

## Austin singer pays tribute to classic songs Griffith brings new grace to folk heroes' work

### MUSIC REVIEW

By JENNY MAGEE

The Battalion

Nanci Griffith  
"Other Voices/ Other Rooms"  
Electra Records

Nanci Griffith, who has long graced the folk music genre with her unique stories and



Nanci Griffith holds a copy of the Truman Capote novel that gave her the title of her new album.

beautiful voice, pays tribute to her mentors with her new album "Other Voices/Other Rooms."

The Austin native has put together an album of 17 songs written by legendary folk artists such as Woody Guthrie, Bob Dylan, Kate Wolf and others. The album's title is taken from Truman Capote's first novel, published in 1948. The liner notes explain, "The novel was a product of a time of new voices in literature and coincided with a rebirth of interest in folk music with an added twist of focus on the singer/songwriter."

This album may seem a little off the beaten path of Griffith's previous albums, such as "Storms," "Little Love Affairs" and "Poet in My Window," that were so heavily dependent on her song-writing ability. While Griffith has no original compositions on this album, her respect and love for the musicians who helped define folk music and inspire Griffith's work is so complete that the album becomes a celebration of folk music in general.

Each song is a chapter in the life of folk music, defined by its original artist and the story that it tells.

Several songs do stand out; a peppy version of Woody Guthrie's "Do Re Mi" combines Griffith's clear country twang with Guy Clark's unmistakable accompaniment.

Bob Dylan's "Boots of Spanish Leather" and "Morning Song for Sally," written by Jerry Jeff Walker, are examples of how Griffith's distinctive voice gives a second life to this collection of songs.

"Other Voices/Other Rooms" by-passes the fault of imitation that many artists fall into when producing remakes. Griffith is not trying to sing these songs for her own personal benefit, but to pay tribute to the people whom she respects. Such motives are the only real reason that musicians should do remakes.

The most memorable single on the album is "Wimoweh" which is a collaboration between Griffith, the Indigo Girls, Kennedy-Rose, John Prine, John Gorka and Dave Mallet. Producer Jim Rooney even makes a vocal appearance. The song's up-beat, happy-go-lucky feeling is really in tune with the theme of the album—bringing together folk artists in an effort to commemorate the hard work and love of music these musicians have given to the folk music industry.

Griffith sums it up best in her liner notes by saying, "It was an incredible honor to be in the company of my heroes of such enormous talent whose mutual love of this music gave this project the heart and wings to fly."

This album is an outstanding accomplishment by traditional standards and as a new work. If you are just beginning to cultivate an appreciation for folk music, Griffith's "Other Voices/Other Rooms" is the perfect place to start.

## Fiery Fonda packs a wallop as killer in 'Point of No Return'

### FILM REVIEW

By JENNY MAGEE

The Battalion

"Point of No Return"  
Starring Bridget Fonda,  
Gabriel Byrne and Dermot Mulroney  
Directed by John Badham  
Rated R  
Playing at Post Oak III

The fiery heroine of "Point of No Return," Maggie (Bridget Fonda), has mood swings that are governed by a force much more powerful than the worst case of PMS could produce. She is fierce, savage, and has no qualms about blowing various body parts into a million little pieces. Fonda's Maggie without a doubt outshines the rest of the cast. She is alluring to observe, not only because her character is so savage, but also because she is the next branch of the

first-class wimps.

Based on the French film "La Femme Nikita," this American version begins with Maggie and an assortment of her drug buddies rampaging through the streets of Washington, D.C. searching for someone to rob.

An episode at a convenience store leaves the store owner and all of Maggie's drug friends dead. In addition a cop becomes a victim to the gun that Maggie just happens to find in her hand. As a result she is tried, sentenced, and executed.

But, in the next scene Maggie wakes up in the stark white room of a "secret" government camp. Her execution was faked, and Maggie is pretty much worm food as far as everyone but this secret assassination bureau is concerned. Maggie is schooled in killing strategies as well as personal style and grace, all in the name of knocking off individuals who dare to mess with U. S. foreign policies. Her first assignment brings her

**She (Bridget Fonda) is fierce, savage, and has no qualms about blowing various body parts into a million little pieces.**

Fonda family tree, following in the footsteps of her grandfather, Henry Fonda, father, Peter Fonda, and aunt, Jane Fonda.

Now, on the opposite end of the spectrum, Maggie's lover J.P. (Dermot Mulroney) is the posterboy for passivity. Besides being a self-proclaimed graduate of the Keanu Reeves school of voice training, Mulroney gives a wimpy performance that all in all goes perfectly with his whiny voice. It is wonderful to see a film that utilizes such a strong female character because the movie industry has been starkly void of such characters of late. However, the true spirit of feminism does not demand that all the male characters have to become

to Venice Beach, California where she meets and starts a relationship with J.P. the photographer (Dermot Mulroney). Thus the film runs smack-dab into the "Taming of the Shrew" theme: Maggie, the once bitter and vengeful assassin softened by love, is ready to throw off her life as a killer. The only problem is that death is her only exit as far as the secret government agency is concerned.

"Point of No Return" is an entertaining film. The storyline is vigorous; it contains a good amount of violence, but also there is just a lot of plot action. The film may lack consistent acting quality, save Fonda's performance, but it certainly does not drag.

## One man and his mandolin

### Indian shapes Western instrument to Eastern music

By SHASHIDHAR C.N.

The Battalion

Pioneering Indian musician U. Srinivas will perform in College Station this Friday night at A&M United Methodist Church.

Srinivas is the first artist to play Carnatic (South Indian) music on the mandolin.

Unlike Indian instruments such as the sitar and veena, the mandolin is not designed for Indian music, and is not compatible like the violin. Like the sitar and veena, the mandolin is a pluck instrument, a stringed instrument played without a bow, but it lacks the resonance and continuity that are vital to Indian music.

The notes on the mandolin are flat and often unhelpful for the Indian style, because in Western music the emphasis is

on the contrast of notes with neighboring ones.

The Carnatic style emphasizes smooth transitions and the continuous flow of one note to another.

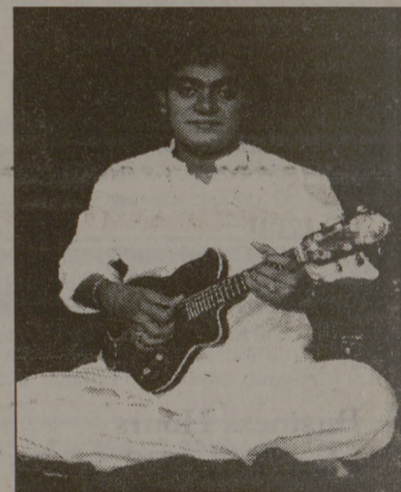
Although his tryst with the mandolin started out as an experiment, it is now widely acclaimed as a revolution in South Indian classical music. Rather than changing the Carnatic style, he makes the instrument compatible to the style, working in his own way to bridge the gap between East and West.

Born in 1969 in a small town in South India, Srinivas started learning South Indian classical music at age four. He gave his first public performance on the mandolin at age 11. At age 14, he performed at the Jazz Fest 1983 in Germany and then performed an encore on a live national telecast.

Srinivas has received honors and awards at state, national and international levels, and has performed all over the world, including a tour of the United States and Canada in 1987.

Srinivas will perform this Friday at A&M United Methodist Church. The performance is sponsored by the Texas A&M chapter of the Society for Promotion of Indian Classical Music and Culture Amongst Youth (SPIC-MACAY), a non-profit organization active in sponsoring concerts by renowned and upcoming Indian artists.

The program is supported in part by the Arts Council of Brazos Valley (ACBV) and the MSC Jordan Institute for International Awareness. Indian-style snacks will be available at the venue for purchase.



Srinivas

### BUSINESS

#### Job Interviewing

M/W, April 5, 7, 12, 14  
6:30-8pm  
\$12/student \$17/nonstudent

#### Int'l Bus. Success

Thurs, March 25, April 1  
6-8pm  
\$10/student \$15/nonstudent

### COMPUTERS

#### Intro to Macintosh

Computers  
Sat, April 3  
9-12am  
\$15/student \$20/nonstudent

#### Intro to DOS / IBM PC

M/W, March 22, 24, 29  
7-9pm  
\$15/student \$20/nonstudent

#### WordPerfect 5.1

T/Th, March 30 - April 15  
7-9pm  
\$45/student \$50/nonstudent

#### Lotus 1 2 3

M/W, March 29 - April 14  
7-9pm  
\$45/student \$50/nonstudent

### SELF HELP

#### Attaining Your Goals

Thurs, April 1, 8, 15, 22  
7:30-9pm  
\$12/student \$17/nonstudent

#### CPR

M/W, April 12 & 14  
6-10pm  
\$18/student \$23/nonstudent

#### First Aid

T/Th, March 30, April 1, 6, 8  
6-8pm  
\$18/student \$23/nonstudent

## UNIVERSITY PLUS WORKSHOPS

Register Now in the University PLUS Craft Center  
Located in the MSC Basement

845-1631

### SPECIAL INTEREST

#### B&W Darkroom

Tues, March 30, April 6, 13  
6-9pm  
\$25/student \$30/nonstudent

#### Video Camcorder

Techniques  
Thurs, April 1, 8, 15, 22  
7-9pm  
\$15/student \$20/nonstudent

#### International Wines

Wed, March 31, April 7, 14, 21  
7-8:30pm  
\$25/student \$30/nonstudent

#### Matting & Framing

Wed, March 31, April 7, 14  
6-8pm  
\$25/student \$30/nonstudent

#### Bike Maintenance

Tues, March 30, April 6, 13, 20  
7:30-9:30pm  
\$20/student \$25/nonstudent

#### Beginning Guitar

Thurs, March 25 - May 6  
7-8:30pm  
\$40/student \$45/nonstudent



### DANCE

#### Adv C&W Dance

Wed, March 24, 31, April 7, 14, 21  
6-7:15pm  
\$20/student \$25/nonstudent

#### Ballroom Dancing

Tues, March 23, 30, April 6, 13, 20  
7:15-8:30pm  
\$18/student \$23/nonstudent

#### Jitterbug

Wed, March 24, 31, April 7, 14, 21  
7:30-8:45pm  
\$20/student \$25/nonstudent

### LANGUAGES

#### Japanese

M/W, March 29 - May 5  
6:30-8pm  
\$35/student \$40/nonstudent

#### Spanish I

T/Th, March 23 - April 29  
6:30-8pm  
\$35/student \$40/nonstudent

#### Spanish II

T/Th, March 23 - April 29  
8-9:30pm  
\$35/student \$40/nonstudent

#### English as a 2nd

Language (ESL)  
T/Th, March 23 - April 29  
6:30-8pm  
\$35/student \$40/nonstudent

#### Sign Language II

T/Th, March 30 - April 29  
6-8pm  
\$35/student \$40/nonstudent

Call us at 845-1631 for more info on classes or schedules.

### ARTS & CRAFTS

#### Stained Glass

Thurs, March 25, April 1, 8, 15, 22  
6-9pm  
\$30/student \$35/nonstudent

#### Potpourri

Tues, March 23  
6-8pm  
\$12/student \$17/nonstudent

#### Painting II

Thurs, March 25 - April 22  
6-9pm  
\$30/student \$35/nonstudent

#### Drawing II

Tues, March 23 - April 20  
6-8pm  
\$20/student \$25/nonstudent

### POTTERY

#### Beg. Pottery

Thurs, March 25 - April 29  
5-7pm or 7:30-9:30pm  
\$30/student \$35/nonstudent

#### Pottery Glazing and

Deco Techniques  
Tues, March 30 - May 4  
1-3pm  
\$35/student \$40/nonstudent

### WOODWORKS

#### Woodworking I

M/W, March 22, 24, 29, 31  
6-9pm  
\$30/student \$35/nonstudent

#### Woodworking II

M/W, April 5, 7, 12, 14  
6-9pm  
\$30/student \$35/nonstudent

#### Adv. Woodworking

Sun, March 28, April 4, 18, 25  
6-8pm  
\$30/student \$35/nonstudent