

# ARTS

## The Playlist

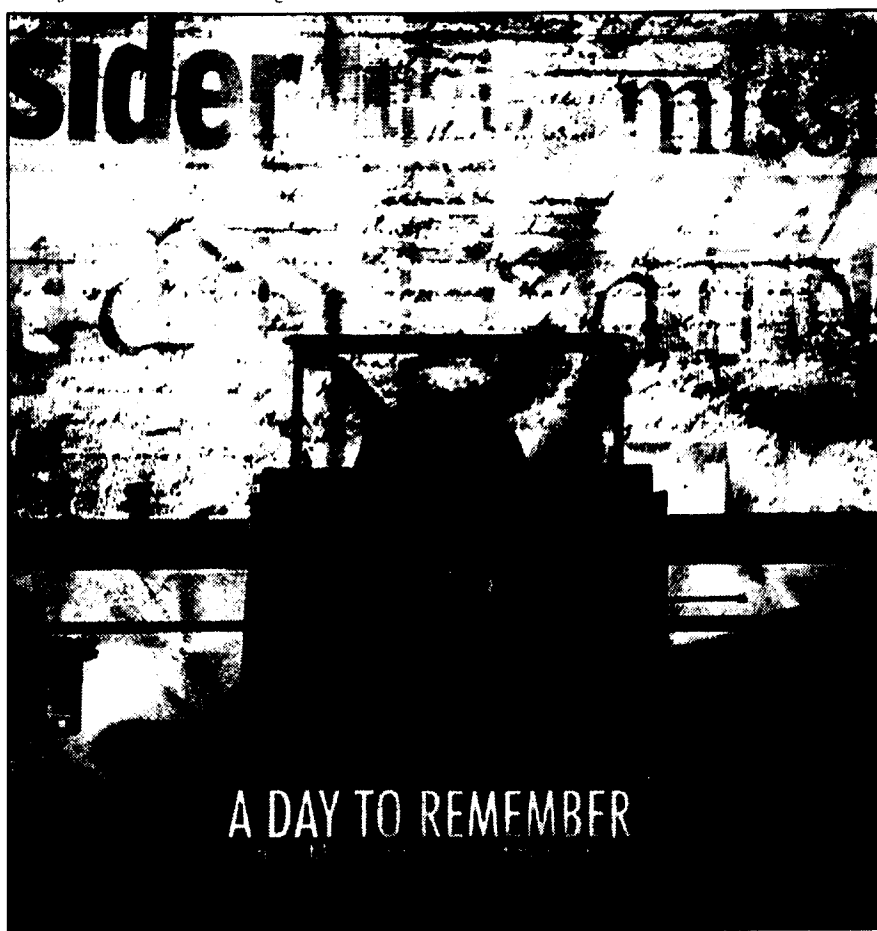
A look at the world of music, from the obscure to the obscene, the new and the old.

### A band to remember

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Take deep, heartfelt lyrics, and combine them with brutal death-metal growls and screams; throw in a few breakdowns, and top it all off with melodies that will make you dance, and you have the recipe for a band called A Day To Remember. Hailing from Ocala, Florida, this post-hardcore quintet has risen from a do-it-yourself band, touring around Florida with no label, to making a statement in the industry, getting a deal with Victory Records, recording three CDs, and headlining many tours in the United States and Europe.

Songs range in focus from past loves, to current friendships, and to life's hardships. ADTR also has a song quoting *The Boondock Saints* (a song called "1958"), and a cover of Kelly Clarkson's "Since U Been Gone," with another upcoming cover of The Fray's "Over My Head (Cable Car)" on the soon-to-be-released *Pop Goes Punk 2*. An acoustic love ballad entitled "You Had Me At Hello" shows singer Jeremy McKinnon's beautiful vocal versatility, flaunting that he is in fact a singer, not just a screamer, though he earns both titles.



CONTRIBUTED PHOTO

*A Day To Remember's* first album, *And Their Name Was Treason*, came out in 2005, selling 8,000 copies by word of mouth only. It eventually landed the band their deal with Victory Records.

Investigating the actual lyrics of some songs reveals feelings and ordeals from the past seemingly haunting the band members. On their first album, *And Their Name Was Treason*, the song "You Should Have Killed Me When You Had The Chance" seemingly tells a story of a man, blinded by love, who cannot accept the fact that his love may not actually be the woman he thinks her to be. Friends and family all try to tell him of this deception, and his internal struggle comes spewing out in the form of a catchy, vocally dominated song with intermittent growls, and a vocale breakdown, casting aside the entire world for his lover. This tragic love story ends with a rather harsh conclusion, followed by a complete group vocalization. While their first released album deals mainly with matters of the heart, their second album (and first released under Victory Records), *For Those Who Have Heart*, includes an array of song portraying the growing relationship between band members.

The second album is much more balanced, and conveys the flexibility of the band as a whole to create captivating music in many different ways, be it a hardcore style, or songs you can get up and two-step to. A rhythmic chant in "A Shot In The Dark" of "...Mark my words, we're taking over the world..." paints a picture of the closeness and focus of the band. Making a name for themselves, spreading their music, and letting people have fun are what A Day To Remember is all about.

A Day To Remember doesn't disappoint in concert. I myself saw them at Club Zoo in Pittsburgh, along with The Devil Wears Prada, Pierce the Veil, and, the headliner, Silverstein, this past year. Coming out to the song "Fast Forward to 2012," the band pumped up the crowd, invited all members of each band playing that night out on stage, and gave us a brief lesson on headbanging. "Friends come first, that's the bottom line," was the motto chanted, and seeing all band members on stage at once was an awesome sight. Right from the beginning I knew the mosh pit was going to be crazy, and was it ever. Even away from the pit there was constant swaying and pushing, and the screams and guitar riffs were like fuel to the fire.

While I'll never impose my musical opinions upon anyone else, I strongly recommend A Day To Remember to anyone who enjoys any sort of pop-punk, emo, or metalcore music. Their newest album is being released February 3, titled *Homesick*, and will focus on the band's life on the road and being away from family and loved ones for months at a time. And if nothing else, watch the video for "The Plot To Bomb The Panhandle," as Ron Jeremy teaches a class on how to hardcore dance throughout the video. While not his usual line of work, he still gets the job done, as he's known to do.

### Food For Thought

We used to think that if we knew one, we knew two, because one and one are two. We are finding that we must learn a great deal more about "and."

—Arthur Stanley Eddington

## The Spirit ghosts through cinematic boundaries

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Superhero movies are here to stay. Since *X-Men* debuted in 2000, movies with meta-human heroes have become progressively more popular. Yes, there were a few bad apples in the bunch, such as *Daredevil*, and Ang Lee's *Hulk*; but generally, the films have improved with each installment. The latest incarnation from the comic book world is Frank Miller's *The Spirit*.

Miller, known for his different but magnificent recreations of *Sin City* and *300*, continued to push the envelope with *The Spirit*. It used similar camera and color work as *Sin City*, but what made the film innovative was the style of story telling. As opposed to the usual origin-story formula that every first film in a franchise must follow, *The Spirit* jumps right into the action and establishes a relationship between our hero and his nemesis. Fear not,

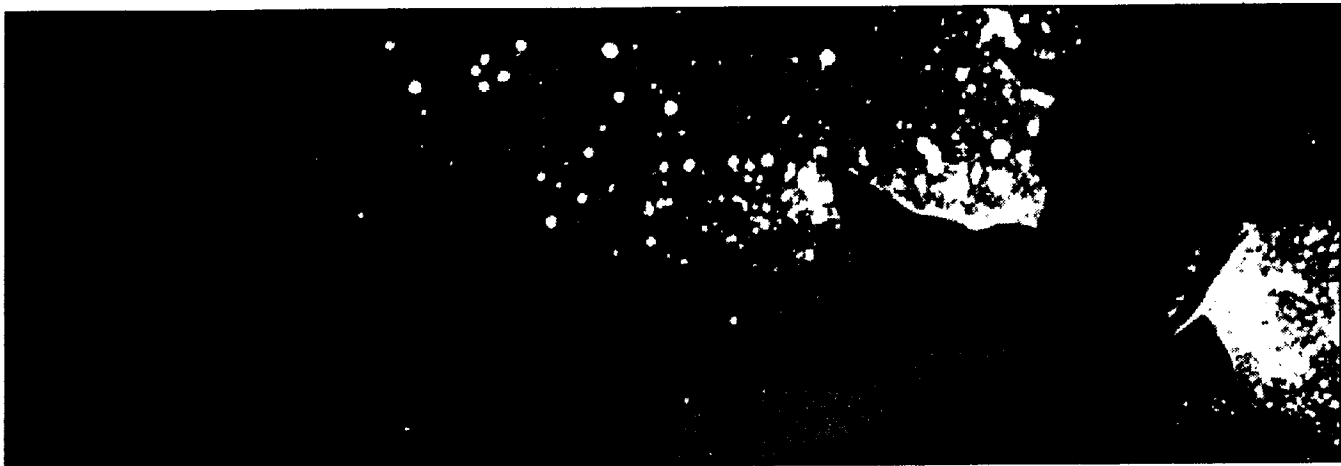
because the hero's origin is explained later, but it is a nice change of pace to not sit through an hour of back-story before anyone throws a single punch.

Another aspect of the film that makes it stand apart from others is the interesting blending of eras. Though the cars the police use are in the area of something in the 1950's, characters use computers and cell phones. Granted, at first glance this may seem like the director was unable to commit to any particular setting. However, with *The Spirit*, this strange setting works. The unreal special effects and the comic book style of camera work makes all these strange discontinuities flow together without a hitch.

What also makes the movie exciting is its over-the-top style. What would ordinarily seem like a ridiculous and unbelievable sequence of acrobatics is completely acceptable in the film's style. It is fine to see *The Spirit* sprinting along telephone lines and things of that nature.

The story is very similar to most comic book movies. A super-powered Samuel L. Jackson threatens the world when he devises a plot to become immortal and conquer the world. The only person to stand in his way is the strangely durable Spirit. The film's masked hero has plenty of quirks and issues, although that make him interesting and different. He has the honor and integrity of a boy scout; however, he has a difficult time not hitting on every girl he sees and staying loyal to one woman. As unsettling as that may seem, it is easy to see his true goodness shine through. He valiantly jumps into the line of fire to protect others, and he always does what is right.

*The Spirit* takes several new strides in the comic book movie genre. Its off-beat style makes it loveable and fun. The only recommendation I make to audiences is to not take it too seriously. It is meant to be different and artistic. So just go in, have fun, and enjoy the ride.



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*The Spirit* hit theatres this past December. Look for it this semester in the Reed theatre from the Lion Entertainment Board.

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