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**Symbolism**

Engineers without Borders used a big crane to get their point across. Here at the Gateway we use our photo studio and fancy flashes. Come on up to 3-04 SUB on Fridays at 4pm to find out how. Except not tomorrow—we're going to be busy making pumpkin pie for at least a week.

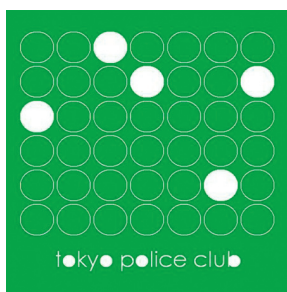
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## albumreview

**Tokyo Police Club**  
*Smith EP*  
Paperbag Records

SARAH SCOTT  
Arts & Entertainment Writer

An eclectic mix of whizzes and bangs, complete with a dreamy ballad and a couple of quick remixes, Tokyo Police Club's *Smith EP* breaks and clashes, sending them spinning onto the music scene to what will surely be an formidable career.

Of course, Tokyo Police Club isn't completely anonymous—they have made appearances on both *Much on Demand* and *The Late*

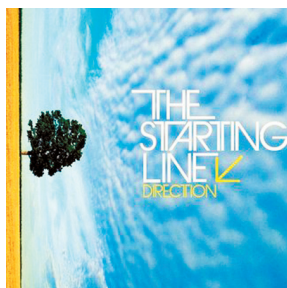
*Show*—yet these Canadian kids continue to most fly under the radar for now.

"Box," the first track on the *Smith EP*, is hyper and jumpy, with its energy echoing onto the second track, "Cut Cut Paste." The third song, "A Lesson in Crime," reveals a soft, poetic masterpiece, and "Be Good" is the fourth and final track, responsible for giving the album

the powerful finish it deserves.

All four tracks are strong, particularly in the way they fit together so easily, complimenting each other's distinct sounds. In addition, the disc includes three videos for their previous songs: "Nature of the Experiment," "Cheer it On," and "Citizens of Tomorrow." These simply provide further opportunities for the band to show off their musical prowess.

With their unique montage of sound effects and song, Tokyo Police Club is a breath of fresh air, but only a quick one; the disc clocks in at barely over ten minutes. Listen closely, or you just might miss this exceptional new addition to the Canadian music scene.



## albumreview

**The Starting Line**  
*Direction*  
Capitol Records

SARAH STEAD  
Arts & Entertainment Writer

My rule of thumb when listening to any album for the first time is to try and listen to the entire disc without skipping songs, so when I found myself reaching for the next button less than 30 seconds into the first song on The Starting Line's latest album, it seemed to be telling of things to come.

*Direction* seems to be a rushed

effort, with several tracks sounding very similar to one another and multiple spelling errors in the lyrics of their liner notes. The first five tracks all seemed to blend together, so it was a relief to get to "Something Left to Give," which stood out musically in an otherwise homogenous, dull album. It opens with some melodic finger picking on an acoustic guitar,

and is by far one of the best songs on the album.

Ironically, the song "Way with Words" contains the weakest lyrics on *Direction*, and most of the songs seemed to lack the depth that The Starting Line's previous albums had. Many of the rhymes on the album felt forced, like the line "I bit off more than I could chew / I've got a big mouth / Yeah, well maybe it's true" in the last track "What You Want."

Even fans of The Starting Line will likely find this album to be disappointing compared to their previous releases. If you still decide you want to give *Direction* a listen, you would be best just to preview the tracks on the band's Myspace page.



## albumreview

**Nightwish**  
*Dark Passion Play*  
Roadrunner Records

BEN GRUNEWALD  
Arts & Entertainment Writer

*Dark Passion Play*, Nightwish's sixth studio album, reflects their growth as an epic metal band. Flaunting a bigger sound that's darker and better than ever, the Finnish progenitors of symphonic metal fuse solid, rhythmic riffs with colossal orchestral and choral arrangements—think Metallica's *S&M* album on steroids.

This latest album also introduces Anette Olzon (formerly of the Swedish rock band Alyson Avenue) as the band's new vocalist, replacing Tarja Turunen, who was dismissed

after the recording of last year's DVD, *End of an Era*.

Olzon's powerful vocals are a step away from the more operatic sound of Turunen, which is the best move Nightwish could have made. *Dark Passion Play* also gives bassist Marco Hietala more time at the mike, and both vocal changes have brought a stronger edge to their music.

The album contains a wide range of sounds, spanning from the slow-burning single "Eva" and the Celtic flutes of the ballad "The Islander," to the quasi-dance-metal of "Bye Bye

Beautiful" (written about Turunen) and the crushing guitars of "Master Passion Greed." Probably the most accessible track is "Amaranth," which has a huge, catchy, '90s-rock chorus.

The sheer enormity of the orchestration (easily worthy of John Williams) and choirs (reminiscent of Carl Orff's *Carmina Burana*) is awe-inspiring. The only unfortunate downfall of the album is the utterly pathetic lyrics, which were, judging by the high-school level poetics, written by those for whom English is a second language.

But if you ignore the lyrics, *Dark Passion Play* is almost overwhelming. In a stroke of genius, however, Roadrunner is releasing a special edition, including a bonus track, and a second disc featuring all the songs from the album in instrumental form—the perfect solution to *Dark Passion Play*'s sole problem.



## albumreview

**Hurt**  
*Volume II*  
Capitol Records

VANESSA HORNE  
Arts & Entertainment Writer

Though classified as a hard rock album, *Volume II*, Hurt's third album, is actually difficult to pigeonhole, as it shows some of the experimental and folksy sides of the band. Certainly, this isn't guitar, bass, and drums generic rock; by incorporating piano, banjo, violin, and other strings, Hurt has put twelve very distinctive tracks together.

Opening with the soft sound of rain, the six-minute "Summer's Lost" gives a quick introduction to what the

album will sound like, but the band's impressive musical talent really comes out in "Abuse of SID," where they use a combination of time signatures to give it a lilting feel.

The best track is "Talking to God," which grabs the listener's attention with inquisitive lyrics like "How can you talk to God / When you won't talk to me?" The album slows down a bit on the second half, though by no means lagging behind the first parts. The final track, "Thank You For Listening,"

ties up the album nicely with a melodious chorus that seems to directly address the listener.

Throughout *Volume II*, J Loren Wince's vocals show off a range of ability, from the sound of a soft lullaby to hard-rock scream. His vocals are complimented by both female voices and Paul Spatola's guitar solo talent. The whole band puts together a great showing, with a shapeshifting variety of chord patterns and rhythms—sometimes all in one song—preventing most tracks from getting repetitive despite their length.

The only problem with this album is the lyrics. Not all tracks get bogged down by talk of pain, but there is an overwhelming theme of anguish, sorrow, and grief. These guys need a little more sunshine and rainbows—but then again, what can you expect from a band called Hurt?