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# Comedy Commandos' assault conquers spirited A&M crowd

By John Righter  
Of The Battalion Staff

As a presentation of MSC Town Hall, KKYS and Coors Light, the 1989 Comedy Commandos launched their verbal assault on a sold-out Rudder Auditorium Friday night.

Performing exactly two hours, and finishing in plenty of time for yell practice, comedians David Naster and Taylor Mason entertained a large and vociferous crowd that supported A&M's recognition by the Adolph Coors Company as "... the biggest crowd of all college tour stops since the Commandos' introduction in 1987."

Leading off the comedy task force was Mason, a former member of the famous Second City Theatre of Chicago. Mason immediately broke the ice and set the firepower in motion by telling the audience, "I know you wanted Sam Kinison. But my name is Taylor Mason. I am someone you can afford."

Mason's set was an impressive blend of timely comedy, song parody and a superb ventriloquism act that included his "partner" Slash, "a puppet with an attitude."

Without a doubt, Slash was the highlight of the evening, selectively antagonizing Mason and the audience, a la Chuck of the old "Soap" series.

One gentleman especially provoked Slash's attention.

"He's starting to piss me off," Slash said.

"Come on. You've got a bad attitude," replied Mason.

"Yes I do. I'm sick and tired of being a puppet. This is a suck job!"

"Isn't there a good puppet job," asked Mason.

"Yes there is, and Dan Quayle's got it!"

Mason proved just as hilarious behind the piano, where he performed several parodies, including a montage of "The Flintstones" theme song, characterized in the voice and rhythm of The Who's "Won't Get Fooled Again," the Fine Young Cannibals' "Good Thing," Bob Dylan's "Like A Rolling Stone," Bruce Hornsby's "The Way It Is" (during

which Mason exclaimed, "I hate that song").

It also included the Rolling Stone's "Beast of Burden," an especially hilarious rendition of Bruce Springsteen's "Born To Run," in which a gruff-voiced Mason takes us to a beach where junkies and a barefooted man named Fred roam a beach littered with syringes and sewage, and Lou Reed's "Walk on the Wild Side," complete with a chorus of "yabba dabba do do do do do ... yabba dabba do do do do do ..."

Following Mason was headliner David Naster, a three-time Commando veteran, who in the words of Variety magazine "has become the most sought after performer on college campuses today."

Combining percussion (a pair of drumsticks and a microphone stand) and a kazoo, with plenty of unique character voices and some extremely boisterous comedy, Naster, reminiscent of a young Robin Williams, won the crowd over with his zany and energetic set that shot out into countless, sometimes undecipherable, directions.

Running out onto the stage, Naster jumped and gyrated, hooting and bellowing "Welcome to Texas!" He immediately recognized the Coors Light promo sign, and as Mason previously had done, delivered his commissioned pitch.

Attacking Old Milwaukee (both comedians included tirades on competitors' commercials in their material), Naster commented, "You know, the commercial shows four guys sitting around in the woods by themselves, saying 'It doesn't get any better than this.' I think it does. It's called a date!"

Like Mason, Naster proved timely in material that dealt with current events, and both were in tune with popular A&M grievances such as parking, class size, school spirit and Bryan-College Station, which Naster seemed to think was, "out where the cow pastures are."

Overall, the Coors Light Comedy Commandos proved that laughter does come in many disarming forms. The diversity and uniqueness of Mason's and Naster's sets were much more significant than their comedy material alone. They both provided

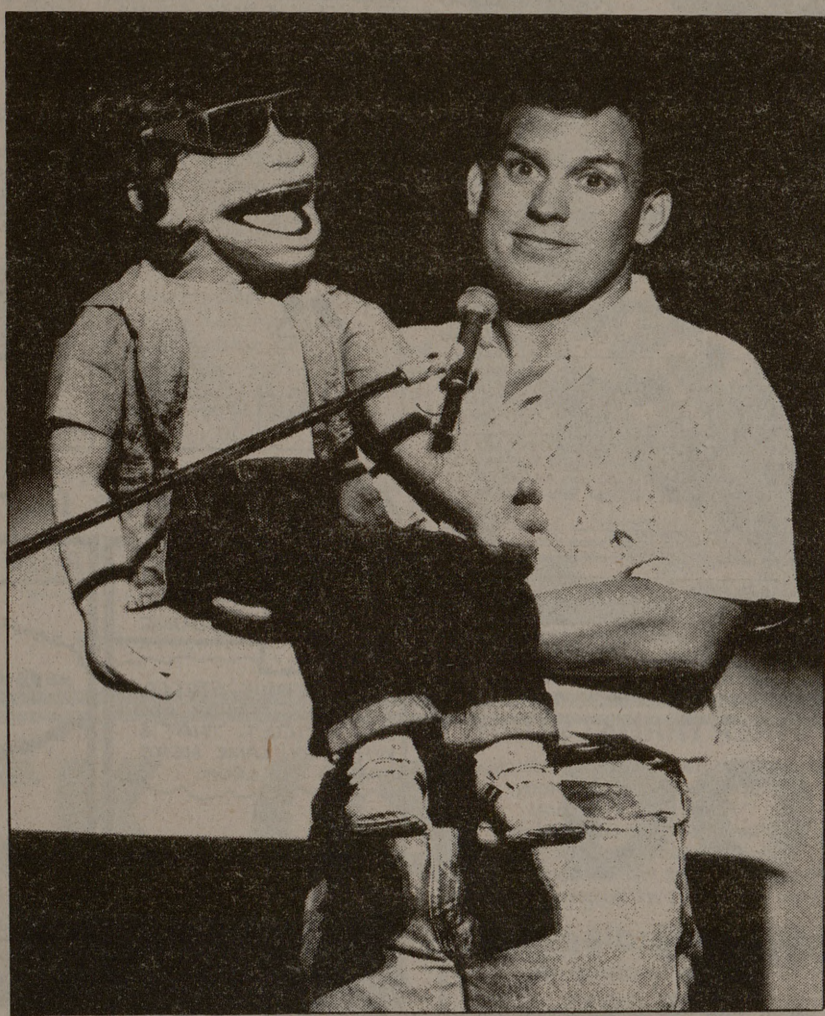


Photo by Mike C. Mulvey

Comedy Commando Taylor Mason performs with his friend Slash on Friday in Rudder Auditorium.

refreshing acts, culling the audience for direction.

And Naster even brought one overly enthused (actually intoxicated) crowd member on stage. Standing along side of Naster, the man led the auditorium in the night's first yell, bewildering a surprised Naster.

Mason appeared more relaxed when he was behind the piano or

conversing with Slash than when speaking directly to the audience. But he also involved the crowd, and he received a long, resounding round of applause at the conclusion of his act.

A last recognition goes out to the attending Aggies, who lived up to their billing as the top supporters of the Commando series. Rest assured Ags, that when the Commandos launch their 1990 assault, A&M will be one of its first attacks.

# Weak script of 'Rude Awakening' signals death of blockbuster summer movie season

By Todd Stone  
Of The Battalion Staff

**Rude Awakening**  
Rated R  
Starring: Eric Roberts, Cheech Marin, Julie Hagerty and Robert Carradine

It's the Hippies vs. the Yuppies in "Rude Awakening," a film that might be a sign that the summer's blockbuster movies already have come and gone.

I keep asking myself what happened to the fun action films like "Lethal Weapon 2." Where is the sincerity of "Dead Poet's Society," the romance of "When Harry Met Sally," or the sweet family life of "Parenthood"?

"Rude Awakening," is about four friends who were a part of the "flower power" culture and have re-

united after 20 years.

Because they participated in illegal political demonstrations, Fred (Eric Roberts) and his sidekick, Jesus (Cheech Marin), were forced to live in a Central American jungle to avoid the wrath of the Justice Department. In the jungle, they lived in a small, agrarian community to escape the greed of the world.

Sammy (Robert Carradine) now owns a tanning salon, and Petra (Julie Hagerty) has become a successful fashion designer. They both are living unfulfilled lives while trying to be a part of the upper class society they once ridiculed.

The idea for the film is good: Examine the different attitudes between the "all you need is love" culture of the 1960s and the "look out for number one" attitude of the 1980s. However, the movie includes numerous distractions that prevent the filmmakers from developing any

interesting material about the people representing the two time periods.

Fred and Jesus return to America because they found a dead C.I.A. agent with secret plans for the United States to participate in a war in Central America — another Vietnam. They must warn the American public, and in the process, they get chased around by the Justice Department. At this point, the story becomes contrived and reveals nothing about the characters or their differing attitudes.

Fred and Jesus visit an old hang-out which has been converted to a restaurant with 60s decorum in order to make a profit from the 60s nostalgia. They don't even react to how the 1960s and all the high principles and causes of that time have been trivialized as a passing novelty. They merely talk about how different the place looks.

The film also does little to reveal anything different about the hippies beyond the long hair, drug-related flashbacks and the occasional "dig it" in the dialogue. The yuppies are presented as pretentious and shallow with no feelings for one another.

The film does expose the apathy that seems to exist more today than during the 1960s. In one of the few strong and revealing scenes, Fred unsuccessfully tries to muster support for stopping the war in Central America, and he is shocked to discover that people are not as willing to take up a cause as they once were.

"Rude Awakening" offers little insight into what we were like during the 1960s, or what we have become in the 1980s. This film is a great example of a good idea that develops into a lousy film. Avoid it.

**The Battalion**

Wait! Don't line the bird cage with that Battalion! There's a coupon in it that I want that's good for a free tongue depressor down at the pharmacy!

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