



Wild "T"
The Beach Interviews

Paul: If y
desert island,
CDs, of cours
with your owr
which five CD
you pick to list
the rest of your

Wild T: Of
of all, Sly an
Family Stone, 1
A Riot Going Or
Funky
Hendrix, Elect
Ladyland.

L e d
Zeppelin - I
don't know
which one - any
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With You - I k
that song. Ye
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Zepp.

Let me
something, oh
Bob Marley C
Islands, you got
the Islands,
Marley, any B
Otis Redding.
Live at Monter
Yeah.

Paul: Ther
the paper of a
Then. So, tell n
play, what year
any sex with a
group?

Wild T: Fi
came to Cana
Ontario, for a w
in 1980. Look at
afro there.

The bass |
he's on the righ
the first gay g
drummer was |
and the girl is |
thing going. Th
to find out, but
our little secret

We played
Foreigner, and :

We used to play Walkerton,
Hanover, Minden all these places, North
Bay, Thunder Bay.

After this Now and Then kind of
split up, this band came to London
auditioning guitar players - oh this is
funny. The drummer I knew him from
Toronto and he says, man, come down
to Ramada Inn and audition.

So I auditioned for this band. The
first song we had to audition was -



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buy groceries and cook and stuff in the
room. It was a good thing.

The band would do like Michael
Jackson or whatever the new pop thing
was around at the time. Then Alex
Glover would come out and do his
show.

We did a couple of different shows.
One big show was a Muppet Show. We
used to do a Muppet show - we'd have
Kermit and Miss Piggy - talking, cussing
and being nasty and farting and all
kinds of bad stupid stuff. And then
there was really nice
musical stuff we did,
like a tribute to Three
Dog Night, Sly and the
Family Stone, Neil
Diamond and Kenny
Rogers. It was really
musical stuff .

I ended up leaving
the band. People start-
ed wanting me to stay in
the States. People
would come see me and
go, "Man, you should
leave this stupid band."
So I ended up leaving
the band and coming
back to Toronto.

When I left the band they were all
going mad: "That's the worst thing. You
can't have your own band." I'm going: "I
wanna have my own band." And they're
going,

"No you can't - that's the hardest
thing."

I love a challenge. I came to
Toronto and the next thing I got hooked
up with some people and here I am
now.

The first CD was released by - I
had a record deal with Warner Canada,
and they were connected with Frozen
Ghost - I don't know if you remember
them. And Frozen Ghost was Arnold
Lanni. He also produced Our Lady
Peace and did all that stuff with them.

His brother was Rob Lanni. He was
like a manager looking for new bands to
sign. I was the first band. They came
and saw me play and told me they were
going to get me a record deal and got
me hooked up with Warner.

It was a whole business thing. Rob
was the manager and Arnold was the
producer. He had a studio so when I

signed with Warner I signed a manage-
ment deal with Rob and recorded with
Arnold.

And that was good. I decided to
really not pursue the five CD deal with
Warner because they weren't doing
anything. These guys would come and
tell me, "You know, we sent your CD to
the States and they really like it, but
they say that you're black."

So what I am to do - shall I be like
Michael Jackson and lose my tan? And
stupid stuff like that, you know, they
weren't helping. So I
ended up getting out
of the management
deal, the record deal.
And here I am with my
new CD we signed
with Bullseye
Records. It's doing
really well.

Paul: What's with
this picture of you and
Bowie?

Oh Bowie, yeah.
That a whole thing,
my first CD - the sec-
ond single on the first

CD was called Midnight Blues. David
Bowie was touring Canada with a band
called Tin Machine and playing in
Montreal one night, coming to Toronto
the following night.

When he was in his hotel room in
Montreal just vegging out after a sound
check or something, he saw my video
on Music Plus, the equivalent to
MuchMusic in French.

And he saw this video called
Midnight Blues and he flipped out. He
asked his people to go buy my CD and
wanted to find out where this guy's from



NOW & THEN



Alex Glover & Co



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Wild "T" - Beach Interviews



Wild t + Bowie

and they said, oh, he's from Toronto. So he got his people to call my managers in Toronto and said that he was coming to Toronto tomorrow and he would like me to come down to the show - two tickets and backstage passes and stuff, so I went down and met him and everything was fine and he gave me his card and told me to keep in touch.

I gave it straight to my manager. A week later I call my manager and go, man, "Let's fax David Bowie a little letter saying thank you."

And my manager's advice was: "T, that's a bad career move. These people are important, they're busy and they don't have time for you. Let's wait until our next CD five months later and we'll send them a copy and blah blah blah ..."

So, they being adamant about this. I'm going no, he told me to keep in touch, I just took the damn card off them and faxed David Bowie a little note saying thank you, it was nice to meet you.

I find that the more I live life, if you want to get things done, you have to do them yourself.

"Dear David," this is how it started - just a nice, short letter and I faxed it to him. A week later I got up at 3 o'clock, 3:30 in the afternoon - you know, I'm a musician - and there was a message on my machine from David Bowie saying that he loved the letter I sent him and was going to call me in four hours. So of course he called me and asked me if I wanted to play on his CD. And that's what happened.

I went to New York City to the Hit Factory and played on his CD called Black Tie White Noise. I played on one song called I Know It's Going Happen Someday. Actually, that was a Morrissey song - it was the only cover song he did on that CD.

David Bowie called me about a month later and he wasn't touring the world but he was doing the talk show circuit - David Letterman, Arsenio Hall and Jay Leno. So I went and did that with him and the really cool thing that's going to be on my CD, the DVD I just brought you, after we finished up the Jay Leno show, his managers wanted to do a video of the eight songs on the Black Tie White Noise.

He came to the band and said, guys: "Here's a contract and a release and if you sign this it means David Bowie is going to write the music for his videos that we want to do tomorrow."

And the band - all New York session musicians - were bitching: "The hell with him, he's going to use me blah blah blah."

And here's me from Toronto saying: "Can I borrow your pen?"

I was the only one who signed the contract. It was a blessing in disguise.

The first video we did was the whole band. The next seven videos on this Black Tie White Noise were all just me and David Bowie. And you know Bowie wouldn't do anything half-assed. It's done really well. I've had people call me from Japan and England going: "Is that you I see with David Bowie?" And I say, "Yeah, baby."

That was the whole Bowie thing. And we kept in touch. He sends me Christmas cards once in a while.

Paul: What's New??

Right now my new CD is called True Bliss - and, as I say, it's with the Bullseye label - We went to Europe last year, Germany, Amsterdam and Belgium. We went out West a couple of times. Some radio stations are playing it in the States. So far it's going really well. We just signed a record deal in Germany with this record label and they're gung ho about the CD and about the band. So that's what we're doing. We're going over there next March or April. More info at Wildt.ca is the website, and actually we've got a link up to TonySpringer.ca. So that's my website, wildt.ca.

Paul: What's your advice to young rockers?

Don't do it, man. No, no, no. You know what, man, follow your heart, really - with music, endurance is one of

the main things and persistence pays off. Bug people if you've got to. Don't be too sensitive. And people give you shit and you just put your tail between your legs. Bug people. I used to bug people and bug them until they just answered my phone calls because they didn't want me to bug them any more.

I used to tell them: "I'm sure that when you started out you were hungry and you'd bug people, so this is what I'm doing."

Follow your heart. Do it for the music. Today I find everybody's into trying to - they aren't even putting in time to get the music part together - they just want to be rich quickly. It's all about the media and the fast cash and bling bling. Just do it for the music. Music speaks in the end.

If I wasn't in the music business? What would be my favourite job? I'd probably be a big old gigolo or something. Ha ha ha ... I'd be a hootchie-kootchie man. I don't know... Ha ha ha...

Wild T Talks to Paul Murton

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Mark Trethewey (Christian Musician) Mark Trethewey is a Christian Musician who has been praising the Lord in music with his original songs. His soul searching lyrics are genuine and skillfully blended with his easy listening melodies.

News to be their theme song. It has been aired worldwide on 3ABN with their weekly program for the last several years.

Mark has performed concerts mainly in the western US and is available for concerts and vespers programs

He has recorded 4 albums. The first, Wheatfields, is a collection of his first original songs, fully arranged with guitar, piano and background vocals. The next two, Find A Place For The Lord and The Lord Is Near are scripture songs with peaceful melodies that speak to your heart.

To arrange an appearance call 360-581-4090. Trethewey Music Ministry Inc.

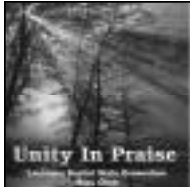
Mark and his wife Kerry currently live in Montesano, WA where Mark has an outsourcing business and Kerry teaches grades 5-8 at Grays Harbor Adventist Christian School. They have 2 children. Their daughter and son-in-law, Crystal and Josh Schuon, live in Centralia and their son Matthew is a Senior at Upper Columbia Academy in Spangle, WA.

Mark's latest CD Tell Me The Story has just been released and includes 11 songs written about the life of Christ.

Several of Mark's songs have been played on the radio and one of his songs, Somewhere Across The Water, written about a mission trip to Russia, was chosen by Layman Ministry

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Drums:

Christina Goes Shopping

By: Christina Vasilevski



To ring in the new year in proper fashion, what better way to do it than with loud clanging noises? And when you think of loud clanging noises you think of...drums! Everybody loves drums, and we here at the Indie Music Paper love drums so much that we've decided to make them our instrument of the month, and to help us on our quest, we interviewed the drum departments from Steve's Music and Long & McQuade. Happy New Year everybody!

To start off though, let admit one thing: when it comes to musical instruments, I am almost clueless, drums included. Now, I know about drum sets: there are cymbals, snare drums, floor drums, drumsticks, etc. There are other paraphernalia such as African hand drums like the djembe, and they sound neat as well. But what kind of resources are there out there for those who are interested learning more about drumming? Where can a person who has little knowledge like myself go for information? What stuff is on the market right now? Where can the experienced drummer go? This article will follow a different format from last issue's article on synthesizers. I found that the different subheadings for each store, while convenient, didn't work too well in other ways, because the advice I received from each store fits in well together when not blocked apart.

I'll also say that I love hearing people drum. When listening to albums, I love listening to the drum in the background, and getting to the heart of the music, and getting into their rhythm. I hope music is like that for you too.

Drums today sound better than they ever did before, thanks to advances in technology that allow drums and cymbals to have a better sound quality. These technological advances include manufacturing drum shells out of durable wood such as maple or even mahogany, or metals such as chrome, bronze or stainless steel, but the type of shell typically affects the sound of the drum. Maple and metal shells, for instance, have a loud lively sound, which might suit a rock band. Shells made out of birch wood, which is also used, tend to have a mellower, warmer sound, and are often used in studio recordings, or maybe in jazz music. The skins, or heads of drums now are often made out of durable mylar, which is stretched thin. Prices for drum sets have a wide range, with beginner sets starting at a few hundred dollars. Professional sets

are considerably more, sometimes extending into several thousands of dollars.

When you think of drums, you normally think of the classic drum set of tom drums, (the 'normal' medium sized-drums) a bass drum, (the large drum which rests on the floor and requires a kick pedal) a snare drum, (the smaller drum which makes a sharp, gunshot sound) and cymbals. Most drum sets are built with these components and can be expanded upon with them and other accessories, such as hand drums. Hand drums, such as djembe or dombek are normally hand made out of hollowed out wood and have drum heads of animal leather. Other handmade brands of drums include vintage brands such as Slingerland and Ludwig.

When I mention hand drums, Lance Wright of the L&M drum department comments that over the past 5 years or so, he has seen a large increase in the number of people interested in buying hand drums. "People find them less intimidating, I suppose. It's more hands on, and people like that." Hand drums don't normally have brand names, but of the drum sets that L&M stocks, expect to find plenty of Yamaha ware and Pearl.

Of the brands that Steve's Music stocks, there run such standard names as Tama, DW, Yamaha, and Sonor. As I look around the drum department of Steve's I can see tons of drum sets displayed, which seems mighty welcoming. Since I'm not a drum player and know almost nothing about how to play, (you just hit them with sticks, right?) I set myself down in front of a set and experiment a bit. But it's intimidating.

Which brings me to the next bit. How do people who are starting out on drums find out which type will suit them best? Because of the internet, people are now more willing to do research on drums, and find out what suits them. Or rather, what they think suits them. It's a problem that sometimes happens that people do the online research, they find a drum they like, and then when they go to the store, they focus on that drum, even though it might not be best suited to their needs. But that shows that people care about their music. For people who are looking to buy some new drums: experiment at the store as well! It can only help you find the drum that's better suited for you. Craig, Jeff, Dave and John from Steve's Music also volunteer that when starting out, start small, and

get a feel for your drum set. Then you can add other accessories, such as cymbals.

Cymbals, along with drums, can be either hand made or machine made, and there are major distinctions between the two. Machine made cymbals are shaped using a lathe, which results in raised grooves on the cymbal's surface in the shape of rings. Think of it as metal shop class times ten. Hand made cymbals on the other hand are well handmade. The metal is labouriously hammered into shape by hand with small mallets, giving it a distinctive 'dimpled' look. This results into two very different sounds. The lathe made cymbals are more durable, and have a harsher sound, so they work better for louder types of music. They are also more durable. Hand hammered cymbals are often found in jazz, and have a softer tone. Cymbals are formed out of metal alloys most commonly, but the true proportions of the metals they use aren't known because the manufacturers try to keep that a secret. However, three of the most common metals used in cymbals are

bronze, tin, and silver.

Aside from all this, are there any more tips? Both Steve's Music and Long & McQuade recommend this: practice, practice, practice! Often the single most important thing that separates a good drummer from a great one is in technique, which is the way you play. There is no 'best' way of playing, but if you find a style of drumming that suits you, that's all you'll need.

Last of all, here are some places on the web and in print you can turn to for drum information: Both stores recommended Modern Drummer magazine as one of the top drumming magazines available, along with Drum magazine and Drums, Etc. For people like me who wanted to learn the real basics, I found a site featured on www.ask.com simply titled "The Drum Page" that gave some good information about types of drums and the history of drums as well. For that page, try this address: <http://home-3.worldonline.nl/~stolp01/daan/drumpage/index.html>

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Eye Of Morning is a five-piece band from Toronto whose unmistakable sound is refreshing on the city scene. They circuit various Toronto clubs including Hard Rock Cafe, Opera House, The Docks, The Horseshoe, and many other local venues; they are winners of Music Fest 2004.

Their grunge influence is evident, yet they take it to another level that indulges in instrumental harmonies navigated by classic rock vocals. The group has been together for 1.5 years and has completed fifteen songs with another fifteen songs in progress. All song-writing credits are shared.

What is unique about e o*m is their individual musical backgrounds. Classic Rock to Punk to Country to New Age to Latin. It is these differences in musical genres and life experiences that give this band its credence. They are able to utilize and manipulate those learned experiences in their songs and share a common objective.


In an age where musicians' performance resume is all showbiz and little substance it is no wonder only a handful of artists keep the craft bona fide. e o*m is inviting, genuine, and most of all, raw talented. They can be your friends, the guys next door, but, most importantly, they mean business.

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| 4. WE CAN MAKE IT/CARIBBEAN MAN | SKIFFLE BUNCH |
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| 7. ALL KINDS OF PEOPLE | BARON |
| 8. PLAY ON/GUNSHOT | WEZON |
| 9. I AM SOCA | BOMANI |
| 10. WHY I SING CALYPSO | SMOKEY BURKE |
| 11. COME TOGETHER | MIKEY |
| 12. THE DENTIST | POMPEY |
| 13. BODYHEAT | NEU JENARASHUN |
| 14. WHAT HAPPENS IN DE PARTY | RUPEE |
| 15. COME WITH ME | PHIL KING |
| 16. SALT FISH | DE DOC |
| 17. WHAT'S GOING ON | TREVOR B. |
| 18. ALL YOURS | BURNING FLAMES |
| 19. DARLING | JOHNNY KING |
| 20. ALL ABOARD | EDWIN / BUNJI |
| 21. LORRAINE/BROKEN/RASS MASS | EXPLAINER |
| 22. HANDS | SINGING SANDRA |
| 23. ONE ON ONE | RUPEE |
| 24. GRENADA WILL RISE AGAIN | BECKETT |
| 25. PAN HAVE WE DNA | CHALKDUST |

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Joscelyn Gardner has an MFA from the University of western Ontario, London, and a BFA & BA from Queen's University, Kingston. Recent exhibitions include: Galerie Andre Arsenec, centre Martiniquais d'Action Culturelle, Martinique

(2005/solo); Barbardos Museum, Barbardos (2004/solo); Chelsea Galleria, Miami, (2004/solo); McIntosh Gallery, London (2003/solo); white Columns, New York (2000/group).



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| CIARA | 1,2,3 STEP |
| DESTINY'S CHILD | LOSE MY BREATH |
| EMINEM F/DR DRE & 50 CENT | ENCORE |
| GEORGE BLACK F/MARIO WINAN | YOU ARE THE ONE |
| GWEN STEFANI F/EVE | RICH GIRL |
| J LO | GET IT RIGHT |
| JA RULE F/FAT JOE | NEW YORK |
| JADAKISS F/MARIAH CAREY | U MAKE ME WANNA |
| JAY-Z/LINKIN PARK | NUMB/ENCORE |
| LIL' JON & THE EAST SIDE BOYZ | WHAT YOU GON' DO |
| LLOYD BANKS | KARMA |
| LUDACRIS | GET BACK |
| MARIO F/JADAKISS | LET ME LOVE U (REMIX) |
| N.O.R.E F/NINA SKY | OYE MI CANTO |
| NINA SKY | TURN ME ON |
| NIVEA F/LIL JON | OKAY |
| SNOOP DOGG | DROP IT LIKE IT'S HOT |
| SNOOP DOGG/PHARELL | LET'S GET BLOWN |
| THE GAME F/50 CENT | HOW WE DO |
| TRICK DADDY | LET'S GO |
| USHER | CAUGHT UP |
| X-ZIBIT | HEY NOW (MEAN MUGGIN) |

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A New Web Site For Singers To Get Their Art Done

www.onlinegraphicartists.com

The Role Of The Graphic Artist

You are the art director; we are the computer nerds that are going to fulfill your vision. However, your vision may cost more money than you may want to spend, so here's a guideline for both of us.

As Graphic Artists we scan pictures, place text and convert the digital files to the plant's requirements. We send an e-mail proof to you, and will make minor corrections.

Graphic Artist do not (unless you paying the big bucks) create logos, draw pictures, illustrate, and take pictures. Please submit quality photos of yourself, a logo penned by a band mate, or your concept (an idea that has been turned into something I can scan). As you would know computers don't do great art from scratch!

If there was no time or money involved what level are you at??

All we need is the templates (\$30.00)

We have digital files but need help (\$90.00)

We have picture and credits (not in digital format) (\$190.00)

We have three levels of graphic arts service. If you are looking for the free web deal that makes four levels

Level One:

All we need is the templates. Since you have successfully placed a CD job at a major plant before and did not have any problems all you need are your templates and a proof. As a qualified graphic artist you will know PhotoShop and the use of bar codes. Your art will be ready to go to the plant without any changes by us. This costs \$30.00

Level Two:

We have digital files but need help. Since your pictures, art and text are in the required digital format; the layout is complete, and

you have not sent any files to a CD plant before all your job needs is to be conformed to the plant's requirements and a proof is needed (Level One). This costs \$90.00 (includes \$30.00 of level one)

Note that with Level One or Two you are doing most of the work therefore there is no charge for the number of panels you have in your job. The purpose of level two is to get up to level one.

Level Three:

We have picture and credits (not in digital format) You have to provide the pictures and tell us what you want to say. Help with this is available at dbs . The number of panels and time consumed changes the cost, so as an example we are looking at a 4 panel, 4/1 insert and a 4/0 tray card and the CD surface with two colours. This includes both Level One and Two. The cost is \$190.00. More panels more cost \$15.00 per panel or \$30.0 per page. We have some specials so please ask!

Level Four: Our web deal is the same as Level Three except it's with 2 panels / one page. There is no extra cost if you follow the terms at <http://www.onlinegraphicartists.com/> .If we have made other "Free Graphics" deals, they follow the same terms as above. If we see you being charged more than expected, we will ask you before we charge your account.

See terms at <http://www.onlinegraphicartists.com/html/terms.html>

Tips On Saving Money Don't send large files by e-mail. Do FTP or UPS (You have to send the master anyway). Don't fax. Do use E-Mail with text based files such as Word for corrections. Don't invoice your package with UPS for more than \$10.00. Do keep a back up at home.

Terms You May Need To Know

** 4/1 means a piece of paper that's printed in full colour on one side and black ink on the other.
 ** Panel means one side of a page.
 ** Bleed means the background colour extends beyond the cut marks

** 72 lines mean dots per inch. We need 300 dots per inch for commercial print quality. Since all images on the web are 72 dots per inch, we cannot use them for these prints.

If you are sending a file of completed art, we accept the following formats: Photoshop (7 or CE) in PSD, TIFF, EPS, all CMYK (\$5.00 charge to convert from RGB). Any exported EPS of TIFF that had the fonts converted to curves or rasterized will run without a need for fonts or images. Typical programs that are rasterized are Illustrator (Mac-PC), Corel Draw (PC), and Indesign (Mac). If you use Quark 3.3-4.0 or PageMaker (Mac-PC), use the collection feature. For the advanced you may use fonts, but don't forget them.

We do NOT accept the following formats: Gif, Xcell, Powerpoint, Publisher, Avery, and Frammaker. Please do not send floppy discs or large E-Mails. Imbedded pictures in Word files are acceptable on FTP if zipped or stuffed, or on CD-ROM.

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Burned CDs Vs REAL Pressed CDs

Q: How can we get the quality of SONY, the co-inventor of the CD, for less money than most other CD manufacturing companies?

A: Firstly, we have low office overhead. With less people on salary, we put more money into the CD manufacturing process. Most other CD companies try to convince you that their manufacturing process is better. If this is so the major labels would be using them to put out their major acts. So if you can live with a few less people to leave your voice mails, you will save with us!

In addition, there is another set of companies that would like you to believe that they have a CD plant in their basement. Usually these people are burning CD-Rs and not making "real" pressed CDs. (Please see our newsletter about "Burned CD-R's versus Real pressed CDs").

Yet another set of companies are pretending to be manufacturers. Instead they are agents for unknown companies. We are telling you up front that our cost and product is better because we are using SONY, the co-inventor of the CD. We have a sound working relationship with SONY Manufacturing!

Q: How can DBS/DATADISC guarantee that I will get the quality you have provided me?

A: As mentioned earlier we work with SONY, an ISO 2004 company which guarantees the CDs to be correct. Also, any purchases with a credit card for service on

the web are backed by your bank. If for some unusual reason your CD skips or is the wrong colour, Master Card, VISA or AMEX will refund your money. This is for either www.dbsduplication.com or www.datadiscduplication.com

BURNED CDs Vs REAL CDs

For those of us who have "burned" an audio CD, we will have noted that the software program does not go back and check to see if the audio was copied correctly. If you are in the data mode it does verify the data. Without checking the "audio" data these burned CD's will skip and not be readable by other CD players.

The politics of this software omission is that the government required a method to discourage "pirate CD's". The only legal use for your CD burner is to back up data. Therefore, the software checks and correctly writes data only. This applies to all software.

There is on the market place a burner that will copy "audio" data correctly but it's over priced and comes with special discs that are encoded. These encoded discs run about \$7.00 which discourages their use. Burning "audio" on a data burner results in a 65%---85% success rate. Most "CD-R" duplicating companies do not advertise that they are using "data" burning drives to burn audio.

The difference between a burned CD, and a pressed CD

Many people don't realize this, but a CD that has been burned is

NOT the same as a CD that has been pressed in a factory.

Here's how a pressed CD is made: first, a "glassmaster" is made from the master CDR, which is then used to make a negative plate. This plate is then used to make stampers which stamp all the zeros and ones into tiny pits on the CD surface (sort of like how they make vinyl records). The data is PERMANENT. Then, a protective coating is put over the CD surface to protect it from scratches and what have you. These pressed CDs should last a hundred years if taken care of.

A burned CD uses dyes on the CD surface to hold the data from the laser in place. If the dyes deteriorate, the data will be lost and the disc will go bad. The cheap CDRs especially have this problem. These CDs will not last as long as pressed CDs, and also have no protective coating over the surface. Don't expect your burned CDs to last as long as your store bought ones. If your burned audio CD skips while playing, the first thing you should check for is smudges on the surface. Be very careful when cleaning the surface to avoid scratching the disc.

In addition, there are a number of other issues that cause "burned audio" not to work reliably. There is a web site <http://www.cdafaq.org/faq.html> that focuses on these issues.

More info: dbsduplication.com

Movie Review:

Paul's Round Up

Sideways

Sideways is about the mid-life crisis of two men who buddies, and who are not quite losers, but are moving closer daily. It should get 3 stars for ambition, but 4 for execution. The comedy is real and physical, but does not overwhelm the movie. The real gem is the angst of the two men (boys), having to face their adulthood while half way through it

Hotel Rwanda

It's amazing how both selfless and selfish we humans can be. This movie is an incredible recitation of one of the many soul-inspiring heroic acts carried out by individuals throughout this horrific genocide. I would strongly recommend this movie to those who need a reality check and also to those who have followed the continuous downward spiral of this country.

Meet the Fockers

Not that the first was any good. It is not a good comedy if it has to depend on babies, cats, and dogs to make it funny. The movie is cute and safe, but not funny. It is predictable and boring. Same jokes about Greg's name, about the circle of trust, about being a male nurse, about Jack reading people and being wrong, about under-achievers, bla, bla, bla. Don't go see it. If your girlfriend wants to go see it, fine. Go and see it but make sure she knows that you expect something nice in return.

Million Dollar Baby

This is a very unique film. It starts off in a rather predictable manner, but the story then takes a drastic turn. In the process, the audience really begins to love these characters in a way that is rarely experienced by movie-goers. Hilary Swank is particularly good. As leaked in previous reviews, the story is very sad and becomes more tragic as the movie progresses. Make sure that you're in good spirits ahead of time. Nevertheless, it is a triumph and well worth the time and money. Highly recommended

more info at <http://www.misstorontotourism.com>



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