

Ready to get his Bad Boy on

Bad Boy Bill

With Nestor Delano
Thursday, 18 January at 9pm
Fever Nightclub

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Arts & Entertainment Writer

If you were to name an influential house scene at the moment, Edmonton probably wouldn't be the first city to spring to mind.

There are countless locales that deserve mention before our cold, hockey-crazed city, but as a wise man once said, the times they are a-changin'. Having performed in Edmonton during the formative years of its house scene and returning this Thursday to Fever, legendary Chicago DJ Bad Boy Bill should know.

"I remember playing in Edmonton a long time ago and you could tell [house music] was kind of new. It's probably still a bit new, but the scene has really evolved," Bill says. "I think, believe it or not, the [house] scene [in Edmonton] is one of the better ones in Canada right now."

Then again, according to Bill, Canada has always been a viable setting for house. With local DJs like Luke Morrison and Nestor Delano making waves internationally, Canada is poised to become a major player in electronic music.

"Canada has always been supportive of dance music; I think even more than America," Bill posits. "[Canadians] are just open to various styles of music. In America, you have a bigger hip-hop and R&B following."

Bad Boy Bill began spinning in the mid-'80s and participated in the DMC (Disco Mixing Club) championships, where he came close to winning three times. In 2006, he was named America's Favourite House DJ by *BPM Magazine*. His battling days now behind him, Bill spends the bulk of his time DJing at famous clubs around the world. Following the lead of many disc jockeys before him, Bill has made a transition into remixing and producing, realms where his experience DJing has been invaluable.

With 20 years of controlling dance



floors under his switches, Bill knows what gets people grooving, and as a result, is in the midst of recording his as-of-yet untitled, but highly anticipated, solo debut.

"I'm doing a Nelly Furtado remix right now," Bill says. "I haven't been in the remixing mode, just because I've been working on my album, but if there's a song I like that comes in, I'll take some time off to knock it out. On my latest CD/DVD *Behind The Decks Live*, I've got two or three snippets of some new stuff that I've been working on, and the response has been very positive. I'm probably 60 per cent done. If I had two months to stay in the studio every day, it'd be done, but travelling makes it difficult."

Bill's *Bangin' The Box* franchise is one of the best selling in dance music

history, and the newest instalment of the *Behind The Decks* series, which was released this past October, is Bill's first live mix album and concert DVD.

"It brings you into the experience more, as opposed to a regular mix CD where you're just listening," Bill explains. "Then, on the DVD, there's the whole behind the scenes, the making of feature, interviews of me and the dancers. It brings a whole new element to the experience."

"People don't realize how much work goes into these things, and when they see it they are like 'Wow, I had no idea.'"

With that said, what should Edmonton expect from a Bad Boy Bill show?

"Energy. And some really dirty, filthy, funky beats," he concludes.

Cartoons still fun for big kids

Animation Festival conjures memories of classic childhood television shows

Best of Ottawa International Animation Festival 2006

Runs 19-20 January
Metro Cinema

MIKE KENDRICK
Design & Production Editor

Remember all those cool animated shorts that would air between *Today's Special* and the *Elephant Show* when you were a kid? There's something about the power of animation that compels us and captures our attention in ways that regular film can't. And *Best of Ottawa '06*, a collection of the best short films screened at the 2006 Ottawa International Animation Festival, holds a cornucopia of thrills and groans within its twelve animated shorts.

The features range from traditional 2-D animation to stop-motion to live-action sequences, artfully rendered in unique and visually stunning methods. Even the most rudimentary animation techniques are spun in innovative ways to create a unique style distinctive to the artist.

With such a variety of films from so many different sources, it's impossible to apply an overarching critique to all of them, as they all speak to a different kind of audience.

Some films, such as *The Possum*, weave whimsical tales with images more familiar to fans of traditional animation, while others, like *Dreams & Desires: Family Ties*, completely shift perspectives and take the audience through a fast-paced and stylized visual journey. Unfortunately, the more experimental methods don't always have the best results, often leading to confusing narratives that come off as just a little pretentious.

Because of the diversity between the categories of shorts, it's difficult to pinpoint a best or worst of the bunch, though some certainly stand out. UK animator Run Wrake's film *Rabbit* uses an unusual method of two-dimensional still-image layering that tells the tale of two impish children who find a mischievous idol inside the belly of a rabbit and soon become consumed by the greed of the luxuries he creates in his dissipation. When

their vanity becomes too much, the idol extracts a karmic revenge on his puppets in a bleak and disturbingly morbid ending that's sure to be enjoyed by the most poetically judicious viewers.

Other gems include Jason Forrest's *War Photographer*, a rock opera starring warring Viking hordes in a visual style reminiscent of Genndy Tartakovsky's *Samurai Jack*. *Mr. Schwartz, Mr. Hazen & Mr. Horlocker*, which fuses standard animation with 3-D environmental effects into a seamless blend. *Lightning Doodle Project*, an overseas work from Japan even uses live-action stop-motion techniques to capture a photographic light show that has a hypnotic charm to it.

It's styles like these that take animation to new levels, distinctively different than the run-of-the-mill look of the Disney and Warner Brothers cartoons we've all been raised on. That independent artists like these have an outlet for their own works is the true testament to the power of animated film—one of the oldest types of motion pictures.



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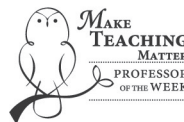


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NOMINATE YOUR

PROFESSOR OF THE WEEK



The Students' Union would like to send a great big "Thank you!" to all the students who nominated their professors for Professor of the Week. This term's winners have been:

- OCT 5 : Dr. James Talbot (MED 516)
- OCT 12 : Dr. Denis Lamoureux (CHRTC 350)
- OCT 19 : Dr. Clive Hickson (EDEL 321)
- OCT 26 : Dr. Judy Gnarpe (MMI 113)
- NOV 2 : Dr. Yvette d'Entremont (CUME 322)
- NOV 9 : Dr. Helen Vallianatos (ANTHR 110)
- NOV 16 : Dr. Al Meldrum (PHYS 114)
- NOV 23 : Dr. Don Carmichael (POL S)

Our next winner will be announced next Thursday. Please continue to submit nominations for your outstanding professors.

Don't let great teaching go unrecognized.

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NOMINATE YOUR PROFESSOR FOR PROFESSOR OF THE WEEK!

Professor's name

Course for which he/she is nominated

Reasons for nomination (attach additional space if necessary)

Nominations can also be picked up/submitted at any Faculty Association office or InfoLink desk, or at the SU Executive Office front desk. Nominations can also be emailed to the Associate VP-Academic Tasneem Karbani at avpa@su.ualberta.ca.

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