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Cinemark Hollywood
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WHAT.

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HOW.

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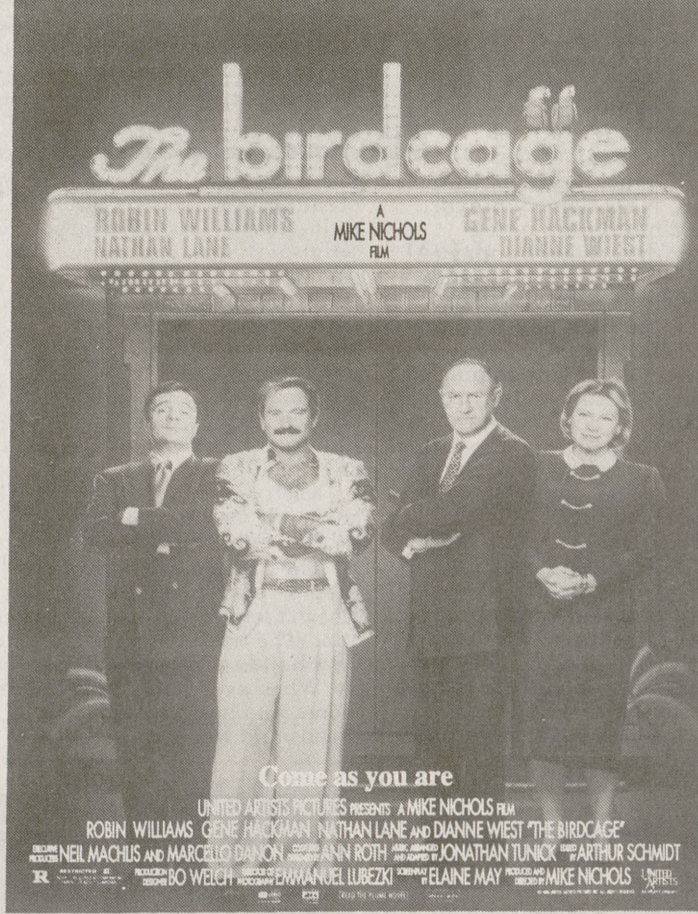
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February 20-22



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**John
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Innocent Blood
Beverly Hills Cop III
and the upcoming film, The Stupids

Mr. Landis will be speaking followed by a screening of *The Blues Brothers*

Tickets \$5.00

Tickets available at the MSC Box Office 845-1234

Persons with disabilities please call 845-1515 to inform us of your special needs

**Rudder Auditorium
February 23, 1996 9:30PM**



A Presentation of the Texas Film Festival sponsored by the MSC Film Society of Texas A&M. Funded in part by the Arts Council of the Brazos Valley and the Texas Commission on the Arts.

Funland offers promising sound, vocals on *The Funland Band*



By Tab Dougherty
THE BATTALION

driving "Die Like a Satellite," with unique vocals and talented

bum is no exception.

With so many new bands out there these days, it's hard to find one with a unique style. Funland's debut album, *The Funland Band*, does a good job at creating a different sound. With heavy guitar combined with powerful lyrics and catchy melodies, Funland has managed to find a niche of its own.

Being unique is a talent, but it's hard not to compare a new band to a previously existing one. And for those who need something solid to compare Funland to, it is a mix of Nirvana with Cobainesque vocals, Bush with heavy and catchy guitar licks, and The Toadies with powerful lyrics.

Funland highlights several topics, but many songs seem relationship-based, such as the

rhythms and melodies, and "Parallel Lines," a heavy tribute to relationships.

At first listening, the album sounds like it was recorded straight out of a garage, but once you get past the distorted veneer, you will find intelligent lyrics and sublime messages.

"Head in Hands on Floor" is one of the bright spots on the album. It has excellent harmonizing and mixing of guitar and vocals, without overdoing either.

However, any debut album will have its flaws, and this al-

Many of the songs sound nearly identical, and it is disappointing to hear a great song like "Head in Hands on Floor" followed by a less-than-memorable one. Uncreative use of distorted guitar and the same screaming voice in most of the songs lend to a dull and repetitive sound. Songs such as "Impala," "Spinal Music" and "Feedback" sound nearly identical.

One shouldn't have to concentrate on songs to be able to find differences.

Despite the similar-sounding songs, Funland shouldn't be written off as the typical alternative, distorted-guitar-dependent band just yet.

The band does have promise. It is obvious from listening to *The Funland Band* that Funland has the potential to make an impact in the music industry. A little refinement of the sounds will lead to a good band with its own unique sound.



Impersonal characters, poor script keep *Persuasion* from living up to Austen's story

By Mandy Cater
THE BATTALION

Hot on the heels of the success of the cinematic adaptation of Jane Austen's *Sense and Sensibility* comes another of the author's classic novels brought to life on the big screen.

This time, director Roger Michell brings us *Persuasion*, a sweeping tale set in post-war England in the early 1800s.

Persuasion revolves around Anne Elliot (Amanda Root). Elliot is an independent, educated young woman from a family of socially climbing aristocrats. Her lack of interest in her family's decadent and uppity lifestyle often leaves her at odds with them, or even worse, being treated like simply another servant.

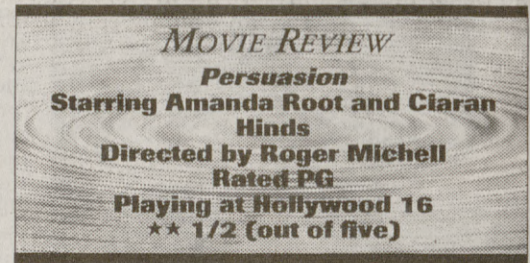
After an upheaval in her family's estate, Elliot finds herself thrown into the home of her in-laws in the English countryside.

Here we are introduced to Elliot's sister, Mary Musgrove, wonderfully played by British actress Sophie Thompson.

Musgrove is the brightest spot in an otherwise dim movie. Her neurotic wailings and outrageous egocentricism provide badly needed bursts of humor.

Despite Mary's melodrama, however, Anne assumes the role of caretaker without a complaint. Just as it seems things cannot get any worse for Anne, they do.

Her old flame, Capt. Frederick Wentworth (Ciaran Hinds), a dashing naval captain, rides into town. Anne turned down Capt. Wentworth's



marriage proposal before he sailed off for war. Secretly, though, Anne is still very enamored with the gentleman, and she greatly regrets her actions eight years later.

Frederick woos the ladies on the estate, hardly giving Anne the time of day. It seems that Cap. Went-

worth cannot even stand to be in the same place as Elliot.

Finally, Anne goes back to an unhappy existence with her family, who have now moved into the city with all of its social rituals. After daily torture from her sister and constant nagging from her father, Anne's life begins to look more pathetic than ever.

Finally, though, after what seems like an eternity, the dapper Frederick rolls into town to sweep Anne off her feet and rescue her from her miserable existence.

The premise behind *Persuasion* is one with a great deal of potential, but it falls quite short. It has little of the charm of its counterpart, *Sense and Sensibility*.

The characters are rather cardboard; and the story is full of unanswered questions, especially where the love of Anne and Frederick is concerned. In the end, the movie fails to breathe life into Austen's tale.

Despite beautiful costumes and landscapes, some hilarious moments and a very romantic finale, *Persuasion* comes across as too long and impersonal.

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Time: 11:00 - 3:00

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