

Aggie Rodeo

Competitors lock horns in roping, riding, racing

By Terri Welch
The Battalion

One of Texas A&M's most exciting and more secretive traditions will take place on Friday and Saturday. Over 200 current and former Aggies will compete in the 74th annual "All Aggie" Rodeo.

Featuring bull riding, steer wrestling and barrel racing, the rodeo will bring in people from all over, but mostly Texas.

John Price, a senior finance major from Tyler, said anyone who has completed 12 hours at A&M is eligible to participate.

It becomes a reunion for former students, said Price, president of the Rodeo Club. Team roping competitors can be 50 to 60 years old and last year there was a group of 75-year-old men who came out, said Price.

"This is a pretty big tradition," he said. "All the alumni come and if they don't participate, they watch. It is their way of giving back to the Rodeo Club."

Rodeo proceeds send competing club members to other rodeos during the year.

"We sent eight people to National's last year," said Price. "All eight of these, men and women, will be competing at 'All Aggie,' so you'll get to see the best."

But, that's not all you'll see at the rodeo.

A police training officer for Texas A&M's Law Enforcement Training Division will spend his time in the arena as a rodeo clown/bull fighter.

Coy Jenkins started out riding rough stock in high school and continued through college. Having grown up around animals Jenkins feels comfortable around animals.

"I know the bulls can hurt me, but I have a lot of respect for them," he said.

Jenkins enjoys situations where danger and risk involved. Now that he is in law enforcement training and not actual enforcement, he does not get to be around those ventures anymore.



RICHARD S. JAMES/The Battalion

Texas A&M police training officer, Coy Jenkins performs in the Rodeo.

"I really enjoyed the danger of the streets as a police officer," he said. "Having been away from it, being a rodeo clown helps."

There are two types of clowns, he said, one for protection and barrel clowns.

The first is free standing and uses the barrel to manipulate the bull, the other is usually in the barrel and adds a sort of humor to the rodeo.

"I'm kinda funny," Jenkins said. "I like to sneak up into the audience and tease them. It makes it fun for them."

In addition to Jenkins and the Rodeo club, Price said other student organizations have played an important role in putting the rodeo together - like the A&M Rugby team.

"Anytime you mention steer saddling," Price said, "The Rugby team is as good as there. They seem to be the best."

Steer saddling consists of a wild steer let loose in the arena and a team of three to four member

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Movie / Music Review

'Shattered' promises spine-tingling twists, turns

By Margaret Coltman
The Battalion

Wolfgang Petersen has done it again. Movies such as "Das Boot" are hard acts to follow, but director Petersen rises to the challenge with "Shattered," a gripping thriller with so many twists and turns it is impossible to sit still even for a moment.

Petersen plays on the senses, lulling the audience into brief moments of false security before throwing in another gut-wrenching twist. He artfully builds on each scene to the inevitable, cataclysmic ending.

Tom Berenger is an amnesiac named Dan who is recovering from an accident with the help of his wife, Judith, played by Greta Scacchi. In search of his past, Dan stumbles on some questions and perplexing information which lead him into an inextricable web of lies and intrigue.

With the help of disillusioned private investigator turned pet store owner Gus Klein, played by Bob Hoskins, Dan solves the mysteries plaguing him.

Hoskins, well-known for performances in "Mona Lisa," "Roger Rabbit" and "Mermaids," is the much-needed comic relief in the film, and his character is given valuable depth throughout. Joanne Whalley-Kilmer delivers a creepy performance as Jenny, Judith's "best friend" who dabbles in palm reading.

A few questions go unanswered, and the ending is far from neatly tied up. One transparent question emerges at the beginning - after an unspecified amount of time in the hospital (but it has to be at least a year), the couple returns home (for the first time??). The phone rings the instant they walk in the door. This unlikely event sticks out as bothersome and brings up a lot of unresolved questions.

The overall plot, while thoroughly fascinating, does rely on some rather large leaps of blind faith from the audience. To further elaborate would betray crucial information, so suffice it to say, this is a film worth seeing.

But take a friend - there are many moments in here when you'll need an arm to hold on to!

'Public Enemy' strikes back on latest

By Kevin Robinson
The Battalion

Public Enemy
Apocalypse '91...The Enemy Strikes Back
Def Jam/ Columbia

"Clear the way for the prophets of rage!" yells Chuck D., as Public Enemy's new album slams into action. I guess that's as good an intro as any to an album that rocks as hard as their old stuff. Chuck D., Flavor Flav and Terminator X don't slow the beat down for an instant on *Apocalypse '91*. Once again, Public Enemy is back in force.

In a recent interview, Chuck said the first P.E. album dealt with the materialism of the Reagan administration, the next two dealt with the corruption and prejudice of the white race, and the new album is concerned with the problems and accountability of the black community. For those who still consider P.E. racist or one-sided, *Apocalypse* is an album to pay attention to.

The first track, "Nighttrain" on the album directly deals with this kind of stuff. Over a heavy James Brown sample, Chuck voices his frustration with blacks that do more to hurt than help their community. "The black thing, it's a ride I call the nighttrain/ It rides the good and the bad/ We call the monkey trained/ Trained to attack the black it's true/ Cause

some of them look just like you".

From this general condemnation, Chuck moves on to specific targets. The lyrics of "How to Kill a Radio Consultant" are fairly self-explanatory. The song attacks black radio DJ's who play only top 40 and pop-rap, refusing the "message rap" of bands like X-Clan, Public Enemy, and Boogie Down Productions. "Shut 'Em Down" confronts corporations that specifically target black consumers, but refuse to put money back into the communities that support them. The song uses a low, slow electric guitar riff, while Chuck growls, "Another racial attack/ In disguise/ so give some money back/ I like Nike but wait a minute/ The neighborhood supports/ so put some money in it!"

One of the most powerful tracks on the album is "1 Million Bottlebags". The song takes on the makers of cheap 40 oz. malt liquor bottles. I've heard Chuck D's opinions on the issue before, that the bottles are aimed at black consumers, that they are a major cause of violence and crime in the inner city, and that the manufacturers of the stuff just don't care about the problems they cause as long as the profits come rolling in.

The song condemns the consumers that support these companies as much as the companies themselves. "They drink it thinkin' its good/ But they

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