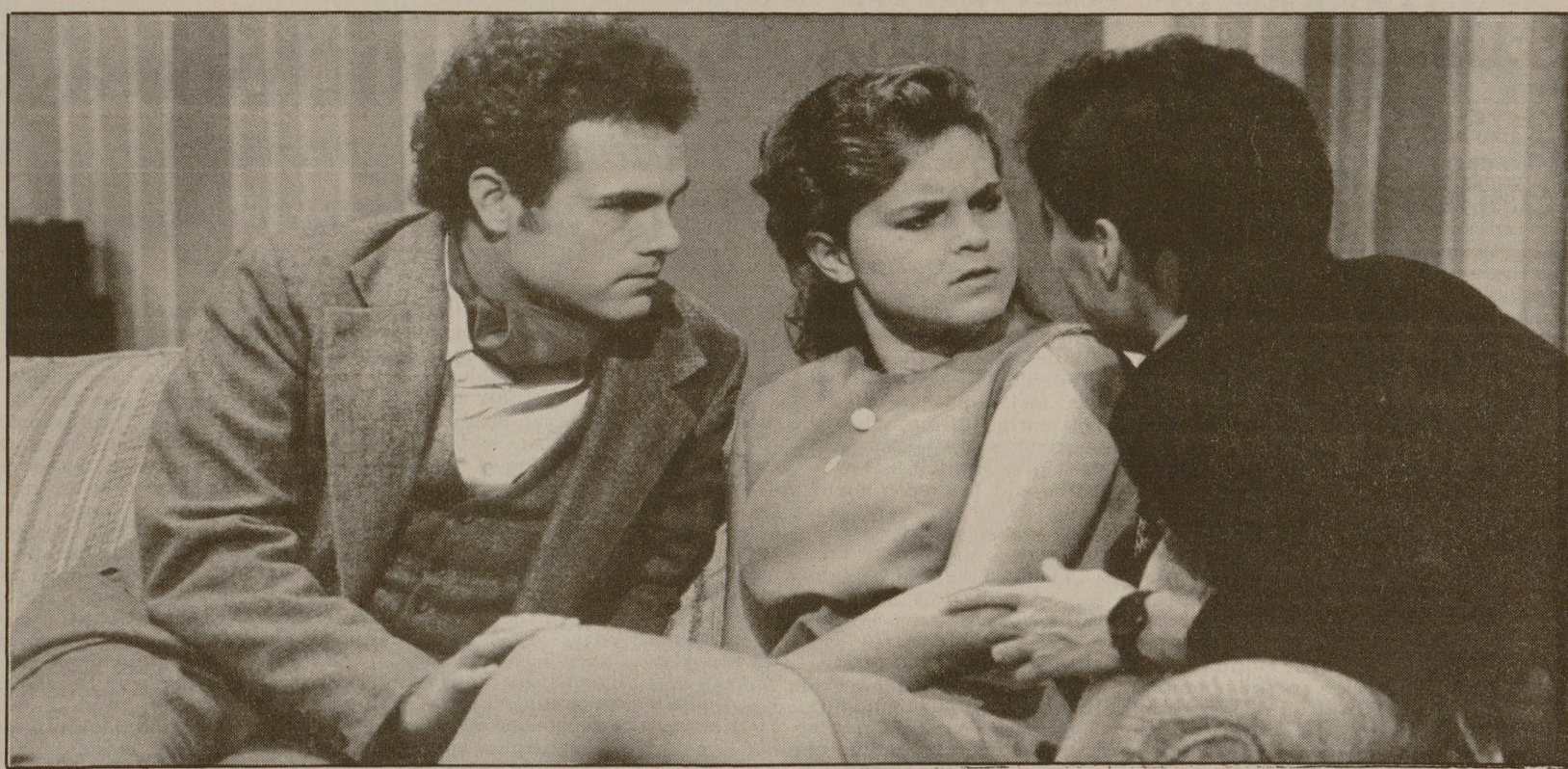


# Theater Focus: *The Aggie Players*



Theater arts majors Steven De Korne (left) and Jonathan Burke (above) play coercive bachelors in "Boeing-Boeing."



Photos by Söndra Robbins

Burke and De Korne try to woo an airline stewardess played by theater arts major Stephany Tramel. MSC Dinner Theater's

production of "Boeing" continues today through Saturday. Aggie Players will perform "Sea Horses" next week.

## Ag Players fall short with awkward 'Boeing-Boeing'

By Don Atkinson Jr.

The Aggie Players have done some quality productions in the past. Most recently, the performance of "6 Rms Riv Vu" offered an evening of solid entertainment. Unfortunately, the same can not be said for their current production of "Boeing-Boeing," a 1967 French farce written by Marc Camoletti. It would be easy to blame the disappointing presentation on the actors or the director, but the problem is more basic than that. The Aggie Players should have never even attempted to perform "Boeing-Boeing."

Because the play takes place in Paris, most of the actors are forced to speak in false accents, thereby distancing themselves from not only their characters but from the play itself. Although the actors did the best they could given the source material, there was no way they could do more than just speak their lines. Because they had to constantly deal with fake speech patterns, the end result was all of their characters came across as little more than weak stereotypes. Another problem with "Boeing-Boeing" — it is hopelessly outdated. The play was written at a time when the devil-may-care playboy was still very much in vogue. By today's standards, "Boeing-Boeing" is remarkably sexist. The play centers around Bernard (Jonathon Burke), a hormone-crazed Frenchman who has managed a unique arrangement with his lovelife. He is engaged to be married to three

women, all airline hostesses working on three different airlines. Through careful planning and a handy airline schedule, Bernard rotates the women into his bed one at a time. Of course the three women have no idea what's going on. In the midst of this debauchery comes Robert (Steven DeKorne), an Englishman who is a friend of Bernard's and apparently has an overactive libido of his own. At first Robert is leary of the situation but soon finds himself trying to bed all three of Bernard's fiancées. The first object of his lust is Janet (Stacey Noessel), an American stewardess. Since Noessel had the only role not requiring a fake accent, she was able to give her character some depth.

After Janet's departure, Robert quickly discovers Jacqueline (Stephany Tramel), a French stewardess. She briefly becomes the object of his affections but is tossed aside upon the arrival of Judith (Wendy Young), a German stewardess. Of all the characters in "Boeing-Boeing," Judith is the most intriguing. Young apparently knew that the phony accent and corny dialogue would be a burden and instead made it an asset. She overplays the role beautifully, making Judith come across as a horny Col. Klink, goose-stepping around and barking all of her dialogue. As the play continues, Robert discovers that because of a series of coincidences, all of Bernard's fiancées will be in the house at

one time. "Boeing-Boeing" concludes with plenty of slapstick action as the three women continually just miss each other. Bernard and Robert are trapped in the middle trying to keep the situation under control. During these moments, "Boeing-Boeing" is enjoyable to watch. Because of the constant action, the sexist theme and wooden characters are easily forgotten. But, when the play ends, you are left with an unsatisfied feeling. Because of Bernard's blatant disregard for the women he uses, you feel no sympathy towards him. I found myself wishing desperately that both he and Robert would get caught, which of course removed any

suspense elements from the hit-and-run action between the three women. I would like to make it clear that I think the cast of "Boeing-Boeing" did the best they could. However, since they were given a play with an outdated theme and impossible physical demands, I can only lay blame for this production on whoever chose the play in the first place. "Boeing-Boeing" has its funny moments and is by no means the worst play I've ever seen. But because of the constant barrage of weak accents and sexual degradation portrayed, I was never able to lose myself in the fantasy of the storyline. For a play not to be able to do even that, I hardly consider it worth watching.

## 'Revenge,' 'Driving Miss Daisy' cruise into video, bring quality entertainment to recent dull releases

By Todd Stone

Driving Miss Daisy  
Rated PG

"Driving Miss Daisy" is a wonderful film able to charm even the most die-hard "Friday The 13th" fan. "Daisy" received an Oscar nomination for best picture, and Jessica Tandy rightfully won an Oscar for best actress as Miss Daisy. Her co-star Morgan Freeman, received a best actor nomination for his portrayal of Daisy's driver, Hoke. There's a good reason why all these Oscar nominations were thrown at this film — it's damn good. "Daisy" is the kind of movie that takes the fear out of guessing which new video has a chance of being entertaining. Miss Daisy is a wealthy Jewish southerner who can no longer drive herself safely around town. When she cannot drive her car out of the garage safely, it becomes apparent that something must change. Daisy's son, played by Dan Aykroyd (He also received an Oscar nomination for best supporting actor), hires a chauffeur, Hoke, to drive for his mother. Hoke is a simple and delightful older black man with a contagious charm. Miss Daisy has no interest in having a driver and seems immune to Hoke's charm. Fiercely independent, she resents the fact that she needs Hoke at all. The interplay between Hoke and Daisy is acting at its finest. Daisy is strong-willed and spiteful. Still, her stiff, lady-like pretensions have a certain sweetness. A friendship develops between Hoke and Daisy in spite of their different social, economical, educational and racial backgrounds. The friendship seems natural, not forced by overzealous screen writers. If you need a tug at the heart or a good laugh, this film will deliver. With strong performances by Tandy and Freeman, "Driving Miss Daisy" is simply a joy to see. Release Date — today. **Grade: A-**



Battalion File Photo

Anthony Quinn and Madeleine Stowe helped sustain the gripping tension in "Revenge."

lence the title suggests. That may be the one problem with this movie. The story predictably moves along to set up the motivation for ... revenge. No surprises with this movie. The plot is simple. One guy gets another guy mad, because he wanted to be bad with the mad guy's wife. The mad guy gets the other guy even more mad. Before you know it, someone wants ... (see the aforementioned title). "Revenge" would not be interesting if not for the intriguing performances of stars Kevin Costner, Anthony Quinn and Madeleine Stowe. Costner stars as Cochran, a hot-shot fighter pilot who decides to retire from the Navy and "find himself." He takes a vacation in Mexico to visit his friend Tibey, played by Anthony Quinn. Tibey is a Mexican

kingpin and controls the labor and politics with a Mafia-like style. He is fond of Cochran and always respects his wishes. Their friendship is interesting and fun to watch. However, Tibey has a beautiful wife, Miryrea, played by Stowe. Miryrea and Cochran fall in love and have an affair. Now, there is a problem. Tibey discovers the affair and catches the lovers in the act. His men beat Cochran and leave him for dead, and Tibey forces Miryrea to endure worse. Naturally, Cochran is mad and wants ... Director Tony Scott ("Top Gun" and "Days Of Thunder") keeps the story moving along at a quick pace. Scott's work is slick in this film. He evokes striking images with lighting,

shadows and colors. Costner brings tension to the screen as Cochran, but his character was more interesting before he gets mad and becomes a one-dimensional, revenge-seeking killer. Quinn puts forth a dominating and intimidating presence as Tibey. Stowe is engaging as Miryrea. Overall, it's the performances of Costner, Quinn and Stowe that overcome incomplete character and plot development, making "Revenge" an entertaining film. Release date — Wednesday. **Grade: B** Other releases: *Flashback, Parasite, After Midnight, Personals, Sorry, Wrong Number, False Identity* — release date is today. **Blue Steel** — release date is Wednesday. Previewed videos and release dates are courtesy of 2 Day Video.

## Loop's minimalist release creates only tranquil noise

By John Righter

Loop's *A Gilded Eternity* finally fits that musical niche that fans have so long desired: music for washing dishes to. *A Gilded Eternity* is a sometimes arousing, but largely repetitive mess that predictably chugs along like an assembly line. The easiest comparison for Loop, Londoner's that had previously released a handful of independent singles and two LPs before its RCA debut, is to imagine listening to a scratched version of Jesus and Mary Chain's *Psycho Candy* while on heavy sedation. Loop relies on minimalism and the impression of repetitive rhythms, vocals and effects laid over one another. Resembling somewhat the early effects of the Velvet Underground, heavy distortion, raw bass lines and wailing guitar solos circumsort, incomprehensible vocals, spouted in short bursts. Although the long, constant repetition and fuzzy sounds are dehumanizing and barely register in most instances, there are a few strong tracks that actually succeed via its method of tranquil, reiterated noise. "The Nail Will Burn" is a moving

track with a quivering guitar that enters and exits selectively through the song. The vocals are slight whispers punctuated by a tight bass line that evolves into an epic snare. The repetitiveness builds to a climax over the song's five-minute duration. The side-one finale, "Blood," is a startling track that utilizes voice delays and filters in the same manner as early Killing Joke. The undecipherable chants and groans roll faithfully through the constant, peckless song. Side two's "Breathe Into Me" most noticeably resembles the Jesus and Mary Chain with its straight rockin' lines funneled through a distortion wall and reinforced with solid guitar work. What *A Gilded Eternity* needed to be was an EP that could've kept an intrigue with the stronger tracks submerged in its vague, repetitive method. Instead, the album registers as elevator music, tuned out because its tiresome, assembly-line rhythms. Loop has certainly fit the name to the sound: constant, simple and ambiguous. I recommend that an ear be left open for future Loop efforts, but don't climb the walls searching for *A Gilded Eternity*.

## Video Spotlight

Maybe the greatest war film ever made, "Apocalypse Now" is definitely the most compelling and arousing of the Vietnam-era films. "Apocalypse Now" is actually less a war film, instead a dark, psychological drama conceptually based on Joseph Conrad's "Heart Of Darkness" and Dante's "Inferno." The story concerns Lt. Willard's (Martin Sheen) pursuit through the jungles and battlefields of Vietnam after the mysterious Col. Kurtz (Marlon Brando in a perfect casting role). Willard's orders are solely to find the renegade Kurtz and "terminate his command with extreme prejudice." The horrors that Willard unveils while slowly progressing towards Kurtz and then upon his

arrival to Kurtz' savage camp, evokes interesting complexes as to the basic, most elemental nature of man, both civilized and savage. "Apocalypse Now," was nominated for eight academy awards. The direction of Francis Ford Coppola is outstanding, as is the cinematography and music — both Oscar winners. The cast is an ensemble of first-rate actors, including Sheen, Brando, Robert Duvall, Dennis Hopper, Harrison Ford, Frederic Forrest and Sam Bottoms. Whether you are a war-flick fan, or not, "Apocalypse Now" is an amazing film that goes far beyond the physical battleground and into the introspection of two men's minds, hopelessly trying to cope with the war and hell around them. **Grade: A**

• JOHN RIGHTER