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THE PROJECTOR
RED RIVER COLLEGE'S NEWSPAPER
December 1, 2003

Pilot program in danger

by Marc Zienkiewicz

Red River College may have to scrap its aviation management program, says a member of the program's advisory committee.

Dennis Giguere, vice-president of the Manitoba Aviation Council, says problems with the program are raising questions about its future viability. The program recently made headlines due to a 50 per cent tuition hike that has parents and students outraged.

"It's all over the industry right now," Giguere said regarding talk of the program's cancellation. "Something's fallen off the rails."

Giguere, a retired Air Canada pilot, was instrumental in organizing and designing the aviation management program offered by RRC in partnership with the Winnipeg Flying Club, which operates the flying portion of the program. Giguere says he's saddened by recent problems that have plagued the program, but wouldn't blame RRC for pulling out of it.

Students' progress in the course is behind schedule, Giguere says. Portions of the course that were supposed to have been completed by April of their first year have spilled over into their second year.

"The problem seems to be the flying club's inability to deliver on time," said Giguere.

Giguere said he knows of no written agreement between RRC and the WFC, which may be cause for concern on the college's part.

"There's nothing to go back on to say 'You didn't deliver this part or that part,' and I think that may be troubling Red River," said Giguere. "The drums are beating that the decision has probably been made that this is to be the last year for the program."

The advisory committee recently approached the WFC and offered assistance, but Giguere said they received a less-than-warm response.

"The flying club was very blunt and told us to butt out of their business," said Giguere.

The cancellation rumours come on the heels of reports that parents of students in the program may take legal action.

Don Canfield, whose son is currently in second year, is looking into whether or not a class-action lawsuit can be filed against both RRC and the WFC.

"We've talked to a corporate lawyer and he says it's an open-and-shut case. He said if this goes to court, the two parties will lose big time," said Canfield.

photo by Marc Zienkiewicz

RRC may be planning to cancel its aviation management program, which it operates in partnership with the Winnipeg Flying Club.

A graduate of the program, who requested anonymity, said the tuition problems date back all the way back to 2000. According to the source, tuition increased approximately 20 per cent between then and 2001.

Giguere said the program currently requires students to do 50 per cent more flying than the syllabus states, which he said is the main factor in the rising costs.

Representatives of the aviation management program did not return phone calls.

RRC tech program wins Yves Landry award

by Justin Pokrant

Red River College's civil/CAD technology co-operative education program has been honoured with the 2003 Yves Landry Foundation award for outstanding technical co-operative education program at a college or university level.

The award, which was applied for, consists of a $5,000 cash prize and a plaque, as well as the recognition of having one of the best programs offered in the nation.

"Receiving the award is a huge honour," said RRC president Jacqie Thachuk, who accepted the award at the Stars Gala Award Ceremony in Toronto last month. "We can celebrate the recognition at both an external and internal level. At the external level, it lets the community know it has an excellent college in the area. At the internal level, it commends the people who put it together and gives credibility to the program."

The civil/CAD program provides students with career training in construc-

continued on page 9

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News Editor Peter Vesuwalla
Entertainment Editor Ruth Shead
Photo Editor Lynsay Perkins
Layout Editor Rebecca Routhier
Advertising and Sales Manager Guy Lussier

Contributing Writers and Photographers

Chelsea Bussoli, Lori Ebbit, Shawna Forester, Amy Gilbert, Erin Girouard, Sandra Honke, Julie Horbal, Rebecca Kroeker, Kristin Marand, Liam Phillips, Justin Pokrant, Alana Pona, Nancy Renwick, James Shand, Brent Smith, Ian Wheeler, Marc Zienkiewicz

Contact Projector editors at:
Phone: 204.949.8466
Fax: 204.949.9159
E-mail: rrcprojector@hotmail.com
Post: The Projector
c/o Red River College Students' Association
P 110 - 160 Princess Street
Winnipeg, Manitoba, R3B 1K9

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Build downtown: Murray

by Joff Schmidt

The Winnipeg Chamber of Commerce is encouraging developers to consider building moderately-priced condominiums downtown.

Bringing more people to live in the downtown area is vital to its survival and further development, according to speakers at a seminar held at the Princess Street campus on Nov. 22, including Mayor Glen Murray and representatives from the real estate board, CentreVenture Development Corporation, and police services.

"It's got to be a place to go to, not to go through," Murray said in his opening address.

Murray praised the new RRC campus for bringing renewed energy to the area. "Red River has had a transformational impact on this area," he said.

But he also said that more places for people to live, not major building projects like colleges and arenas, are needed to revitalize the downtown.

"It's got to be a place to go to, not to go through."

- Mayor Glen Murray on downtown Winnipeg

"We've got to build beautiful. We've got to build spectacular," Murray said. "If you want to build a building, we'll bust our butt to do it. There's all kinds of carrots out there. There's all kind of incentives to develop a building."

Bruce Harvey, a former RRC instructor who now works with the Winnipeg Real Estate Board, encouraged developers to consider building more living spaces in the downtown area.

"One of the things that is critical to development is having people live downtown," Harvey said.

But he cautioned developers to know the market.

"Price is such a critical issue in Winnipeg," he said. "Most condos in Winnipeg are in the $50,000 to $80,000 range. They sell not only to seniors who want to get rid of the yardwork. It's first-time buyers who've just come into the market."

Harvey said renovating apartments into condominiums could be a wise investment. "One of the things about apartments is there's constant turnover, so as the building turns over, convert to condos."

photo by Joff Schmidt

Glen Murray addresses the crowd at "Building a Better Downtown Neighbourhood."

Downtown student housing not a priority for developers

"The numbers have to work"

by Joff Schmidt

The city's plea to developers to consider building residences downtown may come at the expense of affordable apartments for students, according to representatives from the real estate board and CentreVenture Development Corporation who attended a seminar at the Princess Street campus on Nov. 22.

"[Student housing is] not something that I've, from a marketing perspective, looked at," said former RRC instructor Bruce Harvey, who now works with the real estate board.

"It has to work - the numbers have to work," said Guy Hobman, president of the Greentree Group, a downtown developer. Hobman said a lack of available parking is a major issue for anyone developing property downtown, and particularly for developing apartment blocks.

"As far as the student housing goes, you get what you pay for in this world," Hobman said, adding that developing affordable student housing downtown would likely require government subsidy.

"It just doesn't make sense to build rental, for private developers," said Bill Thiessen of CentreVenture Development Corporation.

"It just doesn't make sense to build rental, for private developers."
- Bill Thiessen, *CentreVenture Development Corporation*

But, said Thiessen, "You can renovate existing buildings into apartments, not only for students, but for other people downtown."

The provincial government largely handles the need for lower-priced housing, said Thiessen.

"Their niche right now is affordable housing," he said. "And that's an important part of this mix."

Bill Hutton, a Cumberland Avenue resident and condominium owner who attended the seminar, argued that student housing downtown would be good for the neighbourhood.

"Why don't we put a student residence on William Avenue?" Hutton asked. "The people build the neighbourhoods."

An affordable housing development is in the works on Princess Street, according to Annitta Stenning, the city's new chief administrative officer.

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SA plans new safety program

Drive Safe will give students a free ride

by Sandra Honke

Students without cars who feel unsafe at night may soon be able to get a ride courtesy of the Students' Association. The SA discussed implementation of its Drive Safe program at their Nov. 20 board meeting at the Princess Street campus.

According to the SA's sponsorship proposal, students who feel unsafe walking to their car or to the bus stop would call college security, who would then dispatch student officers to drive them to their destinations.

The program is intended to provide added security to the officers and the students, as well as saving time by supplementing the existing Safe Walk program. The proposed plan would be offered between 4 p.m. and 11 p.m., five nights a week throughout the school year.

The proposal asks the sponsor to consider providing the SA with a vehicle for the current school year.

"I actually met with Doug Hodges, who works for Orion Chev Olds and is heading up this project from Orion, and we will be getting a vehicle donated," said SA president Mark Pawlik. "It's going to be most likely a 2002 or 2003 Ventura van. I am just trying to finalize all the agreements, which is pretty much done."

The RRCSA program is based on a similar program, the Husky Van Patrol, at Saint Mary's University in Halifax, N.S.

"A lot of the post-secondary institutes have this program," says Sarah Hodges, VP for Princess Street.

> "If there's a special event like Meltdown Week, or something, we might be using [the Drive Safe van] to bring equipment from one campus to another. Even if people absolutely don't have a ride and we'll be heading up to whichever campus, then people can catch a ride with us."
>
> *- SA President Mark Pawlik*

The SMU and RRC programs are similar in principle, but the RRC program would also be available at various licensed events at the Notre Dame campus. The SMU program does not permit intoxicated people in the van.

"If we do have at some of our events a student, and they are overindulged and unable to get home safely, we will hand out cab tickets to people," says VP of finance Becky Turner. "The Drive Safe van can also take the place of that, in sort of getting people home safely."

Additional discussion at the meeting included other purposes for the use of the Drive Safe vehicle.

"It's either going to be here at the Princess Street campus or at our main campus," says Pawlik. "If there's a special event like Meltdown Week, or something, we might be using it to bring equipment from one campus to another. Even if people absolutely don't have a ride and we'll be heading up to whichever campus, then people can catch a ride with us."

Currently Pawlik says he is corresponding with MPI in an effort to have them donate the insurance.

"I laid out what we were trying to accomplish, that we wanted to get insurance for the vehicle from MPI as a promotions benefit," says Pawlik. "As of right now, we have to just formalize a letter for them with a proposal and they said they will definitely look to it."

The SA will cover all operating expenses for the program as well as sharing the staffing costs (Safe Walk officers) with the college.

Funding cut report in error

Correction:

A Nov. 10 *Projector* article erroneously reported the Students' Association will not be making its usual contribution to its scholarship fund this year.

The article should have said the SA didn't make a contribution last year, as was reported in the audit approved at the SA's annual general meeting.

Scholarships were still awarded, and the lack of a contribution did not affect students in any way, according to SA vice-president of finance Becky Turner.

The scholarship fund is an endowment fund of $110,000, which means scholarships are paid out using the interest earned, without dipping into the principal amount.

Turner says the SA usually contributes $30,000 a year to the fund.

The SA's decision not to contribute to the fund was intended to compensate for Princess Street students who pay less in fees than students at Notre Dame, and receive fewer services.

The SA has not yet discussed whether it will contribute to the fund this year, Turner says.

- Peter Vesuwalla
News Editor

The SA budget by the updated numbers

Last issue, the *Projector* ran figures from the Students' Association's year-to-date budget. After our press time, an updated budget was released. Here, as of Oct. 31, are the updated numbers from the SA's budget:

- The Ox showed a net profit of $14,062.71, considerably higher than its projected profit of $470.75. The biggest money-maker at the Ox is candy. Cost of candy sold between July and October of 2003 totalled $15,635.25, while income from candy sales in that period added up to $26,232.50.

- The Mercantile also showed a strong profit, coming in at $10,003.10 in the black. The budget projected a loss of $3,470.03.

- Programming showed a net loss of $24,492.92, less than the projected loss of $26,787.94.

- The *Projector* posted a loss of $3,986.76, less than the budgeted loss of $8,525.00. Advertising revenue for the July to October period came in at $11,022.07, but was budgeted to be $7,500.

- Publications made a profit of $14,278.13, more than double the projected profit of $7,075.00. The main item in the publications budget is the dayplanner, which costs $16,572.99 to layout, design, and print, but brought in revenue of $36,352.50.

- CMOR made a profit of $2,101.59. It was projected to lose $77.00.

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Good Luck in the New Term

College cracking down on locker squatters

by Marc Zienkiewicz

Red River College students who use a locker without having paid for it may want to think about either forking over the money or giving up their storage space altogether.

The Notre Dame campus bookstore is having security staff cut locks on lockers that are shown in their records to be vacant, but are actually in use.

Eileen Zuke, bookstore manager for RRC, said security staff at the Notre Dame campus have removed over 200 locks over the past six weeks. Items stored in the lockers are confiscated and held by the college for pickup by their owner.

"We want to let the students know they were there illegally," said Zuke.

Bookstore staff at the Princess Street campus are posting warning messages on lockers that are being used without payment. Pat Hiatt, customer service representative for the Princess Street campus bookstore, said she will begin having locks broken mid-December if the lockers in question are not paid for or vacated.

"We'll figure out who's paid and who hasn't," said Hiatt.

Hiatt said she will have to consult with management before having security staff remove the locks.

Jim Drever, security manager for RRC, said locks are easily removed with a large cutting tool, which he said is used quite frequently to open up lockers at both campuses, usually due to either unauthorized use or forgotten combinations.

The demand for lockers at both campuses has been very high, making the squatting problem a major concern. Hiatt said anywhere from 70 to 93 per cent of lockers at the Princess Street campus have been rented out, depending on the floor on which they are located.

According to Drever, the problem of unauthorized locker use is nothing new, and represents just one reason for the college to be concerned about the way lockers are used and allocated. He said security staff cuts locks at the end of each school year because many students do not vacate their locker at all.

"We have to go along and clean out the lockers," said Drever. "We wind up getting all sorts of goods." Drever said many students often leave textbooks in their locker after finishing exams, many of which go unclaimed.

Drever said items taken from lockers are held for three months before being given to charity. Although confiscated items can easily be picked up by students, Zuke said it's a hassle for all parties involved, and students would save themselves and college staff a lot of trouble by simply paying for their locker space.

"It's only $25, you're not signing your life away," said Zuke.

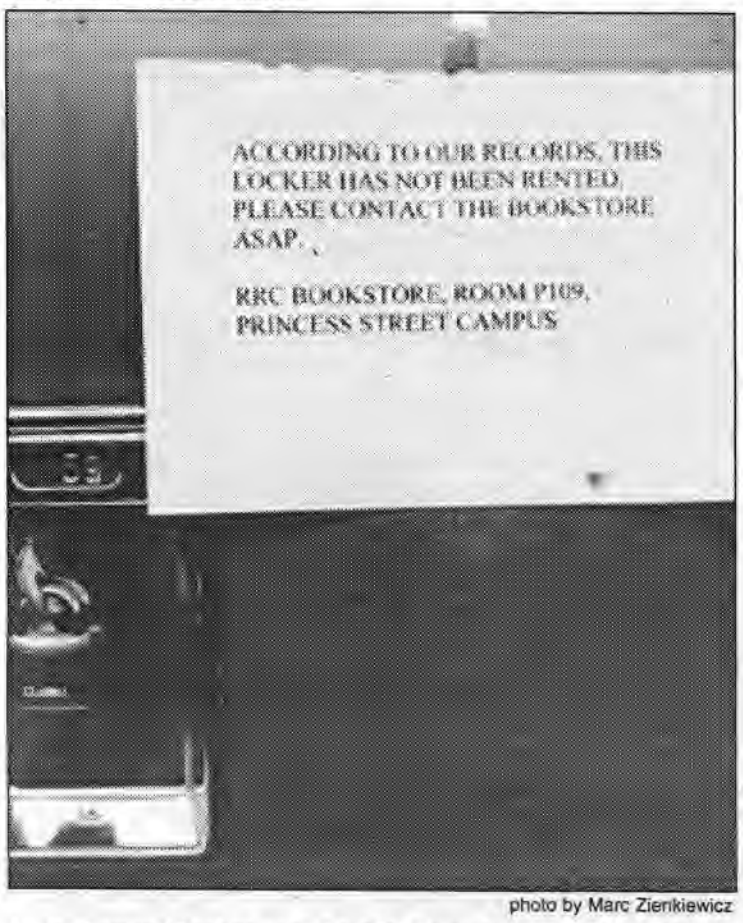

photo by Marc Zienkiewicz

Unauthorized locker users at RRC have been receiving these notices.

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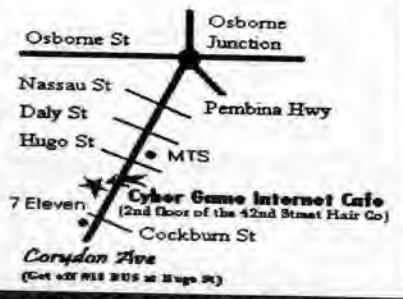

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CULTURAL INSIGHTS COLUMN

Part 3 of a series of articles written by ***Barbara Dixon*** *- Student & Community Advisor - Diversity & Inclusive Initiatives.*
This series first appeared in the Projector in 1999.

Is the Correct Answer Yes or No?

A few days ago, I was having dinner with a group of friends. Someone we knew came up to the table and asked if we would mind if she joined us. Everyone said "No" and she sat down. A discussion ensued about what is the correct response to questions like, "Don't you want to join us?" Is the correct answer yes or no? If you respond by saying yes, does it mean, "Yes, I don't want to join you," or "Yes, I do want to join you,"? Many people answer yes and sit down. Others answer yes and leave. English language specialists say that it is a matter of clarity not grammar and that people should avoid stating questions in the negative. Intercultural specialists say that either response is correct.

Yes, does not always mean yes. Agreement and disagreement are expressed differently both orally and non-verbally by different cultural groups. For some, yes means, "Yes, I heard you," not "Yes, I agree with you," or "Yes, I understand you.". For others, avoidance of answering yes or no to a direct question is preferred. Responses such as maybe or perhaps are considered to be the most appropriate answer. An example of this would be in Japan where there are sixteen different ways to avoid saying no.

Seventy percent of all communication is non-verbal. This can rise to ninety percent when two or more people of different cultures try to communicate with one another. Does shaking your head up-and-down in response to a question mean that you agree or understand? What about shaking your head from side-to-side? Does this mean no? Once again, depending upon your cultural background, the common head movement of up-and-down can mean yes or no. Vice versa, the side-to-side head movement can be no or yes. Imagine the confusion this can lead to in a workplace environment! Is your customer agreeing to have the work done when they shake their head from side-to-side when they read your estimate? Maybe, but you will need to have the necessary intercultural skills to be able to find out.

In the second article of this series, How Do You Behave in an Elevator, it was noted that employers expect new recruits to be able to communicate and demonstrate adaptability. McLaughlin, M., Employability Skills Profile: What are Employers Looking for?, (Report 81-92-E), The Conference Board of Canada, Ottawa, 1992. Developing intercultural communication skills will provide you with these qualities as the connection between culture and communication is crucial to understanding interactions between people.

All communication is cultural. It is through the influence of culture that people learn to communicate. The ways in which we communicate, the languages, the gestures, and styles we use are all responses to, and functions of, our culture. Just as cultures differ, the communication patterns of the individuals raised in those cultures differ.

Communication goes through the cultural filters of gender, culture, age, and the various experiences of both the sender and receiver. Think of examples from your own life where cultural filters hindered communication. For example, when you were a teenager, did you speak the same language as your parents? As a female, do you speak the same language as your male counterparts? As a male, do you understand how females communicate?

Rate your effectiveness as an intercultural communicator by responding to the following statements. Circle the number on each that bet describes you. Circle 1 if you are low in agreement and 5 if you are high in agreement.

1. I am familiar and comfortable with culturally different gestures.
   1 2 3 4 5
2. I avoid using slang, jargon, and idiomatic expressions.
   1 2 3 4 5
3. I allow more time when communicating with a second language speaker.
   1 2 3 4 5
4. I consider the impact of cultural differences in the messages being communicated before I speak.
   1 2 3 4 5
5. I try not to judge people from their accents or language fluency.
   1 2 3 4 5
6. I try to respect periods of silence when communicating with others and do not immediately try to fill in the gaps of dead air.
   1 2 3 4 5
7. When someone does not understand what I am trying to say, I repeat my communication in a different way until the other person is able to understand me.
   1 2 3 4 5
8. I always check to ensure that what I have said is understood by having the listener restate what I have tried to communicate.
   1 2 3 4 5
9. I repeat important ideas and concepts in different ways and periodically summarize what I am trying to communicate.
   1 2 3 4 5
10. I try to use visual reinforcement such as pictures, drawings, and demonstrations to clarify the meaning of what I am trying to communicate.
    1 2 3 4 5
11. Even though it feels uncomfortable at times, I make an effort to talk about our differences.
    1 2 3 4 5
12. I never make ethnic, racial, sexist, or other discriminatory types of jokes. I object when others do.
    1 2 3 4 5

Total your answers. If your score is 50 or over, you are usually able to communicate with people who are culturally different from yourself. If your score is below 50, you probably experience some difficulty in effectively communicating with others. Dixon, B., Uncovering Racism A Manual for Human Rights Investigators, Canadian Association of Statutory Human Rights Agencies, 1997.

Intercultural communication occurs whenever a message sender is a member of one culture and a message receiver is a member of another culture. In this interaction, people are immediately faced with the challenges inherent in a situation where another must decode a message encoded in a different culture. Effective communication can only happen when both parties accept and take into account both cultural and linguistic codes.

The next article in this series will examine some of these cultural and linguistic codes. Till then, remember the next time someone says yes or no, check it out. Yes may not mean yes as you interpret it. Maybe or probably may mean no. Shaking the head side-to-side may not be the no you may think it does. Confusing? Yes? No? Challenging? Definitely!

Contact: Barbara Dixon, Student & Community Advisor & Inclusive Initiatives
Ph: 632-2099 Email: bdixon@rrc.mb.ca Building F, Room 214

CMOR future uncertain

CKIC could threaten Notre Dame campus station: Boivin

by Alana Pona

CMOR's future may be in jeopardy once the new Princess campus radio station hits the airwaves, according to station manager Jeff Boivin.

"We're unsure of our future once CKIC comes into play," he said. "CMOR originally was the only station at Red River College, but not anymore."

CMOR, the Notre Dame campus music station, relies heavily on volunteer contributions, and is concerned it will lose listeners with CKIC's presence at the start of the second term.

CKIC, originally slotted to start broadcasting at the beginning of the semester, fell short of its goal when construction pushed back operations until January.

CKIC is funded by the city and provincial governments and will be the first Red River radio station to reach listeners around the city with live on-air broadcasts.

"We still have the station right now, but next year when CKIC comes into play, we will have to discuss what our future plans will be," said CMOR assistant station manager Chrystal Veroba. "After that we'll figure out what they want CMOR to become and then decide what we think we'll need to continue."

Boivin hopes the college will give CMOR funding for new equipment if the station is to go on broadcasting once CKIC is up and running.

> "I've seen a lot of people come into the station shy, nervous, and unsure of themselves. And it's exciting to see them grow on-air and off-air, but I'm worried the opportunity to help people grow will be lost once CKIC comes in."
>
> *- CMOR station manager Jeff Boivin*

The likelihood of new equipment for CMOR is bleak, according to SA vice-president for Princess Street Sarah Hodges.

"CMOR is not doing bad for their purposes," Hodges said. "If CMOR is in dire straits and needs new equipment we can't exactly give them the funding they need, but we can help support as much as we can and fundraise."

The self-described "back-room, closet-space radio station" is run primarily by student DJs at the Notre Dame campus.

Boivin worries that the students at CKIC will be given the advantage of a live-to-air broadcast radio station, while CMOR falls short of providing a similar opportunity because of CMOR's current system.

Boivin attributes CMOR to helping DJs gain experience and develop their skills, but fears this will be lost if CMOR is scrapped.

"I've seen a lot of people come into the station shy, nervous, and unsure of them selves," he said. "And it's exciting to see them grow on-air and off-air, but I'm worried the opportunity to help people grow will be lost once CKIC comes in."

According Hodges, the DJs at CKIC will largely be creative communications students, but anyone can get involved, including Notre Dame students.

"CKIC broadcasts 24 hours a day, seven days a week, 365 days a year," she says. "And with the limited amount of creative communications students, there have to be others taking part in programming as well."

Veroba says she's concerned students at Notre Dame will find it difficult to bus back and forth between colleges to do on-air broadcasts at CKIC.

"CKIC will have some form of CMOR programming," said Hodges. "The contribution from CMOR to CKIC will be a way of uniting both campuses, through music played in the hallways. The mix of the two will be an awesome showcase of student talent."

file photo courtesy of CMOR

CMOR station manger Jeff Boivin looks toward an uncertain future for his station.

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Is Winnipeg turning over a new leaf?

by Joff Schmidt

I would like to be able to say no marijuana was smoked during the production of this article.

At the same time, I'd rather not admit in print that I've puffed the magic dragon and, yes, inhaled.

And this, says Chris Dalman, is the problem with Winnipeggers.

"Winnipeg itself is a very conservative city," says Dalman, who has unique insight into the city's cannabis culture.

Dalman is the owner of the 420 Lounge Café on Notre Dame Avenue, a one-stop shop for all things marijuana-related, including hemp clothing and cannabis paraphernalia (including Dalman's hand-made glass pipes), and home to the Cannabis Museum.

"There's generally a police state in Winnipeg," he says. "There's a fear of the police. Because of that, people live in a state where it's 'We better not let the cops see us.'"

And for Dalman, that not only makes us less cool than more open cities like Vancouver, it's also bad for his fledgling business.

"They would come here; they want to come here," Dalman says of Winnipeg's many cannabis smokers, who he describes as an underground community. "People are afraid. They think maybe there's a camera and they're going to be photographed."

But why all the nervousness? After all, Canada is supposedly becoming a nation which is kinder and gentler to pot smokers. Even Canada's Department of Justice says on its website "Polls reveal that nearly four in five Canadians support a more contemporary legislative regime to govern cannabis products, a view that has been growing in acceptance over the past decade."

And politically, Canada has moved toward "a more contemporary legislative regime" regarding marijuana with the May 2003 introduction of Bill C-38, which would reduce penalties for possession of less than 30 grams of marijuana (enough to roll 10 to 15 joints).

So why is Dalman's store empty on the evening I visit?

Like Dalman, store manager Jay Hock says it's because although there are proposed legislative changes in the works, Winnipeggers are still fearful of running afoul of the law.

"I think Winnipeg is a bit behind maybe in terms of supporting these draconian laws," he says, adding he's had his own problems with the police recently.

"The cops, they tried to roll me out here," he says pointing to the front of the store, only a few blocks away from police headquarters at the Public Safety Building.

But that doesn't mean that Hock and Dalman don't think there's a strong community of cannabis users in Winnipeg. "There's a huge emergence of an underground subculture in Winnipeg," Dalman says.

But he says the social stigma associated with smoking drugs, along with possible legal repercussions, keep people from speaking openly about drug use. "It's too much of a controversial issue for people to take a stand on."

Chris Buors is one Winnipegger who is an open proponent of pot, though. Buors ran for the Marijuana Party of Canada in the 2000 federal election, and for the last two years has operated the Manitoba Compassion Club, which supplies marijuana to members for medicinal purposes.

"I do deliveries day in and day out," Buors says. Still, with 39 members, he says the club never got off the ground as well as he hoped it would.

"I needed a patron saint, [to supply funding]," he says.

Buors agrees with Dalman and Hock's assessment that marijuana use in Winnipeg is more underground than in some other Canadian cities. "I'm running a kind of low-key thing," he says, contrasting Winnipeg's compassion club with similar groups in Vancouver and Toronto, which are "more in your face," he says.

Buors says those in Winnipeg who need pot prefer less open methods of obtaining the drug. "The black market in Winnipeg is well-supplied," he says. "Go down to Osborne Village."

But Buors says the tide is turning for marijuana users in Canada. "Maybe two generations up no one was going to change their minds. But now, the people just turning into seniors, their kids were pot smokers, and they don't see their kids as criminals."

Buors says the future will bring even more acceptance of pot. "The generation younger than me?" the 45-year-old says. "I don't think they even bought into the lies," which Buors says governments and schools have spread about the evils of marijuana use. "They don't think I'm an evil person. They don't think their dad's a bad guy."

Dalman is also cautiously optimistic, saying Winnipeg is starting to show the potential for a change in its attitude towards cannabis use. And he thinks legal changes will "get these closet potheads out of the closet."

"We've realized that if the decriminalization bill went through, there'd be lineups out the door here," he says. "If that bill came through, places like this would be popping up everywhere."

photo by Joff Schmidt

Jay Hock and Chris Dalman set up stock at the 420 Lounge Café.

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Please contact Michael Blatherwick, Program Director by email saevents@rrc.mb.ca or phone 632-2081 or drop by room DM20, Notre Dame Campus. A brief resume with a sample portfolio may be required. Deadline for applications is December 12, 2003.

RRC launches appeal to private investors

by Julie Horbal

Red River College, along with a leadership committee of prominent local businesses, is turning to private investors to fund the completion of the Princess Street campus.

In a press conference held in November, the college officially unveiled its Princess Street Campus Campaign, a fundraising effort designed to raise $5 million in privately-donated funds.

"Because the province essentially built the campus, we're looking for private investors to improve it," said RRC director of development Howard Koks. "The building needs some things in technology and enhancements like furnishings, signage, fitness equipment, and technology that I can't even begin to explain. I just know it would make for a better learning experience."

Charles Loewen, president of Loewen Windows, is chairing the cabinet of officials from local businesses including RRC, Rice Financial, Winnipeg Airports Authority, the North West Company, and Pollard Banknote Ltd.

As all committee members have already made significant financial contributions to the downtown campus and the Province of Manitoba has already granted the college $34.9 million in funding and $17 million in heritage credits and tax breaks, the college is looking for outside funding to complete the high-tech enrichment planned for the Princess Street campus.

The money raised through the campaign will go to the enhancement of technology and atmosphere at the college's downtown campus.

"This isn't a new concept," says Koks. "U of M is doing their $20 million campaign. We've already gotten $3.1 million of the $5 million we want to raise. Private investors are receptive because they know it will benefit them down the road."

Over 2,000 students and 10 additional programs are set to move in next year and the college hopes the completion of construction will provide a better learning experience for all students.

According to the campaign's promotional literature, providing a higher level of training is the goal of heightening the resources available at the new campus, and it is a goal that cannot be reached without the support of private investors.

"The bottom line is that private companies recognize the great things coming here, the revitalization of the downtown area, and the great experience the graduates who come out of there will have. They'll have technological training and a high education making them ready to jump right into the workforce, and work for the companies that essentially built their educations."

In addition to providing potential investors with various opportunities for naming and branding, scholarship dedication, and public recognition, the college hopes the skilled students being turned out of the downtown campus will benefit the investors' need for skilled workers.

SA fights for week-long spring break

by Chelsea Bussoli

Red River College's Students' Association is circulating a survey throughout the college in an attempt to gather solid evidence that students are in dire need of a full spring break to alleviate the stress that accompanies being in many of Red River's fast-paced, intensive programs.

"Spring break is essential," says Students' Association vice-president for Princess Street Sarah Hodges. "It's important to our mental health."

This year, a four day mini-break, (with two of those being weekend days), was substituted for a full week spring break in Creative Arts programs, after they were converted from the trimester system to a semester system, causing programs to end in late April rather than ending in early June.

According to Ken Webb, chairman of the Senior Academic Committee, the semesterizing of Creative Arts programs had many goals, including enabling students to enroll in classes offered in intersession and earlier graduation to improve students' competitiveness in job markets. Webb says that with the earlier year-end dates that accompany the new semester system, a full week spring break couldn't be accommodated.

"The time frames we work with didn't allow us to give students a full one week break," says Webb. "We could make the school year one week longer to accommodate a full spring break, but that goes against why we went to a semester system in the first place."

In December, the SA plans to present their survey findings to the College Council, Council on Post-Secondary Education, and SAC in an effort to attain a full week spring break for students currently facing a pared down four day mini-break. Hodges hopes that after previous failed attempts to convince the SAC to grant students a full one week spring break, the presentation of data obtained from the student surveys will be what it takes to implement the change.

"I really hope presenting the surveys is successful," says Hodges. "The numbers are compelling. They almost overwhelmingly back up what we said from the beginning."

Hodges adds that although the SAC is the organization they need to get through to, convincing the Council on Post-Secondary Education could be the answer to spring break dreams.

"I'm really excited to present to them because they can override college decisions on matters, as they have done in the past," says Hodges.

Although Webb insists that a week-long break could not be accommodated without reducing teaching days or extending completion dates, both of which he deems unacceptable, he says he'll keep an open mind during the SA's presentation to the SAC in December. Survey results are an important factor in the SAC's decision on whether or not to implement a full one week break.

"I want the students to present us with data," says Webb. "I want them to have some information and hard facts to back up their claims."

He says if students can present the SAC with convincing statistics that a full one week break is needed, the SAC will seriously consider their request.

"We did this to benefit the programs and the students," says Webb. "If implementing a full week break improves the teaching and learning process and can be done without compromising program design parameters, it will be considered."

Hodges says the SA's goal at the moment is to work with college organizations to expand the four day mini-break to a full week.

"At this point, we're using every avenue possible to work with the college," says Hodges. "We want to protect the well-being of students."

But Hodges says if the SA's attempts to implement change prove unsuccessful, there are some other alternatives.

"If presentations don't work, lobbying is our next step," says Hodges. "We would encourage a peaceful protest or letter-writing campaign."

Though rumours of a "Skip Day" have circulated throughout Red River's hallways, Hodges says that option will be last to be considered.

"Skip Day is the last resort," says Hodges. "We don't want anyone to get penalized for skipping. We want to work with instructors."

Award (cont'd from p. 1)

tion engineering, environmental protection, manufacturing design, and geomatics technologies. The program operates under a co-operative education model with unique on-the-job training that coincides with the Manitoba May to October construction season.

The first co-op work term continues until all the seasonal projects are completed, with students returning to classes in November instead of September, the traditional start month. This first co-op work term allows the students to gain practical experience before choosing to specialize in one of five programs: municipal engineering, geomatics, environment protection, architectural engineering, and structural engineering technology. Students then participate in a second six-month work term in the area in which they specialize.

This is the second time a program at Red River College has received the Yves Landry Award. In 2001, management technology won the most innovative program at a college or university level award.

Established in 1998, the award celebrates the vision of the late Yves Landry, president and CEO of Chrysler Canada Ltd. from 1990 to 1998. According to the Yves Landry Foundation website, he believed young Canadians were not fully informed of the apprentice programs, and jobs in technology and manufacturing that could provide Canadians rewarding careers with great pay and outstanding futures.

The site says Landry wanted to change the poor perception of skilled trade programs and forge an enlightened partnership between industry and education; train a world-class pool of skilled manufacturing workers, technicians, technologists, and engineers; and secure technological advantage in a rapidly changing world.

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Another RRCSA Venture

International students now able to work off campus

Provincial, federal pilot program opens job market to international students

by Ruth Shead

Christian Martins works at the Mercantile, Red River College's Princess Street campus convenience store. Wearing a hooded sweatshirt and jeans, Martins looks like your average student, but when he speaks, a hint of a Portuguese accent suggests otherwise.

Until recently, the Mercantile was one of the only places international students, like Martins, could work while studying at RRC.

Martins, a second-year digital multimedia technology student, has been looking forward to finding a new job since the Government of Canada and the Government of Manitoba launched a two-year pilot program to permit international college and university students studying in Manitoba to work off campus at the end of October.

Prior to the announcement, international students were only able to work on campus for up to 20 hours a week.

"I'm definitely going to try to get a job in my area," says Martins, who plans to return to his home country of Brazil for Christmas, but says he will look for a new job upon his return.

"If I find a job in any area, I'll be happy," says Martins.

Jason Brennan, special projects manager for the college's international education office, has been busy setting up appointments for RRC's international students since the program's launch at the end of October.

"As part of the pilot project, our office agreed to be in contact with students and assist them in obtaining their permits," says Brennan.

Students are evaluated in order to determine if they are eligible to apply for a permit. Since there's a non-refundable $150 application fee, it is important students are assessed, says Brennan.

There are approximately 180 international students currently studying at RRC, but only about 16 are eligible for the pilot program, says Brennan.

To qualify for a permit, students must have completed a full academic session of study (two consecutive terms) within the past year at a public college or university in the province, be attending a public post-secondary institution full-time, sign a consent form releasing personal information, have a letter of support from the institution, and maintain acceptable academic standing and continue to fulfill the terms of their study permits, according to Citizenship and Immigration Canada.

The college is expecting a six-to-eight-week waiting period for all the paperwork to go through, says Brennan.

Once CIC issues permits, students can work off campus for a maximum of 20 hours a week. During holidays, students can work up to 40 hours per week.

"International students looking for work off campus don't have to stick to their area of study," says Brennan. "It can be anything."

With the limited number of job opportunities on campus, for some students, this means the difference between finishing their studies and dropping out.

"I personally know a lot of people who went back to their countries because they just didn't have the money," says Martins.

"I've been working for the Students' Association all of last year, and that helped me get the job this year," he says. "If it wasn't for them I'd be so poor."

Brennan says he isn't worried about the program resulting in fewer jobs for domestic students.

"If you go down Pembina Highway or through Polo Park, there's not a shortage of demand for service industry jobs," he says. "Also, international students are at a huge disadvantage to Canadian students because they don't have experience working in a Canadian work environment."

Working off campus will help students acclimatize to the Canadian workforce, says Brennan.

"Any job that a person gets, they'll be able to demonstrate job skills. It allows them to build some type of track record. CIC is recognizing that international students are a source of skilled people. Through this program, students are more likely to have applied skills, which will give them an edge if they chose to apply to stay [in Canada] once they're finished," says Brennan.

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What's a student worth?

by Joff Schmidt

An event I attended recently got me thinking about the degree to which students are valued in our province.

"Red River has had a transformational impact on this area," Mayor Glen Murray said at a seminar called "Building a Better Downtown Neighbourhood."

At the same seminar, though, members of the Winnipeg Real Estate Board encouraged developers to build more condominiums downtown. Condos are good, they argue, because they bring a lot of first-time homebuyers, who may only have $50,000 or so to spend, into the area.

I'd tend to agree. Getting younger people downtown, or any people at all, is a good thing.

But Red River College recently brought 1,000 people downtown, and by next year, that number will be closer to 2,000. The problem is that these students are like most people in the downtown area - they don't live there. Most RRC students, like most City of Winnipeg employees, Public Safety Building employees, or office workers, come downtown for their working (or schooling) day, pack up when it gets dark, and head for the hills of suburban Winnipeg.

$50,000 or $70,000 condos might bring some of the working stiffs into the downtown area. But they aren't going to do much for students who might want to live closer to where they go to school.

And this isn't just a problem for students downtown - I haven't noticed a lot of affordable housing developments or apartment blocks springing up near the Notre Dame campus lately either.

But at the seminar on building better downtown neighbourhoods, not one speaker mentioned trying to get students to live downtown until I brought up the question of whether developers may be overlooking a potentially important market.

Some of the developers at the downtown neighbourhoods seminar argued that developing student housing doesn't make economic sense. And they can hardly be blamed for that - they're developers, and their job is making money, not sheltering students living below the poverty line.

But why couldn't student residences be built for RRC students? The University of Manitoba has a number of student residences on campus, and the U of W has made a lot of progress lately with getting students into affordable housing near their downtown campus.

So where's RRC in all of this? It would seem that with the number of available buildings in the downtown area, and 2,000 students about to become a fixture downtown, the opportunity is there to get students living downtown. What's lacking, it seems, is a political will.

One of the developers at the downtown seminar suggested that government subsidy might be necessary to build affordable housing downtown. And that's not so unrealistic - the province and the city both managed to find lots of money to help get an arena built downtown, and nobody's going to be living in that arena.

Student housing, on the other hand, would get young people living downtown, shopping downtown, and hey, who knows - after graduation, they might even stay downtown and move into one of those fancy new condos.

It's something our politicians and developers might want to think about.

Survey says...

by Ruth Shead

"What is your favourite colour?" I'm having difficulty answering this question, which opens one of the latest surveys sent in my direction, never mind the one three quarters of the way down the sheet that wants to know the people/events/things that have influenced my life in the same amount of space provided for my first answer, which is brown or purple (I just can't decide).

Before I can even think of submitting my completed questionnaire, a friend forwards me one of those 300 page long deals that starts with "What is your full name?" and ends with "Who is least likely to respond to this survey?"

Me.

Is it really necessary to disclose information about whether or not I have my legs crossed, the name of the CD I'm listening to, and the colour of crayon I would be, if I were a crayon, to everyone in my address book, and hope that they return information on whether or not they are having sex, what the last thing they ate was, and if they do or don't like wombats?

Rather than a forum where people can share "little-known" facts about themselves with their friends, questionnaires just create a lot of pressure for people to come up with clever answers.

Questionnaires should be reserved for restaurant tables, quantitative research and *Cosmo* magazine.

Really, on a scale of one to seven, with one meaning not very, and seven exceptionally, how annoying are they?

(Scales should be reserved for the produce section of the grocery store, iguanas, bathrooms, and sheet music.)

Last year, my cousin, who scored perfectly on her SATs, spent a few weeks at Shad Valley, an international summer academic program for senior high school students who have high academic success. She returned from her experience with a memory book, which like a yearbook and sort of like a questionnaire, offered a space for each participant to include comments on their experience. When my mother asked my cousin why her space was blank, she said she didn't want to say anything she would regret in five or 10 years.

Makes perfect sense to me, especially when I remember what I wrote in my grade nine yearbook. The shelf life for this stuff is way too long.

Or maybe it isn't. Maybe like Gilgamesh, our stories are the only way to eternal life. Committing small facts about ourselves to paper (virtual space?) puts us on par with the gods, (goddesses if you prefer). Maybe we should fill out as many questionnaires as possible, improving our chances of surviving after we're gone. Besides, if we do it well enough, maybe someone will cook us our favourite food for dinner along the way.

I would like to thank Mauricio Martinez for filling in for me last issue. For all interested parties *Survivor* was, as usual, amazing. Although I don't find many of the remaining contestants all that likable, and the "big lie" was pretty lame (or maybe I just read too many spoilers), I really think they picked it up a notch this season. I might start cheering for Darrah because she's a mortician. And, when all else fails, go for the crazy.

Oblivious to the obvious

by Peter Vesuwalla

When the subject of the opinion page came up during my interview for this position last spring, I off-handedly said the column should be more than an opportunity for me to bitch about how stressful student life is.

It was a little jab at the prior crop of editors, whom I felt had been using the space as little more than the proverbial 50-amp fuse they might blow lest they vent their frustrations.

College students, I argued, don't need to read about how stressful student life is. They know. It should be perfectly obvious. Right?

Obvious to us, maybe, but apparently not to Red River College's Senior Academic Committee, who apparently need to be hit over the head with news students might walk out of class en masse unless they're given a full spring break.

But sooner or later, the bulk of the programs here at RRC are going to be on the same semester system as creative arts courses are now, complete with a 17-week second semester with only a four-day weekend passing as a spring break.

SAC chair Ken Webb knows damned well how stressed out students are – or at least he should – and yet he's making the Students' Association jump through hoops to make their case that a longer break is in order. Now the SA is circulating a survey to meet Webb's demand for some hard data on an issue that should be painfully obvious.

He told the *Projector* he'll keep an open mind when he meets with the SA to discuss the survey results, but still doesn't see how programs could possibly accommodate the same length of break university students already enjoy.

His argument just doesn't cut it. The current scheme would give us a Friday and Monday off. The SA is proposing a full five days, padded by weekends, which would mean a total of nine days when we're not required to walk through the college doors. For us that's five more days away from school, but it only means losing three days of instruction.

Webb has said repeatedly the only way the college could cut three days of instruction in the spring would be to add an extra week of classes at the end of the semester, meaning students won't finish their year in time to take intersession courses.

That, for lack of a better word, is bullshit. If some instructors can afford to miss a class on a Monday or Friday during the SAC's prescribed long weekend, the rest of them could easily miss one in the middle of the week.

Instructors know what they have to cover, and (with the apparent exception of those in the troubled aviation management program) are quite capable of planning a curriculum within a specified time frame.

Prove me wrong. Show me a student in any course who's learning something of earth-shattering importance every minute of every class every day.

Even my own course, creative communications, which is notorious in the industry for overloading students with work to the point of breaking them, could provide exactly the same content in three fewer days.

We have classes during which we listen to each other's presentations. Other classes during which we're left to our own devices to accomplish a certain amount by a certain deadline. Students who miss class to do freelance work or intern at CBC are almost always accommodated by their instructors.

Still, we often have so much work it doesn't seem there are enough hours in the day to get it all done.

You're damned right we're under a lot of stress, as I suspect most RRC students are.

It doesn't take hard data to show losing three days of instruction to give students nine days away from school would help alleviate stress. Webb and the SAC are just being stubborn and obtuse.

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Canada

The cat's NOT coming back for local punks

by Kristin Marand

You're opening a mid-month show for perhaps the best known local band in town at one of the only rock joints in the city. You've got your own little fan section right up at the front of the stage. People are nodding their heads and girls in plaid skirts and knee-high boots are drunkenly bumping into each other trying to dance. Despite the crowd chanting for you to pull out some old favourites, you tell them it's over. You're taking a hiatus you say, shaking things up. Your band will no longer be the lovable Mr. Biggelsworth. Time to grow up.

"It's weird, sometimes we were playing a show a week for three weeks then not a show for three months," says Dustin Douglas, the man behind the cymbals.

Winnipeg's punk rock scene may only play host to a limited number of shows per year. However, Mr. Biggelsworth has been a staple in the local scene, in one form or another, since 1995. You could usually expect a Biggelsworth show once a month, and a fan never walked away disappointed. You'd laugh, you'd cry, you'd hurl.

With relative success, but perhaps a loose grip on ambition, the band in its current state released one full-length album and two EPs independently. They have built themselves a devout following of friends and fans that come out for their shows whether they're performing at the West End Cultural Centre, the Broadway Community Centre or the Zoo.

"Over the past years we've had a chance to work together a few times and they've always been really nice," says Greg Rekus, a local promoter who organizes local shows for A Guy Named Greg Productions.

"If I thought they were a bad band I wouldn't ask them to play," he says.

In the summer of 2002, after recruiting Dorian Pasczkowski (formerly of Fast Track), Mr. Biggelsworth hit the road on a worst-nightmare-turned-dream-come-true mini-tour. By winning an online battle of the bands, the band won the chance to appear on the Ernie Ball stage at the Calgary Warped Tour date. The guitar string manufacturer sponsors a stage each year as a forum for smaller, unknown bands to play to larger and more diverse audiences.

"They seem to enjoy what they do," says Lochlin Cross, music director for Power 97.

Biggelsworth, or the Second Hand Schmucks as they were once called, made enough of an impression on Cross, who also produces the River City Rock Show, that he's had them on his show twice. Their last appearance ran the weekend before Mr. Biggelsworth opened for the Harlots at the Zoo and announced that they were taking the final kick at the cat. The River City Rock show runs Saturday nights on Power and is a showcase for local bands.

"People still think of us as a high school band playing 'Half an Hour Shower' at the West End or Ozzies. We just want to lose all that baggage and start all fresh and new, try a different angle," says front man Dave Grabowski.

"Half an Hour Shower" is a tune the boys wrote before they left the high school arena.

"People just weren't taking us very seriously," says Grabowski. But he admits that they may have had reason.

"We started this band in high school and named it after Austin Powers because it was our favourite movie. We just don't feel like Mr. Biggelsworth describes us anymore." (Mr. Biggelsworth is the name of Dr. Evil's hairless cat in the three-part parody.)

"We've all kind of grown up, at least in some ways," says Grabowski.

"But we're still assholes," bassist Jeff Demchuk pipes in.

"We've made a CD and it just sort of sits around in a box and we bring it out for shows," says Douglas. "We shopped it around here and there, but we weren't really serious enough about it, I guess."

They don't intend to change their sound, and with *Wayne's World* references running rampant, Douglas explains how they'd like to take this opportunity and see what they can make of it.

The band formerly known as Mr. Biggelsworth.

Cross is optimistic about the band's ability to one day transcend the boundaries and classification of local goof-rock band.

"I'm sure they can pull it off. It won't be a change in their sound that'll break the band, it'll be a change in the way they do business," says Cross.

"I think this change should have a great effect. Don't get me wrong, I love Mr. Biggelsworth, but they've just kind of outgrown it. Time for them to move on to something bigger and better," says Rekus.

"If somebody asks us to play a show, we'll play. We love playing, we'll just be the nameless band for a while, I guess," says Grabowski.

The guys are currently working on writing and recording new tracks which they feel musically define them better than their older stuff, but they don't have a clue as to when they'll be out and about again. As to what they're thinking of calling themselves- let's just say that it's not Cheese Dog, despite what Demchuck will have you believe or will try to convince you of. But that's another story altogether.

Winnipeg finally warms up to Hot Hot Heat

by Shawna Forester

The sixth time's the charm. Hot Hot Heat has finally escaped the jinx of five poorly attended shows to put on one of the strongest performances Winnipeg has seen this year. The Victoria-based band has gone from drawing only 15 people to their Winnipeg show a little over a year ago to selling out a week before their most recent visit. Not bad for a city renowned for not buying tickets in advance.

Playing to over 400 people at The Pyramid Cabaret on Nov. 25, Hot Hot Heat wowed the crowd with songs off their most recent album, *Make Up The Breakdown*. The quartet of Steve Bays, Paul Hawley, Dustin Hawthorne, and Dante Decaro played a high energy set, which packed the large dance floor.

Appealing to scenesters, industry types, and a lot of college frat boys, Hot Hot Heat had an interesting audience. A few attendees obviously didn't have a clue what the band was all about. A guy in the crowd shouted "I love The Strokes," as lead singer Steve Bays took the stage. That, coupled with people ignoring the smoking ban and a few frat boys behaving like drunken loogans, could have made for a potentially irritating evening. However, the quality of music made up for everything.

While playing live can tarnish a band's image, Hot Hot Heat hits its shows dead on, never missing a beat.

Their vocals are just as good live as they are on any recording. They played material from their 2002 release *Knock Knock Knock* and their debut album, *Scenes One Through Thirteen*. But that's not what got the crowd worked up. Most people seemed only to be familiar with *Make Up The Breakdown*, and hit songs like "Bandages," and "No, Not Now."

Along the lines of The Clash or a young Elvis Costello, Hot Hot Heat delivers punk-influenced rock that stands apart from the rest of the bland CanRock landscape. It's comforting to have other rock ambassadors of Canadian content besides Nickleback. Did I mention the boys in Hot Hot Heat have style too? No ribbed fitted t-shirts for these boys.

Opening band The Unicorns could use a lesson or two in stage etiquette and modesty. Starting your set by calling the audience "shitheads" isn't the way to warm up the crowd. Making jokes about AIDS and dying, and then holding up a Bible and telling people to try reading it doesn't usually work either. The problem with the Unicorns is that they are a Vancouver buzz band; the buzz hasn't really hit Winnipeg yet, but they seem to think it has.

Hot Hot Heat - too busy rocking out to comb their hair.

In the words of Red River College advertising instructor Kenton Larsen, "The Unicorns have all the confidence in the world but nothing to back it up."

But it was Toronto band Metric that stole the spotlight. Playing songs from *Old World Underground*, lead singer Emily Haines whipped the awestruck crowd into frenzy. With catchy hit songs like "Succexy," Haines gyrated coquettishly and hammed it up for the crowd. It worked because the crowd couldn't get enough of it. Metric managed to sell out of CDs at the door.

Times have change(d) at the High & Lonesome Club

by Rebecca Kroeker

A sign in the window of the Times Change(d) High & Lonesome Club reads "Sorry. Closed for renovations to serve you better. See you next weekend."

From roots and blues to country and bluegrass, the High & Lonesome has been one of Winnipeg's most unique local music venues for years. Located at the corner of St. Mary's Avenue and Main Street, the well-loved club recently experienced some drastic changes in management. John Scoles, former president and janitor, was let go from his position and is no longer connected to the venue.

Upset by this news, several local artists and musicians who believe Scoles has contributed greatly to Winnipeg's music community were prompted to arrange a benefit concert on Saturday, Nov. 29 at the West End Cultural Centre. They say Scoles helped them come together as a community and it's their turn to give back.

"The benefit is about finding a new place for the High & Lonesome Club, which basically is a group of people, a community of musicians and music lovers. We'll be a little nomadic for a while, but the High & Lonesome Club is not about a building, it's a definite community, a small army of people," said 30-year-old Jason Nowicki from The Perpetrators, a performer at the WECC benefit.

Previously known as The Times Change Café, the High & Lonesome Club underwent many changes under Scoles's supervision. The musicians say that it's not the location but the community he created.

"Every time we've played there it's been great. That's why everyone feels so strong about supporting John with this benefit. He's one of those people that bring the community together. He's one special person who has the ability to make it work. He's like a little guru," said Keri Mctighe from Nathan, also on the benefit's line-up.

Scoles did not wish to comment on his situation, but according to his newsletter of Nov. 4, he was under pressure to comply with the demands of the owner, and the Manitoba Liquor Control Commission was cracking down on him for packing patrons in over capacity, and demanding he increase his food sales.

Joe Alves, owner of Joe's Espresso Sports Bar, located next door to the High & Lonesome Club, is the club's new manager. Thirty-seven-year-old Alves says he expects to reopen shortly.

"Sometimes when renovations are underway, things take a bit longer. My educated guess is that we'll re-open in the next week or two."

And while the venue might have a different look, Alves says he has no intentions of changing what the club is best known for.

"The Times Change has been known to be a blues bar for the last 15 years, there's no sense in changing it. Circumstances came that we had to change management. The club is now a partnership, owned by a few people."

According to his newsletter, by collecting 100 names, addresses and phone numbers, Scoles will begin the paperwork involved in getting his own private club licence. He can then begin the process of creating a new club.

"It's not the space, it's the people. The benefit is about raising funds for the little things that John is going to have to do. Everyone wants to do their part in helping him get started," said 27-year-old Jaxon Haldane, of the D. Rangers.

photo by Rebecca Kroeker

Locked doors have greeted patrons at Times Change(d) on Main Street.

Into The Music moves into the Exchange

by Marc Zienkiewicz

The Exchange District recently saw the grand reopening of one of Winnipeg's best-known used CD and record stores.

Into The Music, which operated out of Osborne Village for 13 years, opened its doors at 245 McDermot Ave. on Nov. 10. Manager Greg Tonn is very happy with the new location, and said the Exchange District is the perfect place to revitalize the store.

"I thought the store had started to lose its edge. It had become tired. I was looking for a way to renew the store, to find a way to put a new face on what we're doing," said Tonn.

The close proximity of Music Trader, also located in the Village, was one of the major factors in the store's financial struggles, he said.

"Competition up the street was very good, and we didn't respond very well to it. There was a significant drop in the number of quality CDs I really needed to make the store more viable financially."

Since opening in the Exchange, Tonn said Into The Music is already doing much better than it was at the old location.

"We've already noticed an increase in the number of quality CDs that we're getting," he said.

While working in the Exchange as the general manager for a software development company during a hiatus from Into The Music, Tonn said he noticed the area's potential to revive the store, which is what inspired him to move it to the new location.

"I saw how much is really happening here on a day-to-day basis. I was quite excited by the number of people on the street, and the number of businesses that are complimentary to what we do, like the other second-hand stores," said Tonn.

Effective marketing is a major concern for Tonn, which is something he feels the new location will facilitate a lot better than the previous one did.

"One of the rules of marketing is you have to be recognized as being first. What happens then is you start generating a lot of loyalty," he said.

"Customers will be able to come here more often now just because we're in walking distance of a very busy shopping district."

Tonn also sees the new Red River College campus as a great source of potential business, and said the store will be making an effort to market directly to students.

"We have to make (students) realize we're here and can provide a service for them," said Tonn.

"There are two things students want - a selection of music that is of interest to them, and of course a price that is really attractive. And being a second-hand store, we offer extremely attractive prices even in light of the price drops," said Tonn, referring to recent CD price reductions brought into effect by several major record labels.

In the end, it's his passion for music that makes Tonn excited to have his business in the Exchange.

"What do people do when they get home? They turn on their stereos," he said. "We're 'into the music.' It's what we love to do."

photo by Marc Zienkiewicz

Store manager Greg Tonn (centre) with employee Barb Stewart and co-manager Andy Morton.

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RRC student *Zigzags* onto small screen

by Nancy Renwick

Note: Roger Léveillé was interviewed in French. Quotes used in the article were translated by Nancy Renwick.

Dressing up in outrageous costumes, putting on weird make-up, and talking about arts and cultural issues in the Francophone community across Western Canada are all just part of a typical Tuesday for creative communications student Manon Roy. As host of Radio-Canada's new weekly half-hour cultural show *Zigzag*, it's all part of her job.

Roy, 30, is a familiar face to viewers of French television in Manitoba. Since November 2001, she has been the weather reporter for Radio-Canada's six o'clock newscast. Her foray into *Zigzag* was almost accidental.

"I was around at the right time. Basically, I was around when they were doing the pilot. I volunteered to do it. I didn't think it could lead to anything. I thought it would be an interesting experience and it would be a good idea."

The producers at Radio-Canada agreed. When the pilot was approved, Roy was brought on as the host for the new show.

"She's warm and animated. She's photogenic and dynamic on screen," says Roger Léveillé, the show's producer.

Zigzag debuted in Manitoba Nov. 3. A similar show, *Très Arts*, was produced out of Winnipeg in the 1990s before being cancelled during cutbacks in the late 1990s. *Zigzag* picks up where *Très Arts* left off.

"It has it all: dance - ballet and modern - punk rock, jazz, artists, video, literature, art clips, and music videos. It's a real cultural production," says Léveillé, adding that it fills a gap in regular newscasting.

"This kind of cultural program is important because we don't know who we are without it. It's not just about the news; it's about culture, who we are, our language, what we produce."

The show's format highlights the creativity of the producer as much as the topic. Most of the filming is done with limited equipment and a small team, using off-the-shoulder cameras. There is plenty of room to improvise and try out new things.

"Each piece is unique in the way it's put together," says Roy. "The way we present the artist is as creative as the artist or the art form itself. You'll have a video montage of people in the midst of a rehearsal and then flashes of an interview with words coming across the screen about the band, then maybe them doing something funny in the rehearsals."

Roy serves as the "virtual host" of the show. This is where the costumes come in.

"I introduce each piece," she says. "It's all shot in the studio or outside with makeup and costumes on. The production team graphically modifies it to make it look more cartoon-like. He can put me in a sky full of stars, in an alley or in the middle of a painting. He can transform me into a Greek goddess statue. We have that freedom to go along with the subject."

For Roy, it's another step in her career.

"It's a really creative outlet. Weather is one thing but this is allowing me to explore my creative side a little bit more. It's a logical step for me to take right now. Besides, I get to change costumes about five times during each show and paint my face with gothic makeup. It's great!"

Zigzag is broadcast in Winnipeg every Monday evening at 6:30 pm on Radio-Canada television.

photo by Marc Zienkiewicz

RRC student Manon Roy, host of *Zigzag*.

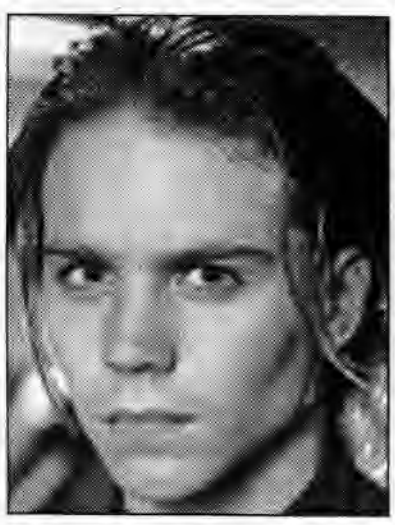
Remembering Jonathan Brandis

by Lori Ebbitt

His posters graced teenage girls' bedroom walls in the early '90s. He was a child star who got lost in the shuffle, with few starring roles after he grew up. Many had forgotten him, and while barely anything about his death made the press, it brought back sentiments from his fans on the Internet.

Jonathan Brandis, who died at age 27, started acting when he was six, when he landed a role on the soap opera *One Life to Live*. He starred in the movies *Ladybugs*, *Sidekicks*, *The Never Ending Story II*, and the short-lived Stephen Spielberg sci-fi television show *SeaQuest DSV*.Recently he had small roles in the movies *Outside Providence*, *Hart's War*, and *The Year That Trembled*.

I must admit I was in love with him, as were so many other teenage girls. I even begged my parents to take me to Advance's World of Wheels, where I stood in line for hours to meet him. Something about this blue-eyed actor captured my attention, and sheepishly, I must admit, he has never strayed far from my thoughts in all these years. Just a week before I found out about his death I had half jokingly said I would make a website about what had happened to Jonathan Brandis, my childhood crush.



I was shocked to hear of his death, and even more so when trying to find any information or reporting of his death. He died Nov. 12, but it wasn't until a week later when one paper, Cleveland's *The Plain Dealer*, finally mentioned it. Slowly after this one article, other entertainment vehicles picked it up.

I contacted the LA County Coroner's Office to find out what happened.

"The Los Angeles County Coroner's office is investigating the death of Jonathan Gregory Brandis (cc#2003-08529) who died on 11/12/2003. The case was reported as a possible suicide. The Coroner has completed an autopsy but the manner and cause of death are deferred pending results of tests ordered at time of examination," was the response I received.

On Monday, Nov. 24, they announced that his death has officially been ruled a suicide. No note had been left, keeping his reasons a mystery.

I was amazed though, at what I did find on the Internet; thousands and thousands of posts from fans, past and present, who shared memories and feelings about the young actor's suicide. After all these years, there are still many people who remember him and still love his movies. Sadly, he probably never knew this. And even worse, his death and life seem forgotten with the lack of media coverage.

Maybe it's silly to be saddened by this, but the passing of anyone who was a part of your childhood and adolescence affects you in some way, especially when they are so young.

Crowe takes command in naval drama

by Erin Girouard

It's not very often that Hollywood sacrifices glitz and glamour for the sake of recounting history. But that's exactly what happens in *Master and Commander: The Far Side of the World*, the $135-million dollar blockbuster based on Patrick O'Brian's popular series of novels.

Peter Weir (*The Truman Show*) directs the theatrical version of this nautical journey. He sets the story in 1805, a time when Napoleon sought to rule the world. Russell Crowe stars as Captain Jack Aubrey, the British leader of Lord Nelson's Royal Navy. Aubrey, along with the 196 crew members of the HMS Surprise, is on a mission chasing a ship of Napoleon's French, who outnumber the British in terms of manpower and weaponry, around the Horn of South America.

The story begins with what will become the first of many epic battle scenes. Weir does an admirable job of translating the action onto the screen in a way that is entertaining, yet solemn. He reminds viewers that they are not watching senseless battle scenes, but the devastating effects of war.

Crowe is perfectly cast as Aubrey, or as the crew fondly refer to him, "Lucky Jack." He manages to show the duality of Aubrey's character: the stubborn leader who refuses to abandon the mission, and the compassionate man who speaks fondly of the crew and the ship itself. At times, this compassion seems a bit over-the-top (such as the numerous scenes of Auburn mentoring the younger crew members), but Crowe's overall performance is solid.

Paul Bettany, who starred with Crowe in *A Beautiful Mind*, also delivers a strong performance as the ship's surgeon and close personal friend of Aubrey's. He shares a unique relationship with Aubrey, as he is the only character able to openly criticize Aubrey's decisions.

Weir uses this relationship to break up the action in the film, particularly in the second half. He succeeds in showing how the lengthy journey strains their relationship.

He also takes the time to explore the politics of the ship, particularly the importance of a person's rank. The audience is shown that although the crew is united in their support of Britain, there are divisions within the crew that threaten their success.

The extensive character development in the film's second half helps to give subsequent battle scenes more meaning and relevance to the viewer. It also allows Weir to explore the conflicts from a number of different points of view.

Weir communicates the strain of the lengthy journey well, but perhaps too well. Just as the characters become weary of chasing the French boat, the audience may grow tired of this adventure epic, which clocks in at well over two hours. One can't help but wonder if additional editing would make this good movie even better.

Overall, *Master and Commander: The Far Side of the World* is an intelligent film which manages to find a balance between action and drama. This compelling story may be the most interesting history lesson you get all year.

The Cat in The Hat falls flat

by Ian Wheeler

I didn't mind the kids, even when they were brats. I was satisfied with Mike Myers in the role of the Cat. But still, nonetheless, the movie fell flat.

The Cat in The Hat is Universal Studios' live-action version of the classic Dr. Seuss children's storybook. Just like the book, the movie follows two bored children, Conrad (Spencer Breslin - *The Kid*) and Sally (Dakota Fanning - *I Am Sam*), who are sitting at home on a rainy day when, from out of nowhere, a crazy, magical cat (Myers) shows up and starts to wreak havoc in the house. Unlike the book, the film includes the children's single mother (Kelly Preston), who is hosting a party for her boss and doesn't want the children to mess up the living room. As well, there is her conniving boyfriend, Lawrence Quinn (Alec Baldwin), who is bent on sending Conrad to military school. From getting purple goo all over the place, to letting the silly creatures, Thing One and Thing Two, destroy everything they can, the Cat does little to help out, and leaves the children scrambling to figure out how they are going to fix things before their mother comes home and loses her mind.

The movie has funny scenes, winks and nods, and running jokes, such as the Cat always mixing up the kids' names and the scene that parodies infomercials. But there just aren't enough of them. Also, some scenes should never have left the cutting floor, like when the Cat is at a rave and makes a lewd gesture towards socialite Paris Hilton, and the scene where the Cat shamelessly promotes Universal Parks with an added "Ka-Ching!"

Myers portrayal of the Cat is good, but not great, mainly due to subtle resemblances to the Lion from the *Wizard of Oz* mixed with his "Coffee Talk" character, Linda Richman, from *Saturday Night Live*. The two young cast members worked quite well with Myers and added some good sentimental sibling moments.

At times you have to wonder if the movie is actually meant for children. From the half-cut off swears to the Cat calling a garden tool a "dirty hoe," many of the jokes are geared toward adults. Perhaps this was supposed to appeal to older Dr. Seuss fans. Even if this is the case, a major criticism of the movie could be that a good deal of Dr. Seuss's clever rhyming and wit are not emulated, but are replaced by burp, fart, and pee jokes, and unrelated plots that would leave a true Dr. Seuss fans outraged and ready to post tons of criticism on the web about their hatred for the Hollywood commercialism of this imaginative storyteller.

Even with the clogging of adult humour, children, for the most part, will probably enjoy this movie for its fantastical scenery, musical scenes and special effects bonanzas, not to mention the talking cat and computer-animated fish. It also provides the good moral that children should learn how to moderate their behaviour.

Children may love it and the parents may not; a classic book this may be, but a great movie it's not.

Re: Christmas Hamper Collection

Did you know about 180 individuals per month use the RRC Food Bank service?

The RRC Students' Association Food Bank is looking for your help in providing some **"extras"** for students / families. Staff and Students are being asked to conduct a department collection to add to Winnipeg Harvest's hampers. We are also taking in any clothing and gently used toys and games.

Some suggestions for Special Treats at Christmas:

- ☐ Cookies
- ☐ Canned Veggies
- ☐ Pasta / Sauce
- ☐ Crackers
- ☐ Cake mixes
- ☐ Jam /peanut butter
- ☐ Coffee / Tea
- ☐ Powder drinks
- ☐ Chocolates / Candies
- ☐ Powder Jell-O or Puddings
- ☐ Snack items such as chips, peanuts, mixes
- ☐ Canned meats (ham, salmon, tuna, sardines, etc)
- ☐ Slightly used or new toy
- ☐ Board games
- ☐ Dolls
- ☐ T-shirts / pants
- ☐ Books / videos

Food items from your offices, departments, and individuals may be deposit in the Wooden Bin, and clothing or toys in the Blue Bin in front of the Students' Association office (DM 20) by Wednesday, December 17th. Cash donations are also accepted through the S.A. office. Hampers will be given to the students by Friday, December 19 before the Christmas break.

Any non-perishable food items are always welcome and will be put to good use. Please call Anna Henry 632-2198 or 997-3512 for more information. Thank you for supporting the Red River College Students' Association Food Bank.

Best of Will Ferrell not his *very* best

by Liam Phillips

In 1995, after a major turnover of *Saturday Night Live's* cast - including the firing of Adam Sandler and Chris Farley - the show entered into a new era with unknown comedy performers. Before long, one of these rookies was appearing in almost every skit, whether it was as President Bush Jr., baseball announcer Harry Caray, Janet Reno, Neil Diamond, or Alex Trebek, among others. Fast-forward eight years, and *SNL* has produced another character legend to join names like Martin Short, Dana Carvey, and Phil Hartman - Will Ferrell.

Included on this "Best of" DVD are memorable sketches like "Celebrity Jeopardy," in which Ferrell's flustered Alex Trebek endlessly battles a game of wits with Burt Reynolds, and absorbs blow-after-blow insults from Sean Connery about his mother.

Ferrell's best characters during his 1995-2002 stay at *SNL* are featured, but admittedly, these are not the best skits of these characters. For whatever reason, much of Ferrell's best work has been left off in favour of lesser moments, which are still quite funny.

Making this compilation even more enticing to any fan of Ferrell's are some side-splittingly hysterical extra features, which are often funnier than the actual skits included. There is an outtakes reel, Ferrell's 1995 audition with the show, a couple of appearances on *Late Night with Conan O'Brien*, and a skit that was cut from the show during dress rehearsals but was a big favourite amongst cast members.

An improvement over past *SNL* "Best of" releases, *The Best of Will Ferrell* has lasting value in its rewatchability. Now that Ferrell has moved on to Hollywood full-time, this is the last place for fans to turn if they want to revisit some of his most memorable skits, like a hilarious parody of MTV's *Behind the Music* series (this one focusing on '70s rock band Blue Oyster Cult), which sees guest host Christopher Walken screaming his need for "more cow bell, baby!"

If there is a downside to this compilation apart from the choice of some skits, it is the partial presentation of several skits, shown only in clipped form. Fans likely won't mind, and those who aren't familiar with Ferrell's work should get a good laugh out of it too.

How the art will make you feel:

* *Bad*
** *Dangerous*
*** *Off The Wall*
**** *Got To Be There*
***** *Thriller*

RED HOT CHILI PEPPERS
Greatest Hits
Warner Bros.

**** 1/2

All the radio hits that make you glad you're a Red Hot Chili Peppers fan make an appearance on the band's newly released *Greatest Hits*.

Setting the mood, signature songs "Under the Bridge" and "Give it Away," from their 1991 breakthrough album *Blood Sugar Sex Magik*, open the album. The rest of the disc is packed with hits spanning the band's 20-year history.

Two new songs are featured at the end of the album; their new single, "Fortune Faded," and "Save the Population." These tracks are along the lines of songs from their 2002 album, *By the Way*. "Fortune Faded" has a raw rock-and-roll style that draws you in and leaves you humming the tune for hours. "Save the Population" is mellower, but is definitely a signature work of these creative geniuses.

The Chili Peppers *Greatest Hits* is a great buy for a couple of reasons; first, and obviously, it is a compilation of all their successful singles. Secondly, the band's work has a quality to it that surpasses most new age rock and alternative bands.

- Amy Gilbert

HATEBREED
The Rise of Brutality
Universal Records

***

Hatebreed spawns the sound of a band filled with a rage no one can contain, but they fall short of convincing anyone they truly are.

Songs titles like "Another Day, Another Vendetta" and "Doomsayer" attempt to incorporate their hate and dissatisfaction with the world we live in, but do not incorporate a wanting to spread hate.

Oddly enough, the lyrics are, for the most part, very liberating and tell the listener to deal with the problems in their lives and do something about them. They also sing about people keeping true to themselves with songs like "A Lesson Lived Is A Lesson Learned," "Live For This," and "Facing What Consumes You."

Musically, most of the songs sound very similar and are only set apart by the lyrics. Jamey Jasta's vocals sound just as harshly the same at the beginning of the album as they do at the end. It's not the worst music out there, but it's nothing new, and sounds similar to bands like Slayer and Pantera (minus the screeching solos and with even less rhythm).

If you are a die hard hard-core heavy metal fan, there is little doubt that you will dislike this album, but with a name like Hatebreed they feel more uplifting than hate inspiring.

- Ian Wheeler

IGGY POP
Skull Ring
Virgin/EMI

****

The godfather of punk is still rockin' after almost 40 years in the music business. On his new album *Skull Ring*, Iggy Pop reunites with his old band The Stooges, with whom he helped give birth to the punk music movement so many years ago.

Not only is *Skull Ring* a nostalgic trip back to his glory days, it's also a testament to Pop's continued survival in a genre dominated by young hipsters like Sum41 and Green Day. Ironically enough, Pop collaborates with these two bands on three of the album's 16 tracks. The result might just give him a top 10 hit, since the songs "Little Know-it-All" and "Private Hell" have the Iggster sounding as trendy as ever.

Some fans may see this as selling out, but after the tremendous influence he's had on music over the past four decades, Iggy Pop has enough clout to record as much mainstream punk as he wants.

- Marc Zienkiewicz

INDY NOSEBONE
Indy NoseBone
(Unsigned)

**1/2

It's grade 9 all over again. I'm jamming in my garage with my band. Wait. No I'm not. I'm in college listening to Indy NoseBone's 3-song debut EP. Only these guys are not in grade 9. They sound like it though. And let me tell you, in grade 9, my band sucked.

The band's bio says the EP was recorded at "Mosh Pit Studios, a world-class production facility." World-class? I've heard better recordings of noises coming out of my ass recorded on an 8-track in an old grain silo. Hollow, and definitely cheap-sounding.

Track one, "Shatter Box:" I caught myself nodding my head, like Homer Simpson, thinking, yeah, YEAH, keep on rocking. This quickly changed to a confused head-cock to the side, hmmm...where have I heard this before? The vocals sounded like a cross between Kurt Cobain/Jonathan Davis/Maynard James Keenan (from Nirvana/Korn/Perfect Circle respectively).

I can't tolerate being constantly hit in the ears with the same stuff over and over again, which is exactly what Indy NoseBone's EP does. When I hear one band do something that three other bands have already done, I have to think nice try in mixing things up, thinking I wouldn't notice. I noticed, and I'm not happy.

I had high hopes for the next two songs, because CDs usually get better. My hopes were crushed, like when I found my friend's hot mom was married (I was 8, okay). The three songs were barely different from each other, failing to show off the band's abilities.

I swear, the LED display on my CD player showed "thank you!" as I took the CD out of there and placed it back into its case.

- James Shand

JOSS STONE
The Soul Sessions
S-Curve/EMI

****

If the first track on Joss Stone's latest disc started off with a little more oomph, *The Soul Sessions* would be as solid as a rock.

As it stands though, *Soul Sessions* has the consistency of almost-set concrete - syrupy and easy to get stuck in. But this is a good thing.

Despite its slow start, *Soul Sessions* is an easy-to-immerse-yourself-in smooth groove. It's the perfect accessory for a cold winter night, a glass of wine by the fireside, and a snuggle.

Offering a sexy, sultry and throaty mix of funk-infused soul, jazz, and gospel that mold together into something that's not heard enough today; *Soul Sessions* releases a sound that is (almost) unique to Stone.

With tinges of jazz diva Nora Jones and American Idol Kelly Clarkson, Stone can wail with the best of them. She falls right onto the path being paved by the increasingly popular soulful femmes, but brings enough of her own texture to set her sound apart from the rest of the pack.

That said, perhaps the most powerful and enjoyable track on the album is not her own. Stone's cover of the 1970's hit "Some Kind of Wonderful" is fun and funky - however, Stone's original songs are nothing to hide under a rock.

- Julie Horbal

EXIT303
into the circle
Independent

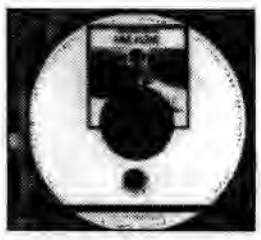
**1/2

This Edmonton band has released an 11-track album that only contains three good songs. "Perfect Picture," "You're a Star" and "All I Wanted" are great pieces of rock that evoke the spirit of a Jim Steinman ballad. Well-written and perfectly executed, these songs bring to mind images of beautiful, scantily-clad women staring at the moon and quivering in eternal ecstasy. Like all good rock music should.

The other eight tracks are mundane filler, with little spirit and minimal substance. The song "Conform" sounds like it was written by an angst-ridden teenager, complete with lyrics like "I'm against the norm/ no I won't conform/ don't wanna swarm." For a band that claims to be so against conformity, they're trying awfully hard to sound like all the other rock bands that dominate the airwaves.

In the end, it doesn't seem like exit303 is following their own advice. If vocalist Dean Park can stop conforming long enough to write more songs like the three gems on this album, these guys might one day have a great album on their hands.

-Marc Zienkiewicz



SCOTT HINKSON
Music for the Short Film Man Alone
Independent

****

This CD by local musician Scott Hinkson (formerly of Far Gone) is intended to serve as a soundtrack for the as-yet-unreleased short film *Man Alone* by independent filmmakers Jordan Pearn and Steven Nemeth. The only problem is the soundtrack, at just under 30 minutes, is more than twice as long as the film.

Which is too bad for the film, because Hinkson' s soundtrack is an outstanding piece of work. The CD's 11 tracks are atmospheric and hauntingly beautiful.

Driven primarily by Hinkson' s understated but emotionally evocative guitar work, the tracks have an ambient, ethereal quality. Hinkson' s lyrical electric guitar lines float through a series of quiet, thoughtful pieces, ideal for mellowing out, coming down, or just decompressing.

The CD' s certainly not for everyone - it' s slow, moody, and built more on atmosphere than on catchy hooks. But if you' re looking for a good locally-produced soundtrack to those reflective moments in your life, this is worth checking out.

The CD is available at Planet of Sound on Henderson Highway, or through e-mail at simpletune@hotmail.com.

- Joff Schmidt

BLINK-182
Blink-182
Geffen Records

**

The unmistakable voices of Blink-182 have tried to recreate the magic and success of their previous work with their release of a new self-titled album.

It seems the band's intent was to illustrate how their musical tastes have evolved, but somewhere in their vision, they seemed to run off track, right into a pile of garbage.

Blink-182 was one of the bands that brought the punk-pop genre into the mainstream, but their latest release abandons this style as they try their hands at rock music.

Reminiscent of their previous work, the first song, "Feeling This," offers a promising start. But all hope is quickly drowned out by heavy hard-rock drums and guitar solos. The punk sound of Mark and Tom's voices interrupt the flow of these so-called rock songs because their instruments fail to mix with their voices.

There are a few songs that could be worthy of becoming singles. "Easy Target" and "Here's Your Letter" stick to the sound of the band's previous albums, an equation that does work.

The album is a valiant attempt by the band to try to grow up. They are aging, and punk-pop might not be as effective to market when you're heading into your thirties, so they have tried to find a new niche. Unfortunately this is not a career highlight for the San Diego trio, and their attempt will have to pretty much be just that, an attempt.

- Amy Gilbert

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THE BEATLES
Let It Be...Naked
Apple Corps Ltd./EMI Records Ltd.

**1/2

This weird, hybrid mishmash of remixed classics salvaged from thousands of feet of tape left over from the Fab Four's notorious *Get Back* sessions is supposedly the definitive version of the Beatles' most controversial album. It sounds a little tighter and any trace of the hiss and fuzz of the old record is gone, but so are those little asides, bits of conversation, and false starts.

They called it *Let It Be... Naked*, but it's really *Let It Be* with a fig leaf.

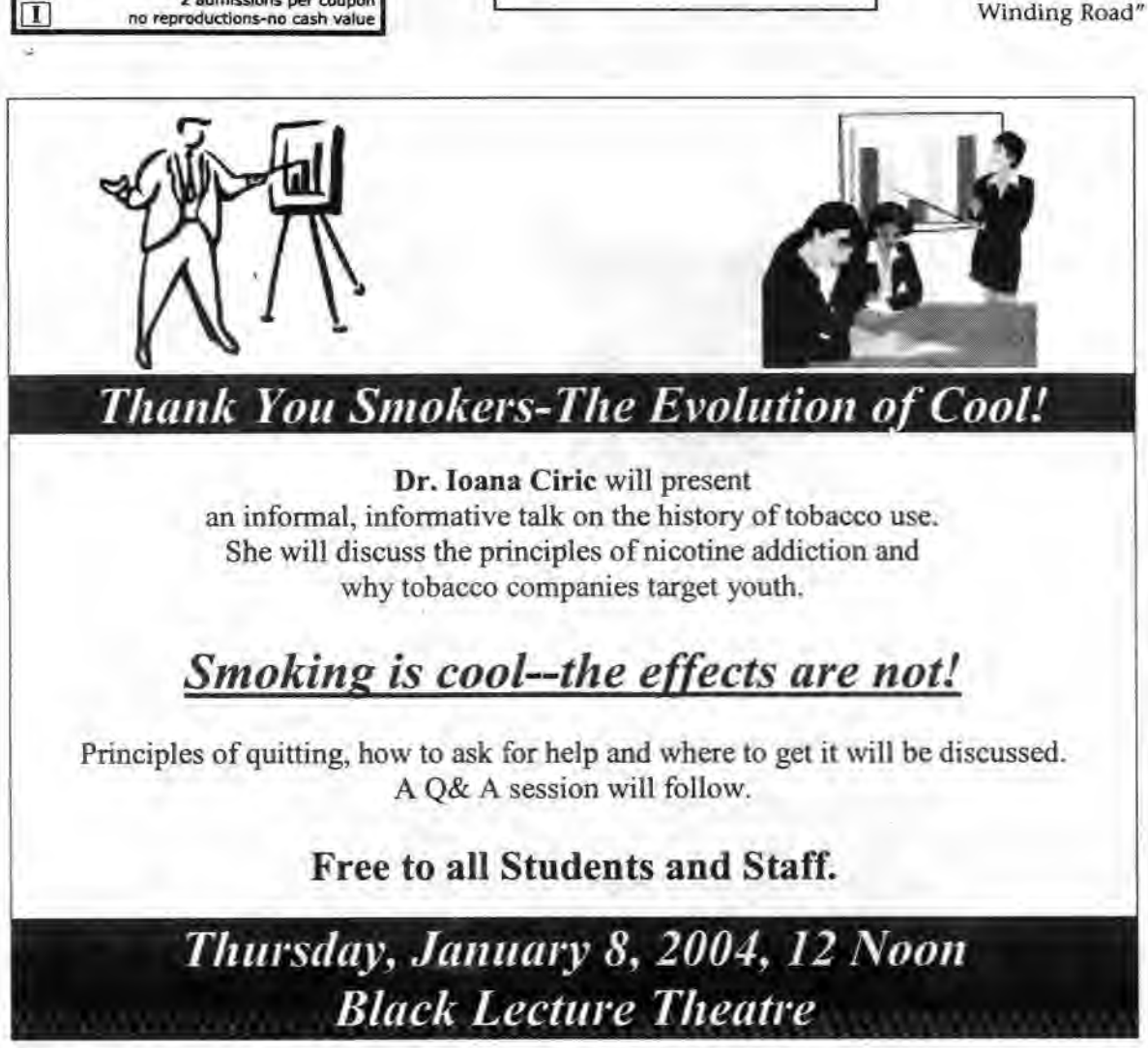
The remaining lads, particularly Paul McCartney, have always been vocal about their disappointment with the original *Let It Be* album, released in 1970 just after their breakup.

But this version of the album isn't much of an improvement. While it does contain a version of "The Long and Winding Road" sans Phil Spector's orchestral overdubs, we're still talking about a song featuring the line "The wild and windy night / That the rain washed away / Has left a pool of tears / Crying for the day." Really, Spector's studio meddling with the original version was the least of the song's problems.

The album does have a few highlights. There's a nice, stripped-down version of "Across the Universe," and "One after 909" never sounded better. But most tracks are obviously cut together from various takes, often to the point where it's distracting.

Sidenote: The album includes a bonus disc containing 20 minutes of chatter and snippets of songs that have long been available on bootleg.

- Peter Vesuwalla



RYAN ADAMS
Rock N Roll
Lost Highway

****1/2

Ryan Adams has been described as a male Courtney Love, and in many ways this is true. He has problems with sobriety and tends to shoot his mouth off whenever the chance arises. In two very important respects, however, Adams and Love are complete opposites. Adams is a talented singer and musician, and when not spouting drunken nonsense to the press, he actually records and releases music. Good music, at that.

His new album, *Rock N Roll*, is his best yet. From the first notes of opener "This Is It," onwards, Adams sheds the alt-country label that he's been branded with since the days of his band Whiskeytown, and rocks out. Listening to the album, it becomes obvious that Adams has been digging through his record collection. With the sounds of such bands as Joy Division, The Replacements, Nirvana, and T-Rex popping up all over the place, *Rock N Roll* sounds like a melting-pot of 30 years of rock music. The first single, "So Alive," is like a cross between early U2 and Morrisey, with Adams singing octaves above his usual voice.

Rock N Roll is positive proof that Ryan Adams is not just a drunken loudmouth, and if you've enjoyed any rock music of the past three decades, you're going to want to check this one out.

- Brent Smith

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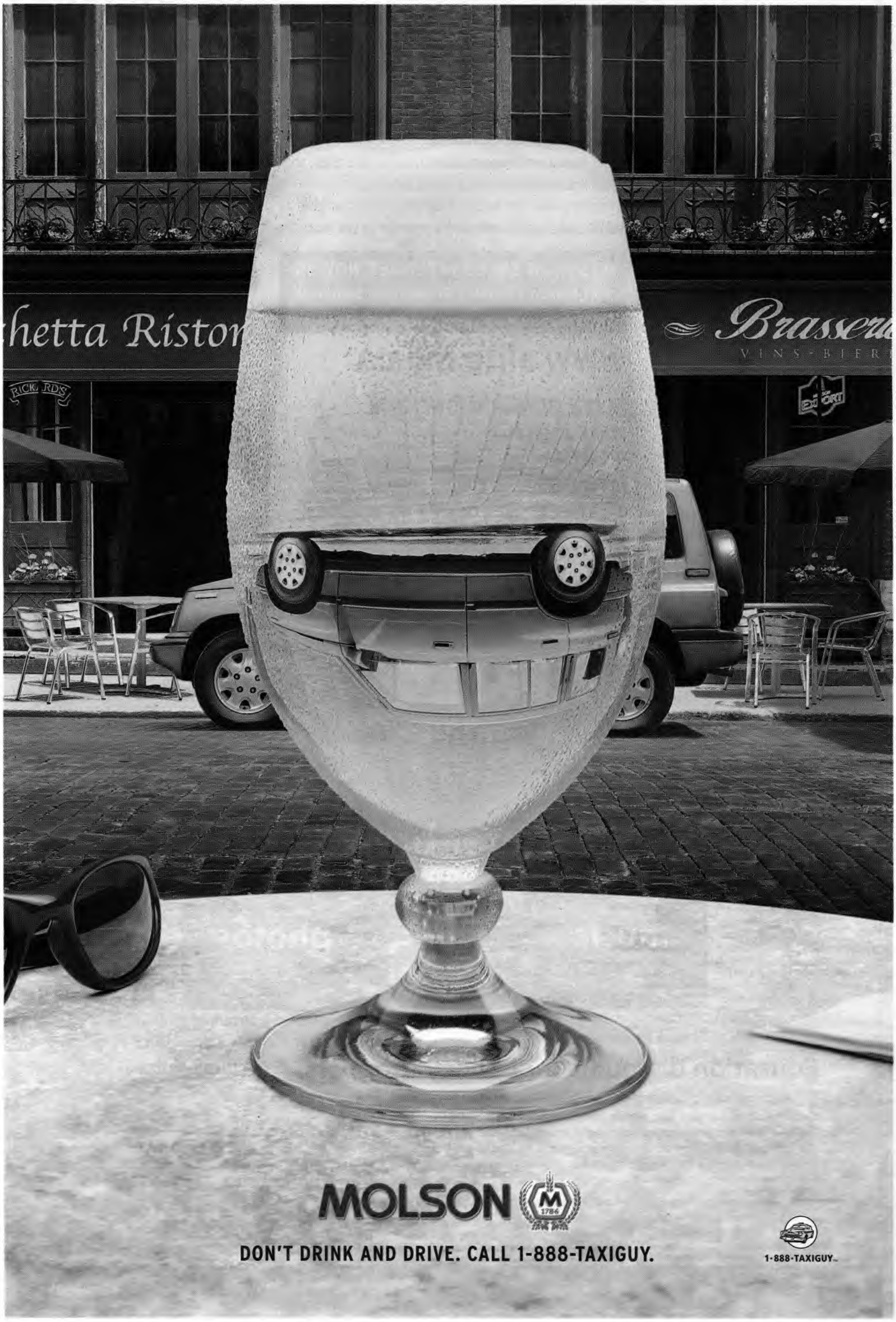
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