

ARTS & ENTERTAINMENT

The Playlist

A LOOK AT THE WORLD OF MUSIC, FROM THE OBSCURE TO THE OBSCENE, THE NEW AND THE OLD.

The Sweet Brag Tour definitely worth bragging about
A FIRST-HAND CONCERT EXPERIENCE

By Nick Kniseley
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Pushing and shoving, sweating and panting, singing and screaming along with hundreds of fellow concert-goers. I see the screen covering the stage rise, and Jonny Craig, along with his fellow band mates of Emarosa, takes the stage and dive into their first song, "Pretend. Release. The Close." Among the crowd I can see only a few chanting the words along with Craig, as many others push and shove, moving with the beat. The energy stays high as Emarosa moves into their next few songs, including an old Emarosa classic "Casablanca." Craig takes lead screaming duties, filling the shoes of former Emarosa vocalist Chris Roetter quite well, spitting and jumping around with intense passion. After finishing the set with "Set It Off Like Napalm," Emarosa leaves the stage as the screen comes back down, showing the repeating slide show of future shows at The House of Blues in Cleveland.

The crowd usually settles down by this point in the show. Some people move out from in front of the stage, some go get water or take a breather, etc. However, the pushing and shoving didn't stop between sets. People were losing shoes and concert newbies were throwing fits as even more people tried to cram into the crowd. The lights go out as Sky Eats Airplane takes the stage, accompanied by bass hits that rattle bones and shake your insides. Jerry Roush livens the crowd up even more, two-stepping and power-stomping to "Patterns" and "The Opposite Viewed in Real Time."

His screams are searing as the Nintendocore beats in the background complement the metalcore side of the group. The crowd is as active as ever as Roush belts out "Photographs are a mirror image, look deep and see yourself in them" during "Giants in The Ocean." Exiting the stage along with more thundering bass, the screen comes down signaling a rest period between bands. But not this crowd, it was restless as it awaited the next band, A Day to Remember, to take the stage.

I was reminded of the last time A Day to Remember and The Devil Wears Prada played a tour together, along with Silverstein last year. There was more action in the crowd when there was no one on stage than during bands at other concerts I've been a part of. Catching your breath while a band sets up was impossible here. Fueled by others in the crowd and the two bands to come, we waited in anticipation.

As the lights turned off and the stage was darkened, orchestra music came flowing out of the speakers, as if we were at a gigantic movie premier. Vocalist Jeremy McKinnon came out on stage along with the rest of the band, welcoming the fans there in Cleveland. The lights came on as the band chanted the intro of "Downfall Of Us All," along with the rest of the crowd, who drowned out the vocals on stage. Immediately people were thrashing and jumping along with Jeremy, as the pits filled with kids throwing arms and legs with disregard to those around them. Trying to stay in the same vicinity during the concert was almost impossible, as one push from the back would start a wave until it hit the front of the crowd.

Segwaying nicely into "Fast Forward to 2012," the band played some older material, until the crowd got what it was waiting for in "Mr. Highway's Thinking About The End." The crowd knew what was coming, as did I. The most brutal breakdown on their most recent album, Homesick. As soon as Jeremy spoke the words, "DISRESPECT YOUR SURROUNDINGS," people did just that. The whole crowd became a pit; you couldn't escape it from any area. A friend of mine came out bloody from an elbow to the eyebrow, another almost passed out from exhaustion, and I felt the same way as I moved after that song to a resting place to enjoy the rest of the set.

A satisfied crowd applauded them off of the stage, and many people filed out of the venue, not waiting around for the headliner. The Devil Wears Prada. Those who stayed however got to see Mike Hranica at his finest, beating his chest and growling to "Even Dogs Can Grow Beards All Over," "HTML Rulez DOOD" and "Reptar, King of the Ozone." A cover of "Still Fly" by Big Tymers got the crowd dancing, even though the vocals came erupting in screams from the throat of Hranica. The band left the stage after the set, only to be coaxed back out for an encore by the crowd, where they finished with "Hey John, What's Your Name Again?," and exited for real this time.

Overall, it was one of the most intense shows I've seen, and definitely recommend seeing any of those groups live if you want to see pure power and intensity from a band, as none of them let up for one minute during the entire concert.

EDITOR'S NOTE

Last week under "The Playlist" the image of Silverstein's newest album was not shown. Shown was the cover for *Arrivals and Departures* and not *A Shipwreck in the Sand*. Pictured is the correct album art.



CONTRIBUTED PHOTO

FOOD FOR THOUGHT

"Time crumbles things; everything grows old under the power of Time and is forgotten through the lapse of Time."

—Aristotle

Cabaret to debut April 16 featuring newcomers and professors alike

By Evan Koser
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On April 16, the first musical to be shown in the Studio Theatre since Spring 2007 will debut.

The production will be Professor Chrystyna Dail's second production at Behrend. Dail, who is only in her second semester, stated last fall that she was a "newbie" when it came to directing student plays at Penn State Erie. However, Dail is no newcomer to the Penn State system. In 1998, she received her B.A. in Theatre Arts from Penn State University moving on to receiving her M.A. in Theatre History and Criticism from the University of Maryland.

Due to her busy schedule during *Cabaret's* "tech week," Dail was unavailable for questioning.

Cabaret tells the controversial story of a 1930s Europe during the eve of the Nazi party's rise to power. The plot focuses around a 19-year-old English cabaret performer and her relationship with American writer Cliff Bradshaw. It will be one of the biggest productions at Penn State Behrend with 20 people involved in its overall production, including Behrend's own Dr. John Champagne.

Donning his own heels, Champagne will be featured as

The Master of Ceremonies. "This is a role I've wanted to play since I did the show when I was 18," comments Champagne, "only last time, I was the musical director." The professor-turned-actor is no accident nor was the change caused by a shortage of student actors. At Behrend, along with many other colleges, auditions are open to everyone: students and faculty alike. "Dail had asked me about auditioning," says Champagne, "but this was my choice."

"Under John's artistry, the Emcee is not the flamboyant Nazi supporter anyone who has seen Grey's performance will expect," Dail says on Behrend's website. "Instead, he speaks as the voice of those Germans who actively struggled to subvert Hitler's politics, or at least tried to fly under the radar of the Third Reich."

Junior political science major Alanna Stecura plays Fräulein Schneider. Stecura, a self-proclaimed "theatre veteran," has been involved with *Lysistrata* and *The Dispute*, which debuted last fall. Though she is involved with the community theatre program in Erie, this will be Stecura's first musical since the last one at Behrend. *The World Goes Round* was shown in the

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International film festival debuts *The Flower of Evil*

By Connor Sattely
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An unfamiliar sound drifted through the halls of the Reed Union Building Monday. Rather than rock, jazz, or the bustle of students between classes, the air was full of French singer Marie-Louise Damien's mysterious voice. In Reed 117, a large crowd of students gathered to view another installment of the International Film Festival at Behrend: Claude Chabrol's *The Flower of Evil*.

The French film, released in 2003, featured a plot which intertwined humanity and the beauty within it with the ugliness of murder, corruption, and sexual deviance. To an audience of college students, a foreign film might seem a little out-of-context. For those who came, though, they were treated to a pleasant surprise in the movie.

"I really liked it," says Behrend sophomore Meghan Sherman. "I kind of expected it to be a little more risqué, because foreign movies tend to be. I really like foreign movies, so I did enjoy it."

Sherman, like most of the audience, found some aspects of the film surprising, including an inter-family relationship that was the center of the plot. This, though, was by design; the movie toyed with the aspects of inappropriate relations throughout the entire film.

The event was sponsored by the Mary Behrend Cultural Fund, and is part of a series that has already begun at Behrend, with the showing of last week's *The Black Book*.

Throughout the movie, the English-speaking portion of the audience hung on to every subtitle as the plot followed Anne Charpin-Vasseur (Nathalie Baye) as she ran for public office. Her family,

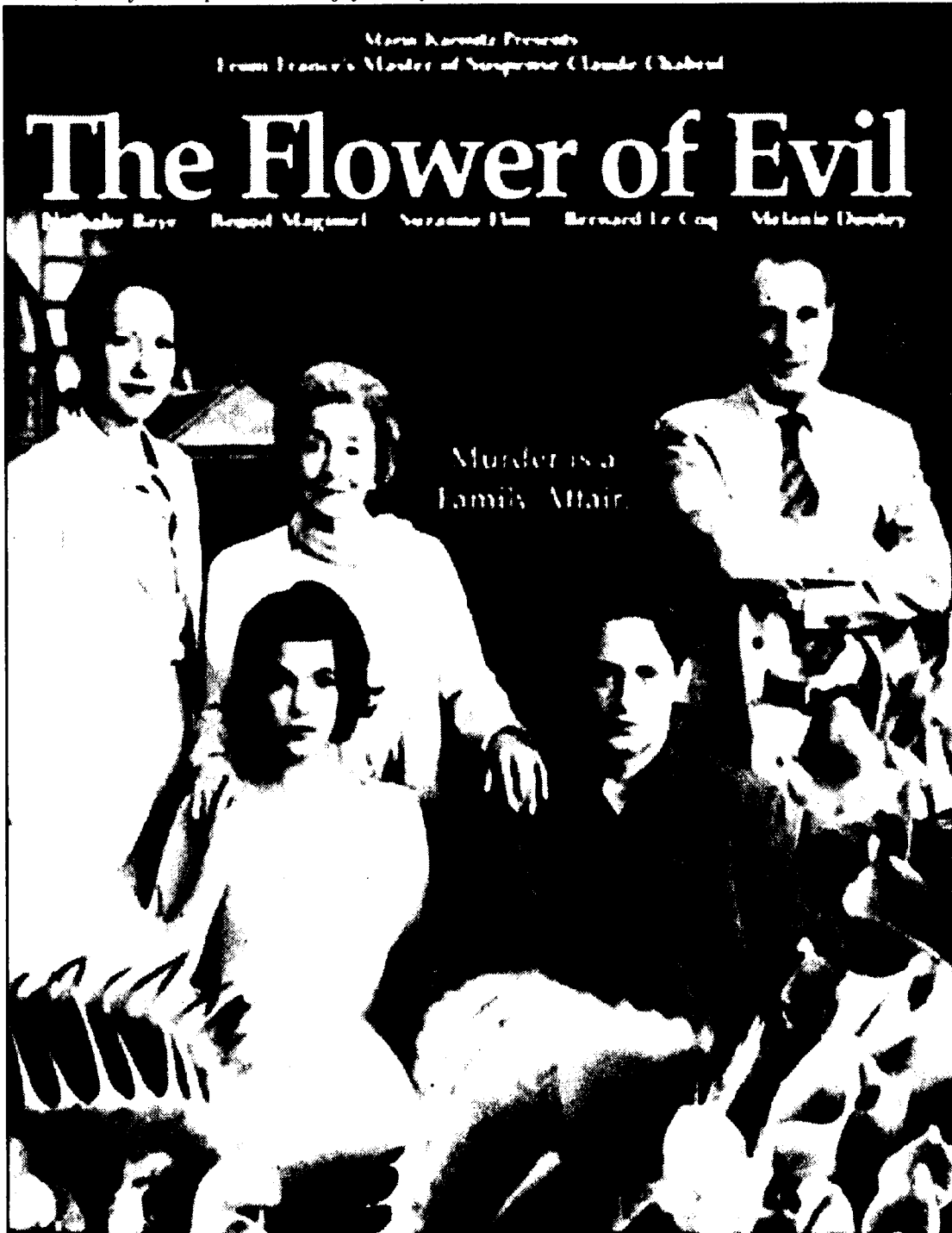
though, was wrought with infidelity, scandal, and sexual impropriety. The film used humor perfectly and tastefully. In one scene, two female characters were faced with the task of dragging a heavy body up a flight of stairs. Barely able to do so, they collapsed into

laughter. The audience hardly found it inappropriate to laugh, either, at such a morbidly funny scene.

Throughout the film, though, the students assembled seemed to enjoy the movie as much as they would have enjoyed any other movie. Some

students stayed after the movie ended to discuss the surprise ending to the film.

Monday, March 13, the last movie in the International Film Festival will finish with a showing of *The House of Sand* in Reed 117.



The Flower of Evil came out in 2003 under the original title *La fleur du mal*.

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