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RED RIVER COLLEGE'S NEWSPAPER

THE PROJECTOR

December 2, 2002

Canada's ambassador to Iran visits new campus

By Natalie Pona

Iran is a country misunderstood by the Western world, says Canada's ambassador to the Middle Eastern republic.

Philip MacKinnon spoke to students at Red River College's Princess Street campus on Nov. 12 about his experiences as an ambassador to the country sandwiched between the volatile Iraq and Pakistan, a country reputed to harbour al Qaeda operatives.

"I see people grasping for a future," said MacKinnon, who has been ambassador since Aug. 24, 2001. "Even though they may stone people to death, that's just one aspect of the country."

According to the federal government's Department of Foreign Affairs and International Trade, the Islamic Republic of Iran is located in the Middle East on the border of Oman, the Persian Gulf, the Caspian Sea, and between Iraq and Pakistan.

Iran's capital is Tehran, and the country's population is estimated at 67 million as of July 2000. Languages spoken in Iran include Farsi, Turkic, Kurdish, Balochi, Arabic, and Turkish.

MacKinnon said Iran is a beautiful country.

"I'm not living the life of an ordinary Iranian, but I do spend a lot of time with Iranians. They are a cultured and imaginative people," he said.

The government of Iran is called the Unicameral Islamic Consultative Assembly and has 290 seats filled by elections held every four years. The president and head of state of Iran has been Seyyid Ali Mohammad Khatami since Aug. 3, 1997.

There are no political parties allowed in Iran, and the country's government and laws are based on the Islamic religion.

MacKinnon said most people in Iran want to develop beyond the traditional laws imposed by the government, the same laws that have led to human rights violations.

"Eighty per cent of Iranians want to go this route," he said. "It's a complicated situation in Iran. Those who are in power feel 'if we liberalize, we'll lose power."

The laws of Iran have led to the United Nations and Amnesty International documents charging that Iran violates international standards of human rights.

In an April 3, 2002 report to the United Nations in Geneva, Switzerland, Maurice Copithorne, the UN's Special Representative on the situation of Human Rights in Iran, said gross human rights violations still occur in Iran, and include the legislated discrimination of women, the use of torture and stoning, and the harassment and detention of journalists.

But MacKinnon said it is not his job to judge what the Iranian government does, saying he represents the interests of the Canadian government in Iran.

However, finding his own accord between turning a blind eye to controversial government policy, like legislated human rights violations, and Canadian interests are a challenge, MacKinnon said.

'It's a question of a day to day balancing act," he said. "There's a fine line here between being a representative of your country (and being too involved). I know there are many things wrong with this country but I see a country full of evolution."

The same UN report said Iranians are struggling to reform the country, working against the interests of the powerful Islamic government.

MacKinnon said the people of Iran want free enterprise and human rights but not the what they see are the excesses of the Western world. Iranians don't want to be considered pro-American, a title MacKinnon said is in opposition to the values of the people of Iran.

"When there is behaviour contrary to your values, is it best to engage or best to isolate," he said.

MacKinnon said Canada has a role in helping move Iran into the future, something he says the majority of the civilian population of Iran wants.

"In the most general sense, Canada has been very much a world leader in trying to find solutions, like through peace keeping," MacKinnon said. He also cited the need for fostering economic development in Iran through trade and Western investment and technology.

MacKinnon said people in Iran are worried about the situation in neighbouring Iraq, but not because they are concerned they will be targeted.

"People in power are worried about a pro-American Iraq. They see a pro-American Afghanistan," he said about the result of the American led war on terror.

MacKinnon said beyond working to balance occasional controversial international relations, an ambassador has many jobs, one of which is working with Iranian immigrants.

"Post September 11, the whole issues of visas is more challenging," he said.

"That point being made, I do believe Iranian immigrants do make a great contribution to this country (Canada)."

photo courtesy of Philip MacKinnon

MacKinnon said Iran is a beautiful country with cultured and imaginative citizens.

MacKinnon said his job also involves representing the interests of Canadians in regards to human rights in Iran and assisting Iranian communities in Canada.

"One of the fascinating things about being an ambassador is the diversity involved. I'm representing 30 million Canadians to 70 million Iranians."

MacKinnon has had an exciting career, even before his stint in Iran.

"I spent half my career in Canada and half abroad," he said.

MacKinnon said he started in the 1960s in South Korea, where he did economic work as a second secretary to Canada's ambassador to South Korea.

His next job took him to Tunisia.

MacKinnon also spent several years working for the United Nations in Geneva.

Foreign Affairs said Canada

continued on page 2

continued from front page, Iran ambassador, by Natalie Pona

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THE PROJECTOR

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Merry Christmas!
Crosswalk
WINTER 2005

What does Christmas mean to you?

By Chaplain Judy Johnson

When Chaplain Chris Puhach reflects on Christmas, he is reminded that God is a surprising God. God does not always show himself in ways we expect Him to. Jesus' birthing place was a stable – not where we would expect God's son to be born. For us also, God is sometimes found in surprising and unexpected places.

Christmas is a time for Chris to examine and re-order his priorities. He is reminded that "giving" in various ways is more enriching than accumulating material things.

His church is involved in "Operation Christmas Child" which provides gifts for children in poor countries. By participating and sharing of our abundance, many poor children will receive their first Christmas gift.

In all the Christmas season consumerism, Chris asks himself: "when I approach the end of my life, what will be important to me?" This question helps him discover his true priorities, which are relationship with God and with people. He believes we are created to love, even though we may not always know how to love. Accumulation of material wealth and possessions are of least importance.

Chris expresses that "many believe there is a God, but do not believe they can know what He is like. To discover God look at creation, at the complexity of the human body and at nature. Through creation I see that God is good. God loves beauty. God has a sense of humour and God is faithful. We are all made in God's image and are good".

People may ask "does God really care? What about evil, wars, terrorism and kids who die? Where is God in all of this?" Christmas reminds us that God is with us and continues to care.

Consumerism and the mass media seduce us into thinking that happiness lies in materialism, indulgence, fads, self-gratification and addictive substances. Chris has tried all these in his search for fulfillment, but they only brought emptiness. He found true peace and joy through faith in God.

Just as Chris would not neglect the physical, he cannot neglect the spiritual part of him. He would rather give up food than give up prayer. This was not always true for Chris.

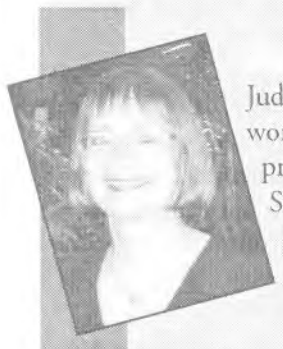
Since developing a relationship with God, his life has been transformed. He was able to overcome excessive drinking, controlling and manipulating others, high levels of anxiety, worry and suicidal ideation that for years without God, he was unable to change. God has given him the ability to forgive those who have hurt him, even though they have never asked for forgiveness. Chris has discovered that it is much easier to be forgiving, than consumed by bitterness.

Now Chris embraces life-giving priorities like worshipping God, praying, spending time with his family and spiritual community, and reaching out to others who are less fortunate. Chris has a sincere desire to help and serve others in any way he can. ■

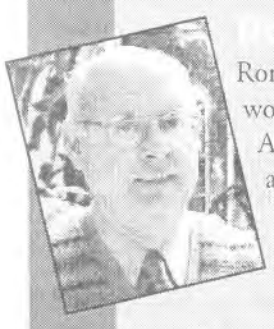
Luke 2: 10 – 14 –

"The angel said to them, "do not be afraid; for behold, I proclaim to you good news of great joy that will be for all the people. For today in the city of David a savior has been born for you who is Messiah and Lord. And this will be a sign for you: you will find an infant wrapped in swaddling clothes and lying in a manger". And suddenly there was a multitude of the heavenly hosts with the angel, praising God and saying: "glory to God in the highest and on earth peace to those on whom his favor rests".

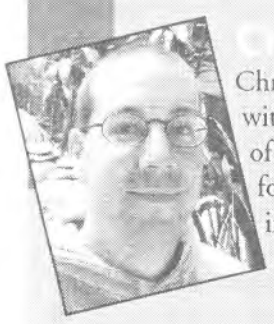
Our Chaplains



Judy has done Chaplaincy work with people in the street, prison, and nursing homes. She is also a Chaplain at the Health Sciences Centre.



Ron was a former Pastor and worked as a Missionary in Africa. He currently does a variety of pastoral work.



Chris is currently a pastor with experience in a variety of areas, having worked for churches, camps, and in the business world.

A Christmas *Prayer*

For those who have an abundance of love, a bounty in heart and home. Keep them mindful of the world's poor. Lift their voices often to you in gratitude, loving God.

For those who struggle with the lack of this world's riches, those who know what unemployment and empty pockets feel like. Gift them with a counting of blessings which are often hidden and far more valuable than earthly treasure.

For those whose faith has grown dim and whose sense of you seems far away. Raise in their hearts a great yearning for you that will not cease and a desire for the truth that cannot be ignored.

For those who are tired, weary and worn from a constant and generous giving of their lives in love and service. Be their energy and enthusiasm. Be a great spark of light and happiness within them.

For those whose lives speak of growing old. Bless them with peace and serenity. Let them know what gentle witnesses they are to all of us who still ponder the meaning of life and growth.

For those with young eyes. Keep their hearts full of wonder. Thank you for slipping some of their delight and simplicity into our own hearts each time we celebrate the Christmas moment.

Amen!

"When you get all wrinkled with care and worry, it's time to have your faith lifted".

"Have no fear of what the future holds, for God holds the future".

From the Chaplains

On behalf of our Chaplaincy Care team of Judy Johnson, Ron Mattock and Chris Puhach, we wish you and your loved ones a blessed, peaceful Christmas and a wonderful New Year. *God bless you all!*

Need to talk? Call the Chaplaincy Hotline: 632-2061

Crosswalk Produced by the Chaplaincy Promotion Committee at Red River College. • Ph: 632-2061
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Inspectors blaze away at college's fire safety plan; old system goes up in smoke

Red River College unveils new plan to combat potential fire hazards at Princess Street

By Scott Prouse

According to Ron Barnes, director of services for Red River College's Princess Street campus, the building's fire safety plan is now up to snuff.

Barnes says continued construction on the new campus required the college to open a fire escape into what is now a construction site, but will eventually become an atrium between phase one and two.

He says the potential danger between wandering through the construction site or staying inside a burning building is not a difficult one to decide upon.

"The possibility of having something fall on your head is far less than burning up inside the building if it's on fire," Barnes says.

The Princess Street campus now has enough exits for 800 people, according to Barnes.

There are approximately 300 students enrolled at the new exchange district campus, as well as staff, administration and the obvious abundance of construction workers.

There are two other fire exits in the building, one at the bottom of each staircase.

RRC's Princess Street campus is now equipped with a complex exhaust and light system to meet fire code standards.

The college has also added a spray booth and fire extinguisher as well as metal containers at the staircase and elevators on every floor.

Signs are beside the equipment to make sure people know it's indeed a fire extinguisher.

There are also laminated, plastic escape plans at the entrance to the elevators on each floor sure to withstand a fire.

Elevator use is however not recommended during a fire.

The college also has a crack fire fighting staff to ensure the safety of all inside the building.

Armin Wiebe is one of eight fire marshals in the building.

There are also five fire wardens at the Princess Street Campus.

'After the last fire drill, fire inspectors came up with a list of recommendations," Wiebe says.

"The college had to come up with more of a comprehensive fire escape plan," he adds, noting the new maps at the elevators.

Wiebe says his duties aren't too complicated, and he even gets to wear a pink fire marshal hat during those unforeseen emergencies or drills.

"When the fire alarm goes off and I'm near my hat, I grab it, make sure all the rooms are empty and then I'm the last one to leave the floor," he says.

"My responsibility is to make sure people who need help make it out."

According to Wiebe, all RRC staff have the added responsibility to ensure the safety and well-being of students, a fact some tend to forget.

He says any instructor can grab the hat and take over the fire marshal role.

Wiebe says he's confident in the new fire safety plan.

'This place has been under such scrutiny from the fire department, they've been through this place with a fine tooth comb.

"We're actually closer to the exits now than our department was at the Notre Dame campus," he adds.

photo by Scott Prouse

The Notre Dame campuses fire extinguishers (pictured above) could provide some much needed guidance for administration at the Princess Street campus.

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a) RRC Students' Association Chad Hildebrand Memorial Award: Chad, a BA student, was a member of the Student Advisory Board during the 1998-99 school year. An accident took his life not long after he graduated.

One **$750** award presented to a Red River College student who is a current Student Advisory Board member in good standing, who exhibits leadership qualities and is actively involved in the college and or community.

Application deadline of December 1st. Applicants must attach a letter of reference verifying their involvement.

b) RRC Students' Association Single Parent Bursary: A cash bursary of **$750** awarded to a full-time Red River College student who is a single parent with demonstrated financial need.

Application deadline of December 1st.

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Application deadline December 1st. Applicants will be required to submit documentation stipulating their disability.

d) RRC Students' Association Regional Campus Scholarship: A $750 scholarship awarded to a Red River College student attending a regional campus who attains the highest GPA after their first term of a program having undertaken a full course load.

Application deadline January 15th.

CASA continues to lobby for lower student debt structure

RRC SA Pres visits Ottawa on behalf of minions

By Joff Schmidt

Education builds a nation," was the theme of the Canadian Alliance of Student Associations' lobby conference, held Oct. 26- Nov.1 in Ottawa. Red River College was represented by Students' Association President David Lyman.

"The conference went great," Lyman said.

He said the focus of the conference was on lobbying federal politicians to make post-secondary education accessible by addressing the problem of student debt.

According to results of a Department of Finance survey passed on to CASA delegates, post-secondary education is seen by Canadians as essential to building a strong country. Lyman reported that 83 per cent of Canadians surveyed said government should put a high or very high priority on post-secondary education.

At the same time, 51 per cent of respondents said they were personally concerned about post-secondary tuition costs, a opinion echoed by Lyman.

"The greatest barrier for a student is the financial barrier," he said.

The 46 CASA delegates at the conference met with members of Parliament, including political heavy-hitters like Paul Martin, Joe Clark, and Allan Rock during the week-long conference. Before meeting with the MPs, CASA delegates were given a briefing on how to lobby effectively.

The association lobbied for changes to the Canada Student Loan program, including the expectation of parental contribution for post-secondary students considered to be dependents.

"A family of four bringing in an income of $90,000 is expected to contribute $10,000," to a dependent student's education," Lyman said.

"Realistically, it's just not possible for a lot of Canadians these days."

He added that John Herron, a Conservative MP, plans to bring forward a private member's bill recommending the removal of the parental contribution expectation in the CSL program.

"I'm pretty sure it will fail," Lyman admitted, although he added that the bill should at least draw attention to the problem.

CASA also lobbied the government to recognize the "true cost of living," noting that the maximum limits on Canada student loans have not increased since 1995.

According to CASA's web site (www.casa.ca), tuition in Canada rose by 126 per cent during the 1990s.

Lyman is optimistic that CASA's concerns will be taken seriously by federal politicians.

"I was so amazed how well CASA is respected on Parliament Hill," he said.

"It's our pragmatic approach. We're not standing on the front lawn throwing stuff at the window."

He also said CASA suggests alternative policies when lobbying, rather than just critiquing existing policies.

While the conference didn't draw as much media attention as hoped, Lyman defended the value of the event.

He said CASA presented "a federal student voice," to politicians during the conference.

"It made being part of CASA worthwhile."

W Network moving in with RRC students to Winnipeg's historic exchange district

By Leslie Haynes

The already overcrowded Princess Street Campus is taking on some new tenants.

The WTN Foundation is taking up temporary residence on the fourth floor of the building.

"There are three rooms that we have identified as a temporary home for them," said Paul McGeachie, referring to breakout rooms

Although there has been some confusion regarding the move in date, WTN is nevertheless in the process of moving in with Princess Street students and staff.

The W Network (formerly WTN) was purchased last year by Toronto-based broadcaster, Corus Entertainment.

The network relocated to Toronto but the WTN Foundation stayed behind and is using this opportunity to strengthen its ties with RRC.

According to McGeachie, the WTN Foundation will eventually move into the basement of the William Street building.

That space is currently being occupied by RRC's radio station, but the station will be moving into the Adelaide building once construction of the campus is complete.

"WTN Foundation will be one of the partners that are located there," says McGeachie. The space will be converted into "partnership" space.

RRC student representative, Rebecca Routhier, says she's anxious to see if the move will have any negative affects on the students.

"We won't really know what's going to happen to us until it's too late," she said.

Other students are worried as well, wondering how there are rooms to spare when the campus is already limited for space.

"We're just helping them out," says Robert McGregor, chair of the Creative Arts department.

"It doesn't really have anything to do with what we do on a daily basis at the College."

WTN Interim Executive Director Shelley Moore is looking forward to the move.

"We're starting a new mode of programming," she said.

They expect to be able to offer the programs by 2003.

The WTN Foundation is built around encouraging women to get more involved in careers in multimedia.

Some of the programs that will be offered by the Foundation are similar to those that RRC already offers.

WTN has an Internship program for recent grads of multi-media programs, such as broadcasting.

They also help women who are already working in communications with their endowment fund.

The WTN Foundation will be applying for charitable status so they may operate as a non-profit organization.

The Foundation, which in the past was solely funded by the W Network, will soon be responsible for all of its own fundraising.

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Manitoba

Letters to the editor

A case for cutting out the cussing

Dear Editor,

I am writing to address an important social issue that seems to be escalating in today's society at an astonishing rate.

As a student here at Red River College, I have become increasingly aware of the rampant and unnecessary use of foul language. To hear people constantly punctuating their speech thoughtlessly with words that would shock you, had they been spoken by a six year old, is quite disturbing.

The context in which the expletives are used is also quite absurd. Much of the time they are used as filler words that do not serve to add meaning, insult, spite someone, or even emphasize a point.

This causes me to ask, "What is their purpose?" and "Are they really necessary?" I see swearing as an unnecessary part of our speech.

Furthermore, how can the use of foul language be at all advantageous to the user?

What some people fail to realize is that the image they are presenting, is poisoning their character.

They are rapidly closing doors to many opportunities (employment, relationships, etc.) that would have been open to them had their speech remained civil.

In many cases, one imprudent use of an offensive word will cause an immediate and measurable loss of respect for the speaker by those within earshot, and not only those for whom the speech was intended.

Swearing is offensive to a lot more people than some people realize.

Swearing has gone from being used only by the most crass and vulgar dregs of society, to permeating into the speech of people who should be role models to the rest of the social order.

Why should we stoop so low?

With all of the alternate words available for use that are not offensive in nature, why not make use of them and gain more respect by doing so?

Swearing is not only a social injustice; there are serious moral repercussions as well. As a Christian I find that the immediate consequences (not to mention the eternal) are more harmful to ones character. Any use of foul language would make my actions vs. my beliefs quite hypocritical and will invalidate all that I am trying to live by and portray by my actions.

I would like to summarize by saying that the incessant use of foul language will not gain you respect from others, make you a more pleasant companion, or demonstrate your intelligence.

It is unnecessary, repetitive, and does nothing to produce positive results for any situation that you find yourself in.

Swearing is a serious problem that is detrimental to our society and must be brought under control. Please do your part!

From Lorin Elias

The Projector welcomes signed letters to the editor.
Email compliments, comments, or complaints to :
rrcprojector@hotmail.com

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THE PROJECTOR

OPINION

December 2, 2002

The role of a campus paper

Thinking about a topic appropriate for an editorial in a student newspaper isn't easy, and I admit my endeavors have not always been successful.

Sometimes I rant about irrelevant topics, like how angry my mechanic makes me. But occasionally, I get it right and talk about items in the news or about college life, for example, last edition's smoking editorial.

Not only I am I student at RRC but I also go to the University of Winnipeg, an institution with its own campus newspaper. A controversy brewed over the past few weeks over an article, a "Top Ten" list rather, that made some people mad.

While I agree that David Law's First Date Faux Pas for Guys made light of a deadly serious issue, that is as far as my opinion on that particular article goes. Instead, I'm interested in the wrangle that spun out of the list, and the subsequent discussion about the function of a student newspaper.

What gave me the idea to probe this topic was an opinion piece in the U of W's paper titled The Role of a Campus Paper, Reflections of an Academic Citizen, by Ben Goldstein. Granted, appropriating material from a fellow writer voids the originality of my own editorial, but this debate cuts to the essence of the purpose of a campus paper and a topic that needs to be addressed.

Goldstein, in my opinion an engaging writer, wrote about the role of a student newspaper. He said that a student newspaper is intended to serve its community, in this case, its campus public. Essentially, his point was that student newspapers do their jobs best when they inform their audience about the issues relevant to it.

Goldstein also made one other very important observation. He wrote that a campus paper's job is to train the city's future journalists. Good or bad, he said, student papers give student journalists the opportunity to sharpen their craft and news sense. Occasionally, he said, they fall on their faces, but then they learn from the mistakes and don't repeat them.

Usually when I am motivated to address an issue, it is because I feel the topic has been explored inadequately. But this instance is different. I agree with Goldstein. However, one argument I would like to add to his is that just because we writers are writing as students for a campus audience, screw-ups aren't too be overlooked. I recognize that Goldstein's editorial didn't purposefully exclude this point, but I feel it needs to be added as a conclusion to the debate. As he said: "Any good newspaper, at its core, serves its community." And I agree. Sure, we are all student writers, but there needs to be accountability to the community.

I will be the first to admit the Projector is not without its own portfolio full of screw-ups, so this editorial has nothing to do with pointing fingers. Rather, I admire the Uniter for taking responsibility, as a staff, for the article in question. This, I think, is the hardest lesson to learn as a journalist. Tight deadlines and exhausted staff doesn't excuse what is published. I think the Uniter did I great job lying face down in the muck with its Nov. 21 edition full of apologies. We at the Projector have done it before, gotten dirty in the mud of our mistakes. Hopefully, we will have the chance to make many more mistakes on the road to careers as successful journalists, as they are what teach us about the job. I'd rather learn at the Projector than the Globe and Mail. As Goldstein said: "Admit that a mistake was made, learn from it, and then move on."

N. Pona

Setting the record straight

I'm a member of that sorry generation of kids who have grown up with CDs as their principal medium for listening to music. Sure, I had a massive collection of cassette tapes growing up, but for most youngsters in my age group, CDs are the be-all, end-all of music listening.

If you mention the terms "record" or "turntable" to anyone born after 1980, they're likely to associate them with hip-hop; with DJs scratching and destroying albums in order to create percussive sounds. I'm not going to call these people ignorant, but everyone who's never held a beautiful piece of vinyl in their hands and lovingly lowered the turntable's needle is missing out....big time!

I understand the benefits of CDs. They're relatively cheap to purchase and produce, they offer you instantaneous song selection, they're compact, and they can withstand a lot of abuse. Still, compact discs are missing out in a number of key categories; categories that only records can fill.

First and foremost, if you're like me, you buy albums not only to listen to the music, but for the cover art, the liner notes, the lyric sheets...all of the extras that come along with the music. Although they're a little more inconvenient to carry around, record jackets, because they're so big, are able to contain way more information than CDs, without having to unfold a massive CD insert.

Plus, a lot of album artwork is just that; art! I have a copy of Bob Marley's Rastaman Vibration album on CD and record. It's a great album cover either way, but in LP form, you can really see the intricate detail Neville Garrick put into his painting. It's something you wouldn't be ashamed to put on your wall. When you have a CD with a "Parental Advisory" sticker covering half of the artwork, and then little tiny, scrunched up pictures, you lose the full effect.

Then there's the tactile aspect of records. CD players do everything for you. When you're putting a record on the turntable, you're doing it all yourself. Switching tracks accurately takes practice and good aim. You can enjoy a record on all levels, whereas CDs are just these chunks of plastic you throw into the machine. My CD collection is in the hundreds, and I neglect the CDs so much. I throw 'em around, leave 'em out of their cases, allow them to get scratched, and basically put them through the wringer. My records, on the other hand, are treated like precious gems. They're all carefully organized alphabetically and by genre and they're handled with the greatest of care. No one is allowed to touch my records but me.

Forget "remastered," "special edition" and "digital sound." Records give you music the way it was meant to be listened to. Finding an obscure reggae album on CD is going to make me happy, but only finding it on record is gonna make me do a double take and probably soil myself. Sure, this is coming from someone who still plays original Nintendo, but that's for another editorial....

Students to be gone in a year or two anyway

Now I know I'm not the only Red River College Princess Street student who feels this way. Even though Notre Dame students are no doubt tired of hearing about the trials and tribulations of those poor, uprooted and unprotected creative arts students, this is again about us, or more appropriately, me.

If you haven't seen the billboard on the corner of Smith and Notre Dame, the gateway of the exchange district, best check it out. One word, "AWESOME," RRC's brash, bold and un-attributed quote, dominates the board. The Princess Street logo and a wide shot of the completed campus in 2004, an impressive gaze into a crystal ball surprisingly in the possession of administration, are the only other two features on the board.

This billboard personifies the relationship between RRC's administration, (played by a building), and starring in the role of themselves, students, (featuring me of course).

There are no students visible on the front photo of the campus, even though there is an impressive, cafe-like setting. This omission is perfectly suited to the Princess Street campus, a place where student's needs take a backseat to a buildings.

RRC administration refuses to acknowledge this hierarchy, masking issues with promises that the college is working on everything, until the media, or students, discover the truth: that some essentials such as student phones, 24-7 access, broadcast studios and fully operational equipment, essentials needed to succeed in $2,500-a-year creative arts programs, are not and will not be available this year.

It may be because I'm with The Projector that makes dealing with RRC's administration so difficult. Although I have the media itself to thank for installing this apprehension of journalists, I still feel RRC should be for the benefit of students, helping them grow and improve, and not for the benefit of the building. The student newspaper should be one of the media outlets administration will talk to. Trying to get answers, as both class representatives and RRC's Students' Association have found as well, is as hard as trying to work in the Princess Street library, what with all the yahoos and wazoos (both in the library and RRC administration).

It may finally be RRC's decision makers are starting to feel the pressure. A few major media outlets poking around for stories has certainly, along with the weather, cooled the building's since the opening day media blitz and the Princess Street's billing as a place of history that can also exist as a mirror into the future. As a building that can progress forward with leaps and bounds across prairies, oceans, and the laws of time, representing the planet in inter-galaxy competitions with humanity's potential.

It's time administration and the building realized what they're here for: students. Walking the halls and taking the elevator has shown me that there is a definite tension between students (as well as some instructors), and the building, or administration. And like some strange, crappy Stephen King novel, I can foresee the building developing an identity of its own, and after realizing its potential, turning on its owners and devouring RRC's administration, followed by the students, the City of Winnipeg and finally the planet.

And then there'll be no people left, just like the sign on Smith and Notre Dame predicted.

The Projector's sloppy work draws wrath

The following appeared in The Projector's e-mail inbox, rrcprojector@hotmail.com, following the Nov. 12 issue of Red River College's newspaper. It has been reprinted verbatim.

To Whom it May Concern: Students who are enrolled at Red River College in a program that is teaching them how to write for newspapers and magazines should have learned somewhere, at least in Grade Six, basic usage of the English language. Glaring mistakes such as incorrect spelling, poor grammar, and using the wrong form of "your" are inexcusable. From this point on, I'm going to make it a task, nay, a MISSION, to report each and every mistake I come across in your paper.

I would advise that you use a spell-checker, as many word-processing suites come with pre-installed, as well as facilitate some peer-based reviewing and proofreading. Have several fellow students, or even people pulled off the street, to read over your article before you submit it to the RRC for printing.

The following is a list of mistakes I've found in your paper. This is nowhere near a complete listing, as I am only one man. But, please be warned: fellow classmates share my disgust for your lack of proper journalism, and may be joining me in my quest for a college newspaper I can be proud of and won't be ashamed to show to my mother or my fourth grade spelling teacher.

The Projector, November 12, 2002
Page 1

"This one was a little complicated, at least it did to me anyway"

Not only is this an extremely poor way to open an article, it makes no grammatical sense. What did to the author anyway? What did this mysterious force/object/person/other do to the author?

"The ownership of the new campus allows RRC to grown up and get big."

How goes a college grown up? I'm not the world' foremost authority on grammar and spelling, but I'm fairly sure that this is incorrect.

"When you're going to have the building in you're name, it shoes a great deal of confidence."

My advice is to head back to the second or third grade, as I'm fairly sure this is where we're taught the differences between you're and your.

Secondly, my shoes, or anybody else's shoes for that matter, have nothing to do with confidence. I think the word you're (notice the proper usage) obviously searching for, but not finding, is shows.

Page 9

"All though Tegan insists she loves the fans."

This mistake is made all the more ridiculous by the fact that the author has it spelled correctly only a paragraph later.

Those are the errors I uncovered in this latest offering from the Projector head office, although I'm certain that there may be more. I look forward to your next issue, if only to see what glaring mistakes I can send to your office.

Regards,

Derek Graham

The Projector replied:

Derek,

First of all, we would like to thank you and your fellow classmates for actually paying attention to what we write. Every issue, we're worried no one's reading the paper. It's nice to know that sometimes people pay attention to what we write, even though most times this year, we wish they wouldn't.

You've brought up a number of valid points we would like to respond to. Also, we'd like to express our thanks for your choice of articles to criticize. You chose only articles written by Projector editors, and we're a tough lot, so we can handle it.

The first subject you mentioned is the lead on the front page story, written by news editor Scott Prouse. It's clear the lead sucks, because it's missing the word "seemed." When you re-write the lead a million times, and files get transferred from programs and e-mails, sometimes words go missing, punctuation can change or get inserted, and things get generally screwed up.

This is no excuse. It's our job to edit the paper, but mistakes like this can happen. Because you also wrote that this is "an extremely poor way to open an article," perhaps you may be interested in suggesting a new lead, one that would be both entertaining to read and suitable for the article. Prouse's lead, in fact, is an example of "metajournalism," if you will, a post-modernist approach to story writing that illustrates the act of writing journalism about journalism.

The section about the RRC getting "grown up and get big" was simply written as an attempt at humour, to make the story more interesting for readers. Thank you for noticing the contraction error in "you're." I'm sure we did learn that in second or third grade, but you might also need to join us in that remedial class.

"How GOES a college grown up?" I'm not sure. How exactly GOES anything? I'm confused. For someone who criticizes the spelling and grammar of others, you'd best check your own work as well. "I'm not the WORLD' foremost authority" on anything either, but I do know which feet to put my shoes on...even though I might not know how to spell "shows."

As for the Tegan and Sara interview, the misspelling of "although" is indeed brutal. The entertainment editor was horrified when he realized he'd made such an error, but mistakes happen. If you'd been looking closer, you would have noticed an even more glaring mistake in the article.

In the very next paragraph, in fact, he used the word "see" when he meant "say;" a very noticeable error. Still, it's not because we're uneducated or because we're making these mistakes on purpose...

As you can see by both your e-mail and every issue of The Projector, neither spell check programs nor the human eye, no matter how many English classes people have taken or skipped, can catch every spelling or grammatical error.

Thank you for reading and responding.

The Projector looks forward to your reply.
Scott Prouse, News Editor
Sam Thompson, Entertainment Editor
Natalie Pona, Editor in chief

ENTERTAINMENT

'Stone cold in the 'Peg

Legendary Canadian rockers return to Winnipeg to promote new album

By Sam Thompson

Tim White is excited about performing in Winnipeg again. The bass player for Canadian rock legends the Headstones, White will be stopping in town for two shows in support of his band's new Oracle Of Hi-Fi album. Winnipeg, apparently, is one of the cities with the most rabid Headstones fans and it's always a highlight of their tours. Must be something in the water....or, rather, the ice.

"I think Winnipeg creates great fans because it's so cold there all the time," says White over the phone from his record company's Toronto office. "I remember playing a show in Winnipeg at the Pyramid, back when it was still the Spectrum, and it was minus a zillion outside. Trent (Carr, Headstones guitarist) and I didn't want to go through the crowd to get backstage, so we ran outside around the side of the building, and by the time we got in, our t-shirts were completely frozen!"

White admits that his band's Winnipeg performances aren't always in the dead of winter, however. The Headstones pulled into the 'Peg this summer as part of the Sno Jam rock/extreme sports tour. White describes the crowd reaction as "awesome. The Winnipeg show blew away every other show on the tour."

The Headstones have managed to stay together for over a decade, which is surprising in today's ever changing music world. From their 1993 debut, Picture Of Health, all the way to 2002's Oracle Of Hi-Fi, the Headstones have maintained basically the same sound; aggressive, in-your-face rock n' roll. This new record, in fact, has been lauded by fans and critics alike as a return to their raw, punk-influenced roots.

"I prefer to use the term 'direct'," says White, "because I don't think our sound itself is any rawer. It's just more concise, more 'our' sound.

"I think the way we've maintained as a band," he adds, " is just by not listening to people. I think people like us because we sound like, well...like ourselves.

"We decided to be more do-it-yourself on this record because we got off track.

"I remember playing a show in Winnipeg...it was minus a zillion outside!"

We were at the end of our record deal and we'd learned it's better to trust our instincts. We realized our first record is the reason why a lot of people liked us in the first place."

When most people think of the Headstones, only one image comes to mind; an intense, leather-clad, grizzled frontman with a shock of spiked black hair attacking the microphone. As the most outspoken, instantly recognizable member of the group, vocalist Hugh Dillon is sometimes seen as *the* Headstone. With roles in two Bruce McDonald films, (as a heartless killer in Dance Me Outside and as mohawked punk legend Joe Dick in Hard Core Logo) Dillon is the public face of the Headstones, while it would be hard to pick any of the other three out of a lineup.

"We're at our record company office right now, and Hugh and I just finished another interview and they asked him the same thing," says White. "Hugh always thinks it's stupid that they always want to talk to the guy who sings; to the guy who's saying stuff. It's nice to be recognized, since the Headstones are four people, but it's natural that the singer will end up as the spokesman for the band."

Although the Headstones seem to have gone sonically full circle with the Oracle Of Hi-Fi, White assures me that this is by no means a completion of the Headstones' career.

"Yes, we will continue to make records," he says. "We're coming up on ten years as a band and we're more equipped now to go for ten more years. That's all we wanted to do...just play in a band and keep making records. The Oracle Of Hi-Fi tour is including seven songs off the new disc, and it's gonna be better than ever."

photo courtesy of the Headstones

Tim White: looking forward to playing Winnipeg

After almost ten years in the business, Tim White is an old hand at talking to the media. He seems to have a quick, yet elaborate, answer to every question the Projector can throw at him...except for this one.

"If you had to take three albums with you to a desert island, what would they be?"

"I have no idea," says White, stumped for the first time. "Three records on a desert island...how long am I there for?"

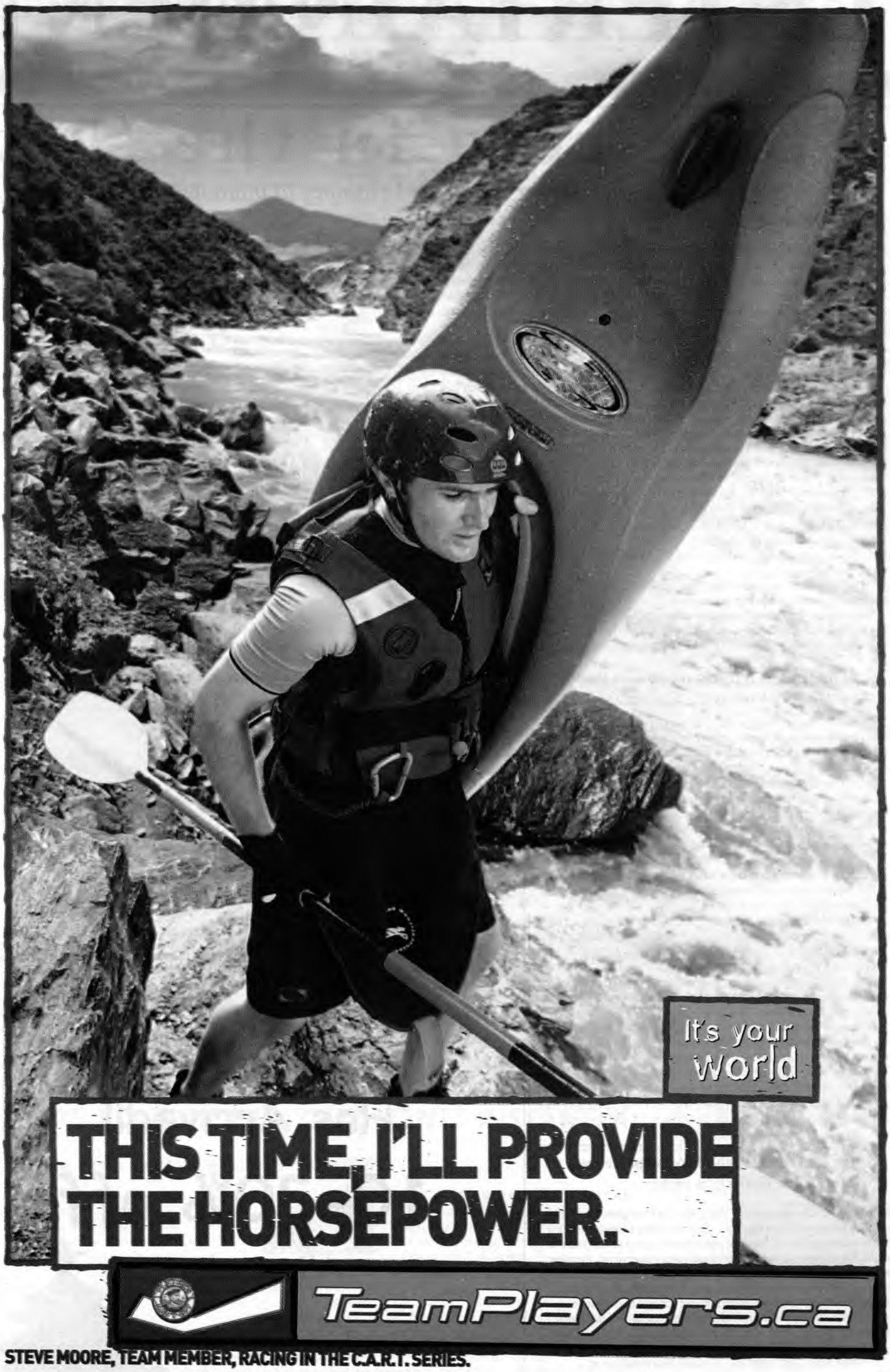
After a bit of brainstorming, White comes up with the answer.

"I'd only need one record," he says. "A record called 'How To Get Off A Desert Island!"

The Headstones perform December 2nd and 3rd at the Pyramid Cabaret.

Study on families who have experienced the death of a child:

Families who have experienced the death of a child (newborn - 18 years) are being invited to take part. The aim of the study is to gain a greater understanding of families' experiences related to the death of a child. Participation involves individual family interviews. Families will be asked to talk about such things as the type of care that their child received, their needs, and the type of supports that helped them through the experience. All interviews are arranged on a date/time and at a place that is most convenient for the family. For additional information please contact Dr. Roberta Woodgate at the University of Manitoba: 474-8338. You may leave a message on Roberta's voice mail if she is not in. You may also email her at **Roberta_Woodgate@umanitoba.ca.**



STEVE MOORE, TEAM MEMBER, RACING IN THE C.A.R.T. SERIES.

Friday: high-larious

Ice Cube delights in gangsta rap Christmas special

By Sam Thompson

Friday After Next
Starring Ice Cube and Mike Epps
*****/5**

Society has stooped to a level previously unthinkable: the gangsta rap Christmas special. Jesus must be rolling in his grave. With the third in his series of thugged-out misadventures, former N.W.A. leader Ice Cube reprises his role as Craig, a well-meaning ghetto dweller who wants nothing more than to sit back with a ho on each knee, some hip-hop blasting on the stereo, and, of course, a big bag of weed.

Craig's Christmas is ruined, however, when a ghetto Grinch invades the apartment he shares with his cousin Day-Day (Mike Epps) and steals all of their presents, their CDs...and, worst of all, their rent money! Craig and Day-Day were planning on an Xmas bash with some "fine bitches", but their landlady is threatening to evict them, the cops confiscate their plants ("it's for medicinal use only, officer") and Day-Day starts going mad with power in his new job as a security guard.

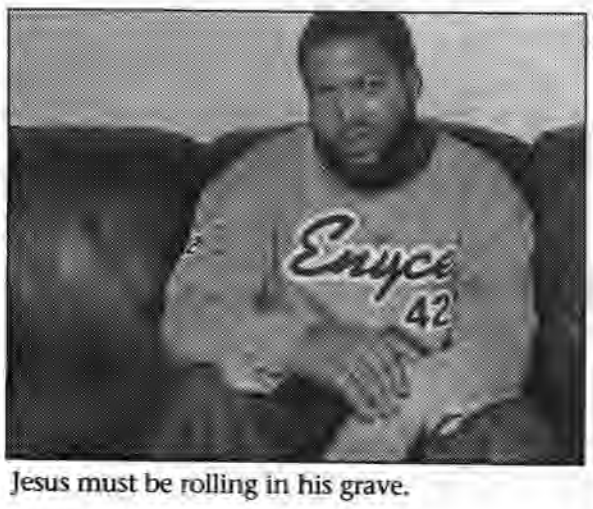
Craig, of course, has to keep Day-Day in check, deal with his maniacal father (John Witherspoon), catch the Santa Claus crook, find a way to somehow get the rent money in time....and hook up with the new girl who works next door at "Mike's Pimps & Ho's" clothing store. He's got to figure everything out by the end of the day, because it's Christmas Eve, and, yes, it's a Friday.

In my opinion, Ice Cube has a genius franchise with the Friday movies. The 1995 original was instrumental in kicking off the career of Chris Tucker and its 2000 sequel, Next Friday, helped Cube to gain more mainstream acceptance and popularity. For a guy coming straight outta Compton who talked about killing cops all day, the former O'Shea Jackson has completely turned his image around. Although he's still a chain-smoking, foul-mouthed, angry thug, he seems a lot more non-threatening.

Although Friday After Next is chock-full of misogyny, homophobia, disrespect for authority and drug use, Ice Cube has proven that he can take normally offensive gangsta rap themes and twist them into a comedy so funny that no one will take offense. Craig and Day-Day are such caricatures of the crude, intolerant 'gangsta' image that anything controversial is quite obviously tongue-in-cheek.

Friday After Next's plot is entirely predictable, the movie is full of cliches and some of the scenes are far too ludicrous to be realistic, but that's just the point. None of the Friday movies are meant to be "high art" (although Ice Cube's stoner character may beg to differ). As a fan of the first two Friday films, this third installment met my expectations.

Check this movie out. As Craig would say, "get yo' ass up in them movie seats!"



Jesus must be rolling in his grave.

Not the love boat

By Nathaniel Kaplan

Ghost Ship
Starring Julianna Marguiles
****/5**

Once in a while Hollywood releases a horror movie that is so well done that it not only takes you away from reality but also becomes a classic. Ghost Ship is not one of these. With its poor character development, predictable formula and high gross-out factor attempting to compensate for plot holes, it leaves you with a sick feeling in your stomach, and has you turning to your friend beside you to ask: "What's going on?"

The movie begins with a scene from 1962 aboard the Antonia Graza, an Italian ocean liner. Amid people dancing and drinking at an upscale ball, an unidentified person pulls a lever and a metal wire pulls taut, slicing through every person on the dance floor. Tops and bottoms of bodies separate and fall into a bloody mess. It's a gruesome scene that invokes fear, but only because you're afraid that you'll be forced to sit through another scene like it later on.

Fast forward to the modern day. The crew members aboard the tugboat Arctic Warrior are experts when it comes to salvaging old ships. Captain Sean Murphy (Gabriel Byrne), salvage team leader Maureen Epps (Julianna Margulies), First Mate Greer (Isaiah Washington) and technicians Dodge (Ron Eldard), Munder (Karl Urban) and Santos (Alex Dimitriades) spend their days locating abandoned vessels, patching them up and dragging them back to shore. They're approached one night by Canadian Air Force pilot Jack Ferriman (Desmond Harrington), who recruits them to investigate a mysterious abandoned vessel he's found off the coast of Alaska in the Bering Sea.

The crew discovers the vessel to be the Antonia Graza, thought to be lost at sea for the past 40 years. It's an amazing find that would most likely be worth a fortune. However, once they board the ship, things begin to go wrong. The rest of the movie plays out every horror movie cliche. One crew mate falls through the floor but manages to hang on by a hand (of course). Another crew member is blown up inside the Arctic Warrior when a propane tank is mysteriously opened, however you can see it coming two to three minutes before it actually does. The crew member who fell through the floor earlier is crushed when he's pulled in between two large gears in the engine room. Epps, who begins communicating with the spirit of Katie, a young girl who was killed on the ship 40 years earlier, opens a closet door to find a skeleton. Yes, an actual skeleton in the closet. This might just be the only scene in the movie that will actually make you jump, and not because it's really scary. It's just unexpected.

Throughout the course of the movie every crew member is killed except for Epps, with the racial minorities going first. It can't be said that this is unexpected either. There are gaping holes in the plot, leaving you to wonder who set all of the events on the ship in motion. It may have something to do with Jack, and the gold bars in the hull of the ship. Gold bars? When did this turn into a western? At the end, you're left wondering how Epps could possibly be found alive after floating around in the Bering Sea all night long while holding onto a piece of debris. Let's not even discuss how that came about.

Here is a good piece of advice. If you're still curious about Ghost Ship, wait until it hits Cinema City and see it then. At least that way you'll only be wasting a few dollars instead of eight.

NEWS FLASH!!!

The Projector accepts student submissions as well as signed letters to the editor.

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They only come out at night

Soap star's bloodcurdling performance both spine-tingling and side-splitting

By Sam Thompson

Dracula
Manitoba Theatre Centre
Starring Jean LeClerc
******/5**

There are few roles as enduring and with as much appeal than that of the king of the vampires himself, Count Dracula. However, the bloodsucking Transylvanian monster, has been portrayed so many times on film, onstage and in literature that Bram Stoker's original character is no longer the Dracula we've come to know and love. The best Draculas have been the incredibly vain, lustful types who take the role so over-the-top that the audience members start carrying wooden stakes and garlic cloves to performances....just in case.

Canadian actor Jean LeClerc, who has played the Count on Broadway, is a natural as Dracula, almost floating on and off stage, with a not-so-subtle hint of menace in his voice and movements. LeClerc, who made his bones as a soap star, is well-versed in the campy, theatrical attitude it takes to pull off a believable Dracula. He goes from a slick, creepy aristocrat to an intense, violent, bloodsucking freak so effortlessly that it's frightening. That's exactly what an actor portraying one of the greatest characters in literature, ever, should do.

MTC's Dracula starts about midway through Bram Stoker's novel, with a few plot changes to make it work better as a stage play. Count Dracula has moved into Carafe, a manor in a rural English community. Dr. Seward (Wes Tritter), who runs the sanatorium down the road, is amazed by the power Dracula seems to have over his ailing daughter, Lucy (Mairi Babb). Lucy's best friend Mina has died from a mysterious illness, and now Lucy is showing some of the same symptoms, including two mysterious bite-marks on her throat. Whenever Dracula pops in for a visit, Lucy seems to perk up, so Dr. Seward is always inviting the Count over, until his old colleague Van Helsing (Jerry Franken) shows up to help find a cure.

Dracula: theatre worth your time.

Van Helsing is a mysterious European professor with an interest in the occult. He discovers the truth about Dracula's 500-year-long reign of terror and along with Dr. Seward and Lucy's fiance Jonathan Harker (Jonathan Eliot), goes on a quest to destroy the all-powerful vampire.

Besides LeClerc's brilliant performance, two things make Dracula worth watching; the beautiful, darkly lit, gothic sets; and the humour than runs throughout the play. With nods to the cheeseball horror movie genre, MTC's Dracula both frightens and delights. Despite star turns by Barbara Gates Wilson as Lucy's maid and Jerry Franken as the driven Van Helsing, Jean LeClerc still steals the show as Count Dracula. His comic timing and spine-tingling stage appearances will hit you like a stake to the heart.

Even if you're not a fan of live theatre, this timeless story is definitely worth your time. Go and see it before it turns to dust.

Rock n' roll: alive and well and born in the eighties

By Sam Thompson

Tegan and Sara
Pyramid Cabaret
November 13th, 2002
***** 3/4 /5**

The last time I was at the Pyramid Cabaret was over a year ago when I saw D.C. hardcore legends Bad Brains. For that show, the crowd was 90% male; an aggressive, testosterone-drenched affair. When I stepped into the Pyramid to see folk-rock sister act Tegan and Sara, it was the complete opposite. The venue was almost as packed as it had been when I'd gone to Bad Brains, but the gender balance was reversed. I was one of a tiny minority of guys in the audience, and it was great to see. I mean, sure, there are primarily female audiences at a lot of shows, but from the powerhouse opening number, Time Running, on to the end of the set, this was definitely not the Lilith Fair or any other so-called "girl music" show. This was rock n'roll at its finest.

Tegan and Sara, accompanied by a touring bass player and a drummer with an interesting setup (on the side of the stage as opposed to the back), performed every song from their new album, If It Was You, some highlights of 2000's This Business Of Art and some even older material that only die-hard fans could recognize.

The sisters switched sides of the stage, depending on who was playing electric, who was playing acoustic and who was singing lead vocals. They peppered the crowd with tongue-in-cheek stage banter, stories about touring that had no point, and brutal jokes and mockery at each other's expense. Despite the massive crowd at the Pyramid, Tegan and Sara's laid-back attitude made the show seem much more intimate, which seems to be what attracts a lot of people to their music. Their soul-baring, introspective lyrics and casual demeanor with their fans seems to break down a lot of the typical performer/crowd barriers.

photo by Sam Thompson
Tegan and Sara at the Pyramid Caberet

Current singles I Hear Noises and Monday, Monday, Monday were the best received songs of the night but a distortion drenched rendition of If It Was You's banjo-driven Living Room and the whisper-to-scream vibe of Terrible Storm were also crowd-pleasers.

It seems that these girls can do no wrong. Their rabid fans sang along to every song as if in a trance, and some fans at the front of the stage were filming the proceedings, proudly displaying their "T&S Groupie Tour" shirts. The only irritating thing about the show was the fact that the opening act was a DJ spinning 80's hits. It was sort of funny if you knew they were calling this the "Born In The Eighties Tour", but the name of the tour wasn't advertised well enough for most audience members to get the joke. Occasionally, the set would drag a little on the slower numbers, but the crowd would get jolted back to its feet by a lightning bolt of distortion or an impassioned wail by one of the singers.

Still, a beautiful set of beautiful songs by beautiful girls...if this is the future of rock n' roll, count me in!

The brawling braggadocio of a former RRC student

Fozzy wrestle their way to the top

By Brett Megarry

Make no mistake about it. Chris Jericho is first and foremost a professional wrestler, performing year-round as one of the top stars in World Wrestling Entertainment. He has virtually conquered the wrestling world, winning every championship belt the WWE has to offer.

But he's not just looking to conquer the wrestling world. Now he's out to conquer the music industry. When the self-proclaimed "Ayatollah of Rock and Rollah" isn't lighting up his opponent in the ring, he's lighting up the stage as the front man of his band, Fozzy..

What started as a fun side-project for the Red River graduate Jericho, real name Chris Irvine, has turned into moderate success for Jericho and his band-mates. "It started out as kind of a hobby about 3 years ago while I had 4 months off at WCW, so we put together a fun kind of cover band and then we actually sounded kind of good and we had a bit of a following just from doing a few shows," he says.

The band was formed when Jericho approached Atlanta guitarist Rich Ward because he was a big fan of Ward's metal band, Stuck Mojo. Jericho then got together with Ward's other band, Fozzy Osbourne. They liked Jericho's vocals and Fozzy was born.

After doing a few shows, the band decided to add some tongue-in-cheek mystique to the Fozzy name and created a back story where the band was stranded in Japan for 20 years. During those 20 years, the cover songs that they were playing were actually their songs that had been stolen from them. To further the mystique, Jericho would become Mongoose McQueen, an arrogant lead singer who believed he could do no wrong. The band also set up a web site, www.fozzyrock.com, that outlines the full history and other quirky facts about the band.

Fozzy is described by Jericho as a hybrid metal band mixing some elements from 80's power metal bands (not the hair metal) along with some elements of today's metal. Fozzy's first album was all cover tunes of bands like Iron Maiden and Judas Priest. Earlier this year in July, Fozzy released its second CD, Happenstance. The disc still has some covers, but also has 5 original tracks.

On August 19, Jericho got to perform with his band on RAW, the weekly WWE show that Jericho is on. Although the performance was solid, he and his band were booed off the stage. "It was great, and funny because obviously I'm a heel (wrestling bad guy) and I do a pretty good job of it, so when I came out with Fozzy they automatically started chanting 'Fozzy sucks.'"

Jericho was unphased by the negative response. As a heel, he knew the fans were booing because of his wrestling character. Others needed some clarification. "The best part was trying to explain to the record company and some of the guys in the band that when they were chanting Fozzy sucks it wasn't because we really sucked, it was because of me."

Jericho also saw the value of that performance in the grand scheme of things. "Anytime you can get your band's name on the air in front of millions of people, it's great exposure. Everybody that watches WWE definitely knows who Fozzy is now, which is great."

Although the Creative Communications program here at RRC doesn't exactly include pro wrestling and fronting a power metal band in its curriculum, Jericho notes that it was the best course he could've taken since he is a creative guy. He also says that many of the skills he learned at RRC have proven invaluable. "I learned how to talk in front of a camera and in front of a crowd; to do my writing, which to this day is still very important; how to put together a music video...everything we did in being creative really helped out to doing what I do today." Jericho, a journalism major, says he could probably still work for a newspaper today if he really wanted to. "Nowadays, I read a newspaper and think 'oh, that was a crappy read' or 'they really could've done better on that.'"

It's plain to see that Jericho uses his Cre-Comm skills every time he steps in front of a camera or an audience. He is one of the most creative and charismatic performers on the WWE roster. And now as part of Fozzy, Jericho gets to take that creativity and charisma to new levels.

There are a lot of roadblocks for Jericho and Fozzy though. Many naysayers refuse to take the band seriously because of Jericho and his association with wrestling. "If it wasn't for me, we never would've got a record deal in the first place, so it opened a lot of doors. But for as many doors it opened, it also shut a lot of doors." He notes that a lot of people assume he can't sing and that he couldn't possibly be in a real rock band, which he says is simply not true. The theme of the band has changed with the new release, moving away from its tongue-in-cheek approach. Jericho wants people to know his band is no joke. "We're a legitimate kick-ass rock and roll band. It's like any other product, you have to get it out there and get it sampled, and once they sample Fozzy, they know it tastes good."

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Live it up at the Loop

By Kristin Marand

Restaurant Review
The Loop
200 Waterfront
****** 1/2 / 5**

Two former students of Red River's own culinary arts program prepared my Monday evening dinner in the Exchange district. The Loop Martini Bar and Grill is a restaurant, lounge and coffee bar located at 200 Waterfront, near the Goldeyes stadium. It doesn't pick up until about seven, so if you're looking for intimacy and/or the undivided attention of your server, arrive early. On the weekends, there is live entertainment including a local DJ who spins every Saturday. "I feel like I'm on Sex and the City," my companion commented as the hostess walked us to our seats.

For a restaurant that serves "Contemporary Regional Cuisine," the ambience is suiting. Posh describes it well. The lighting is dim, but bright enough to see in, the music is jazzy and the pace and general atmosphere are relaxed. I found the table settings of a simplistic beauty. The presence of a single red flower and surrounding of red chairs accentuates the crisp white tablecloths and napkins. These colours, along with shades of purple, blue, and a bar face that changes colours, also promote the relaxed atmosphere. The far left of the restaurant is the coffee bar, the main floor is the main restaurant, and upstairs is the lounge that is also used as a smoking section for restaurant patrons. The lounge is a comfortable area in which to unwind after work or to sit back in the plush couches and watch the big screen TV.

The menu selection was impressive with plates and prices ranging from $8 for five spicy pork spring rolls to $23 for tiger prawns. Salads range from $6-$13 and the pastas and entrées section ranged from $15 for Sea Bass Coconut Curry to $36 for either an eight oz. beef filet called The Waterfront or their Juniper Roasted Rack of Lamb. Their combined wine and martini menu was also impressive, much longer than their food menu. Our server had a good knowledge of wines and I valued his opinion, which was rewarded when I took my first sip of the wine he had suggested to complement my meal. Their martini menu is rivaled and comparable only to the few decent martini bars we have in this city.

The presentations of the dishes were formidable, although the lemon garnish became a bit repetitive after it appeared on more than two dishes. Lemon does not complement every dish and it could be said that it added freshness where the dishes were lacking, which isn't necessarily a good thing. Chewing bits of lemon rind that will unavoidably fall into your dish isn't so pleasant either.

The Spicy Pork Spring Rolls and BBQ Duck Salad we ordered were somewhat lacking in proportion but not in flavour. That is what consumers have come to expect from higher class restaurants today. For those with daintier appetites, the servings would be perfect. The serving for the price was quite reasonable. I even ended up taking home leftovers from a particularly filling dish (Rose Seafood Linguini), which I rarely do.

The service was exceptional. Our server Daneal was laid back, friendly, and it wasn't a hassle to ask him for anything. At the same time he gave us our privacy and never once interrupted us mid-mouthful to see how we were doing. He was a great help in choosing from an unfamiliar menu, and knew his products well. He apparently has tried everything on the menu. We did not hear a single "I'm sorry" out of anyone. I was impressed.

The average cost of a dinner for two, if dinner consisted of an appetizer, salad, entree and one glass of wine each, would come to about $120.

Although, Winnipeg may not have a market for trendy Manhattan-esque nightclubs, a pleasant, comfortable and upscale dining experience is always welcome.

Bloody Sunday bloody marvellous

ByPeter Vesuwalla

Bloody Sunday
Starring James Nesbitt
****** / 5**

Near the beginning of Bloody Sunday, someone asks Ivan Cooper how he feels as he prepares to lead an illegal but peaceful march through the streets of Derry, Northern Ireland.

"I feel like Martin Luther King," he says.

At the end of the film he'll be asked his opinion about young men abandoning the peaceful approach and joining the IRA. His response is that he doesn't feel that he's in a position to condemn radical, violent action anymore.

What happens to Cooper (James Nesbitt) that changes his views is the subject of Bloody Sunday, director Paul Greengrass's account of the 1972 clash between British soldiers and Irish demonstrators that left 13 unarmed civilians dead. Greengrass is really telling two stories, one about the event itself and another about Cooper who mixes a touch of hubris with his idealism and has it blow up in his face.

There's an air of orchestrated chaos in Greengrass's film that captures the tone perfectly. He uses hand-held cameras, employs non-actors (some of whom attended the real demonstration 30 years ago), and allows the dialogue to overlap so that we only pick up on tidbits of conversation, and we're never quite sure as we go into a scene, who all of the characters are.

It seems haphazard at first, but it gives the film an authentic documentary feel. But notice how well the film explains the action to the audience by giving us a fly-on-the-wall view of the British headquarters, as they draw out everybody's position on a big map of the town. Without these scenes the film could easily have become confusing.

It also gives us a good look into the minds of the British soldiers who, the film tells us in no uncertain terms, were determined to make sure that the protest was anything but peaceful. In the film's opening act, we hear them being told by a superior, "I want to see a lot of arrests." At the same time, we see Cooper handing out flyers and encouraging a peaceful march.

Cooper is the hero of this story, but he may be a flawed one. On one hand, he was a Protestant MP who was leading Catholics but thought that he understood how the game was played. On the other hand, he was a little too smug for his own good. Watch him as he saunters over to a car in an early scene, and we realize that the driver is a member of the IRA. The conversation doesn't go his way, but he's still either idealistic enough or foolish enough to think that there won't be any trouble.

Later, in one of the film's most brilliantly orchestrated scenes, we see the entire assembly as he sees it, with peaceful demonstrators in the foreground cheering and waving signs, while about a hundred metres behind them, demonstrators and soldiers exchange bricks and rubber bullets. Still, he remains optimistic.

When he hears shots fired at the crowd, he encourages the demonstrators not to panic, as he assumes that soldiers would be firing rubber bullets over their heads. Then comes that crucial moment when they realize the bullets are real, and being fired into their backs.

The film rejects the official account that the soldiers were fired on first and were simply returning fire. Here we remember that, despite how it looks, Bloody Sunday is not a documentary. One could interpret it as pro-IRA propaganda, but that really depends on what you think about Ivan Cooper's speech at the end of the film. His peaceful intentions, the reason that we liked the character in the first place, are gone. We wonder if that's a personal tragedy for him, or an intellectual awakening.

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Must be 18+ years to attend. Photo ID required. Please do not drink and drive.
DVD player door prize giveaway at 10:00 pm (must be in attendance to win).

JURASSIC 5
Power In Numbers
Interscope Records

******/5**

The six members of Jurassic 5 have done it again. Following up on the success of their absolutely brilliant Quality Control album, Power In Numbers is a head-boppin', hook-laden gem of a record.

The lead single, What's Golden?, is a classic in the inimitable J5 style. The four MCs and two DJs "take it back to the days of yes y'allin'" with the most addictive hip-hop beat of the past ten years. Driven by the usual J5 gang-vocal chorus and the basso profundo flow of rapper Chali2na, What's Golden? will remind any fan why they got into hip-hop in the first place.

It's no surprise that J5 has a cult-like following. It's impossible to get their hooks out of your head, even if you're not a hip-hop fan. Unfortunately, Jurassic 5 plays a style of rap that hasn't been popular for at least a decade, so they're not likely to get the respect they're due.

Although not every track has the same addictive energy as What's Golden, they're all stand-alone hits in their own right. This record is worth checking out for Chali2na's hypnotic, low-register vocals alone. The man is a rhyming machine, and he's backed up by Akil, Marc 7 and Zaakir (Soup), in my opinion, three of the top MCs in hip-hop today. The production courtesy of DJ Nu-Mark and the evil genius of Cut Chemist is, to use a hip-hopism, "off the hook." The only problem with Power In Numbers is that a few of the weaker tracks tend to go on for too long; six-minute hip-hop jams have a tendency to get boring after a while. Other than that, this album answers its own question. What's Golden? Jurassic 5.

-Sam Thompson

FINCH
What It Is To Burn
Drive-Thru Records
****/5**

This album should be re-named What It Is To Suck. It nearly put me to sleep. The cookie-cutter nu-metal riffs and uninspired lyrics are enough to make even the staunchest headbanger doze off. Occasionally, a blast of distortion and screaming will wake you up, but then you'll realize it's just vocalist Nate Barcalow screaming about lost love again and hit the snooze button.

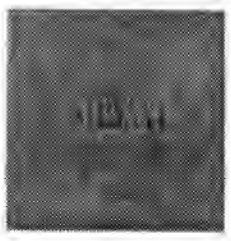
Drive-Thru Records is best known for pop-punkers New Found Glory, but unfortunately, Finch shares none of NFG's sense of humour or hook-laden pop sensibilities. The few tracks on What It Is To Burn that attempt to go down the pop-punk route are arguably the best on the record, but they seem to be entirely devoid of the sing-along catchiness that makes bands like Blink 182 and New Found Glory so successful.

Despite a few pop-punk attempts like Stay With Me, this record's overall sound is what you'd hear if Fred Durst started listening to emo; nü-metal sludge with whiny, idiotic lyrics like "I feel diseased/Is there no sympathy from the sun?"

The album's outstanding track is Project Mayhem, which starts off as hardcore punk, but fizzles into nü-metal at the end. It's a perfect example of Finch's lack of musical focus. They're obviously trying to come up with their own sound, but it turns out to be a second-rate rip-off of too many bands to name.

-Sam Thompson

NIRVANA
Nirvana
Geffen Records
****** 1/2 / 5**



When the previously unreleased Nirvana track You Know You're Right finally hit the airwaves earlier this fall, it did two things; it reminded people of the massive musical void left after Kurt Cobain's 1994 suicide and it demonstrated just how derivative the 'neo-grunge' bands are.

Despite the legal brouhaha between Nirvana's surviving members and Courtney Love, Cobain's widow, this 14-track retrospective of one of the most influential bands of all time has finally been released...and it's about time.

Although Cobain's death wasn't the only catalyst, music in a post-Nirvana world seems to have taken a turn for the worst. Sure, some equally brilliant grunge acts like Soundgarden and Alice In Chains kicked around for a few more years, but since Cobain's suicide, it's very rare to find any band with enough tortured emotion in their music that can write catchy pop songs as well.

For the Nirvana die-hards, this collection offers only You Know You're Right as far as new material is concerned. The CD sticks to the expected singles, arranged in chronological order. Despite the lack of surprises, it's been almost a decade since Cobain died and for those of us who have their Nirvana tapes buried away in a basement somewhere, hearing hit after hit after hit is like a trip down memory lane. There's not a single dud on the record.

Nirvana wasn't the most musically talented band. Cobain's simple songs are all standbys for new bands. However, they defined the look, sound and attitude of a specific time and place. Kurt Cobain has become the martyred pop culture icon for a generation; an unforgettable face, emblazoned on t-shirts and posters like Che Guevara. For anyone who's forgotten, this CD does exactly what it was intended to do: it lets Cobain live up to his legend.

-Sam Thompson

" ... it's very rare to find any band with enough tortured emotion in their music that can write catchy pop songs as well."

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music reviews

TRANSPLANTS
Transplants
Hellcat Records

***** 1/2 /5**

Gangsta punk? I didn't think it could be done, either, but the Transplants pull it off quite nicely with their debut album. Singer Rob Aston talks about gats, bitches and dollars to the driving punk rock rythms courtesy of Tim Armstrong and Travis Barker, two better-known punk luminaries.

Armstrong is the owner of Hellcat records and the dyslexic, gravel-voiced singer of Rancid. His fixation with the Clash is in full effect on this side project. Armstrong, who recorded the record in his basement, dabbles with hip-hop, electronic music, hardcore and good old-fashioned rock n' roll on what seems to be his Combat Rock.

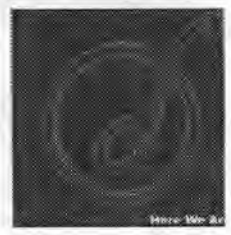
Barker is best known as the drummer of the Aquabats and Blink-182, and is arguably the most talented drummer in popular music today. Barker takes a backseat to Armstrong and Aston's hip-hop posturing on this album, but his subtle drum fills throughout the disc make it clear that he's much more than a glorified drum machine. Despite the monotony of some of his beats, Barker is a force to be reckoned with in this group.

Tracks like D.R.E.A.M. and California Babylon have hip-hop grooves that would make Dr. Dre jealous and some others have an almost White Zombie-esque electronic metal feel to them. With a top-notch guest list including Funkdoobiest's Son Doobie, AFI's Davey Havok, Brody Armstrong of the Distillers (Tim's wife), Rancid's Lars Fredriksen and Matt Freeman and the keyboard genius of the Slackers' Vic Ruggiero, this is the most diverse album to come out of the Hellcat stable since Rancid's Life Won't Wait.

Obviously Armstrong's return to his punk roots with 2000's Rancid album wasn't enough to quench his creative thirst. This is a solid album, but some of the gangsterisms courtesy of Rob Aston are a little hard to take.

-Sam Thompson

ORIGINAL SOUP
Here We Are
Original Soup/Production Zone



***** 1/2**

Despite a rock n' roll attitude, the debut album from local quartet the Original Soup is quite the low-key affair. Here We Are's second track, No Time For The Blues, lets singer/guitarist Brad Badiuk indulge in a classic rock jam, but acoustic guitars and soft melodies are in full effect on this record.

The problem with these ten tracks isn't the songwriting, the playing, the production or anything like that. It's just that Badiuk and the boys aren't really treading any new ground with their songs. There's potential for this album to go off in a number of different directions, but the Soup decide to play it straight and go for the commercially viable style of rock n' roll; trading edginess and raw power for introspective lyrics and smooth melodies. Sticking with the status quo, however, seems to be the key to the band's modest radio success across North America.

The playing is tight, the production is top-notch (for an independent local group) and a number of the tracks have stick-in-your-head hooks, but I get the feeling that the band is suppressing an innate urge to rock out. Here We Are is effective as an introduction to the Soup, both in terms of getting radio play and attracting a wide range of listeners, but if No Time For The Blues' crunchy power chords and guitar noodling is any indication, the Original Soup know how to just give'r. While Here We Are is a solid release, a more energetic follow-up would be a classic.

-Sam Thompson

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PEARL JAM
Riot Act
Epic

******/5**

Pearl Jam is one of those rare rock bands that continue to evolve, expand and debatably improve well after most of their contemporaries have faded or blown away.

From their Yield and Live on Two Legs albums into Binaural and now Riot Act, Pearl Jam has continued to produce relevant, rebellious rock and roll. Their newest offering, best heard at loud volume, is a collection of music able to induce a vast array of emotions.

The opening track, Can't Keep, a song Eddie Vedder wrote on ukulele, begins with Matt Cameron's shuffle drum beat and Vedder's baritone vocals, and builds to an exhilarating crescendo, setting a recurring theme for the rest of the album. The song, and others such as Love Boat Captain and Help Help, literally lift the listener out of his or her seat and into the air.

While the power of Vedder's vocals has never been in doubt, Riot Act sees his lyrics expanding from the anger of Ten and Vs., into introspection and individuality, such as I Am Mine. The album even has a beautiful chanting song near the end, Arc, which Vedder wrote after nine people died at a Pearl Jam concert.

Vedder still manages to incorporate some of his trademark anger into his favourite whuppin' boys, the Bushes, in Bushleager. The song begins with a gentle intro and Vedder's spoken word poetry about George W. Bush's "birthright." The song builds with layers of vocals as the band's music seems to grow in size and scope.

This is another Pearl Jam CD, just as the previous two, with songs written as a band. Although Vedder is still the principal songwriter and lyricist, each member of Pearl Jam, including Boom Gasper, a keyboard player Vedder met in Hawaii who is joining the band on tour, wrote a couple of songs or more.

A Pearl Jam democracy is evidentially good for everyone.

-Scott Prouse

VARIOUS ARTISTS
Red Hot & Riot
MCA Records

******/5**

"AIDS is killing Africans," announce a defiant Dead Prez on Red Hot & Riot's Shuffering and Schmiling. This 20-song collection is a benefit project for African AIDS victims, who make up over 70 per cent of the world's population afflicted by the disease.

The disc also acts as a tribute for Afrobeat legend Fela Kuti, who succumbed to the disease in 1997. Kuti's revolutionary blending of traditional Nigerian sounds with James Brown-style funk and soul was successful in creating one of the few truly "world music" genres.

Afrobeat gets a modern twist as hip-hop artists like Dead Prez, Blackalicious, Talib Kweli and Lateef the Truth Speaker take on some of Kuti's greatest hits. Backed up by some of the top Afrobeat and soul musicians in the business, Red Hot & Riot brings the funk from start to finish, throwing some of Kuti's political edge into the mix.

To put it bluntly, Red Hot & Riot is one of the funkiest, most uplifting, danceable records ever, but it's a shame the man being honoured is no longer with us to celebrate its release. Underneath the irresistible grooves, golden horns and fon-kay basslines is the sad truth of the AIDS epidemic in Africa.

Kuti's son Femi, the successor to his Afrobeat legacy, appears on a number of Red Hot & Riot's tracks, and Beastie Boys collaborators Mario C, Money Mark and Mixmaster Mike keep things fresh on the production, keyboard and turntabling tip, respectively.

Hopefully, this brilliant compilation will get Fela Kuti some new fans, and will, most importantly, draw attention to the growing AIDS crisis in Africa and around the world.

-Sam Thompson

OBI
The Magic Land Of Radio
Cooking Vinyl/ True North

*****/5**

Having never heard of Obi before, this gentle, melodic, gem of an album was a welcome addition to my collection as well as a CD rarely to have left my player since its arrival.

Beginning with one of the most beautiful songs I've ever listened to, Somewhere Nicer, Obi's The Magic Land of Radio progresses through just over a half-hour of mellow, alt-country-pop perfect for both a Sunday afternoon at the lake or a cold winter's night in front of the fire.

Singer-songwriter Damian Katkhuda's relaxed, easy singing style are perfectly backed up band the band. Along with Katkhuda's array of instruments, although he mainly plays acoustic guitar, the other three members of Obi blend together an impressive 15 instruments, including harmonica, xylophone, banjo, e-bow, loops and samples with a subtle, understated approach throughout the album.

The pace of The Magic Land of Radio never really takes off, but neither does it lag. This may be the most beautiful thing about the album. Whether the song be a folk-rock tune such as Home on the Range or a slow groove reminiscent of The Verve, such as Leave These Shores, Obi never seems to exert themselves, nor the listener.

-Scott Prouse

VARIOUS ARTISTS
Brown Sugar Soundtrack
MCA Records

*****/5**

"When did you first fall in love with hip-hop?" The soundtrack to Fox Searchlight's Brown Sugar asks this question on the back of its liner notes. Apparently, what seems like a cheesy romantic comedy at first glance is actually a movie about a couple's love for hip-hop music.

Unlike most film soundtracks, Brown Sugar doesn't have any lame orchestral background music or re-made oldies. Instead, it highlights some hip-hop and soul artists who have been on the fringes of popular music for too long. The album is basically a collection of love odes to hip-hop by the likes of Erykah Badu, Angie Stone, Blackalicious, Talib Kweli and Mos Def, who puts his unique stamp all over Brown Sugar.

Although three different versions of the title track is overkill, this record is a unique celebration of hip-hop culture. Most of the straight hip-hop tunes are excellent, but the record slips a little when it comes to the representation of soul and R&B. The incredible Erykah Badu is in top form as usual with the single Love Of My Life, and Angie Stone is in peak vocal condition as well, but the offerings from the likes of Mary J. Blige, Cassandra Wilson, Rahsaan Patterson and Toronto's Jully Black are a little on the weak side.

The soundtrack's highlight is definitely Eric B. and Rakim's classic anthem, Paid In Full, but it seems almost out of place on Brown Sugar. For the soundtrack to a movie about the roots of hip-hop, the soundtrack would've been better off with more classic tracks.

Still, Brown Sugar has already given birth to two hit singles courtesy of Erykah Badu and Mos Def, and for any hardcore fans of urban music, this is definitely worth your time. By all accounts, the movie did its research. I only wish the soundtrack had done a little more.

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