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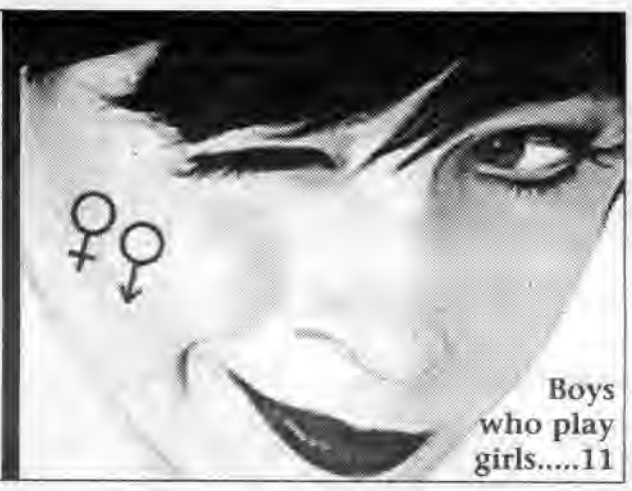

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THE PROJECTOR
RED RIVER COLLEGE'S NEWSPAPER
November 10, 2003

Aviation tuition soars

by Marc Zienkiewicz

photo by Marc Zienkiewicz

Parent Don Canfield says the $30,000 tuition fees have grounded some of the RRC aviation management program's best students.

Don Canfield didn't expect his son would have to shell out over $30,000 for the first year of a Red River College program when he was only supposed to pay about half that much.

But according to Canfield, that's just what has happened.

"We've paid over double what was advertised," Canfield said regarding RRC's aviation management program, in which his son is currently in second year. "Some of the brightest students in the program have dropped out because they simply couldn't afford it."

Canfield, who lives in Kenora, said his son enrolled in the program in 2002, expecting to pay around $17,500 for the first year of the course. But soon after the program began, it was clear that something was amiss.

"The dollars kept mounting," Canfield said. "Finally I said, 'What the heck is going on here? There's something not right, and we have to get a hold of everyone in the course.'"

He soon realized that he was not the only one with reservations about the mounting tuition his son had to pay.

"I had one parent tell me 'I'm so glad you called, I'm so beside myself,'" Canfield said, adding that the parent told him she and her husband had to delay their retirement to keep up with the rising tuition.

That prompted Canfield and several other concerned parents to write letters to both Red River College and the Winnipeg Flying Club, which jointly operates the aviation management program with RRC.

"I haven't had a straight answer from them yet," Canfield said regarding the response the letters received. "It's really made me angry."

Canfield said his son has always had a love of flying, and chose to go to RRC because the college is so well known across Canada.

"He could have applied in Thunder Bay, where the program is subsidized by the government," Canfield said. "I felt so bad for him every time he'd phone me to say he needed [more money]."

The course syllabus is also something that has created a lot of frustration for students in the program, according to Canfield. He said the syllabus is referred to among the students as the "Green Book."

"It's continually changing," he said.

Canfield cited last-minute course additions as one of the major factors in the rising tuition, and said the flying portion of the program took longer than RRC originally said it would.

"It was like double jeopardy," Canfield said. "The students couldn't work to help out with costs because they had to do their flying. They were supposed to be done their flying by the end of April."

Winnipeg Flying Club general manager Dorothy Daly was not available for comment, and representatives of the aviation management program did not return phone calls.

"We will get our just due," Canfield said. "It's like false advertising what they've done."

Instructors at RRC move closer to strike vote

by Lindsey Wiebe

Instructors and other staff at Red River College may be one step closer to a strike vote after rejecting the latest contract offer from college management.

Staff at Manitoba's three community colleges, Red River College, Assiniboine Community College, and Keewatin Community College, were all urged by the Manitoba Government Employees Union (MGEU) to reject the offer.

Red River College was the first of the three to vote at a meeting in late October.

"Basically, all I can tell you is that our members felt that it was not adequate and have rejected," says MGEU president Peter Olfert.

Olfert says there are a number of issues faced by college staff that need to be addressed by management.

"The bargaining committee doesn't feel the issue of wages has been addressed substantially enough," Olfert says. "There are some benefits issues in the mix. There are issues of work-

(continued on page 2)

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Diabetes Association aims to raise awareness

by Lisa Meagher

Rob Olsen, 31, is one of more than 57,000 Manitobans living with what the Canadian Diabetes Association calls one of Canada's leading causes of death by disease.

"I was diagnosed with type one, or juvenile, diabetes when I was 22," he says. "It changed my life drastically because I really had to smarten up. I was in my drinking days - because that's what you do at 22 - and suddenly I had to change what I ate and drank, and give myself five insulin injections a day. Now, I've managed to live pretty good, but I still find it very difficult, and worry about the complications for when I get older."

Although there are many possible complications due to diabetes, kidney failure is the theme of this year's World Diabetes Day, Nov. 14.

The Canadian Diabetes Association and Wal-Mart are bringing together representatives from various associations working with diabetes.

They will be on hand from 10 a.m. to 6 p.m. at Wal-Mart, St. Vital Centre, to answer questions and discuss the challenges of living with the disease.

"My goal is to bring together groups that work with diabetes and give knowledge about living a better life," says Carol Lezak, diabetes educator for Winnipeg Wal-Mart stores. "I want to make people understand the disease better so it doesn't seem like a curse. I mean, it will never be the same, but there are ways to still live a wonderful, healthy life."

> "It changed my life drastically because I really had to smarten up... I've managed to live pretty good, but I still find it very difficult."
>
> *- Rob Olsen on living with diabetes*

Lezak, who has lived with diabetes for 45 years, is the organizer of Winnipeg's World Diabetes Day, which marks the birthday of Dr. Frederick Banting, who helped discover insulin.

"It's an epidemic that is on the rise, so this is a great opportunity to ask questions and learn more about it," says Angela Smith, marketing and communications director for the Canadian Diabetes Association. "Reps from GlaxoSmithKline, the National Aboriginal Diabetes Association, pharmacists from Wal-Mart, and, of course, from the Canadian Diabetes Association will all be there to help people who have the disease, as well as family members and friends."

Diabetes occurs when the body either fails to make enough insulin or doesn't use its insulin to convert sugar into stored energy. The exact cause of the disease is unknown, but research shows possible causes of type two diabetes (the most common) include obesity, history of diabetes in the family, high cholesterol or other fats, and high blood pressure in people 45 and older.

Minority groups such as Aboriginals, Hispanics, Asians, and Africans, are also more likely to be at risk, according to Health Canada. The CDA estimates approximately 500 new cases of diabetes a month, or 16 new cases every day.

"It was a shock when I found out I had diabetes," says Olsen. "I knew nothing about it. I'm still learning something new about it every day - even after nine years."

"My goal is that everyone will leave the store on Nov. 14 with at least one piece of information they didn't have before," says Lezak.

Lounge furniture headed for Princess

by Sandra Honke

It may be a very merry Christmas for students at the Princess Street campus this year. SA vice-president for Princess Street Sarah Hodges received permission from the Student Advisory Board to spend up to $15,000 to implement phase one of the lounge furniture project for the campus.

Hodges presented a proposal to the SAB outlining the first of three phases to bring in the much-anticipated furniture in December. But the proposal still needs college approval.

If the plan goes ahead, the furniture, consisting of eight couches and tables and six chairs, will be distributed throughout the atrium end of the coffee kiosk, the second floor lounge, and the third floor "crate lounge" in the Princess building.

The SAB plans for phases two and three to be administered over the course of the next two school years by future student executives. The money for the furniture will be taken from their $150,000 reserve fund.

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Strike vote (cont'd from page 1)

loads, with respect to instructors' time, contact hours, classroom time versus preparation time, all those kind of things."

A three-year contract for college employees expired on June 30. However, Olfert says being without a contract is not uncommon.

"It's not anything that's new for the union movement to be without a contract for a while," he says. "Obviously, because of the college's shutdowns in the summer time for the most part, it's tough to get into bargaining."

Neither Olfert nor Red River College management would comment on the specifics of the most recent contract offer.

There is some confusion on what actually transpired at the meeting on Oct. 29.

"It was management's understanding that the union held the meeting last Wednesday evening to update the members on the information that has been exchanged," says Twylla Eagle, director of marketing and public relations for Red River College.

A number of staff members said they weren't aware the meeting was taking place, and as a result, hadn't attended. Those who attended confirmed the purpose of the meeting was to vote on the offer.

Rejecting the offer doesn't mean college staff will necessarily strike. For that to happen, all three colleges will have to reject it, along with subsequent offers. If this happens, a vote on whether or not to strike may occur.

Olfert says he hopes that can be avoided.

"Obviously if all three colleges turn down the offer, our intent would be to communicate that to management, and hopefully get back to the bargaining table to deal with some of these outstanding issues," he says.

Management at Red River College says a strike can be averted.

"Like us, we believe the union and their members recognize the importance of the continuity of the students' education," says Eagle. "We remain optimistic that the parties will reach an agreement."

Staff at Keewatin Community College will vote in Thompson and The Pas on Nov. 18 and 19. The final vote at Assiniboine Community College in Brandon will take place on Nov. 20.

Students' Association releases 2003 year-to-date budget

SA cuts scholarship fund contributions

by Ian Wheeler

Lighter student fees at the Princess Street campus forced the Red River College Students' Association to cut scholarship fund contributions and funding for the SA information centre, according to the SA's annual budget.

The $35,000 usually put toward the scholarship fund contribution is not being distributed this year, vice-president of finance Becky Turner said at the SA's annual general meeting on Nov. 5 at the Notre Dame campus.

She said while scholarships are still being given out, the fund isn't getting its regular deposit.

Also, the information centre didn't receive its usual $6,000 allocation.

Princess campus students pay a $45 student association fee while the Notre Dame students pay $60. Since more programs moved downtown this fall, the Students' Association has suffered a loss in revenue.

"I wasn't on the board when the change took effect," said Turner. "My assumption is that there is a difference because the Princess campus does not have the same level of services available as the Notre Dame campus."

The Princess campus is a newer facility and lacks some of the features that the Notre Dame campus has, such as gym facilities and lounge areas.

"There has been a vote to put in more chairs and gym space by next September," says Student Advisory Board member Geoff Moen. He says downtown students' fees will be raised after the facilities are closer in comparison to the Notre Dame campus.

The Students' Association voted unanimously to ratify the budget. Besides the disappearance of the scholarship fund donation, most of the other changes were minor.

Mercantile boasts $5,200 profit

by Casey Norman

The Princess Street campus' general store is cashing in on the delay of a food service provider at the Princess Street campus.

The Mercantile's profits this school year are well above their original expectations, according to the Students' Association's annual budget.

The budget projected a loss of $850, but instead the Mercantile made a profit of nearly $5,200.

"It's because of the coffee," says Mercantile store manager Geraine Johnson. "In the long-range projection we were not allowing for coffee or reheatable food, but since a food service provider backed out we were allowed to."

So far this year, the Mercantile has sold nearly $10,000 worth of coffee and other drinks when they expected to sell only $1,600 dollars worth.

Candy, cigarettes, and potato chips are also huge sellers, Johnson says. Their only disappointments have been with magazines, health and beauty products, school clothing, and bags.

The boom in sales required Johnson to promote a part-time employee to a full-time position.

But these record numbers will not last forever, says Todd Buchanan, who oversees the operation of both the Ox and the Mercantile. He says the store will be banned from selling specific items once a food service provider eventually establishes itself at Princess Street.

"They will require exclusivity on things like coffee and food, but we're hoping just coffee," says Buchanan. "It will be similar to the setup at the University of Manitoba where one kiosk might be a Tim Hortons or a Robin's Donuts and another one would be a cafeteria-style place to get pizza, subs, or wraps. I don't think you will be able to get anything fried."

Increased ad revenue puts CMOR in the black

by Alana Pona

CMOR is back in the black ink thanks to an increase in advertising revenue, according to station manager Jeff Boivin.

The Notre Dame campus' music station raked in $175 more in revenue compared to previous years when it ended up with a deficit, according to the Students' Association's annual budget. The station's expenses normally outweigh the advertising revenue.

"At this point in the game, we also have a larger advertising base, which adds to a larger listening audience," says Boivin.

The increase could be attributed to the phenomenal work by the new production team and volunteers, says Boivin.

"In the past, we have basically been background music for the students at the college. We'd try and initiate interest by holding contests, but it'd take an entire day to give away one CD. But this year students are banging on the door before the song is over."

Described by Boivin as one of the most culturally-diverse stations in Winnipeg, CMOR doesn't have one style of music that overshadows another.

"We're beneficial in the college," he says. "We get not only music but information across the campus to students, especially in the heavily-trafficked areas such as the Cave and the Tower Lounge."

CMOR listeners can expect to see a rise in the amount of airtime for advertisers.

"Since our production capabilities picked up here, we've seen a boost in interested advertisers," Boivin says. "I see that response come not only from listening to the station itself, but from other mediums like word-of-mouth advertising and through different organized college events."

DJ Club, a group of volunteer students that DJ at CMOR, plays a pivotal role in promoting the station in the community on and off the campus, says Boivin.

"We did the Cruise for MS and raised over $800. The DJ Club from CMOR entered as a team and increased awareness of the station."

According to Boivin, the mission statement for CMOR is to give money back to the Students' Association whenever possible.

"We have a tight handle on our budget, but we have to be able to keep a constant flow of interested advertisers to keep the revenue coming in," he says.

Reduced spending at CMOR, along with a substantial reduction in equipment expenditures, contributed to the increase of advertising dollars.

"If our amount of advertising continues to increase at a constant rate, our surplus will be something to brag about."

The SA budget by the numbers

Quick facts from the year-to-date budget

- Administrative costs, which include items such as Students' Association salaries, membership fees, Safewalk, and office supplies, resulted in a $16,062.04 loss, less than the budgeted loss of $24,721.00.

- Programming posted a year-to-date loss of $14,133.28, less than the budgeted loss of $18,982.87. The big ticket item in the programming budget was Kick Off Week, which brought in $11,022.16 in revenue, but incurred expenses of $16,704.82.

- In the black was SA publications, which declared a profit of $16,170.38, almost doubling the budgeted profit of $8,145.00. The main item in the publications budget is the SA's dayplanner, which cost $15,572.99 to layout, design, and print, but which brought in $36,352.50 in revenue.

- The Ox also posted a profit of $2,684.47. The budget called for a deficit of $3,863.25.

- The *Projector* posted a year-to-date loss of $1,152.11, considerably less than the projected loss of $3,855.00. Increased ad revenue resulted in the lower-than-expected loss: ad revenue was budgeted at $4,000, but came in at $7,559.74.

- The net deficit in the budget was $3,426.51. The budgeted deficit was $43,738.62.

Support Groups

For Adults who have OCD

Each meeting is held at the SMD CLEARINGHOUSE
at 825 Sherbrook Street from 7:00 to 9:00 PM
October 28th – Guest Father Fred speaks about Scrupulosity
November 25th – "Eugene" a man suffering with OCD speaks about his struggle with this disorder and addictions.
2004 Dates: 4th Tuesday of Each Month

For Friends and Family of OCD Sufferers

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RED RIVER COLLEGE STUDENTS' ASSOCIATION

MAKE IT YOURS

Executives Trip to Ottawa Successful, Important

SA President Mark Pawlik and VP Finance Becky Turner visited Ottawa from October 19 to 27 as part of the Canadian Alliance of Student Association, a federal lobby organization that RRCSA is proud to be a part of.

While in Ottawa, Turner and Pawlik were on hand to unveil the "Wall of Student Debt" on Parliament Hill. The wall is a 2000 brick representation of financial barriers to access of PSE. 95 of the bricks were signed by RRC students. The media stunt attracted plenty of attention and was featured on many news programs that day.

In addition, Pawlik and Turner had the opportunity to meet with former Finance Minister Paul Martin, regarding his views on PSE issues.

Turner comments,"It was a very positive meeting. We were pleased to see the level of interest Mr. Martin showed in CASA policies."

The trip ended with discussions amongst the major student organizations across Canada, including the Canadian Federation of Students. The groups were able to reach consensus on a variety of agenda items and will work towards partnering in upcoming lobby efforts, particularly with the approaching Federal Election.

Essence of making a Pizza

With emphasis on relieving student debt, and even the grim outlook students need to face with high tuitions and bad rates on student loans here is an article on a situation that every student may need to face; The part time job.

When deciding what job to have while being an undergraduate of this fine institution you need to think about a few things. Slack ability – down time is very important, this is when you can study and sweat of the stresses of campus life. Job commitment – you need to find something you can drop shifts in a blink of an eye in case an all night cram or a large project you left to the last minute pops up. Finally, "the employee discount" – scraping the bucks together is hard as it is, never mind having to pay full retail for the product that you are trying to sell, produce, or arrange. All of these need to be taken into account.

Here are a few ideas on how to get a job that suits your needs as a student. When applying make sure the employer knows that you are a student and as such require special privileges in said situations. Second, find a job where many other students work. They know what you are going through and can identify with your "instructor not giving nearly enough time" for this assignment if you know what I mean. Third, return the favor. When you have free time like on spring break, or the fast approaching holiday season, or the inevitable lull after exams, work overtime or help replace peoples shifts. Following these you will unavoidably get a job to fit your needs.

Now what jobs fit these criteria. Being an attendant at any sort of service has much downtime; this means getting paid to study. One time I worked as an attendant at a carwash, I would have failed accounting if it wasn't for that job. The downfall is that shifts are not very easy to get rid of. Restaurants have many disposable shifts as the staffs are usually much larger but the slack while you're working is often non-existent. The weekend bar job is also huge to the post secondary crowd. At the cost of giving up your social life you can actually make allot of money doing this, as long as it doesn't drive you insane, loose your girlfriend, and alienate your friends.

Always remember do not let work take over your life; school must always be in the back of your mind. Dough, sauce, toppings, cheese, oven; Dough, stats, toppings, cheese, oven; Dough, stats, math, cheese, oven. Also remember not to let school get to much in the way of work, sometime it can be your only escape.

Article by Morgan Fiks

$$ SA CASH AWARDS $$

The Red River College Students' Association is proud to bring you, for the second year, four cash awards available from our well established endowment fund. Students are now invited to submit applications for the following awards through the college's ***Students Awards and Financial Aid Office in Building C, Room C306.***

Notice of Class Rep Meeting

The next Class Rep Meeting will be December 9th, at 12:00 pm in the White Lecture Theatre.

November Is...

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RRC SA Food Bank — Voices From the Margins Club

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Health and Dental Rep

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Students have 30 calendar days from the start date of program to waive the health and/or dental plan. Please contact the ***Student Benefits Plan Office RM FM 66 Notre Dame Campus or the Princess Campus Students' Association Office P-110*** *for the Opt Out Waiver form/download at* ***www.gallivan.ca/studentnetworks*** Documentation of existing coverage must be presented to waive the health and/or dental plan.

Students have 30 calendar days from the start date of program to ADD spouse and dependants to their health and/or dental plan. Please contact either office for the Family Add On forms/prices or download the form at ***www.gallivan.ca/studentnetworks***

SA CARE CARDS!!!!! ***(To use for eligible prescription drugs & dental office)***

The SA Care Cards are available for students to obtain at the ***Student Benefits Plan Office RM FM 66 Notre Dame Campus or the Princess Campus Students' Association Office P-110.*** *To obtain the SA Care Card, students are required to complete the Manitoba Pharmacare applications or provide their MB. Pharmacare Confirmation letter. Students need their Manitoba Health card and Social Insurance number to complete the application. Students who have not submitted the Manitoba Pharmacare application and were issued a* ***Prescription Drug Benefits card*** *from previous years are required to complete the application. Please be advised that students who fail to submit the Manitoba Pharmacare application will risk the suspension of claim payments from Canada Life Assurance Co.*

See what the SA Care Card can do for you!! Contact either office for Manitoba Pharmacare applications, SA Care Cards and coverage information. Students can download important information pertaining to the health and dental plan at ***www.gallivan.ca/studentnetworks***

Notre Dame Campus Student Benefits Plan Office RM FM 66 632-2503
Princess Campus Students' Association Office P-110 949-8475
e-mail sahealth@rrc.mb.ca

SA calls for student loan reform

by Sandra Honke

Two members of the Red River College Students' Association told federal politicians they were dissatisfied with the state of student loans at the Canadian Alliance of Student Associations' Partnership Convention in Ottawa last month.

"Since 1994, the cost of obtaining an undergraduate degree has increased 80 per cent," says SA vice-president of finance Becky Turner, who, along with SA president Mark Pawlik, met with the Liberal caucus for post-secondary education and heir-apparent prime minister Paul Martin the week ending Oct. 27. "In that same time period, the loan limits have not increased a bit. So we feel that that's a major issue, the loan limits have not kept up to inflation."

Parents of students who live at home or have not been away from home for more than four years are expected to contribute to their children's education, Turner said, debriefing the Student Advisory Board at their Oct. 30 meeting.

"This has been a major barrier for a lot of students," says Turner. "In the late '90s we saw an actual decline of middle-income students attending post-secondary education, and the main reason is because of the parental contribution. So we're always fighting to have that portion of the loans program taken out or at least be reduced."

She says reforms to the student loan program should include an income-based grant modelled after a U.S. program that would give more money to low-income students.

"Students on the lowest end of the income scale are two-and-a-half times less likely than the students in the highest income bracket to attend post-secondary education," she says. "We want to try to break down the barriers for all people."

Turner says the average debt load of students after completing their studies is $22,500.

"CASA is fighting really hard to make the politicians and the public aware of this issue," says Turner.

CASA's number one priority is the federal election. Turner says election time is the best time to "really hammer home the message about the post-secondary issues." She says they want to get the public talking about these issues and ensure there are students at every public event to ask questions.

"So I'm going to be nagging at you guys all year," says Turner. "Especially when the election comes, go out talk to your representatives, talk to your MLAs, talk to your councillors and make them aware that this is an issue and people are talking about it."

Turner and Pawlik will be attending another CASA conference in Ottawa in March. She says during the five-day period, CASA representatives will meet with over 50 MPs to discuss student concerns.

photo by Sandra Honke

SA vice-president of finance Becky Turner (above) and president Mark Pawlik visited Ottawa last month for a CASA conference.

SAB grants $500 for mural

Student plans major art project at Princess Street

by Sandra Honke

The Student Advisory Board granted funding for a huge mural in the atrium of the downtown campus at its Oct. 30 meeting.

The SAB is giving creative communications student Becky Block $500 to implement the placement of the student-initiated and designed mural as part of her independent professional project, a large-scale assignment required in the course's second year.

The SAB will meet with Block again in December, to consider an additional $500 contribution towards her project.

"Typically we have a line in the budget for special projects, but we don't normally give that large of a sum of money to one person," says Sarah Hodges, SA vice-president for Princess Street. "But with the setting up of the new campus this year, there are costs involved."

"The mural will be placed through giclee panelling," said Block during her presentation to the board. "Giclee is a preserved, fine-sprayed print recreated in panels, and is mounted like wallpaper to existing walls or surfaces."

Block says the pigment in the ink has a lifespan of over 100 years.

At $12 per square foot, the proposed 24-by-9-foot mural leaves Block with an estimated $2,600 expense for materials alone.

Block's proposal states her own financial contribution to the project will be $1,000 plus other expenses she has incurred.

> "She's putting in such a large contribution personally that the board felt that we should help her out in any way we could."
>
> *- SA vice-president for Princess Street Sarah Hodges*

"She's putting in such a large contribution personally that the board felt that we should help her out in any way we could," says Hodges.

Hodges says the additional $500 may be available to the public relations major once she adheres to a few suggestions from the SAB and presents them with her full proposal at the Dec: 18 meeting. She says one of the board's concerns was whether Block had explored other sponsorship possibilities.

Block says she has approached the college administration for money but was turned down.

"The college has not ruled out the idea of an honourarium upon completion of the project, however, due to the fact that it is a student initiated project, not a request by the college, they cannot commit any money until the project is complete," says Block's funding proposal.

RRC set to help students butt out

Anti-smoking program planned for January

by Sandra Honke

Red River College plans to begin a smoking cessation program in January. The program is based on the concept that smoking is a disease and not a problem with the individual personally, says vice-president for Princess Street Sarah Hodges.

Students enrolled will receive counselling as part of the program to assist them in quitting. The model originates from the Mayo Clinic.

Hodges says the expected success rate is between 40 and 50 per cent.

"The student association has been working on this program in co-operation with the Wellness Centre at Seven Oaks Hospital," she says.

To sign up for the program, students must pay a $35 enrolment fee. The fee will be refunded upon the student's successful completion of the program.

"We felt it was a barrier to students because of the fee, so that was the solution that we came up with," says Hodges. "It was a good idea for students to make some kind of sacrifice to show that they are committed to quitting."

The fee to RRC students is minimal, considering the program currently administered through the Wellness Centre costs participants $285.

Hodges says the reduced cost is thanks to subsidization by Manitoba Health.

But one Student Advisory Board member raised a concern about the mixed message sent to students because they can purchase cigarettes in the campus stores at the same time the college is encouraging them to quit.

"How do you sell smokes in the college stores and then turn around and offer smoking cessation programs for the students?" asked graphic design student Mark Simpson at the SAB's Oct. 30 meeting.

"It's a moral argument that comes up every year," says Hodges. "Yes, we get huge revenues from selling cigarettes in our store, but the fact is people who want to smoke are going to smoke anyway. If they buy cigarettes at our store, great, otherwise they're just going to go down the street to 7-Eleven and buy them. Hopefully we can support those students who want to quit and still get the revenue from those who aren't interested in quitting."

RRC advertising students will begin launching the ad campaign in December.

RRC goes on the road

SA programming invites students to take a trip

by Karli Flinta-Murphy

The Red River College Students' Association is holding two trips for students to take advantage of, one to Minnesota at the end of November and the other to Mexico for spring break.

The first of the trips is to Minneapolis from Nov. 21 to 24 which will depart after finals. The basic trip package includes motor coach transportation and two nights' accommodations. To sign up for this trip the full payment and a liability waiver must be signed by Thursday, Nov. 6.

Once the spots are filled a waiting list will be available.

Students' Association events co-ordinator Dayna Charrette said the trip has been sold out in the past. As part of the trip this year, students will have the option of taking in three different sporting events as well as shopping at the Mall of America. In previous years, the sports tickets were bought in advance so students had to attend the games.

"We're leaving it open this year so students who aren't into sports as much can do something else," said Charrette.

Spring Break this year will once again include a trip to Mazatlan, Mexico at the Les Palmas Resort.

There are still half the required seats available to go on this trip since a lot of people wait until the last minute to book, she said.

Students' Association program director Michael Blatherwick said the possibility of going to Edmonton and visiting the West Edmonton Mall instead of Minnesota is always an option for future trips.

Spring Break this year will once again include a trip to Mazatlan, Mexico at the Les Palmas Resort. Students who missed the Oct. 29 deadline can still make the waiting list.

Blatherwick said an itinerary is already put together, but students who do not want to take part in some of the activities are not obligated to.

"It's their trip and they don't have to do something with the group," he said. "They can do their own thing."

He said students should have someone with them if they feel like venturing off alone.

This is approximately the tenth year for the Mexico trip. A group of 53 going with Blatherwick. This is the biggest group yet. Last year, 39 attended.

Blatherwick said the trips are fantastic opportunities, and there have been no problems in the past with the journeys running smoothly.

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December 2003
Convocation Ceremony

Wednesday, December 10, 2003
7:30 p.m. – North Gymnasium

Graduates and Potential Graduates:
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**NOTE: Convocation attire must be worn. The Gown order form is included in the Convocation Information package that is mailed to you.

College chaplain aims to break stereotypes

Counselling services offered to RRC students of all faiths

by Lindsey Wiebe

His story sounds all too familiar: a young man struggling with alcoholism and an experience that changes his life's direction. It seems destined to conclude with a religious epiphany, but chaplain Chris Puhach takes a different approach with his audience at RRC's Princess Street campus.

"He didn't end with 'I found God,'" says Tara Woodbury, one of the students who came out to hear him speak last month. "He just said, 'I hit rock bottom.' It was a coincidence that somebody came up to him, said 'are you happy?' and offered to listen."

Puhach's Oct. 23 address to the students was primarily to raise awareness of Red River College's chaplaincy program. The program was designed to provide a listening ear for students who may be dealing with some of the same issues once faced by Puhach.

"We're trying to proclaim the idea that it's beneficial to talk to somebody," Puhach says.

"I told them my own story. I talked about my past, and how alcohol in some ways almost destroyed my life. That's a connecting point for some students. Some students might find it easier to talk to me if that's something they're struggling with."

Puhach is one of three chaplains who volunteer their time at Red River College. Like the others, he is Christian. He's also the pastor of the Waves of Grace Church, which he helped found.

Puhach says he doesn't use his position as chaplain to impose his beliefs on students seeking guidance or advice.

"We don't push religion," he says. "What I wanted to convey to them was the idea that we're available to just talk."

His method appeals to some students.

"I think it was a very good way to approach it, because of the fact that there's probably a less religious population in the school than are religious," says first-year creative communications student Lisa Meagher. "It really showed that anyone could go there. You didn't have to want to find God, or know God."

Puhach says students don't always visit him for religious discussion.

"I find that people are generally looking for advice on relationships, stuff like that," he says. "Dealing with stress would be another one."

Some have a different opinion on the role of a chaplain at Red River College.

"Counselling isn't the primary thing," says Al Heinrich, a civil technology instructor and one of the three original organizers of the chaplaincy program at Red River College.

"It's dealing with things that are spiritual. Back in the '90s, three of us on staff, one business, one technical, one trade, we sat down and talked about the lack of any spirituality in the college setting. So we came up with the idea of maybe thinking in terms of chaplains."

One issue the chaplaincy program has since dealt with is whether a program based on Christian principles would be exclusive to those of other faiths.

"Right up front, that was the issue," says Heinrich. "Should this cover a broad spectrum, or should it be Christian? We ourselves chose to limit it to Christian, simply because the people around the table were Christian. We thought it was very difficult to represent the broad spectrum. In theory it sounds good, but it's simply too large."

"By far the majority in our country identify with the Christian faith," Heinrich says. "It's amazing how many do. We're sort of representing the broad spectrum in that sense, but it's true. We don't represent everybody, but we are open to everybody. The door is wide open, but it would be unrealistic to expect the chaplains to represent everybody."

While Puhach may not have to represent everyone, he does face the challenge of relating to students who often don't share his religious background.

"I'd never say, 'Don't do this because the Bible says don't do this,' unless the person said the Bible was an item of authority to them," says Puhach.

"If a Muslim comes to me and says, 'This is a problem I'm having,' and I know that they're going against some of the Qur'an, then I might say, 'Maybe you should look to your holy book on these kind of things.'"

While a non-religious counselling program does exist at the college, no programs similar to the chaplaincy program exist for students of other faiths. However, Heinrich feels such a program would be welcomed. "I think the college would definitely be wide open to that," he says.

Puhach says he'll continue to speak with Red River College students of all faiths, as well as those who are not religious.

"Students will often say 'I don't really believe in God or anything, but I was hoping I could talk to you,'" he says.

"I'm just trying to break apart stereotypes that come with chaplains, those stereotypes being that if you come and talk to a chaplain, you can't get any help unless you believe what they believe."

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Part 2 of a series of articles written by ***Barbara Dixon*** *- Student & Community Advisor - Diversity & Inclusive Initiatives*

This series first appeared in the Projector in 1999.

CULTURAL INSIGHTS COLUMN

How do you behave in an Elevator?

Face forward. Fold hands in front. Do not make eye contact. Watch the numbers. Don't talk to anyone you don't know. Stop talking with anyone you do know when anyone you don't know enters the elevator. Avoid brushing bodies. *(Quoted from Layne Longfellow)*

Did you ever stop to ask yourself why you behave in an elevator this way? We all do all kinds of things without stopping to think about why we behave in a certain way. If we did stop and think about it, we would realize that our actions are learned from our parents, our friends, our schools, our religious upbringing, the media, and the workplace. They are actions that are influenced and prescribed by our culture.
Culture has many different definitions. Webster's defines culture as, "the totality of socially transmitted behaviour patterns, arts, beliefs, institutions, and all other products of human work and thought characteristic of a community or population." Diversity trainers tend to define it from four perspectives: **individual culture, group culture, corporate culture and societal culture**.

So, what does it matter? Why should you stop and think about culture? How will this help you in fulfilling your dreams and goals? First of all, you live in a culturally diverse society. You attend a culturally diverse College. You will enter a culturally diverse workplace. You will work for culturally diverse supervisors. You will work with culturally diverse people. Your future customers and clients will be culturally diverse. Are you prepared for this reality? Do you have the necessary cross-cultural skills?

To learn how to be effective in a culturally diverse environment, begin by recognizing how your own culture, values, beliefs, assumptions, biases, styles of communicating, ways of learning, and ways of working affect your interaction with others.

All of us have a cultural background which influences who we are, how we perceive the world, and how we behave. All of us have an ethnic background -- a common ancestry, history, and traditions that we share with others -- which influences who we are, how we perceive the world, and how we behave. We all belong to a racial group. We all identify with being able-bodied or disabled. We all identify with being male or female. These aspects of diversity significantly impact our cultural identity as individuals. Each individual has a cultural identity that is both unique and common to others. If we do not understand the influences of our own culture, it can be frustrating or confusing to interact with individuals who are culturally different from ourselves.

Think back to the first time you lived with someone outside your immediate family -- a roommate, a friend, a partner or spouse. What challenges did you encounter? Why? What were some of the frustrations? How did you handle holidays? Traditions? What about day-to-day tasks like cooking, cleaning, and grocery shopping? What about where the dirty laundry goes? Should it be left on the floor or thrown into a laundry basket? What about which way the toilet paper goes on the holder or how a towel is folded?

Now think about the first time you ever got to know someone of a different cultural or racial background, someone with a disability or someone with a different sexual orientation. Who was that person? How was that person like you? Unlike you? Did you ever have any misunderstandings or miscommunications? Were there any awkward moments that you can recall? What were some of the good things that you learned from each other? How were you the same? How were you different?

We all develop a sense of ritual -- the way we do things -- based on our culture and our diversity of experiences and roles. It can be challenging, and at times, even difficult to live with, work with, or interact with others who have even slightly different ways of doing things. It does not mean that the differences in behaviour are bad or wrong. It just means that you should be aware that differences can create both negative and positive feelings and reactions.

In the first article of this series, Admitting my Privilege, we looked at the statement about being all the same. Yes, we are all the same. We have much more in common as humans than we do differences. It is our differences however, that can cause misunderstandings, discomfort, dislike, and discrimination. Respecting one another is an easy concept. It is a value that most people believe in. It is an action that each of us should be conscious of at all times. Respect is not about "doing unto others as you would have them do unto you." Respect is about doing unto others, as they would have you do unto them.

By 2001, it is estimated that 70% of the Canadian workforce will be individuals with characteristics that define diversity . These include people of different ethnicities, genders, religions, races, ages, sexual orientations, physical abilities, and cultural backgrounds. This is the work world you will be entering. It is a work world where there will be unparalleled challenges and unparalleled opportunities.

Job-related technical skills are just one of many competencies required in today's workplaces. According to The Conference Board of Canada's Employability Skills Profiles McLaughlin, M., Employability Skills Profile: What are Employers Looking for?" (Report 81-92-E), The Conference Board of Canada, Ottawa, 1992., employers expect new recruits to have a mix of skills including academic, personal management, and teamwork skills. Employers are looking for people who can communicate, think, and continue to learn throughout their lives; people who can demonstrate positive attitudes and behaviours, responsibility, and adaptability; and people who can work with others. One of the adaptability skills is the recognition of, and respect for people's diversity and individual differences. Your technical skills may be enough to get you hired. They may not be enough to keep you employed.

Next time you get into an elevator, stop and remember that there are many ways to behave. Each behaviour makes sense according to each person's culture. You may not agree with or like the other person's behaviour, but at least try to spend a few minutes understanding why people from other cultures act the way they do. Check your assumptions before passing judgment. You may be pleasantly surprised to learn new perspectives and ways of operating that you never considered. These can be added to your list of skills making you more employable.

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

RRC on board with new game

by Ruth Shead

Winnipeggers might soon find themselves in Red River College simply by rolling a set of dice.

Winnipeg On Board, a Monopoly-style real estate game customized to reflect the city of Winnipeg, is a fundraiser for the Manitoba Theatre Centre. RRC is one of the project's five major sponsors, and in return for its contribution, the college will be featured on two of the game's squares.

Instead of jail, when players land on the "Go To" square they will go to college, and will have to stay there until they roll the correct combination.

"It's important for the college to be involved in community events," says RRC director of marketing and public relations Twylla Eagle. "We thought it was a good fit in as far as community is involved, and it's a presence that will always be there.

"For the most part, the overall community doesn't have an idea of what RRC has to offer in as far as a place to get an education. This is something that will constantly reinforce what RRC is."

A recent marketing study of the college's public image indicated RRC's name change from Red River Community College to Red River College still hasn't been accepted in the community, says Eagle, who negotiated the college's sponsorship agreement with MTC.

Brent Phillips, MTC's marketing manager and RRC graduate, says RRC's involvement with the project is a strategic marketing tactic.

"It's a good move for the college to be involved in a game that represents Winnipeg and the community," he says. "It's something that's going to be played around the kitchen table and in cottages forever. It's a keepsake."

Phillips says he hopes RRC's sponsorship is the beginning of a long relationship between the college and MTC, and that it strengthens programs like MTC's subscription series.

"We have subscription packages so people going to college can access MTC," says Heather Laser, director of fund development for MTC.

"Sponsorships and fundraising opportunities like this overwrite the cost, so people who don't have the income can afford the high A-plus price Saturday night tickets," she says.

Using a template provided by Help On Board, the for-profit Ontario company that helps charities across Canada raise funds and awareness, MTC designed the game for "good variety and fun for play," says Laser.

Eagle was unable to reveal what it cost RRC to appear on the board game because each sponsor was responsible for negotiating its own price with MTC. But Eagle says the move is a part of RRC's overall marketing strategy, which has always involved community relations.

"RRC is always looking for different places in the community it can lend its support," says Eagle.

"In the past, RRC has supported the Winnipeg Goldeyes and the Manitoba Moose in exchange for recognition of some sort," she says. "This is the first time RRC has supported MTC."

The game, which was launched on Oct. 30, will sell for $39.99 plus tax at local Canadian Tire stores, McNally Robinson Booksellers, and Assiniboine Credit Union. MTC hopes to raise $175,000 by selling 5,000 games.

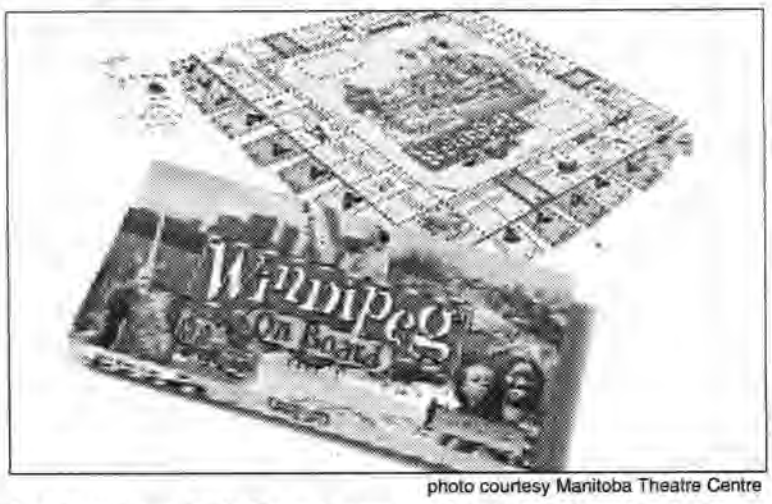

photo courtesy Manitoba Theatre Centre

Go directly to RRC. Do not pass go. Do not collect your student loan.

SA puts kibosh on Ad Club social promotion

Halloween social cancelled due to low ticket sales; group not allowed to advertise on campus

by Marc Zienkiewicz

The Students' Association confirmed it would not allow the Red River College Ad Club to advertise the Gravediggers' Ball Halloween social, which was cancelled on Oct. 28 due to low ticket sales.

"It only makes sense from a business standpoint that we cannot help them advertise if they're having it the same night as our social," said Sarah Hodges, SA vice-president for Princess Street.

The Gravediggers' Ball was supposed to be held on Oct. 31 at the Winnipeg Press Club, the same night the SA held its own Halloween social at the Notre Dame campus. The Ad Club's event was to help raise money for a trip to an advertising competition in Minnesota.

Rumours have been circulating at the Princess Street campus that ticket sales were low due to the SA not letting the social be advertised.

Hodges said she informed the club about the scheduling conflict long before the social was to take place.

"I told them about that way in advance, before they had even decided that they were going to go ahead and have it on that night," Hodges said.

Michael Blatherwick, programming director for the SA, said he was not aware of the Ad Club's social, but that the SA's own social would have taken priority in such a situation.

"If there were ad majors interested in having a social, they have to make sure it doesn't interfere with anything else on campus," Blatherwick said.

All campus advertising must be approved by the SA before it can be posted. Blatherwick said that allowing clubs at the college to post anything they want would be impractical.

"Our postage boards would become a literal garbage mess," Blatherwick said.

With the Notre Dame social going on the same night, Hodges said that it would have been inappropriate for the SA to allow the Ad Club to advertise the Gravediggers' Ball.

"We do all their books, we give clubs a $200 interest-free loan, we help them with their pizza days, so it just didn't make sense from a business standpoint to do that," Hodges said.

Chris Minaker, president of the University of Winnipeg Students' Association, said a similar process occurs at the U of W when clubs want to advertise, but that he has not heard of the UWSA ever forbidding a club from advertising one of its events.

Hodges said the SA recently approached the Ad Club about organizing a new social, but had not yet heard back from them.

Members of the Ad Club say they're not prepared to comment at this time.

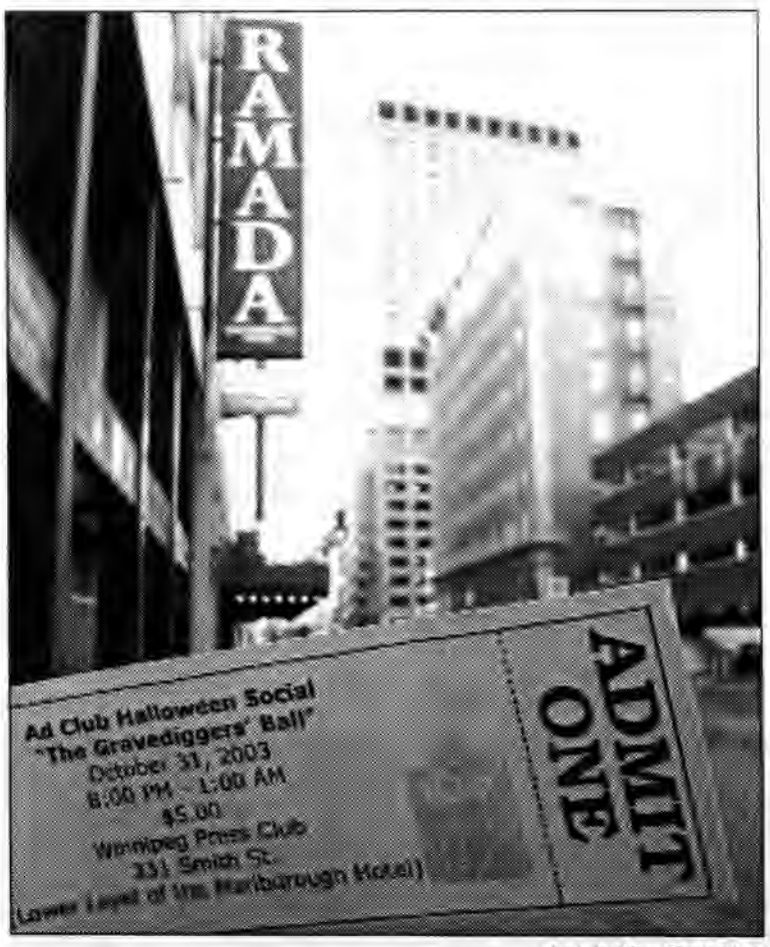

photo by Marc Zienkiewicz

The Gravediggers' Ball was supposed to take place at the Winnipeg Press Club in the Ramada Marlborough Hotel.

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Another RRCSA Venture

The politics of green faces

by Joff Schmidt

"I don't know anyone in my religion who has a green face."

This was one of the more memorable quotes given to me by a 35-year-old man from Indianapolis named Dragonet Dewr. I called him for his opinion on a story I was working on about the commercialization of Halloween, and figured Dewr would be a good starting point. I was particularly interested in his reaction to the green-skinned, wart-speckled images of witches we see around Halloween.

You see, Dewr is a witch.

Well, to be more accurate (and politically correct) about it, Dewr is actually a Wiccan, a practitioner of the nature-based religion called Wicca. For Wiccans like Dewr, Oct. 31 is more than a day to run around gathering candy (or, for us bigger kids, dressing up and getting loaded).

"For us, it's not Halloween, but it's Samhain [pronounced sow-WAIN]," Dewr told me. "It's one of the high holidays. While they happen to fall on the same day, they're not the same thing."

Even the secular celebration of Halloween has roots extending back to the pagan traditions upon which Wiccan (and many Christian) celebrations are based. But how many people would have stopped to think about that on the 31st?

"I think most people don't realize Halloween is a religious holiday," said Susan Hurrell, the co-founder of Spirit Haven, a Winnipeg-based resource and community group for pagans (roughly defined as those who practice pre-Christian nature-based religions, including Wicca).

"If anything, it's become associated with Satan," Hurrell said, an association she notes is "sensationalistic untruth," as Wiccans do not believe in, much less worship, the devil.

So where do the "evil" connotations of Halloween come from? Hurrell offers one explanation.

"Hollywood is not our friend," she said.

And in spite of the images of witches in black robes roasting babies and boiling toads which popular horror movies might encourage, the description Hurrell gave me of Spirit Haven's planned Samhain celebration sounds positively.... cozy.

"The way that we've chosen to celebrate Samhain is we have a party," she said. "We have a family-friendly social. At 11:00, we do a very simple, but very connected, ritual to honour the ancestors. We try to capture some of the joy."

Gee. Sure sounds evil. No wonder people are so concerned about these pagans.

And on ocassion, people do express an unreasonable degree of concern. Jodi Wetherup (who goes by the name ierne), a Wiccan who lives in the Miami, Manitoba area, told me that a few years back, when Halloween fell on a Sunday night, the town council in nearby Morden voted to "move" Halloween celebrations, including trick-or-treating, to Saturday night. Wouldn't do, I guess, to celebrate a pagan holiday on the Lord's day.

But ierne is surprisingly forgiving about this, and speaks charitably of the people in her area. "I've been blessed with understanding neighbours who don't question me too much," she said. "For the most part, they follow their own beliefs and let me and mine follow ours with no trouble."

It's an attitude I find remarkable, given the degree to which people who practice non-mainstream faiths are often marginalized, and their holidays trivialized at best, labelled as evil at worst.

And it's unfortunate. "There seems to be this stigma around who we are," Hurrell told me. "We're just people."

Might be worth keeping in mind next Halloween as you walk by all those green-faced witches.

SCHOOL OF OPPRESSION

Guest editorial
by Mauricio Martinez

[Editor's note: shortly before deadline, entertainment editor Ruth Shead was rushed to a television set to watch an emergency episode of *Survivor*. Mauricio Martinez has kindly stepped in for this issue. Ruth's regularly scheduled Sheaditorial will return next issue.]

I bet you're tired right now, sipping at your coffee while you read this. Another long night spent struggling to meet your 9 a.m. deadline. You straggled into school today, shuffling your feet as you walked; you probably cursed your very birth at least once on the way there.

But this is good. This is the medicine called "working." Because after all, you paid at least a couple of grand for days like this. Burning like peroxide on your skinned knee, this education is "working" by making you feel bad before it makes you feel good. At least that's what they tell you.

But unlike peroxide, all the education does is make you used to the pain. You adapt to it; you think of a life "beyond the pain," and it becomes something you can handle. Until, that is, you die an early death (all that stress can't be good for you).

It was a conspiracy of a few individuals. Of course, you paid them to do it (let's not forget that), but nonetheless, it was a conspiracy. At least one administrator had something to do with it, one instructor, and so on; as you go further down the line you have to include yourself, because, again, you paid money for this to happen to you.

Maybe this isn't the most civil way to be treating fellow human beings. I don't know about you, but when an institution has the authority to put me through living hell, I start to question the authority of the institution (other than the legal authority the school has, because remember, I paid for this service).

But you won't question anything. You'll just do it. And you'll learn to live like this until you start to see the rewards of being a perfect little servant or you start to get sick of it and hate it. And then - if you're lucky - you'll become an instructor (which is, of course, what all of your instructors did).

"It is no surprise that the banking concept of education regards men (he means people) as adaptable, manageable beings," said Paulo Freire, a Brazillian professor and educational theorist who wrote *Pedagogy of the Oppressed*, a book describing educational systems in the Third World.

What Freire calls "the banking concept" is a system of education where instructors are like people with money (knowledge) and make deposits into our minds - our "banks" of information. The thing about banking is that it's passive: we don't participate in forming the ideas discussed in class. We just scribble them down and we work work work so much we don't have time to think for ourselves.

It's okay, Freire says. "The more completely [you] accept the passive role imposed on [you], the more [you] tend simply to adapt to the world as it is and to the fragmented view of reality deposited in [you]."

But that knowledge won't really sink in until you desperately, desperately need it to get through these rotten mornings. (And it will only get worse; sleep deprivation is used in "brain-washing." Did you know that?) It takes a while to learn to love those who do this, but it makes the experience just a little bit easier. Maybe someday - if you're lucky - you'll get to do this to somebody else.

Anyway, you paid for this, so enjoy. Hey, maybe when you get out of here you'll find a job that isn't half as painful as this. And hey, you're doing what you love.

But do you really love it or did you learn to love it?

"ENJOY YOUR 40 FEET OF SPEAKER WIRE"

by Peter Vesuwalla

Not too long ago I bought a CD from one of those super big-box mega stores.

"Thanks very much. Enjoy your CD," said the young lady behind the counter.

"Enjoy your CD." It's kind of an odd thing to say, really. I worked long enough in retail to know she didn't really give a rat's ass whether I actually took any pleasure from the CD or not. Most of the time when an employee tells you to enjoy something, they're thinking, "Hope you choke on it."

It's most likely store policy that she tells everybody she hopes they enjoy whatever it is they're buying.

"Thanks very much. Enjoy your 40 feet of speaker wire...Thanks very much. Enjoy your camera lens cleaning cloth."

What if I'm buying something by Sparklehorse, Tom Waits, or Leonard Cohen? Am I really supposed to enjoy them?

Sure, the word "enjoy" can mean a lot of different things, but the way she's using it no doubt means to derive pleasure.

If I buy a DVD, am I really supposed to enjoy it the way she means, even if it's *Ararat* or *Schindler's List*?

I was thinking about that when I had to sit through *Beyond Borders*, a truly repulsive film that trivializes the Ethiopian draught, the Khmer Rouge, and the Chechnyan War by having them serve as the backdrop as Angelina Jolie and Clive Owen fall in lust.

The film contains some pretty heartbreaking images, the foremost being that of a baby so malnourished the filmmakers had to use computers to achieve the effect.

That they should show us such an image and then expect us to care about the love story is pretty disturbing.

"Sure, but I gave a little more to Unicef this year because of it," said a friend of mine. His point was there's no way to deliver a serious message in a film and get major distribution at the multiplex unless the central characters have a steamy love affair.

Sadly, I think he's right. We live in a world in which everyone demands instant gratification all the time. How else could you explain the presence of Clay Aiken, Rod Stewart and Celine Dion on the list of Canada's 10 best-selling albums, or the fact that American hack Thomas Kinkade is the most commercially successful living painter in history?

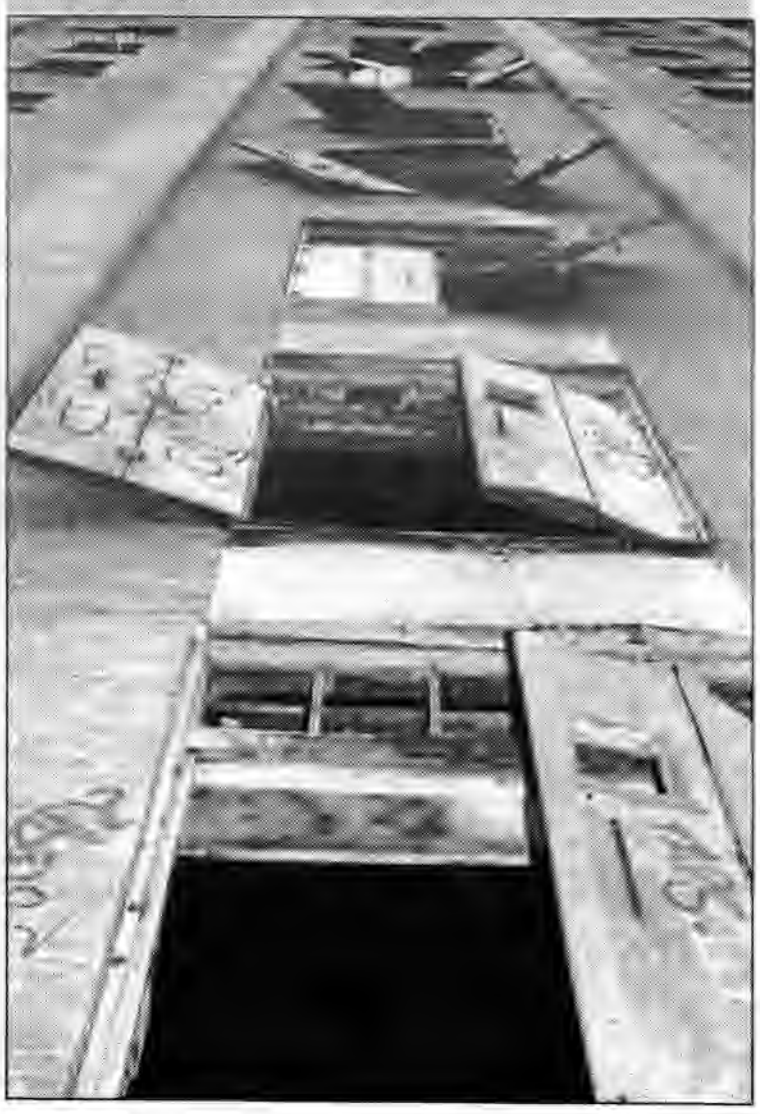
How happy does it really make people that we live in a world where the only way to deliver a serious message to a mass audience is trick them into seeing it by casting beautiful actors?

Art isn't art unless it points out both the beauty and the foibles of the human condition. I suppose I should turn my outrage not at the people who made *Beyond Borders*, but at its audience.

Enjoy your romantic Angelina Jolie movie. Hope you choke on it.

Photo of the week

by Lynsay Perkins



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Sex and violence: it's opera, baby

by Marc Zienkiewicz

Imagine a wealth of sexual innuendo mixed with plenty of sword fighting and statues that come to life and drag evil-doers to hell. Then imagine all of this sung in Italian with the Winnipeg Symphony Orchestra providing the soundtrack. No, it's not some radical new art form. It's the opera.

The Manitoba Opera began its new season on Nov. 1 at the Centennial Concert Hall with a production of Mozart's *Don Giovanni*. The two-act opera, based on the legend of compulsive fornicator Don Juan, was in keeping with this year's theme of "unmasking the mystery of opera."

Darlene Ronald, marketing consultant for the Manitoba Opera, said this season's theme is meant to show that opera is accessible to everyone, including students.

"This year's selections all have wonderful music and interesting stories," said Ronald.

And *Don Giovanni* was no exception. Although its run ended on Nov. 7, it was a great way to kick off the season. Combining comedy and tragedy with sex and violence, the production was surprisingly accessible to those who think of opera as a medium for high-society boredom.

> "We've got lots of fighting, and scenes with people burning in hell."
>
> *- Darlene Ronald, Manitoba Opera marketing consultant*

The production induced numerous laugh-out-loud moments for the audience, and also some truly scary ones. The scene in which Don Giovanni is dragged to hell by a statue that comes to life was very powerful, and far more effective than any Hollywood special effect seen in movie theatres.

On Feb. 28, the Opera will perform a selection of works by famous opera composer Giuseppe Verdi. The performance will feature Verdi's operatic version of that good old Shakespeare classic, *Macbeth*. Those who've attended university and had the play ruined for them by the staleness of academia may want to check it out and re-evaluate one of the Bard's greatest works.

Ronald said the opera is especially relevant for those who don't see themselves as opera fans at all.

"You can really gain something from the experience," she said. "We've got lots of fighting, and scenes with people burning in hell."

Students should not be put off by the fact that opera is sung in Italian. This season, all Manitoba Opera productions feature English surtitles, which are similar to the subtitles used in many foreign films. This ensures the audience always knows what is going on, and won't walk away bored and confused.

"With opera, all your senses are attacked," Ronald said. "It still has things to say to people."

Student ticket prices start at $21.

photo by Robert Tinker

The living statue (Stefan Szkafarowsky) drags Don Giovanni (Jeff Mattsey) to hell.

Aboriginal film fest offers a break from the mainstream

Free screenings, workshops on acting, directing, and writing all part of film and video festival

by Brent Smith

For at least one weekend, movie-goers will have a more interesting option than the same old Hollywood garbage found in theatres every week.

Organizers of the second annual Winnipeg Aboriginal Film and Video Festival hope the event will help Winnipeg see its native community in a more positive light.

"We feel that the positive energy people bring and take from the festival will have a ripple effect on bridging the awareness gap between aboriginal and non-aboriginal communities, for years to come," said executive director Laurie Favell-Mowat in a letter.

Events will take place at the University of Winnipeg from Nov. 13 to 15, starting with a reception and special feature screening Thursday night.

In addition to being a showcase for aspiring local video and filmmakers, the festival will also feature films by aboriginal artists from all across Canada.

> "We feel that the positive energy people bring and take from the festival will have a ripple effect on bridging the awareness gap between aboriginal and non-aboriginal communities."
>
> *- Executive director Laurie Favell-Mowat*

Workshops on topics like acting, directing, and screenwriting are scheduled for Friday. On Saturday, prospective filmmakers will have a chance to pitch their ideas to industry members for a special prize. There will be film and video screenings on both Friday and Saturday at Ekhardt Grammate Hall and Bulman Centre. Many of Friday's workshops are scheduled during the day to target the participating filmmakers and University of Winnipeg students, but there are feature screenings on both evenings, as well as some panel discussions on Saturday afternoon. Most of the festival events are open to the public.

Last year's festival featured films like Winnipegger Don Marks' *They Call Me Chief*, a documentary on the obstacles facing aboriginal athletes, and Vancouver filmmaker Greg Coyes' *How the Fiddle Flows*, a portrait of Métis musical tradition. This year's selections were not yet available at press time, but with the festival even bigger than last year, there should be plenty to choose from.

The WAFVF has its roots in the Aboriginal Speakers Series held by the U of W politics department two years ago. It began as a film component of the series, but quickly grew into its own entity. The first WAFVF was held in November 2002 and was a success. The events have been expanded this year, and the organizers are hoping for an even bigger turnout by timing the festival to follow the Manitoba Aboriginal Youth Achievement Awards.

Admission is free all weekend. For more information go to www.aboriginalfilmfest.mb.ca or call 774-1375.

Boys take on the girls

by Rick Scherger

Some of music's most celebrated female artists will be represented in "Boys Play Girls," Dec. 3 at the West End Cultural Centre. Fans of Joni Mitchell, Sheryl Crow, the Pretenders and Cyndi Lauper will have an opportunity to watch seven local male musicians perform songs made famous by women.

"Boys Play Girls" plays on the novelty of men covering the music of women. Organizer Michael Johnston is expecting a large turnout for this benefit concert/fundraiser.

"It's not something you see very often," says Johnston. We are more used to seeing women do men's songs. I brought the idea with me from Toronto. We had a great success in Peterborough with the same format. This was my way of connecting with other Winnipeg musicians."

The concert, presented by CKUW, will raise funds for a Winnipeg women's organization.

"That's still to be determined. We are talking to two different places now, but one of them will benefit from the funds raised," says Johnston.

In addition to organizing the event, Johnston will also take to the stage as a performer.

"I will be performing songs from Kate and Anna McGarrigle," he said.

Other acts include Richard Moody (covering Joni Mitchell's work), James Keelaghan (taking on Sheryl Crow), Novillero (performing a tapestry of Carol King songs), Chords of Canada (delivering the best of Cyndi Lauper), Old Seed (having fun with his ladies of the '80s tribute), and the Farrell Brothers (covering songs from Chrissie Hynde and the Pretenders).

"The evening will be hosted by a high profile female comedienne, to be named soon," says Johnston.

"With everything planned, I think it will be fun. I want it to be more than a concert. I want it to be presented as a real show with a sense of fun. Even if you aren't into the music, this will be an opportunity to have a real night out."

Doors open at 7:15 p.m. and the show gets underway at 8 p.m. Tickets are $10 in advance and $12 at the door, and can be purchased at the WECC (586 Ellice Ave.) or at Music Trader in Osborne Village.

STARRING

Michael Johnston
as Kate and Anna McGarrigle

Novillero
as Carol King

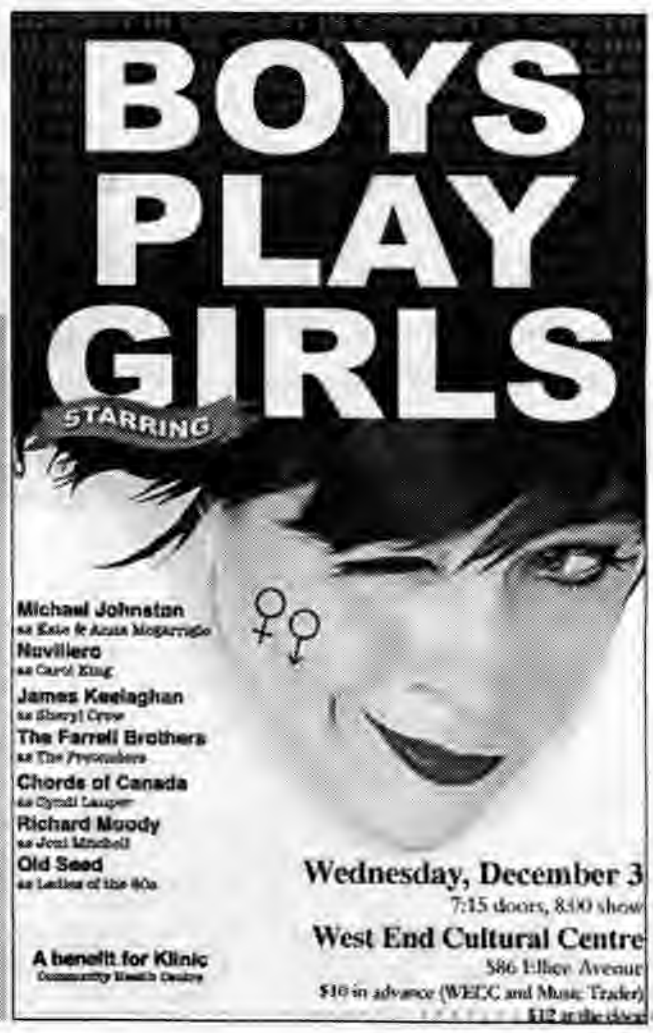
James Keelaghan
as Sheryl Crow

The Farrell Brothers
as The Pretenders

Chords of Canada
as Cyndi Lauper

Richard Moody
as Joni Mitchell

Old Seed
as Ladies of the '80s



Bombers strap on goat horns

by Andrew Wiens

Halloween lasted a little longer than usual this year, right into the first weekend of November, and the Winnipeg Blue Bombers came dressed as goats. It was ugly. And it was scary. But nobody at Canad Inns Stadium went joyfully home with buckets of candy. Well, nobody, that is, but the few thousand Roughrider fans who made the trek from Saskatchewan, a phenomenon known as the tractor factor.

If you've just crawled out of a snow bank and haven't yet heard, the Bombers were on the losing end of a 37-21 playoff semi-final match to the Saskatchewan Roughriders on Nov. 1. Yes, the Saskatchewan Roughriders. The same team that hasn't hosted a playoff game since 1988.

Call it the tractor factor. Call it destiny. Call it every foul word you've ever learned. It all comes out the same for Bomber fans. It's over. The Bombers have blown it again and like everyone else, Red River College students are feeling the pain.

Students' Association vice president of Princess Street Sarah Hodges was there to witness the dark moment in Bomber history.

"It was horrible. It was freezing. We went and sat on the cold benches for nothing. (The Bombers) were teasing the people freezing to death. It was like old ladies playing football."

Hodges admits she isn't the world's biggest football fan, but she would have loved the opportunity to give the tractor factor a taste of its own medicine at this year's Grey Cup in Regina.

"I wanted to be like their fans, go out there and get all dressed up."

There will be no such opportunity for Hodges or anyone planning to make a trip to Riderville to spoil their fun. You could still go to Regina for the Grey Cup in your Sunday blue-and-gold best, but at this point you'd look like a dork.

> "Y'all think about this feeling. I don't want to ever feel this way again. Let the feeling marinate."
>
> *- Bombers fullback Mike Sellers*

So we are left to ask the Bombers to explain themselves.

"They played better than we did," said Bomber quarterback Khari Jones in the locker room after the game. "They stopped us when they had to. When we had things going, they did a good job of taking the momentum back. Bottom line, they played better than us."

The mood in the dressing room was understandably somber.

"If y'all come back next year, think about it," yelled fullback Mike Sellers at his teammates. "Y'all think about this feeling. I don't want to ever feel this way again. Let the feeling marinate."

Veteran linebacker Lamar McGriggs, who has had an outstanding year and is nearing the end of his career, looked genuinely hurt and emphatically announced he could right the ship if only given the chance.

"I think I can make it right if they just give me another chance," he said.

Doug Brown, the behemoth defensive lineman, had a bloody mess of flesh and blood covering the length of his nose.

"It's very disappointing. When push comes to shove, in the playoffs we just haven't gotten it done. We have no one to blame but ourselves," said Brown. "For three years now, it has been a regression."

It's true. The Bombers have turned into a study in regression over the last three years. In 2001, they finished first in the league during the regular season at 14-4 before losing to the underdog Calgary Stampeders in the Grey Cup. Last year, after finishing second in the west at 12-6 and hammering the BC Lions in the divisional semi-final, they faltered against Edmonton in the Western final.

This year, a tumultuous 11-7 season was topped by the Bombers strapping on the goat horns against the Roughriders in the playoffs. We are left to utter the same phrase we seem to utter every November.

Maybe next year.

Balance all part of the game for Manitoba Moose

by Chad Scarsbrook

For Stan Smyl, life in the American Hockey League is all about balance.

The former Vancouver Canucks winger, who is entering his third season as head coach of the Manitoba Moose, says it is important to prepare his players to play at the National Hockey League level and also to win games for the Moose.

"We work on both aspects," said Smyl. "Players need to know what it takes to win. By getting into the playoffs at this level, a player can really learn how to win."

Moose defenceman Dallas Eakins agrees.

"We're here to develop guys and win. You have to find that mix. If a young player is struggling here, he still gets ice time and that can be frustrating for some guys. If an NHL level guy is struggling, he's out and in the stands. It's a delicate subject. It's about improving and trying to get to the next level but when they walk in the dressing room, forget about it, you're here to win."

It's also a balancing act coaching at the minor league level. Dealing with constant uncertainty was the most challenging aspect of coaching, said Smyl.

"We want the best for our players obviously, but when we lose one, we have to patch the hole quickly."

Smyl, who was handed the reigs of the Moose at the beginning of the 2001-2002 season, said it wasn't a difficult transition from player to coach.

"I was always interested in how coaches adjust and prepare for certain situations. As a player, I'd always talk [strategy] with the coaches," said Smyl. "When I was an assistant in Vancouver, I had the opportunity to work with great coaches. I worked with a variety of coaches from [Pat] Quinn to [Mike] Keenan. I learned a lot."

Smyl works closely with the Vancouver Canucks organization year-round.

"The system we have in place here is similar to the system in Vancouver. We communicate on a regular basis with Marc [Crawford, head coach of the Canucks] and his staff, as well as Canucks management every day. Developing young players here allows them to know what to expect in Vancouver."

Eakins, at age 36, is entering the twilight years of his professional hockey career. The former member of the Winnipeg Jets said he has two roles playing on the Moose. The first role is as a player, and the second role is as an experienced "big brother."

"They brought me in for my experience. I'm here to point guys in the right direction both on and off the ice. Every situation they've been in, I've been in at some point in my career."

It is that experience that Eakins hope lands him a coaching job in the future.

"The door is definitely open for coaching. There is a friendly split in the locker room between the coaches and players. Right now, I walk that tightrope in between."

While Eakins hopes to coach professionally in the future, Smyl said his ultimate goal is to be a head coach in the NHL.

"I really enjoy the challenges and decisions head coaches make. It's a goal and I think I'm getting closer to it," he said.

The art of violence

by Ryan Hladun

Violence has had a snug home in the media this year. Gore-laden films like *Kill Bill*, *Freddy vs. Jason*, and *The Texas Chainsaw Massacre* cruised to the top of the box office. WWE professional wrestling broadcasts are among the highest rated on Canadian television. And *Grand Theft Auto: Vice City*, where gamers shoot up police officers and destroy stolen vehicles, was a top selling video game. The enjoyment most people get from these forms of entertainment can be endless, but studies have shown they can be harmful to young people who have easy access to them. Does a line need to be drawn?

According to Statistics Canada, Manitoba had the second highest rate for violent youth crimes among Canada's 10 provinces, with 1,558 incidents for every 100,000 people in 2002. Violent movies, TV shows, and video games are not directly responsible for this figure, but experts say exposure to violence in the media can lead to heightened aggression in youth.

"Extensive Canadian and American research shows that violence in the media has a negative impact on [young people]," said Dr. Mary Hall, director of Safe Schools Manitoba.

"It gives them the message that violence is a form of entertainment and implies that retaliation as a means of resolving conflict is acceptable," she said.

"As adults, it is our responsibility to screen the programs that children are watching and to challenge the messages and images."

The debate on whether or not there is too much violence in the media and who is responsible has raged on for decades. Watchdog groups such as the Parents Television Council, who strive for wholesome family viewing, have been at war with studios for years. These views are found to be very unpopular among common moviegoers, tube junkies, and gamers.

"Violence is a necessity in the media," said Chris Mason, a Red River College graphic design student.

"It isn't glorified, nothing in the media says violence is okay, it simply exhibits, although exaggerated in most cases, a fact of life - violence is everywhere."

Although regulations in Manitoba are among the strictest in the country when it comes to movies (those under 18 are prohibited to attend or rent R movies), there are still ways children can get a fix of unnecessary violence.

Randall King, entertainment reporter for the *Winnipeg Free Press*, said it's up to the parents, not the networks or producers, to monitor what their kids watch.

"While channel hopping, I saw a bit of *Dragon Ball Z* [on YTV] showing a scene of a huge-muscled adult apparently beating the crap out of a small girl. I will not let my kids watch that show, but I will not be writing an angry letter to YTV either," said King.

Drawing the line between reality and entertainment.

"I think there is too much bland violence, but violence can be entertaining, as in *Kill Bill*, in which it is highly stylized, or meaningful, and disturbing, as it is in, say, *The Pianist*."

This line of acceptance has been bordered this fall with the release of three movies dealing specifically with high school shootings – the first of their kind to be released since Columbine.

"I think it is perfectly reasonable and understandable that lots of filmmakers want to tackle this issue in their work," said American filmmaker Ben Coccio.

"I am a huge fan of movie violence from Kubrick to Kurosawa to Tarantino," said Coccio, whose film *Zero Day*, the first of the three to be released, debuted in New York and Los Angeles in September to critical acclaim.

"All of these guys gave me a new world filled with exciting, dramatic, and realistic violence that thrilled me as much as anything. I wanted to add something different, though. I wanted to make a shoot-out that you felt compelled to watch."

"I don't think violent movies or video games make people do anything," said Coccio. "I think people who want to shoot up their school will be attracted to violent video games. But, people who don't want to shoot up their school will also be attracted to them. Think of all of the readers of this article. How many of them have been exposed to violent media? Probably all of them. How many of them have committed murder? Probably none of them."

Coccio is currently trying to get *Zero Day*, a realistic film dealing with two high school students who document their every plan to the eventual murder of 11 students at their school, picked up by Canadian distributors, but says the film will be released on DVD early next year.

The other two films have been more widely exposed. *Homeroom*, which deals with the aftermath of a school shooting, can be rented on DVD now, and the much-talked-about Gus Van Sant (*Good Will Hunting*) film, *Elephant*, which covers all aspects of the days leading to a school shooting, is currently showing in select Winnipeg theatres.

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Anything goes at local improv shows

by Laura Tedesco

You are up on a stage, surrounded by a group of strangers, and you are not wearing any pants. Sounds like a bad dream, but this is the reality Stephen McIntyre faced at the opening show of his improv theatre series at the Toad on Main, Nov. 3.

McIntyre, the 43-year-old organizer and star of the Improv Supper Club, which will run every Monday, is tired of hearing people tell him what the rules of improv are. He decided to develop a technique he calls "McIntyre Style," which means "no rules."

"It's fairly aggressive improv designed to take control of the room," McIntyre said.

Contrary to popular belief, teachers of improv actually instruct students to follow specific guidelines on stage, such as never saying "no" to their fellow actors, even if saying "no" to the opening line might prove to be funnier. This can be very limiting to a scene and can take the improvisation out of improv.

In McIntyre Style, the actors will go with anything the audience throws at them, and they don't bother to follow theatrical conventions. Anything goes.

McIntyre believes that it's easy to teach anyone improvisational theatre as long as they're willing to try. The hard part is getting people actually up on stage, he says, adding most people are not comfortable performing on stage when they have an audience of unfamiliar faces staring at them. "Liquid courage" and the awkward silence that occurs while McIntyre waits for an audience member to volunteer are usually the main reasons people go onstage with him.

"People get so tense and nervous for me, but it's very necessary. There is an even bigger sense of relief then when an improv works out," McIntyre said.

Audience members are nervous for themselves, then nervous for Steve, and then nervous for the volunteers, he says. It's hard not to imagine yourself on stage, and this creates an anxious yet exciting atmosphere for the crowd, which makes people more willing to participate.

McIntyre also goes out of his way to treat his participants with respect and doesn't try to humiliate them.

He is often surprised at the antics of the volunteers, often laughing on stage at the stuff they come up with.

"A guy grabbed me and lifted me right up in the air. I think they gave him too much time to drink," he says.

Anyone familiar with improvisational theatre knows to expect anything. Great scenes can develop from the most mundane topics, such as buying a pair of pants to the most extreme, like hiring someone to work for your company "Assassins 'R' Us." Even when improv is bad, it's good, says McIntyre.

If you love the unexpected, the Toad of Main will be featuring improvised comedy for $5 every Monday starting at 7:30 p.m.

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Please drop off resume with cover letter in room DM20 or P110 by Friday, November 21. Please make attention to: Program Director, Red River College Students' Association, Room DM20, 2055 Notre Dame Avenue, Winnipeg, Manitoba, R3H0J9

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Please drop by room DM20 or P110 or email saevents@rrc.mb.ca for full job description.

Flour's in the Attic

New eatery opens in the Exchange

by Sheena Stemler

"You never know what you're going to find in the attic." This is both a slogan, and a fair description of one of the Exchange District's newest additions.

The Attic Restaurant, aptly located on the second floor of a building on the corner of Elgin and Princess, offers a deli-style menu and an escape from the stresses of school.

"We're a nice little hideout, a quick place to get away," says Dave DeGrave, owner and manager of the Attic.

The restaurant's location, so close to the Red River campus, is no accident. The Princess Street expansion has recently made the Exchange District an attractive place for new ventures. This was the biggest factor in DeGrave's location choice for his first restaurant.

The Attic Restaurant is just another sign of downtown revitalization. The Exchange District BIZ is also excited about the progress in the downtown.

"We're always pleased when there's a new amenity in the neighbourhood," said Lisa Holowchuk, communications officer for the BIZ, who heard about the Attic opening last week.

"We really hope it's successful."

DeGrave has a Bachelor's Degree in commerce from the University of Manitoba, and was a manager of a Wendy's Restaurant. What he lacks in experience he hopes to make up for with enthusiasm.

"Opening a restaurant is something that I've always wanted to do. It's the Winnipeg thing. I think we have so many restaurants in the city, everyone wants to be part of the industry somehow," says DeGrave.

DeGrave says the Attic is definitely geared towards students. The restaurant features over a dozen comfortable tables, two pool tables (and in the future, a Foosball table) and a nice looking bar.

The bar, which is undoubtedly an attraction for many students, is not yet operational, due to the lack of a liquor license. However, DeGrave is eager to cater to his customers' needs, and says he expects to have the licence shortly.

There were no special plans for the restaurant's official opening last month, although a grand-opening event is planned for the near future.

"We'll wait until word of mouth spreads before doing something big," says DeGrave.

Although DeGrave is hoping for big things, his low-profile opening is a sign that he is still being cautious. In a year he sees the restaurant having a solid customer base with room for expansion.

"I just want to make sure that we're taking care of the people that started us off, then we'll see," says DeGrave.

DeGrave has the same philosophy when it comes to his menu. He has hired chefs to experiment with new dishes, and ideas to be implemented within the next year.

"I wanted to start out with something really simple," he says.

However, DeGrave is already looking to expand the menu, which currently includes soups, salads and sandwiches, to include a few more student-oriented items.

Whether or not the food and atmosphere of the Attic will be enough to make the restaurant a successful venture remains to be seen, and will undoubtedly be up to the students and workers in the surrounding area to decide.

However, a couple of the house specialties that may be worth checking out include the Rafter Burger, a take on the classic hamburger, and the Fruit Pizza, a dessert a description of which DeGrave would not disclose.

"You'll just have to come back and try it," he says.

The Attic is currently open Monday to Friday from 8:00 a.m. to 7:00 p.m.

Scary Movie 3 frighteningly bad

by Chantal Beaudry

Watching *Scary Movie 3* is like getting a real hard kick in the face. Some might find it funny, but to most it is very offensive.

Scary Movie 3 has an outrageously hilarious plot, but it is much too distasteful to be considered a quality horror spoof. It combines scenes and characters from *Signs*, *The Ring*, and *8 Mile*. The story revolves around *Scary Movie* series character Cindy Campbell (Anna Faris), who is now working as a local TV news correspondent. All of a sudden, crop circles show up on ex-minister Tom Logan's (Charlie Sheen) land. In the midst of reporting on the event, Cindy falls is love with George (Simon Rex), who happens to be Tom's brother and is an aspiring rapper. As if there isn't enough drama, Cindy's buddy Brenda (Regina Hall) is brutally murdered after viewing a strange videotape. What does Cindy do? She asks Brenda's Aunt Shaneequa (Queen Latifah) for help. On top of this mass confusion, Cindy must aid the president (Leslie Nielsen) in protecting the world from an alien attack, and figure out how the videotape murders and crop circles are related.

It's always fun until you start making jokes about child abuse.

With an outrageous and unique plot like this, *Scary Movie 3* could have been enjoyable, but instead, it includes too many irrelevant and distasteful jokes to be considered funny. What could have been so offensive? Well for starters, its jokes are based on racism and various forms of child abuse. These types of jokes are not typically considered acceptable in today's politically correct world, and shouldn't be just because they are part of a horror spoof film. If the film focused on other aspects (like the beer drinking aliens) it could have been much funnier and less offensive.

In defense of *Scary Movie 3's* creators, it probably wasn't intended to be a wholesome family comedy. It's obvious from the very first scene, when Pamela Anderson exploits her sexuality and reinforces the dumb blond stereotype, that this film is meant to poke fun and be mildly offensive. But as the story progresses, the jokes get more and more inappropriate and alarming. There wasn't much laughter in the theatre at jokes about the KKK. In addition, there were horrendous jokes about child abuse. At first the jokes consisted of running a little boy over with a car, but moved to beating him repeatedly with a baseball bat and finally suggesting the molestation of the child by a priest.

If you're the type of person who enjoys the occasional kick in the face or watching others get hurt, you may find *Scary Movie 3* amusing. However, if you're the type of person who never enjoys any type of abuse, be it physical, mental, or emotional, you may want to avoid seeing this movie for the rest of your life.

Mmmm... Meg Ryan... too bad film sucks

by Rick Lawler

In the Cut, director Jane Campion's latest offering, shows the audience a side of New York City that could set the tourism industry back even farther than another terrorist attack. This is not Woody Allen's sophisticated, quirky New York. This is New York in the back alley bars where sleazy people are taken advantage of by even sleazier cops. For Meg Ryan fans still trying to adore the girl from *French Kiss*, *Sleepless in Seattle* and *When Harry met Sally*, *In the Cut* may be a bigger pill than they can swallow.

Girl-next-door Ryan drops her usual persona to play Frannie, a poetry-loving teacher in Hell's Kitchen who seems to sleepwalk from one dangerous situation to the next. For those fans who have always wanted to see more of Ryan, you are in for a treat. But smoldering sex scenes aside, Frannie is hard to believe or like. She continues to tutor a truant student despite the fact that he is preparing a thesis statement based on the fact that serial killers are just misunderstood. While knowingly being stalked on the subway by a creepy ex-boyfriend (Kevin Bacon), Frannie manages to zone out and enjoy a stanza of verse on the train's advertisement board.

Meg Ryan strips herself of girl-next-door image.

Jennifer Jason Leigh plays Frannie's sister, a girl so desperate to meet men she seduces her doctor just to achieve sexual satisfaction. This is a bit of stretch considering her obvious good looks and the fact that she lives in an apartment above a strip club. Tacky dream sequences and the siblings' commiserations after a few vodkas blame the sisters' strange behaviour on the fact that their daddy didn't love them.

Frannie meets and is pursued by detective Malloy (Mark Ruffalo) while he's investigating a homicide. Malloy is a hard drinking tough customer who makes no bones about the fact that women are only good for one thing. Frannie decides to give Malloy another chance even after he turns out to be the worst first date a girl could ever have. She even allows the relationship to continue after she suspects him of being a murderer. All of that makes Frannie seem far too naïve for someone who is as worldly and educated as her character is supposed to be.

Things become predictable as the plot winds down, with certain characters appearing out of nowhere in an effort to keep the viewers from figuring out the surprise ending, which becomes another exercise in believing the unbelievable.

I went to see this film with my dearly beloved, a dyed-in-the-wool Meg Ryan fan. She was strangely quiet after the show and informed me that the consensus in the ladies room was *In the Cut* should be cut from the list of Meg Ryan films to watch.

Radio slips under cliché radar

by Alissa Deley

Finally, a football movie with a storyline that doesn't depend on "the big game." Even though it has the makings of an all-American football movie cliché, *Radio* manages to slip under the radar.

After taking a break from his daily collection of old radios to watch a local high school football team practice, James Kennedy, a mentally challenged young man played by Academy Award winner Cuba Gooding Jr., discovers his love for the game.

A minor conflict arises with one of the players, and several members of the team assault James. Coach Jones, played by Ed Harris, comes to James' rescue after learning of the attack. The young men are punished, and Coach Jones tries to make amends for his team's indiscretions by inviting James to attend, and assist with, the next practice. Since James refuses to speak, Coach Jones gives him the nickname Radio. He takes him under his wing, and treats him like the son he never had. Radio is well liked by the team, and soon becomes a staple on the Yellow Jackets' coaching bench.

Conflict arises when some of the townspeople object to Radio's assistance, attributing the team's losses to his presence on the field.

There film's two villains are Johnny Clay and his father Frank. Johnny is the star athlete who continuously harasses Radio for no apparent reason other than to please his father, who's the town bully. Frank feels Radio is a distraction to the team and tries to use his influence to sway the town's opinion in his favour.

The film is based on a true story written for *Sports Illustrated* about how a series of Anderson teams have adopted James "Radio" Kennedy as the team mascot and spirit squad.

Director Mike Tollin tells the story in a simple, no-nonsense fashion. He focuses on the growing bond between Radio and Coach Jones. Tollin depicts a town that adopts a disadvantaged man for his own benefit as well its own. The town gives Radio a life mission in the form of the game of football, and in turn, a good-natured Radio teaches the town how to treat each other.

Cuba Gooding Jr. gives convincing performance as James "Radio" Kennedy.

Cuba Gooding Jr. gives a convincing performance as Radio, reminiscent of Tom Hanks in *Forrest Gump*. He has tough shoes to fill, but still manages to make viewers fall in love with his kind-hearted, innocent character in the first few scenes.

Radio is a great first date movie, with a fun-loving,heart-warming story, as well as some great football scenes.

DOGMA OF THE MONTH

Ransom a read worth paying for

by Julie Horbal
Recommended: *Ransom* by Julie Garwood
Recommended by: Tricia Usher, library and information technology student

Red River College library and information technology student Tricia Usher has her nose buried in her book, and appears to be quite deeply immersed in its pages.

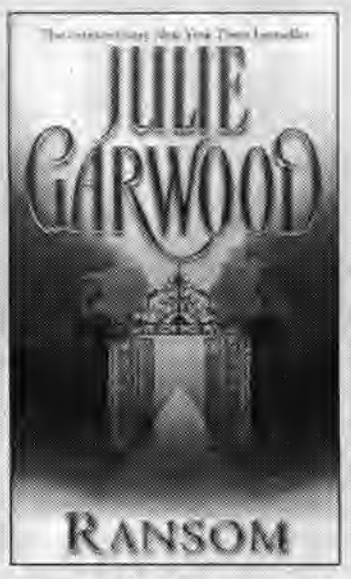
"I'm so enjoying reading this," says 19-year-old Usher. "And I'll tell you anything you want to know."

And tell she does - without giving away the ending, of course.

Ransom is one of many romantic novels crafted by Julie Garwood. Set in the Scottish Highlands during medieval times, *Ransom* is about a fair maiden named Gillian who is sent out on a quest by King John. As his lover was just murdered by the keeper of this treasure, King John is willing to go to all measures to retaliate, and sends two of his best men to aide Gillian in her quest.

Because the book falls under the banner of romance novels, one of the men King John sends to help Gillian is a handsome young suitor. One thing leads to another and, well, you get the picture.

"It's a romance novel," says Usher. "They go on this quest together. They hook up. It's not like I'm giving the ending away - it's to be expected."



Usher says the setting of the book makes it stand out from many romance novels she's read and makes it well worth reading.

"Because I didn't live when King John did, I find it interesting to read about all the things going on in medieval times," says Usher.

"I also like reading about the Highlands since I've never been there. And I really like the style in which the story is written. Garwood takes things we'd normally say today and writes them into the story, except they don't sound normal when the characters say them. The language is funny and comical when the medieval characters say some of the things out loud."

For people who enjoy romantic-fiction novels, Usher definitely recommends *Ransom*.

"I usually read a mix of straight fiction and romance novels," says Usher. "And I really enjoyed this one. It's enough of a mix of love story and comedy that it's not too mushy - it made me laugh."

For those who take Usher's advice and pick up a copy of Ransom, she'd also recommend some of Julie Garwood's other books. Her top picks are *Secret*, *The Gift*, *The Wedding*, *The Prize*, and *Castles*.

"I've read them all," says Usher, and based on her knowledge of them, I'd bet she's read them all more than once.

Novyj Gulliver: Even better than *Matrix Revolutions*

by Peter Vesuwalla
Recommended: *Novyj Gulliver*
Recommended by: Peter Vesuwalla, creative communications student and *P-Jec* news editor

What a wonderful feeling it is to sit in a darkened theatre knowing the film you're seeing for the first time will remain one of your favourites for as long as you live. That's how I felt when I saw *Novyj Gulliver* a couple of years back at a retrospective of Russian filmmaker Aleksandr Ptushko at Cinematheque.

I remembered that 1935 masterpiece, with all of its flawed special effects, transparent puppetry, and quaint political idealism, as I sank in my chair, bored to tears, at the press screening of the latest (and hopefully last) *Matrix* movie the other day.

Sure, the latter is technically superior, chock full of seamless computer magic, overseen by an army of animators wired to their computers like the unfortunate souls in the dystopian world of the film.

But *Novyj Gulliver* is alive in ways most movies aren't. Every frame is meticulously intended not to wow the audience, but to inspire them to leap out of their seats and do their bit for the party like good communists.

On the surface, it's a retelling of *Gulliver's Travels*, with a young boy taking the place of Swift's pragmatic hero, and thousands of puppets playing the parts of the Lilliputians.

That's about where the similarity ends. While Swift wrote about the arbitrary nature of war, Ptushko's film is pure agitprop. Gulliver becomes a hero of the people as he finds himself in a war between the king's soldiers and the workers.

The film is a succession of awesome images, from the king, who acts as a ventriloquial dummy while a phonograph concealed under his robes blasts out propaganda, to the giant spider-like machine the workers manage in their subterranean factories.

Seen today, *Novyj Gulliver*, which is among the first mostly-animated feature films ever made, looks almost like self-parody. Its sledgehammer approach in delivering its communist message is likely to draw chuckles.

Still, the movie is a time capsule. It functions as well as a movie possibly could to give us an account of what life and political thought must have been like so soon after the Russian Revolution.

Seventy years from now, people might look at the *Matrix* movies and conclude our generation didn't mind a little philosophy as long as it culminated in a few hours of non-stop violence and explosions.

Then they'll look at *Novyj Gulliver* and see a film reflecting a culture of strong political conviction that penetrated every aspect of Russian life.

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"*Nevermind* helped me through a lot"

by Devon Moldowan
Recommended: Nirvana's *Nevermind*
Recommended by: Blair Gluchi

While high school was the time most people started listening to Nirvana, Blair Gluchi started long before that.

"I was 10. A friend of my cousin's came over and said to us 'you've got to hear this song,' and then played 'In Bloom,'" said Gluchi. "I thought it was the greatest song ever."

That was when the album first came out on Sept. 24, 1991.

"I had barely heard of Nirvana before that. I had heard 'Smells Like Teen Spirit' before, and I thought they were just one-hit wonders, with all the other bands that sounded like them at the time," said Gluchi.

Gluchi's mom died a few years before, which he says was really hard for him in a house with his dad and two brothers. He started having trouble at home and in school, and started smoking, even though his mom died of lung cancer. However, this is also when he discovered the power of music.

"*Nevermind* really helped me through a lot. You look at the songs, and you realize that the singer had a lot of problems, and you realize you're not alone," Gluchi said.

"I don't know where I'd be if I hadn't experienced it. It helped me escape from reality for just a little while, and it let me deal with things more easily. It was my first really personal experience with music."

"Out of all my CDs, it had the most impact. It taught me not to focus on the past and live life to the fullest. Even now, if I have a bad day, I just pop it in and crank it, and suddenly I feel a whole lot better."

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**** the mayor's lowering of property tax
***** the mayor's lowering of transit fares

R.E.M.
In time: The Best of R.E.M.
1988-2003
Warener Brothers
*** 1/2

On their latest release, R.E.M. serenades listeners with classic songs that most grew up with, minus a few of their choice cuts.

The CD opens with "Man on the Moon," a song about late comedian Andy Kaufman, and goes on to other favorites like "Stand," "Losing my Religion," and "Orange Crush." However, hits like "Shiny Happy People" and "It's the End of the World" are mysteriously absent from the track listing.

We get a new taste of R.E.M. with the release of "Bad Day" and "Animal," which feature melodies that fall in line with their more edgy alternative side. These new tracks are a solid addition to the album.

Not to be mistaken for a greatest hits album, *The Best Of* features songs that the group stands behind, giving us a taste of songs that haven't been picked up by most mainstream radio stations.

All in all, R.E.M. delivers their pop-rock-alternative style with fantastic lyrics, great musical talent and a little bit of nostalgia. If you are a fan of R.E.M. you will not be disappointed by their newest album, but if you already have most of their albums, save your money on this one. You've heard it all before.

-Amy Gilbert

LEAVES
Breathe
Dreamworks
***1/2

And this year's Grammy award for best Coldplay album by a band other than Coldplay goes to...

Given the popularity of whiny Britpop these days, it's hardly surprising that Iceland's Leaves, who make their North American debut with *Breathe*, are jumping on the bandwagon.

There are points on this album where the Icelanders do a dead-ringer impression of the ever-popular Coldplay - lead singer Amar Gudjonsson's falsetto on "I Go Down," the opening track, could easily be mistaken for Chris Martin's. But if you've gotta rip somebody off, you might as well rip off a good band.

And what the band lacks in originality, they make up for in catchy hooks and ear-pleasing melodies. "Silence," for example, opens with one of the most sweeping and infectious guitar hooks to come around in a while.

The music throughout is poppy, but exceptionally well-produced. Leaves show a talent for the craft of songwriting, and the tracks on this album, while lush and richly layered, avoid the pop pitfall of sounding over-produced.

Sure, it's mopey wanna-be Britpop. But hey - if it sounds right, it can't be wrong.

-Joff Schmidt

THE STROKES
Room on Fire
RCA
***

Two years after releasing an album so influential it spawned a revolution in the world of rock, The Strokes try to overcome the sophomore jinx with the release of *Room on Fire*.

The album showcases the band's evolution over the last two years from indie rockers to music superstars. The overall mood of the 11 tracks suggests a band that might still be trying to get comfortable with its superstar status.

The dismissal of Radiohead producer Nigel Godrich and the reunion with producer Gordon Raphael were steps in the right direction, allowing the band to keep their scratchy signature style.

The album opens with the song "What Ever Happened," a song that shows off singer Julian Casablanca's vocal rasp, and reminds people how catchy Nick Valensi's guitar licks can be.

The album's pleasing first single "12:51" is filled with flowing melody and electrical claps that must have been borrowed from an old Cars album. The true gem of the album lies in the song "Automatic Stop," which starts with a reggae tinge to it, and quickly flows into a melodic and addictive chorus.

There is no doubt this young band has yet to reach its full potential. The album is a treat for Stokes fans, but for outsiders with expectations high, this might not be the stroke of genius you're looking for.

-Dave Capone

BON JOVI
This Left Feels Right
Island Records
***

Bon Jovi's greatest hits package isn't just any greatest hits package. The band calls it a "greatest hits (album) with a twist." What started off as recording sessions between stops on their last tour evolved into a full blown album just over a year after their 2002 release *Bounce*.

This Left Feels Right features 12 classic Bon Jovi tunes and two new ones. The album is not what people would expect from the band that was the inspiration for MTV's *Unplugged* era. The songs on the album are not completely acoustic, but maintain a heavy acoustic base. That, combined with tempo changes and adlibs, provides the band's promised "twist."

The album opens with "Wanted Dead or Alive," followed by "Livin' On a Prayer," the two songs that gave birth to the unplugged movement. Although these two versions don't venture very far from past acoustic interpretations, "Livin' On a Prayer" features female vocals that give a whole new life to the song.

The band's 2000 smash single "It's My Life," popular for its fist-pounding stadium anthem sound, has been changed into a piano-driven ballad. The classic high school dance finale "Bed of Roses" remains almost untouched.

This album is a very creative effort from the pioneers of the unplugged era. Hopefully, this acoustic set will inspire some other bands out there to channel their music through an acoustic guitar like the boys from Jersey have masterfully done.

-Dave Capone

LIMP BIZKIT
Results May Vary
Universal Music/Interscope Records
** 1/2

In the follow-up to a series of remix albums of past material, and the loss of longtime and fan favorite guitarist Wes Borland, Limp Bizkit's frontman Fred Durst faced the problem of giving life to an album that would be a departure from the old.

He almost succeeds with 68 minutes of hard-driven and sometimes fun songs which get better with every listen, but still end up falling flat.

After hearing the album a few times, each of the songs is recognizable within a few seconds, which is more than can be said for most bands these days. More importantly, recognizability is what made Limp Bizkit's biggest hits from past albums so popular.

The lyrics overall are lacking, like in "Red Light-Green Light," in which Durst is shown up by rapper Snoop Dogg, but the new heavier sound is still what this album is all about, and a handful of songs are standouts, like "Gimme the Mic," "Build A Bridge," and "Down Another Day."

"Build a Bridge" is an inspirational song with a powerful chorus, hands-down the strongest track ever released by the band. Featuring a tender opening of acoustic guitar, Durst pleads, "Build a bridge to your mind, takes me there every time/ Lay it all on the line, if there's a way."

Durst is a terrible storyteller, but the music is polished and commercial enough to find airtime on rock stations for the next year.

In the end, *Results May Very* is an appropriate title for an album that is shaky at best when trying to turn over rocks in search of a new sound. Limp Bizkit's best days are behind them, despite the promise shown by "Build a Bridge."

-Liam Phillips

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HAWKSLEY WORKMAN
lover/fighter
Isadora/Universal
*** 3/4

While Calgary's C-train runs at 10 minute intervals, it only makes the city's transit system a baby-step better than Winnipeg's because the buses running from the train stations are crappy, leaving every half hour at best.

One biting cold winter day, just missing the No. 10 Market Mall, I was stuck waiting out one of these 30-minute timeframes in a rank bus shelter next to a guy who insisted on singing along with his headphones, which were playing Workman's *for him and the girls*. This stranger brought out the worst in Workman, and I could never bring myself to like that particular CD.

But then I heard that Workman did some work with Sarah Slean, so I tried to like him, but then I heard some work Slean did without Workman, and it was just as good, if not better, and I hated all of the undeserved attention and ratings Workman continued to collect. But then I heard that Workman signed Serena Rider to his new label, and again, I wanted to like him. But then I heard that young Rider was losing a bit of her twang under Workman, whose eccentric-pop, yet still clearly pop sensibilities were influencing her three octave range. I couldn't like him.

And I still couldn't like him when I saw the cover of *lover/fighter*, which is reversible, like some jackets and bathing suits. But someone once said, never judge a book by its cover. From it's opening lyric "Fuck you./You're drunk and acting tough" to "Gets you remembering/And the smallest things/Just make you cry./Autumn's here," this album actually makes public transportation tolerable.

- Ruth Shead

BARENAKED LADIES
Everything to Everyone
Reprise

*** 1/2

This CD came with a free yoyo. Seriously. It says "Barenaked Ladies" on it and everything. Most people would see this as a rather clever tie-in with the album's concept of being "everything to everyone." Maybe, but it actually has much deeper significance.

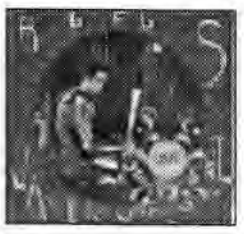
The yoyo is a great metaphor for BNL's career. Their first three albums were original, quality works. But when they hit it big in the U.S. with *Stunt*, the yoyo started dropping. The Ladies became known for catchy but disposable hits like "One Week" and "Alcohol." One had to wonder if they were more concerned about pleasing American radio than they were about making quality music.

But just like a yoyo, BNL is starting to bounce back. *Everything to Everyone* brings back the quality songwriting of their earlier albums. "Shopping" is one of the funniest political satires to come around in a long time, and would not sound out of place on their goofy debut *Gordon*. "Maybe Katie" brings back memories of their classic song "Jane."

Songs like "Another Postcard" have definite top 10 potential, though, so fans of the band's more radio-friendly work will not be disappointed.

Yoyos are fun.

- Marc Zienkiewicz



RUFUS WAINWRIGHT
Want One
Dreamworks

**

Rufus Wainwright says he titled his newest release *Want One* because it sums up what he wants. (Also because in only six months, the Canadian singer-songwriter recorded 30 tracks, the remainder of which will follow on *Want Two*.)

At first *Want One* seems to be as trendy and well dressed as your average metrosexual. But stylish becomes overstylized and, at times, *Want One* disintegrates into a tasteless self-serving racket.

Produced by Marius deVries (Bjork, Madonna, David Bowie), *Want One* digitally layers vocal parts to create harmonies – at times up to 350 voices strong. If Wainwright's lyrics are an attempt to differentiate between what he wants and what he needs, the arrangements come across as superficial, destroying any reason to believe Wainwright. Pretty turns ugly and pretentious, and begs to be ostracized like badly bleached hair.

But there's a lot of shit out there, and comparatively, *Want One*'s determination to be different doesn't fail entirely. "Vicious World," "Go Or Go Ahead," and "Dinner at Eight" are catchy enough to be addictive. And cameos by Wainwright's mother Kate McGarrigle and his sister Martha Wainwright ground the album, explain Wainwright's excessiveness, and perhaps forgive him all at once.

- Ruth Shead

SARAH MCLACHLAN
Afterglow
Nettwerk
***

The good news with Sarah McLachlan's latest is that it's not as bad as her last. On the other hand, it's certainly not as good as her best, so the album is something of a mixed blessing for fans.

Afterglow is McLachlan's first album of original material in six years, following up 1997's disappointing *Surfacing*. Since she peaked with her 1993 album *Fumbling Towards Ecstasy*, McLachlan has earned a reputation as an adult contemporary queen, largely through the overplay of such middle-of-the-road hits as "Angel." Fortunately, *Afterglow* sees her move away from this - sort of.

As with *Surfacing*, *Afterglow* opens with a strong single, "Fallen," which offers a promise the rest of the album never quite follows up on.

There are a few brutally saccharine ballads here, such as "Push," which, with its gentle melody and lyrics like "Every time I look at you the world just melts away," sounds destined for overplay as a single down the road.

Fortunately, these tracks are interrupted by some well-written songs. With crunching guitars and downright angry vocals, "Stupid" is probably the closest thing McLachlan has written to a rock song since her cover of XTC's "Dear God." And "Train Wreck" sees McLachlan play with funk guitars in a genuinely catchy song.

So while it certainly doesn't match her best material, *Afterglow* proves that after six years, some Sarah McLachlan is better than no Sarah McLachlan at all.

-Joff Schmidt

SAVES THE DAY
in reverie
Vagrant/Dreamworks

Coupling cutesy with whiny, emo is one of the most irritating music genres today. The latest offenders on the scene are Saves the Day with their latest release, *in reverie*.

The band's fourth album rolls right along its path of slowed tempos, and whining vocals, into a pit of emotive despair. Punk influences found on previous albums have disappeared, and are replaced with pure, mellowed emo. Yes, they are sometimes poppy, but let's face it, getting past Christopher Conley's newfound nose-driven vocals is pretty much impossible.

The band did manage to salvage its handsome harmonies and morbid lyrics - "If I could move just one fingernail/ to scratch your name on the back of my hand." But true fans of previous records are guaranteed to be disappointed. Gone are the imaginative song structures, instead replaced with the sadly typical verse to chorus lyrical repetition. Comparisons of their mellowed sound could be made to old Weezer, with an almost '50s tone. Highlights of the album include "Rise," and "Tomorrow Too Late," both which have great harmonies. *in reverie* is sure to have fans split across the line as to whether this band in on their way out or here to stay.

- Tara Woodbury

CRASH TEST DUMMIES
Puss 'n' Boots
Cha-Ching
**** 1/2

Two years after his drunken rampage at Folk Fest, Brad Roberts has created the best Crash Test Dummies album yet. Right from the opening strains of "It's a Shame," he sounds like he's cut down on the Extra Old Stock and is enjoying life again.

Puss 'n' Boots is so damn positive, it would make a great soundtrack for a Jim Carrey comedy. Even more somber numbers like "Never Bother Looking Back" and "I'll Never Leave You Alone" are graced with a tranquil optimism bound to cheer anyone up after a long hard day at school.

Roberts looked rather hefty on the cover of *Uptown* recently, so maybe he's just feeling nice and full these days. This would certainly explain lyrics like "I'm gonna get on my accelerator/ and show you how good I feel."

But Roberts makes it clear that he's not totally on the wagon, so those who enjoyed the darker *I Don't Care That You Don't Mind*, and his visceral live album *Crash Test Dude*, can take heart. *Puss 'n' Boots* closes with the line "I think I'll have just one/ well, maybe just another one/ of course, the third one's so much fun."

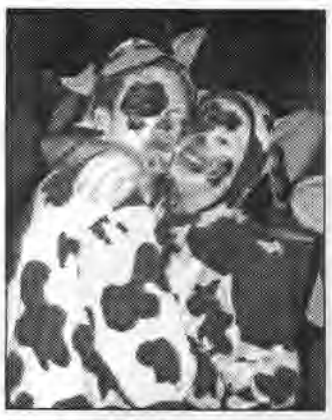
Roberts may be a happier man, but he certainly hasn't found Jesus. Thank the Lord.

- Marc Zienkiewicz

Pictures from the dark side

Hallow's Eve awakens inner freak in RRC students at Notre Dame campus social

photos by Matt Williamson



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