

ENTERTAINMENT

entertainment CALENDAR

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Sept 11 •

Juliana Theory will perform today in Legends. **Tickets are \$8 for students in advance and \$10 for the public.** Show starts at 9 p.m. and is BYOB with a six-pack limit with proper ID.

"Anger Management" will be showing in I.G. Greer through Sept. 13. Show times are 7 p.m. on Thursday with an extra viewing at 9:30 p.m. on Friday and Saturday. **Tickets are \$1.**

Chappel, Wilson, France, and Marsh will perform at Canyons. The show starts at 10 p.m. **There is no cover charge.**

Cafe Portofino will present **Jaimee Thomas Band.**

• Sept 12

APPS presents the **Mason Lovette Band** on Sept. 12. The performance will be in Whitewater starting at 9 p.m. **Tickets are \$3 for students and \$5 for the public.** The event is BYOB with a six pack limit with proper ID.

Canyons presents **The Drive Home** at 10 p.m.

Marsupial will perform at Cafe Portofino. The show starts at 10 p.m. **Tickets are \$5.**

Sept 13 •

The Harris Brothers will perform at Canyons. The show starts at 10 p.m.

Doc Watson performs at the Boone Bluegrass Event.

Cafe Portofino presents **INDIGIQUALIE.** The band will begin their performance at 10 p.m. **Tickets are \$2.**

• Sept 14

Canyons will host the **Sunday Jazz Brunch** from 11-2:30 p.m. Then from 6-8:30 p.m. they will present **Acoustic Sunset Live.**

Sept 15 •

Hayes School of Music presents a **Guest Jazz Concert** Monday, Sept. 15 starting at 8p.m. For more information go to their Web site.

Karaoke Night at Canyons starts at 10p.m.

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Theatre majors find niche at Tweetsie Railroad

BY **STEPHANIE MARSHALL**
Staff Writer

Instead of heading home this summer, Appalachian students Marcus A. Riter and Mandi S. McCallister were thrown back into time.

Every day, they recreated westerns with cowboys, Indians, hold-ups and railroads.

"When I was kid, my two goals were to come Appalachian State University and work at Tweetsie Railroad. Getting the job was a dream come true," Riter, a theater major from Statesville said.

Riter and McCallister are active in Appalachian's department of theatre and dance as well as Tweetsie Railroad productions. Both said they gained different experiences from their work with Tweetsie.

"I am a stage manager at Tweetsie Railroad. Officially I was the 'Hopper and Porter' stage manager, but I also did the Palace and Clogging shows," McCallister, a senior theatre arts major from Lexington, Ky. said.

"Hopper and Porter" is the old tortoise and hare story with a Tweetsie train twist.

The Palace is a musical review, including several different shows. There are six cloggers with four different numbers for the audience, McCallister said.

"I started working for the railroad in April, but I am on a month break for the moment because I am stage manger for the upcoming [department of theatre and dance performance], 'A Piece of My Heart,'" McCallister said.

McCallister said she took the Tweetsie job because she really wanted to work in her field in a professional setting.

"I was really excited about the opportunity to learn. While applying, they told me

of the great opportunities I would have to work with costumes and stage combat," McCallister said.

McCallister said her average day at Tweetsie starts at 9:45 a.m. and ends at 3:30 p.m. Her day consists of four 15-minute shows, meeting and greeting the audience, keeping children in the audience under control and making sure everything runs smoothly.

"Normally, I feel really great about the show. It's an adorable show, but sometimes you have those kids that get rowdy," McCallister said.

McCallister said she learned many things she did not expect to, like operating different types of light and sound boards, and aspects of clogging shows.

"Stage managing is the hardest job in theater and I don't think anyone would dispute that," McCallister said.

In contrast with McCallister's job, Riter does not operate behind the scenes, but is right in the middle of the show, acting as a cowboy, Indian or train conductor.

"As a theater major, you just want to do stuff that's more outgoing. The job appealed to me because you get to be in character all day entertaining people. Plus, I get to carry a gun," Riter said.

Riter said his day consists of signing autographs, entertaining people on Main Street and then on the 45-minute train ride.

Riter said his job has reaffirmed that acting is the line of work he wants to go into.

"Riter is always trying to improve his comedy and acting abilities. He puts everything into his comedy act, always trying to think of new jokes for it," Josh M. Walker, a senior finance major from Ra-



Peter Larkins | The Appalachian

"Marshall" Joe Walsh and "Deputy" Marcus Riter survey the scene at Tweetsie Railroad. Riter is an active member of the department of theatre and dance at ASU.

leigh, said.

"In my lifetime, if I don't make any money whatsoever, as long as I am entertaining people and making people laugh

that is fulfilling enough for me," Riter said.

After Riter graduates he hopes to start in stand-up comedy, and dreams of eventually starring on Saturday Night Live.

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ENTERTAINMENT

New album reviews tickle heavy metal, jam band fancies

BY KEVIN DELURY
Senior Staff Writer

The kind folks over at WASU were nice enough to lend this lowly writer some new albums for review, none of which I have had any previous listening experiences with. After a week of careful listening and volumes of notes on all the particular facets of each individual song, I have presented the best and worst of the group for your reading enjoyment.

SEVEN WITCHES Passage to the Other Side

Think "Dungeons and Dragons." Think epic battles on snow swept plains, with a madman clad in leather and chains, and of course, more dragons.



Now you're getting the idea. This is heavy metal, baby. I'm not talking about that weak dribble they put on television. Seven Witches is the real deal. On "Passage to the Other Side," the true metalheads out there, or "the

fellowships of the nerd," as I like to think of us, are given what we crave: dramatic songs, filled with solos, operatic vocals, and dismal social commentary. Rock 'n' Roll!

On "Passage," Seven Witches manage to accomplish what very few bands these days have been able to. Every metalhead remembers that first album with songs that filled their chests with such emotion that they wanted to pick up their broadswords and march into battle against the demon hordes. Or maybe just play Nintendo and daydream about getting the best of the jocks that picked on you in middle school. But that's just the purpose of the music Seven Witches produces: escapism at its finest.

Only after we come to terms with the fact a cheerleader will never date do we understand that the technical side of "Passage" can be reveled in. Tracks like "Johnny" and "Wasted" call to mind bands like Judas Priest and Overkill. The rock is there, unscathed by time, and heavier than ever. The question is, can you unleash the fury of your inner geek?

ABOVE THE NOISE The Revolution Smile

It seems there's another newcomer to the ever-growing alt-metal community. To save us both the time and energy, I'll give you a brief rundown of The Revolution

Smile's "trademark" sound: imagine Trapt meets Smile Empty Soul meets Evanescence meets Puddle of Mud. That is to say, these guys are easily interchangeable with almost any band out there.

Musically, the band falls back on the tried and true idea of singing then screaming (but not too aggressively) then back to singing like a wounded animal. Throw a few "tough guys have feelings too" ballads and there you have it, the standard alt-metal formula.

Lyricaly, The Revolution Smile serves up the same old themes of alienation (i.e.: their track titled "Alien"), isolation ("Looking down the Barrel"), and overall whining straight out of a bad book of high school poetry.

My So-CALLED KNIFE Lollipop Lustkill

Joining the fray, only this time from a nu-metal stance, is Lollipop

Lustkill. Think of Godsmack meets D i s -

turbed meets Frankie Goes to Hollywood and Wham! How cool is that? This duo manages to take a saccharine sweet pop hooks and lay them over punk driven guitars and relentless call-response vocals. Think you're too tough and manly to rock out to D-d-don't Stop the Beat? Too bad for you, macho man. Meanwhile I'll be dancing till I drop.

The best way to convey the aura of Junior Senior is by thinking back to that first five-day bender you had during spring break in Cancun; by the fourth day you were grinning like an idiot and high-fiving strangers for no reason. By the fifth day it all kind of ran together.

With Junior Senior, it's day four on repeat. Long live the high five.

D-D-DON'T STOP THE BEAT Junior Senior

Go Junior! Go Senior! Trust me, one listen and this mantra will be stuck in your head. Believe me, I know, I haven't been able to stop. It's getting pretty scary, actually.

So, if my figures are correct, they have just discovered

Frankie Goes to Hollywood and Wham! How cool is that? This duo manages to take a saccharine sweet pop hooks and lay them over punk driven guitars and relentless call-response vocals. Think you're too tough and manly to rock out to D-d-don't Stop the Beat? Too bad for you, macho man. Meanwhile I'll be dancing till I drop.

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Home Keller Williams

Okay, I'll admit, the guitar work of Keller Williams is undoubtedly good, no ifs, ands or

butts about it. Everything else I'm not too sure about.

The jam band find is definitely in full effect, as well as the hideously vague lyrics about jam band stuff...you know, love, good ol' mountain folk story tellin', and a universal energy that connects us all making us equals with no socio-economic cultural boundaries or something like that.

Of course there's songs praising food, jam-esque funk songs, blues songs and over a 11 weird songs. The diverse and musical chops are there, but somehow I can't find one particular element that would put Keller Williams a step above the rest of his ilk.

So put on your big flower print skirt, skip that morning shower, kick off the sandals, and head for the nearest hackey sack. At least now there's another soundtrack that can't be added to those late-night post party theological discussions.

Don't believe me? Check out Williams on September 25 at Farthing Auditorium and decide for yourself.



Warped Tour space-rock group Salem wins Greensboro

BY KEVIN DELURY
Senior Staff Writer

The stage for disaster is set. Three of the touring bands have cancelled and the crowd at Ace's Basement is obviously there to see their favorite local band.

After the local act's last song, it's true; half the crowd clears out and the other half mingles around aimlessly from the bar to the pool tables.

Meanwhile, the members of Salem quietly set up their equipment and tune their guitars.

Vocalist Adam D'Zurilla quietly grabs the microphone and introduces the band. "Why don't you guys get up here and make us feel like we drove seven hours for something."

Surprisingly, the remaining crowd moves up and Salem launches into a moving powerhouse of space-rock intros that gave way to a music that is very much all their own.

Rising up from the ashes of Gainesville, Florida's renowned hardcore act As Friends Rust, Salem, originally slated to be a side project, took on a more serious tone when As Friends Rust broke up last year.

"I joined As Friends Rust last march, and we toured under the name As Friends Rust for a while, but it was kind of apparent that we wanted to play different kinds of music," D'Zurilla said. "With so many people coming in and out

of that band, we just weren't happy with what was going down."

Since their conception, Salem has strayed away from the break-neck aggressiveness of As Friends Rust as well as the tongue-in-cheek cynicism that found its way into As Friends Rust's music. Instead, Salem's music finds them creating a healthy medium between dark riffs set at an uplifting speed. The mood of the music is essentially fast paced and nervous, as if they don't have enough time to fully convey the ideas in their head to the audience. This particular style makes for the perfect backdrop for D'Zurilla's vocals, a mix between the vulnerable crooning of the Smiths and the dramatic wailing of HIM.

Not too bad, considering this is D'Zurilla's first time as a front man.

"I had never sang for a band before," D'Zurilla said. "I moved to Gainesville to play bass. I knew As Friends Rust was looking for a singer and I liked some of their old stuff and a lot of their new stuff and I wanted to put my own twist on it."

Still, singing to an audience presented its challenges.

"Playing an instrument, you have a shield, something to hide you more from the people," D'Zurilla said. "I'm pretty insecure about myself so it was kind of weird being up in front."

From watching a live perfor-

mance, you could never guess. D'Zurilla paces manically on the stage staring the audience members dead in the eye, and coming unhinged as he loses himself in the songs.

"I think dealing with an insecurity like being shy in front of people for me naturally was to open myself up," D'Zurilla said. "You don't go streaking through campus in your underwear, you go naked."

The other members of Salem have also met challenges in their music, namely the writing process.

"It's been completely different from any other band I've ever been in," bassist Thomas Rankine said. "We all sit down and really work on a song as a whole, so if there's something from the very beginning that someone's not 100 percent into we'd scratch it."

With a fresh approach to their writing, a long stretch on the road which included select dates at this summer's Warped Tour and some time spent into the recording studio, Salem is poised to release their first EP, titled "Love it or Leave Me," on October 28.

"There's nothing worse than playing music you don't like, especially in front of people" D'Zurilla said. "People can tell if you don't like what you're doing."

Given the amazing performance and the congratulations of newly-won fans, there's no question as to whether or not they're doing what they love.



Salem lead singer Adam D'Zurilla won over the crowd Saturday in Ace's Basement in Greensboro. The band has been on the road with appearances on the Warped Tour while making time for the recording studio.

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