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**Roach**  
 Continued from page 3

rap-rock hacks before it, the band proved faithful to its Blattarian moniker and has released a third major label release, "Getting Away With Murder."

Now Papa Roach is not alone in the pool of bands that fooled an unwitting public into believing it is good by making one really decent album and following it up with a string of pandering, money-grubbing pabulum. It joins a sacred fraternity of trickster has-beens such as Smashing Pumpkins, Bush, Creed, Collective Soul, Disturbed, Godsmack and, to an extent, Linkin Park. Truly these are the Reggie McNeals of music, apparently resting on their laurels after one spectacular performance.

This release is somewhat frustrating in that the band does some things really well.

Jerry Horton may have been born with a Schechter custom in his hand, and he plays it competently enough with a no-frills approach. Some of the guitar riffs are genuinely creative, and the instrumentation is solid all the way through. He hasn't lost the ability to write a catchy riff, but his sound has lost some of the raw edge it saw on "Infest."

The main detractor on this album is predictable: the vocals. Shaddix takes cliché subject matter and refuses to bring it to life with any sort of actual human emotion (unless whining is an emotion, in which case Shaddix shows it in spades). Unfortunately for him, though, whining is to rock what crying is to baseball.

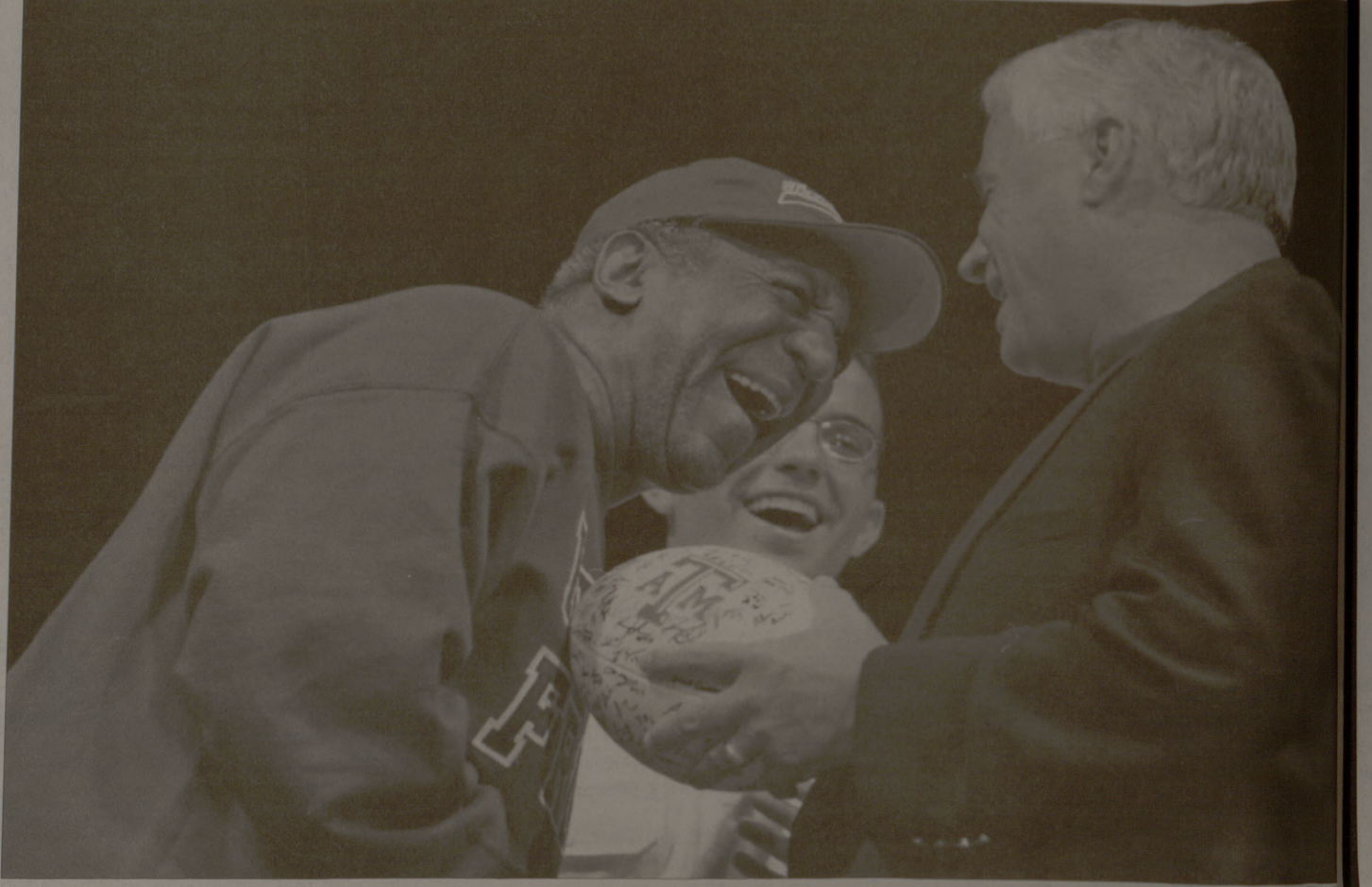
For a casual fan, this album will prove absolutely impenetrable until the sixth or seventh time through. The songs run together; none of it is outstanding. Highlights on the album include "When the Last

Track is Over," "Every Song, Until Vocals Come In" and "When I Turned for Store Credit at Hastings and Bought a Decent Album."

This album does nothing to distinguish itself from its predecessors or any other resresentation of the rap-rock genre. If you going to eschew originality, you need make up for it with a flawless execution that this album just doesn't deliver.

★★★★★

Make it stop, my ears are bleeding  
 Don't waste your hard drive space  
 Download it  
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 Buy it, burn it, tell a friend



Texas A&M Football Coach Dennis Franchione (right) gives comedian Bill Cosby a signed football at First Yell Friday night.

**Cosby entertains at First Yell**

**CRITIC'S CORNER**

Reed Arena was packed Friday night with an audience that had paid \$30-plus per ticket to see comedic legend Bill Cosby. They got their money's worth ... and then some. Cosby, who appealed to his 20-something-to-middle-aged audience with tales of college days and parenting, kept the jokes coming for more than two hours.

When Cosby headlined First Yell in 2000, he delighted students and parents alike with wholesome tales of raising his then-college-aged children. This time, however, Cosby's material tiptoed the line of PG-13. While Cosby retained his Cliff Huxtable persona — dictating each anecdote with a combination of fatherly wisdom and dry amusement — he crossed the boundaries of traditional family fare when he ventured into the topics of sex,

pregnancy and childbirth.

Lucky for Cosby, this year's First Yell was not a repeat of 2002's, when Texas A&M student comedian Kamran Hamid upstaged a decidedly awkward and boring Martin Short. In his defense, Hamid was still hilarious this time as he infused his 10-minute show with contemporary culture (coughing and then apologizing for his "SARS acting up," demonstrating a Plano, Texas greeting by miming a heroine injection, and recounting the time he met the valedictorian of Texas Tech and thought, "I didn't know community colleges ranked their students"). And, he was willing to admit the imminent backseat he would take to Cosby: "Being funnier than Cosby is like coming to Texas A&M and running

for yell leader against Jesus ... and he's in the Corps."

Other opening acts — including the Singing Cadets, Apotheosis, Aggie Wranglers, Delta Sigma Theta and Mountain Aire — brought a diverse range of talents to the stage. The Cadets lightened their usual play-it-by-the-book military selections with choreographed oldies, including "My Girl" and "Sweet Darlin'." Meanwhile, Apotheosis, an all-male cappella group, provided a more soulful sound with Seal's "Kiss from a Rose" — which sounded better than the original — and BBMac's "Sympathy."

The Aggie Wranglers and Delta Sigma Theta brought rhythm to the stage with two different styles of choreography. The Wranglers wowed the audience with dips, turns, lifts and spins (think two-stepping and multiply it by 100), while Delta Sigma Theta brought attitude and style to the show with a step dance routine. Unfortunately,

the sorority's performance was marred by an attempt to fuse dance with a non-sequitur skit "Kids Say the Darndest Things" (a program hosted by Cosby in the 1990s).

The last act, Mountain Aire, brought a whimsical style of music to the stage with a hammered dulcimer, autoharp and guitar music. It wasn't the kind of thing you'd see on MTV, but it was perfectly appropriate for a traditional Aggie event.

In the end, Cosby aficionados weren't disappointed with the favorite '80s dad. He might not have been as enchanting as family-friendly as he was in 2000, but he likely didn't lose any fans in the process. Instead, he kept First Yell highly entertaining and full of the kind of humor family man Cosby Huxtable might not have proved of, but that kept Friday night's audience amused until the lights came up.

— Kendra King

**PEOPLE IN THE NEWS**

**Broadway music lyricist dies**  
 Ebb died Saturday of a heart attack. Ebb died at his home, said David McKeown, an assistant to composer John Kander, Ebb's longtime collaborator. With Kander, Ebb wrote the scores for 11 Broadway musicals, many of them for such leading ladies as Gwen Verdon, Chita Rivera, Liza Minnelli and Lauren Bacall.

**Keys cancels concert**  
 JAKARTA, Indonesia (AP) — Singer Alicia Keys and British violinist Bond have canceled concerts in the Indonesian capital after last week's deadly suicide attack on the Australian Embassy. A spokesman for promoter J&M Musikindo said that both acts were due to play Jakarta next month but have pulled out due to Thursday's bombing, which killed nine people and wounded more than 170.

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