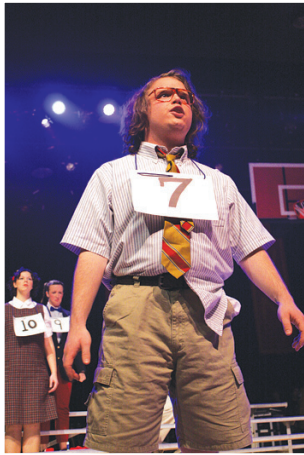


FEATURES

Adam Turner, Editor

The Eastern Progress | www.easternprogress.com

Thursday, February 23, 2012 B1



SARAH STEWART/PROGRESS

Irish band Celtic Crossroads kicks off US tour at Eastern

By ELISE SVOBODA
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Most musicians seek perfection in their craft. For some, this may take a lifetime to accomplish, if ever.

For Celtic Crossroads, perfection is worth this lifetime task.

According to their website, Celtic Crossroads was founded 2005 in Galway, Ireland. The musicians and dancers are from Australia, the U.S. and Ireland. The group has toured throughout Europe, the U.S. and Canada.

To kick off their year, the group performed at ECU Center for the Arts; a night full of traditional and modern Irish music.

One of the highlights of the evening was when the group played "Orange Blossom," a tune that combined both a Civil War melody and the song "Cotton Eyed Joe." After the group finished, they were summoned back onto the stage for an encore by the audience's applause.

Sarah Huffman, 21, biology major from London, said she enjoyed the show, especially the music she heard.

"I was interested in hearing more traditional Irish music and Celtic music, so I find it really interesting the culture back then," Huffman said. "I think the show was great. I really, really enjoyed it. I think it is a great mix of different cultures and Irish cultures."

Johanna Sizemore, a student that recently studied abroad in Ireland, said she enjoyed learning about Irish culture and it was nice to hear its music again.

"I was in Ireland over Christmas break and I really loved the music over there, so I was really happy for another opportunity to see the Irish performers," said Sizemore, 21, pre-med biology major from London.

Huffman also completed a study abroad in Ireland. "It was great. The people are really friendly in Ireland," Huffman said. "They're really happy and they're just really rambunctious."

Upcoming performances include Wynton Marsalis Feb. 25 and Chris Botti March 1.



COURTESY OF CELTIC CROSSROADS

Spelling Bee language of origin: comedy

EKU THEATRE'S LATEST MUSICAL DRAWS BIG LAUGHS FROM THE AWKWARDNESS OF MIDDLE SCHOOL

By ADAM TURNER
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H-I-L-A-R-I-O-U-S. Hilarious. This being one of the many words to describe ECU Theatre's latest production, *The 25th Annual Putnam County Spelling Bee*. Also applicable are painfully relatable and wonderfully awkward.

The musical comedy, directed by Homer Tracy, was a Tony-Award winning hit back in 2005. Written by William Finn and Rachel Sheinkin, *Spelling Bee* revolves around a group of eccentric, misfit middle school aged children in a highly competitive local spelling bee. Led by an enthused moderator (Jolene Camillo), the school's vice principal (Micah Daniel Bennett) and a comfort counselor (Brandi Hill), the participants include a boy scout and former champion Chip (Andrew Sowers), a young activist with two gay fathers named Logainne (Melanie Dawn Hall), an easily amused, empty headed hippy child Leaf

(James Arnold), a brilliant but conceited social outcast William (Brain Wagner), a wound-up overachiever Marcy (Caitlin Ingram) and a neglected, sweet youngster with absent parents Olive (Jenna Sehmman).

Stage manager Sarah Evans said she believes the biggest appeal is the play's unique and participatory nature.

"It's a quirky, different type of musical," Evans said. "It's very participative and has a very different feel than your big showy things. It's just a lot of fun. One of the challenges was remembering that awkwardness of middle school. So maybe this show's awkward (laughs). I don't know, if so it's surprisingly, refreshingly awkward."

Evans said it is this very awkwardness that helps the play resonate with its audience.

"Everybody can relate to one of those kids sitting on the bleachers," Evans said. "Through all the craziness and the wildness, there is some depth of character

there and you feel their pain, every single one of them. It's all fun and games, but then you sit back and think, 'Oh, I remember feeling like that in middle school.'"

The production featured a major setback when director Homer Tracy fell ill recently, but Evans stressed that the entire crew has remained focused.

"With everything that's happened, I've never seen a group of people step up like this group," Evans said. "First orchestra rehearsal, straight through perfect. Nine actors, and they didn't even know who I was hardly, and they had to take direction from a total stranger. But they didn't care; they were great. Same thing with the crew. All of it has just been incredible."

The show is set to run 8 p.m., Feb. 22-25, and 2 p.m. Feb. 26, at the Gifford Theatre in the Campbell Building with tickets still available. So stop by for an evening of laughs, awkwardness and f-u-n.



By TAYLOR PETTIT
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A trip to Bonnaroo cannot be summed up in words, but only expressed in music and tales of the event. The epic three-day festival highlights music across almost every genre while still including the classic festy climate of good vibes and good times. If you are a 'Roo veteran, the 2012 line-up has been bouncing around in your head for almost two weeks now, wondering if your two most climactic bands will overlap when the schedule is finally announced.

If not and a first-time 'Roo experience is in the very near future, keep your mind open and your schedule for the event even more so. Some major names may be missing from this list, but you won't pick to see those guys – the crowd will end up swallowing you in anyway.

Either way, here are some bands to include in your repertoire for the event.

10: Phish

Before the visions of acid-fueled hippie hugs invading your

comfort zone make their way into your nightmares tonight, one thing must be realized: This is Bonnaroo. The acid-fueled hippie hugs will already make their way, at some point, into your trip to Manchester. This legendary group is known for melding everything from bluegrass to psychedelic into a single 40-minute jam session and with their recent jump back onto the scene in 2009, people are more than looking forward to seeing them. Phish is one of those bands you have to see just so you can tell the grandkids about them. So push your way up to What stage, mentally prepare yourself for the overbearing scent of patchouli and know you can knock this one off the bucket list.

9: Das Racist

This Brooklyn rap group is known for making you laugh and have a major life epiphany in the same verse. They constantly call into question what was expected of them in the first place, so see them with few preconceived assumptions. The group first became known through an Internet hit "Combination Pizza Hut and Taco

Bell," but their rhymes have only become more intellectual (and funnier) since then. Another upside to this act – the crowd is sure to be moving despite the guaranteed 100-degree weather.

8. The Shins

If you've seen an indie film in the past 15 years, you've probably heard a Shins song. If not, go find your nearest hipster friend; guarantee they will gush about them for a good half-hour. Despite the pretentious crowd you'll encounter, the music is simply good. James Mercer's voice is just as incredible live as recorded and the poetry of the music is sure to float over the sticky summer crowd like no other. One thing to know is that the band is simply a backing band, so keep an eye out for Modest Mouse's drummer Joe Plummer and Crystal Skull's bass guitarist Yuuki Matthews on stage.

7. The Roots

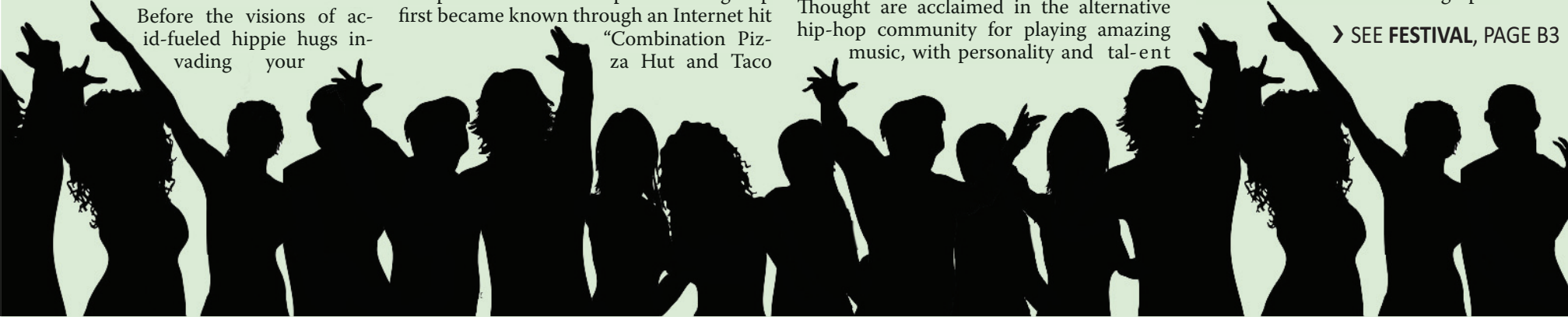
The band on *Late Night with Jimmy Fallon*? Yes, that band. Questlove and Black Thought are acclaimed in the alternative hip-hop community for playing amazing music, with personality and talent

to match. Besides music to move to, they are festival veterans. They know it's unbearably hot and they know how to get you excited. Playing Lollapalooza back in 1995 and continually touring since that summer, they know the scene. If nothing else, come to watch the crowd show their appreciation for when they played "Lying Ass Bitch" to welcome Michelle Bachmann to Fallon's set.

6. GROUPOVE

A young band brought together in 2009, GROUPOVE has slammed onto the talk show circuit looking like some strange 90s music video. Because of their youth, they are likely to be placed on a smaller stage, guaranteeing you some time up front and center, if you desire. Which you should. Thanks to their harmonies and summertime lyrics, you will be smiling and frolicking like a fool. This will severely limit your ability to meld in with the stand-in-the-back crowd anyway. Listen up for "Naked Kids" and "Itchin' on a Photograph."

➤ SEE FESTIVAL, PAGE B3



This Means War battles comedic mediocrity and loses

By KENNA TRENT
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If you've seen one romantic comedy, you've basically seen them all.

Every once in a great while, one will rise above the rest and really show up to the party with something to prove.

I sincerely wish *This Means War* could be one of those movies, but it's not.

This Means War is a comedy/romance/action film starring Chris Pine as FDR and Tom Hardy as Tuck. FDR and Tuck are CIA agents and the best of friends. They do everything together: secret missions, family functions, and their desks even face each other in the high-tech CIA headquarters. While it seems like they have it all, a slightly more emotional Tuck wants something more.

Enter Lauren (Reese Witherspoon), whose run-ins with her successful ex leave her in want of a relationship. Tuck and Lauren meet on a dating website and instantly make a connection, but Lauren and FDR make that same connection at a video rental store. Lauren, empowered by her BFF Trish (Chelsea Handler) decides to date both men to see who she likes more while FDR and Tuck also decide to date Lauren without getting in each other's way. And let the hysterical antics ensue.

The casting here is a little off. While Reese Witherspoon is radiant and looks great throughout the entire film, she, as well as Chris Pine and Tom Hardy are all a little too old to be looking at these kinds of scripts. I had a hard time believing that a group this age would be in this conundrum, let alone act so childishly. A younger person doesn't know any better, and that can be allowed. It's just sad to watch three 30-somethings pretend to be teenagers.

It isn't just the casting, though. There is something wrong with the entire movie. While the two spies are dating the same woman, there is an angry German man seeking revenge for the death of his brother. So naturally, Tuck and FDR decide to spend hours of labor and millions of dollars in technology to track Lauren's every move.

What? That premise is too hard for me to buy in to.

Fortunately, Chelsea Handler is hilarious as the forced comic relief. She redeems the other actors' lackluster comedy by interjecting some of the best and well-timed jokes of the movie. Handler is the most real and redeeming part of the whole story.

Otherwise, *This Means War* is the most mediocre film I have seen this year (and it's only February). That's the best compliment I can muster for this disappointing outing.

Verdict: C-



COURTESY OF IMP AWARDS

Jax and Daxter: A classic PS2 series rereleased in HD

By TRISTAN MEIMAN
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I had never played the *Jak and Daxter* series until this month. In my defense, I didn't own a PlayStation growing up; I was a loyal Nintendo fan. Regardless, I never played the iconic series before and therefore have no built-in emotional or nostalgic affection. But man, am I glad I picked up this game.

Recently, game developer Naughty Dog (makers of *Crash Bandicoot* and more recently *Uncharted*) released a HD remake of their PS2-spanning trilogy: *Jak and Daxter: The Precursor Legacy*, *Jak 2* and *Jak 3*. No beating around the bush: These games are flat-out amazing and are more than worth the \$40 they cost. I have played my share of adventure platformers, but these classics offer to many, nostalgia, and to a newbie such as myself, an eccentric story with a decent challenge.

Jak and Daxter: The Precursor Legacy

Our story begins with a young Jak and a young, human Daxter. I single out the human aspect, as it is about to change. They defy their mentor Samos' instructions and go to a spooky, misty island to meddle around like all good kids would.

After a short fight with an evil race known as the Lurkers, Daxter is accidentally shoved into a pool full of dark eco, a type of energy that is found in Jak's world. There are many different types of eco and each has different qualities. For all intents and purposes, however, dark eco is evil stuff.

Daxter is shot out of the pool, but is now the orange, rat-like creature that is always seen riding on Jak's shoulder. Therefore the rest of the game is revolved around exploring Jak's world and trying to find a way to turn Daxter back to normal.

winter world, volcano world, water world, etc. Other than that, the game is fun and short. If you devote enough time to it you can beat it in an afternoon.

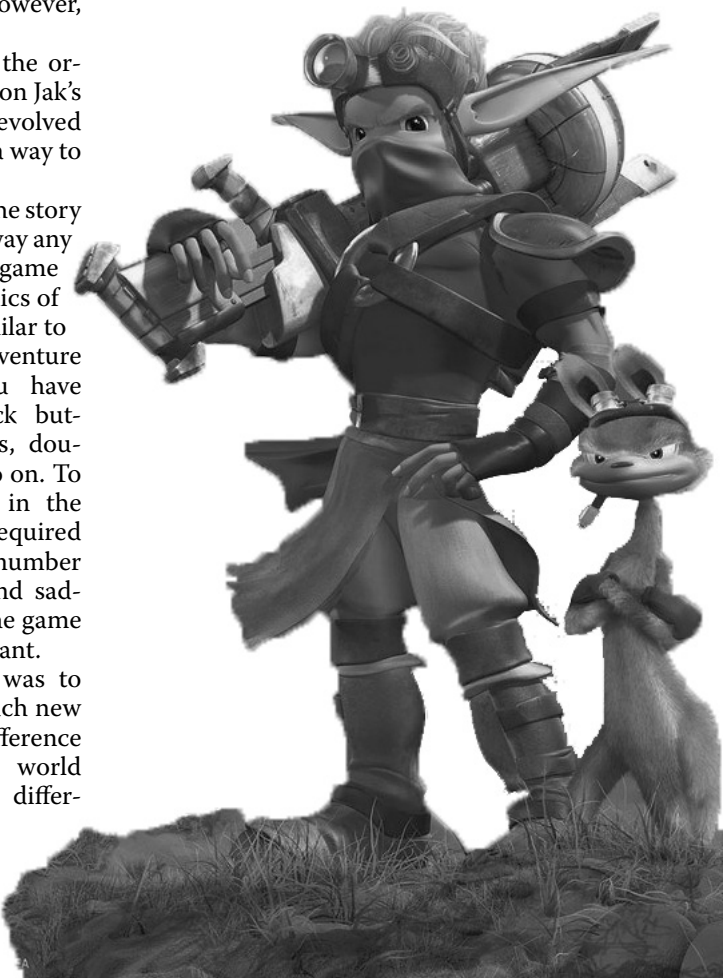
Jak 2

Here the series' tone changes...drastically. And likewise, the quality takes a huge leap from an already solid first game. The once happy, cartoony world from *Jak and Daxter* is gone in favor of a more mature, darker tone. Jak finds himself in a desolate city ruled by an oppressive force, and it's up to you to take it down. The game adopts a more expansive, open world map similar to *Grand Theft Auto*, and Jak begins using a variety of creative guns. There is much more, but a lot of the fun is discovering the ins and outs of the world yourself.

Jak 3

And finally, the end of the trilogy. Very similar to the previous installment, with the biggest difference being you are now in the desert. You have a wider selection of vehicles, harder bosses, greater enemy variety and you finally get to discover the answers to all of the series' biggest mysteries. Exciting, yes?

HD collections have been all the rage lately, and for good reason. They allow a new console generation to experience the greatest games of yesteryear while sporting improved graphics. So do yourself a favor and buy this game. Honestly, these games are nothing short of brilliant. They have been praised throughout the gaming industry and are a great addition to anyone's PS3 collection. Did I also mention that its three games in one disc for only \$40?



COURTESY OF NAUGHTY DOG

New NBC musical series a Smashing success

By ELISE SVOBODA
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Glee won the nation's heart in 2009 when it premiered on Fox. And since, musical theater has taken America by storm, on and off the TV screen.

This season, NBC put together a behind-the-scenes Broadway take on the genre with *Smash*.

Smash has featured music from popular artists like Adele and Carrie Underwood. Each week there are also original songs written by the Tony Award winning *Hairspray* songwriters Marc Shaiman and Scott Wittman. The show also features a world audiences rarely see: the backstage of a Broadway show, from casting all the way to opening night.

The show is about Karen Cartwright (Katherine McPhee, *American Idol* Season Five runner-up), a small-town girl from Iowa who moves to New York to pursue her dream of acting, with the disapproval of her parents, but the love and support of her boyfriend, Dev Sundaram (Raza Jaffrey, *Sex and the City 2*). Ivy Lynn (Megan Hilty), a long-time chorus girl, is ready to shine and receive her first role as a leading lady on Broadway.

The show's songwriting duo, Julie Houston (Debra Messing, *Will and Grace*) and Ton Levitt (Christian Borle, *Legally Blonde: The Musical*) with assistance from Levitt's assistant Ellis Tancharoen (newcomer Jaime Cepero), come up with an idea and some songs for a musical about Marilyn Monroe. While Houston is trying to help write songs for the musical, she and her husband Frank (Brian D'Arcy James, *Shrek: The Musical*) are trying to adopt a baby.

They enlist the help of director/playboy Derek Wills (Jack Davenport, *Pirates of the Caribbean* series) and producer Eileen Rand (Academy Award winner Anjelica Huston), who is currently going through a divorce.

According to Chicago Tribune, *Smash* premiered Feb. 6 to an audience of 11 million viewers. According to TV Guide, some other stars guest starring on the freshman season of the show include Nick Jonas of the Jonas Brothers and Uma Thurman.

The show is a more grow up, adult musical drama than *Glee* and will show you some of the drama of getting a show to its Broadway opening night. With Steven Spielberg serving as one of the executive producers, and an award-winning cast and crew, NBC's *Smash* is sure to hit all the right notes for your Monday nights at 10.



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2012 Oscar Predictions include *The Artist* for Best Picture

By **ADAM TURNER**
adam_turner66@mymail.eku.edu

The Super Bowl has sprinted back off the gridiron and the Grammys have long left the stage. For film buffs, however, the true competition has yet to come. And after months of waiting, it is finally your weekend, cinephiles.

Sunday, Feb. 26, is the movie industry's biggest, most prestigious night: The 84th Annual Academy Awards. It is a night to celebrate the past year in cinema as well as honor those films that stood out above the rest.

Each year's nominations always include a number of surprises (hello, *Bridesmaids*!) and a myriad of soul-shattering snubs (O Ryan Gosling, where art thou?). But the time for mourning those forgotten has passed. The nominees have been chosen and all that is left is to see who goes home with the gold Sunday night. Regardless of the outcome, it has undoubtedly been a great year for cinema. Here are some of my predictions for this year's Oscars.

Best Picture

Hugo
The Descendants
The Help
Midnight in Paris
War Horse
The Tree of Life
Extremely Loud and Incredibly Close
The Artist- **WILL WIN** This silent ode to films of yesteryear easily has the most momentum this awards season and, barring an upset by *The Descendants*, should take home the night's most coveted prize.

Moneyball- **SHOULD WIN** I seem to be the only writer so enthusiastic about this film, last year's best in my opinion and easily one of the best sports films of our generation. It fired on all cylinders: great performances, a razor sharp script, and engaging direction. Grand slam.

Best Director

Michel Hazanavicius, *The Artist*
Terrence Malick, *The Tree of Life*
Alexander Payne, *The Descendants*
Martin Scorsese, *Hugo*- **WILL WIN** No one would expect a 3-D movie to garner much critical adoration. Unless, of course, that film was directed by Scorsese. This is a close one between Hazanavicius and Scorsese (both nominated for, appropriately enough, movies about movies), but I'm giving the famed unibrow the edge on this one.

Woody Allen, *Midnight in Paris*- **SHOULD WIN** The dark horse of the night. Allen added another notch to his already incredibly crowded belt of classic films with this romantic, time-traveling ode to Paris and nostalgia.

Best Actor

Jean Dujardin, *The Artist*
Demian Bichir, *A Better Life*

Gary Oldman, *Tinker Tailor Soldier Spy*
George Clooney, *The Descendants*-**WILL WIN** Clooney gave the only kind of performance he knows how: A career-defining spectacular one. Very funny, very subtle, and by the end, very moving.

Brad Pitt, *Moneyball*- **SHOULD WIN** Pitt's best performance in, arguably, the year's best movie. He played the charismatic general manager Billy Beane to a tee. What's not to love?

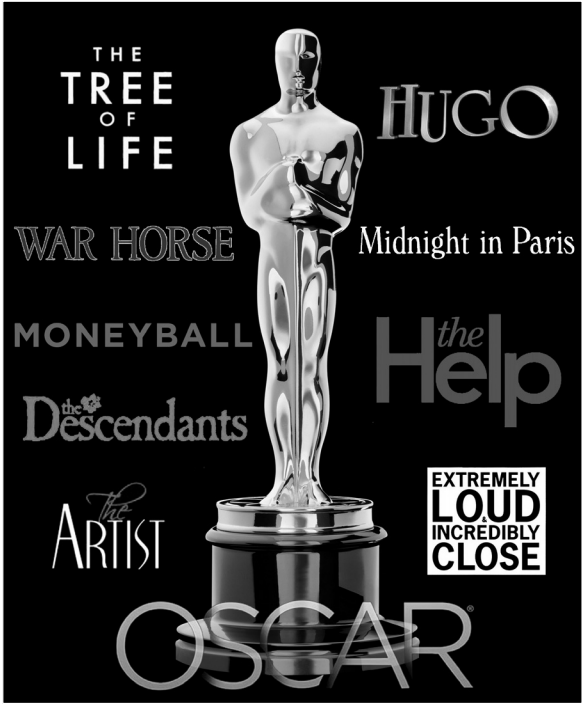
Best Actress

Michelle Williams, *My Week With Marilyn*
Glenn Close, *Albert Nobbs*
Viola Davis, *The Help*
Meryl Streep, *The Iron Lady*- **WILL WIN** This one looks like it's a race between Davis and Streep. And since I haven't yet seen any of these nominees, I say you can't go wrong with Streep. The Academy loves her.

Rooney Mara, *The Girl With the Dragon Tattoo* - **SHOULD WIN** Mara's crazy dedication to the role of the troubled Lisbeth Salander is award-worthy in itself. Plus, the Academy needs to recognize Fincher's film somehow.

Best Supporting Actor

Max von Sydow, *Extremely Loud & Incredibly Close*
Kenneth Branagh, *My Week With Marilyn*
Nick Nolte, *Warrior*
Christopher Plummer, *Beginners* - **WILL WIN** Plummer surprised everyone with this late in life gem. He shines as a father who comes out as a gay man right before he is diagnosed with terminal cancer, living his life to the fullest



in the face of death. Unless von Sydow steals it, the Oscar is his to lose.

Jonah Hill, *Moneyball*- **SHOULD WIN** Perhaps even more surprising, however, was Jonah Hill's turn as a brilliant economics student whose ideas are considered sacrilege to baseball traditionalists. Proving he can hold his own against heavyweight actors was one thing. That he proved it outside of his comedy comfort zone is another all together. An early career highlight for the still-blossoming young actor.

Best Supporting Actress

Bérénice Bejo, *The Artist*
Janet McTeer, *Albert Nobbs*
Jessica Chastain, *The Help*
Octavia Spencer, *The Help*- **WILL WIN** The Help was one of the year's biggest crowd pleasers, so it's no surprise to see it popping up category after category. Spencer will likely and deservedly nab this one.

Melissa McCarthy, *Bridesmaids*- **SHOULD WIN** McCarthy's performance was hilarious, fearless, layered, and immediately legendary. She deserves a golden statue to go along with her breakout year.

Best Original Screenplay

Asghar Farhadi, *A Separation*
Michel Hazanavicius, *The Artist*
J.C. Chandor, *Margin Call*
Woody Allen, *Midnight in Paris*- **WILL WIN** Allen's whimsical and very clever script was easily one of the year's best and a career highlight for the veteran filmmaker...

Annie Mumolo and Kristen Wiig, *Bridesmaids* - **SHOULD WIN** ...but everyone knows this was the year for Apatow's very funny ladies. Wiig (who really deserved a Best Actress nod herself) and Mumolo proved to the world something that should already be obvious: Women can be just as raunchy and just as gut-bustingly hilarious as men. If anything, with *Bridesmaids* they proved they are even funnier. Comedy of the year, hands down. Hopefully the Academy can lighten up and realize that.

Best Adapted Screenplay

Alexander Payne, Jim Rash, and Nat Faxon, *The Descendants*
John Logan, *Hugo*
Peter Straughan and Bridget O'Connor, *Tinker Tailor Soldier Spy*
George Clooney, Grant Heslov, and Beau Willimon, *The Ides of March*

Aaron Sorkin, Steven Zaillian, and Stan Chervin, *Moneyball* **WILL AND SHOULD WIN** Though *The Descendants* once again has a fighting chance, I think the Academy will want to recognize this film in some way. Its witty, energetic script seems like the best chance to do so. Plus, it's Aaron Sorkin. Come on.

FESTIVAL

CONTINUED FROM B1

5. Mariachi El Bronx

Mariachi El Bronx is a strange thing to decide to seek out because they truly and honestly are a mariachi band. But this band used to be known as simply The Bronx – and they played hardcore punk. Conceived out of refusing to do the typical punk goes acoustic, they have become a successful stepchild of the scene. Warning: they have been known to play in a “variety” of ways, sometimes including more punk than mariachi and vice versa. Either way, they are impressive musicians worth taking the time to enjoy.

4. The Avett Brothers

Nothing is more impressive than seeing Scott Avett break a banjo string halfway through a song and simply sing louder. Billed as alt-country, the brothers found their way onto the radio for a while and grabbed some rabid fans along the way. But one of the greatest things about a per-

formance from the brothers (and Joe and Bob) is the fans, whose emotions radiate through every song. The only downside is some long time fans may be disappointed by the lack of tracks appearing from both of The Gleams during their sets.

3. Alice Cooper

Something needs to be said for a man his age still rocking eyeliner and fake blood. The remarkable career of Alice Cooper is something to be heralded all on its lonesome. But a Cooper set at Bonnaroo must be pretty close to perfection. He is known for an extreme diversity in his appreciation for music, which can only lead to an incredibly diverse crowd to match. In addition, his live shows have a reputation living up to the showmanship of Cooper himself.

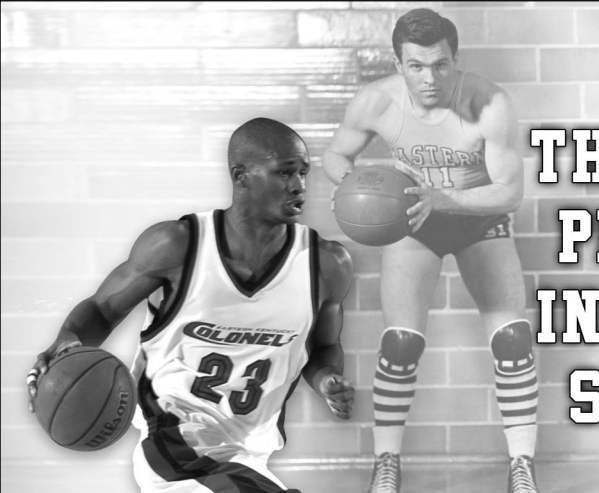
2. Devil Makes Three

Devil Makes Three is a combination of a few bad old biker boys, a banjo tune from up in the hills and a night of chasing beer with whiskey – or so it seems. Originally from Santa Cruz, Calif., they somehow manage to use a guy named Cooper McBean on banjo to capture a sim-

ply homegrown tune. Follow this up with the one-of-a-kind voice and lyrics by Pete Bernhard and you have an amazing, underrated band. Billed at the bottom of the line-up, a smaller tent show can be expected, which only equals good things for the fans. Keep an ear open for “Old Number 7,” “Gracefully Facedown” and “All Hail.”

1. Bad Brains

“Punk is dead” might ring true for some, but not when Bad Brains takes the stage. Known as barrier-breaking pioneers from their start in the D.C. punk scene, they have managed to last over a 40-year career with mostly original members. As one of the only all black bands to come out of the 70s punk scene, they fought extreme prejudice from their peers. Bad Brains flows effortlessly through hardcore punk, to jazz to reggae making the listener somehow forget they’ve managed to find themselves in the middle of an excellent mosh pit. Even though they may not jump directly into the crowd anymore, they still go harder than most. If you’re still trying to figure what they are about look for the contrast between their classic “Attitude” and “I luv I Jah.”



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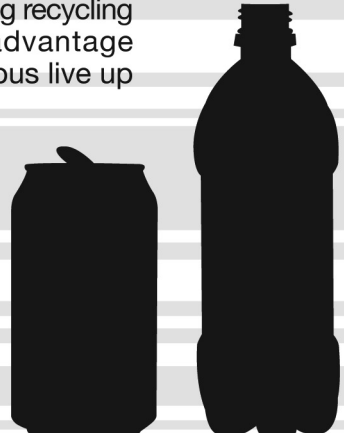


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Hannah is a junior in the Athletic Training Education Program. In her free time Hannah enjoys reading and watching/playing sports, especially baseball. She also loves to relieve her stress by running and working out. Seek Hannah if you need help in your studies -or just come and talk to her about books, sports, or exercise!

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