

Cruise Ship Jobs

HIRING Men - Women, Summer/Year Round. PHOTOGRAPHERS, TOUR GUIDES, RECREATION PERSONNEL. Excellent pay plus FREE travel. Caribbean, Hawaii, Bahamas, South Pacific, Mexico. CALL NOW! Call refundable. 1-206-736-0775, Ext. 600N

La Selva
Orchids & Nursery
featured in Texas Gardener Magazine

GIVE THE UNUSUAL

ORCHIDS • BROMELIADS
BONSAI • POINSETTIA

Gift Wrapping & Delivery Available
3910 Harvey Rd.
College Station
774-4776
Next to Jose's

Read the new
LIFESTYLES
AND ENTERTAINMENT
MAGAZINE
Coming Thursday, Jan. 17

The Battalion
For advertising information
please call
845-2696

ADVENTURE TRAVEL

"We Never Charge For Travel Services"

Specializing In International, Scuba, And Ski Travel

Mon - Fri 9 a.m. to 6 p.m. / Sat 10 a.m. to 2 p.m.

313 B. College Main
3 Blocks North of Texas A&M Post Office
College Station, Tx 77840 (409) 260-1131

La Taqueria
TORTILLA FACTORY

Tuesday Dec. 4	Wednesday Dec. 5	Thursday Dec. 6
FREE QUESO With Purchase Of Any Plate	FREE PICANTE & Chips With Purchase Of Any Taco	99¢ IMPORT BEER

A CHANGE FOR THE BETTER!

SANTA FE STEAKHOUSE

Featuring the best beef and biggest steaks in town!
Daily specials and extensive menu that features southwestern style entrees.
Banquet facilities and catering services available.
Formerly K-Bob's
809 University Drive, E.
846-7467

COMPOUND!
All you can eat beef or chicken fajitas
FABULOUS FAJITAS \$6.95

Lunch or Dinner Served Monday - Thursday
Expiration date January 31, 1991
Come taste a change for the better.

Artists reinterpret songs on cover albums

Music Review

By ROB NEWBERRY

Red, Hot & Blue: A Tribute to Cole Porter
Chrysalis
Where the Pyramid Meets the Eye: A Tribute to Roky Erickson
Sire/Warner Bros.
Rubáiyát: Elektra's 40th Anniversary
Elektra

The best music for any party is cover songs. Somebody thinks they know who's about to sing one of their favorite songs, then all of a sudden another person's voice comes out of the speaker. Just in time for the post-finals Christmas parties, three new releases feature nothing but covered material.

Red, Hot, & Blue: A Tribute to Cole Porter from Chrysalis features the most popular line-up of artists. Produced to benefit AIDS research and relief, the disc lets each artist reproduce one of Cole Porter's many Broadway hits. The fun part is listening to how they do it.

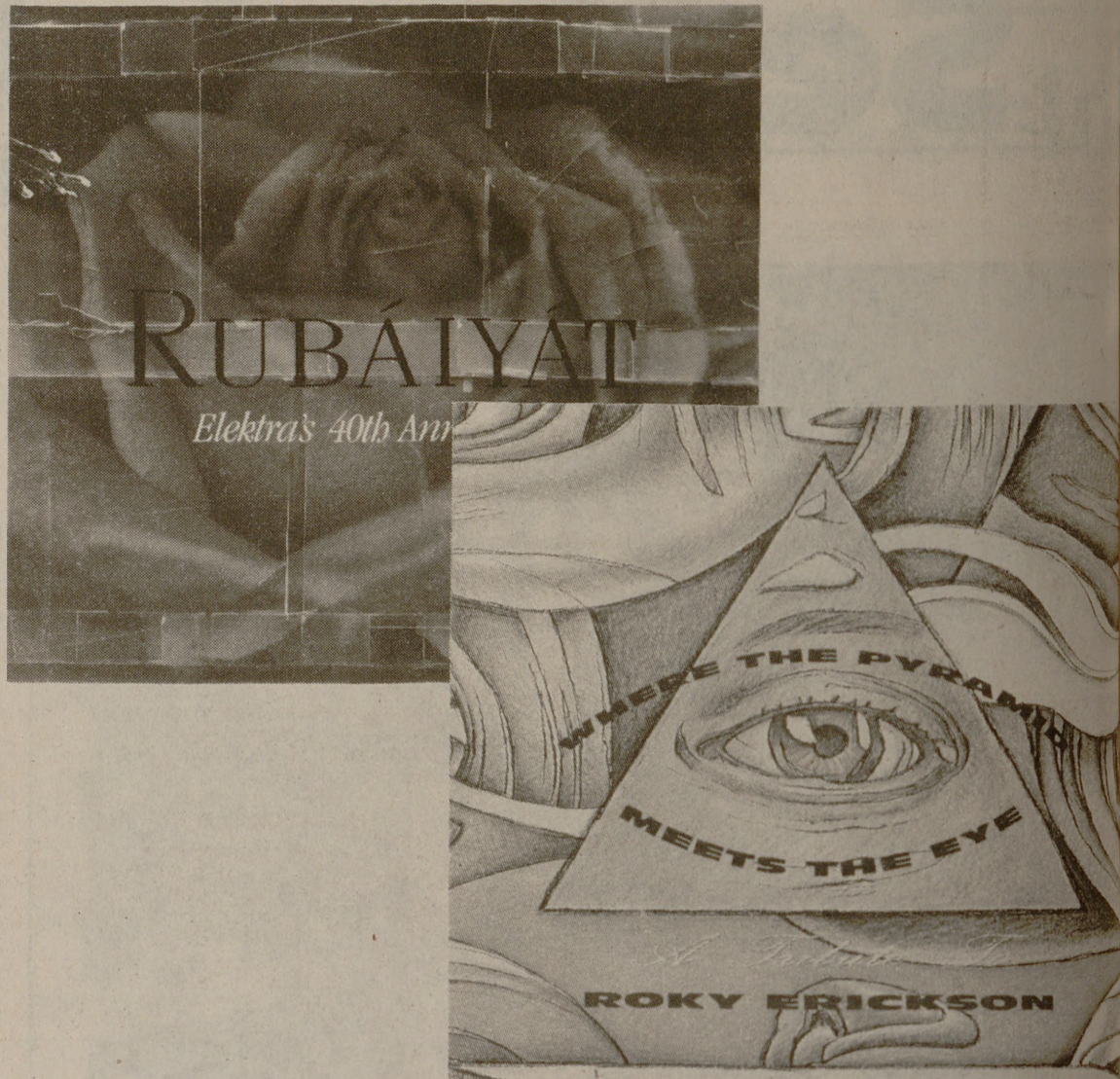
Cover songs can stand out in three ways. The artist can switch from his or her own style to the style intended for the original, or they can adapt the original to their own style. Or, as in the case of U2 or Erasure, they can ditch both the original and their own style and just experiment.

Annie Lennox and Aztec Camera do the best at recreating Porter's original jazzy feel with "Everytime We Say Goodbye" and "Do I Love You." But it's difficult for rock artists to reproduce the feeling in Porter's music when they switch styles, and Sinead O'Connor's "You Do Something To Me" and Jody Watley's "After You Who" fail dreadfully.

On the other hand, adapting Porter's music to today gives the performer a chance to show his own creativity. Debbie Harry and Iggy Pop team up for "Well Did You Evah?" for a satiric attack on excess, and Kristy MacColl and the Pogues redo "Miss Otis Regrets/Just One of Those Things" to fit their own Irish folk sound. David Byrne's "Don't Fence Me In" is nothing special, though, and neither is the Thompson Twins' "Who Wants To Be A Millionaire."

But the highlights are U2's "Night & Day" and Erasure's "Too Darn Hot." Both these numbers are completely reworked from the original, but they're not representative of the bands' usual styles either. U2 uses synthesizers and drum machines to make a new dance track (yeah, a real dance track from U2), and Erasure backs off its normal keyboard-heavy style for a trip toward reggae-land.

After pleading insanity to a marijuana possession charge and spending four years in the hospital for the criminally insane, Roky Erickson returned to society to provide some of the more "disturbed" music of the '70s. The new Sire/Warner Bros. release *Where the Pyramid Meets the Eye* allows Erickson's biggest fans,



other musicians, to reinterpret his music.

Pyramid features a long list of alternative music greats, and most of the artists do a good job bringing Erickson's music back through their own style. Some of the bands on the record don't really change Erickson's style that much, but they don't have to — they were out there already.

Highlights on the disc include Bongwater's rendition of "You Don't Love Me Yet" and T-Bone Burnett's cover of "Nothing in Return." Doug Sahm & Sons rock on "You're Gonna Miss Me," and ZZ Top opens the record with a ripping version of "Reverberation (doubt)," although I like the Jesús and Mary Chain's version that closes the album better.

The album still has its weak spots, although the problems aren't as glaring as the *Red, Hot & Blue* failures. Julian Cope doesn't do a whole lot with "I Have Always Been Here Before," and neither do John Wesley Harding and the Good Liars on "If You Have Ghosts."

Pyramid features new music from R.E.M., the Butthole Surfers, Sister Double Happiness and the Judybats, among others. An alternative cover collection couldn't have featured a much better honoree than Erickson, and it couldn't have used a better

line-up of bands.

Elektra Records celebrates its 40th anniversary with the double-disc cover compilation *Rubáiyát*. Elektra picked 38 of its artists to remake some of the classic songs that appeared on the label's 40 years of music.

Some bands enjoy reveling in a little irreverence and freedom when they do covers, and the attitude adds a nice bit of originality to old material. This record still has all the balls of a drunken performance, but at least the guys at the sound board were sober — everything sounds great.

Rubáiyát opens with a rocking version of the Doors' classic "Hello, I Love You" performed by the Cure. Not all the songs are as well known, though — the Pixies have some fun with the Paul Butterfield Blues Band's "Born In Chicago," and the Sugarbushes tear through Sailcat's "Motorcycle Mama" like they were jamming at a Hell's Angels convention.

Experimentation is a big part of the Elektra release. Billy Bragg performs "Seven and Seven Is," but most listeners wouldn't guess that it actually is Bragg who is performing. The Gipsy Kings throw in the Eagles' "Hotel California" done en-

tirely in Spanish except for the chorus, and Ernie Isley's version of the Cars' "Let's Go" turns the number into a party disco track.

Other kick-ass spots on the album include Faster Pussycat's remake "You're So Vain" and Metallica's spinoff of the Queen tune "Somebody to Watch Me" in the MC5 classic "Kick Out the Jams."

Rubáiyát slows down in a few places, too. Tracy Chapman's cover of "House of the Rising Sun" and vetta Steele's rendition of "Teach the World to Sing" are the album a little. Natalie Merchant's version is as soothing as ever, and 10,000 Maniacs' version of Jack Browne's "These Days."

This new Elektra release brings new material from The Mighty Be Giants, Teddy Pendergrass, the Georgia Satellites, Lindy Ronstadt and Howard Jones. The line-up is diverse, but just about everything on the record has its merit.

Of all three releases, *Rubáiyát* is the topper. Alternative fans will likely enjoy the band list on the Erickson tribute better, but song after song of one artist's material gets stale — the same goes for *Red, Hot & Blue*. But Elektra put a more effort into their 40th birthday present, and the results are obvious.

Dances With Wolves excites, enthralls

Film Review

By JULIA SPENCER

They sure don't make 'em like they used to and, in the case of *Dances With Wolves* — the lengthy (three hours plus) revisionist western starring and also directed by Kevin Costner, it's a good thing.

The film is a loving and personal tribute to the glory days of the Old West before it was "won." *Dances With Wolves* succeeds as exciting and utterly enthralling entertainment, as a glorious spectacle and as a serious, pro-environment, pro-Native American message film.

Michael Blake's carefully researched screenplay based on his novel does justice to Native Americans. The movie does away with the one-dimensional, stone-faced Hollywood Indians of yesteryear who frequently were depicted as murderous, drunken, thieving savages with vocabularies limited to "How" and "Ugh." White actors in wigs usually portrayed these stereotypical images.

The Sioux Indians central to *Dances With Wolves* are fully developed characters. Their language and culture vividly come to life on screen with the help of English subtitles, designer Elsa Zamparelli's beautiful costumes and fine performances of Native American actors.

This beautiful film was shot during a period of five months in South Dakota last year and stunningly photographed by Dean Semler.

Dances With Wolves focuses on white Union officer Lt. John Dunbar (Costner) as he becomes an accidental hero in a Tennessee battle and requests the Army's westernmost post because he wants to "see the frontier before it's gone." The ultimate truth of this statement adds to the somewhat wistful and nostalgic tone of this *fin de siècle opus*, as we watch the Sioux's heroic efforts to survive the onslaughts of "civilization" and the decimation of the buffalo.

Dunbar gradually overcomes his fear and distrust of the tribe, befriends the Indians, learns their language and customs and adopts their dress. During this transition, the audience sees the initially savage and terrifying warriors as fathers, mothers, brothers, lovers and friends.

Dunbar's love for a white woman (Mary McDonnell) brought up as a Sioux after she was orphaned during a Pawnee raid, makes him truly one of them. This inspires him to risk his life fighting their battles.

The largely anecdotal story unfolds as a series of Dunbar's journal entries, but what anecdotes! Whether staring down Indian scouting parties while wearing only his birthday suit, (Here's your big chance, Costner fans!) or befriending and cavorting with wolves (thus his Indian name and the film's title), Dunbar does it all.

He also hunts buffalo on horseback with the Sioux in a simply breathtaking sequence and

fights off hostile Pawnees.

Costner, who performed most of his own stunts, appears to savor every minute of his acting. He is as convincing as Dunbar, and gets his audience to support and root for the Indians in their battle to overcome Union soldiers.

This film is important because it attempts to set the record straight and right some past wrongs — both historical and cinematic. Yet it never becomes preachy or moralistic, due to Costner's abundant sense of humor. When confronted with a crumbling human skeleton bleaching on the prairie, a stagecoach driver quips, "Somebody back west is saying, 'Why don't he write?'"

I can only find fault with *Dances With Wolves* in one particular aspect. The Union soldiers are cowardly, mean, ignorant, vulgar (they use paper from the journal as toilet paper) and inept at marksmanship as they surface as the villains of the piece.

Other than that, I can find very little fault. In any event, on whichever level you wish to enjoy the movie — whether as an action adventure, a psychological study, a cross-cultural performance, a deep "message" film, or all four — watch and enjoy it by all means.

Dances With Wolves is one of the best films of the year, and is bound to turn up on 10-best lists and at Oscar time. The film is rated PG-13 for violence and nudity (a rear view of Costner), and currently is playing at Cinema Three in the Skaggs Center.

FLOUPOT'S BOOKSTORE

PAYS CASH FOR USED BOOKS!

Redmond Terrace next to Academy
Northgate across from Post Office
Southgate on Jersey Street

YESTERDAYS

Daily Drink & Lunch Specials
Billiards • Darts • Shuffleboard
Near Luby's / House dress code

846-2625