

Reviews

A&M band satirizes life, parodies campus groups

20 Songs a Day to a Happier, Healthier You!
For Cryin' Out Loud
Basilhead Records

By S. Hoehstetter

REVIEWER

Imagine a band that's a hybrid of The Judy's and the Violent Femmes. It's not that far-fetched an idea — the band is called For Cryin' Out Loud and the members are Texas A&M students.

Their album, *20 Songs a Day to a Happier, Healthier You!* combines crazy lyrics like The Judy's (except For Cryin' Out Loud's lyrics are even crazier) with vocals and instrumentals that sound frighteningly similar to the Femmes'.

Drummer Mike Thompson, a sophomore business major, says the band members used to listen to the Violent Femmes a lot, which influenced how they sound today.

Lately, however, they have been writing some songs in which they do not pattern themselves after the Femmes so much, Thompson said.

This comical, talented trio has a different way of looking at life and the kind of people found at A&M.

Vocalist Chris Cessac spares no one from his biting but humorous parodies.

Included in the list of people he makes fun of are Vanna White, sororities, fraternities, Corps of Cadets members, cowboys, Elvis, bowlers and fad-followers.

But be warned: If you don't handle good-natured teasing too well, you might not find the humor here. Cessac has no mercy. He has something to say about almost everyone.

"Shut Up (Sorority Bitch)" is a parody of sorority members. In a sarcastic tone Cessac whines, "Daddy, Daddy! I've been black-balled! The other sisters caught me drinking domestic beer from a can!"

"The C.T. Song" is not a favorable portrayal of the Corps, but it is funny and it is a different experience to hear a song that can only apply to Texas A&M. Guitarist Bob Burrus even plays the first few bars of the "Aggie War Hymn" in the song.

"But be warned: If you don't handle good-natured teasing too well, you might not find the humor here. Cessac has no mercy."

Other songs in which the lyrics were inspired by watching students at A&M include "How Hicks Impress Chicks" and "In Another Life I Was a Squirrel".

Not all of For Cryin' Out Loud's songs are about college life.

"I Wish I Had No Brain" pokes fun of people who are rich and physically attractive while portraying what a shallow life such people lead. For Cryin' Out Loud uses creative

metaphors in songs like "Life is a Pink Floyd Song" and "I'm Gum Stuck On the Shoe of Fate".

Again they show they have different but interesting ways of looking at life. An interesting little quip is added at the end of "In Another Life I Was a Squirrel". Cessac quietly says, "Political reform does not begin at the barber shop."

The album also includes several songs that are nonsensical and just there for fun, like "I'm in Love With Judy Jetson." No metaphors or deep, meaningful statements here — just fun.

"Weezer's New Auto" and "The Continuing Tale of Weez" are two songs in a continuing saga of a guy named Weezer who ditches his old junker car for a new, strange-looking car.

He drives around the world picking up ancient philosophers and messiahs who are hitchhiking. They discuss the age-old question of "Is pop art really art?" and get so engrossed in their conversation that Weezer drives off the end of the earth.

The album probably will not get much air play because some of the lyrics would be considered inappropriate for public broadcast. But the band occasionally does play live around town.

20 Songs a Day to a Happier, Healthier You! is funny and fun to listen to, but you have to be able to swallow your pride and relax enough to laugh at yourself.

Around Town

Live Music

Brazos Landing
Brazos Landing is at Northgate. Everyone is admitted. Beer, wine and mixed drinks are served. For more information, call 846-3497.

Thursday — **Hootenanny** (featuring Dru Wilson and Had Binion). Rock. \$3 cover.
Friday — **Quizumba**. Brazilian music. \$5 cover.

Saturday — **Self Righteous Brothers**. Rock. \$3 cover.
Sunday — **Guidance**. Reggae. \$2 cover.

Tuesday — **Scroogs**. Grateful Dead music. Cover TBA.

Cow Hop Annex
Next to the restaurant at Northgate. Those 18 and older admitted. Alcohol served to legal drinkers. Call 846-1588 for more information.

Thursday — **The Monads**. Rock. \$2 cover.

Friday — **The Band With No Sleep**. Rock. \$2 cover.
Saturday — **The Starvin' Marvin Band**. Rock. \$2 cover.

Wednesday — **Singalong with Sneaky Pete**. \$1 cover.

Emiliano's
In Bryan at 502 W. 25th St. Beer, wine and set-ups served. Call 775-9539 for more information.

Thursday — **The Brotherhood Band**. Latin/Spanish. No cover for women, \$5 cover for men.

Friday — **Tierra Mala**. Spanish. Cover \$3-\$5.

Saturday — **Tierra Mala**. Spanish. Cover \$3-\$5.

Frank's Bar and Grill
In College Station at 503 E. University Drive. All ages are admitted. Beer, wine and liquor are served to legal drinkers. Call 846-5388 for more information.

Saturday — **Memorandum**. Jazz. \$2 cover.
Hall of Fame
In Bryan on FM 2818 north of Villa Maria. Those 18 to 20 admitted on selected dates. Alcohol served to legal drinkers. Call 822-2222 for more information.

Thursday — **Nightlife**. \$2 cover.
Friday — **Texas Unlimited**. \$4 cover.

Saturday — **Nightlife**. \$4 cover.
Kay's Cabaret
At Post Oak Mall. Those 18 and over are admitted. Beer, wine and liquor served to legal drinkers. For more information, call 696-9191.

Thursday — **Don Overby**. Originals and classic oldies. No cover.

Friday — **Subculture**. Dance music. \$2 cover.

Saturday — **Stonefish Square**. Rock 'n' roll. \$2 cover.

Movies

Cinema Three
Located at 315 College Ave. in the Skaggs Shopping Center. Call 693-2796 for more information.

The Fly II. Rated R. Showtimes are 7:15 p.m. and 9:15 p.m.

Who's Harry Crumb? Rated PG-13. Showtime is 7:20 p.m.

Tap. Rated PG-13. Showtime is 9:10 p.m.

True Believer. Rated R. Showtimes are 7 p.m. and 9:05 p.m. Opens Friday.

Post Oak Three
Located in the Post Oak Mall. Call 693-2796 for more information.

Working Girl. Rated R. Showtimes are 7 p.m. and 9:20 p.m. Ends Friday.

The Naked Gun. Rated PG-13. Showtimes are 7:20 p.m. and 9:45 p.m.

Showtimes are 7:20 p.m. and 9:20 p.m. Ends Friday.

Her Alibi. Rated PG. Showtimes are 7:10 p.m. and 9:25 p.m.

Bill and Ted's Excellent Adventure. Rated PG. Opens Friday.

The Burbs. Rated PG. Opens Friday.

Schulman Six
In Bryan at 2002 E. 29th St. Call 775-2643 for more information.

Tequila Sunrise. Rated R. Showtimes are 7:25 p.m. and 9:50 p.m.

Twins. Rated PG. Showtimes are 7:20 p.m. and 9:30 p.m.

Big. Rated PG-13. Showtimes are 7:15 p.m. and 9:45 p.m.

A Fish Called Wanda. Rated R. Showtimes are 7:10 p.m. and 9:40 p.m.

Dirty Rotten Scoundrels. Rated PG-13. Showtimes are 7 p.m. and 9:25 p.m.

Scrooged. Rated PG-13. Showtimes are 7:05 p.m. and 9:35 p.m.

Plaza Three
In College Station at 226 South-west Parkway. Call 693-2437 for more information.

Rain Man. Rated R. Showtimes are 7 p.m. and 9:35 p.m.

Beaches. Rated PG-13. Showtimes are 7:10 p.m. and 9:40 p.m.

Three Fugitives. Rated R. Showtimes are 7:20 p.m. and 9:45 p.m.

Manor East Three
In Bryan in the Manor East Mall. Call 823-8300 for more information.

Mississippi Burning. Rated R. Showtimes are 7:05 p.m. and 9:40 p.m.

The Accidental Tourist. Rated PG. Showtimes are 7:15 p.m. and 9:30 p.m.

Dangerous Liaisons. Rated R. Showtimes are 7:20 p.m. and 9:45 p.m.

Yet another poor film for Candy

"Who's Harry Crumb?"
Starring John Candy
Directed by Paul Flaherty
Rated PG-13

By Shane Hall

REVIEWER

Who's Harry Crumb? Well, he's not anyone worth making a movie about. "Who's Harry Crumb" is a "crumbby" John Candy comedy full of bad slapstick and unfunny moments. Overall, the film is a waste of Candy's comic talents.

Candy stars as Harry Crumb, a bungler from a family of great detectives. When the daughter of a rich man is kidnapped, Harry's corrupt boss, Eliot Draisen (Jeffrey Jones) assigns him to the case, knowing Harry is too inept to solve it. Eliot is the man who masterminded the kidnapping to begin with.

Harry is convinced the kidnapper is the girl's greedy, nymphomaniac stepmother (Annie Potts), Helen Downing. Helen, however, is trying to kill her husband to inherit his millions.

This movie could have been a funny piece of slapstick, but director Paul Flaherty (a former cast member of the television comedy "SCTV" like Candy) seems content to fill the movie with an endless number of over-worked routines. Harry is forever tumbling over chairs, smashing valuable items of Eliot's and wrecking cars. The only clever moments come when Harry gets caught in a ceiling fan and when he is flung through a maze of air-conditioning ducts. Except for a few other funny moments, however, the movie is witless and morose.

Harry fancies himself to be a master of disguise, but the disguises he assumes are neither convincing nor funny. Most of his aliases amount to little more than make-up tricks, and not very good ones at that. The late Peter Sellers did the master of disguise routine 10 times funnier and more effectively in the "Pink Panther" movies.

John Candy himself is a talented comic, but he is not allowed to show how funny he is because of a lame script, which has been occurring with disturbing frequency. His ability to satirize bad comedy on "SCTV" is memorable, but his movie output has left much to be desired. Films such as "Summer Rental" and "The Great Outdoors" are examples. He was lucky enough to appear only in voice in "Hot to Trot," where he was the voice of a talking horse. John Hughes' hilarious "Planes, Trains and Automobiles" is one of the few bright spots in an otherwise dismal record. "Who's Harry Crumb" unfortunately is another mark in the bad movie column.

Replacements offer pure rock 'n' roll

The Replacements
Don't Tell a Soul
Sire Records

By S. Hoehstetter

STAFF WRITER

Be on the lookout for The Replacements' soon-to-be-released album, *Don't Tell a Soul*. It is the band's third major release, and they sound stronger than ever before.

Don't Tell a Soul is packed with emotion and pure rock 'n' roll. The album title may be deceiving because this Minneapolis foursome tells us everything as the songs roll by.

"We'll Inherit the Earth" seems to catch the whole meaning of the album in one song. It is a catchy tune that embodies the album title within its lyrics that say, "We'll inherit the earth but don't tell anybody! It's been ours since birth and it's ours already."

"Ach'n' to Be" is about a girl who is longing to feel love and life. Lead vocalist Paul Westerberg's strong voice conveys the sorrow and frustration he feels when he is near this girl.

A short harmonica solo enhances the feelings of desperation and emotional desolation.

"They're Blind" is a slow song that almost sounds like it could have been one of those songs from a 1950s sock

hop where Jimmy and Betty danced cheek-to-cheek for the first time. "Almost" is the key word there, of course. It is still recognizable as a post-Spinners-era song.

Most of Side One is pretty tame. The Replacements let us daydream through the first side and then rudely slap us back to the present with a long, loud shriek at the beginning of the first song on Side Two.

"Anywhere is Better Than Here" is a tough song. It is impatient and gives the listener a sense of dissatisfaction. It sets the tone for most of the rest of the album, which is harsh and wild.

"I'll Be You" already is getting some radio play and is sure to be one of the most popular songs off the album. "I Won't" is raw rock 'n' roll. This is the song that will cause the neighbors to complain when it is turned up loud, the kind of song that you play to relieve tension.

The last two songs on the album, "Rock 'n' Roll Ghost" and "Darlin' One" are slower songs that add to the richness of the soul-baring that The Replacements do on *Don't Tell a Soul*.

The Replacements' new album should be in the record stores soon. It is their best album yet and is sure to please any devotee of The Replacements and anyone fond of good rock 'n' roll. But remember: Don't tell a soul.

Eerie digital mixes evoke reminders of nightmares

Belief
Nitzer Ebb
Geffen Records
**
By S. Hoehstetter

REVIEWER

Belief, the new album by Nitzer Ebb, should be in every DJ's collection. Their music is frequently heard in dance clubs because of its strong mechanical beat.

Nitzer Ebb should not produce albums, however, because listening to the entire 40 minutes of repetitive computerized sounds could be hazardous to your mental health.

The band uses repetition of deep, frightening sounds with lots of booms and shouting. These are the sounds you hear in nightmares. When the album ends, your heart is racing. Everything seems strangely silent. The phone rings and scares you out of your skin. But it's not necessarily a bad album.

Douglas McCarthy and Bon Harris' vocals are more like talking in a raspy voice than singing. Actually, *Belief* doesn't have notes or instrumentals. It's mostly just 40 minutes of computerized digital mixes.

"Control I'm Here" is the most energetic song on the album. It's already being played in some of the more progressive clubs and is highly

recognizable with McCarthy and Harris shouting, "Shut the door! Shut the door! Control I'm here."

"T.W.A." starts off with a voice and sounds from a control tower saying, "TWA eight-forty-seven," then another voice says, "Surrender!" This could be a comment on the dangers of air travel but it's doubtful that Nitzer Ebb is aiming to start a revolution through their music.

"Blood Money" is an interesting song. It starts off with a few seconds of heavy breathing and works itself into lines like, "Money for blood/Don't take that cross away/don't take that cash away."

The lyrics in the other songs are not especially intellectual. As with their music, Nitzer Ebb chooses two or three words or phrases for each song and repeats them. But in their case it works.

"Captivate" and "Drive" are the only two songs on the album that distinguish themselves from the others because they are slow and don't repeat the common beat.

Even though Nitzer Ebb creates good dance mixes, it's not something to listen to if you want to raise your spirits. Listening to the whole album leaves you dazed and queasy. Listening to only two or three songs is okay, but Nitzer Ebb should stay in the clubs where they are played in small doses.

Point of View

This is a perfect title

I'm reading a newspaper. The story I'm reading is odd but I think I may like it anyway.

But now I'm not quite myself reading this newspaper. I'm someone else — I'm a man and I'm in love. I look up from my newspaper and I see the woman I love coming toward me.

She is beautiful, and as she walks toward me I have trouble not staring at her. What should I say to her? I do not know if she even likes me; I only know that I love her and want her to love me. I must think of something to say to her when she gets close enough to talk to.

"Hey, babe! How's it going?" No. Too personal.

"Hello," quietly, with a smile. No, she may think that I don't want to talk to her. I must think of something else, but she is almost to me and I can't think of anything.

I can feel my heart pounding fast and my cheeks feel hot, so I know I'm blushing. I try to smile, but I think it isn't a very good smile. She's here! I must say something!

"Hey," I'm saying. "How is everything?"

"Oh, hi!" she answers, like she didn't see me. Did she really not see me, or is she just acting that way? "Everything's OK. How're you?"

I want to say I'm very lonely and would like to spend lots of time with her, but I can't say that, as I might be hurt. I'm saying, "Oh, OK, I'm just bumming around looking for something to do."

I don't know what to say and I just stop talking. I wish she'd suggest something. Ask me to go somewhere with her. I'll say yes.

She smiles at me and her eyes are as beautiful as I remember them being and I'm slightly surprised that they really are that beautiful. I'm imagining us somewhere private and I'm looking into those eyes as I tell her I love her.

"Well," she says, "I have to go

meet some people for lunch," and she glances past me.

I must make her stay with me longer, but I can't. She has made plans and I must respect that. "OK. Well, maybe I'll see you around." But I can't wait until I bump into her again. "And if you ever get bored or anything, you could call me or something."

"Yeah, sure," she answers and sounds sincere, but I've made this suggestion before and she has never called and I don't know what to make of her reaction. She says, "See ya," and walks off.

"Bye," I'm saying as I watch her leave. I'm depressed because I didn't find the right thing to say and I still don't know if she likes me and I'm going to have to wait to find out.

I turn back to reading the newspaper and am almost done reading this story. I realize that I am completely myself again and I realize that I liked this and I wonder if there might be some kind of sequel written by a woman that tells the other side of it.

I don't know and will have to wait and find out as I've come to the end of this side of the story.

I'm turning the page. . .

This story was written by Michael Freeman, a sophomore chemistry major.

Do you have something to say? Want to have your creative writing published? Send your essays, stories, poems, etc. to *The Battalion*, "As I See It," care of the entertainment editor.

We will consider all submissions labeled with the author's name, classification and major or job title, and phone number for publication in the entertainment section. Bring or mail your work to *The Battalion*, Room 216 Reed McDonald.

Classic '20s love story told by Gershwin tunes

By Shane Hall

REVIEWER

The 1920s spirit of George and Ira Gershwin will be brought to life at 8 p.m. Friday in Rudder Auditorium with the MSC-OPAS Theater Series' presentation of "My One and Only." This musical play features the Gershwin's lyrics and score.

"My One and Only" is a story set in the art-deco era of the 1920s. This boy-meets-girl play centers on Capt. Billy Buck Chandler, a Texas pilot who wants to be the first American pilot to fly nonstop to Paris.

He falls in love with Edith Herbert, a famous water ballet star, which stifles his plans for a trans-Atlantic flight. Edith, meanwhile, is closely watched by her jealous manager, a Russian prince.

Other characters in the musical include a bootlegging bishop and a love-struck female mechanic.

Described by *The New York Times* as the only musical "that sends us home on air," "My One and Only" features plenty of dance numbers from a tap dancing chorus to accompany the Gershwin music.

Some of the songs featured in the musical are "S'Wonderful," "He Loves and She Loves," "My One and Only," "Nice Work If You Can Get It," and the classic "Strike Up the Band."

Tickets to "My One and Only" are on sale at Rudder Box Office for \$22 for adults and \$17.50 for students. If the show is not sold out on performance night, \$5 tickets will be available to Texas A&M students from 7:30-7:55 p.m.

Brown finds solo career right move

NEW YORK (AP) — Bobby Brown had completed recordings sessions in Los Angeles for his second solo album, but he thought something was missing.

Seeking inspiration, he and producer Gene Griffin headed for New York. The result was "My Prerogative," a No. 1 smash off the mini-selling "Don't Be Cruel."

"I felt my album was lacking strong, aggressive song," he said. "A lot of things had been done about Bobby Brown, why was I doing this (a solo career). It's my way of expressing to people it's your prerogative to do as you want but make sure what you do is the right thing."

Brown has erased any doubt about his decision to leave New Edition in 1987.

"It's my way of expressing to people it's your prerogative to do as you want but make sure what you do is the right thing."

— Bobby Brown, singer

Although he originally planned to return to the group after one album, the success of "Don't Be Cruel" and his first solo record "King of Stage," have established him as a major star in his own right.

"None of these songs could have come by New Edition," Brown said. "I wanted to express more of me as a group you're limited. You have different roles."

Brown grew up in the same Boston ghetto of Roxbury as fellow New Edition members Ralph Tresvant, Michael Bivins, Ricky Bell and Ronnie DeVoe. They began singing together in 1981 when Brown was 17.

The group had devoted fans. "In one town, it got totally out of hand and we all ended up in the hospital," Brown said.

"We were going to the show when our car pulled up a gentleman we thought was with the organization told us to go through this door."

"But it was the wrong door. The audience turned around and saw us and they started chasing us. We were terrified."

Brown decided in 1987 to go out on his own.

"It was time for a direct change," he said. "I loved the group and we will be friends forever but I would catch myself going into my own thing at times on stage."

"I have a real energetic type personality. They were going for the American boys so to speak. I wanted to express more to my audience."

His first solo album contained the single, "Girl Friend," which topped the R&B charts. But on stage, at least, some adjusting was necessary.

"I went on a tour with Ready, Set, Go! and the World," he said. "I got up there and I was going through a New Edition song. . . and I would start anticipating that Ralph would come for his part."

"It didn't take me a real long time to get over that feeling."

For you

DENVER (AP) — People clean up and find useless clutter. T. Bakken, the closets of the he finds remnants of known species.

"What we're saur gold rush."

But the rush earth, it's to see museums, where saur bones are stored since the

"Twenty or found every year says Bakker.

"Most good search storage manuscript was in the past I has "read" the believes are fossils, including research announced.

"The four up, glued together, studied," Bakker

Farm finds in br

ROCKDA years ago, never tasted said he had popular dark

Today, he has achieved in Milam County as the County Ag said Luetge commercial within a 100-tral Texas.

Luetge's a vegetable canment conducting agricultural Ex

"If it had people, I would what it was stood amid a high broccol

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