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SUN. MAR. 5	MON. MAR. 6	TUE. MAR. 7	WED. MAR. 8	THUR. MAR. 9
CHEM 102 5-7 PM	CH 19	CH 20	CH 29	PRAC TEST
CHEM 102 7-9 PM	CH 5	CH 6	CH 7	PRAC TEST
PHYS 218 CH 6, 8-10 PM	PHYS 218 9-11 PM	CH 7, 8	CH 9	PRAC TEST SET #2
CHEM 101 PRAC EXAMS-A 10-12 PM	11 PM-1 AM	CHEM 101 PRAC EXAMS B	PHYS 218 PRAC EXAMS SET #1	

  

SUN. MAR. 5	MON. MAR. 6	TUE. MAR. 7	WED. MAR. 8	THUR. MAR. 9
PHYS 219 5-7 PM	CH 25	CH 26	CH 27	CH 28
PHYS 208 7-9 PM	CH 28	CH 29	CH 30	CH 31
PHYS 201 9-11 PM	CH 7	CH 9	PRAC TEST WEIMER	PRAC TEST HAM - B
PHYS 201 CH 6, 10-12 PM	PHYS 201 11 PM-1 AM	CH 8	CH 10	PRAC TEST HAM - A
MATH 151 5-7 PM	PART 1	PART 2	PART 3	PRAC TEST
MATH 151 7-9 PM	PART 1	PART 2	PART 3	PRAC TEST

\*\*\*\*FINC 341 & BANA 303 BEGIN SAT; MAR 4th\*\*\*\*

SAT. MAR. 4	SUN. MAR. 5	MON. MAR. 6	TUES. MAR. 7
FINC 341 12-2 PM PART 1	6-8 PM PART 2	9-11 PM PART 3	9-11 PM PRAC TEST
BANA 303 2-4 PM PART 1	8-10 PM PART 2	11 PM-1 AM PART 3	11 PM-1 AM PRAC TEST

SUN. MAR. 6	6-8 PM	8-10 PM
		CHEM 112 LAB, RPT 5/P-LAB 32 CHEM 111 LAB, RPT 8/REV 9/QUIZ

## Hill: Preservation of buildings should be tradition

Continued from page 3

Fish Pond? Indeed, the traditions, hopes, feelings and desires of A&M are represented by physical entities. Perhaps the best example of this is Bonfire. Don't we always say that it symbolizes our burning desire to beat the hell outta t.u.? Our memories are manifested in concrete things.

Texas A&M was officially founded in 1876, as every University seal attests. We are proud of our status as the oldest university in the state.

A&M lays claim to a long heritage of tradition. Our rich history has infiltrated every aspect of present-day University life.

Yet we have no buildings left on campus that were built before 1909. That isn't because buildings weren't constructed before the turn of the century though. More than 22 buildings were constructed during those three decades. But none of them are still standing.

More than three decades of architecture have been lost. Those buildings and all that they contained were destroyed — some by fire, others by demolition. There's no way to get them back. That's a tragedy.

Old Main was the first building on campus. It was built in 1875, even before the official founding of this University. It burned down in 1912 and was replaced by the Academic Building in 1914.

The University president's home and the mess hall were other 19th century buildings that

burned. Other buildings were torn down because they were old and sometimes falling apart.

With fires and wrecking balls, part of A&M's history was stolen. And yet Grundy fondly tells his grandchildren about attending movies with his cadet buddies at Guion Hall.

"We had movies and other types of entertainment — plays or things like that occasionally. They were very inexpensive, but in those days, most everything was inexpensive."

His family will never be able to see Guion Hall, however. It was torn down in 1971 to make way for the Rudder Auditorium.

### With fires and wrecking balls, part of A&M's history was stolen.

It was a magnificent building with impressive columns and stately windows. In its place is Rudder Auditorium — no columns in sight.

What a shame. Guion Hall was at one end of the Military Walk, Shiba was at the other. This graceful stretch of campus was home to beautiful buildings and greenery. Now it has a sunken kiosk station.

Military Walk is commemorated with a plaque, but never will Aggies of today truly understand the ritual that went with that part of campus.

We cannot forget the bond be-

tween the history of the school and the actual campus. They go together hand in hand.

"Let's make sure that the campus reflects the traditions and history of A&M," said Greg Keith, graduate student, and founder and president of the Old Main Society, an A&M organization dedicated to preservation and restoration of the buildings and campus.

This organization is trying to guarantee that the campus does reflect the history of the institution, by preserving and restoring what is already here, remembering what was here and planning what will come in the future.

"The reason we're starting with and focusing on the old buildings is to track the history of our campus. It's a point of reference," said Keith. "We're a conservative group in the true sense of the word."

They are trying to conserve the campus, as we all should.

Although every building need not appear old, we don't want Texas A&M to look like a Houston skyline or a industrial office complex. We are a University and should look like one.

"You look at the new dorms and have to ask yourself 'Are these collegiate?'" Keith said. "Yes, the administration is forced to make decisions based on economics, but we can do beautiful things, like the Koldus building or the Sanders Cadet Center."

Maintaining the look and his-

torical integrity of a building is such a radical idea.

Just across the street from campus sits the newly remodeled St. Thomas Episcopal Church. The addition to the facility was done in a style identical to the original, so that the two buildings are perfect companions.

If they can do it, so can we.

Though restoration and preservation can be costly, they must be priorities at Texas A&M. Destruction can be just as costly, both in terms of money and history. It will not always be convenient to maintain these buildings, but we must make the effort.

"Other universities spend a lot of money to not tear buildings down, like the University of Virginia, which has dorms dating back to the 1820s," said Keith.

The oldest dorms we have at A&M are from nearly a century later; keeping them up is definitely possible.

Sometimes, buildings can be repaired or remodeled at a fraction of the cost it would take to build new ones.

We must first, however, realize the importance of maintaining and preserving our campus.

Ignoring our history will not only hurt us immeasurably, but also those who come after us.

At a school that is built on traditions, we need to recognize the role our campus plays in those traditions.

When will the destruction end? Will we return in 40 years only to find the Academic Building gone? I hope not.

## Crow soars as best new artist at Grammy Awards

LOS ANGELES (AP) — Bruce Springsteen won song of the year for his brooding, Academy Award-winning "Streets of Philadelphia" and three other honors while newcomer Sheryl Crow's "All I Wanna Do" won record of the year at Wednesday night's 37th annual Grammys.

Tony Bennett, who became a sentimental victor in the pop performance categories at the last two Grammy shows with "Steppin' Out" and "Perfectly Frank," won album of the year for "MTV Unplugged."

The top three awards cut across generations and musical styles with a rare victory for a debut effort in the record of the year category, and accolades for Springsteen, just twice previously honored.

"It's such a victorious feeling to sing good American music and have this happen," said Bennett, who also won for best traditional pop vocal performance.

"Streets of Philadelphia," from the 1993 movie "Philadelphia" about a lawyer with AIDS, also won for best rock song, best song written specifically for a movie or television and best male rock vocal performance.

"I'm not sure this is a rock vocal. You stick around long enough and they give these things to ya," he said, drawing laughs. Springsteen, who earned an Oscar last year for the song, expressed his appreciation to "the folks who have come up to me in restaurants or on the street who've lost their sons or their lovers or their friends to AIDS and said this song meant something to them."

Besides record of the year, Crow also won Grammys for best new artist and female pop vocal performance.

She sang shortly before winning the second award, and joked during her acceptance speech: "I want to thank my family for doing the wave during my performance. Kinda took the pressure off me of having to perform in front of Bonnie Raitt ... and all these (famous) people here in the front row."

Backstage, Crow said she relied on poet Wyn Cooper's work to complete the song. "I wrote five different sets of lyrics for that song and ... I called Wyn and said, 'Can I use your poem?' and he said, 'Great.'"

"Stones in the Road" by Mary Chapin Carpenter won the country album honor.

"I'm happy to be a musician," the emotional winner said, "especially in this time when the arts are being attacked in so many ways."

Carpenter also received a Grammy for best country female vocal performance for her hit "Shut Up and Kiss Me." The best male vocal performance went to Vince Gill for "When Love Finds You."

Salt-N-Pepa were awarded the Grammy for best rap performance by a duo or group for the trio's song "None of Your Business."

Transcending categories, the song "I Swear" brought All-4-One the Grammy for best pop vocal performance by a group of duo and was named best country song for the version recorded by John Michael Montgomery.

In rhythm and blues, jack-of-all-trades Babyface won Grammys for best male vocal performance for "When Can I See You?" and for writing "I'll Make Love to You," the popular hit recorded by Boyz II Men.

Boyz II Men claimed the R&B album trophy for "II" and received the award for best R&B duo or group vocal performance for "I'll Make Love to You." Toni Braxton won the female R&B vocal performance for "Breathe Again."

In a victory over the duet on "Moonglow" by Bennett and k.d. lang, the pop vocal collaboration Grammy went to Al Green and Lyle Lovett for "Funny How Time Slips Away." It was the first Grammy of the '90s for Green who was a regular winner during the 1980s.

Green noted that Lovett couldn't join him in accepting the award because he had broken his collarbone last weekend in a motorcycle accident.

Bonnie Raitt, whose flagging career was revived in 1989 with her multi-Grammy-winning album "Nick of Time," won the best pop album award for "Longing in Their Hearts."

The National Academy of Recording Arts and Sciences presented its annual Grammy awards in ceremonies at the Shrine Auditorium. The top awards were presented during a

three-hour CBS telecast with comedian Paul Reiser as host.

He opened the telecast by noting how the Grammys seemingly have "400,000 categories" and joked:

"Record stores have basically three categories: 'new releases,' 'always in demand,' and 'a dollar-ninety-nine, how bad could it be?'"

The Rolling Stones' "Voodoo Lounge" won the rock album trophy and Aerosmith's "Crazy" received a Grammy for rock performance by a group with vocal.

Melissa Etheridge captured the female rock performance Grammy for "Come to My Window." Green Day grabbed the award for best alternative music performance for their album "Dookie."

"Black Hole Sun" by Soundgarden earned the hard-rock performance Grammy.

Eric Clapton, who soared back into the Grammy limelight two years ago with his "Unplugged" album, captured the traditional blues album award for "From the Cradle."

Queen Latifah's "U.N.I.T.Y." topped the rap solo performance competition, which included the hugely popular "Gin & Juice" by Snoop Doggy Dogg.

The producer of the year Grammy went to Don Was, whose work this past year included Raitt's and the Stones' albums.

"Blues For Dixie," recorded by Asleep at the Wheel with Lyle Lovett, won a Grammy for country performance by a duo or group with vocal. Aaron Neville and Trisha Yearwood scored the country vocal collaboration Grammy for "I Fall to Pieces." The instrumental performance award was won by Chet Atkins for "Young Thing."

Nominations in 87 categories were announced in January.

The winners were chosen by secret balloting of 7,000 academy members including singers, musicians, producers, composers, engineers and others.

Most of the Grammys were presented in a ceremony before the televised part of the program.

It was the 25th time the Grammy Awards show was telecast. A dozen Grammy presentations passed before it became a TV show on March 16, 1971, broadcast from the Hollywood Palladium. This year's show aired in 166 countries.

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