

Coyne states on another power rock track, "The Strangest Boy." Coyne is a good vocalist and Gibson and Dollimore are a fantastic guitar duo. Add the spectacular rhythm section of bassist Chris Coyne and drummer George Mazur and one may be tempted to proclaim the Godfathers as the 1980s' version of the Who. Certainly Coyne and company capture the anger, intensity and musical energy that made the Who the outrageous band they were in the 1960s before mellowing out. However, the Godfathers are more than that. Simply put, this band has a sound that works and an album that those other British bands will have a tough time topping.

Seriously, do you think the Smiths or New Order could do something this great?
Review by Shane Hall

Biloxi Blues
Starring Matthew Broderick
Directed By Mike Nichols
Rated PG-13
 ★★★

"Biloxi Blues" is a movie adapted from Neil Simon's Broadway hit of the same name. The screenplay for the film was written by Neil Simon in his usual style, developing characters through humor rather than a continuous plot. "Biloxi Blues" is a comedy,

and revolves around the lives of a platoon of World War II recruits as they go through basic training.

The film begins as the troops are brought to Biloxi, Mississippi from New York by train. For three days they must sit in the cramped and hot boxcar, getting thoroughly sick of each other.

During this introduction, the audience learns that Matthew Broderick, who plays Eugene, wants to be a writer, and keeps a journal of his most private thoughts.

The drill instructor is challenged by the concept of turning Eugene into a soldier. They try to outwit one another, and the drill instructor punishes Eugene by pretending that Eugene volunteers the biggest and meanest man for the dirtiest jobs, or punishing everyone in the platoon except Eugene for Eugene's mistakes.

As the platoon shapes up, they are rewarded with a forty-eight hour pass. Eugene has three fantasies: to lose his virginity, to fall in love with the perfect girl and to win the Pulitzer Prize. On this weekend two of his fantasies come true.

One day Eugene leaves his creative-writing journal in his unlocked footlocker. His "friends" in the platoon find it, and read his scathing personality evaluations. Eugene learns the danger of making generalizations and

assumptions, and the responsibility to truth a writer must have.

"Biloxi Blues" is a memory film, told by Eugene many years after the war is over. Because of this, the action of the film is more of a simple story rather than a detailed, step-by-step plot progression which reveals the characters to the audience. "Biloxi Blues" makes no claim as a dramatic work, which is good, because it isn't.

However, "Biloxi Blues" is a cute comedy. Director Mike Nichols shows he can capture the sincere, everyday elements of life, allowing Broderick's off-the-cuff humor to carry the action and the humor of the scenes.

Broderick seems to have found his style of comedy: the quick one-liners and funny side-comments characteristic of Chevy Chase's humor, and while Broderick is not quite as funny in "Biloxi Blues" as he was "Ferris Bueller's Day Off," the film is still a good comedy.
By Matthew Stewart

The Milagro Beanfield War
Starring Richard Bradford
Directed by Robert Redford
Rated R

Robert Redford's second film as a director has been a long time coming. Eight years have passed between his intensely moving "Ordinary

People" and the new release, "The Milagro Beanfield War."

Once again Redford exhibits his basic humanism, this time on a social rather than personal level. And again he displays his uncommon talent for working with actors; the large cast delivers a number of memorable performances.

Why then is "The Milagro Beanfield War" less than satisfying? Magazine articles about its making have outlined the problems: multiple script changes, wholesale reshooting. The tinkering appears to have eroded the film's basic core. It is now a series of audience-pleasing turns, with little sense of unity.

The "War" harks back to Frank Capra: the good little people against the big, bad land barons. A New Mexico hamlet is being squeezed to death by a resort developer (Richard Bradford) with the help of the state governor and his venal staff. The officials even send a hatchet man, Christopher Walken, to terrorize the natives when they grow restive under the rape of their land.

The reluctant leader of the revolt is a small landowner, Chick Vennara, who inadvertently diverts the land baron's water into his beanfield. He becomes defiant, and others strive to make it a crusade, especially the garage

owner, Sonia Braga. She enlists a disillusioned hippie, John Heard, to print fliers to further the campaign.

The land baron's goons, led by Walken, try to quell the revolt, but the people will not give in. The sheriff, Ruben Blades, who seems like a decent man when he isn't doing the land baron's bidding, tries to forestall the imminent violence.

Providing grace notes throughout the film are two engaging figures: the venerable Amarante (Carlos Riquelme) who wanders distractedly, accompanied by his adorable pig; the ghostly Angel (Robert Carricart), who cavorts at dawn and dusk, playing his concertina. They are marvelous codgers, depicting the vigorous history of the fading town.

"The Milagro Beanfield War" might have proved more effective if the townspeople hadn't been so downright lovable and their opponents so thoroughly detestable, and if the script by David Ward and John Nichols (based on Nichols' book) had adhered to a central story line instead of wandering over the New Mexico landscape.

Redford and Mocesuma Esparza produced the Universal Pictures release. The R rating, apparently for language, seems overly severe.

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