

Do you want to volunteer for the Gateway?

Writers!
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We require your services.

**New volunteer meeting:
6pm, Thursday, 14 September
Alumni Room, Main Floor, SUB**

THE GATEWAY
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Attention all Graduate and 4th year Undergraduate Students



Get the scoop on what makes a great graduate scholarship application

Attend a scholarship workshop for tips on
applying to CIHR, NSERC & SSHRC



Tuesday
Sept 12, 2006
9:00-11:00 am



Wednesday
Sept 13, 2006
9:00-11:00 am



Tuesday
Sept 19, 2006
9:00-11:00 am

All workshops located at:

Council Chambers
2-1 University Hall
(south of SUB)

—sponsored by the Faculty of Graduate Studies and Research



Subhumans

New Dark Age Parade
G7 Welcoming Committee Records
<http://subhumans.ca/content>

ELIZABETH VAIL
Arts & Entertainment Staff

The arrogant press release for the Subhumans' latest CD, *New Dark Age Parade*, claims that the band has recreated something that was once lost in music. Describing modern punk as "utter shit"



Appleaseed Cast

Peregrine
The Militia Group
www.theappleseedcast.com

PAUL BLINOV
Arts & Entertainment Writer

The Appleaseed Cast have been kicking around the backwaters of rock since the mid-'90s, and after a three-year silence, the band is finally sneaking back onto the radar with their latest album, *Peregrine*.



Beenie Man

Undisputed
Virgin Records
www.beenieman.net

RACHEL MWESIGYE
Arts & Entertainment Staff

Having burst onto the reggae/dance-hall scene in the early '80s, Beenie Man is recognized as being one of the original architects of the

and claiming that "people just don't make music like [they do] anymore," it's really a wonder of misinformation.

New Dark Age Parade is a mediocre offering of repetitive songs that play host to blunt, Captain-Obvious lyrics. "Killing a family won't get you to heaven/ Saluting a flag won't make your country secure," bellows Brian Roy "Wimpy" Goble in "Clash Of The Intransigents." The nickname "Wimpy" isn't such a good fit; perhaps he should try "Tuneless," instead. At the best of times, he performs with the melody of a football coach who's shouting plays to incompetent players.

The Subhumans' message is meaningless, especially if they aren't prepared to put in the musical effort to at least make their album good enough to listen to. It's one endless, whining, petty, sarcastic and derivative complaint, offering nothing groundbreaking or new. Sure, they've been around for a while (they dropped their first album in 1980), but even still, I'd suggest changing their name to Simple Plan: The Previous Generation, also known as The Angry Dads.

The influences on this disc are from both the past and the present; songs like "Woodland Hunter Part One" are wonderfully gritty throwbacks to a time when distortion was still a band's ace-in-the-sleeve and Pavement ruled college radio. Elsewhere, Producer John Congleton's work with instrumentalists Explosions In The Sky bleeds through, capturing that band's knack for emotional upheaval without making the Appleaseed Cast seem like shifty knock-offs. The band succeeds in walking a dangerous line between experimentation and their own tested and true emo (yes, emo) rock. Oh, and the instrumentals are far from boring; "An Orange And A Blue" could very well be the best song on the album.

Peregrine is a gem that should've been released ten years ago, in order to be welcomed by heaps of praise, acclaim and button-wearing groupies. As it stands, we're given a rare disc that shows us what happens when a band takes a time out, thinks hard and remembers how (and why) they started making music in the first place, even if they're a little late.

dance-hall movement. 18 albums later, Beenie is back with no attempt to "ride the rhythm" as so many mainstream reggae artists have opted to do these days; instead, the "Gal dem suga" shows why his unique brand of music and his raw approach to lyrical content make him *Undisputed*.

The album demonstrates Beenie Man's stylistic diversity when it comes to putting out aggressive dance-hall songs, especially on the contagious club tracks "Chacka Dance" and "My World." Collaborations are a plenty on the album as well, including appearances from Lady Saw (My World), his new wife D'Angel (Beenie Man) and Akon (Girls).

Most notably, though, any listener will be entranced by the first four fully formed tracks representing the crossover Beenie. However, his trademark sound seeps through the rest of the album, proving that Beenie's feet are deeply rooted in his genre, leaving all listeners—hard-core fans and newbies—begging for more.



Patrick Watson

Close To Paradise
Secret City Records
www.patrickwatson.net

MARIA KOTOVYCH
Arts & Entertainment Writer

"There was always something sexy about Purgatory." At least, that's what it says on Secret City Records' website when it introduces Patrick Watson's new album, *Close to Paradise*.

Like that limbo between heaven and hell,

Patrick Watson's CD floats between different genres. His style cannot be easily defined, especially when looking at the entire album, rather than only the individual songs. There are soft ballads, upbeat pop numbers and an interesting bluesy number towards end. And, for even more variety, "The Storm" recalls the chug-a-chug sound of a train, and "The Great Escape" allows Watson's vocal and piano-playing talents to shine. As a whole, *Close To Paradise* showcases a talented and eclectic group.

As a further testament to the range of talents imbedded in the record, have a look at the booklet. Instruments featured oscillate from the French horn to the banjo to the glockenspiel. The piano features prominently in several pieces, performed to great effect—like on "Mr Tom," which is a fine example where the keys provide a constant thread throughout the piece, swirling all other music around it.

Close to Paradise is a fine CD by a very talented Canadian group, and like the piano that runs throughout, Patrick Watson manages to bring you back to a more homey feel.