

ARTS & LIVING

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AIDS unveiled

Movie Review

Tarantino sinks his teeth into a leading role

BY ED ACLE
Movie Critic

The movie theater where From Dusk 'till Dawn was playing had a certain sense of trepidation. When I first heard of this project, a collaboration between screenwriter Quentin Tarantino and director Richard Rodriguez, I looked forward to it. This was before Tarantino began to appear in every form of mass media known to man as well as his failure as the driving force behind the reviled Four Rooms. After reading the virulent reviews of Dusk, I feared that it too might just be another failure. Well, I'm glad to report that it isn't.

This is a quirky film, which becomes apparent from the film's very plot. Two bank-robbing brothers, Seth (George Clooney) and Richard (Quentin Tarantino) Gecko, are forced to take a family hostage in order to help them escape into Mexico. Once they do so they stop over at a rowdy biker/trucker strip bar called the "Titty Twister" (sorry folks, I just report the facts) just as dusk approaches. And that's where things get a bit more interesting, as it turns out that the regulars are actually vampires.

The film really does appear to have two halves. The first half is the superior one. Tarantino's in a familiar land in this section, which deals with criminals on the lam. It's fast-paced, driven, and has a strong sense of urgency to it. The second half (the battle with the blood-sucking creatures from beyond) isn't quite as good, mostly because it's formulaic and tends to drag a bit towards the end.

The acting in this film plays a crucial role in the first half, and all the actors step up and do a bang-up job. Clooney shows real charisma as Seth, the criminal with a sense of morals. Keitel is outstanding, playing against type as the soft-spoken ex-minister whose family gets abducted by the criminal brothers. And, miracle of miracles, Quentin Tarantino and Juliette Lewis (probably the most annoying actor and actress working today) don't detract from the film.

The biggest reason to see the film, however, is Richard Rodriguez. He has yet to make a

BY CHAD FOGLEMAN
Staff Writer

Joel Goldman shared a water bottle with his friend T.J. Sullivan. Both men shared an hour and a half of their knowledge, humor, and hope with a filled Love Auditorium. What made the water bottle special is the fact Joel is HIV positive and T.J. isn't.

What made Wednesday evening's "Friendship in the Age of AIDS" important to Davidson was the courage and absolute frankness with which it confronted the struggle against AIDS, "our generation's Vietnam." Almost conspiratorially Sullivan urged, "Let's be honest." The presentation did indeed approach the threat of HIV and AIDS on terms the Davidson audience could accept, for Goldman and Sullivan acknowledged alcohol and sex as virtual inevitabilities. "You can't tell by looking who has an STD," Goldman explained. Even at Davidson, with our largely upper-middle class, heterosexual population; there is "no such thing as low risk."

Some estimates hold one in every 250 college students is HIV positive, and Goldman emphasized that "AIDS is the number one killer of Americans aged 20 to 24." The pair focused on alcohol as a factor which greatly increases our risk as college students of contracting HIV, a relationship numerically illustrated in "T.J.'s Scale of Drunken Horniness." At the lowest level of intoxication ("the Karaoke stage"), some inhibitions are lost. Next, judgement becomes impaired in the "Beer-Goggles stage" where "everything looks sexier." In the third level, the body reacts to break down the



Joel Goldman and T.J. Sullivan speak frankly about the prevention of AIDS.

Josh Glazer.

alcohol toxin, and oxygen necessary to the process is diverted from the brain. In this "Chicken Burrito" stage, the drinker becomes transfixed by some thing, be it a trip to Taco Bell or sex. The final "Broken Elevator" stage brings a loss of potency for men (a phenomenon Sullivan helpfully demonstrated with his microphone) and a loss of consciousness for women (and the obvious danger of sexual assault). "We feel empowered to take someone's keys," Sullivan observed of the recent campaign against drunk driving, but he says

now friends must intercede in situations where a person is unable to make safe sexual decisions.

"Abstinence is the safest choice, and monogamy is a great idea," but in all other encounters, Sullivan assured us, "Latex is your friend." The AIDS virus can only survive in four fluids — blood, semen, vaginal fluid, and breast milk — and can therefore be transmitted by exchange of needles among IV drug users (not excluding steroids), by blood transfusions (not donations), through pregnancy, or by any of the three types

of sex, the highest percentage of transmissions (75%) being vaginal, i.e. heterosexual. Goldman and Sullivan emphasized how latex barriers help reduce the risk of contracting HIV.

"Friendship in the Age of AIDS" was honest conversation about sex and its inherent danger, as well as a lesson in compassion. "We are all in this together," Sullivan concluded. Together we can create an atmosphere of open, knowledgeable dialogue in which friends act to comfort, support, and protect each other from AIDS.



Poet Wilson Cherry reads for Black History Month.

Josh Glazer

FROM SHAKESPEARE TO "PEANUTS"

Poet Wilson Cherry visits for Black History Month

BY JACOB ABRAHAM
Staff Writer

"Learn all you can, and can all you learn," advised Wilson Cherry to the tiny audience in the Morrison Room of the Union. Cherry came to Davidson as part of the Cultural Arts Series in celebration of Black History Month. His hour-long presentation of poetry was interspersed with personal anecdotes which showed that he has taken his own advice.

Cherry passed on his mother's precept about cultivating the garden of life through education and exposure to the fine arts. Every ounce of learning and every experience that one has should be stored away and kept fresh in the memory, just as one cans vegetables for whenever they may come in handy.

A disarming, roundish man with a speckled gray beard and

glasses, Cherry spoke with a rich and confident voice, pausing frequently to interact with the audience. One of the strongest features of his presentation was his fluid transitions between his poems and stories about his childhood, education, and experiences. Built on simple diction, Cherry's rhymed work had an almost musical cadence, while his free verse poems had an unpretentious, conversational feel.

Honoring Christ as his source of creative inspiration, Cherry's work is rooted in his own strong spiritual convictions and his background growing up in the ghetto in Salisbury, NC. Quoting Alexander Solzhenitsyn's designation of the writer as "teacher of the people," Cherry read a number of his own poems encouraging compassion

See Poet on page 13

See Fangs on page 13.