

ARTS & ENTERTAINMENT

CINEMA

MALCOLM X'S RESURRECTION

by Phyllis Jeffers

Whether or not Spike Lee adequately tells the tale of Malcolm X word for word or detail for detail will be a never ending debate.

His portrayal of women and the Nation of Islam shall raise eyebrows for years to come. Lee's ego and insistent need to be in each one of his movies will be discussed for quite a while. The cinematography and soundtrack will be critiqued until the end of time.

But these issues seem trivial and overemphasized. Instead, I'd rather share the experience of having my hero raised from the dead. No one can understand what it is like to have his/her hero resurrected and to have him relive his life in three and a half hours. As the character grew - Malcolm grew. As the action became more intense the inevitable became clearer. Malcolm had to die. He had to. He's been dead for years. But in witnessing the assassination, I was devastated—not shocked or even appalled, but devastated. I saw the man I want to be so much like riddled with bullets. Then when the moving collage of his face splattered the screen and Ossie Davis began his eulogy the pain I felt was like the bullet that ended his life.

Spike manages to paint a picture of the Malcolm that has resided in my heart since 12th grade. I was reminded of all I had left to accomplish in the struggle for African-American liberation. I was taunted with the fact that I could not let my hero die in vain. The X film conjured up all the hopes and dreams I had for myself and my people. Malcolm's resurrection forced me to evaluate my life and the battles I have and will choose to fight. Ultimately a mirror was held up to me; and a torrential out pouring of tears was evoked from all the depths of my soul.

BRAM STOKER'S DRACULA: A LOVE STORY

by Anthony R. Cooper

Francis Ford Coppola's interpretation of Bram Stoker's Dracula proved to be a big success. Unlike the other movie-makers who used Stoker's gothic creature of the night to promote gore and horror, Coppola stuck to the plot of the book to recreate the gothic love story in its true form. Those who had problems with the movie

probably didn't read the book and are use to the stereotypical evil caped fiend roaming the countryside "vanting to suck your blod". Also, if the movie seemed to jump from plot to plot, it was because the novel is epistolary, written in letters. Coppola also used great cinematography. One particular effect I liked was the way he used the shadows when Jonathan visited Castle Dracula. The way the three female vampires appeared from the sheets also displayed great special effects. Another interesting thing Coppola did was to give the folkloric background to the creation of Dracula. From this background, moviegoers understood why he hated the cross, where he acquired his strength and longevity of life, and why he loved Mina so much. With the love story, I noticed that in this movie Mina not only subjected herself to his trance but also faintly remembered knowing Dracula from another time; thus imploring the image of reincarnation. Gary Oldman added an extra twist to the character Dracula. Oldman's Dracula was young and attractive to the eye, unlike the weathered, wrinkled "Vitalized" Bela Lugosi that we were used to seeing for so many years. His character added suspense as well as sexuality to make the love story more vivid and true to text. Winona Ryder did an excellent job as playing Mina. She displayed the needed sensuality, and sexuality to make this love story function wholly. Their characters complimented each other well. Anthony Hopkins' character Dr. Seward deserves praise. He added a bit of lunacy and comedy to the doctor's character. One Character who should have been replaced is Keanu Reeves' Jonathan. He couldn't seem to keep his British accent throughout the movie. Reeves made a valiant attempt to compliment his colleagues, however, he didn't appear to be as strong a character that Jonathan should have been. The movie, on a scale of one to five, gets a four. It is one of this years best and long-awaited films. The plot and special effects are superb. The movie would probably be enjoyed more by those who read the book first or those who remove the stereotypes from mind and realize that "Dracula" is gothic love story.

PORTRAIT PORTRAIT CAPITOL RECORDS**1/2

If you've heard the latest single from newcomers, Portrait, you know that can deliver a jam for you to rove to. "Here We Go Again" i the slammin' debut single fro the quartet who comes to us rom South Central, L.A. and Providence, Rhode Island. The lead single captures the sweet harmony of the group blended with the catchy beat from Digital Underground and a sample from Michael Jackson's "I Can't Help It." The question is, does the album have any tunes that stand up to the debut? Unfortunately, the answer is definitely, no.

The guys are talented. They wrote, arranged, and produced the entire album. But the album is just to mediocre to be considered good. The hype tunes are nothing compared to "Here We Go" and could barely stand up on their own. The best of which is probably "Honey Dip" which is probably best because of its connection to "Here We Go."

The ballads should save the album from its mediocrity, but there are not enough of them to balance the lp. They also are not the most original sounds we've ever heard. "On and On" and "Yours Forever" sound too much alike and the former uses one of the most tired drum tracks in R&B today. The album does score with "Precious Moments" and "Day by Day." They sound much newer than the others and remind us that the group does have something to offer.

Portrait does not utilize its talents to the fullest extent. The lead vocals are not evenly divided between the members. Irving Washington leads only one track when his voice is the most dynamic in the group. Portrait may yet have a bright future, but their debut is far from picture perfect and they will have to do much better with their future projects.

CHANTE' MOORE PRECIOUS SILAS/MCA RECORDS***

For 1992 Louil Silas introduces a new label with super songbird, Chante' Moore. Moore was introduced in 1991

*Garbage, poorly produced
 *Fair, needs help
 ***Good, with copying, maybe buying
 ****Excellent, needed for the collection
 *****Classic

on the House Party 2 soundtrack with Keith Washington on "Candelight and You." Earlier this year, Moore teamed up with El DeBarge for his *In The Storm* lp.

Together they brought us the hit "You Know What I Like."

Finally the debut album from Chante' Moore is available for those who have come to appreciate her voice. Moore is an incredibly talented songstress. She co-wrote seven of the eleven songs on *Precious*. She sings with the loveliness of Minnie Ripperton and Mariah Carey. Precious is a batch of ballads and mid-tempo that easily relax the listener. The lead single, "Love's Taken Over" introduces us to Moore's exemplary one woman harmony. She sang almost all the background vocals for the album.

"Finding My Way Back," "As If We Never Met" and "Sexy Thang"

are memorable tunes. All produced by George Duke, these tunes stand out from the monotone of the album.

BeBe Winans lends his vocals and producing talents for the inspirational "Because You're Mine." The tune is one of the best and even with its faster tempo Moore and Winans voices soothe and relax.

"Candelight" and "Love's Taken Over" remain the best songs on the album and hopefully the next effort from Ms. Moore will contain a few more hits. Nevertheless, the album is a relaxing piece of material quite commendable for her first effort.

TIM MINER TIM MINER MOTOWN RECORDS***

Cross Michael McDonald with Brian McKnight and you'll come up with a sound very similar to hot new Motown recording artist, Tim Miner.

Miner's voice is soft but powerful and very impressive. He doesn't let the softness of his voice lock him into ballads. Miner's uptempo are just as good or better than his ballads. Miner wrote (or co-wrote), produced, and played instruments for the entire lp.

Uptempo tunes "Come and Go With Me" and "Make It Rain" are exceptional jams that bring this artist much acclaim in the area of voice and production. "Come and

HOT SOUL

By Reginald Jones

Go With Me" gets the album off to a great start and should be a single. Its funk with a touch of hip hop

Brian McKnight wrote produced and lended vocals on the album's best ballad by far entitled, "Love All The Hurt Away." The two's voices blend together quite nicely. Though Miner sounds like McKnight on other tunes, McKnight's production and vocal arrangement are eminent on throughout this song.

Miner will be one to look out for in the near future. His sound and style give him a staying quality unlike many young artists today. Collaborations with artists such as McKnight only add to what is already an exceptional artist.

Singles: CeCe Peniston "Crazy Love"

Fifth single from the gold *Finally* lp. Producer Daniel Abraham gives the song a sound that mirrors Lisa Stansfield. The track shows a cool R&B side of Peniston and will be receiving much airplay.

Hi-Five "Quality Time" Smash ballad from the *Keep It Goin' On* lp. It is produced and narrated by R. Kelly. Little Tony sings about making time for the ones we care about. This is a tune that the ladies will appreciate. The track is destined for the top of the charts.

Shomari "Let It Be Me (Say You Love Me)"

The trio that brought us "If You Feel The Need" come a little softer with this tune. Raphael Wiggins of Tony! Toni! Tone! produced this one. The vocals are tight and sweet making this tune simply irresistible. If the group's name was a little more known the song would be a guaranteed smash but

even being fairly new they should take this one to the top ten.

Men At Large "So Alone" The big boys from the Trevel(Levert) family tree bring to us a tune in memoriam of their parents who died earlier this year. The song sounds very much like a love ballad, but it was written by Gerald LeVert and Joe Little from the *Rude Boys for Men at Large*. This one is a tear jerker once you realize its inspiration.

Tevin Campbell "Confused" Sixth single from the gold *T.E.V.I.N.* lp. Produced by Al B. Sure and Kyle West it features background vocals by Sure!, K-Ci and Jo Jo Hailey.

KWANZAA, from page 1

anitors and housekeepers," said freshman class president Christian DuBoise.

(Look for a complete schedule on page 3)

"This is a holiday that can be celebrated with family and friends," said Fleming. "It's an African-America holiday that pays tribute to African heritage, its roots and rich culture."

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Hot Soul The Heart of The Campus Echo

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