

OPAS chair aims for wider variety of shows

By John LeBas
THE BATTALION

The mission of the the MSC Opera and Performing Arts Society is "to provide performing artists of national and international quality to Texas A&M and the citizens of the Brazos Valley."

As 1996-97 chair of OPAS, Suzannah Taylor, a junior speech communications major, said she will strive to make Texas A&M students more aware of their opportunities to see such performers.

"A goal is to really let people know what OPAS is and what we're doing," Taylor said. "When students see that we're bringing high-caliber performances, hopefully more people take advantage of the great opportunities."

Taylor said that, as a student, she is concerned with the needs of her fellow students.

She said OPAS has been working throughout the past year on the 1996-97 season to provide students with the best opportunities to see presentations ranging from Broadway musicals to cultural dance groups.

"I'm really excited about the next season," Taylor said. "We need to focus more on musicals, because we know that's what the students like."

Next season's bill includes *Joseph and the Amazing Technicolor Dreamcoat*, *Singin' in the Rain* and *A Tuna Christmas*, an Austin-originated play in which two actors portray various small-town characters.

Students can also expect such diverse performers as Moscow Fest Ballet, the National Song and Dance Ensemble of Tibet, the New York City Opera and St. Paul's Chamber Orchestra.

Taylor, who came to A&M

with a strong performance background and is also in the Century Singers, hopes such highly acclaimed events and affordable prices will provide more students glimpses of performing arts and culture beyond that of Bryan-College Station.

"(The tickets) are an incredible deal," she said. "One thing that we're really looking to do is up ticket sales. We really see that as one of our main goals — because there's no academic fine arts program here, we try to compensate for that through OPAS."

OPAS will also continue to provide educational opportunities, such as Brazos Valley children's programs.

Taylor, who has served in OPAS as a Student Development subcommittee member and director of Financial Development and was chosen in February as the new committee chair, said OPAS is important to the growing acceptance of the arts at A&M and that she welcomes all student involvement with the organization.

"We really encourage people who have an interest in performing arts to apply, because we accept new members every semester," she said.

"I'm excited for people to want to be part of OPAS, through going to the performances or being on the committee."

Taylor is creating a subcommittee for next season that will deal specifically with promotion and public relations to increase student awareness of OPAS.

"We hope that during and after this season, people will know more about us and what we have to offer," she said.

Taylor said that as an MSC committee, one of OPAS' focuses is to promote student devel-



Rony Angkriwan, THE BATTALION

Suzannah Taylor, a junior speech communications major, is the new chair of the MSC OPAS committee.

opment, which is another reason why OPAS tries to give students the best opportunities to see fine performances.

"We want to get people to shows to let them know about all the great things outside College Station," she said.

Popular music guilty of ambiguous lyrics, unclear banter

You know the tune ... it goes a little like this:

"Your best friend, Harry, has a brother, Larry. In five days from now, he's gonna marry. He's hoping you can make it there if you can. Cuz in the ceremony, you'll be the best man."

Hold it right there, Young M.C.

The sample above from "Bust a Move" is a classic example of a disturbing trend I have noticed of late in popular music: these lyrics don't make much sense.

Let's analyze Mr. M.C.'s logic for just a bit. Now Harry is your best friend, and Larry is his brother. Why in the hell does Larry want his brother's best friend to be the best man on the most important day of his life?

Doesn't Larry have any of his own friends? Even more important, just think about Harry's feelings.

How would you like it if your own brother said, "Yeah, Nick, you're invited, but that friend of yours ... what's his name? Anyway, he's my best man."

A more recent example of the logical breakdowns in hit music can be found in Alanis Morissette's smash single "Ironic." This is one of Morissette's happy-go-lucky numbers that tells me that I'm a bad person because I have a penis.

Anyway, while making this grandiose metaphor, she lists several other things that she terms as ironic, one being finding a



NICK GEORGANDIS
SPORTS
EDITOR

black fly in your Chardonnay. No, no. That's not ironic; that just sucks.

Another part is having 10,000 spoons when all you need is a knife. Ten thousand spoons? Does anyone in the world have 10,000 spoons? How are you managing your paychecks to the point where you have 10,000 of any kitchen utensil?

The problem is not just with the lyrics, but with the way they are delivered by the artists. For some reason, some of our pop culture icons just can't help but mutter their ways through every single song.

This causes confusion, and can ultimately muddle the true meaning of the song.

One example is Chicago's smash No.1 hit from 1982, "Hard to Say I'm Sorry."

Peter Cetera has a weird voice anyway, but in the closing refrains of the tune, he mutters something that sounds like, "You're going to Hakeem Olajuwon."

Never in the song has Cetera mentioned the All-Pro center, and it seems awkward to throw him in at the end. A quick glance at the lyric sheet tells me that Cetera has actually sung, "You're going to be the lonely one."

Don't hide that spite, Peter! Tell her off! Your song sold 7 million copies!

Another case in point of garbled lyrics comes courtesy of my favorite 1980s rock group — Bon Jovi.

In the group's classic "Livin' on a Prayer" (coincidentally the theme song of the 1987 Johnston Middle School Football Team), Jon

Bon Jovi appears to spout out, "Baby, it's Northgate! Northgate ..."

I don't know if the guys from Bon Jovi secretly attended A&M in the mid-'80s and got the idea for throwing in a reference to the local nighttime strip in Hicksville, USA, but it seems odd.

I know the boys are really singing, "Baby, it's OK, OK," but for all the money the group made off of *Slippery When Wet*, you'd think they'd be singing their heads off.

There are other felons of the lyric crime — Nirvana with "Hey, Dave, I've got a new complaint," Gary Wright with "Flying high through the starry skies, and maybe to an Astros' game;" and I swear Bobby Brown says "Georgandis" somewhere in "Humpin' Around."

My all-time favorite lyrics abuser, however, is Sir Mix-a-lot. Perhaps he believes we were thrown off by his references to big-butt women, but he still tries to get away with rhyming animal and scandal.

Still, I can't be too mad with Mix-a-lot. Anyone who can work the name "Rumpie Smoothskin" into a song can't be all bad.

The problem exists, however, and I have no explanation for it.

Maybe the quality of music has simply deteriorated in the past 20 years, maybe it's a big conspiracy by recording labels or perhaps I've just got too much free time based on my terminal case of senioritis.

Nah.

Nick Georgandis is a senior journalism major

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