

**Godsmack pulverizes Tullio Arena while remembering attack victims**

by Mike Bello  
sports editor

After the Columbine tragedy two and half years ago, many Americans attacked rock and metal bands for their lyrics, which contained numerous instances of death and violence. The same went for Eminem when his album came out in May of 2000. But whoever said rock bands should be censored obviously did not attend the Godsmack concert on Monday night at Tullio Arena.

The show, which was originally scheduled for Sept. 13 but was pushed back after the terrorist attacks, had a strong sense of patriotism. Lead singer Sully Erna screamed several times during the show to wave the American flags many people had brought, and the band even stopped playing to hold hands and engage in a moment of silence for all the victims

of the attacks and their families.

Of course, the band also rocked for more than an hour and a half, giving the crowd one of the best concerts that has been to Erie in a while. Godsmack played many of the songs from their second album, "Awake," and a few from their first album as well. The band then went completely back to their first album, entitled "Godsmack," in the second half of the show, which included hits like "Whatever" and "Keep Away."

The show started off with the Buzz Poets, but they finished just as I arrived. Next came Saliva, who started their set with "Click, Click Boom," their most recent single, and jammed for another half hour. Although not spectacular, the band did a good job of getting the crowd ready for what was to come.

*"The band stopped playing to hold hands and engage in a moment of silence for all of the victims and their families."*

After a short break, the lights were turned down and an elaborate stage set and a short cartoon of the band greeted the audience. The set was made to look like a desert-type atmosphere, with stonewalls, gargoyle-like statues and flames shooting from all around. There was even a sun, similar to the one they had on their first album cover, which shot out flames that could be felt

throughout most of the arena. The cartoon showed the band backstage, getting ready for the show, and included a funny shot of bassist Robbie Merrill with beet-red eyes intensely playing Nintendo.

The band, which also includes drummer Tommy Stewart and guitarist Tony Rombola, then appeared on stage and started rocking. It didn't take long for the mosh pit to start jumping up and down and tossing a few bodies around by crowd surfing. The band continued to jam, but it wasn't until the band played "Awake," their hard-nosed first single from the album of the same name, that the pit really got into the show. I lost

count of how many people were actually crowd surfing, although at one point I was nearly crushed by three people who crowd surfed simultaneously to the same spot where I was standing.

Rocking wasn't the only thing on Erna's mind during the show. He made several references to Bin Laden, which I can't print here, and got the crowd to chant "USA, USA" several times. At one point he told everyone to stand up and jump up and down, and when he noticed someone still sitting in his seat, he immediately flipped the guy the bird for not standing.

"That guy is either too drunk to stand up on his own, or too old to be in this (expletive) building," he remarked to the crowd.

Erna also handed the microphone to someone in the audience wearing a T-shirt with the American flag on it who immediately screamed, "They can't

burn this one," as he pointed to his shirt. Later, the band broke into the rendition of Twisted Sister's "We're Not Gonna Take It," after saying America will not back down to terrorists and followed that up by playing a short stint of Kiss's "Rock and Roll All Nite" and Pantera's "Walk."

Erna, who appeared onstage wearing an American flag bandanna, announced that all profits from the sale of merchandise would go to a fund for victims of the attacks. He also announced that the Red Cross was accepting donations in the lobby, which was packed after the show with hundreds of people giving donations.

In a tribute ending, the band showered the crowd with red, white, and blue confetti while playing "Voodoo" that proved that no matter what their music may say, rock bands still have as much sense of the issues our society deals with as the rest of us.

**THE PUSH STARS ROCK BRUNO'S**



The members of The Push Stars

get coffee at various restaurants.

One song where the audience did not have to sit in the driver's side to relate to the activity was the very beautiful "Last Night's Dream." The romantic keyboard ballad seemed to bring couples in the audience closer together. Also, "Last Night's Dream" had the chills-going-down-your-spine sound of "Crash Into Me" by the Dave Matthews Band.

After the show, the band was greeted by fans who were as young as 16. The Push Stars' reputation of a great live show was very apparent at Behrend.

All of the songs are originals written by lead singer Trapper. His musical influences range from Sam Cooke to Bruce Springsteen. His influences can account for the band's sentimental sound with a touch of an All-American 'Born in the USA' quality.

The band's performance in Bruno's left their old fans satisfied and their first-time viewers amazed at the talent that others have known about for years. The Push Stars are currently on tour until early November, hoping that all of their present performances will push them toward mainstream stardom. If you would like information on the band and upcoming performances, go to [www.pushstars.com](http://www.pushstars.com).

The next time that you go into Bruno's for a late night snack and see a band playing, don't be so quick to leave. If future bands coming to Bruno's have the great sound of Push Stars, before you know it, you'll be calling Ticketmaster and paying top dollar for the seats closest to the front when you could have sat in the front of Bruno's and heard them free of charge.

**'SOME PARTS MISSING OR BROKEN'**

by Jeanine Noce  
a & e editor

Footsteps, one by one, creak ever so slowly down the stairs. "Is anybody there? Hello? Is anybody there?" cries a voice from the pitch-black darkness of the Behrend studio theater.

Then, suddenly a bright flashlight appears on the face of a frightened man. The audience is scared and does not know what to expect. This is the feeling throughout the entire fifty minute performance of an evening with Dan Crozier which made for a mysterious and thought provoking evening.

As stage lights come up, the scene is strange and unusual. Barbie doll heads, carousels and plastic toys are strewn about the set. There is a single table located at center stage and a cardboard box off to the side. These miscellaneous props were the only accessories to the acting of Allegheny College Theatre faculty member Dan Crozier.

The first character is a man of unusual sorts. He addresses the audience bluntly and changes his tone of voice and mood quite rapidly. Crozier organizes his props and becomes acquainted with the audience. This is done by looking at each individual and his surroundings.

Suddenly, there is a loud shriek and he runs over to the cardboard box which is located on the side of the stage. Crozier shakes rapidly and then suddenly changes his character to Hamlet. As Hamlet and other additional characters, he quotes various lines from plays and scenes and changes into each of the characters he is imitating. Hamlet uses various toys and throws them across the stage.

Crozier appears as Polonius the second time that the shriek is heard. After changing characters he picks up a serving tray loaded with glasses filled with water and begins to ask each and every individual in the first row a simple question, "Yes or No?" This

character only asks these two words to the people and the response that is given was different. He played with each of the members in the front row, and the audience laughed hysterically. An amusing rendition of the song "Love Train" was also performed by the Polonius character in slow and fast versions.

After a third shriek, Crozier emerged dressed in a chicken costume and began to act and make noises similar to one. After acting as the farm animal, he began to pour himself a cup of tea. The cream was located in a container in the shape of a chicken and he made noises of an individual puking and then the milk was released. This portion of the play was gruesome to some and funny to others. Personally, I chuckled at this particular scene.

He then began to sing a few more lines from songs. One of the choice phrases was, "Iowa, that's where the

tall corn grows," sung in many different versions and sound levels. The phrase, "I'm an actress, I'm a seagull" was also stated using many different voice tones.

"Some Parts Missing or Broken" was directed by Robert Levine and developed by both Crozier and Levine. There were two performances on Friday, Sept. 14 and Sept. 15 at 8 p.m. This performance was free of charge and was definitely a new experience for any of the audience members.

To watch one man perform for 50 minutes straight was outstanding. Crozier knew every line and movement. His actions were simultaneous with the music and the lights. At one point, a strobe light was used and this accentuated his every action. He danced to a techno song with the use of the strobe light and this showed his ability to blend music, language and lighting.



Dan Crozier performs in 'Some Parts Missing or Broken'

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\*Release Date: 9/21

Special thanks to Media Play for providing information

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