

Movie Review

"Peggy Sue Got Married"
Directed by Francis Coppola
Starring Kathleen Turner, Nicolas Cage and Barry Miller
★★★★ (five out of five)

"If I knew then what I know now, I would do a lot of things differently."

Everyone has uttered that line at least once in their life. In Francis Coppola's new film, "Peggy Sue Got Married," a woman gets that chance.

Kathleen Turner, who distinguished herself in the films "Prizzi's Honor,"

"Body Heat," "Romancing the Stone" and "The Man With Two Brains," portrays Peggy Sue.

Peggy Sue married her high school sweetheart soon after graduation in 1960 and is now separated from her husband. At her 25th class reunion, Peggy Sue is somehow transported back to the year 1960. Everything is the same as it was, except Peggy Sue remembers everything that has happened, or rather will happen, to her. She has the perfect opportunity to make things better for her future.

Peggy Sue is able to spend more time with her younger sister Nancy (director Coppola's daughter

Sofia), have a fling with class rebel Michael Fitzsimmons (Kevin J. O'Connor), and show compassion for the class bookworm Richard Norvik (Barry Miller), who will become a famous inventor. Most of all, she gets to re-examine her relationship with Charlie Bodell (Nicolas Cage), the man she is destined to marry.

Turner's performance as a mature woman trapped in an immature setting is marvelous. Cage, who turned in a fantastic performance in "Birdy," puts a large amount of feeling into his role. It's easy to understand Peggy Sue's confusion over her feelings to-

wards Charlie — he's an extremely complex character.

Director Coppola is in top form once again. Coppola's earlier films, "Apocalypse Now," "The Conversation" and "The Godfather," won much praise and several awards. But recently, his films have not been up to par. "The Cotton Club" was a failed attempt at another Godfather-type gangster film. "Rumble Fish" and the horrendous "One from the Heart" were too self-indulgent for mass acceptance. In "Peggy Sue Got Married," Coppola is able to blend a realistic story and the fantasy elements of Jerry Leichtling and Arlene Sarner's

script. Coppola uses mirrors in the opening and closing shots as a metaphor for the film's major theme of examining one's life.

Some viewers may be tempted to draw a comparison between "Back to the Future" and "Peggy Sue Got Married" due to the time travel motifs in both films, but that's a mistake. In "Back to the Future," the future was made better through a change of the past. In "Peggy Sue Got Married," the future is made better through a willingness to make it work in the present.

— by Karl Pallmeyer

Album Reviews



"Third Stage"
Boston
MCA Records
★★★★ (four out of five)

In radio, the phrase "when hell freezes over," is often replaced with the phrase "when Boston releases its third album." That day has come.

Tom Scholz, the driving force behind Boston, began writing and recording the music for "Third Stage" about six years ago. The music is typical Boston — ringing acoustic guitars and thundering drums provide the rhythm for the massive vocal harmonies and slightly distorted lead guitars. The production is pristine and majestic and almost classical in style. Scholz's ability to fuse guitar and electro-

nics is second only to Robert Fripp.

"Third Stage" is mellow compared to Boston's other albums. Most of the album is dedicated to ballads and love songs, like "Amanda," "My Destination," "To Be a Man," "Hollyann" and the excellent "Can'tcha Say (You Believe in Me)."

The harder songs, "We're Ready," "Cool the Engines" and "I Think I Like It," are pretty good but "The Launch" and "A New World" are a bit too pretentious.

Boston's sound may be somewhat of an anachro-

nism in today's musical scene, but "Third Stage" serves as a reminder of the best rock of the '70s.
 — by Karl Pallmeyer



"Press to Play"
Paul McCartney
Capitol Records
★★★★ (four out of five)

In 1968, Beatles fans pointed to clues in the groups' albums and songs to feed a rumor that Paul McCartney was dead.

"Press to Play" is McCartney's newest album, and . . . he may not be dead after all.

"Stranglehold" is a blues number with a sizzling sax solo. "Footprints" is a beautiful song with a Latin flavor. "However Absurd," the highlight of the album, is Beatlesque in sound.

"Only Love Remains" is a beautiful love song in the traditional McCartney fashion. "Good Times

Coming/Feel the Sun" starts off in reggae style and speeds up to conventional rock. These songs deserve the radio play "Press" has been getting. For some strange reason, McCartney chose the dumbest song on the album to release as the first single.

"Press to Play" seems to be McCartney's statement to those who have ridiculed him in the past. Does McCartney feel like he was pressed to play real music again? I hope so. His talents are too great to be wasted.

— by Karl Pallmeyer

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