

ENGINEERING CAREER FAIR

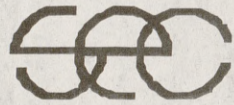
The Student Engineers' Council Presents
"Capitalizing on Engineering Opportunities"

Second Floor MSC
 Wednesday and Thursday, Sept. 6 & 7
 9 a.m. - 4 p.m.

Free Four-Man Scramble Golf Tournament at
 Texas A&M Golf Course
 Tuesday, Sept 5 (sign up by Friday, Sept 1)

Meet Prospective Employers at the Free Bar-B-Q Dinner
 Tuesday, Sept. 5 6-9 p.m. in The Brazos Center

Free Beer, Bones, & Bingo Bash at the Texas Hall of Fame
 By recruiter invitation only, Wednesday, Sept. 6, 6-8 p.m.

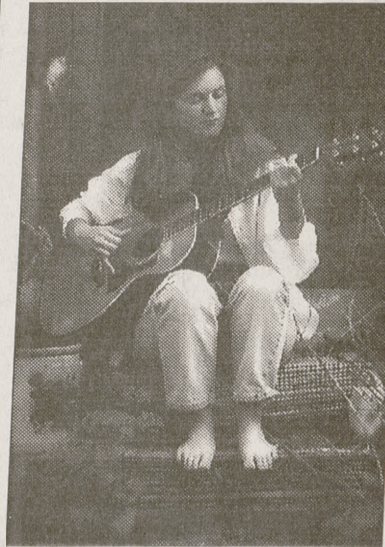


For more information, call the SEC office at 847-8567,
 or see our booth in the Zachry Lobby.

Folk gains an innocent style

By Erin Hill
 THE BATTALION

The album jacket of *Tapping The Wheel* says it all — Jane Kelly Williams is the kind of singer who likes to sit in her garden with a guitar on her knee. She's natural and earthy. Her simple, down-to-earth musical style suits her just fine. Sounding like a cross between Austin's Shawn Colvin and the little girl next door, she man-



Williams

ages to be innocent without being sappy.

Williams does not sound as charmingly bitter as Colvin can and lacks some of the cynical edge that helped make Colvin's *Fat City* such a powerful album, but Colvin has almost 15 years of life experience on Williams. She is getting there — listeners should just give her time to have a few more bad relationships.

Though Williams does not always demonstrate a distinctively original voice or an innovative songwriting style, she is consistently solid. She doesn't challenge the genre much but shows that she can repeat what's been done with a nice flair.

Her talent seems to lie mostly in her story telling, which is the sign of a good folk singer. One sign that she is a folk singer, and not just a pop vocalist, are her lyrics — there are so many of them. Pop singers often repeat phrases over and over, while folk singers cram as many words into one verse as they possibly can.

She writes an especially honest and powerful song, "Carry Him," about her mentally retarded brother in which she pleads for help, and asks "What do you give a man, when you don't know what he needs?" Williams does particularly

ALBUM REVIEW

Jane Kelly Williams
Tapping the Wheel
 Parachute Records
 ★★★ 1/2 (out of five)

well when singing about the old tragedy of a failed romance.

She covers this ground on "Emotional Memory" and "Breaking In To The Past," but does the subject justice on what is probably her strongest song "I'm Just Feeling it Now." She sings, "Careful before we call ourselves poets, for when did we ever keep a single sincere word? / Careful before we call ourselves writers, when the ink that flowed out from our pens was blown off the paper by the first strong wind." Listeners would never hear these lyrics on a local radio station, that's for sure.

In this song, and a few others like "15 Seconds of Grace," her lyrics, chock full of profound observations, disguise her youth and show that with a few more years under her belt she will have the maturity needed to share the stage with seasoned folk singers like Rory Block, Nanci Griffith, and of course, Colvin.

Nova offers a revolutionary voice

By Erin Hill
 THE BATTALION

Move over Mariah Carey. Move way over, and shut the door behind you. Alternative pop has a songstress with a soprano range to rival the aforementioned queen of the Top 40 world. Her name is Heather Nova, she hails from Bermuda originally — there is a track called "Island" — and her album *Oyster* is fantastic.

ALBUM REVIEW
 Heather Nova
Oyster
 Sony Records
 ★★★ 1/2 (out of five)

With her voice, Nova could be the '90s Cyndi Lauper, but what Nova has over Lauper is substance. Instead of "Girls just



Nova

wanna have fun," Nova's message is girls don't wanna be shunned.

A few former lovers get worked over and spat out in Nova's latest album. In the song "Blue and Black," she sings, "I never felt so clean / You did the sin supreme."

Nova's music is a way for her to right old wrongs, and air dirty laundry. For example, she sings about someone who "got her pregnant," and another who "touched [her] sister." Ouch.

If you started with Sarah McLachlan's ethereal voice, added PJ Harvey's dark attitude and marinated it with something, anything, from Windham Hills, you'd have *Oyster*.

The voice is what will attract listeners. It just catches you and sits you down — in part because of Nova's use of soaring high notes, and also because her voice is just so clear. But if folk music fans listen closely, the attitude is disconcerting, and the Harvey-esque tunes like "Verona" and "Sugar" are what could alienate Nova from the mainstream music world.

Her songs are infectious, catchy and compelling, but there is too much behind the surface for her to be really successful in today's market, which is

nothing to be ashamed of. She doesn't seem to be one too concerned with record sales anyhow.

As the story goes, Nova went to New York, walked into Columbia records unannounced, and handed them her demo when she was trying to get her start. She seems refreshingly out of the Billboard Charts loop.

Still, she can be content with what she has created. She manages to use her voice to convey a wide spectrum of emotions, even bitterness, with ease and beauty, but doesn't overdo the vocal gymnastics like some other women vocalists do — Dolores O'Riordan of The Cranberries comes to mind.

Nova is a good mix of what is best in the alternative women's scene — music that's not too hard but not too sweet, scathing lyrics, beautiful instrumentation, agonizing relationship and an overall experience that doesn't need really to be analyzed, just enjoyed.

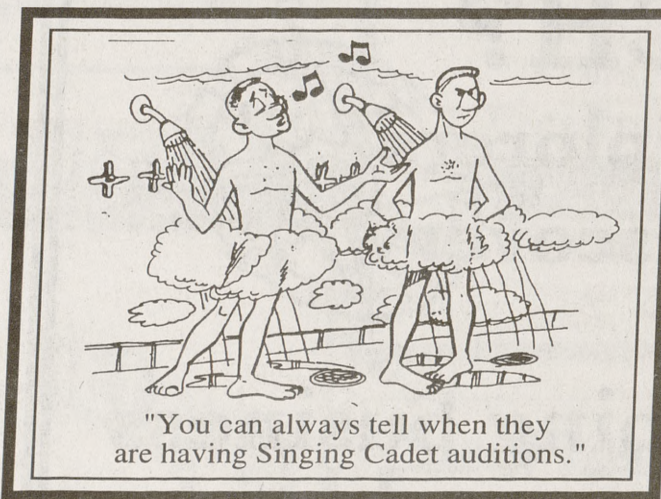
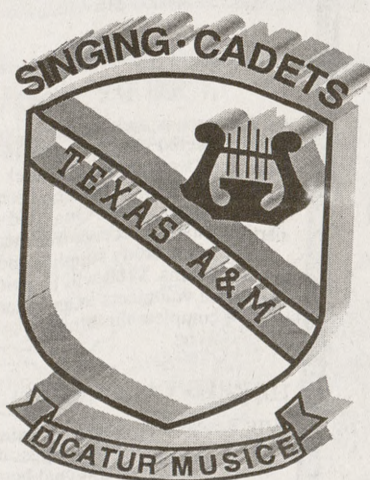
"Doubled Up," in fact, could very well be describing her music as she sings, "Feels good, feels like poetry / Don't ask me to explain it, just feels good."

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