



Bouffant Jellyfish singer George Mack is raised above the crowd during a sold-out performance at the Front Porch Cafe Thursday evening.

PHILAN M. EBENHACK

Bouffant Jellyfish **SAMS** crowd with energy

By Rob Newberry

The top act in the Texas funk scene visited B-CS for an energetic but restrictive show on Thursday night. Austin's Bouffant Jellyfish drove through their first gig in the city for a sold-out crowd at the Front Porch Cafe.

Kicking off the show around 10:15, Bouffant took only one song to warm-up the audience and get them dancing. The band tore through songs from their two tape releases, including "Go and Tell Your Mother," a comical "Coach" and "Yeah Ya Don't."

Vocalist George Mack helped get the crowd going with his stage antics — leaping into the air and bouncing

around the stage, often right into other band members. He was tossed over the audience during "Meat and Power," and came out to serenade listeners in "Whatever." He led the band into a cowboy-funk square dance, and do-si-doed out onto the floor.

But it didn't take long before the fans were a little too crazy for security at the Front Porch. By far the most violent moshing I've seen at the club went on that night (a fact that Bouffant would pride itself on). Fans were tossed around over each other, and one guy even got his foot jammed up into the ceiling fan.

Mack said he was pleased with their first performance in College Station. "There's a balance between how well you played, and how well the people liked it," Mack said. "I feel like the people here like it."

But there were problems with the show, too, according to Mack. "We didn't experience anything negative about the club, but I think we'll try to find a place more suited to our music." Mack complained that the band couldn't turn up their sound loud enough to suit his taste. "All I could hear were Pete (LaFond)'s guitar and the drums."

The crowd at the show was definitely pleased with the performance. The Front Porch is getting pretty nervous about the slamming going on during its funk shows, and if the dancing has to go, the funk bands really do need a new place to play.

Funk music is reactionary, and if top acts like Bouffant have to tone down to suit the management's desires, the fans aren't getting what they paid for — a night full of crazy music and wild movement. Bouffant's show would have been top-rate, but the atmosphere at the Front Porch stifled them.

music feature



SONDRA N. ROBBINS

Sneaky Pete teaches Rock 'n' Roll 101

By Donna Banse

The upstairs room of the Flying Tomato is filled with the sounds of laughter, conversation and singing. Friends gather here on Wednesday nights to eat, drink, relax and listen to the music of Sneaky Pete.

Sneaky Pete, better known as Dr. Peter Rizzo to the students in Cell Biology 413, has been performing classic rock hits and novelty music in the Bryan-College Station area for 13 years.

Rizzo said he started playing music with a band in the 1960s while in college. "I bought my first guitar in 1958, when I was 18 years old," he said.

"There was a song out by Chuck Berry called 'Johnny B. Goode' and it made me want to learn how to play the guitar."

Rizzo said his first band was called Sneaky Pete and the Sequents.

"We had two guitars and drums, and we did only instrumentals for a

long time," he said.

The name, Sneaky Pete, was originally a nickname, Rizzo said.

"I was an avid bowler and would watch the techniques of other bowlers at the lanes while talking to my friends," he said.

"I would keep my head straight while my eyes shifted toward the bowlers. So, a guy sitting next to me called me Sneaky Pete and the name stuck."

Rizzo's interest in music continued through his college days at Indiana University.

Rizzo said he usually played music on weekends and in his spare time while working on a bachelor's degree in biology and a master's degree in botany at Indiana University.

The sporadic music playing came to a halt in 1968 when Rizzo began working on a doctorate degree in plant physiology at the University of Michigan and a post-doctorate de-

gree in plant physiology at Purdue University, he said.

"When I went to get my doctorate degree and post-doctorate degree I didn't play music at all," he said.

"I was so busy with research and school there was just no time for music."

Music again became a part of Rizzo's life when he made the decision to move to College Station.

Rizzo, who is originally from Gary, Indiana, decided to move to College Station after talking with a representative from Texas A&M.

"I decided Texas A&M was the best choice for me because of the size of the University and also the size of the town," he said.

"The good research opportunities, rather than teaching opportunities, brought me to Texas A&M," Rizzo said.

Rizzo became a member of the A&M faculty in September 1975.

"I started playing music at Mr. Gatti's in 1976 and taught freshman biology," he said.

Rizzo also performed at many other places like the Cowhop, Pelican's Wharf and the Sunset Grill.

His solo act is now a regular performance at the Flying Tomato.

He believes people prefer the solo act over the band for several reasons.

"A band is noisy and there is more freedom with a solo act," he said. "My following like to keep the mood loose and less structured."

A big part of the solo act is audience participation, Rizzo said.

"I try to make them part of the show," he said.

Although Rizzo is dedicated to his music, he considers playing music a hobby and a part of recreation.

"My music can't be anything more than a hobby because of teaching, research and my family," Rizzo said.

"I play music because I love it."

Replacements make up for weak opener

By Rob Newberry

Last Saturday in Austin, Replacements' fans were treated to a top-rate show by a band that has been known to disappoint live audiences, but they had to sit through a boring opening set by the new rock act the Posies.

The Posies began the show at 10 for a half-full Texas Union Ballroom on the U.T. Campus. Banging through their bland set of straight-forward rock tunes, most of the crowd was ready for them to bring on the 'Mats.

Midway through their set, which included their one hit "Golden Blunders," guitarist-vocalist Rick Roberts asked how many fans thought the Cure's music was boring. It took a lot of guts to make a statement like that, since the Posies' style is as trite as rock 'n' roll gets.

For the most part, that style includes two rhythm guitars — hardly any lead action, and no melodic riffs. Their drummer threw his sticks in the

air a lot, but I wasn't really impressed with any of his drumming. Ho-hum, hurry up with this set.

The Replacements took the stage just before 11, and commenced a set that would have pleased even the pickiest fans. The set included plenty of old and new 'Mats greats, complete with their trademark carefree (careless) attitude.

The last time I saw this band, they tore through a drunken 45-minute set opening for Tom Petty. I couldn't understand a single tune during the performance, so I had some reservations about this one. But following the new release, *All Shook Down*, the 'Mats seem to have sobered up a little. The performance last Friday was classic.

The set included greats like "Kiss Me On the Bus," "Can't Hardly Wait" and "I Will Dare," plus their more successful, more recent songs, "Achin' To Be" and "I'll Be You." They also

threw in stuff from the new album, including the current radio-spinner "Merry Go Round."

In the middle of the set, frontman Paul Westerberg slowed things down with a soothing trip through "Skyway." Westerberg also revealed a little of his country talent (and a little of his humor) for a cover of Hank Williams' "Hey, Good Lookin'."

On the humorous side, bassist Tommy Stinson laughed throughout the show, and threw a few jokes at the audience when he got a chance. "We know the Posies are better singers than us, but frankly, we have cuter butts."

The 'Mats closed their set with "Unsatisfied" from *Let It Be*, with Westerberg turning around and singing the last verse facing the drums. For an encore, they ripped through "Bastards of Young," and when Westerberg announced that they couldn't climax the

show, they tore through a few bars of guitar jangle, then walked off stage.

The fans were no doubt pleased — plenty of moshing, and several fans were carried back and forth over the crowd near the front.

But if the 'Mats sounded great, they were looking kind of worn. Westerberg has always looked a little down, but guitarist Slim Dunlap resembled a sick old bullfrog on stage. And the 'Mats' new drummer (Chris Mars recently left the band) was still learning his parts; he looked pretty stiff up there behind his kit, and you could see him counting out rhythms.

Although the band did look a little unfit for the stage, the sound of the show is all that's necessary to prove the Replacements are still to be contended with. If they make it around again, check them out. But if the Posies are still opening, go late — you can afford to miss them.