

Russian army dance troupe steppes onto Rudder stage



The Red Star Red Army Chorus and Dance Ensemble perform at 8 p.m. Saturday in Rudder Auditorium.

By ANAS BEN-MUSA
Staff Writer of THE BATTALION

The MSC Opera and Performing Arts Society is starting its twentieth anniversary season with a performance by the Incomparable Red Stars Red Army Chorus and Dance Ensemble Saturday at 8 p.m. in Rudder Auditorium.

The group is composed of over 130 accomplished artists that includes a chorus, orchestra, and dancers from the former Soviet Union's Strategic Missile Forces.

Before the performance, OPAS will present all the past student chairs and presidents of OPAS. The presentation and the new season will be dedicated to the founder, Wayne Stark.

The Texas A&M Singing Cadets

will perform two songs with the Red Army Chorus. They will open the show with the Red Army Chorus's version of "The Star Spangled Banner" and close with "God Bless America."

The Singing Cadets and the Red Army Chorus will also perform together in Houston Friday.

Ross Theilen, public relations manager of the Singing Cadets, said that this will be the first joint venture between the Singing Cadets and a Russian group.

Although the Red Army Chorus is an internationally renowned ensemble, it is not the original ensemble that was created after the Bolshevik Revolution in 1917. The group performing at Texas A&M was created in 1977 and adopted the same name as the first group.

The Alexandrov Red Army Cho-

rus (1917) was canceled because they feared confusion and competition with the other ensemble.

The Alexandrov Red Army Chorus tour was booked by a consortium including SATRA Entertainment and the SPACE Agency.

The consortium had an exclusive touring rights contract with the former Soviet Union, now the Commonwealth of Independent States. The contract included a guaranteed copyright of the "Red Army" name.

However, Columbia Artists Management Inc., signed the newer ensemble for 80 U.S. dates in direct competition with the Alexandrov Chorus's 35-date tour.

CAMI booked the new group despite several letters and messages by former Soviet Union officers and generals to back down.

Aggie Players present character drama Pulitzer Prize-winning play returns

By ANAS BEN-MUSA
Reviewer of THE BATTALION

"Talley's Folly"
Written by Lanford Wilson
Starring Scott Kelly, Susan Kelly
Directed by Robert Wenck
Playing at Rudder Forum, tickets sold at the door only

A well-dressed, relaxed, middle-aged man walks onstage and begins to address the audience.

Suddenly you realize the play has started and the man on the stage is one of the characters in "Talley's Folly."

The abruptness of Lanford Wilson's play, "Talley's Folly," is one of the unique aspects that make it such a personal story.

The Pulitzer Prize-winning play's success this summer as an MSC Dinner Theater production prompted Aggie Players to bring it

back this fall, director Robert Wenck said.

For the first 15 minutes, the audience gets to know the main character, Matt Friedman, played by Scott Kelly. The lights dim slowly and the audience enters Matt's world — near Lebanon, Missouri, July 4, 1944.

The play is set in a gazebo, or "folly," beside a river. The trinkets cluttering the gazebo represent the emotional problems that keep the two main characters from trusting each other.

Matt and Sally (played by Kelly's wife, Susan) have trouble communicating and fear to confide in each other because of their past.

As the play progresses, Matt and Sally realize their disordered and jumbled past has made them what they are, and is an important factor in their love.

Matt jokes about Sally's broth-

ers and how foolish they are to hate him because he is Jewish. The audience realizes Matt's cynical attitude goes deeper than simple racial slurs as he reveals the horror and anguish his family experienced in World War I.

Sally responds by unveiling the disappointments in her life and how fed up she is with her family because they treat her as property and not as a human being.

"Talley's Folly" is a simple and wonderful play. I enjoyed having the opportunity to understand Matt and Sally. Both are full characters with much depth and complexity.

"Talley's Folly" started Wednesday and runs until this Saturday.

Take a loved one — it is well worth the money and it might be your last chance.

Tickets for "Talley's Folly" are \$4 for students and \$6 for the general public.

'The Men' arrive with debut

By TRICIA MARTINEZ
Reviewer of THE BATTALION

The Men
"The Men"
Polygram Records

The self-titled debut album by The Men is one of the best I have ever had the pleasure of hearing.

Two of the LP's cuts have already made their way up the record charts and others will follow, I'm sure.

The first single, "Church of Logic Sin & Love," contains some very clever lyrics by lead singer Jef Scott. Scott wrote all the songs for the album, but this one really stands out.

Drummer David Botkin never misses a beat on any of the songs, but during this song his drum solos truly shine. It's a very catchy tune and before it's

over you find yourself singing along.

The second release was "Blue Town." It is not as strong as the first, but it does display all the band's strengths. Scott sings in a very husky, masculine voice while Loré Wilhelm exhibits some ripping guitar sounds.

Don't let the group's name fool you — they may call themselves The Men but there is a female in the band, Nancy Hathorn, and believe me when I say she can play a mean bass. She is by far one of the strongest parts of the LP. No one can touch her on "She's All Mine." She plays a non-stop groove that gains her all the attention.

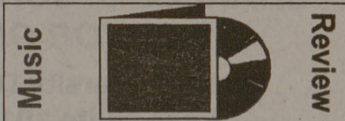
Most of the songs are not hard rock but not mellow either. The Men fall somewhere in the middle of the road and that's what makes them so appealing to a variety of listeners.

One of the songs reminded

me of something maybe Steely Dan would do. "King of Central Park," has an early 70s grooves with a sliding guitar and slow drum backbeat. It was great. This tune was more along a funky line with lots of mixing on the guitars and drums. Scott sounds so similar to Steely Dan on vocals that I began to have flashbacks from my childhood.

I'm sure this won't be the last time we hear from The Men; in fact I wouldn't be surprised at all if "The Brotherhood" is released as a third cut from the LP. It definitely has all the characteristics of a stand-alone single.

The Men's debut album really has the sound of a band that has been around for years. They possess the strength in vocals and the talent on guitars and drums on their debut album that takes other bands a lifetime to accomplish.



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