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Plans for New Building on Campus Irks Hillman

By Kelly Taylor

A new building could be going up somewhere on campus, but nobody seems to know anything about it.

The Natural Resources Department is looking at constructing a $16 million building to house about 800 workers.

Don Hillman, executive director for the Students' Association, says that he first heard about the building from a source in the Department of Government Services.

However, College president Gary Polonsky said that to say a new building is going up on campus is "absolutely premature" adding that the proposal is just a glimmer in someone's eye.

Hillman said Polonsky had told him a new building is being built, and a committee has been formed to analyze the impacts of this new neighbor.

Polonsky had told the *Projector* that a committee is in place right now, but it's only to study the possibility of a new building.

"That's not the story he told me," Hillman said. "I phoned him after I heard about the building and he said 'Apparently so.'"

The biggest concern Hillman has about the building is that no one can predict its impact on students because no one knows what is going on.

"Are they going to use our gym? Are they going to use our cafeteria? Nobody knows," Hillman said.

"If I were a student here, I'd be concerned because this only shows that the administration here has little control over what happens in the college."

Polonsky said that the department is trying to get approval for funding and that Natural Resources had simply shown a preliminary interest in locating near the college.

"There could be some mutually beneficial things of having a new neighbor," he said.

Hillman said that as far as he knew, the building has the same approval as the new LRC, and is greatly ahead of 'preliminary interest'.

"We already have a problem in that government employees from downtown can use our gym, and have lockers here. Some of our students can't get lockers, yet outside staff do."

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Polonsky Jumps Gun on LRC Start Date

Confusing

Students at college get mixed signal from college president and education minister on new LRC funding.

By Kelly Taylor

College president Gary Polonsky announced to the staff meeting last Wednesday that construction for the new LRC will begin next April, but Education Minister Roland Penner later said that was a bit premature.

"I hope that's right," he said.

"We'll be able to make a more definitive statement in a few months." Penner added that April 1989 is the expected start date but that nothing has been nailed down yet.

In 1986, then education minister Maureen Hemphill told a legislative press conference that plans for a new LRC had been approved.

Her announcement followed a decision by the RRCC SA to launch a $10,000 campaign to block her re-election bid because they said she was stalling the issue of a new LRC. She denied the 'Anti-Hemphill' campaign affected her decision.

Since her announcement, several delays have plagued the LRC. Penner said the problem has been struggling with the best way of managing deficits.

"We can't increase taxes, so we have to try to manage the funds we have.

"The issue is getting the green light to go ahead. I don't have the green light—it has to go back to the treasury board for final approval."

The delays have been frustrating library staff and SA President Roger Procyk said he wants some answers.

Procyk hopes that opposition members will raise the issue in the legislature and put some pressure on the government.

Tory education critic Len Derkach said he will put the question to Penner in the House, but had to meet in the PC caucus before the question could be added to the agenda.

"We've had no debate in the house at all," he said.

Penner remained sympathetic to the need for a new library, but said funding is the key to when it will be built.

"We're still committed to giving Red River a new LRC, its just a matter of cash flow dates."

Convicts on Campus Pose Little Threat to Students

By Jim Stewart

Convicts from Headingley Correctional Institute are allowed to roam the college—usually without any direct supervision.

Inmates from Headingley are brought to the college to assist in various forms of manual labour such as shovelling snow said Hakam Joll, chief engineer at the college.

He said there has never been a problem with the inmates, and that they do the work around the college as a form of job training.

Working outside the jail is good, said inmate Shiraz Sumer.

He also noted that when he works, he really isn't supervised, and could leave if he wanted to by taking one of the buses that stop beside his work station.

The inmates have one or two supervisors from Headingley when they come to the college. At the time Sumer was interviewed, his supervisor, Chuck Nightingale, was on the other side of the college.

"If they want to go, they'll go," Nightingale said. "If they do go, they're looking at an automatic three more months. If a guy's got three more weeks left, he's not going to walk."

The college security staff seems to agree with this assessment.

Security chief Ernie Marion said that security does not supervise the inmates while they work.

A secretary to college president Gary Polonsky, said the college has little to do with the program because it is run by government services.

Nightingale said there has never been any problem with the program and doesn't think students should worry.

He said the inmates are mostly in jail for minor offences.

Major Shakeup in SA Programming Staff and Pub Rules

By Paul Samyn

Students' Association programmer Kathy Bortoluzzi will be programming her own program staff after the SA fired her assistant Ray Salama and dissolved her advisory board Feb. 17.

SA public relations director Lora Andrews said Salama was fired because he was not fulfilling his duties as assistant programmer.

Salama, who served as acting programmer for one month prior to Bortoluzzi being hired Jan. 25, said his firing came as a total surprise to him.

"It was not handled as professionally as it should have been," said Salama.

"But I'm not losing any sleep over it," he added.

Salama said politics was the reason he was fired although the SA told him it was so Bortoluzzi could "start with a clean slate".

See Salama/2

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News

Hall Talk: Students Rate Tower Entertainment

Photo by Brenda Fleming

Archie Nicholson Conrad Rozmus Karen Mlodzinski Denis Henderson Anny Wong

By Brenda Fleming

During the lunch hour, Red River students can take advantage of entertainment ranging from bands to comedians. But are students satisfied with the entertainment they help pay for with their student fees? A recent *Projector* poll asked just that.

"Not really," said Red River student Anny Wong. "I'm just not interested." Wong said she'd seen the posters advertising noon hour entertainment but was too busy with homework to take much notice.

Engineering students Conrad Rozmus and Archie Nicholson said they didn't have time to check out the entertainment.

"We spend most of our time in the library," Rozmus said.

Student Karen Mlodzinski said she was happy with the entertainment she'd seen.

"Yes. There have been good people like Bundy and the magician. The bands were really good—Harlequin—I liked them a lot."

Denis Henderson, a student apprentice in auto body, said he's only at the college for six weeks at a time, but he's happy with the entertainment he's seen.

"I've only been there a couple of times, and I've liked it. It was all really good. The comedians they got were really good."

Salama Refuses Comment

Cont'd from p. 1

He refused to comment further on his firing.

Andrews said the programming board was dissolved so that Bortoluzzi could choose her own staff.

All former board members were allowed to reapply for their positions and with the exception of Dave Mills, all did.

The new programming board now consists of: Lynn Adams, Terry Musick, Dave Gordon and Doren Roberts.

Bortoluzzi refused to comment on Salama's firing or on the dissolution of the programming board.

Meanwhile, Bortoluzzi has moved to bar problems with liquor at beer bashes and socials.

Bortoluzzi read the riot act to the SA bar staff on Feb. 18 in an attempt to account for drinks that had been missing from beer bashes and socials.

Bar staff were told to stop giving away free drinks and to ensure that all drink tickets were torn after use.

As well, color-coded drink tickets will be used to prevent sutdents from using tickets from previous events.

Also, the VIP room for SA guests will be temporarily closed.

Don Hillman, SA executive director, said that up to 100 units of liquor could not be accounted for following SA events. Hillman said one ounce of liquor or one beer were considered as one unit.

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Assistant Program Coordinator

Applications are now being accepted for the position of Assistant Program Coordinator at the SA office Room DM20.

This position should be of interest to a first year student returning next year. Responsibilities will include keeping poster boards up to date, helping to set up entertainment and helping to implement other programs.

This is a part-time position.

Volunteers Needed for the Student Program Board

This board recommends and assists the Program Coordinator in planning and implementing of all social, cultural and educational programs. Applications are now being accepted in the SA office Room DM20. Present members may reapply!

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Editorials

From the Editor's Desk:

Students Have Only Themselves to Blame for Messy College

Flipping through an old *Projector*, I saw an article where students were complaining about a lack of comfy-cushioned seating space in the college. That's funny. I remember a Red River post card which showed nice, vinyl covered chairs adorning the Tower Lounge. The copyright on the card read 1979.

So where did these creatures of comfort go? According to a student that was here at the time, these chairs went the way of the thoughtless, insensitive boobs who whip out their pocket-knife at the first glorious opportunity to deface public property.

Apparently, these chairs were soon the victims of senseless knifings, and thoughtless vandalism. Society has made our bed, and now we must cringe at a concrete mattress left by our predecessors.

Signs that this type of quasi-childish behaviour is continuing are seen each day when people leave the Buffalo or the Voyageur without picking up their empty dishes and garbage to simply deposit them in the garbage cans that anyone leaving those areas must pass by on the way out.

The saying about your mother doesn't work here still applies. You make the mess, *you* clean up the mess. Before I seriously listen to any complaints about cleanliness in any of the college eateries, I would first like to know that the complainant does indeed posess the self-respect to clean up after themselves.

Granted, many do clean up when they are finished eating, and these people are to be commended. Thank you.

It would seem then that before anybody can throw any stones at college staff for the conditions in the college, they should first check their own house to make sure that they did not bring their complaints on themselves.

PR Director Slams *Projector* for Attacking Senior's Banquet

Dear Editor,

I am very disappointed! The Monday, Feb. 22 edition of the *Projector* painted the seniors banquet as a waste of students' fees. The headline read, "Seniors Feast on $5,000 of Students' Fees".

I agree that a journalist must uncover the truth of a situation, even if it means digging up controversial issues. The readers have a right to know.

Unfortunately, this article was an attack on a successful event, the seniors banquet. It takes an angle which tries to prove that the SA is wasting student fees. Not only is it unsuccessful, it is also untrue.

I think what has been neglected is the fact that we belong to a community college. The seniors from Lion's Manor, Lion's Place and Ellice Place are members of that community. These people have paid taxes that helped build this college. They deserve a big thank you.

I did not defend the seniors banquet by "saying it was the SA's way to put something back into the community." I don't need to defend this event because I'm damn proud of it. The seniors banquet is only one of the many things we do for our community. Others are the computer camp and the drop-in centre, for example.

I have a number of problems with the way the article was written. First, the banquet was attended by seniors. It was also attended by student volunteers, not "SA members and their guests". The volunteers were from the student council, bar staff and the program board. These volunteers were at the college at 4:30 p.m., they helped escort the seniors from the bus, helped them off with their coats, seated them and then later danced with them.

Those volunteers worked hard, they gave us their time to make the event successful. Without them we couldn't have pulled it off. Therefore, I see no reason why they couldn't have stayed behind after the seniors went home, at 11:00 p.m., and enjoyed themselves while they cleaned up.

I am surprised that Councillor Crampton felt that it was wrong that volunteers stayed behind. I also question the validity of his statement, since Mr. Crampton was not even in attendance at the banquet. All councillors were invited to attend.

I also wish that someone from the *Projector* had attended the banquet to see what really goes on at this event. They were also asked to come. And why wasn't a councillor that was there quoted?

The reason that the President, Roger Procyk, was surprised to hear about the banquet was that he had forgotten about it. You see, Roger and I were away on work experience three weeks before the banquet. He was surprised that the date had come around so soon.

Anyone who has attended the banquet can tell you that this event is fantastic. I just can't see where the waste of students' fees comes into play. I had one woman approach me at the end of the night. She had tears in her eyes and a smile on her face. She gave me a big hug and a kiss and said, "Thank you, dear. I had a wonderful time. It sure is nice of you people to put on such a lovely dinner and dance for us."

If you could see the gratitude on her face and the faces of the others you would be proud to say that you're from Red River Community College. And believe me, I said it many times that night.

So, until councillors and students see the seniors banquet as a major problem, or a waste of student fees, seniors will be attending the 11th annual seniors banquet in 1989. They deserve it!

Lora Andrews
Public Relations Director
Students Association

Security Major in Stupidity

Mr. Editor:

Do security personnel here take a course in stupidity? On Feb. 27 of this year a colleague and I needed to get into our classroom to do some assignments. Upon finding the door locked, my colleague went to find a security officer to unlock it while I looked after our books and jackets. When they came back to unlock the door, my friend had his pass. Since I did not have one I was told I wouldn't be let in until I had one. A minor inconvenience, yes, but still an inconvenience all the same. The questions I ask are these:

a) Why didn't he let my friend vouch for me?

b) Did he think I was standing around for my health?

c) Does he think I like coming to the college on a Saturday to stand around classrooms waiting to be let in?

d) Is common-sense not a prerequisite for security?

It is my opinion that the security personnel and its policies be re-evaluated.

D. Baizley
Library Tech Program

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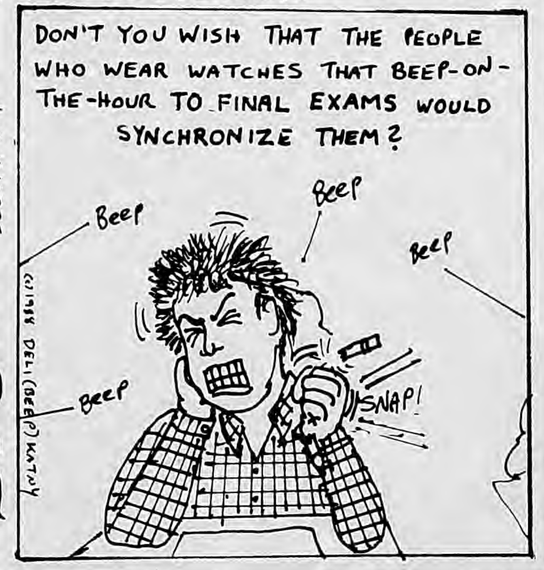
The Projector is written and compiled every two weeks by Red River students for Red River students. If you have any comments regarding the paper, please contact us in Trailer 'K' next to the student parking lot.

—Give us $5,000 and we'll be grateful too.



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Apartment Tips

By Anita Tiessen

Choosing an apartment is not a task Sandra Sobko takes lightly. She carries lists of all the points she checks in a building—everything from the number of electrical outlets to the level of soundproofing.

"There are quite a few things to look for. Once you step inside the apartment you can forget a lot of them if they're not written down," says Sobko, a tenant who has rented several apartments in Winnipeg.

To help apartment hunters evaluate suites, Manitoba Housing's Landlord and Tenant Affairs Branch has prepared a "Before You Rent" checklist. The branch also has a "Questions and Answers for Landlords and Tenants" brochure that provides general information about renting.

"Tenants are more likely to be satisfied in their new homes if they know what to look for and know what their rights and obligations are," Housing Minister Muriel Smith says.

Before you even start searching for a suite, you should determine the maximum rent you can afford and decide what area is most convenient for you in terms of work, school and shopping. You should also decide if you want to live in a house, townhouse or apartment block and if you want a month to month or yearly tenancy agreement.

"The location was the first thing I looked for. I didn't have a car so I wanted something close to work and close to buses," Sobko notes.

When you have found an apartment or house you're interested in renting, examine the exterior and interior of the building, as well as the suite itself. "You should always look at the suite. You'd be amazed at how many people rent without looking at the suite," Lewis Rosenberg of the Professional Property Managers Association says.

Ask to see the actual suite available for rent—don't settle for a display suite. If the building is not completed, get the landlord to write down all the features that will be included in the building.

If you want to redecorate, get the landlord's permission in writing. If any repairs or cleaning are necessary, have the landlord put in writing the date they will be completed. "I've learned it's always better to be on the safe side and get any promises on paper," says Sobko, who had trouble getting a former landlord to fulfill his promises.

You should ask about any amenities in the building, such as laundry facilities, parking, air conditioning and security system. Inside the suite, look closely at the walls, flooring, closet and cupboard space, plumbing, appliances and the locks on doors and windows.

Ask if there is a caretaker living in the building and, if not, how you would contact the landlord. Finally, you may want to talk to other tenants in the apartment block to get their impressions of the building.

If you are interested in renting the suite or house, be aware of all the terms and conditions of the tenancy agreement, such as the landlord's policy on waterbeds and pets and the notice you must give before moving out. You should understand what is included in the rent, such as parking, utilities, cable television and when the rent is due. Ask when you may move in and request that a rental unit condition report be completed.

A rental unit condition report, which should be completed by both you and your landlord, records the state of the apartment when you move in and move out. Although landlords aren't required to fill out the report, you should ask for one to be completed.

You may be required to pay a security deposit, equal to half of one month's rent. Don't pay the deposit unless you are certain you want to rent the apartment because landlords may not have to return the money if you change your mind. Once you are living in the suite, the money is held by the landlord to help pay for any damage that may be caused to the suite. This money will be returned to you when you move out if there is no damage or rent arrears.

"Tenants should remember that a tenancy agreement is a legal contract. Make sure you know what you're getting for your money and what your obligations are," Housing Minister Smith stresses.

The Landlord and Tenant Affairs Branch also has a "Before You Rent" checklist available to help landlords screen prospective tenants.

The landlord's first step is to have prospective tenants fill out an application form. The Manitoba Human Rights Commission has a suggested form available.

Landlords should note that the Human Rights Act prohibits them from discriminating against applicants because of their race or nationality, religion, sex, sexual orientation, age, marital or family status, physical or mental handicap, or source of income.

Before landlords take any security deposits, they should make sure the applicants understand that their references will be reviewed and the suite rented to the first qualified applicant. Landlords must return security deposits to the unsuccessful applicants.

To help the applicants, landlords can request character and rental references, name of employer and level or income, credit references and the names of everyone who will be living in the suite. They may ask for the applicant's permission for a personal investigation before any inquiries are made or notify the applicant afterwards.

"That's an important message for tenants—a poor rental history will follow you and make it much more difficult to rent in the future," he warns.

The "Before You Rent" and "Questions and Answers" information is available from the Landlord and Tenant Affairs Branch, 302-254 Edmonton Ave., Winnipeg, Manitoba, R3C-3Y4. For more information call Anita Tiessen at 945-1353 or 1-800-282-8069.

Photo by Tara Ennis

Olympic Contributions

Food services supervisor Otto Kirzinger accepts $580 cheque from SA president Roger Procyk (left) as college president Gary Polonsky (right) looks on. The cheque donated by seniors at the senior's banquet will be used to help pay cooking students' way to the Culinary Olympics in Germany.

Police Should Have Arrested Ralf Benmergi at Tower

By Joanne Faryon and David Somers

Ralf Benmergi might be wanted by the Winnipeg Police Department for only parking tickets, but after catching his act at the Tower Lounge, Feb. 18, one is tempted to label his routine as a criminal offense.

Benmergi bordered on the offensive and he wasn't exactly funny, either.

The comedian resorted to the "F" word a lot, attempting to get a cheap laugh from the audience.

The laughter would have been heard even a decibal louder if someone from the Students' Association office thought to turn off the big screen T.V., or at least the sound.

The 32-year-old comedian might have given the RRCC audience more credit and tried a little intelligent humor in his routine.

Even Nick Hill, who Benmergi attempted to impersonate, would have been insulted when the comic said, "Come on down" in a Yiddish accent rather than Hill's North-end lingo.

The opening of the act showed some splinter of hope when Benmergi interacted with members of the audience. But, like most splinters, it became annoying and irritating. At times, the hecklers got more laughs than the comedian.

Some of the jokes did warrant more than just a soft grin or a faint murmur of laughter. The description of "the bum dance, what happens when two dogs meet," was funny.

The crowd also borderlined on genuine, open-mouthed laughter during the bit on "farts". The comedian managed to turn this embarrassing subject into a laughable piece.

Unfortunately, Benmergi never appeared to peak during the performance. Hopefully, he will pay his parking tickets in Winnipeg and stick to his "real" job, hosting Prime Time for CBC radio in Toronto.

John Hughes Falls Short in *She's Having a Baby*

By Joanne Faryon

Director John Hughes seemed to be striving for a little more than he could pull off in his latest flick, *She' Having a Baby*.

It's a cute comedy with a mediocre story and a good cast. It went wrong when Hughes inundated his audience with a forced sentimentality that borderlined on corniness.

Kevin Bacon, "Jake", and Elizabeth McGovern, "Christie", star as a young couple who get married, naturally, against the wishes of their parents.

The movie begins with the wedding and follows the couple for the next six years or so, when "she" finally has a baby.

Jake is constantly searching himself from within, attempting to find out if there is more to life than a career in advertising and a happy marriage. He is an aspiring novelist, but realizes you can't make a living writing a book that looks as though it will never be finished. This gives Jake even more cause for introspection, followed by frustration.

Christie is a combination career woman, loving wife and homemaker, an all-round nice, perfect person. She never doubts her undying love for her husband.

McGovern is limited to a role that prevents her from demonstrating any acting ability other than smiling nice and looking sad.

Bacon gives a first-rate performance, bringing more to his role than the dialogue might have allowed for a less capable actor.

Even the corniness was almost forgivable when Bacon gave his best to the sappy scenes.

Davis, Jake's best friend, played by Alex Baldwin, offered some insight and surprise to an otherwise predictable movie.

Davis tells Jake on his wedding day that he will probably be happy and just never know it. Yet he still offers his friend a last chance to escape the marriage. It's a meaningful scene at the start of the movie. However, what follows doesn't have that same substance.

Unfortunately, we don't see enough of Davis in the movie. And, in his final scene, Davis lets us down by doing the predictable thing.

Even though the movie may drag in spots and go for too much sentimentality, it offers a few smiles and occasional spurts of laughter. Overall, it's a cute movie with cute actors and a cute title.

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Entertainment

Where Strange Advance is Going

By Harry Schwartz

Formed in 1980, Canada's own Strange Advance first release *World's Away* was a radio and dance floor hit that started the band on the road to success. Their third and current album *The Distance Between* has just been released and the lead-off single "Love Becomes Electric" is doing well both on radio and video shows.

Recently in town to promote their new album, I interviewed Darryl Kromm (lead vocals and guitars) of the band to find out a bit more about Strange Advance and where they are heading.

H.S: *Has the band just played in Canada to this point?*
D.K: Yeah, pretty much so. We just did a couple of months after the second record and that was about it. We did those dates up in the Maritimes with Tina Turner but that was always here and nowhere outside of Canada.
H.S: *But you did record your last record in England. Did you find there was any difference than when you recorded this album in Toronto and Vancouver?*
D.K: Well, I think its almost like the vibe you bring into it. The idea of being there made it seem kind of different or sort of momentous. I think a studio is just a studio, though. I mean, once you get in there you're sitting behind the same knobs and the same board with the same switches. I mean, we didn't soak up much of the atmosphere when we were there because we spent most of the time in the studio.
H.S: *Was most of the material written before you got there or did you intend to write some when you were there?*
D.K: The body of stuff was more or less written before we got there so there wasn't a lot of flushing out to be done there. We had some ideas that we sort of toyed around with to see if they would work. We didn't get around to it much because we were so meshed into doing the record at that point with the songs that would fit.
H.S: *Were you trying to get it done within a frame or were you pretty relaxed and not concerned with the length of time?*
D.K: Well, we were over there and you know its kind of expensive and we were kind of watching our budget all the time so we were conscious of the clock and the longer it became the more stretched out it became. I mean, Michael Kamen was an interesting person to be with 'cause we thought it would have worked but as it turned out it didn't work out that well. Because of the string arrangements he did with Roger Waters and other stuff that he had done we figured that it would be a happy throwing together of those two elements and basically he just took it and pulled in directions we never thought and we just said hold it. And time would go by and instead of putting new stuff down we would be spending time correcting stuff that already happened, and by about seven or eight weeks into it we said this just isn't working; it wasn't how we saw the thing at all. After that we came back here and sort of assembled all the pieces and thats where some of the other tracks were thrown in. Drew had taken on the reigns of production at that point and sort of threw everything together then. So ostensibly what happened during that time period was that we made two whole albums.
H.S: *Why had you originally chosen to work with Michael Kamen?*
D.K: Well, we had liked his previous work and we kind of liked that Floydian kind of thing and the Eurythmics we always liked and the string arrangements on "Here Comes the Rain Again". He did those as well as a bunch of soundtracks like the *Dead Zone* and those were really kind of nice atmospheric pieces. He was good at sort of string arrangements but when it came down to the actual beat factor and the crunch factor he didn't have a clue so that was always keeping us back. It almost sounded very laid back and sort of laconic a lot of the time and when we wanted to go for some more impactful stuff he didn't know how to go about it.
H.S: *So he wanted a more cerebral sound.*
D.K: Yeah, right. I guess that comes from his orchestral training and the soundtrack work.
H.S: *I noticed that almost all the songs, all except the last one on each side, were very up-tempo and faster paced whereas the other two were more moody and atmospheric. How come?*
D.K: Well, I think that's like another side of the band. I think we've always been sort of taken it at that sort of *Worlds Away* mood and there was a whole other side there. I mean, the influences like the earlier European stuff like T-Rex and Roxy Music and early David Bowie stuff, the beatier stuff and that's always been the other side of the coin that we never had got comfortable enough and concise enough to express properly and we were a little tentative going into the first two records and going just a little atmospheric because with two people you don't get that live band energy. But this time I think we are writing stronger and writing better with a little more energy sense. Now Drew's comfortable with the studio thing and we're comfortable making records and so now we can afford to stick in a bit of crunch.
H.S: *Do you think it would have been easier if you had an entire band to work with?*
D.K: Yeah, and I think that not being the product of a lot of live playing we didn't have

See Strange/6

Strange Advance's Darryl Kromm and Drew Arnott make "Love Electric" on their new album The Distance Between.

The MOOSEHEAD 'U' Chronicles

Diary of a Virgin Nymph

The Nymph on Death and Dying

Diary,

Buried another one today. Great-great Aunt Camella. GREAT. The Funeral Word. Not just a great-great aunt, but a great woman with a great heart, who lived a great life according to her greatest friends and grateful family.

I never knew Aunt Camella, diary, but the only thing great about the woman I saw today was a body that should have been laid to rest in an aluminum boat shell.

Why is it that when people die, they are catapulted, oh-so-suddenly, into sainthood?. A person can live a preposterously scandalous life of evil and then, the very moment he expires, become nothing short of Simon, whose biggest sin was knocking over the salt at the Last Supper.

If the Creator is planning on wiping the slate clean, fine. But as for us mortals, why do we have to honor the dead as though kicking the bucket was their final and finest achievement since they split the atom, fed the starving masses and solved the mystery of the Earth's creation?

And diary, it is MY MOTHER who is twirling the baton at the front of the Parade for the Perished. Every time someone hits the hereafter, she has this nagging obligation to embellish their life with heroic deeds, altruistic plights and two or three miracles.

If Clifford Olsen, the man who murdered children in Vancouver for over a year, were to die tomorrow, my mother would say:

"What a shame. He was so young. And he loved children."

Kubler-Ross I ain't, but I'd bet my bottom that people who eulogize are nervous about something. Rest assured that the funeral guest rewriting and reciting the resume of the deceased is either:

1. Afraid of death and dying.
2. Afraid that everyone heard him gossiping about the deceased when he was alive and well.
3. Afraid that someone knows he's the killer.

People do stupid things at funerals, like fighting over who saw the deceased last, or discussing whether or not they dress the whole body. I can understand that. It's a form of dealing with the situation.

It's the God-fearing neurotics that give me a headache. The ones that hear you giggle once at a funeral and look at you with a stare condemning you to the bowels of Hell.

At my grandfather's funeral, my aunt was telling my mother that Gramps would be buried right beside his deceased brother. My cousin looked at me and said:

"Maybe they'll open a restaurant."

I snickered. OK, I chuckled, but it wasn't a loud laugh, or hardy guffaw. It was a chuckle, mixed with a choking cough of grief. It happens. When it happened to my cousin and I, though, we were assaulted with such venomous eye-contact from relatives placed on this earth to instill the fear of God in us, that we were quite prepared to spontaneously combust—then and there. That would have made it a triple funeral. Wouldn't my mom have had her work cut out for her then.

I'm going out with a bang, diary. None of this tip-toeing around the tomb garbage. People can snicker, chuckle, giggle and gag at my funeral—I know I'll be laughin'.

Eighteen Final Farewells for One's Epitaph:

1. Out to Lunch
2. See You Soon.
3. I've Got a Secret
4. Beat You
5. I Saw You Do It, and I'm Telling
6. I'll Give Him the Message
7. Dieting Did Me In
8. Going Up?
9. Eat Your Dessert First—You Never Know
10. A Room With a View
12. I'm Not Alone
13. I Should Have Crossed My Heart
14. Knock Before Entering
15. I Shall Return
16. I Told You I was Sick
17. I Was Curious
18. I Died—So Kill Me

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Strange Advance to Go to Europe

Cont'd from p. 5

a lot of live experience to draw on and that tends to streamline your arrangements and go for things quicker, and you know when to stop the sort of spacing out part and so since we didn't have the band to edit and we didn't have the live thing to draw on, we had to edit ourselves and it took us until now to really be able to do it and the writing this time out seems to be going towards those type of songs.

H.S: *After you go on tour do you have any plans of staying together in a group form?*

D.K: I don't know. That's kind of tricky. We're so used to it being just two people and we're used to each others ups and downs and the ego thing. But then there's the philosophy that a band gives you a different work ethic. You always keep kind of open ended and so if everything works out really well and if everything seems to be clicking along then I don't think there would be any problem incorporating into a band thing. I suppose the writing would be sorted out at that point, everybody throwing ideas into the pot. Its tough enough for just Drew and I to handle, let alone having two or three other people pouring it in so that would be kind of tough to handle.

H.S: *For this record how did you manage to get Allan Holdsworth and Steve Webster to play on it?*

D.K: Well, Steve Webster was in the studio working with Lisa Dalbello on some of her stuff and he would sort of be wandering through and we just said come on in and try something out. And Allan was going to play through Toronto at the same time frame and so we phoned up his management and asked if there was any chance of getting him in 'cause Drew had heard his stuff with U.K. and in that time period. He seemed a little bit off on a different plateau but we thought, what the heck, why not? He was just great, like really accomodating.

H.S: *What about Randy Bachman?*

D.K: Well, a friend of ours was on a tour with him and his name always came up. He was always kind of interested in doing something, like maybe producing a track but he just ended up playing on one of them.

H.S: *Who were your major influences as well as who were Drew's?*

D.K: Well, for me, because I'm a guitar player, I was influenced by guitar players like Jimi Hendrix and Cream. That quickly moved into a more Robert Fripp kind of playing with guys like Mick Ronson and David Bowie, and from that you sort of get the other textures added on. And then there's Kraftwerk. They had a certain mood and tone to their music. When I first heard Autobahn everyone else there thought it was just weird and stupid but there was something about the electronic element or the keyboard synthesis that really triggered me. Like I've always been interested in a more tonal playing, even with guitar players because Hendrix is more of a tonal guitar player as opposed to a fast and furious Van Halen sound, because I guess to me the mood and tone of the instrument is more important than what's actually being played. And especially the Strawbs which had a really mournful vocals and they had big impact and we've taken that through till now.

H.S: *And Drew?*

D.K: Pretty much the same influences. Bands like Yes and Genesis, Green Slade and bands like that back then. Paris 1919 by John Cale was an album I really liked a lot with sort of orchestrated sound.

H.S: *Well, since you both have similar tastes and influences, who does most of the writing or is it a mutual effort?*

D.K: Well, we both write lyrics and do keyboard programming and stuff so it makes it easier. Like we never sit down in a room at a piano and go 'gimme a chord' and work from there. We sort of do it in two separate areas: we take whatever ideas we've got and kind of mesh it out. I tend to want to finish the tracks while Drew seems to have more bits and pieces and mosaics of stuff. So we give each other the stuff we've each come up with and we go off and see what we can come up with.

H.S: *What about touring? Would you prefer to have the opening slot on a tour playing arenas or would you rather play smaller venues on your own?*

D.K: I think you kind of trade off one for the other. You may get up in front of more people and that would help you reach a broader audience. Then again, if you're on your own you have more control of what you can do and so I think its a trade off. At this point, I think either way would be good.

H.S: *So once you find the guy members to tour with, where is Strange Advance headed?*

D.K: Well, we're going to do a lot of Canadian dates and then we're going to go off to Europe and play in Germany because our last album was really hot over there so we're gonna try that and then maybe see about going over to England. We'll see.

And hopefully they will because there Eurorock sound has been beefed up into a real power packed package without losing any of its textured values. I'm sure a lot of people will be looking forward to when they come to town.

Entertaining Look Back

By Brenda Fleming

It's March again, and while for some it brings to mind visions of dancing leprechauns and shamrocks, for the *Projector* staff, it's the time to hand over our pages to a new trio. The next issue marks the official takeover, and that set me to reflecting on my past year as editor of the entertainment world.

Since I'm somewhat of an entertainment buff anyway, (I don't care what anyone says, I *like* Entertainment Tonight), having a chance to write about and meet so many interesting people was something I wouldn't have dreamed possible a few years ago when I was stacking cookies on a department store shelf.

So what did I expect as entertainment editor? Visions of wild parties and lusty rendezvous with handsome rock stars danced through my head. Now that John Cougar Mellencamp would know who I was, he could leave his wife, his children and his shack in the country and come live with me in the *Projector* trailer. He could now be truly happy. And I'd be even happier.

He'd write a music column for the paper and I'd help rip his jeans. It would be great.

But my first interview wasn't with the "Big J". It was held in Red River's CMOR. There, WEA record rep Jeff Storry introduced me to Frozen Ghost's Wolf Hassel and Arnold Lanni, who had me wondering how anyone could actually pay me for having this much fun.

Throughout the year, I had the chance to interview the musicians I'd drooled over in high school, like Kenny Shields and Harlequin. And interspersed with these interviews were forays into Winnipeg's bar scene. My hand's been stamped so many times I was seriously considering just having it tatooed.

I've been everywhere from the more preppy bars to the dives. One smokey, dungeon-like bar boasted the sign "Cover Charge $3" written on plywood in black marker. The sign on the women's washroom had a similar charm. The men didn't have a door. Interesting to be sure, but that wasn't the kind of entertainment I was there for.

My work also allowed me to explore music I hadn't considered before. Hearing Winnipeg's Big Dave McLean one stormy October night hooked me on the blues for good.

What amazes me, looking back over the year, is the number of people I've met and how much I've learned. What I did find was that most musicians and personalities are just ordinary people like the rest of us. They're really not impressed if you drool on their shoes. A lot of them are moving away from the life in the fast lane style of living. Some aren't. But most are intelligent, down to earth people. And they know who the prime minister is.

Luckily, most of my interviews went well. I didn't spill my drink on any of my interviewees and no one insulted my mother. I had a ball. I really wonder if anyone should be allowed to have that much fun. But it doesn't keep me awake nights.

The best part about the job, aside from all the great people, was being on my own without anyone to hold my hand. If you do a great job, the glory's all yours. If you screw up, you have to deal with that too.

As for the parties and lusty rendezvous, there weren't nearly enough of them. But I hear the "Big J" will be headed here for a concert tour. He must have received my letter...

Classifieds

LOST

Lost in Room D216, TI Portable Computer. Return to 4th floor Lost & Found in Building C. Leave name for reward.

WANTED

MODELS-Male and female. Models wanted for the RRCC Fashion Show to be held at the beer bash on Friday, April 22. Pick up and return applications at the SA office (DM20) before Thursday, March 17 or meet on March 17 at 4:00 pm in F110.

SERVICES

CAN YOU AD? *If not, get the Advertising majors to help get your message across for FREE!* If you're having trouble coming up with posters or *Projector* ads for your socials, public service announcements, club meetings, etc., get the Creative Communications Advertising majors to do it for you. We'll not only come up with clever, attention-getting ads and posters for you, we'll place them in the *Projector* or around the college, all for FREE! All you pay for are production costs—if any. We're doing this for portfolio material, so you can count on us to do the best job possible. Interested? Write your name, where we can contact you and your ad requirements on a piece of paper. Mark "Attention: George McRobb" and drop off at the *Projector* office (Trailer K), next to the Student Parking Lot.

ANNOUNCEMENT

AIDS Presentation: Get the Facts. For staff and students. Thursday, March 24, 12 noon to 1 pm in the Black Lecture Theatre. For further info visit the Health Centre or phone 632-2238.

PERSONALS

Wanted: Three females for an all night job. Must be willing to work on their backs. Have glands will travel. Positions available in the missionary. Please reply in A Building anytime. Signed Rich Victim

Oedipus, your mother called.

Ursula K. LeGuin: My apologies; I would've written sooner but I was in chemotherapy. My views on adultery? Usually, poor, as I'm never early enough to get a good seat. Though once I was ringside at wrestling and saw *everything*. Who is/was your favorite TV evangelist? Would you be offended if I were to say that I had a jar of Hellman's Real (of cours) Mayonnaise with your name on it? -ELVIS

In space, no one can hear you scream.

Otis LaSalle: We want the money—all of it—by next Monday. No exceptions. No extensions.

So, what's the deal on "Lite" Rock, anyway?

Life as we know it is an absurd possibility.

Colin, you bring out the phlegm in me.

ELVIS: My fingers long for the orgasmic bliss of each salacious letter of your replies. Where is heaven but in the hell we make of it? -Ursula K. LeGuin

RRCC DayCare Inc. invites Parents and other Interested Persons to hear:

DONNA LAURIN

of the Child Care and Development Branch of Education Manitoba speak on:

French Immersion and English Only Kindergarten Programs

Date: Wednesday, March 23
Time: 11:30 a.m.
Place: A-309

Presented by DayCare Parents Education Committee

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GENERAL BRIEFINGS

presently scheduled for

MARCH, 1988

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MONDAY TO FRIDAY

Employment and Immigration Canada / Emploi et Immigration Canada

KINNEY CANADA

Students in their graduating terms of the BUSINESS ADMINISTRATION & COMMERCE/INDUSTRY SALES & MARKETING courses are invited to attend:

Date: MARCH 18, 1988
Time: 11:30 am - 1:00 pm
Place: Room D-103

WHITEWOOD DISTRIBUTORS

Graduating students in the BUSINESS ADMINISTRATION (Marketing) course are invited to attend a GROUP PRESENTATION. These are scheduled an hour apart -- please book appointments, C-211, if you wish to attend.

Date: MARCH 22, 1988
Time: 9:00 am start (1 hour intervals)
Place: ROOM C-519

ACTIVE COMPONENTS

BUSINESS ADMINISTRATION -- C&I SALES -- ELECTRONIC TECHNOLOGY

Graduating Students are invited to Attend

Date: MARCH 23, 1988
Time: 11:30 am -- 1:00 pm
Place: WHITE Lecture Theatre

Representatives of these companies will be briefing students on opportunities available for RRCC students.

PLEASE PLAN TO ATTEND !