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Opening Tuesday October 9, 2001

Religious Tolerance Panel Tuesday, Oct 9th, 7:00 - 8:15pm MSC 226.

Participants include: Terry Dougherty, Minister:; Barbara Finlay, Director of Women's Studies; Rev. Dr. Jo Hudson, Pastor; Nick Stransky, Graduate Student

Speak Out Against Hate Special Events

Free Speech Area

Wednesday, Oct 10th 11:00am-2:00pm

Come promote tolerance and inclusiveness on the TAMU campus & the Brazos Valley by speaking out about hate crimes, hate speech, sexism, racism, and religious intolerance

Sponsored by Women's Studies Program, Women's Center, Gender Issues Education Services, Race and Ethnic Studies Institute, Colleges of Liberal Arts and Education, Just Peace Institute, NAACP, Friends Congregational Church, St. Thomas Episcopal Church, Center for Humanities Research, PFLAG, & ALLIES. For more info call 845-7994

Coming Out Week October 7-14



Tuesday, October 9, 2



Betty Blowtorch Are you man enough? Food Chain Records

Rock from the 1980s is dead, and somebody forgot to tell Betty Blowtorch.

Loaded with hard-line pro-female songs and plenty of screaming to fill in those annoying pauses between halfway decent chunks of real music, Betty Blowtorch's Are You Man Enough? is a good reminder to children of the 1980s why such music

The album starts off well with "Hell on Wheels," but quickly crashes to rock bottom with "Size Queen," a song which, in all honesty, should have an explicit-lyrics warning. While by no means unafraid to tackle hard issues, such as an ugly girl's elementary school love in "I'm Ugly and I Don't Know Why," Betty Blowtorch makes huge leaps from the overly angst ridde to the painfully trivial. The band sounds great when not screaming incoherently, but for the most part seems to be straining to imitate what they feel is the greatness of the bands of old.

If Betty Blowtorch were to cut the ranting and wailing, they might be a band worth listening to. Until then, it's not even worth the price of a cheap CD. (Grade: D-)

Jennifer Cross

Rustic Overtones Viva Nueva **Tommy Boy Music**

This is the sound of a band that one would expect never to make it out of the college circuit, yet Rustic Overtones

were signed by Tommy Boy Records. In this sense they are very homey. The Tommy Boy Website claims, "The swelling waves of sound they make are always smart and satisfying ... [what] great bands are made of." But this is clearly marketing propaganda.

The music is bearable at times, but for the most part is too brassy and flashy, and the vocals are the worm eating this apple from the

The lyrics are unimaginative and petty. Listeners hear on the first track, "C'mon," "If I try I'm halfway to triumph ... When I sigh I'm halfway to silence." By this point listeners may already be regretting a pointless purchase.

The third track, "Love Underground," says, "Love is underground and doesn't make a sound." The meaning is indecipherable. "I'm relaxed in karma and you're losing breath. When I take four steps you take two and you're half to death," is

evant and nonsensical.

"Hardest Way Possible" carries nothing redeemable, unless the listener values repetition. "Crash," however, possesses an island beat that is fun and groovy, but is wrecked by the poor

vocals of Dave Gutter. Track six, "Smoke," is very brooding and dark While this track has croaky vocals, Funkmaster Flex's presence is cool, although it cannot save the song from being anything cheap or inferior. The brass at the end reminds one of something dying.

In "Baby Blue," Gutter's voice sounds like his nose is stuffed with cotton; it has the feel of a work of Elvis Costello. "Sector Z" comes next, and for the moments David Bowie's voice rings out inquiring, "Is your volume up? Is the power on?" listeners think they have hit a decent track - until Gutter's voice resurfaces, killing all hope. Also, there might be a phone ringing in the background.

Track 10, "Combustible," starts playing and one's only wish is that the sound would end. Then something happens, something unex-

pected, like an epiphany: the next song, Valentine's Day Massacre." This is the bar-none best track of the album. It is smooth and flowing in a seductive, Sublime-like fashion. Imogen Heap's voice flows from background to lead in a way that relaxes ears that have been tortured during the 10 previous tracks.

There are five tracks left, but listeners may not be able to stomach them. (Grade: F)

- Kevin Burns

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P.O.D. Satellite **Atlantic Records**



pop and R&B might be a difficult thing to do, but P.O.D. (Payable on Death pulls it off nicely. Their new CD, Satellite, varies wildly from song to song. One might imagine each song is sung by a different band.

The CD starts off with "Set It Off" and "Alive," two songs that make you want to get up and dance. "Boom" interrupts the smooth style of the CD with a hard rap edge, but "Youth of the Nation more than makes up for it. There are a few song on this CD that are so short they may not be are sidered songs. P.O.D. should have spent more time on these songs to give them some length rather than rushing them out for the CD release. Overall, P.O.D. has enough variety to avoid being

boring, but enough similarity to have a style of it own. (Grade: A-)

- Jennifer Cross

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