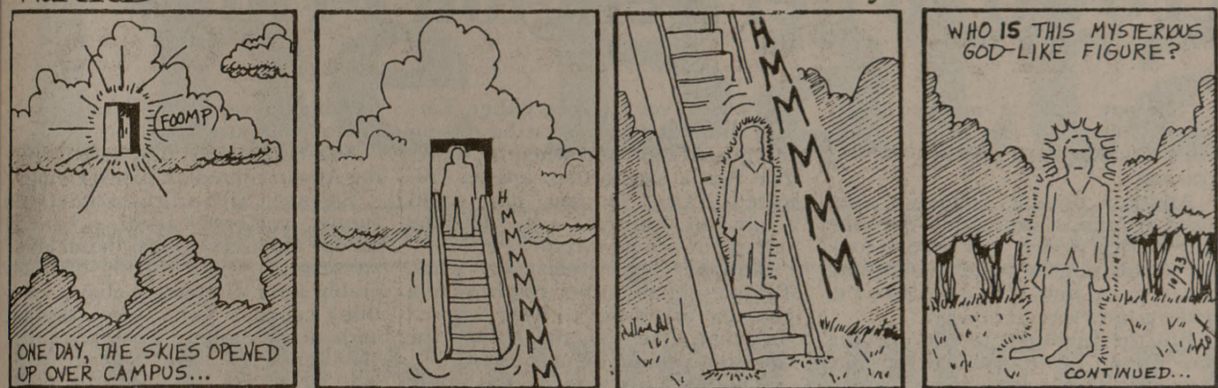


Warped



by Scott McCullar © 1989

Bus

(Continued from page 12)

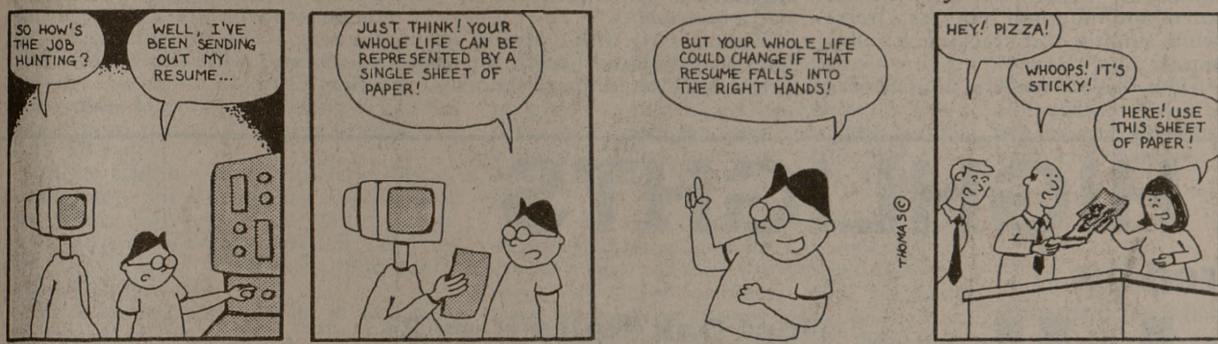
think they have the same rights as both pedestrians and drivers in cars. He said bike riders sneak up on either side of the bus and often can't be seen. Bikes also are difficult to avoid because they move quickly and often turn right in front of the bus.

In order to become skilled at driving safely, drivers are put through a week-long training course. In the training, drivers spend about half their time in a classroom and the other half of the time driving. Trainees must drive through slalom courses going both forward and backwards.

One goal of the training program is to make sure drivers are confident in their own abilities before they are allowed to drive. Even after a week of training, potential drivers must still pass a Texas A&M Bus Operations test and a Department of Public Safety test. Because buses are driven many miles a day and there are lots of chances for accidents to occur, the training drivers receive is important.

In the 1988 fiscal year, approximately 250 drivers drove the 63 buses in the A&M system 1.2 million miles and burned 213,377 gallons of fuel. In that same time, they gave over 4 million rides to students, faculty and guests.

Waldo



By KEVIN THOMAS

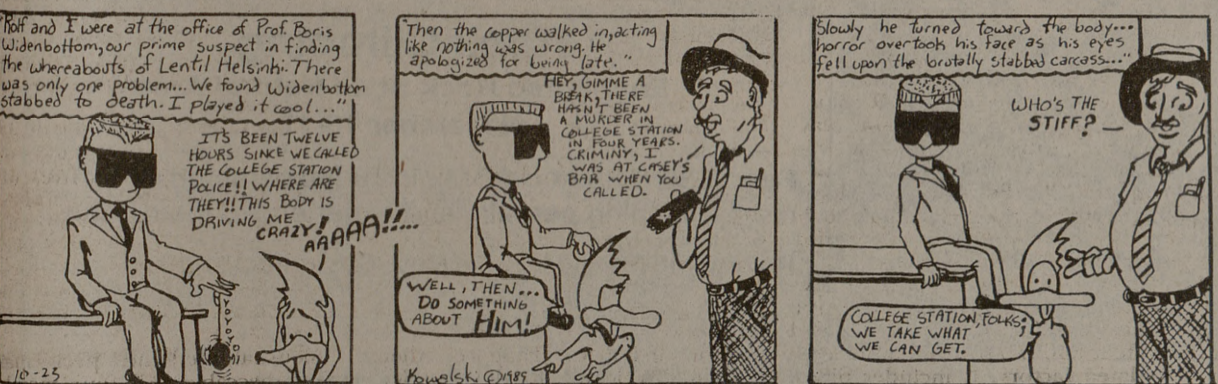
Adventures In Cartooning

by Don Atkinson Jr.



Spade Phillips, P.I.

by Matt Kowalski



'Godot' puzzling yet enjoyable

By Cray Pixley

Of The Battalion Staff

Outstanding performances coupled with an uninviting play make the Aggie Players' production of Samuel Beckett's play "Waiting For Godot" a puzzling yet thoughtful evening of entertainment.

The play, currently being performed at the Fallout Theater in Blocker Building, is not one that generally is enjoyed by the mainstream audience. At times it is a forbidding and gloomy show.

Although Beckett's tale of troubled humanity is considered one of the most influential plays of the modern theater, it just isn't light entertainment.

Thankfully, Beckett's tragicomedy takes a back seat to the wonderful performances of the five actors under the direction of Dr. Roger Schultz.

Clinton Sam and Oliver Tull as the two tramps, Estragon and Vladimir, wander around the stage like two vaudeville performers on leave from work.

They are uncertain about why they are waiting and where they are.

Estragon and Vladimir are indecisive and incapable of action while they wait for hope (embodied by Godot) that never comes.

Sam and Tull are well-matched actors who bring fine comedic performances to "Waiting For Godot." Their verbal interplay is splendid. They philosophize and question each other like a sort of wasteland Abbot and Costello.

Beckett's dialogue is helped along by the insertion of some contemporary characters that Tull and Sam use in their performance. Bugs Bunny and Michael Jackson slip into the action through Estragon and Vladimir. It may seem strange, but it works very well.

While Estragon and Vladimir are waiting, we also are waiting. Everyone is waiting for Godot.

While they are waiting, Estragon and Vladimir encounter Pozzo and Lucky.

Pozzo, a sort of ringmaster with a whip and a whipping boy named Lucky, invades the two tramps' waiting space. They bring a dark, heavy feeling to the bright indecision of Estragon and Vladimir.

Al Alfrod is frightening as Pozzo,

and John Flores is excellent as the pitiful Lucky.

Flores gives a great physical acting performance in a very difficult role. Alfrod is equally impressive and authoritative in his role.

Sean Dunham rounds out the show as a boy who always brings the sad news that Godot is not coming today to see Estragon and Vladimir. "Waiting For Godot" is not an easily accessible play, but the actors' expert performances make the show one not to be missed.

The Fallout Theater adds an intimate arena to showcase this interesting production. The scenic and lighting design is economical and well suited to Beckett's play. The costumes designed by professor Susan Kelly's are early 20th century vaudeville-style costumes that suit the actors' character performances.

"Waiting For Godot" continues at the Fallout Theater at 8 p.m. on Oct. 26-28 and Nov. 2-4. Tickets are \$2 for season ticket holders and \$4 for the general public. Tickets or reservations are available through the MSC Box Office. Call 845-1234 for information.

performance is to promote a child's active participation. Sometimes different groups in the audience are assigned to imitate a different instrument.

Although the productions are aimed at entertaining children, the musical accompaniment amuses adult audiences as well. The songs that are played often have subtle messages which only adults in the audience can understand.

For example, in their version of "Charlotte's Web," spiders begin flying from a nest while musicians begin playing the Air Force theme song. Because only adults understand the connection, their laughter amuses the children even though they may not realize what triggers the laughter.

Discipline can also be taught to children through performances, Wiley said.

She said that if a child gets carried away by trying to upstage a play (which is seldom), one of the actors may have to gently reprimand him while staying in character.

Although it's not necessary for someone who is in a child's play to have theatrical experience, Wiley said one should enjoy improvising while entertaining children.

"You have to want to mesmerize children," she said. "There's something about watching kids laugh and have a good time in a wholesome experience."

Wiley emphasized the need for today's children to learn to use their imagination. She added that TV and video games are monopolizing children's time, preventing them from using their own talents.

"The more technical that our world becomes, the more children will need to rely on their imagination," she said. "When you succeed in giving them that opportunity, you feel like you've helped in some way."

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(Continued from page 12)

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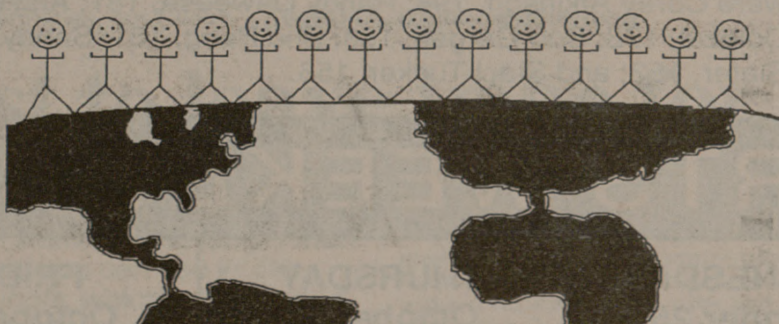
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