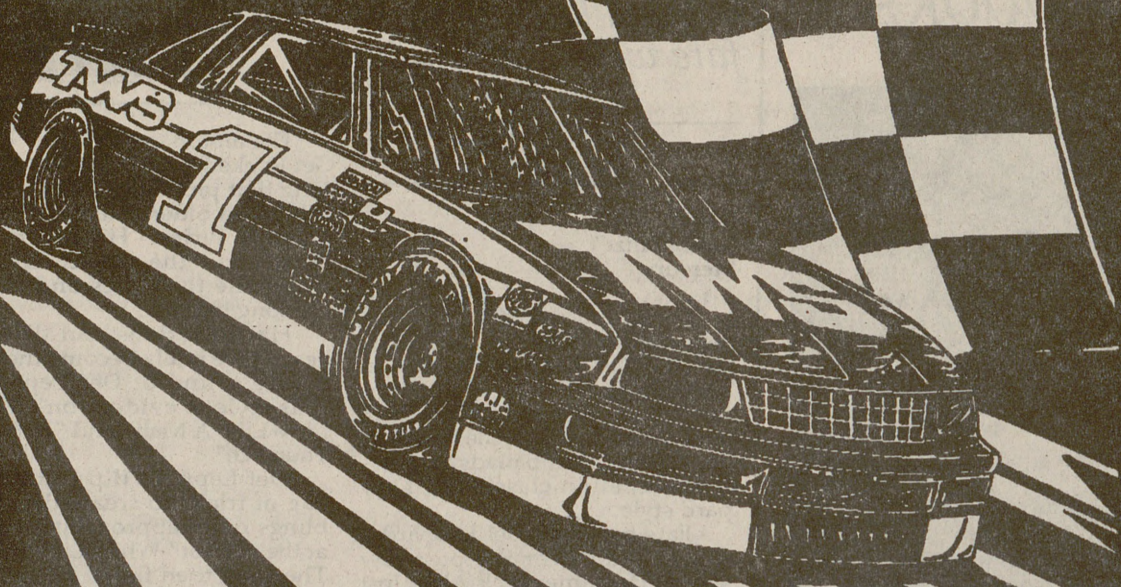


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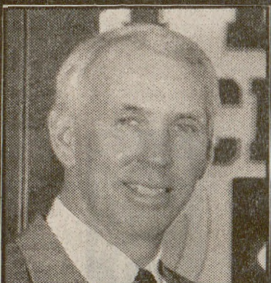
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To the Texas A&M Students and Faculty we are offering a special discount. If you take this coupon or a current I.D. to the TEXAS WORLD SPEEDWAY TICKET OFFICE or the TICKETMASTER OFFICE you will receive \$5 OFF a Sunday Infield ticket or \$10 OFF a Sunday Grandstand ticket. This offer is limited to 4 tickets per person.



Body Count disappoints, falls short of potential

By Kevin Robinson
The Battalion

Body Count
"Body Count"
Sire Records

When Ice-T unveiled his new hardcore metal outfit, Body Count, at the Lollapalooza festival last summer, a lot of people didn't know what hit them. It's not often that black musicians are interested in forming hard rock bands, although it's been done well before. Fishbone and Bad Brains have been blowing amps for years, and both 24-7 Spyz and Living Color have gained recent popularity. Body Count, however, came out with the kind of sonic punch that usually isn't heard outside of hardcore punk. After the onslaught that Ice-T gave with his rap group, the Rhyme Syndicate, Body Count knocked the audience for a loop.

Eight months after Lollapalooza, the band's debut, "Body Count" has finally been released. The energy that was so impressive at Lollapalooza, however, is completely missing.

"Body Count" tries to shock rather than show any kind of real intensity, and some of the songs use metal cliches that would make Spinal Tap cringe. What happened?

Admittedly, the album isn't all bad. At their best, the band takes the mix of streetwise bragging and humor of Ice-T's rap material and translates it into classic thrash. The opening single, "There Goes the Neighborhood" isn't the hardest song on the album, but it contains more power than many of the others. "Bowels of the Devil" shows how well Body Count can rock when they want to. And finally, "Voodoo" makes fun of all those early eighties "occult" metal groups. At least, I hope they



On their debut album, Ice T's hardcore project, Body Count, is the energy they showed at Lollapalooza.

didn't mean it to be taken seriously. These songs are all just as hard-hitting and exciting as anything from their live shows. The rest of the album, though, is a letdown.

The rest of "Body Count" isn't all that offensive or shocking, just tired, boring, and a little silly. Ice-T will say that all these lyrics are reflections of the street, and are just trying to show how screwed up a lot of real life problems are. That may be true, but all of these problems have been addressed far more effectively by groups like Public Enemy, Paris, and X-Clan.

For example, N.W.A.'s "Fuck the Police" made a better point than Body Count's "Smoked Pork" or "Cop Killer." "The Winner Loses" tries to make a statement about cocaine, but the song falls apart into a cheesy ballad that Wilson Phillips would probably reject. And the song, "Mama's Gonna Die Tonight," in which a man lights his mother on fire, hits her in the head with a baseball bat, and cuts her up with a carving knife, doesn't seem to be about

much of anything but an excuse for some mindless blood and gore. Sorry guys. This song is supposed to be "tongue in cheek," but it seems like an attempt to give an album a token controversial song.

For those people who like Ice-T for his sex raps, there's the same kind of songs on "Body Count." "KKK Bitch" and "Dick" are on a par with similar songs that Ice-T has had on his albums since he started. The things are pretty monotonous, but if you're the type that goes for this sort of tune, these are probably as good as any.

The main problem with Body Count is that it seems like the band's still holding back. If a rapper today could cross over to a successful metal career, it would probably be Ice-T. That, together with the potential that his early gigs had, should have made for a breakthrough album. Instead, "Body Count" has only a few tracks that show what could have been. The rest of the album is just filler.

Theater



Review

By Timm Doelen
The Battalion

HOUSTON - "American Vaudeville," which had its world premiere last week in Houston, is a musical play about the art of vaudeville, a collection of live variety acts that lasted from the late 1800's to the early 1930's.

Many talented performers are remembered in the retrospective revue, including Fanny Brice, Bert Williams, Harpo Marx, George Jessel, Will Rogers, Buster Keaton and Mae West, and more than a dozen others.

Many of those names are recognizable not from their prominence in vaudeville, but from their performances in film, which along with radio, helped bring about the demise of vaudeville.

At the beginning of the musical, we are introduced to the 20 performers that were some of the biggest names in the heyday of vaudeville.

They try to explain what the spirit of vaudeville is all about -

'American Vaudeville' only scratches the surface

entertaining the audience through whatever means possible, be it dancing, singing, comedy, magic or even acting.

Soon the vaudevillians perform some of their famous acts - the magic show of Harry Houdini, the singing comedy of Eva Tanguay, the minstrel show (done in blackface) of Al Jolson, and the song and dance of George Cohan.

There are three main facets of this play: a history of American Vaudeville, brief biographies of some of the biggest headliners, and performances from some of those acts. And they try to squeeze it all into a two-and-a-half hour performance.

The performances are generally pretty good, with standouts from Tom Caylor as Cohan and Adam Heller as Jolson.

But the other two facets of the play - the historical and biographical parts - although necessary, really detracted from the delightful performances.

The writers, Anne Bogart and Tina Landau, did a lot of research while creating this play, but covering 45 years and 20

performers in under three hours requires a trick even Houdini couldn't pull off.

The writers have the performers use a method of delivery that is both unique and distracting. One performer starts a story, and then another starts his story, and then the first continues from where he left off. It made it extremely difficult to follow the individual stories.

The biographical and historical parts of the play would have made for an interesting, in-depth series of PBS documentaries, in which they could have put in the time to give a truly informative look at the art of vaudeville.

But what we're left with in this play is a tip - a sampling of the performers and performances of vaudeville. After leaving the theater, you still might wonder what vaudeville is really all about.

The play runs Tuesday to Sunday through April 26 at the Alley Theater in Houston with matinees on Saturday and Sunday. Call 228-8421 for ticket information.

Senior Weekend '92

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Senior Bash

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- @ The Texas Hall of Fame
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- Saturday, April 11 9:00 p.m. to 1:00 a.m.
- @ MSC and Rudder Complex
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- The Ed Gerlach Orchestra
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- Party Pics
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- Saturday, April 11 6:00 p.m.
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- Fred McClure...Speaker
- Limited Seating...buy tickets soon
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PHOTOS

Pre-purchase your picture in the MSC starting Tuesday, March 31. Packages available for \$9.00 and \$14.00. Special Bonuses if photographed by a specified time...see table in MSC... (across from new art gallery). Party Pics will be at all three events.

SOUVENIRS

Purchase either the Senior Weekend Package or Ring Dance Tickets and get the souvenir champagne glass with the '92 Ring Crest Imprinted on it (one per ticket). Pick them up in Room 139 MSC at these times and dates:
Monday, April 6-----7pm to 9pm
Tuesday, April 7-----12pm to 3pm
Wednesday, April 8-----12pm to 3pm
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