

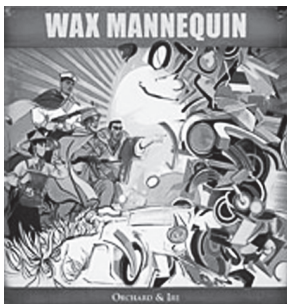
In the Samuel Beckett play "Waiting for Godot," Vladimir and Estragon spend most of their time, well, waiting for Godot to show up.

Paul Blinov spends most of his term as Entertainment Editor waiting for David Bowie to call.

But in the meantime, he'll hook you up with some other sweet interviews and entertainment-related assignments. Just pop by the Gateway office at 5pm on any given Thursday. Paul will be there, waiting for Bowie to call.



GATEWAY A&E
Waiting for you since 1910



albumreview

Wax Mannequin

Orchard & Ire
Infinite Heat

KRISTINA DE GUZMAN
Arts & Entertainment Staff

Listening to Wax Mannequin's Orchard & Ire for the first time reminded me of how disappointed I felt when I saw *Something's Gotta Give* a few years back. The opener of Wax Mannequin's fourth release, "Animals Jump," instantly caught my interest, just as the part in the film's trailer where Jack Nicholson's character, Harry, quickly averts his eyes after accidentally having seen the mother of his current—and much younger—girlfriend naked made me laugh.

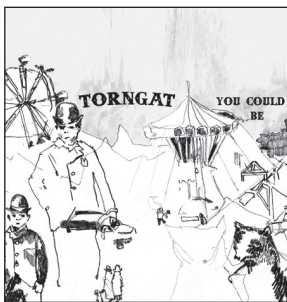
"Animals Jump" is a hybrid of genres as Wax's rough vocals, which become operatic as the song progresses, float on a buoyant melody.

However, the rest of Orchard & Ire was about as satisfying as watching *Something's Gotta Give* in its entirety. There are some really good moments on the record, just as there were a handful of amusing scenes in the film. But unfortunately, listening to what seemed like an over-saturation of heavy guitars and raspy vocals on the disc became just

about as exhausting as watching Harry attempt to walk up a very long staircase.

With an attention-grabbing trailer and acting greats Nicholson and Dianne Keaton, I wanted to like *Something's Gotta Give*. And with a great opening song and Wax Mannequin's great past work such as "Message from the Queen" on previous record *The Price*, I wanted to like this record. Listening to it the second and third time, however, made me notice things I hadn't before—like the cool ending in "Price Paid" that sounds like a mix of carnival music and video game effects or the Johnny Cash-like acoustic tune of "Almost Everyone."

Unlike *Something's Gotta Give*, where the juvenile approach to a potentially interesting story leaves something to be desired in its execution, Orchard & Ire eventually reveals that it lives up to the complexity of its first track.



albumreview

Torngat

You Could Be
Alien8 Recordings

KEVIN CHARLTON
Arts & Entertainment Writer

When you get an album from a band that trumpets its use of instruments such as a wurlitzer, a BBQ grill, and a toy xylophone on the back cover, you really don't know what to expect. *You Could Be* is the first full-length album from Torngat, an orchestral franco-phone-trio that hails from Montreal. The unusual-instrument-filled album possesses a happy-go-lucky feel, like something you'd hear in the movie *Amélie*.

Throughout *You Could Be*, it's

obvious that all three members are very musically competent with any of the instruments that they choose to play. And as strange as those instruments might have sounded on their own, Torngat pulls them all together into something coherent that's just magical. Their mellow, flowing sound makes you want to lie on your back and watch the clouds float on by.

"Suite a) Steps to a Lively Dance" is a very energetic tune and is the

longest of the trio of "suites." The second, "Suite b) Chorale," feels much darker and quieter, as if a problem was arising to disrupt the happiness of the first suite. The final of the three, "Suite c) L'Océan, La Nuit" returns to the energy of the first, as if overcoming the darkness of the middle suite. It's not nearly as upbeat as the "Steps to a Lively Dance," but instead focuses on a very mellow tune with the french horn melody being backed by string and electric instruments.

Torngat aren't afraid of trying different combinations with their affected french horn melodies and modal keyboards—it's these strange combinations that allow their music to take on a diverse and unique life of its own. *You Could Be* is a pleasant surprise of a debut, and shows that Torngat have more room to experiment even further and surprise again in the future.



ONLY
\$24

**YOU DECIDE WHAT TO SEE
& WHEN TO SEE IT**

**3 STUDENT TICKETS TO REDEEM IN
ANY COMBO AT ANY OF THE 6 SHOWS**

**BUY AT ALL SU INFO BOOTHS ON
CAMPUS: HUB, SUB, CAB, ETL**



STUDIO THEATRE
07/08 TIMMS CENTRE FOR THE ARTS
UNIVERSITY OF ALBERTA



albumreview

Usra Leedham

The Architect's Wound
Bad Reputation

ALEXANDER WITT
Arts & Entertainment Writer

There is something heartwarming about authentic, straight-from-the-heart music. Singer-songwriter Usra Leedham's latest album, *The Architect's Wound*, is a personal composition in which each element of the song—the vocals, the accompaniment, the rhythm—all emanate from one spirit. She impresses with her voice's tremendous range and alongside her piano and organ, creates an unusual genre of music that her own label "unclassifies:" something between new age

and international, with house and soul influences to boot.

It seems that Usra Leedham has decided to chart her own course through the wilds of musical style, but with "Something for Nothing"—a song of unrequited, resentful love—one hopes that she has found her way in the romantic world. It's a soulful, rhythmic, and bitterly accented ballad of unrequited love. Meanwhile, "It's Not for You" is a nearly ten-minute-long exploration of both a relationship in progress

and Leedham's amazing vocal range.

On the whole, Leedham's music lies somewhere outside of the traditional melody/chorus dichotomy, and at times she assuredly casts off her classical vocal training to sing in this other soulful manner—even if her voice becomes one of such rich emotion that the lyrics themselves aren't enunciated. From her opener "It Has Been Said," she may seem to be singing in another language—and with her on a French label, one can never tell.

But this lack of lyrical emphasis works well in Leedham's case: a post-modern and self-aware artist shouldn't constrain herself to singing simplistic lyrics for their own merit when, as a whole, her music ensemble is so full of potential. This may not be a world-shaking album, but keep your eye out for Usra in the future. She may yet become another of our nation's well-known artistic treasures.



albumreview

Cry of the Afflicted

The Unveiling
Solid State Records

VANESSA HORNE
Arts & Entertainment Writer

The Unveiling is the third album released by Kelowna band Cry of the Afflicted. Though the album gets off to a scream start, some of its songs include decent harmonizing, but coupled with gratuitous use of power chords, *The Unveiling* makes for a grating listen.

Despite its emo title, "A Scar-Filled Sky" was the easiest on the ears, with a decent set of harmonies and a break from the abrasive guitar that

runs rampant elsewhere. It also seems to be similar in style to fellow band Anberlin, whom Cry of the Afflicted thank in their liner notes—not a great showing their own originality, however.

"Self-Defiance" wins for having the whiny lyrics—lines like "Save me from myself, selfish distraction / I've led myself astray for what? / For comfort? / There is no comfort here"

give rise to mental images of an asymmetrical haircut and skinny jeans.

Interestingly enough, in amongst the loud guitar and intense drumming, there seems to be a Christian vibe. The lyrics "Grow your message here / And let it burn across my heart / This message a fire that grows / You've etched across my heart" along with liner notes thanking Jesus Christ expose some Christian rock roots.

The Unveiling isn't all bad, though not particularly creative or new in the world of post-hardcore music. Those who are fans of Rise Against or Linkin Park will likely enjoy this album, but with this album, Cry of the Afflicted will probably find themselves unable to convince newcomers that screaming qualifies as vocals.