

## In 'Da House: Bathroom

By CHRIS MARTIN AND JAMES FRANCIS  
Staff writers

A routine trip to the bathroom may appear to be the burdensome curse of biology, but deep in the bowels of the human psyche is the need for sanctuary. For many, the bathroom is that safe place. It can be a place to flush the mind, as well as the body.

Like a high-school locker, a chrome urinal on a cheap car or a pair of canvas flip-flops, the bathroom cries out for personalization. Individual personalities may be expressed as simply as blue quilted toilet paper or as radically as a custom-molded toilet seat. Mothers have the monopoly on potpourri and cross-stitch, but the currency of collegiate expression is humor.

### • THE COLLEGE DECOR

Courtney Koch, a sophomore environmental design major, uses humor to personalize her bathroom.

"My roommate last year gave me some posters, like 'computer technology is all related to the toilet,' 'like inflow-outflow,'" Koch said. "I have a 'no dumping' sign, and I have a Dave Barry article and some comics."

Koch said she is not afraid to poke fun at this most private ritual.

"Everybody goes to the bathroom — we all do it, and it's like a taboo to talk about. It just seems like it's easier to me to make light of it than to be embarrassed about it."

### • THINGS THAT GO BUMP IN THE NIGHT

Sometimes unexpected guests in the bathroom are quite welcome, like a rare appearance from the toilet-paper-refill fairy. Other guests may be cause for alarm, especially the guests with six legs. Chris Dennett, a senior computer engineering major, discovered just such a guest one morning in a Dunn Residence Hall bathroom.

"I can think of only one bad experience in the bathroom. This was last semester, and I had just gotten up for cut on a Saturday morning. I went to the bathroom to go brush my teeth, and lo and behold, a cockroach was climbing on the head of my toothbrush," Dennett said. "Needless to say, I threw the toothbrush out and got my bug spray to deal with the perpetrator. I guess in some ways I was lucky that I did see it, rather than come by five minutes later and brush my teeth with that toothbrush."

### • THE BIG PARTY

"Reluctantly crouched at the starting line ... Engines

pumping and thumping in time ... The green light flashes, the flags go up ... Churning and burning, they race for the cup ..."

Although this excerpt from one of Cake's more memorable tunes might seem to be talking about a NASCAR racing event, it actually lends credibility to the average, college party scene. Reluctantly crouched, with beer-laden stomachs and tequila-shots buzzing the brain, partygoers stand in line for the one available bathroom where the party is being held. They tap their feet on the floor, not to the booming music, but to keep their sanity and their bladders from exploding.

PLEASE SEE BATHROOM ON PAGE 4.

RYAN ROGERS/THE BATTALION

# Reel CRITIQUE

Phantoms

Starring Peter O'Toole, Joanna Going and Ben Affleck

Directed by Joe Chappelle

Playing at Post Oak Cinema

Critique: B+



TRAVIS IRBY  
staff writer

Dean Koontz's *Phantoms* avoids the Stephen King Syndrome by creating a taut, chilling film that defies many horror movie clichés.

The film starts with two sisters coming home to their small town to find it completely deserted, save a few grossly disfigured bodies.

The two girls are frightened as they search the town for any survivors.

During this time, they stumble across a sheriff and his deputies investigating the mysterious disappearances.

The band of survivors, unsure of what is going on, get a line out to the army, and soon the requisite scientist and soldiers are on their way.

Before the cavalry arrives to help the party, a couple of members are killed by a strange and unseen enemy.

When the military arrives with scientist Timothy Flyte (Peter O'Toole) in tow, it is soon apparent that none of the parties involved are prepared to face what Flyte calls the "ancient enemy."

The script for *Phantoms* is fairly faithful to the novel, which is not surprising considering Koontz himself handled the adaptation. His touch shows as the film does a good job of

bringing the chills of the book to the big screen.

The direction is well-paced and uses shadowing and darkness effectively to set the mood of the piece.

Special effects are good, yet surprisingly muted for this type of film. Yet, the film still manages to tingle the spine with a truly scary "bad guy."

The A-list class of young stars is solid, if un-spectacular in their roles.

Joanna Going defies the horror stereotype of the cringing and crying damsel in distress. She avoids the usual histrionics given to actresses in this type of role.

Rose McGowan is a far cry from the tight-shirted slasher victim on screen as the thoughtful and scared younger sister.

The film, while boasting two attractive female leads, keeps the cheesecake factor low by keeping the actresses cloistered in parkas and winter gear throughout the film.

Ben Affleck plays the handsome sheriff who helps save the sisters. Although the role isn't much, Affleck is competent enough to keep it interesting.

Leiv Shreiber plays Affleck's slimy deputy. His role is small, but Shreiber delivers his usual creepiness.

Peter O'Toole probably does the most acting as Flyte. He makes the boozy, broken scientist believable.

It is not *Lawrence of Arabia*, but it pays the bills.

## ★ Star Gazing: Sigourney Weaver ★

By JAMES FRANCIS  
Aggielife editor

In human terms, she only would be 18 years old. In tales of fiction, her lifetime spans more than 200 years and covers a galaxy filled with monsters more terrifying than what parents tell their children are not hiding underneath the bed.

She is *femme fatale* to the extreme, the heroine whose never-ending struggle is to rid the world of evil and someone to reckon with when she carries futuristic weapons to protect her crew and close friends.

This is First Class Warrant Officer Lieutenant Ellen Ripley ... the sci-fi intellect and action figure who seems to have more lives than a cat of nine tails.

But the person behind the character is none other than Sigourney Weaver.

### • Her Life

Born on Oct. 8, 1949, the name given to her was Susan Alexandra Weaver, although had her father had his way, she would have been called Flavia — he had a deep interest in Roman history, which explains why her brother was named Trajan, after the Roman emperor.

Some say that in a family of unique names, it was natural for Weaver to change her name, and after reading "The Great Gatsby," she took it upon herself to go by the name of one of the minor characters; thus, she became known as "Sigourney."

### • Her Career

During her time in college, Weaver worked on her acting skills. After completing her education at Stanford and Yale Universities, Weaver began a search for a career in film.

In 1973, Weaver made her theater debut in the play "Watergate Classics," and in 1977, she made her film debut in Woody Allen's *Annie Hall*, for which she earned \$50 for her appearance.

With a breakthrough and alarming performance in *Alien*, Weaver proved she would be a force to be reckoned with in Hollywood as time went by.

Even though many people characterize her as

the tough, go-getter from *Alien*, Weaver has portrayed a wide variety of characters to cover the spectrum of interesting roles. Two performances that stand out include her role as a dedicated animal activist in *Gorillas in the Mist* and her portrayal of a straight-forward, conniving businesswoman in *Working Girl*.

For both of these feature films, Weaver earned critical acclaim and Academy Award and Golden Globe recognition.

Even with this success, one of Weaver's most notable appearances was in the independent film *Jeffrey*. The film is about a man dealing with his homosexuality, and Weaver plays a neurotic counselor. Although the role was brief, her talent proved she can turn even the smallest of roles into memorable times of her career.

Acclaim is not the only thing that has changed for Weaver recently. When she made her debut in *Alien*, she received a mere \$22,000 for the role that skyrocketed her acting career. In 1997, with the release of the fourth installment of the *Alien* series, Weaver garnered \$11 million, which may still not be enough to compensate her larger-than-life screen presence.

### • Plans for the Future

With the success and good feedback from her latest film, *The Ice Storm*, Weaver is definitely on the track for continued accomplishments.

Coming up next for Weaver is a role in Rafael Yglesias' *Dr. Neruda's Cure for Evil*, but after that she has no other plans.

The world is keeping a close eye on Weaver these days, and it is all for good reason. She represents an actress of brilliant talent and someone people can always count on for a good film.



## Nominate Your Parents For Aggie Parents of the Year

Mandatory Informational Meeting  
You must attend one meeting to receive an application

Monday, Feb. 2 7:00-8:00 p.m. MSC 230  
Tuesday, Feb. 3 7:00-8:00 p.m. MSC 226  
Monday, Feb. 9 7:00-8:00 p.m. MSC 504

Nominees must meet Applications Due by:  
no specific requirements! Friday Feb. 27 @ 5:00 p.m.

Questions??

Call Erin in the SGA office at 845-1320 or at home at 696-5544.  
email: evh3830@unix.tamu

# ALLY

IF YOU SEE THIS PLACARD DISPLAYED IT MEANS THE FOLLOWING:

This person is designated as a "safe person" for someone who is gay, lesbian, bisexual, or transgender to talk to.

The person is committed to provide support and to maintain confidentiality.

The person is committed to people with a gay, lesbian, or bisexual roommate, friend, or family member who may wish to speak with someone.

February 8, 1998, 1-4 p.m.

Contact Becki Elkins Nesheim at 845-1741 to RSVP and for the location. Indicate any special accommodations needed when calling.

If you would like to become an ALLY, you are invited to the next ALLIES ADVANCE on Feb. 8th. The workshop is a 3 hour interactive session where participants learn about issues affecting the gay, lesbian, bisexual, and transgender community. After completion of a workshop, participants will have the option to receive a placard indicating their involvement in the program to display in their residence or workplace.

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