Music

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Gordon started a film series to help cultivate that community, bringing students together for the event to expose them to more diverse music. After being approached by Gibran Graham of River City Cinema about screening "They Will Have to Kill Us First," Gordon saw the value for students and the community.

"The community has always strived to embrace the world — whether it's art, music or technology. So I think that what River City Cinema's goals are as an in- is the end, the end of us," a be admitted for free.

stitution are very important." The New England School of Communications at Husson University, in partnership with River City Cinema, will screen the documentary " They Will Have to Kill Us First," a film addressing bans on music in Mali by Islamic extremists, at The Gracie Theatre at 7 p.m. on Thursday, April 21. Filmmaker

swer session after the film. band Mes Amis, Gordon appreciates the power of the idea of having it taken

dance for a question and an-

"If we can't play music, it

Malian woman says in the film. Gordon echoed that sentiment.

"When you are drawn to playing music seriously, it's a lifestyle. You can't just all of a sudden choose to tell a community that they have to stop doing what they are compelled to do. A musician is compelled to make music. It's not like an on and off switch," he said.

Schwartz will be in atten-The screening and Q&A are open to the public. Ad-As a musician with Maine mission for the event is \$10 and tickets are available online at http://www.brownmusic, and contemplated papertickets.com/ event/2534038 or at the door. Husson University students with a valid student ID will

Emerge

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contest submission "M is for Mother" comes to mind). But, as Corey Norman notes, movies are meant to induce feelings, and those feelings aren't always good.

The original text is heavy on internal voice, but the Normans chose to avoid a voiceover in their film, with a little help from Bobby. The Bonfire crew has worked with the seasoned actress previously on "The Hanover House," and while Corey Norman was intimidated at first (after all, she's worked with Clive Barker and Oliver Stone, for crying out loud), as a relatively new director, he found her to be nurturing.

"[Bobby] really brought it with the body language and the facial expressions and her eyes to motivate how she's feeling, what she's thinking," said screenwriter Haley Norman on Bobby's portrayal of Ms. Sidley.

In addition, Corey Norman chose to open the film with soft pops of pastels, and slowly suck the color from the film as Ms. Sidley makes her descent, helping to give "Suffer" context while avoiding the voiceover.

For the Normans, when seeking inspiration for this film, they had to look no further than their own past, revisiting their favorite Stephen King films of old.

'We went back and

King film that we would've were kids. There was just a certain style and nuance, and what I will always consider to be some of the best Stephen King movies."

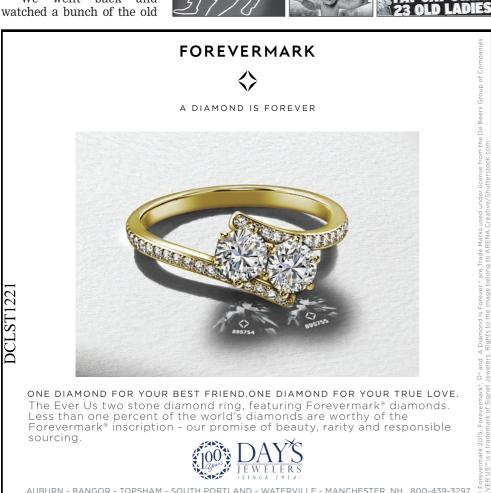
In true King-crazy fashion, the Normans ensured "Suffer the Little Children" is chock-full of inside references, including nods to "The Shining," "11/22/63," "The Green Mile" and

While the Normans con-

Stephen King films before tinue to seek perfection of doing this," Corey Norman their adaptation for one Mr. said. "I wanted this film to Stephen King, the rest of definitely feel like a Stephen Maine will have only two opportunities to see "Suffer the watched when Haley and I Little Children," first at Emerge — where Corey and Haley are eager to relax, hang out with like-minded film fans, and surround themselves with movies - and then at the Sanford International Film Festival in May.

> For more information on the Emerge Film Festival, visit emergefilmfestival.org, and for more on Corey and Haley Norman's Bonfire Films, visit bonfirefilmsonline.com.







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