



The Tragically Hip

World Container
Universal Music
www.thehip.com

KRYSTINA SULATYCKI
Photo Editor

A few things have changed since the Hip's early days. While they still have their signature guitar base, the instrumental focus has now shifted: what you get from the new Hip, as heard on their latest album, *World Container*, is a mix of their traditional melancholy flavour with a new, upbeat sound.

The addition of piano gives a slight musical-theatre feel to songs such as "Pretend" and "World Container." Whether you consider this to be a step in the right direction or not, what will really make you stroke your thinking beard is that the piano is written in and played as a guitar. Guitar! An instrument like the piano has so much

potential when combined with the unique melodies that the Hip produces. Really, it seems a waste to use it as they do.

That said, the Hip's departure from their solemn style hasn't been a complete failure. They continue to find new ways of putting together dynamic homophonic tunes with rhythmic and melodic interest in the underlay. "Family Band" doesn't disappoint, and "The Kids Don't Get It" provides some colourful flavours. While the slightly eclectic mixture might cause new fans to stray away, *World Container* is a delight for the old crew of Hip fans who want something fresh to feast on.



Fall Out Boy

Infinity On High
Island Records
www.falloutboyrock.com

KATHLEEN BELL
Arts & Entertainment Writer

when it comes to a good turn of phrase. With song titles like "The Carpel Tunnel of Love" and "I'm Like a Lawyer with the Way I'm Always Trying to Get You Off (Me + You)," Fall Out Boy's latest contribution, *Infinity on High*, charms even before you can unwrap the cellophane.

As for the music itself, regardless of their promises of infinity, nothing lasts for long on the new album. Tracks like "Thriller" and "The (After) Life of the Party" tend to undulate; as heavy guitars and snappy drums fall away, Patrick Stump's vocals lead the songs in a more carefully melodic direction, only to be swept back into another round of rock bravado. From the simple addition of some horns,

strings or handclaps, to the more unusual choice of letting rapper Jay-Z introduce the album, *Infinity on High* never gets comfortable—or boring. They even throw in a reinterpretation of Leonard Cohen's "Hallelujah." Despite the various embellishments, the album still manages to tie itself together in a way that guarantees head bobbing and shoulder shimmying.

Stump's vocals are verbose at times, but it's forgivable only because the lyrics are so fun. Pete Wentz, the main lyricist for the band, takes aim at everything from scenesters to Fall Out Boy itself, assuring listeners, "I could write it better than you ever felt it." Going by *Infinity on High*, he's probably right.

Fall Out Boy definitely get weak



KIM SMITH

YOU, YOU'RE A WALL OF SOUND Toronto instrumentalist septet Do Make Say Think blew brains and eardrums as they launched their new album, *You, You're A History In Rust*, to an enraptured audience at the Starlite Room last Friday.

Experience of a Lifetime

* Overseas Job Guaranteed

TEACH ENGLISH OVERSEAS

Free Info Seminar
Tues. @ 7pm
7712-104 Street
**Edmonton-based*

(780) 438 5704
globaltesol.com



Gateway A&E: No Rita Skeeters

Here at *Gateway A&E*, we like to get the scoop on what's shakin' in Edmonton. However, we're no Rita Skeeters; we don't use Quick Quotes Quills and many of us have registered ourselves as animagi. If you want to learn the true basics of journalism, come up to 3-04 SUB on Thursdays at 5pm. There, we'll teach you everything you need to know—including a bit of up-to-date celebrity gossip.

entertainment@gateway.ualberta.ca

GATEWAY A&E

Pushing the edge of the magical envelope since 1910.