

ChanneLight but still filling

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find some enjoyment. Songs like "Time Shift" and "New Millennium" are beautiful. Forget the vocals for a minute because the music can stand quite well on its own.

What do college deans do in their spare time? Do they even have spare time? Are they familiar with this concept?

Sometimes they play music and make CDs.

Never heard of ChanneLight? It's the work of Humanities Bill Briare's use of his spare time.

Take a short trip to Briare's office in McLoughlin Hall and he will give out a copy of the group's newest release, *The Meeting of the Soul*.

It is a very happy album: like puppies, only not.

Briare's experience as a religion instructor comes out in the lyrics.

The songs are a mishmash of life and religion, jumbled up and eating humus on a farm together somewhere in the wilderness. It's kind of like being brained by the Ten Commandments and Kali's husband's severed head all at once.

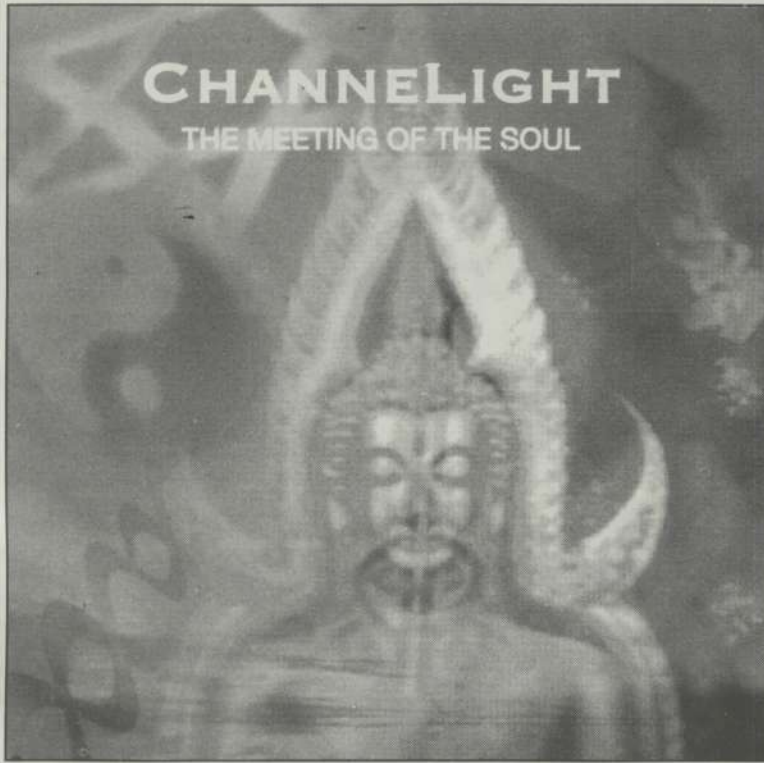
Some songs are definitely geared toward an older generation, but nonetheless, a devoted and youthful Deadhead might

Briare brought in college staff to help with the production of the album, including Paul Creighton from counseling, Music Department Chair Tom Wakeling and Science Instructor Bob Misely. Misely even put in his two cents on "Weird Things," pulling off a bitchin' guitar solo.

According to Briare, this is the first out of the many CDs he has released where he didn't book any studio time.

All the mixing was done in his own home studio. "It was tedious," he told *The Print*, laughing. But the time he committed has paid off.

The layers and textures of sound



CD cover for *The Meeting of the Soul*, the newest release of Dean of Humanities Bill Briare's band, ChanneLight.

Days turn to weeks as sequel emerges, wants brains

Jess Sheppard

The Clackamas Print

Very few sequels live up to their predecessors, but *28 Weeks Later* makes a valiant effort.

28 Weeks Later employs an entirely new cast. There aren't even any cameo appearances. The original writer/directors have also stepped back to the role of producers, leaving the film's direction to

Juan Carlos Fresnadillo.

The movie certainly trumps *28 Days* in the categories of gore, suspense and all-out horror. It is also paced much quicker, and thus there is very little time for character development or a strong plotline. Instead, it progresses rapidly and doesn't allow the viewer to become attached to the characters.

Special effects, which are almost non-existent in the first

film, are still used sparingly. Most of the edge-of-your-seat drama is achieved through bizarre camera angles, the "bouncing camera" trick and even a sequence shot through the night-vision scope of a sniper rifle. All of which give the film an eerie edge.

The movie begins in the middle of the original outbreak for a quick and violent scene introducing Dom and Alice, who are hiding from the Infected, along

with several others. Then, viewers are shown a brief synopsis of the events that occurred in the 28 weeks between the films. The story returns to Dom, separated from Alice but reunited with their two children, as the U.S. Military attempts to help a struggling Britain to its feet.

But there wouldn't be a film if someone didn't do something incredibly stupid to send the whole situation straight to hell. It is these annoying, predictable clichés that beg for the return of Selena's no-nonsense attitude from the first movie.

However, there is no voice of reason, and the predictable mishaps almost cripple the entire film. Its saving grace? Either everyone is running from Infected or being shot, bit and/or horribly mangled.

In addition, the sequel has not lost the dark humor of *28 Days*. If anything, it takes the humor from dark to almost grisly. Either way, the story doesn't drag.

Unfortunately for some, this time around doesn't spare any moment to splatter the scene with gore, and much of it isn't for the faint of heart. Whether it be by a sniper rifle, helicopter blades, or flesh-eating zombies, nearly every scene involves someone, Infected or not, meeting a gruesome end.

Although the film follows the story of a family, there is a distinct lack of the family element that the first movie was known for. In *28 Days*, a group of strangers come to form a family unit that viewers cared about. In the sequel, no one really cares since no time is given to develop such bonds.

Personal opinions aside, *28 Weeks Later* is very clearly a survival horror story. Fans of the genre are encouraged to see it. The film of the first movie should be able to enjoy the nostalgic throwbacks to the original, but keep in mind that *28 Weeks Later* is its own movie.

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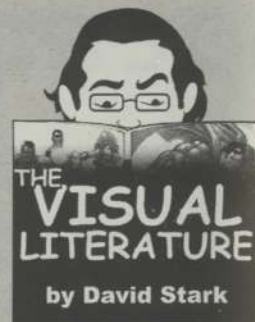


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'52' proves to be a year of greatness

It's one year later, and a lot has happened.

After the end of DC Comic's miniseries *Infinite Crisis*, the entire universe takes a one-year jump. To explain what happens in the interim, DC published *52*, a weekly series lasting for 52 weeks. The nature of the series has led some to draw comparisons to a comic book version of *24*, except it's good.

52 has five major ongoing storylines.

Ex-villain Black Adam attempts to rival a super hero power base to rival that of the United States.

Paranoid conspiracy theorist The Question investigates an organized crime syndicate while fighting a losing battle against cancer.

Detective and former superhero Ralph Dibny tries to find a way to resurrect his dead wife.

Heroe Starfire, Adam Strange and Animal Man endeavor to get back home while on the run from dangerous bounty hunters.

And the last, and arguably most important, storyline is about time-traveling hero Booster Gold, who struggles to fill the shoes left after Superman's withdrawal from the world of superheroes, when his partner, Skeets, begins to have computer errors.

Booster's story is by far the most engaging. His adventures as he goes on as a hero after the death of his best friend are impressive, especially since the malfunctioning Skeets is his only remaining link to the world of superheroes.

The plot jumps around a lot, and the storylines tend to intermix, but they remain fairly consistent, and by the end of the comic, the characters have really grown as people.

The pencils are crisp and beautiful, and the colors are above average, making for nice art that complements, rather than overwhelms, the story.

The writers, Geoff Johns, Grant Morrison, Greg Rucka and Mark Waid, spin a fantastic tale that is nothing less than epic in scope.

I won't spoil the ending, but suffice it to say, the final conflict to save the *52* encapsulates everything that the year-long maxiseries is about and truly represents its groundbreaking nature.

So, while *52* isn't the best comic ever made, its innovation, art and writing ensures that it will stand the test of time.

Anyone interested can probably still pick up the last few issues at a comic shop, but until DC releases it in a trade paperback, the easiest way is probably through file-sharing.