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**2007 GSJS ANNUAL GENERAL MEETING**  
Tuesday, 30 October, 2007 at 5pm in the Glass Room,  
3rd Floor, Students' Union Building

**TENTATIVE AGENDA:**  
Introductory remarks • Approval of 2006-2007 GSJS Audit  
(Allen & Associates) • Announcements • Refreshments

All members (i.e., those with five or more Gateway contributions in the 365 days prior to 30 October and who have registered for membership with a Gateway editor) are asked to attend. If you have made five or more contributions to the Gateway in the 365 days prior to 30 October and would like to become a member, please contact the Editor-in-Chief at [eic@gateway.ualberta.ca](mailto:eic@gateway.ualberta.ca). This meeting is also open to the public.

For more information, please contact Gateway Business Manager Steve Smith at [biz@gateway.ualberta.ca](mailto:biz@gateway.ualberta.ca) or visit <http://www.gateway.ualberta.ca/gsj/>

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**albumreview**

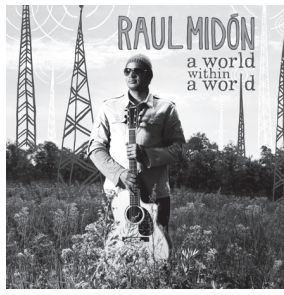
**The Acorn**  
Glory Hope Mountain  
Paper Bag Records

KATHLEEN BELL  
Arts & Entertainment Staff

Lovely. Just imagine, if you will, what it would have been like for "Lovely" to have been the whole review. "Lovely" next to 249 words' worth of blank space. It would have caught your attention, for one, and it might even have inspired immediate runs to record stores, just so you, along with all your friends, could hold in your

hands the very definition of lovely. But *Glory Hope Mountain* evokes so many other layers than this solitary moniker allows, travelling as far as Honduras for its inspiration, both in subject matter and in musical inspiration. The album describes the life of Gloria Esperanza Montoya—the mother of

Rolf Klausener, main songwriter and vocalist for the band. Having immigrated from Honduras to Montreal, Montoya's life is a spirited adventure, and Klausener delicately makes his way through the dangers and difficulties of his mom's life (and there are many), while briskly keeping pace with her joys. Complementing the journey are sweetly picked guitars, softly gliding strings, crisp marimbas, and organic rhythms. The percussion is gently influenced by Garifuna drumming—a genre native to Honduras. And while at times The Acorn seem to be hitting, slapping, and shaking anything they can find, its fluttering beats keep *Glory Hope Mountain* moving along lightly and swiftly, creating an album any mother would be proud of.



**albumreview**

**Raul Midón**  
*A World Within A World*  
Toshiba EMI

JEFFREY KLASSEN  
Arts & Entertainment Writer

Raul Midón's album *A World Within a World* is difficult to place: Midón lives in a world where hip hop beats meet acoustic instruments and where jazz solos meet with clarity of sound production typical to most pop albums. Midón lives in a world where everyone can all just get along. His album paints a beautiful and socially conscious ideal, but most of the time it comes across so sweet it makes your teeth hurt. A New York-based musician and native of New Mexico, Midón started out as a back up singer for an

array of big names such as Shakira and Christina Aguilera. He has recorded two prior albums, with one featuring a guest performance by Stevie Wonder. Raul's similarities to Wonder go beyond musical style, too, as Midón has been blind since birth. *A World Within a World* doesn't burn with the same intensity of Stevie's soulful tunes, however. Midón's music presents an almost painful optimism. In the first track, "Pick Somebody Up," he croons about the soothing quality of song, but the track features a short rap which is

embarrassingly bad. "Why do you do it / Some people ask me," he raps in a gentle voice, "Why are you doing this thing? / How come you play music for people?" He goes on to explain his motivation as a musician: to put smiles on people's faces. Why not just listen to Raffi? The album looks inward with "Song for Sandra," which explores the grief of losing a mother. The song features a mellifluous clarinet solo, but unfortunately, the lyrics lack any sense of poetry: the relentless sweetness of Midón's voice evokes an overblown, Broadway-style ballad, and any hope for emotional depth is lost. As a whole, this album lacks the subjective intellect of a true work of art. "Peace on Earth" is a great wish to have if you're writing a Christmas album or competing in a beauty pageant, but *A World Within A World* deprives the listener of any sour or savoury morsels that could somehow counteract the nausea of sweetness.



**albumreview**

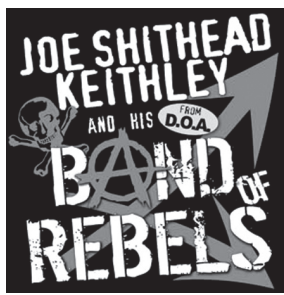
**Castanets**  
*In The Vines*  
Asthmatic Kitty Records

MARIA KOTOVYCH  
Arts & Entertainment Staff

Have you ever seen an album or song title and wondered what the hell the artist was thinking when picking that name? The second-last song on Castanets' newest album is called "Sounded Like a Train, Wasn't a Train," and to paraphrase that, "Sounded like a Trainwreck, Was a Trainwreck" would have been a more suitable title for the entire album because that's exactly how *In The Vines* sounds. The Castanets' label claims that their

"template may be country music, but the collective energy conjures up elements of noise, free jazz, black metal, and electronic abstractions." This description is partially accurate: at the end of "Rain Will Come," an odd sound effect is added, conjuring up a sound like the scratchy tone you hear when you accidentally dial someone's fax number. Also, "The Fields Crack" contains some background sounds that sound like whales communicating. Then,

for some strange reason, "Sounded Like a Train, Wasn't a Train" begins and ends with the sound of rushing water. Taken together, these noises and abstractions are more bizarre and unjustified than they are artistic. Raymond Raposa's nasally voice is very hard to listen to, particularly because all the songs keep a dreadfully slow pace. "Three Months Paid" is so slow that it might induce sleep, except that the listener is probably too busy trying to figure out the odd "who, who" background noises. The voice in "Westbound, Blue" is particularly whiny, but that's nothing compared to some of the lyrics: "Annie, you have my heart / but the city has my flesh." The dream-like atmospheric sound of *In The Vines* is too strange and slow-moving to bother giving it more than one listen.



**albumreview**

**Joe "Shithead" Keithley**  
*Band of Rebels*  
Sudden Death Records

DAVID JOHNSTON  
Arts & Entertainment Writer

Right from the sax solo in opening number "Rebel Kind," it's obvious that *Band of Rebels* isn't going to be your usual cup of punk tea. Joe "Shithead" Keithley, the group's frontman, was originally from the legendary punk group DOA and has kindly opted to provide 14 tracks here that illustrate why he shouldn't have left. Keithley has one of those punk-metal voices that sounds like it was acquired by running his vocal cords through a cheese grater. The eclectic

band is actually the most interesting thing about the album: their hook is that the music of *Band of Rebels* is highly uptempo and peppy; most of the tracks wouldn't be out of place on a cheesy '70s game show. When Keithley announces that it's "Armageddon Time," they could be announcing the name of the Lightning Bonus Round. Combined with his aforementioned gutturals, the overall effect is disconcerting to say the least. It's like listening to a

muppet version of Ozzy Osborne. The band experiments with slight style variations, but everything Keithley sings ends up sounding the same, so they shouldn't have bothered. None of the tracks are particularly memorable; though, there are a few minor highlights ("People Power," a swelling folk number) and a lot of lowlights, like "Men For All Ages," where Shithead warbles on about how awesome Star Trek was, even though he doesn't really have any argument other than "wasn't Star Trek awesome?" Ultimately, *Band of Rebels* provides a toe-tapping good time, though you might find yourself needing to take a cold shower afterwards to get the shudder off. Neither are standard audience reactions to punk rock. Here's hoping Keithley decides to move on from this group too: then we can see what this band of rebels sounds like without a cheese grater singing lead.