

ENTERTAINMENT

entertainment
CALENDAR

• Today

Captain Soularcat plays Murphy's at 10 p.m.

WiseApple plays Canyons at 10 p.m. There is no cover.

"Texas Chainsaw Masacre" shows at I.G. Greer Theatre at 7 p.m. Admission is \$1.

Feb. 13 •

The 1950 film "Father of the Bride" shows at Greenbriar Theatre at 7 p.m., followed by the 1962 film "Lover Come Back" at 8:45 p.m. Admission is free.

The Movies in History Film Series presents the 1927 silent film "Metropolis" in Greenbriar Theatre at 2 p.m. Admission is free.

Canyons Restaurant will provide live music from 10 p.m. to close. There is no cover charge.

"Texas Chainsaw Masacre" shows at I.G. Greer Theatre at 7 and 9:30 p.m. Admission is \$1.

• Feb. 14

Trichrome Formula plays Murphy's Restaurant and Pub at 10 p.m. Tickets are \$4.

The Robin Rogers Band plays Canyons at 10 p.m. There is no cover.

"Texas Chainsaw Masacre" shows at I.G. Greer Theatre at 7 and 9:30 p.m. Admission is \$1.

Feb. 15 •

Canyons provides live music from 5 p.m. until close as part of Acoustic Sunset Live. There is no cover charge.

• Feb. 16

Canyons hosts Karaoke Night from 10 p.m. until close. There is no cover charge.

The Womens Studies Film Series begins with "A Place of Rage," a story of African American women during the Civil Rights Movement. The film begins at 7 p.m. in I.G. Greer Auditorium. Admission is free.

Feb. 17 •

Bela Fleck and Edgar Meyer play at Holmes Convocation Center at 8 p.m. Tickets are \$12 for students, \$18 for seniors and Appalachian faculty/staff and \$22 for general admission. Tickets can be purchased at Farthing Auditorium box office, or by calling 800-841-ARTS. Visit www.oca.appstate.edu for more information.

Want to put your event on our calendar? Send e-mails to theapp@appstate.edu.

New name, same great sound: Trichrome Formula

BY DUSTY TENG
Staff Writer

Break away from the traditional Valentine's Day plans of dinner and a movie. Bring a sweetheart to Trichrome Formula's show at Murphy's Restaurant and Pub on Saturday.

The 4-month-old band has only performed in Boone five times before, but is already making a name for itself in the Appalachian music scene.

"We're keeping it local and we're trying to build a fan base. It's been working out so far," guitarist and vocalist Mike Vincitorio said.

Vincitorio and bassist John

Fitch are students at Appalachian State University while drummer Chris Weldon attends Caldwell Community College.

Trichrome Formula began as a side project of Montage, Vincitorio and Weldon's former band.

Dissatisfied with the style of music they were playing, the two musicians met Fitch and formed a new band.

Formerly known by fans as Formula, Vincitorio, Fitch and Weldon recently changed the band's name to Trichrome Formula after discovering that a Wilmington-based group shared the same moniker.

The music remains the same, however.

Listeners will find it difficult to put a label on Trichrome Formula's music.

Vincitorio refers to the band as a "power trio" playing progressive rock marked by heavy metal and combined with techno beats.

"They bring out a lot of things nobody has ever heard. There's a lot of techno, drums and bass with a delayed over loop sound which allows them to make more than one sound come out of one instrument at one time.

"It's very complex; it's not so much just scales and rhythm changes," Jonathan Fordin of Trichrome Formula's management team Meatcamp Produc-

tions said.

The local band plans to collaborate on a full-length album after its high country tour comes to an end.

They will be recording and self-producing original songs mixed with live tracks from recent shows in the basement of a friend's house.

The group blends their electronic music and classic rock 'n' roll influences when writing new material. Fitch writes the band's music, Vincitorio writes the lyrics and all three members work on arrangements.

"There's a little bit of angst in the music sometimes, but lyrically, our music is all about things

we have to deal with to get by. We try to keep it as fresh as possible. We want to keep everybody interested," Vincitorio said.

Two three-hour long high-energy sets characterize a typical live Trichrome Formula performance. The primary focus of the band's shows is the audience enjoying the music.

"We love what we do. People always point out how much fun I have when I'm playing. We like our music so much and it seems like other people do, too. That's what is getting people out to our shows," Vincitorio said.

Trichrome Formula will be performing at Murphy's Restaurant and Pub on Feb. 14 at 10 p.m.



The Appalachian

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ENTERTAINMENT

Bela Fleck returns to Boone

BY STEPHANIE MARSHALL
Staff Writer

The Office of Cultural Affairs presents an acoustic evening with Bela Fleck and Edgar Meyer in Farthing Auditorium Feb. 17.

"These are two of America's most talented musicians, and their performance will be all the more unique because they do not typically tour together," OCA Public Relations and Director of Marketing Denise R. Ringler said Jan. 30.

According to OCA's press release, the acoustic program will include original works from both artists, classical selections and pieces from Perpetual Motion, Bela Fleck's recent multiple Grammy award-winning compact disc.

"We had originally brought Bela (and the Flecktones) and Edgar Meyer to ASU several years ago and we were interested in bringing both of these great artists back-especially performing together in the classical realm," OCA's General Manager Sali Gill-Johnson said.

Bela Fleck is a banjo player who

is best known for performing in progressive bluegrass, jazz, pop and world beat with his band the Flecktones.

In New York, Fleck picked up the banjo at 15. He then went on to become a five-time Grammy winner and an artist who has recreated the image and sound of the banjo, according to the OCA's press release.

Edgar Meyer is a double bassist and composer who is primarily a classical musician.

His latest recording for Sony Classical introduces him as a concerto soloist, but expresses his unparalleled techniques, musicianship and talents as a composer, according to the OCA's press release.

"Although Bela is best known for his connection to the worlds of bluegrass and jazz, he is such a versatile musician, and always seeking out new musical directions. Through his friendship with classical artist Edgar Meyer he started envisioning what would happen if classical works were transcribed and performed on the banjo. He became a trendsetter for even asking the question," Ringler said.

Ringler said Edgar Meyer encouraged Fleck's interest and the two of them began to work together on playing classical music using the different instrumentation.

The result was CD they put out together called Perpetual Motion.

Perpetual Motion won a Grammy for Best Classical Crossover Album and Best Instrumental Arrangement.

"Bela Fleck has a very strong and loyal following.

We think it will be fun for those familiar with his music to come and hear a different kind of concert from him and to hear how his collaboration with Edgar Meyer has shaped his work as an artist," Ringler said.

The show starts at 8 p.m. and lasts approximately two hours.

Tickets are \$12 for students, \$18 for seniors and Appalachian staff/faculty and \$22 for general audiences.

Tickets can be purchased at the Farthing Auditorium box office. Call 800-841-ARTS and 262-4046, or visit www.oca.appstate.edu for more information.

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ENTERTAINMENT

'You Got Served' definitely not a 'Miracle'

While suffering through "Win A Date With Tad Hamilton" last week, I found myself inexplicably drawn to the sounds emanating through the wall of the theater.

I started trying to follow the plot and listen to the music. After I was released from my punishment I found out I had been listening to "You Got Served" through the wall.

Naturally I felt drawn to go see it, the way many of us are compelled to touch a hot iron or eat paste when we're little.

So what's the final analysis? Half a pirate because break dancing is awesome.

Now, onto the review. I think it was Charlie Sheen in the film "Platoon" who said, "Hell is the impossibility of reason."

I found out exactly what he must have been talking about last night. See, I spent one hour and 40 minutes suffering through the unscripted, confusing and ultimately boring tripe called "You Got Served."

Oh, I did get served. I got served quite a bit. Let's see ... where to begin:

First, I started off the night with an appetizer of "what is going on?"

Then, I cleansed my palate with a refreshing glass of bad acting.

The main entree was a scrumptious pile of garbage with MTV as the dressing.

To finish it off, I had a dessert of some fairly rad break dancing.

There are so many things I can say about this movie that I seriously don't know where to begin. I guess the one thing about "You Got Served" that made it unbearably MTV was its loose and frequent application of colloquial

hood.

Let me see if I can offer you a taste of how utterly contrived this script was in gearing itself toward the TRL viewer who knows what it's like on "the streets."

Actor 1: Yo boo, I'm straight up trippin that gear, shorty.

Actor 2: I gots to do mine ... make this paper and keep it poppin, y'feel me?

Oh wow! To the white kid living in the mountains of North Carolina this really made me feel like I was in the heart of the hood!

Unless the hood got a whole lot more like "West Side Story" than Westside Connection, I sorely doubt that this was anywhere near an accurate portrayal of life in the ghetto.

Still, the film kept all the modern contrivances of what it apparently means to be a youth growing up on the mean streets where dancing can get you respect and "just enough money to turn our lives around."

We find good kids who need money to enter a competition running drugs for the portly gang lord (who bears a striking resemblance to Suge Knight - here's to hoping I don't get hung over a balcony by my ankles), or having to deal with the painful loss of a random character to a drive-by shooting at the prelude to one of the most crucial points of the film.

What's even better is that through watching our characters struggle through the hardships of defeat and battle within their crew, we too learn the importance of having stuff ... like friends and learning and stuff. Deep, yo.

So I guess I shouldn't rail so hard on the puffed-up-chest

At The Movies 0.5



with Kevin DeLury



with Sarah Mann

At The Movies



manly man version of "Bring It On." It's a movie made so kids can watch people dance and listen to whatever crap it's pouring out onto modern radio (with the exception of Method Man).

But I always remember dance movies being so much better. "Flashdance," "Saturday Night Fever" and of course "Dirty Dancing" all are awesome movies. "You Got Served" is not.

So what have we learned here? I'd gamble to say actors can dance, but dancers should never act. We've also learned that when making a film, and I don't care how miserable the story is, that MTV glitz will not make it better.

You can sprinkle glitter all over a pile of feces, but it's still a pile of feces.

BOO-YAH! Ya'll pizzunks got sizzervizzed!

So I cheated a little bit this week. Kevin warned me about "You Got Served," so I went to see "Miracle" instead.

And after reading his review, I'm relatively certain I made the right decision.

I couldn't wait to see this movie. I love hockey. I am down-right obsessed with hockey. I can honestly tell you I know almost everything there is to know about hockey, so needless to say, I walked into the Chalet with very high expectations for "Miracle." I spent the better part of the day praying that Disney wouldn't screw up ESPN's No. 1 sports moment of the century.

Luckily, it met, if not exceeded most of those expectations.

"Miracle," starring Kurt Rus-

sell and a whole bunch of cute, no-name hockey players, is a wonderful film, and is based on the very true story of the Gold Medal winning 1980 U.S. Olympic hockey team and their coach, the late Herb Brooks.

I'm getting a little choked up just thinking about it.

This team was comprised of 21-year-old college players with no professional experience and no chance of beating Russia, a near flawless team with a style of play that hadn't been touched in the Olympics since 1960.

I've watched the actual game around which the movie is based (hooray for ESPN classic), and it is an amazing display of hockey talent. It is hockey unlike anything you've ever seen. It is faster paced, and based much more on a team effort than the individual brilliance of one splendid player.

I really wish Olympic hockey would go back to such a format instead of using professionals.

But I digress.

I am very pleased to report that "Miracle" does the real team justice. By choosing hockey players over actors, the lines may come across as a bit forced, but the hockey choreography was downright beautiful. The goals were accurately portrayed, and even if they were fake, I was drooling over the goalie's saves.

Mike Eruzione, captain of the 1980 team, said in *The News Journal* that Disney's version was "90 percent dead on," and that he has seen the movie three times.

That is pretty high praise if

you ask me.

Russell plays Brooks brilliantly. His accent was right on, and it was obvious throughout the entire movie that a great deal of research went into the film.

What impressed me the most about the movie was that I knew exactly what would happen in the game and I was still on the edge of my seat until the buzzer sounded to signify the US victory. I mean, I knew who scored in what period, what the final score would be and that the U.S. team would have another come from behind win in the Gold Medal round, and I was as nervous as I would be watching a live game.

Alright so the hockey is great, I think I've made that point, but what if, by some fluke, you don't like hockey?

This movie is really about so much more than just sports. The history visited in the film will remind you just how different life was then. At the height of the Cold War, the Miracle on Ice team united our nation. One simple game gave a tumultuous and difficult time in our nation's history a glimmer of hope and excitement.

But basically, if you liked "Remember the Titans," or (and I hate to make this comparison) "The Mighty Ducks," you will probably appreciate, if not really enjoy, "Miracle."

You might not cry at the end like my friends and I did, but you'll definitely get your \$7 worth.

I loved this movie, so I'm going to give it five hearts for the sheer joy of it all.

Kevin's Piratings	It swabs the poop deck.	My soul hurts.	Sarah's Praise Points
	A case of scurvy is more enjoyable.	Two hours I'll never get back.	
	I demand Parle with the manager.	Maybe if your date's really cute.	
	See on date with Capt. Morgan.	Well worth his money.	
	Well worth your booty.	It makes my heart smile.	
Rated "Arrrrrrrrr!"	I think I'm in love!		

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ENTERTAINMENT



Special to the Appalachian

O.A.R. hits Boone fully loaded for first time

BILL CUTLER
Staff Writer

Playing in Boone for the first time, O.A.R. comes fully loaded for a Feb. 19 date at the George M. Holmes Convocation Center.

What started as an after-school hobby for middle school mates Marc Roberge, Chris Culos, Richard On and Benj Gershman has transformed into one of the biggest roots rock bands today.

Cultivated during a stay at Ohio State University, the band further developed its individual styles, adding saxophonist Jerry DePizzo to the line-up.

"We're all friends and we all get along. The creative freedom to

write our own parts, add our own flavor really builds on that," drummer Chris Culos said.

Since its first few independent releases on Everfine records, O.A.R. has been added to Lava Records, releasing the double disc "Between Now and Then."

The album itself is a sort of "re-introduction" of a band into major markets after already establishing a grassroots cult following that is prevalent on most college campuses.

Including the single "Hey Girl" off its first album "The Wanderer" as the first single from the new compact disc, the band is pushing its sound out there to more willing audiences.

O.A.R. continues to mix in many different genres, giving fans what their press release describes as a "train-wreck of styles".

"Our audiences are so loyal to us. The audience really feels like they are a part of it and are always excited to tell more people about the band," Culos said.

With the help of file sharing, the band has already amassed four successful full-lengths and toured most of the country, putting experience and a large set list under its belt.

However, the band has recently begun to take a stand against file sharing, calling for fans to respect the music.

"We totally see the negative side to it. I do this work and take it very

seriously," Culos said.

O.A.R. has another album in the works as well, preparing to record this March and have a finished product by fall.

The usual writing scheme for the boys figures in nicely with their touring schedule, giving them all a chance to put in their own part while allowing themselves to improvise and incorporate new sounds.

Matt Nathanson, an "absolutely awesome" artist, as described by Culos, will open for the band.

O.A.R. plays the George M. Holmes Convocation Center Feb. 19 at 7:30 p.m.

Student tickets range from \$15-22, and public tickets from \$18-25.



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