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RED RIVER COLLEGE'S NEWSPAPER
# THE PROJECTOR
May 12, 2003

# Powwow honours Aboriginal graduates

**By Ruth Shead**

Graduation. A cap and gown ceremony, featuring a speech from a recognized alumnus. The singing of O Canada, and maybe even God Save the Queen. A post-ceremony reception complete with party sandwiches and small talk. While these are some of the things we've come to associate with graduation, some Red River College graduates recently were honoured in a different way.

The powwow is a way for Aboriginal Peoples to share joy, hope, and prayer, and to join together in thanks, fellowship, and celebration. Keeping with this tradition, RRC's Aboriginal Resource/Student Centre, along with the Circle of Voices Student Group and Aboriginal Education Programs, honoured this year's aboriginal graduates with a powwow.

On Friday, May 2 the mesmerizing pulse of drums, the chimes of jingle dresses, the spectacular beauty of traditional indigenous costumes, and most importantly, a sense of honour, pride, community, and celebration resonated through the North Gym.

Sara McIvor, the Aboriginal Resource/Student Centre's coordinator, says the 2003 Traditional Pow Wow to Honor Aboriginal Graduates is the second to be held at RRC.

The original idea behind the powwow was to honour aboriginal graduates in an aboriginal way. "We do a give away," says McIvor, "a traditional aboriginal custom that's often done at powwows."

Rather than focusing solely on completing school, the powwow is a time to pray for the graduates' safe keeping and ask the creator to walk with them on the journey the graduates are about to begin.

Bonnie Thompson is one of the graduates who took part in the ceremony. "When you begin something new you're honoured," says Thompson. "And we're going to be leaving here to go out there. It's kind of honouring us before we leave."

Thompson, a student in the Aboriginal Self-Government

**Continued on page 3**

# NDP budget under fire from students

## *Finance VP-elect predicts quality of education will suffer*

**By Peter Vesuwalla and Joff Schmidt**

While college and university students may be relieved the recent provincial budget maintains the tuition freeze, Red 'River College's Students' Association is concerned the province still isn't providing enough funding.

"We have to continue to put pressure on the provincial government to increase subsidies to post-secondary institutions," says SA vice-president-elect of finance Becky Turner, who's preparing to take office on July 1. "Across Canada, all of our institutions are receiving less and less funding each year. And I think that really is a crime, and it's just evidence of the government of the day not really putting a whole lot into the future of Manitoba."

According to the provincial budget Web site, funding for advanced education and training is set at $525 million, up $22 million from last year. However, the report also says the federal government plans to allocate $7.8 billion to post-secondary education, down $2.8 billion from 1995.

Turner says the province's freezing tuition without providing more money will lower the quality of education at post-secondary institutions.

"I don't think you're going to see obvious changes, but it's going to be just a gradual breakdown in quality," she says. "More and more things are changing; the college is expected to invest more in technology and such, and the funding just isn't there. It's got to come from somewhere. The government won't allow the college to take it from students and so the government has got to come to the table with it. We've got to continue to invest in our programs in terms of technology, instructors, supplies, equipment, and structural facilities."

"If we continue on the path of a freeze, it won't be benefi-

**Continued on page 6**

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# Millennium Park mystery unravelled

## *Projector scores exclusive inteview with the people responsible!*

**By Jeanne Fronda**

Although a sign on Notre Dame pronounces RRC as the "future site of Millennium Park," many students are in the dark as to just what that means.

The people responsible for Millennium Park say it is a project that will help beautify the college and create educational and research facilities and recreational opportunities. According to the Millennium Park Web site, the five-stage project will bring a park-like atmosphere to Red River College's Notre Dame campus through various improvements around the campus.

Students in the college's Greenspace Management Program, which provides education in environmental sustainability and preservation, helped to design the project as part of their curriculum.

Phase one of the project, which involved upgrades to the main entrance and bus loop area at the south end of the campus, has already been completed. Future stages will see the addition of features such as a recreational pathway, pond areas, and arboretums where plants can be grown for educational purposes.

Bill Miller, the college's director of facilities, says students will be able to access plants without having to go to other parts of the city. He says many of the plants are native to Manitoba, so they will be good examples of how these plants can be used in an urban setting.

"It is much better to actually see the plant than to just study it from a book and look at pictures of a setting," Miller says. "In some cases we may be the only ones who have that plant type."

The project will also include earthen ridges known as "berms," in what is currently an industrial area. The berms will provide unique terrain for tobogganing during the winter, and will also serve as observation sites.

Another research opportunity provided by the project includes xeriscaping, which is a type of low maintenance landscaping that encourages soil and water conservation and a decreased use of herbicides and pesticides.

The project, now in its sixth year of development, will also create jobs at the college. Four full time staff and six to eight seasonal students currently maintain the grounds. When the project is completed, at least three other seasonal workers will be needed to maintain it.

According to RRC's Web site, the project could develop new research partnering projects with other institutions such as the University of Manitoba and groups such as Ducks Unlimited and other interested organizations.

The Millennium Park Project will also provide recreational opportunities such as pathways for walking, inline skating and cross-country skiing. The project also includes soccer fields and ice skating on the ponds.

"I think the Millennium Park is a great asset for the college," says Miller. "Having a classroom that can be enjoyed by students, staff, and visitors without having one disrupt the other is wonderful. The challenge is to raise the funds to do these type of improvements."

photo by Lynsay Perkins

Intrepid reporter follows twisting trail of cryptic clues

Greenspace Management instructor Ruth Rob, who designed the project's landscape master plan, says the project is positive for the college. "The park will provide esthetic enhancement of the college's grounds."

Miller says no tuition fees are being used toward Millennium Park, which has a total price tag of $927,500, according to the project's Web site. The City of Winnipeg and Manitoba Conservation provided the funds for the project, and the college matched the city's $25,000 donation. Some of the funds from the RRC's annual plant sale, held each May, also helped fund the project.

"We also expect to approach the federal government in the future to obtain some trees through one of their programs," says Miller.

"At graduation time, a large number of students use various parts of this project for photos with family and friends," says Miller. "These are milestone events that graduates will remember with pleasure. As the trees and plants mature in other parts of the project, there will be more similar settings that provide students with more options."

Miller also says many people aren't aware of their environment.

"The one problem I encounter is that many people do not think outside the small environment they are in," says Miller. "Thus, the fact that (the outside environment) is a classroom is either ignored or missed entirely."

THE PROJECTOR
RED RIVER COLLEGE'S NEWSPAPER

Red River College's Newspaper for over 30 years.

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About 500 people attended a powwow to honour aboriginal graduates on May 2 in the North Gym

*photos by Ed Hamelin*

# Grad Powwow

*(continued from page 1)*

Administration program, says, "First Nations people have come a long way since the colonization of Canada. The powwow is a way of returning to tradition. It's reconnecting. You have to go back and reconnect and this is a way of doing it." Motioning towards the busy gymnasium, Thompson adds, "It's a celebration."

With chiefs, elders, families, friends and classmates in attendance, the graduates received much-appreciated support from their communities. "It means a lot that they take time out of their schedule to come and spend the day," says Thompson.

About 500 people attended the powwow, which was open to the public. "I think it's an education experience for all students and staff," says McIvor, who points out the number of RRC programs training students to work with Aboriginal Peoples. "It's important that staff have access to these kinds of activities."

Sharing aboriginal traditions with its attendees, the 2003 Pow Wow Honoring Aboriginal Graduates, started with a pipe ceremony (a prayer ceremony that opens up the day). Over lunch, Lloyd Thomas's fiddle music, and Metis dancing group the Asham Stoppers entertained guests. The afternoon's powwow was the time to present the students, and to show that they are real role models. "Aboriginal students and aboriginal youth don't have a lot of people to look up to, and we want to give them that," says McIvor.

Judging by Jessica Chisholm's reaction, the powwow was successful in its efforts.

Chisholm left the North Gym remarking on the inspiration she took from the ceremony. In her second year of the three-year ACCESS Business Administration Integrated program, Chisholm, a mother of three, says the modified pace of the ACCESS program has made her education at RRC more manageable. The powwow gave her even more motivation. "I'm excited that when I graduate this is what I'll get."

Chisholm says she wants to work in e-businesses within the aboriginal community upon graduation. "It's important for everyone to come together to share - for all of us to come together and be as one."

It is hard to get an accurate figure on the number of aboriginal students enrolled at RRC, as self-declaration of cultural status is optional.

Aboriginal community liaison officer April Krahn says about 800-900 Aboriginal students are enrolled in RRC's full-time day programs, which includes community-based and off-campus programs.

McIvor says this year's powwow honoured 33 graduates, and had more who pre-registered but had to cancel because of work placements.

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- Commonly known as Grade/Evaluation Appeal, it is intended to reverse a final mark under five of the following grounds:
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  2. Not all the required components were considered in rendering the grade/evaluation.
  3. The grading criteria were unclear, inconsistent or vague.
  4. The evaluation/grading criteria or the value of the assignment/question was not specified.
  5. An academic deadline was missed due to extenuating circumstances.
- First, you must attempt to resolve the mark informally with your instructor before proceeding formally.
- If there is no agreement, submit your appeal at the first level to the Chair of your program. In the case of a non-failing grade, the decision rendered at Stage 1 will be final unless the grade is for a final exam or prevents you from progressing to the next term.
- The second level would be to appeal to the Dean of your program department..
- You have five school days to initiate a formal appeal at any level of a formal appeal once you've obtained notice of the decision. Time is of the essence, so move quickly!
- Organize all important documentation, dates and notes with copies to effectively present your case.
- You're encouraged to consult with the Student's Association in DM20 or an Academic Advisor in D104 for more information or to obtain a formal Grade/Evaluation Appeal form.
- Once an appeal has been filed, follow-up on the status of your appeal and expect a meeting with the Chair or the Dean to present your appeal.
- You have the right to an advocate at the initial meeting and any other subsequent meetings.
- Appeals are an individual academic matter. If it is a class concern, present your case as a class to your instructor, preferably in written format and arrange a meeting date to discuss the matter.
- If you're unsuccessful in contacting your instructor, arrange a meeting with your program Chair or Program Director to discuss the matter.

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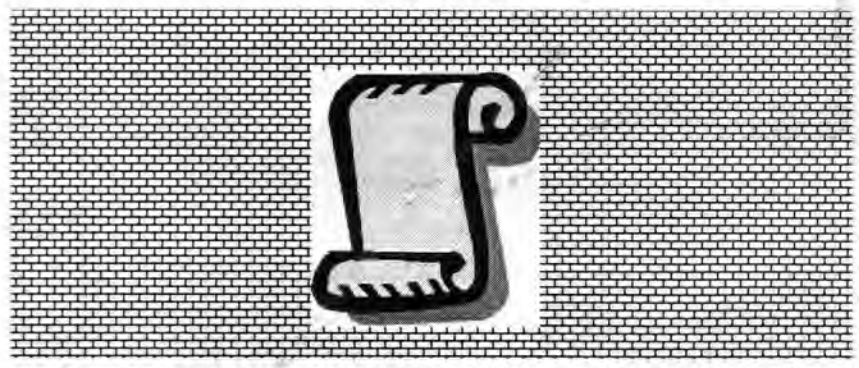
## Thanks once again to all Class Rep Members who contributed to the SA in 2003



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# Negative feedback delays permenant bar

**By Jeanne Fronda**

Although hostile feedback from students has prompted the Red River College Students' Association to postpone the construction of a permanent bar, the SA still believes the bar could be positive for the college.

The bar was supposed to be a part of the Student Street concept, which aims at locating student services along one common hallway.

But plans were delayed when The Projector and RRCtv reported comments from students who said they felt the bar was a waste of money and the funds being used to build it could be used to cut students' tuition.

SA president David Lyman says that the bar was only going to be permanent in terms of its physical structure. It was supposed to replace the temporary bar that currently must be set up and taken down for school functions where soft drinks and alcohol are served. He says the bar would not have been open during the week on a regular basis.

"After a story was run in The Projector we're reconsidering it," he says. "We thought (the bar) was a good idea, but we were getting feedback from students. We want the feedback from the students. We're here to represent and provide services for the students."

"The coverage shouldn't stop any plans for the college," says RRCtv producer Lisanne Pajot. "There should be transparency between the college and students."

Lyman says there are several advantages to having a permanent bar for school events such as socials.

For one, the temporary bar currently used by the SA has to be wheeled out, and the carbon dioxide used for soft drinks has to be adjusted each time the bar is set up. Not having a permanent bar setting up for school functions where alcohol is served time consuming.

"Kegs can't be disturbed before you serve them, so the bar has to be set up four or five hours earlier," says Lyman. "If we had a permanent bar the taps would be set properly."

Lyman says a permanent bar could potentially be safer for students and it might save students some money in the long term.

"If there was a fight, it could happen in front of the bar and the whole bar would go for a ride," he says regarding how the temporary bar is set up on the floor. "There's potential for it to be pushed over and be damaged."

Lyman says that if there was a fight and someone were to try to knock over a permanent bar, the investment would be safe. "It's almost impossible to hurt the internal parts of it."

The South Gym renovations are still going forward. "We'll still be building a storage area, bathrooms, and wheelchair access," says Lyman.

"We still have our temporary bar. If we don't have a permanent bar we'd have to look at alternatives."

Lyman says a permanent bar is still viable. As of now the bar is slated for 2005.

These students will have to wait at least two more years for a perminant bar

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**Graduates and Potential Graduates:** If you have not received your Convocation package by May 16, please contact Enrolment Service (3rd Floor, Building C) or the Continuing Education office (Plaza level, Building C) immediately.

**NOTE: Convocation attire must be worn. The Gown order form is included in the Convocation Information package.

# Budget (continued from page 1)

cial in the long run," says Adrienne Batra, the provincial director for the Canadian Taxpayers Federation. She questions whether the tuition freeze really benefits the students most in need of assistance. She says increased spending on scholarships and bursaries may be preferable to a tuition freeze. "I think that would be a better system, because it's a more transparent system."

Chris Minaker, president of the University of Winnipeg Students' Association, agrees that a year-to-year tuition freeze isn't entirely helpful for students.

"We think it's great, but the government can go so much further in supporting post-secondary students," he says. In addition to the freeze, the budget also doubled the interest-free period on Manitoba student loans from six months to one year.

According to the Millennium Scholarship Foundation's assessment of student finances, published last September, the average student debt in Canada is over $20,000 after a four year program.

"The government would serve the students a hell of a lot better by cutting taxes," says Batra.

Minaker says he appreciates the gesture from the NDP government, "but until they actually sit down at the table with students, the problems will persist."

# TRASH TALK

## RRC Drives Diversion Higher

Red River College continues to divert increasing amounts of waste. Between July '02 and the end of April '03, the campus community had managed to divert an extra 22.4% of waste from the landfill compared to the same time period last year.

The recycling program began accepting glass and kitchen metal last fall and Stevenson Aviation came online, but the primary reason for the large increase is the new composting program.

At the end of last September, all seven kitchens at the College began collecting the organic kitchen scraps. It is weighed and then passed off to the Grounds department, which composts the material in the northwest corner of the campus.

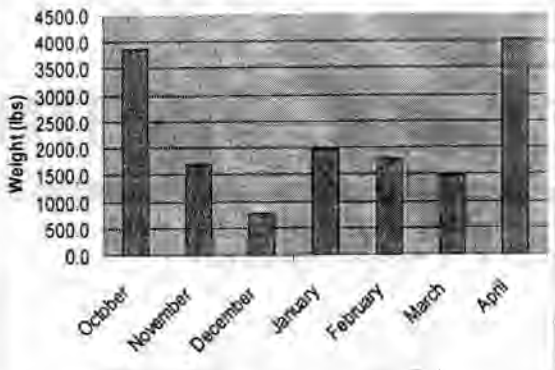
By the end of April, we had diverted over 15,000 pounds of material from the landfill. The most immediate benefit of our waste diversion activities is the thousands of dollars in reduced waste hauling & disposal costs. In addition, the compost can be used around the campus.

According to the Grounds department, the compost pile also kept the rabbits happy over the winter, thereby saving the College shrubs.

A value-added benefit is that we have helped reduce greenhouse gases by an equivalent of 9.2 tons of carbon dioxide to date, a figure derived by using the USEPA Waste Reduction Model (WARM). Given climate change concerns, this program demonstrates responsible waste management by Red River College.

"I expect that we will see the numbers begin to level off next year. For example, paper recycling already has, with only a 0.9% increase over last year. We should expect to see slight increases though, as the Notre Dame and Princess Street campuses reach full capacity," says Natalie Seaba, Environmental Affairs Coordinator for the College.

**15,606.8 Total Pounds Composted**




## Environmental Protection Technology Students Complete RRC's 3rd Solid Waste Audit

In December, the students taking Solid Waste Management audited Buildings C, D, E, and F. Past students attempted to audit almost the entire campus, but we found it unrealistic to continue with that methodology. As a result, the campus was divided into five categories representing the different building uses. This audit represents the typical waste found in offices and classrooms.

Paper products made up 43.9% of the waste stream, with food waste being the next most prevalent at 24.8%. Plastics were close behind at 19.5%. These results indicate there is still opportunity to capture more paper for recycling from these buildings.

There was also very little contamination in the recycling bins, something the recycling team is happy about since they have to sort the recycled material. Interestingly, all four buildings produced roughly the same amounts of waste during the audit week.

The audits these students do are extremely valuable and appreciated because they help identify additional recycling & waste reduction opportunities. It also helps to increase awareness about the types of waste this campus produces. **THANK YOU SENIOR EPT STUDENTS!!!**

By: Natalie Seaba

# Faculty praises co-op tax break

**By Lindsey Wiebe**

Some faculty members are praising the 2003 provincial budget, which offers a 10 per cent tax credit for employers who provide work placements for co-op education students. This translates to up to $1,000 per student. The decision was announced in Finance Minister Greg Selinger's budget address, which highlighted the importance of providing opportunity for the province's youth.

"That's great!" says Ollie Orobko, instructor for the Wood Products Manufacturing program. "Right now we have a hard time getting enough employers online with us. Because our program is fairly new, we do have a bit of difficulty getting enough jobs. We've always had students in co-op jobs, but it's a challenge sometimes."

At Red River College, the decision will affect students enrolled in any of the certified co-op programs, which range from Culinary Arts to Greenspace Management. According to the college Web site, a co-op program is a program that "formally integrates a student's academic studies with work experience in co operative (sic) education employer organizations."

But Greenspace Management co-ordinator Rob Officer doesn't think the tax credit will have a significant effect on the Greenspace program. "We've had a very successful co-op program to date as it is," he says.

"We're usually posting three to four times the number of jobs than we have students. So as far as students acquiring positions, I don't know that it's going to make that much of a difference."

Officer says the tax credit may affect students in other ways, including the amount of money they earn while on work placements. "It may be able to make a difference in the wage that employers are able to offer. Now knowing that they'll be getting a credit, they might be able to give a little more on the wage side of things."

John Thornton, co-op education co-ordinator for the Hospitality Department, is optimistic about the impact of the budget decision on co-op programs.

"It will certainly make employers more approachable from the co-op side," he says. "It's definitely got to enhance the opportunity for more placements, and may even generate new employers, people who were on the cusp of being able to afford to train a student.

"Obviously if it's there, they're going to take advantage of it. So would I, if I was an employer."

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- Be at risk for pregnancy

The study will last for up to 13 months.

During the study participants will receive study medication.

**To learn more about this research, call the study nurse, Malca Casiro, at 975-7723.**

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# SA hires new VP for Princess Street Campus

## *Sarah Hodges no stranger to public relations*

**By Peter Vesuwalla**

The Students' Association has hired first-year Creative Communications student Sarah Hodges as vice-president of the Princess Street campus for the next school year, but her actual job description remains vague.

"I think my main thing is going to be just to keep communications open between the SA, the administration, and the students of Princess Street" says Hodges. "That's really what I want to do. It helps with my connections at The Projector and the radio station."

"Basically she kinda does a little bit of everybody's job down there," says SA president David Lyman. "She'll do a little bit of what I do, dealing with press and stuff like that; a little bit of what the VP finance does, dealing with clubs; and then general concerns and complaints and stuff, typically what the VP student affairs here does."

Sarah is no stranger to the world of public relations. She worked in the PR department at Manitoba Hydro in the summer of 2002, and plans on pursuing a major in PR in her second year.

Next year she will be one of the few students to have already taken courses at RRC's Notre Dame campus as well as the Princess Street campus. "It was tough this past year not having anyone on campus and not having any of the services available to us," she says. "I want to try and make sure that we have a voice."

She says she plans to lobby the college for a spring break for courses moving to the semester system, which will otherwise run for 17 weeks straight with only one four-day weekend. "I wanna try to get some relief going on around spring break time to try and help students sort of decompress."

Hodges is also concerned about the lack of recreational facilities at the new campus. "For a lot of people, not having a gym or anything is a big issue because you want a place to work out because you're sitting on your butt for so long. I'm not sure what facilities are going in next year, but if we can't get facilities then maybe we can get a student discount at one of the kickboxing places around the school or something like that."

Lyman says Hodges will be the first line of communication for students at Princess Street. "If you have a complaint about the campus or anything, if you're at Princess Street, you're probably going to go to her. Any formal appeals that are going to have to go through the formal, long, drawn-out process, we're gonna send that to the VP student affairs here at Notre Dame because they get quite detailed and quite time-consuming."

SA VPs currently make $12,800 a year and free tuition. Executive director Owen Desnoyers says he expects them to recieve a small raise next year.

Hodges' job officially starts on July 1, when the newly-elected administration takes office.

Sarah Hodges officially becomes SA vice-president of Princess Street on July 1

*photo by Peter Vesuwalla*

Frank Gorshin wants you to e-mail The Projector at rrcprojector@htomail.com with your story ideas.
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THE PROJECTOR
# OPINION
May 12, 2003

## Departures and arrivals

With the end of the year fast approaching, it seems a good time for a look back and ahead.

Last issue, I sounded off on the issue of the hiring of the new Students' Association vice-president for the Princess Street campus. Of course, by the time the last issue hit the stands, the hiring had already been done, so perhaps that opinion came across as so much wasted ink. Such is the nature of writing for a biweekly newspaper.

Anyway, the SA wisely (and completely without the benefit of my opinions) hired Creative Communications student Sarah Hodges for the position. I think this is a good move - in addition to being very bright, outgoing, and personable, next year Sarah will be one of the very few people who will have experienced the joys of classes at both Princess during its first year, and Notre Dame. This means she not only knows the new campus, but also where the 1,000 or so students coming to Princess from Notre Dame are coming from.

Sarah will be joining an SA who will have their work cut out for them during a busy year. The Princess Street campus will continue to expand, including the startup of RRC's city-wide radio station, while back at Notre Dame, Student Street will move ahead. The new SA won't have an easy act to follow - they'll be following in the shoes of David Lyman, Schubert Beaubrun and Lars Vik, who have done a solid job this year. Next year will be an exciting year, but also a challenging one, so I wish the newly-elected SA executive luck.

Meanwhile, we here at The Projector have had our own departures and arrivals. This issue marks the official start of our new editorial team, who will see the paper through the next year.

Last issue, our outgoing section editors (news editor Scott Prouse and entertainment editor Sam Thompson) said some kind things about the new crew here. I appreciated their words, and agree that I've got a fine group of editors to work with next year.

As with the new SA, we've got a tough act to follow. Scott and Sam acknowledge that the past year hasn't been an easy one for The Projector. Factors beyond their control conspired against them, but they plowed on diligently, and their dedication to this paper is admirable. Every issue, The Projector's editors did their best to create a paper which met the interests of the people reading it. Sometimes they were successful, sometimes not, but there was never a lack of effort.

I think this is what the new staff has learned from our predecessors. The paper exists first and foremost for the people who read it, and our goal is to make it relevant to the RRC community - students, staff, and alumni. Of course, we could use your help in doing this. We need your stories, your story ideas, your letters, your feedback.

This school year, with all its trials, tribulations, and successes, is almost behind us. Next year is just a short summer away. Personally, I'm optimistic about the upcoming year at RRC.

I hope you are too.

Jeff Schmidt

## Look who's stalking

Like a bumblebee in a cabbage patch, the city is abuzz. Somewhere someone is even taking perverse delight in Toronto's SARS situation, the suggested reason as to how Winnipeg landed its biggest film contract to date.

I'm not entirely happy about the situation. Mostly because Shall We Dance? was already a good film when Masayuki Suo directed it in 1997. But with Richard Gere playing the downhearted Japanese businessman (who I'm guessing isn't Japanese in Miramax's version), and Jennifer Lopez as the alluring dance instructor, who could humour the idea of subtitles?

Now, I'll be the first to confess that I'm gaga for celebrities, and that I sincerely think that Gere and Lopez's commitment to spending part of the summer in our city is huge. I'm estatic - probably not for the right reasons, like the opportunity for the 300-some-odd people working in Winnipeg's film industry, or that it will bring extra revenue to local hotels, restaurants, and the general economy. Personally, I'm pretty excited about the possibility of a chance encounter.

I don't believe anything silly, like bumping into Gere or Lopez will bring me fame by association, but not only will such a meeting lessen the degrees of separation between me and Brad Pitt (currently four), but in a sense, their stay will disprove claims that Winnipeg is flat and dull and straight and (gasp!) like Regina.

Really, this is Winnipeg's big break. A time to challenge our image according to non-celebrity types by earning Hollywood's stamp of approval, and sure, even land future big fat motion picture deals.

With that said, I still disagree with remaking a perfectly fine film - a film that was specific in its references to the family and workplace structures of Japanese culture.

My argument is admittedly weak. I don't know what Miramax's plans are for adapting the foreign love story, and heck, we're just the lucky bastards who get to revel in temporary A-list attention. And while it's sad that Miramax is reaping benefits from foreign success, and that our city is profiting because they love us, we can take comfort in the idea that some situations and stories are cross-cultural to the point that they can be translated into other languages. Maybe we're not so bad at understanding each other after all.

So do I have an opinion? Dare I? With the possibility of Ben Affleck coming to Winnipeg to visit Lopez, dumping her and falling madly in love with me, sure. I love it. For all the wrong reasons, but I can't wait to sit through all of Shall We Dance? and read at the bottom of its credits: "Thank you to the city of Winnipeg."

In the meantime, send your Richard Gere and Jennifer Lopez sightings to rrcprojector@hotmail.com. And if you have better story ideas, send those too.

Ruth Stead

## Peter's Piece of Pretentious Poop

Yeah, things are looking good downtown. Too bad the rest of the city is getting uglier and uglier. Walking only three blocks from my parking spot to the Princess Street Campus, I pass by a number of historic buildings, a 100-year-old house that used to be home to the Winnipeg Film Group, and a few small businesses. Within walking distance are two arthouse movie theatres, a handful of small art galleries, a few used bookstores, and several bars, restaurants, and coffee houses.

Add to that the college itself. Last issue, The Projector reported that the Princess Street campus hadn't had a significant effect on the surrounding businesses, but it's reasonable to assume that having 3,000 students within the next couple of year's will give the Exchange District a badly needed shot in the arm.

But what about the Notre Dame campus? Last week I took a little drive in the surrounding area, and it's not a particularly pretty sight. Granted, it's an industrial area, and most of the civic planning is designed for practical rather than esthetic purposes.

But drive a few blocks further east and take a look at St. James Street. There it is, one of our most thriving commercial areas, and it's one eyesore after another. Polo Park makes the often-maligned Portage Place look like an architectural marvel. Winnipeg is also home to what is probably one of the ugliest stadiums in the world. Silver City – oh, where to begin. Silver City looks like it was designed on April Fool's Day. It's as if the conceptual scale model fell apart and was reassembled with long strips of duct tape, which someone then assumed were part of the design.

The rest of the street is a big-box nightmare, with Canadian Tire, Future Shop, Staples, and a soon-to-be-constructed Best Buy in a competition to see which company can build the most boring, homogenous eyesore. One block over, a Wal-Mart looms on the horizon like a blue American behemoth threatening to consume everything in its path.

But this isn't just about the ugly buildings. It's more about civic planning. It's a long walk from Future Shop to, say, Canadian Tire, especially during a Winnipeg winter. Stores in the area, and in other big box Meccas such the one on South Kenaston and on Regent Avenue, aren't laid out to accommodate browsing. In the retail world they're called "destination stores" because people don't often wander in unless they're there specifically to buy something.

You take your gas-guzzling SUV to Wal-Mart, fill up as fast as you can, and then head back to suburbia. It's not consumer culture; it's consumer anti-culture.

Head to Osbourne Village and you can actually browse around, coffee in hand, and probably bump into someone you know. The Exchange District could conceivably be like that too. But these are isolated pockets in a city that's fast becoming a dull, cubic landscape. Sure, Downtown revitalization may be going well, but it'll take more than an influx of 3,000 students to keep the rest of the city from going to shit.

P. Tesmalla

# ENTERTAINMENT



# Soulfly rips the flesh of Winnipeg

## *Metal children satisfied by long awaited show*

**By Andrew Wiens**

Last month, Soulfly ripped through the flesh of Winnipeg metal fans. The show was April 25, and if you missed it - too bad.

Rarely does this city get a metal show of such magnitude. Yeah sure, Ozzy's coming soon, but somehow he's made the transition to pop culture and it's not the same anymore.

In this case we had the opportunity to see an honest-to-god world-renowned metal band that isn't over the hill.

Ladies and gentlemen, this was the band that Max Cavalera created.

Le Rendezvous was packed as the fervor of the sold out crowd took over. The audience was generally quite nice to openers Sworn Enemy and E-Town Concrete who were the lucky suckers that opened up the show. But make no mistake, there was only one reason to come out that fateful night: Soulfly.

The onslaught began with Downstroy, the first track off Soulfly's third and latest CD (in the spirit of Led Zeppelin, the record is simply called 3). With the first thunderous chord, it was obvious that it was all about Cavalera. The rest of the band really didn't matter.

***Winnipegger's flesh never to be the same after metal assault***

The founding member of Sepultura delivered his throat-searing scream bringing the audience to a frenzied boil. Sporting a toothless grin and full camouflage gear, Cavalera pounded through classic Soulfly tunes like Eye for an Eye and Back to the Primitive. The young audience had no trouble chanting along.

Not many have maintained a loyal following like Cavalera. Stemming from his days in Sepultura, Cavalera emerged as a spokesperson for the poor and underprivileged people of his home country, Brazil. The band adopted the country's cultural music into its sound. As the concert demonstrated, Cavalera has kept this very much alive with Soulfly.

Cavalera brought out massive slave drums and orchestrated a furious sonic jungle of percussion. He later brandished a berimbau, a single stringed West African instrument and wowed the crowd with the blending of metal and ethnic musical culture.

Not one to disappoint, Cavalera brought out all his Brazilian fury and dished out classic Sepultura songs like Territory and Roots, Bloody Roots. He even pulled out the title track from Sepultura's breakthrough recording, Arise.

With Cavalera's religious overtones and vulgar expressions, he disgorged a holy rage of metal wrath. Soulfly pulled out old school thrash to big fat (please note - "fat" in metal, not "phat") heavy grooves.

I admit there were times that I found myself wishing for the old Sepultura crew, mainly for the impressive drumming and percussion of the younger Cavalera brother, Igor. But mostly, I reveled in the experience of finally seeing Max Cavalera after a 13 year wait.

Metal children came from all over the province to witness and all left dirty and sweaty, with ears ringing, and most of all able to die happy.

As one young sweaty fan pushing his way through the mosh pit screamed, "I've waited ten years to see this."

"Too bad kid," I said to him as I elbowed him in the face. "I've waited longer."

It was worth the wait.

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# All-star punks hog the spotlight

**By Brad Cartman**

If there has ever been anything close to an all-star punk band in Winnipeg, it would have to be Ditchpig. With members having served time in D.O.A., S.N.F.U., Corpus Vile, and Propagandhi, these guys have paid their dues in bands for over 15 years each. This background of old school punk not only comes out in their music and live shows, but also in their personalities.

Formed in 1991 by guitarist Dug Ditch, the band originally featured Hopper on bass and Bonehead behind the drums. Eventually they roped in Ted Simms on guitar after a stint touring as the drummer for D.O.A. They managed to keep it together for a few years playing shows in Winnipeg and hitting the road occasionally. After a few lineup changes, the band split up in 1998, only to reunite in 2000 with the lineup of Dug, Hopper, and Ted on drums. Bonehead reluctantly rejoined a year later after running into Hopper at the The Zoo in Osbourne Village.

"I had a couple of nights a week open in my social calendar, so I figured I'd squeeze them in," said Bonehead. "I went down that very weekend and got really drunk with the boys and signed on for another stint with the 'Pig."

After spending any time with Ditchpig, you can't help but think of Hard Core Logo, a film about an aging Canadian punk band that reunites for a tour. They've also enjoyed the glory days of punk, battled back from some of life's little vices, all the while maintaining their "who gives a shit" attitude. However, the thing about Ditchpig is they're not a fictional cast of characters (as their personal names would suggest). These are four guys who deliver an ass-kicking set of tunes unlike any other band playing in Winnipeg today.

An unfortunate similarity between the guys in Hard Core Logo and Ditchpig is their contentment with being where they are and not taking a step to the next level. The encompassing perception of music today is that you have to be young and good looking to be successful. Since the members of Ditchpig are neither of these, it would seem as though they are destined for a lifetime of weekend shows at the Royal Albert.

However, if recent indications are any sign, the band might finally be ready to make a move. Their recent 12-track release, "Digging Our Own Graves," has finally seen the light of day, and plans are underway for a tour of western Canada in the fall.

In the meantime, the band is slated to play at The Zoo May 24-25. Ditchpig will then hit the road in the summer with a quick tour that'll stop in Saskatoon, Regina, Brandon, and wrap up in Clear Lake. The band played at the Beach Club in Clear Lake last summer and has been invited back again, this time to a larger venue.

"They want us to play the bar in Onanole. Can you see us playing to those rednecks up there?" says Hopper while laughing. "It's gonna be great. The fuckers won't know what hit 'em."

The new CD, "Digging Our Own Graves," is available online at the Ditchpig Web site, www.members.shaw.ca/ditchpig and at The Zoo on May 24-25.

Ditchpig

**I MOTHER EARTH**
**The Quicksilver Meat Dream**
**Universal**
***/5**

**Oh, how the mighty have fallen. Well, maybe it's an overstatement to say I Mother Earth (or IME, as they now call themselves in a desperate attempt to be modern and hip) was ever "mighty," but once upon a time, they put out a half-decent album.**

**Not so with The Quicksilver Meat Dream. This is an unadulterated piece of hard-rock crap from start to finish. Not since the last lame effort from Creed has the world been so afflicted by horrible, horrible guitar rock.**

**So what makes this album so awful? The quick answer is, simply, I Mother Earth. I was never a big fan of Edwin (IME's original singer), but vocalist Brian Byrne's complete inability to carry a tune left me yearning for the return of the Edster. And the Tanna brothers (guitarist Jagori and drummer Christian), who have the nerve to take credit for writing the material on this album, prove that it is possible to screw up incredibly simple rock and roll. The writing here is uninspired, uninteresting, and completely devoid of any personality.**

**Quicksilver Meat Dream? Forget it. This album's a nightmare.**

**-Joff Schmidt**



**Ditchpig**
**Digging Our Own Grave**
**Baby Batter Records**
*****1/2/5**

**First song: Drinking Weed, Smoking Beer. Ladies and gentlemen, this is Ditchpig.**

**This group of old school punks finally put their beers down long enough to record their first 12-track CD of fist clenching, teeth grinding tunes. As the first song indicates, these guys are out to have a good time while doing what they love: playing in a band. However, what they lack in lyrical sophistication, they make up for in ass-kicking musicianship. With each member having played in at least a half a dozen punk bands in Winnipeg since the late '80s, they bring with them years of experience that comes through in their playing**

**Tracks like (Everybody Wants To) Kill Somebody and Digging Our Own Grave show these guys are much more than a three-chord power punk band. As well, Bonehead's exhaustive drumming effort on the title track does not go unnoticed.**

**An unfortunate last minute rush in recording the disc, however, resulted in less than perfect sound quality.**

**"We needed something to take up to Saskatoon, so we through this together," said Hopper, the bassist. However, now that the groundwork has been laid for this album, the band is looking into getting "different people with more experience" to remaster the CD.**

**If you can get past the minor recording quality glitch, you'll find yourself with a disc you'll be throwing in the CD player to get you pumped through that mid-afternoon lull when coffee just won't do it anymore.**

**-Brad Cartman**

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# Plug In to Winnipeg's young artists

## *Gallery exhibits Gumby, Jesus and faux-fur furnishings*

**Young Winnipeg Artists @ Plug In ICA (Institute of Contemporary Art)**
**286 McDermot Ave**
**March 14- May 31**

**By Jeanne Fronda**

Winnipeggers can find a flexible Jesus, a faux-fur armchair, and a talking dictionary all at the same nifty location. The Plug In gallery's exhibit of Young Winnipeg Artists presents a range of refreshing art. And to boot, admission to the gallery is free, although donations are encouraged.

The multi-media exhibit features 15 Winnipeg-based artists who range in age from early 20s to mid-30s. The displays include photo-based work, installation art, paintings, and mixed media work.

One of the highlights is Veronica Preweda's series of photographs entitled The Stations of the Cross. She replaces Jesus with Gumby and surrounds him with Pez dispenser disciples, Fisher Price citizens, and Lego. If you want to get nostalgic by remembering toys from when you were a tot, this collection alone is worth a visit, as long as you don't mind the religious parody. (I'm sure God has a sense of humour.)

Another highlight is Roger Crait's oil and mixed media on canvas, which provides an interpretation of how Canada's Aboriginal Peoples have been mistreated over the years. The piece's child-like scrawl and illustrations portray frustration and anger. His piece also takes a stab at our omnipresent consumer culture as he plasters crumpled up and slashed brand name logos on his canvas.

Simon Hughes' painting, Downtown, uses mixed media such as watercolour, ink, and stickers to reflect a vacancy that is characteristically found in dilapidated downtown areas. The buildings' faded and sickly-brown colour gives viewers a feeling of hopelessness and lethargy. Hughes' repetitive use of the same stickers, featuring two aboriginal males, echoes reminders of some of the often forgotten downtown denizens.

KC Adams's installation art piece, Cyborg Living Space, also lets the public interact with the art. The piece allows you to enter an exclusively white living area where you can control and experience sensory stimuli. You can almost get lost in the purity reflected by the piece's white faux-fur furnishings.

Another almost completely white piece is Risa Horowitz's melitzah. It consists of an audio-recording of a reading of the Canadian Oxford English Dictionary, a visual collection of the words' waveforms, and several white benches and books. The monotone sound of the recording implies repetition, while the stacks of books reflect an obsession with both order and hoarding. The piece forces viewers to examine how people often take the use of language for granted.

The exhibition also features paintings by Jake Kosciuk, Shaun Morin, Melanie Rocan, and Lisa Wood; photo-based work by Dominique Rey, Les Newman, and Chris MacDonald; installation art by Erika Lincoln; and mixed media work by Parminder Obhi and Cyrus Smith.

The exhibit runs at the Plug In gallery until May 31.

*Photo by Lynsay Perkins*

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# Zombie's first flick knocks them dead

**By Sabrina Carnevale**

House of 1000 Corpses
Lion's Gate Films
Starring Karen Black and Sid Haig
***1/2/5

Combine the killing sprees from Natural Born Killers with the horror of The Texas Chainsaw Massacre, and you have a rounded out version of House of 1000 Corpses. Think more grimy, low budget feature, and you have a better picture.

Borrowing ideologies from vintage '70s horror flicks and B-pictures, musician-turned-director Rob Zombie takes his audience on a terrifying ride with dazzling visuals, flamboyant sets and frightening over-the-top characters.

After being dropped by both Universal and MGM, the film was finally picked up by Lion's Gate. After years of being removed and re-slotted into different release dates, I think it has the potential to justify its means. Why? For the simple reason that the movie fits its genre. It's a true horror film filled with terrifying tactics and grungy gore - perfect for a Sunday matinee.

However, with a first-time director making such a highly-anticipated movie some things had to go wrong.

The film starts out in a dingy gas station that doubles as a creepy museum of serial killers run by a guy named Captain Spaulding (Sig Haig). Enter two naive couples traveling across the country researching strange roadside attractions. Haig's character is delightfully engaging and his creepy clown makeup and somewhat annoying chitchat is amusing. So the stage is set for some godawful turn of events. Wait for it...

But this is where the movie makes a mistake. Instead of focusing on Haig and his freakishly uncomfortable character, Zombie decides to center on these four boring people, their search for the legendary Dr. Satan and their escapades into a decrepit house where a family of cannibalistic lunatics take them hostage. It's too bad Haig does not have a larger role in this film; his eerie sense of realism sets the stage for more to come.

Now these city kids wouldn't be horror folks if they didn't take way too long to realize they are in deep shit. These four unsuspecting people end up on the ride of their lives - trapped in a place they once only had nightmares about.

Leader of the gore-glorified house is Mother Firefly (Karen Black), a character who revels in her insanity and stresses the importance of family values to her deviant daughter Baby (Sheri Moon). Moon's ability to look sexy and psychotic makes her a good choice for a psychopath, while her frenzied giggle seals the deal. Her once cute and seductive innocence soon becomes a frightening escapade of carnage and slaughter.

So the script isn't the greatest and, at some points, Zombie seems to have added in grungy special effects just for the sake of doing so. And he's so intent on paying respect to the horror classics, at times the film does not succeed in drawing out any genuine shock or surprise.

But House of 1000 Corpses also has some noteworthy additions. Random video clips throughout the film make the movie something to talk about. While eerie bits of interviews, black and white flashbacks, dismembered corpses and naked women are at times distracting, they add to the film's mood.

Ultimately, the frightening video shots combined with pictures of beautiful women laced in leather straps add an unsettling and unnerving sort of scariness, and in this day and age, where else are you going to see stuff like this?

# Prairie cracker enjoys NY-based film

**By Brad Cartman**

25th Hour
Starring Edward Norton
****/5 stars

New York, New York. The town so nice, they attacked it twice.

As hard as it is for Spike Lee to make a movie that isn't set in New York, it's now just as impossible to tell a story in New York without referencing Sept. 11. Although the events of that day have nothing to do with the story being told here, Lee certainly uses the film to express his feelings about the terrorist attacks and Osama bin Laden. Without a doubt, Lee hasn't become the respected and often controversial director he is by holding back his views on social issues, but never has he expressed his point so blatantly and unsubtly.

The movie stars Edward Norton, who plays Monty, a convicted drug dealer who is living out his final day of freedom before serving a seven year jail sentence. In the story, Monty makes amends with his friends and family for his mistakes while discovering who set him up with the police.

From time to time, the film has an Oliver Stone feel to it, borrowing his unique style of building tension through cinematography and editing. However, the mandatory "sitting on the stoop" scenes quickly remind you who is in control of this movie.

So how does a film by a major American director and one of Hollywood's few talented young actors go virtually unnoticed? My guess is it has something to do with the "fuck you" rant (you'll understand when you see it, and you should damn well see this movie, if only for this verbal attack on Lee's beloved hometown).

Being a Prairie cracker who, for the most part, was unaffected by Sept. 11, I don't have the same appreciation for this film as a New Yorker or even an American might have. Still, this is a pretty good film that is definitely a compliment to the careers of Lee and Norton. It probably would have been even better if the events of Sept. 11 never happened, but then what wouldn't?

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