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The Behrend Beacon

College Jam 2003 comes to Behrend

by Erika Jarvis
staff writer

With garage bands starting to become more popular it's no wonder so many Behrend organizations wanted to put together a battle of the bands.

College Jam 2003, Behrend's own battle of the bands, is scheduled for May 2. The show will be start at 2 p.m. on the front lawn of the Reed Union Building and will go on into the night.

"The idea came from [LEB, JRC, and Panhellenic/IFC] all wanting to do the same thing. We all came together through the Student Activities office. We wanted to bring back the event and we've all added our groups own personality to it," said Dave Daquelente, president of the Lion-Entertainment Board.

Bands around the Erie area were asked to send in a completed application along with a demo tape/CD and an entrance fee of \$20. All money went directly to the grand prize. At least one member of the band, in all hopeful entries, had to be a current student from Penn State Behrend, Mercyhurst College, Edinboro University or Gannon University.

"The process of selecting a band was done as unbiased and as blind as possible, so that it was fair to everyone," said Daquelente.

Along with the prize money, the winning band will also get a chance to perform at Behrend in the fall and airplay on local college radio stations. Music industry and agency representatives will also be on site, with some acting as judges.

After receiving all the submissions, the LEB had the hard task of selecting the 12 bands. A more difficult task for the LEB was choosing the headliner of College Jam.

"We had a survey via email sent out to everyone at Behrend," said Daquelente. After receiving many emails the LEB found its winner and headliner, the Starting Line. The Starting Line will end the long day of festivities at around 9 p.m. with its own special guest opener, Hidden in Plainview.

"I absolutely love the Starting Line and cannot wait for them to come. They rock my world, College Jam can't come fast enough," said Rachel Wasserman, 2nd semester freshman.

Before the Pennsylvania-based band hits the stage, 12 other hopefuls will be competing against each other for the grand prize. Those ten bands are: Calling Blue Skies, Running Scared, Tito and Swan, Billy Likes Soda, Fisheye, Blank Verse, Dubnine, Paper Street, Surrender Dorothy, 5 to One, Bueller, and Seed to Sow.

"All types of music were welcome to enter, and for the most part it will be rock music. Various forms, however, will be present," Daquelente said.

The genres that will be represented will be punk and emo style, Christian rock and even heavier stuff.

With all these bands and students around, the LEB is asking for



Rock group the Starting Line will headline Behrend's College Jam 2003

PHOTO COURTESY OF STARTINGLINEROCK.COM

students to help them out on this exciting day by volunteering to work security. All volunteers receive a free tee-shirt.

"I go to all kinds of battle of the band contests and shows back home in Pittsburgh, so I really want to work the College Jam. It sounds really exciting and fun, I can't wait for it" said 2nd semester freshman Laura Packosky.

There will be crowd interaction at the show.

"In between sets we're encouraging students to get on stage and freestyle, do slam poetry or any other kind of reading. We really encourage it all. We also want to get people in the audience on stage to help introduce the bands as well" said Daquelente.

Even if the music at College Jam doesn't sound appealing, there will be many non-music related activities. Tables will be set up all around Reed from different organizations and Greek organizations on campus.

"I'm excited to go to the College Jam; I've never been to a battle of the bands competition before and I'm excited to see how it goes," said Seraina Naef, 2nd semester freshman. "Also, it will be kind of cool to see a popular band like The Starting Line here at PSB."

Other activities to be found around the College Jam will be tie dyeing, inflatable joust, sumo wrestling, a psychic on site is tentatively scheduled and of course free food. Other events will be going on during the day as well.

"We're going to see how well this goes. Right now, we have all intentions of making College Jam an annual event here at Behrend," said Daquelente.

College Jam 2003 will be held on May 2 in front of the Reed Union Building. For volunteer information contact Dave Daquelente at ddd161@psu.edu or call the LEB Office at extension 6221.

DiFranco's personal evolution



Righteous babe Ani DiFranco.

PHOTO COURTESY OF ROLLINGSTONE.COM

Review by Abbey Atkinson
contributing writer

Ani DiFranco, the righteous babe from Buffalo, has released another album.

Titled after the sixth track, "Evolve," it hit shelves at local and national retailers with a snazzy blue metallic cover, underneath which lays a moth and the letters E-V-O-L-V-E. Listeners will be elated to hear a broad spectrum of musical styling and lyrical content. Much to my surprise, it is a much more personal than political (if the two can be separated) album during this time of national and worldwide upheaval.

True to her folk roots, the album begins with songs like "Promised Land" and travels through a more jazz-filled plane towards the second track, "In The Way."

A bit of the blues finds its way into the third song "Icarus" and then long time fans will find a familiar sound in "Slide," a song depicting women's issues through the eyes of this 5-3, giggly, wiggly, woman. Some racy lyrics referring to tractors and tractor pulls may shock a newer audience, but sooner or later, we all find empowerment in Ani's unique ways of referencing cultural implications of race, gender, sexual orientation, creed, class, religion, and so on.

The indie rocker side of DiFranco comes out in the title track, my favorite, "Evolve." She takes stabs on legalizing marijuana, government initiatives, war, and spiritual revelations. Then, the listener is lured into retreat by the light jazz and funk sounds.

Some songs are heavier on the guitar that accom-

panies her poetic lyrics; others, such as "Here for Now," lean more towards a big-band sound.

"Serpentine," a 10 minute long track towards the end of the album, defines the Ani statement of the time. Reflecting upon our country's relations with our elected government, she refers to "democrins" and "republicrats," expresses her disappointment with these officials and promotes active involvement in the democratic process when she states "all the wrong people have the power of suggestion and the freedom of press is meaningless if nobody asks a question."

Further, DiFranco booms into the capitalistic and show business topics of falsely promoting "girl power" as a positive move for the country's young women and boldly stating "hip hop is tied up in the back room with a logo stuck in its mouth 'cuz the master's tools will never dismantle the master's house."

Hardcore Ani fans will find "Evolve" to be a combined sound of previous albums "Up Up Up" and "Little Plastic Castles." However, it is inevitable a whole new generation of Ani fans will be born with this latest album. It's a good introductory piece and well deserving of being added to any pre-existing CD collection.

Providing original music, thought provoking lyrics, radically intelligent independence, and the soft comforts humanity based productions, "Evolve" is a definite winner. This reviewer has greatly appreciated the original, unique, and raw talent Ani DiFranco delivers to a world so void of anything outside the mass produced mainstream of conformity.

Low down on new rock

Review by Kevin Fallon
editor-in-chief

sound like the Clash would if they wrote and recorded a record blaring drunk. That is meant to be a compliment.

AFI

"Sing the Sorrow"

Punk was bit by a vampire and the result was AFI. On its new release, "Sing the Sorrow," AFI creeps out of the coffin and embraces the light of the mainstream with its major label debut.

Bay-area hardcore punk veterans AFI, short for A Fire Inside, began 11 years ago by playing snotty Blink-182 style tunes such as "I Wanna Mohawk (But Mom Won't Let Me Get One).

Since then AFI evolved into a band that brought nightmares to life with furious, whiplash speed.

On "Sing the Sorrow," AFI keeps the eerie, romantic anthems that were heard on "Black Sails in the Sunset" and "The Art of Drowning."

However, "Sing the Sorrow" strays from the raging, mile-a-minute heavy sounds on past albums. But this does not mean AFI has lost any of its passion. The songs on "Sing the Sorrow" are clean, melodic punk hymns. AFI uses its major label budget by weaving drum machines, pianos, and violins into the mix.

Singer Davey Havok's ever-feminine voice sails over the record. He then launches into one soaring chorus after another. There are still the beloved sing alongs, "Whoa-oh Return to Misery." Havok tiptoes between high-pitched angelic singing and a brutal scream with ease.

Havok's Edgar Allen Poe like lyrics may be a bit much for some. For the most part, he doesn't go overboard or get cheesy with the spooky imagery. Rather, he paints a portrait of sadness for disaffected youth.

There is much more to AFI than mascara and black clothes. "Sing the Sorrow" is a powerful album. (☆☆☆ out of 4)

The Libertines

"Up the Bracket"

It would be great to avoid a Strokes comparison in this review because it would just be too obvious. But it's just so obvious that it has to be said. The Libertines sound like a punk Strokes. Ok, it's out there. Great.

The guitars strum rhythms that could be cut and pasted into "Is This It" and no one would notice. Singers Carl Bart and Pete Doherty slur through the lyrics like they are falling asleep via Julian Casablancas.

On "Time for Heroes" the Libertines sing, "Did you see the stylish kids in the riot?" This line pretty much sums up the band. They have all the style and fashion of the current trends wrapped up in a riot of punk chaos.

This London group plays a sloppy, wild, punk influenced rock. They hooked up with producer Mick Jones of the Clash for this record. And the Libertines

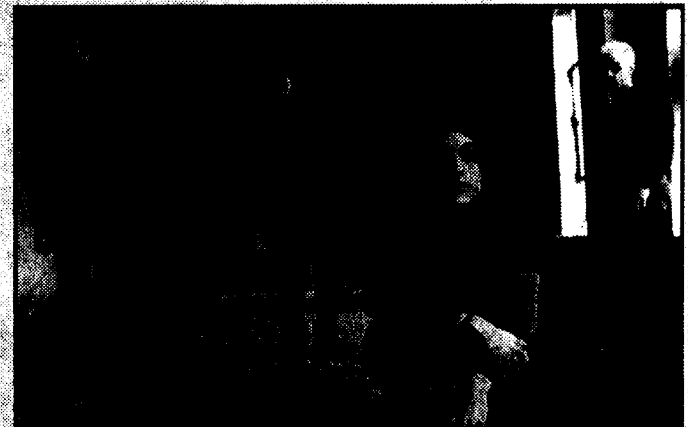


PHOTO FROM AFIREINSIDE.NET

AFI release a dark, beautiful CD with "Sing the Sorrow"

Regardless, the Libertines seem to be having fun on this record. "Death on the Stairs," "Boys in the Band," and "The Boy Looked at Johnny" are rousing, catchy party songs that get toes tapping. The Libertines sound like they don't care. They just want to have some fun. Or at least, that's what's cool these days. (☆☆1/2 out of 4)

Cave In
"Antenna"

Cave In used to be a great hardcore band. The key words are "used to." Some would call it selling out. Others call it evolving.

Whatever you call it, Cave In is a much different band than a few years ago. Gone are the days where Cave In brought the mosh with Converge-like mathematical riffs and breakdowns that rivaled Hatebreed.

Somewhere along the line, Cave In heard a Pink Floyd record and the rest was history.

On its major-label debut, Cave In abandons all screaming and moves toward a driving, progressive rock sound. Only hints of their hardcore selves remain in the thick, rhythmic guitars that sound like Foo Fighters on Mars. "Anchor" is a catchy and blaring ride that shows off the band's velocity.

Much of "Antenna" has a spacey, Radiohead mood. "Sea Frost" is a nine-minute epic where the band experiments with atmospheric guitars. "Stained Silver" and "Rubber and Glue" stand out with an airy presence backed with force. "Beautiful Son" is an echo-enhanced acoustic ballad spiced with feedback.

While Cave In makes technical advances and musical leaps with "Antenna" you can help but wish it would get really, really heavy just once.

(☆☆☆ out of 4)