

**'On the range'**

continued from page 4

Her research took about eight years to complete and was comprised of several data sources. "I researched government data, survey data from the United States Department of Agriculture, information on ranches from the Texas Department of Agriculture and personally interviewed women ranchers and women in occupations as diverse as computer pro-

gramming, veterinary medicine, cattle fitting and reproductive technology," she said. Maret said she became involved in the operation of a purebred cattle business. It was at this time Maret spent many hours out on the range researching through her own participation activities. "With modernization, women's roles will become more diversified and their employment will be paid in the future," Maret said.

**Dennis'**

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Mr. Wilson's unpredictable and mischievous neighbor, never intentionally bothers Mr. Wilson. It just so happens that where ever Dennis goes, he's an accident just waiting to happen. Like the time Dennis thinks he's helping out poor Mr. Wilson by slinging an aspirin down his throat with a huge sling shot. He was only trying to help. What makes most people weary about movies based on comic strips is whether there's enough plot included to make the film worthwhile. With Christopher Lloyd playing the nameless thief, "Dennis the Menace" envelops together the typical good versus evil plot with an array of meticulously detailed pranks planned by Dennis. The result - a very pleasant family movie. However, when Matthau's absent from the scene, the movie gets stuck in a muddy puddle of stupidity. The plus to "Dennis the Menace" is the production style. Each scene was very carefully played

out to make the characters created from this legendary comic strip come alive. With slow, close-up shots each scene takes on a life of its own. In one scene Dennis accidentally drops Mr. Wilson's false teeth down the drain and replaces them with two white pieces of chicklet gum. When Mr. Wilson opens his mouth and smiles, the laughter built up inside you will explode. The counterpart to Matthau, Mrs. Wilson (Joan Playwright) is an outstanding addition to the film and makes playing the understanding wife look like a piece of cake. Yet, the rest of the cast fades into the woodwork. Dennis's father (Robert Stanton) succeeds at playing up the Beaver Cleaver type dad, but he comes across a little too dorky at times. Lea Thompson plays a wonderful '50s type mom, but her character never solidifies. "Dennis the Menace" is a must see film for kids of all ages. But don't waste your money if you're not a fan of Matthau, because if it weren't for him, this movie would have "potential future rental" written all over it.



Mitch McDeere (Tom Cruise), a Harvard honors graduate, thought it was a golden opportunity to work for 'The Firm,' but it could cost him his life.

**Marley**

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Marley's new album that passed this test were "Joy and Blues," "World so Corrupt," and "Garden." They all give off that gratified feeling of being on an island and jamming to the songs that groove by themselves. Each song has a familiar drum beat which is the staple to good reggae. Tied together with a strong bass guitar, the music fastens together perfectly. All three songs sound traditional, yet original at the same time. There's a little of Papa Bob Marley sound dispersed throughout these songs, but Ziggy adds a

lot of his own modern style to remain distinctive. The problem with the rest of the album is that the songs sound like common pop music. They are dry, repetitious, and annoying. There's nothing worse than listening to a song over and over again until you finally get so irritated, you're forced to turn it off. Reggae music deserves to be turned up, not off. With the exception of the three excellent songs in "Joy and Blues," Ziggy tried hard to make something different, and failed to make it sound as good as plain old reggae. Sometimes things are better if you just leave it alone. Like the old saying says, if it ain't broke, don't fix it.

**Soundtrack**

continued from page 4

best of "Last Action Hero" has already been heard. The soundtrack's best is not spectacular, earth-shattering stuff. There is nothing particularly new. AC/DC leads off the soundtrack with "Big Gun." It may not be fair to say that all AC/DC songs sound the same, but one wouldn't know it from hearing "Big Gun." There's nothing wrong with the piece, but it seems awful-ly familiar, especially after a quick listen to "Thunderstruck" off the 1990 album "The Razor's Edge." Next is "What the Hell Have I," the first of two songs by Alice in Chains and probably the best effort on the soundtrack. The Indian sitar-like sound in the melody is distinctive and creates an interesting twist of Alice in Chains' style. Megadeth's offering, "Angry Again," follows "What the Hell Have I." Except for the chorus, the lyrics are rendered in speech, not song. The use of this technique will be familiar to the Megadeth listener who has heard "Sweating Bullets" from the "Countdown to Extinction" album. However, "Angry Again" has a distinct enough melody that it avoids the "this sounds like all their other songs" syndrome. "Real World" by Queensryche

will not shock anyone who has listened to their "Empire" album. Imagine "Silent Lucidity" with a small burst of adrenaline at the end. If you like the direction Queensryche went with "Empire," you should like "Real World." Aside from those, and a live version of Aerosmith's "Dream On," there is little else worth listening to on the album. Anthrax' "Poison My Eyes," with its drunken-karaoke-class vocals, is not likely to create any additional Anthrax fans. Def Leppard continues its downward spiral with more simply-faced teenager music in the form of "Two Steps Behind," a song of incredibly cliched lyrics and dime-a-dozen power ballad melodies. Tesla's effort is fair, but cheesy. How seriously can one treat the theme song of a movie targeted at an audience too young for drivers licenses? Fishbone's "Swim" is an unintelligible jumble of words and tunes and Cypress Hill's rap song "Cock the Hammer" seems out of place among its heavy-metal company. The "Last Action Hero" soundtrack is not an album to enjoy as a whole; listening to it is rather like listening to the radio. As a collection of singles, the album is worth its price for a few good tunes. However, cassette listeners could wear out their rewind buttons on this soundtrack.

**'THE FIRM'**

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by-scene duplicate. Because of time constraints, many parts of the book were not included in the screenplay - and it still clocks in at just under two hours and forty-five minutes long. Mitch McDeere (Tom Cruise) is a young law school graduate who turns down offers from several large law firms in favor of one from a small and relatively unknown firm in Memphis, Tenn. The firm of Bendini, Lambert and Locke pays him a huge salary. They also lease him a Mercedes, pay off his student loans, and arrange a mortgage for his first home. Mitch and his wife Abby (Jeanne Tripplehorn) are swept off their feet by the job offer. Mitch is young, intelligent, ambitious, and "hungry" - exactly the type the firm wants to recruit. Enticed by the wealth and power the firm offers him, Mitch accepts the position eagerly and plunges into a grueling routine. But he soon re-

alizes that the firm is not what it appears to be, and that leaving it could be the last career choice he'll ever make. The FBI wants him to turn and help bust the firm, the firm wants his silence, and Mitch just wants out. Cruise is perfect as Mitch McDeere. He captures all the drive and intensity of Grisham's fictional character, from the euphoria and ambition of his initial days with the firm to the terror that follows. Avery Tolar (Gene Hackman), McDeere's cynical designated "mentor," provides a wonderful contrast to McDeere's youthful energy and enthusiasm. Jeanne Tripplehorn plays the part of Abby McDeere with the same skill obvious in her earlier "Basic Instinct" role. "The Firm" is definitely going to be one of the hottest movies this summer, in more ways than one. I can guarantee it. While the movie was excellent, the theater reached a mean temperature of over 85 degrees and I was practically dehydrated by the time the film ended. If you're going to watch it here in College Station, don't forget your Gatorade.

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**Around Town**  
Information is provided by the individual organizations. It is subject to change.

**Music:**

**Texas Music Festival**  
Budder Theater, Budder Box Office, 845-1234.  
Tuesday, July 6 - Fredell Lack, violin. With William Pu, violin; Mi-Hee Chung, violin; Linda Goldstein, viola and Jeffrey Butler, violoncello. Playing Dohnanyi, Faure and Beethoven. Starts at 7:30 p.m.

**Round Top Festival Concerts**  
For more information call 249-3129  
Friday, July 2 - Todd Palmer, clarinet; Martin Lovett, cello; James Dick, piano and Brigitte Haudebourg, harpichord. Playing Hawkins (World Premiere), Challe-lou, Henschel and Haydn. Starts at 8 p.m.  
Saturday, July 3 -  
... Afternoon concert - Adele Auriol, violin and Bernard Fauchet. Playing Grieg, Thovenel and Schubert. Starts at 3 p.m.  
... Evening Concert - Brigitte Haudebourg, harpichord; Adele Auriol, violin; Dana Varelli, flute; Todd Palmer, clarinet; Martin Lovett, cello and James Dick, piano. Playing Brahms: Trio in A minor. Starts at 8 p.m.

**Events:**

**Wolf Pen Creek Amphitheater**  
1015 Colgate, For more information call 764-3486  
Saturday, July 3 - 4th of July Extravaganza. Starts at 6 p.m. Fireworks at 9:45 p.m. Check page 4 for more information!

**Coulter Field**  
6120E Hwy 21. For more information call 778-6120  
July 3 & 4 - Fun Fly '93. From 10 a.m.-6 p.m. Airplane rides, silent auction and World War II displays. Check page 4 for more information!

**Exhibits:**

**MSC University Center Galleries**

Perspective '93 - Shown through June 30. Flower artwork by A&M horticulture students. For Information: Catherine Hastedt, 845-8501.  
Chinese Snuff Bottles - Shown through August 29. 130 ornately carved & decorated snuff bottles from the 17th and 18th centuries. For Information: Paul McCann, 845-8501.

**From days of 'Apocalypse Now,' Fishburne matures as an actor**

**THE ASSOCIATED PRESS**

LOS ANGELES - Lawrence Fishburne's star status appears to be confirmed with the laudatory reviews for "What's Love Got to Do With It," in which he plays Ike Turner to Angela Bassett's Tina Turner. Fishburne, 31, refers to "Apocalypse Now" as the most formative event of his life. Georgia-born and reared in Brooklyn, N.Y., he started acting professionally at 10. He never had an acting lesson, but he landed a three-year stand on a soap opera, "One Life to Live." At 12, he appeared in his first film, "Cornbread, Earl and Me." Two years later, Fishburne was chosen by

Francis Coppola to play Clean, a teen-age soldier high on grass in "Apocalypse Now." As chronicled in the documentary "Hearts of Darkness: A Filmmaker's Apocalypse," the Philippines location was as dramatic as the movie itself. A typhoon destroyed the sets, Coppola had a breakdown, Martin Sheen suffered a heart attack, Marlon Brando pulled his very ample weight. "Everyone went a little crazy, including me," Fishburne said. "I was smoking reefer, like everyone else. My mother was there, but she couldn't control me so she called in the big guns, my father. "Everybody in the company referred to him as 'The Jailer,' but all he had to do was say, 'OK, that's enough of that,' and I'd come around."

Fishburne aged several years during the 18 months, and he returned enlightened by observing pros such as Coppola, Brando, Sheen and Robert Duvall. Soon he was playing mature roles in such films as "The Color Purple," "The Cotton Club" and "Gardens of Stone." The actor's star quality went undiscovered until his powerful, Tony-winning performance in August Wilson's "Two Trains Running." Then came his role as Furious Styles in the surprise hit "Boys n the Hood." The first-time director, John Singleton, had been a production assistant on CBS' "Pee-wee's Playhouse" when Fishburne was playing the antic cowboy Curtis. When "Boyz" appeared at the Cannes Film Festival, Singleton told a press conference, "If Larry Fishburne were white, he'd be De Niro."

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