

ARTS & ENTERTAINMENT

All-American Rejects bring the masses to Junker

STUDENTS SAY "ONE HELL OF A PERFORMANCE"

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such as this, no inherent problems disrupted any of the procedures. As for the day of the concert, "It's been smooth sailing," said Rodgers.

Torok, the go-to for on-site band and tour managers, said that they were easy to work with. "The managers are great. Their job is set for the band. My job, along with everyone else's is to make their job even easier." "Everyone else" includes the more than one hundred student volunteers, on-campus security, and even the bands' setup technicians.

Sophomore communications major, Missy Saxton said that she was helping because she wanted to be involved. "It's good experience related to my major. I've met a ton of new people so far and it's a lot of fun." Sophomore Allison Roch also stated she wanted to get involved. As for the many other students, reasons varied from free admission to obtaining a free t-shirt to meeting Tyson Ritter, the lead singer for All-American Rejects.

Student work ranged from taking tickets to helping the touring technicians set up the massive sound-system later used in the concert. One technician described the job as being "the same, and yet different every time we do it. You know when you see the circus in town? It's like that. We set up, perform, tear down, move out, and do it again the next day for months at a time." Another (who was pressed as it was for time) compared his job to that of being on a submarine. "You get to know people pretty well. In all sorts of ways you'd never imagine." Still another, carrying a huge case of guitars said "It's weird, because as soon as you get home for the two months, you start getting antsy. It's hard to keep girlfriends."

Security Issues

Jim Amann, chief-of-security of Behrend's Police Services and his men were there for a more ethical concern. Students attending the concert have to be safe. Amann said that his number one concern was alcohol. "How you handle [concerts] in the past is how you handle them now. Our biggest problem is always alcohol." In fact, according to student ticket takers at the door, part of their jobs included checking the bags, backpacks, and purses of anyone coming



The Junker Center played host to more than 2,000 concert-goers last Friday. Many hailed not just from Erie or Erie county, but all over Pennsylvania.

confiscated. Some perfume bottles were even thrown away. The policy laid out by the Behrend Police was "No liquids. Period."

To further ensure the safety of attendees and security of the event, other rules were set into place, such as the "no crowd surfing or mosh pits" policy.

This same restriction was placed on the Third Eye Blind concert last year along with The Clarks show. Up until this year, however, said acts were never really an issue and were typically rare occurrences. While the concert crowd remained relatively docile throughout the show, excitement levels soared once the All-American Rejects took to the stage.

In place to deter such behavior was a bike-rack barricade the stretched the width of the Junker Center; however, it seemed not even this could put a halt to a barrage of fans stampeding the stage. To further hinder those trying to hold the barricade in place (a mixture of Behrend security forces and student volunteers), Rejects lead singer Ritter coaxed the throng into mayhem. By the third song in their set list, security was struggling to hold back a crowd of over 2,500 people.

Even apart from the best efforts of Behrend's own, however, a few managed to find their way over the malleable blockade. While the majority of those climbing over were leaving for safety reasons,

in the crowd was Leah Laslow, a senior at Brookville high school. "I really enjoyed crowd surfing. This is such a frickin' sweet show - it was totally worth it." While her repercussions included being forced outside, Laslow said the punishment was worth it, even after driving two and a half hours. "Even though somebody was trying to pull me down, I was like 'no way!' and fought my way out," said Laslow. "I came all this way just to get kicked out! Awesome. How many people can say that?" Laslow was later seen meandering through the outside lobby of Junker in a different outfit, coming back in to enjoy the concert.

A Surprising Ending

Playing in front of a sea of unfamiliar faces, Vedera lead singer Kristen May asked the Junker Center crowd to remember their name. By the end of their set, there was no way anyone would be forgetting.

Formerly playing under the name Veda, Vedera formed in Kansas City in 2004. It didn't take the foursome long to land a record deal and get started on the road to stardom, a road which led them to opening for the All American Rejects at the Junker Center.

Vedera opened Behrend's date of the "I Wanna Rock" tour for 2,500 people that didn't even know they were playing. With their name left off the posters and advertisements for the event, Vedera proved during their 20 minute set that they have every right to have their name next to the All-American Rejects's.

Ranging from down-toned pitches that can be likened to Regina Spektor to a full-on soulful falsetto, May's unique vocals set Vedera apart from the rest of the soft-rock community. With soothing accompaniment from Brian and Drew Little on Guitar and Drums and Jason Douglas on Bass, May's wispy voice is just the icing on the cake that is Vedera.

The art-rock quartet began and ended the majority of their tunes with a resonating ambience. Utilizing soft keys, clean guitars and a laid back rhythm section, Vedera brought tender pop sensibilities that one doesn't usually associate with acts like All American Rejects or Shiny Toy Guns.

May was more than humble about her band's success.

"We don't usually play with people this big," May said. "It's phenomenal. We're going back out with The Fray [after tour is over]. And we're putting out a new CD through Epic. I can't believe it, but it's awesome."

Vedera's performance was a pleasant surprise at a concert populated by mainstream acts. For a sold-out crowd of college students with musical knowledge limited to Myspace advertisements and shows on MTV, Vedera should be a wake-up call to everyone outside of the indie rock community that sometimes the band whose

name isn't on the poster is the best one at the show.

Changing the Mood: Ace Enders & A Million Other People

Following Vedera was the solo project of Ace Enders, the former frontman of the Early November, aptly titled Ace Enders & A Million Different People.

Enders's foray into solo material doesn't stray far from the formula he crafted with the Early November in 2002. Ever since then, swarms of whiny kids in tight pants with swoopy bangs longed to emulate Enders's style at every café and talent show they could. Seven years past his prime, Enders seems to long for the past glory.

Following the one-of-a-kind display put on by Vedera, En-

whom hearing this unique blend of sound for the first time.

Leading the Shawnee, Oklahoma based band on this night was the petite vocalist, synthesizer, and bassist Sisely Treasure of STG.

Treasure, who joined the band as a replacement for former singer Chara Faye Charnow in the summer of 2008, first noted the atmosphere of the unfamiliar college. "It's such a different vibe from being outdoors. We came from Detroit, where we played outside."

Since their arrival that day, said Treasure, everything was "just go, go, go! Even though we've been touring nonstop, we had some one-off shows on the side. A lot in Hawaii, actually. Then we flew back to LA, did a Super Bowl show. We've had at least 2 to 3 gigs a month, really."

stage, there wasn't a lot of breaking it down."

Treasure couldn't put it better. With their former album, songs were based heavily around prerecorded tracks, live-performance liberties were scarce. "We had to play with tracks, I mean we're an electronic band - there's gotta be tracks. Unlike AAR, who's more instrumental, so they've got some great live shows. With *Season of Poison*, we've got 'Ghost Town.' The whole point of the album was really to be able to me more real and liberal with our live performances."

Fortunately, Treasure lived up to her words. STG put up a phenomenal show. A sea of more than 2,500 people felt their ears tingle as a combination of synthpop and alternative dance-rock flooded the Junker Center.

As the performance opened with the aptly titled "Starts With One," where the genius of frontman Chad Petree's vocals really came through, the unprepared crowd was rocked.

The third song on their set list, "Rainy Monday," debuted on their first album. Treasure pulled out a bass, showing off her versatility, as Petree lead the vocal progression and kept things slow.

By the time STG had reached their latest single, "Ghost Town," the crowd was completely revved up as Treasure took the spotlight, jumping around the stage in her tight blue spandex and white tee. "Hey Penn State. I wore these colors for you," exclaimed Treasure, entangled with the microphone cord.

By the end of the set list, the crowd was roaring for the popbeats and dance-funk that the Shiny Toy Guns had to offer. While the crowd ate up their performance and welcomed this somewhat unheard of band with open arms, Treasure said that STG is "always looking and going to improve."



Attendees stand idle as the stage undergoes a set change. This same bike-rack barricade withstood a barrage of students throughout the entire performance given by the All-American Rejects.

in - regardless of age. No one leaving for a cigarette or breath of fresh air was exempt from the checking process upon re-entry. Throughout the course of the night, there were instances where alcohol was confiscated and thrown away. Even those possessing unopened bottles had their items

some claiming they were "being forced up against the barricade and wanted to get out," some deliberately hopped to wall to get closer to the band. Still others were the result of the end of the line in the crowd surf.

Among the concert-goers willing to sacrifice their place



As early as noon that day, people began to line up in anticipation. Many hoped to be the first in the auditorium and thus closer to Tyson Ritter, lead singer of the All-American Rejects.

ders's overplayed stylings felt stale in comparison. For the portion of the crowd populated by high school students, Enders's music surely hit home, and for the portion populated by intoxicated people, Enders's music was surely easy to sing along to. With choruses failing to be comprised of little more than "oh-oh-oh's," Enders encouraged the listening drunkards to sing with him.

Despite his dated music, Enders matched the tastes of the other performers better than Vedera or Shiny Toy Guns. Many of his songs sounded like they were crafted for the radio (almost purposely so), making the songwriter a good match for the All American Rejects.

Both Vedera and Ace Enders & A Million Different People have clips of their music on their Myspace pages.

Synthpop, Make Up, and Flashy Showmanship

Next to take the stage was Shiny Toy Guns. Dawning their heavy face make-up and stunning apparel, STG was a band who put on more than a show for show's sake. This relatively unknown group performed in front of thousands of men and women, most of

In the advent of a new studio album, *Seasons of Poison*, STG has been awash in a more mainstream fanbase. After having performed their first album, *We Are Pilots*, for more than four years, Treasure says that "Season of Poison is really a product of singing and performing *We Are Pilots* for so long. By a certain point, the music was overplayed. On

Though "that audience was so much fun! They were way better than the last two shows [we played]."

Drummer Mikey Martin kept his statement brief: "I thought the show was great. [It was an] awesome party; they were so loud, I loved it."

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Pictured in the background is Shiny Toy Guns drummer, Mikey Martin. In the foreground, vocalist Chad Petree sings "Starts With One."