



Photo by Phelan M. Ebenback

Members of the Chinese Youth Goodwill Mission perform in "I came, I saw, I conquered." The piece tell the story of a king who becomes a strong warrior.

Students' performances share Chinese culture

By RUDY CORDOVA JR

The 1990 Chinese Youth Goodwill Mission received a standing ovation from a near-capacity crowd in Rudder Theater, Tuesday night as they gave the audience a glimpse of Chinese culture and tradition.

The evening began with a traditional Aggie welcome and an exchange of gifts between Dr. Emily Ashworth, assistant provost for international programs, and Dr. C. C. Weng, director of the Chinese Youth Goodwill Mission. The flags of the United States and Taiwan were positioned at each end of the stage as a sign of trust and friendship.

Depicting the life and culture of Taiwan through the use of song and dance, 18 students from universities and colleges in Taiwan gave well-prepared performances full of energy. Each section of the program had a purpose and kept the audience eagerly waiting for the next move.

With nine sections in the total program, the Youth Goodwill Mission's performances included opera, dances, folk art and kung fu. The section titled Karate Kids was an audience-pleaser and served "as a mosaic of Chinese martial arts and traditional sports." The performers amazed the audience with different forms of sports like jump roping and sword fighting. The audience perched on their seats during this section which rounded out the first half of the show.

Other well-received sections included "The Colorful Dancing Fans," "Fabulous Chinese Opera," "A Love Song of Tea-Pickers" and "A Chorus Line."

The bare stage gave way to an im-

mense potential for creativity. The empty void was filled with the style and grace of a culture that millions of people experience daily. The costumes radiated brilliant hues which were specifically positioned on stage to create a colorful picture.

The fluid movements gave way to remarkable display of body language. Powerful depictions of the people of Taiwan, including royalty and farm workers, transferred thousands of years of tradition into an hour and a half of fantasy.

The final section of the program, titled "A Chorus Line," was a Chinese rendition of Broadway. The Chinese Youth Goodwill Mission highlighted the youth of China with cheerful dance and a joyous collaboration of friendship. One by one, five of the students gave a thankful goodbye, displaying their appreciation for a peaceful exchange of culture. They were excited to have the opportunity to perform, and the audience appreciated their performance.

The Youth Goodwill Mission is making its 17th annual international tour with three different units which will travel in the United States, Middle East, and Africa. These young and aspiring students have a wide variety of interests in their studies ranging from Oceanography and Civil Engineering to Martial Arts and Gymnastics.

The Chinese Cultural Arts Performance was presented by the MSC Jordan Institute for International Awareness, the Chinese Student Association and International Student Services.

Jungle Brothers' leap into current rap issues

By JOHN RIGHTER

The interesting thing about rap is that it seems divided not as much along different scenes as it is along geographic boundaries.

Certainly, major divisions exist between American (the more militant) and European (the more polished) interpretations of rap, and between East Coast and West Coast.

Before the West Coast Rap All Stars and "We're All In The Same Gang" (Young M.C., M.C. Hammer, Tone Loc, Ice-T and others), the East Coast equivalents kicked it with their "Stop The Violence."

Like the early '80s hardcore scene, the East Coast rappers have proven to be more focused and outspoken than their West Coast counterparts. D.C. became famous for spawning straight-edge music and then, subsequently, clubbed with fascist stereotypes. The East Coast rappers also have been wrongly criticized for their communal focus on Black Power.

After Public Enemy, already bona fide rap (and music) legends, a string of groups and artists, including De La Soul, Digital Underground (a both-coast band), A Tribe Called Quest, Jungle Brothers, Paris and Queen Latifah, have fought to make East Coast the time zone of real rap.

Jungle Brothers' *Done By The Forces Of Nature* is a wonderful fusion of rap, soul and funk. Not as rhythmically radical as Public Enemy, Jungle Brothers' is as topically concerned, especially with African-American issues.

The treatment of African-American women ("Black Woman"), the doctoring or neglect of African-American history,

("Acknowledge Your Own History") and the Jungle Brothers' idea of racial conciliation ("In Days 2 Come") are peripheral views of the East Coast message, as the Brothers interpret them.

Split between upbeat hip hop/rap sermons and soulful ballads, *Done* retains a level of spontaneity and silliness reminiscent of De La Soul's *3 Feet High and Rising*. Campy song intros and verbal interpolation interject comic relief, using humor with honesty to convey the group's direction.

The funky, get off ya butt "What U Waitin' 4," the tempting "Black Woman" (with the beautiful help of Caron Wheeler) and the cheeky "Sunshine" are standout tracks that display the Brothers stylistic diversity.

Done also features an incredible line-up of cameos and guest contributions. De La Soul, Queen Latifah, Biz Markie, A Tribe Called Quest, Sister Monie, Wheeler and KRS-1 appear throughout *Done*, adding to the Brothers' infectious chaos.

Jungle Brothers fuse together what I enjoy most about Public Enemy and De La Soul. They retain the commitment of P.E., but at the same time ease on assault with well-placed slices of humor and gadgetry a la De La Soul.

They also utilize funk and R&B sampling, as well as vocal contributors (especially Sister Monie), extremely well. The tiresome argument that rap groups all play along the same decibel and rhythm scale (while really never working), definitely does not work here.

Music listeners turned on by De La Soul definitely need to check out the Jungle Brothers. But even if you aren't a De La Souler, the word here is up.

Hackman, Archer thrill by wide 'Margin'

By CAROL GLENN

"Narrow Margin" is one of the best action-suspense thrillers to hit the silver-screen so far this year.

Written and directed by Peter Hyams (director of many films including "2010," "The Presidio" and "Running Scared"), "Narrow Margin" is indicative of the superb talent and cinematographer skills that lurk in his body and mind.

Even though the plot closely resembles "The Orient Express," Hyams manages to keep the suspense and thrill flowing without being predictable.

"Narrow Margin" stars Gene Hackman, known for his roles in "Mississippi Burning," "The French Connection," and "The Poseidon Adventure" among others, who portrays Robert Caulfield, a Los Angeles deputy district attorney.

Also starring is Anne Archer, (known for her roles in "Fatal Attraction," and "The Naked Face"), who portrays Carol Hunnicut, a witness to a top-level mob killing.

The movie begins with Carol going on a blind date arranged by a friend. After having a cocktail in the lounge, Carol's date asks her to accompany him back up to his hotel room so that he can make an important phone call.

While he makes the call, Carol goes freshens up in the bathroom. On her way back out to join her date she hears voices in the living room. She stops and listens to her date cry while two men talk to him.

Carol realizes that something is extremely wrong. Her heart begins to pound as she watches the rest of the conversation through the crack in the door jam. She overhears the name of the man that is causing her date so much grief, Leo Watts.

The conversation ends abruptly as the two men begin to leave. Just before exiting, one of the men pulls out a gun and shoots her date.

Stricken with fear, Carol slouches behind the door and sits there for over an hour. Finally, she regains her composure and quickly leaves the hotel room.

Next, Carol leaves the country for a while and heads for a remote cabin in Canada where she thinks she will be safe.

After a few days, Deputy District Attorney Caulfield tracks her down and tries to convince her to come back to the United States and testify against mobster Watts.

While trying to persuade Carol to testify, hitmen in a helicopter destroy the cabin with bullet holes.

Carol and Caulfield race to her Bronco and drive until they reach a train headed for Vancouver. They hop the train, but not before being noticed by the hitmen. The hitmen.

The hitmen also hop the train, and during the next few days, Carol and Caulfield escape their deaths by narrow margins.

"Narrow Margin" will have the audience on the edge of their seats the entire time. Danger lurks in every corner of the train, and you don't know what's going to happen next, or who is going to be the next victim.

Archer and Hackman work exceptionally well together as two characters on the run in the confined compartments of the locomotive. They are both seasoned movie professionals who know what it takes to make a great movie, and they do it.

Hyams has perfected the art of suspense and thrill, but he also knows when to break the tension with humor. You're sitting with your fingernails clenched and on the verge of screaming when all of the sudden there's a funny part. This combination of humor and suspense makes this film work.

The music by Bruce Broughton, completes the eerie tension with the perfect blending of low base tones that are synonymous with scary movies.

"Narrow Margin" is rated "R" for profanity and begins showing on Friday at the Manor East Theater located in the Manor East Mall.

This is definitely a must-see film. The only bad part about "Narrow Margin" is that you don't want it to end.



Battalion File Photo

Ann Archer and Gene Hackman flee killers in "Narrow Margin."

OPAS opens new season with Concert Royal, dance company

By CAROL GLENN

The Opera and Performing Arts Society (OPAS) will present Concert Royal in joint appearance with the New York Baroque Dance Company at 8 p.m. Friday in Rudder Auditorium.

This concert, directed by James Richman, will feature music from the composer Wolfgang Mozart Amadeus commemorating the 200th anniversary of his death.

Richman founded the Concert Royal in 1974. He is a seasoned conductor directing works from Purcell, Handel, Bach and Rameau. He has also worked extensively with Baroque music-theater productions, and is considered to be at the forefront of the Baroque and classic revival in the United States.

Accompanying the 21-piece orchestra of original period instruments will be eight dancers in full Mozart period costume from the New York Baroque Dance Company, directed by Catherine Tuocoy and Ann Jacoby who founded the company in 1976.

The dancers will combine movements of 90 degree turnout of the legs, expressive hand and body gestures and the music to create a Mozart period ambience.

The Baroque dancers will bring to life Mozart's music from the 18th century with ballets and operas authentic to the period.

In addition, for those who come to the concert at 6:45 p.m. there will be a lagniappe lecture held in room 701 of Rudder Tower.

This lecture conducted by Franz Anton Krager, music director and conductor of the Brazos Valley Symphony Orchestra, is entitled "The Miraculous Mozart."

Krager will explain Mozart's life, personality and musical style. He will also describe the Mozart time period and how it impacted music during that era. This lecture will give the audience some historical information in preparation of the Concert Royal.

"The marriage of music and dramatic expression is as near perfect as one could imagine," the Times of London says.

Tickets are on sale at the MSC Box Office and range from \$12-\$19.50.

For more information call 845-1234.



Battalion File Photo

Members of the New York Baroque Dance Company perform in Mozart period costumes.