being chosen was a promising premonition of the direction the film would take, and he delivers on that promise.

"Fear & Loathing" is ripe with visual effects, stunning sets and

MOVIE REVIEW

Fear & Loathing in Las Vegas

A drug movie
Directed by Terry Gilliam

STARRING: Johnny Depp, Benicio Del Toro and Christina Ricci

RATED: R

SCORE: ★★★★★

strange characters. Gilliam does a noteworthy job of conveying the effects of Duke and Dr. Gonzo's drug trips to the audience time after time, and the movie-making itself is the highlight of the film.

What is sacrificed, however, is any notion of a storyline. From the time that Duke, played by Johnny Depp, and Dr. Gonzo, played by Benicio Del Toro, hit the Las Vegas strip until the time they part ways at the film's conclusion, there is no recognizable plot. While the trip-out scenes are enough to carry the movie through the first hour, it begins to drag around the time Christina Ricci, Wednesday in the "Addams Family" movies, shows up as a Barbra Streisand-painting wanderer who has just experienced her first acid trip thanks to Dr. Gonzo.

While the character may have made sense in the book, her appearance in the movie is a non sequitur and only establishes Del Toro's Dr. Gonzo as a pedophile.

The film does pick up when Dr. Gonzo threatens the life of a waitress in a scene that proves Gilliam can provide intensity without the presence of mind-altering drug use. Ellen Barkin gives a performance rife with emotion in the brief cameo she is allowed.

But overall, "Fear & Loathing in Las Vegas" fails to deliver on most fronts. Gilliam is forced to employ a narrator in order to keep the story moving, and the voice used isn't even Depp's — although I was fooled.

And although the drug scenes are for the most part intense and entertaining, a few of Duke's hallucinations are so bizarre it's almost laughable. Kudos to those viewers who can find the appearance of Thompson in one, though.

So if you're looking for a show filled with stimulating visuals, mind-altering special effects and rampant drug use, you won't be disappointed. Few films I've seen can match "Fear & Loathing" on those fronts.

But the lack of any semblance of a plot is often all too evident, and those seeking the same scenes of debauchery mixed with thought-provoking social commentary may want to reach for the book instead.

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