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I have been truly changed by this experience and can't wait to go back.
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Ghana Social Program

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The Gateway is looking for a Sports Editor

• The **Sports Editor's*** term runs from 1 May 2006 to 30 April 2007. The full-time paid portion of the job runs from mid-August to the end of April. Additionally, six issues of the *Gateway* will be produced over the summer months. The Sports Editor is expected to train on at least three of the six summer issues (unless granted leave by the hiring committee) for an honorarium of \$100/issue. In the full-time months, the position's salary is \$1281.88 per month.

The Gateway is also looking for a few part-time employees

- The **Online Coordinator*** will be responsible for keeping the *Gateway's* new website slick, sexy and not libellous. Hours are flexible, but free Monday and Wednesday nights are a must. Remittance is \$419.60 per month.
- Two **Circulation PALs*** will deliver the *Gateway* to campus and beyond. Free Tuesday and Thursday mornings and afternoons are a must as is a driver's licence and clean driver's abstract. Remittance is \$329.96 per month.

Sound fun? Want to join the deathship?

Then please submit a resumé and cover letter, to Business Manager Steve Smith or Editor-in-Chief Matt Frehner by **NOON Thursday, 5 April**.

Applications can be submitted by e-mail (biz@gateway.ualberta.ca or eic@gateway.ualberta.ca) or in hardcopy (**Room 3-04 Students' Union Building**).

* For information and rundown of the complete job descriptions (subject to change) e-mail eic@gateway.ualberta.ca

Additionally ...

The *Gateway* is holding a special general meeting to choose its two (2) 2007/08 volunteer-staff board of directors representatives

- The SGM will take place on Thursday, 12 April at 4pm. All volunteer staff are asked to attend if possible.
- If you're interested in running, you must have had five (5) contributions to the *Gateway* in the last year and have opted-in as a staff member to Editor-in-Chief Matt Frehner. You can opt-in at any point before the meeting.

THE GATEWAY



They don't wanna grow up

The Uncas

With Cordoba and Jump + Dash
Friday, 30 March at 8pm
The Powerplant

KATHLEEN BELL
Arts & Entertainment Writer

The Uncas have been around a while. Let's just say long enough that the boys aren't exactly sure how many years they've been together—maybe five or six. In that time, the Edmonton-based band has become familiar with break-up rumours (they haven't), rumours that they have new members (they don't—at least not since two years ago) and, like all Canadian bands do at some point in their careers, has come to a realization.

"Crossing the Rockies in January is stupid," says Sook Uncas, who lends The Uncas his talents on bass, guitar, harmonica and vocals.

"We've been in crazy times in the mountains where you don't want to

stop because you can't see anything behind you, can't see anything in front of you, it's all white and we feel like we're bobsledding down the highway road," says Futch Uncas, whose musical contributions to the band include guitar, bass and vocals. "We'll be on the wrong rumble strip, like on the other side of the road, and we'll be like, 'Why is the rumble strip on this wheel?' We thought we were going to die lots of times."

In an effort to prevent further peril and almost certain death, The Uncas are heading south to California next year. They aren't abandoning their Alberta roots, but they are hoping to tap into the bigger market the United States provides. However, before beaches and bikinis comes the completion of their third album, a project they've just begun.

The new songs will be a continuation of their distinctive "whiskey cow punk" style—a definition based on an amalgamation of various journalists'

attempts to define The Uncas' sound.

"We just let people define it for us, because we don't really think about what we're doing when we write it; it's just what we naturally do," explains Futch. "We've always admired bands that sort of have their own unique sound and that's why we sort of tend to have our own way of doing things."

Their way of doing things includes a playful approach to music that might seem a touch youthful for such an experienced band, but they don't plan on growing up anytime soon. What has changed, however, is how they approach the creative process.

"Now we're writing our new material more together as a unit, and it might not be the whole band on every song, but it will be like, two or three of us on each one," explains Futch.

"When it gets to be that we're too old to jump off our amps and stuff, though, we might as well just throw in the towel," Sook adds.



Shaye

Lake of Fire
EMI
www.shayemusic.com

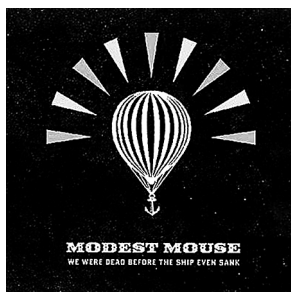
KELSEY TANASIUK
Arts & Entertainment Staff

Shaye's new album, *Lake of Fire*, offers no surprises for people who have heard their past work. The record features much of the same pleasantly folksy pop music that's characteristic of the trio, but while the album is admittedly well composed and sprinkled with lovely vocals, the lyrics do lack some of the playfulness of their other work. As a result, Shaye are left with a basic, run-of-the-mill folk-pop sound that's as interesting as a prairie field. *Lake of Fire* is a solid listen, but there's nothing exciting about it—it's President's Choice brand music.

Canada's least photogenic female trio deal up the same horrible booklet art as their last CD, but this time,

they've even added an awkward cardboard casing; you might manage to take the CD out neatly three or four times before you end up ripping the case apart. Whether or not this ripping is intentional is entirely dependent on your personal temperament.

There's nothing groundbreaking about *Lake of Fire*, but it meets the status quo set by their previous endeavours. Overall, the sound of this album can best be described in the phrase, "Girly movie road-trip montage." Picture a beat-up vintage convertible, generic looking girls with long blond hair, a lot of wind and some pretty coastline shots and you've got it.



Modest Mouse

We Were Dead Before The Ship Even Sank
Epic
www.modestmouse.com

MATT HUBERT
Arts & Entertainment Writer

It's been nearly three years since Modest Mouse released *Good News For People Who Love Bad News*, but

judging from their latest album, it's quite apparent that they're not worried about producing a mediocre follow-up.

With six albums and numerous EP's prior to *Good News*, Isaac Brock and long-time members Eric Judy and Jeremiah Green could rest easy over the winsome little pop one-off "Float On" falling into heavy rotation everywhere; obscure little gems like "Bukowski" still satisfied the dyed-in-the-wool faithful that earlier albums *The Lonesome Crowded West* or *Interstate 8* had dutifully earned. And the latest addition, *We Were Dead Before The Ship Even Sank*, proves that those three years were certainly not spent in vain.

The sprawling, open-sea themed album runs amok between the bawdy and the brilliant, yet still manages to weave Brock's meditations on

dissatisfaction and escapism into stylish melodies the whole way through. Warbling horns, organ and all manner of punchy percussion form the sort of off-kilter rattle that make tracks like "March Into The Sea" and "Dashboard" memorable. Similarly, the radio-bound "We've Got Everything" and "Steam Engenius" are stripped down to very basic and very catchy guitar driven anthems, wherein ex-Smiths guitarist and new recruit Johnny Marr excels.

The album's true standout, however, is the eight-and-a-half minute "Spitting Venom," building acoustic guitars into a steady grind of epic horn-driven panache. Despite their lengthy absence, Modest Mouse have put a lot of care into doing exactly what they do best, and it's certain that the much-maligned concept album is a storm they can obviously sail.