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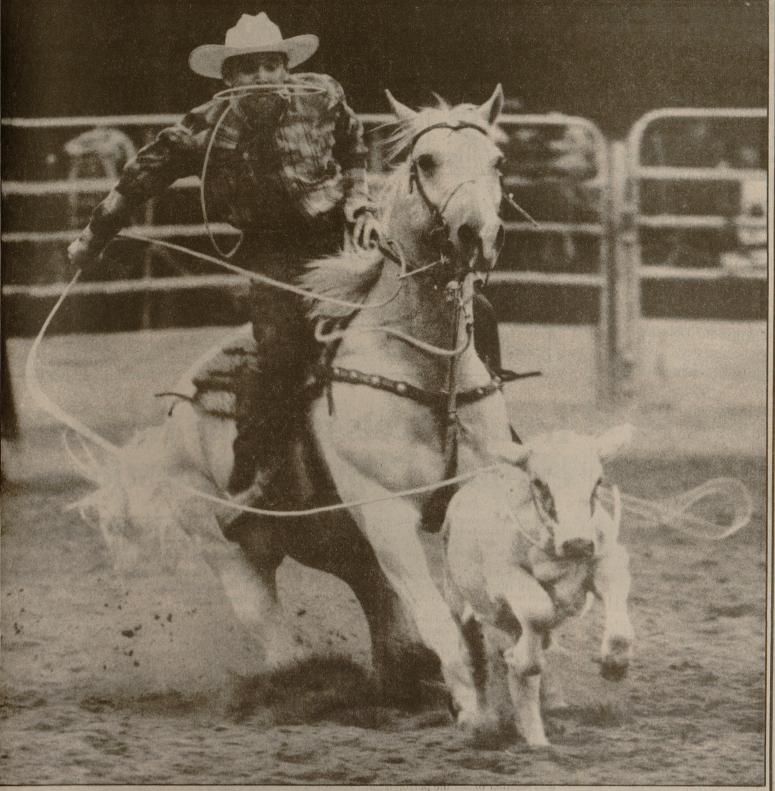
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Exam 19_

Move 'em up and head 'em out



Rick Powers pulls his rope tight in the calf roping competition in this weekend's "All Aggie Reunion Rodeo." The Texas A&M Rodeo Club bareback riding, girls' goat tying, steer rustling and team roping.

Whitebread delivers rock despite classification

CORRECTION - In an advance on Wednesday, the Battalion classified the local music group Whitebread as a "neo-Europop group." Uhhh...I

During a benefit for Aggies Against Bonfire, Whitebread, along with Don Overby and N.M.E., rocked with all the edge of the crowded but vigrous scene from music towns like Austin.

Overby opened the show around 9:15 with a verse list of originals and covers. With Scott Eddy's slick, bluesy electric guitar on top of Over-by's own acoustic rhythms, the band proved they ould do just about anything they wanted.

They included several original tunes, as well as blues-rock classics like ZZ Top's "She Loves My Automobile" and Steve Miller's "The Joker." But just when you begin to wonder if these guys are in touch with anything modern, they ripped through Prince's "Boys and Girls" and a slowed down "The One I Love" from R.E.M. Eddy added two solos to the number, switching beween clear electrics and heavy distortion to give he tune a real jammin' feel.

Next up on the set list was the hard-edged N.M.E. Their set included mostly original tunes, but they rounded their show out by opening with a funked-up version of "Sgt. Pepper's Lonely Hearts Club Band" and throwing in Stepponwolf's "Magic Carpet Ride."

N.M.E.'s sound is a riotous mix of driving gui-

Music Review

tar and bass with a heavy dose of funk drums. The result almost drowns out singer Bruce Enlow's rap-influenced lyrics, but his screaming sometimes makes it through the amps. The sound reminded me more of industrial dance

than funk, but the audience just wasn't ready to get out on the floor during N.M.E.'s set. They were ready when Whitebread took the stage around 11:20. Whitebread opened with stage around 11:20. Whitebread opened with their own "Fall From Grace" then jumped into the Zeitgeist (now the Reivers) tune "Without My Sight." As soon as they started their third number, their original "Kiss," the dance floor was full.

Whitebread continued to rock for nearly two hours, taking only a short break in between. Guitarist-vocalist Eric Flaherty supplied clear-sounding rhythm with plenty of harmony to back singer Nancy Pratt's melodic voice, but drummer Jim Hammitt and bassist Kenny McAllister really held the band together with non-stop movement

in the rhythm section. In fact, what makes Whitebread so good is the way that all the instruments fit together so well. All of the songs they play sound good with everydeleted, the whole tune would suffer. McAllister is a downright exceptional bassist, but his licks don't dominate the guitar or vocals; he and Porter keep just enough in the groundwork to let Flaherty's guitar work on "Kiss" or Pratt's bluesy vocals on "Parting Shot" really stand out.

The band can jump between diverse styles, too. Whitebread tried out a few songs with a reggae feel, and then threw in a song where Pratt told a story about a nude date on a skateboard, and the tempo and sound jumped back and forth between jazz and rock. Next they ripped through a short instrumental jam that sounded similar to R.E.M.'s "White Tornado."

Whitebread plays only a handful of covers, but they did play the Bodean's "Still the Night" and the Sunday's "You're Not the Only One"; perhaps that's where they got misclassified as "neo-Europop". But they also threw in Toad the Wet Sprocket's "Jam" (a personal favorite), which is definitely new American rock.

Since the audience was enjoying the dance floor, the band was reluctant to try some of their slower numbers. They decided to keep the show upbeat with the reggae-ish "Devil Inside" and "Knowledge" before calming down for "Retrospect," a slow but intense original.

Whitebread finally closed the show with "Voices," appropriate with the lyric line "This is the last song." But they'll be playing again this Friday at Mama's Pizza, and I'll make it there to check

Play continues

A reprise performance of the Aggie Players' critically-acclaimed production of Athol Fugard's "My Children! My Africa!" will be held tonight at 7 in Rudder Fo-

Tickets are \$6 for adults and \$5 for students. Season ticke-tholders are welcome to see the show a second time at no additional charge. Tickets can be picked up at the Rudder Box Office.



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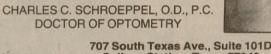
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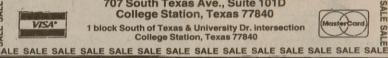
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