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The Projector
Red River College
October 1, 2001

Blood donor clinic draws RRC support

By Lisa Hrytsak

photo by Nancy Chan

Donor John Smook gives blood at a Winnipeg Blood Services clinic. RRC is holding a clinic Oct. 1 in the South Gym.

Students have the opportunity to save lives Oct. 3 at a blood donor clinic in the South Gym hosted by Red River College.

Winnipeg Blood Services communications officer Michael Hyduk says the service has not as of yet been affected by the Sept. 11 tragedy that occurred in the United States, though it is closely monitoring the situation and is very willing to help Americans.

"We are encouraging people to donate regularly. People can donate every 56 days," said Hyduk. "We never know when tragedy can happen or when there will be a shortage of blood."

"The need for blood is always great," said Hyduk. He says that donated blood is sorted and distributed as needed to hospitals across Canada. Blood donations help patients across the nation with their therapies, adds Hyduk.

"Type O, or the Universal blood type is in great shortage," says Hyduk, "though all blood types are always needed."

Robyn Osmond, President of the Students' Association, plans to donate her blood.

"I donate every year," said Osmond. "I think that it's an important service and it only takes 45 minutes of my time."

All students are welcome to stop by the clinic to volunteer a fraction of their day, which in turn may help save the lives of others.

Students can expect to follow a brief examination and interviewing period before they are allowed to donate their blood.

Winnipeg Blood Services Communications officer Michael Hyduk says that upon arrival, students will register at the front desk and will be asked to present two different pieces of identification.

If students have donated before, they can use their donor cards.

Students will be asked if they have tattoos or piercings.

"If they've had anything done in the past year they can't donate," said Hyduk. He also notes that students will be given a form to fill out about previous health issues, travel habits, relative health conditions and recent illness and medications.

After a blood pressure check, students will consult with a nurse and are free to ask any questions. They are then attached to a blood bag and are monitored by a nurse. The standard donation amount of blood is one unit, or 450 millilitres, according to Hyduk.

The length of the donation period once hooked up to the blood bag differs on an individual basis.

"It depends on the individual," said Hyduk. "It could take as long as 20 minutes." He suggests that students should eat "to settle the stomach" before donating.

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Presents Bruce Leslie
Director of Communications, CanWest Global Communications Corp.
Come hear him speak about:
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www.youngleaders.com

Staff and students mourn American victims

By Natalie Pona

Staff and students gathered in the Tower Lounge Sept. 20 to remember the victims of the U.S. terrorist attacks, and to pray for peace.

"It came together because of the fear and anxiety over the possibility of war," said Judy Johnson, a Chaplain with Red River College's Chaplaincy Care program.

"We saw a need to join together, each person in their own religious or spiritual tradition, in a prayer for an end to hatred."

The non-denominational prayer service began at noon with a moment of silence for the victims.

"The terrorists need to be brought to justice... Fighting evil with evil is not the answer," said Chaplain W. Peter O'Brien as he began the memorial.

Red River College's Students' Association designated a small percentage of this year's budget towards materials needed for the memorial, which included plants and candles.

The SA also printed posters and was in charge of promoting the 25-minute memorial service.

"This was for students to get together in the healing process... to interact and heal together," Michael Blatherwick, SA director of Programming, said in an interview.

He explained that the SA is mandated to improve the social and educational life of the College's students. Blatherwick said that following the Sept. 11 attacks, College administration and the Chaplaincy Care program approached the SA to determine an appropriate commemoration that would help staff and students cope with their emotions surrounding the tragedy.

About 35 staff and students were in attendance at the Tower Lounge service, O'Brien estimated.

The College also held an 11:00 a.m. service in the Aboriginal Centre. It was also organized by Chaplaincy Care.

The Sept. 20 memorials were the first held on campus in the history of the Chaplaincy Care program, according to Johnson.

"There was a need to gather collectively in prayer for the victims, their families, and for peace in the world... an end to the senseless violence," Johnson said.

photo by Corey Quintaine

Red River College Chaplain Judy Johnson speaks at the Sept. 20 memorial service. She said she hopes for "an end to the senseless violence."

Cancelled events a 'hiccup' in SA schedule

By Gabriel Schroedter

The recent terrorist attacks in the United States have affected many students.

As an exception to most events reported in the news, the image of this tragedy alone can affect one so deeply that they might not consider how this was going to change things in their life.

At Red River College several events for Kick-Off week were cancelled, and those that still went on suffered from low walk-up ticket sales, primarily due to the fact that everyone was glued to their TVs waiting for whatever happened next.

"I've just been sitting at home watching CNN," said Red River College graduate Jeff Dafoe.

Sept. 11, the day of the attack, was the second day of Kick-Off week at RRC.

That morning, Mike Blatherwick was getting handbills printed to be passed out in the halls to promote the partyworks games planned for that afternoon.

Blatherwick is the program director of the Red River College Students' Association, and is in charge of events, socials and trips.

After he heard that a jet had crashed into the world trade center, he went to check out the tower lounge. Just after Blatherwick arrived, the second tower was struck and he "was blown away."

After consulting with the rest of the Students' Association team, he made the call to cancel the inflatable partyworks games that were planned for that day.

The Headstones concert that was scheduled for that night still went on, due mainly to the fact that it would have been impossible to reschedule. Many people who had tickets to the concert still went, yet walk-up ticket sales were scarce.

Cancelled events included a show by comedian/caricature artist Jon Ljungberg and the Toga Social.

Blatherwick said he hopes to have Ljungberg perform sometime in October or November.

The Toga Social will have to wait until the spring because the weather will likely be too cold for the rest of this calendar year.

Another event that went ahead was the Sept. 13 Komedy Kegger. This event wasn't cut because of two reasons: the first was scheduling: a comedian from Ontario was already in town. Also, it was felt that two days worth of space was enough time to hold a laid back event.

There is concern that the SA has lost money on these events.

When Blatherwick was asked how the SA would make up the loss, he explained that the events held by the SA are for students and while they can make a profit, the SA is more concerned with providing a social event for students at an affordable price.

As time passes the SA is realizing how important getting past this tragedy is, Blatherwick said.

The last day of Kick-Off week saw a successful mountain bike demonstration.

"It was really cool to see stunts on campus," said RRC student Darren Tindall.

Another event in the works is a trip to Minnesota to see the National Football League's Vikings play the Chicago Bears and to visit the Mall of America.

Reflecting on the situation as a whole Blatherwick said, "This has been a hiccup in events, everything will get rescheduled."

photo by Rayna Anderson

SA program director Mike Blatherwick says future events can help get people's minds off the Sept. 11 tragedy. Several events will be rescheduled, he said.

Red River College Students' Association newspaper

The Projector

Red River College's Student Newspaper for over 30 years.

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Hounding for blood at Red River College

By Karla Zubrycki

Are you and your dog tired of your daily fun being nothing more than a stroll down the sidewalk as your pet sniffs at suspiciously wet fire hydrants?

If your dog is healthy, even-tempered and weighs more than 50 pounds, try something new. The Canadian Animal Blood Bank is always looking for canine volunteers to give blood.

The non-profit blood bank is centred on the Red River College campus. Animal Health Technology students and laboratory director Alice-Marie Dyck collect the blood, which is sent to veterinary centres across Canada. Each donation can help as many as three dogs.

As demand for the bank's services increases, Dyck says that supply sometimes barely meets demand. At present, Winnipeg and a recently opened facility in Alberta are the only Canadian sites that collect donations. As a result, the blood of the 120 dogs who donate regularly in Winnipeg is in high demand.

The dogs get several perks for their generosity.

First, they get a car ride, a treat that never loses its charm. Second, since each clinic session hosts from four to seven dogs, it can be a wonderful social occasion. Third, biscuits are handed out at every opportunity. Finally, each dog becomes a fashionable bow-wow on the block after getting an attractive bandanna to cover up the small spot that will be shaved on its neck. Heck, humans only get doughnuts and juice at human blood clinics!

The benefits of the animal blood bank go beyond pampering. Donating dogs come in once every three months and have continuous monitoring of their health. If there is a problem, it may be picked up early. Also, the dogs get free heartworm testing and a free microchip. In return, they go through a brief and painless process.

Dyck says that most of the dogs have an "out of sight, out of mind" mentality and barely notice when blood is taken from their necks.

Roni-Mae Hiltz joked about her dog Schooner, who will "Get up on the table and fall asleep!" In fact, owners may react more than the dogs: while a dog has never fainted, an owner has.

Liana Podaima, who herself donates blood at human blood banks, was excited to have her dog do the same at the animal bank.

"We're the kind of owners who would spend the money to fix our dog," she said. "You get a good feeling knowing that the option's there if a dog is ever hurt."

The Canadian Animal Blood Bank has been successful in its first five years but is on a limited budget and so far only dogs can get this service. The $14,000 equipment needed to take blood from smaller animals such as cats, rabbits and ferrets is not within the blood bank's budget. To get this equipment, the organization needs sponsors.

Proud Winnipeg dogs who donate at the blood bank are an elite group of pets sporting bandannas saying "Pat me, I donated to the Canadian Animal Blood Bank."

If you'd like your best friend to save a life which could be its own, contact Alice-Marie Dyck, Monday-Thursday, 8:00 a.m.-4:00 p.m. at 632-2586 for more information.

photo by Karla Zubrycki

Bloodhound Jenny lives up to her name by giving blood to the Canadian Animal Blood Bank.

Students' Association sending support to U.S.

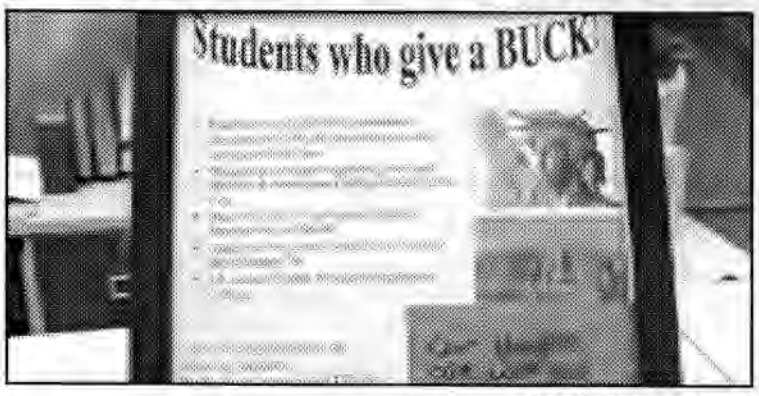

photo by Rayna Anderson

The give a buck program raises funds for U.S. disaster relief.

By Lorne Chartrand

If early indications are accurate, some Red River College students are not willing to support the Students' Association's drive to raise funds for disaster relief in New York City.

The SA announced an effort called "Students Who Give a Buck" in a press release dated Sept. 18. All funds raised by the campaign will go to the American Red Cross.

SA president Robyn Osmond confirmed that all of those proceeds would go directly to those affected by the terrorist attack.

"We are covering all of the photocopying costs for the red cards as well as the postage," Osmond said.

Staff and students who contribute a $1 minimum donation will receive a red card. These cards are available at all food outlets and various other locations around the College. Donators can write a personal message on the cards, which will be posted outside the Tower lounge until Oct. 10, when they will be sent to Manhattan College.

When asked if they would consider contributing to the fund, many students indicated they would not.

"I believe it is a good idea to support any kind of event that helps people out, but I think that not much will get done by this," said Business Administration student Berhane Anbu.

Daniel Kreutzer, also in Business Administration, pointed to hostile American economic policies – such as the duties applied to softwood lumber – that have hurt Canadians, to justify their resistance to contribute to the fund.

"It does make a difference," replied Osmond. "And it's not only the money that makes a difference, it's the opportunity to express yourself. To write a message to the staff and students of Manhattan College - I think that really makes a difference."

Some students expressed concerns over expenses due to the rerouting of air passengers.

"That's really too bad. Of course everyone is entitled to their opinions, but we've got to think about the families of the victims and the firefighters and everyone who was lost... In New York," replied Osmond.

"Anybody who thinks that this doesn't affect Winnipeg, that's not what's happening... We had a woman from Winnipeg who went missing in the tragedy. That's affecting real Winnipeg people, and all the people that knew her." Osmond said.

Those in favour of the fund expressed a genuine desire to help.

"Every little amount helps. It doesn't matter how much," said Nursing student Sharon Bisson.

Nicole St. Godard, also in nursing, said donating would make her feel that "I did something, in my mind, to help."

As of Sept. 25, the fund had raised $150-$200. "One dollar from all the poverty social tickets will also be donated," said Osmond.

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STUDENT BENEFITS PLAN

Students who already have extended health insurance may **opt out** of the health portion of "Student Benefits Plan". If your own health plan includes dental, you may also opt out of the Student Dental Plan. You are required to present documentation to the Health Plan Administrator to verify your existing coverage.

To opt out of either plan, please submit a waiver form, with your documentation, to the Student Benefits Plan Office – Room FM66. Forms are available at the Student Benefits Plan Office in FM 66, at the Students' Association Office – Room DM20 or at the cashiers office – 2nd floor C building)

SPECIAL NOTE: You have until 30 days after the start date of your program to opt out.

Student Benefits Plan Office
(Junction of Bldgs E & F, Mall Level)

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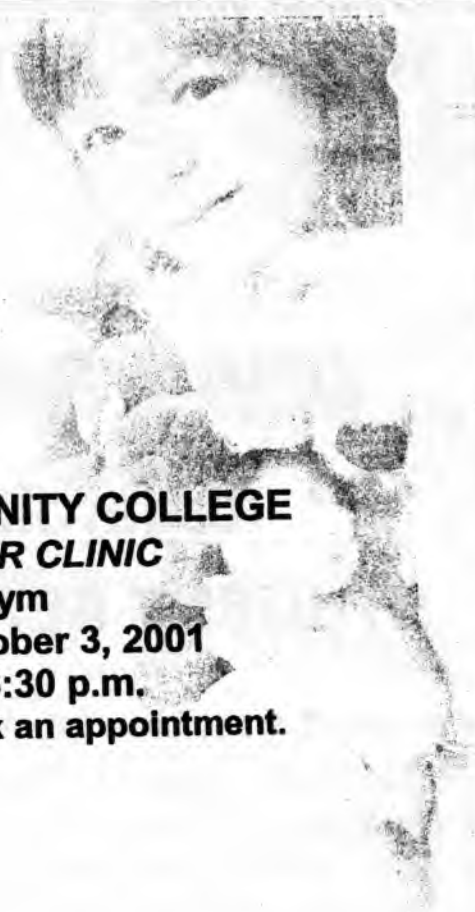

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RRC gym makes user-friendly changes

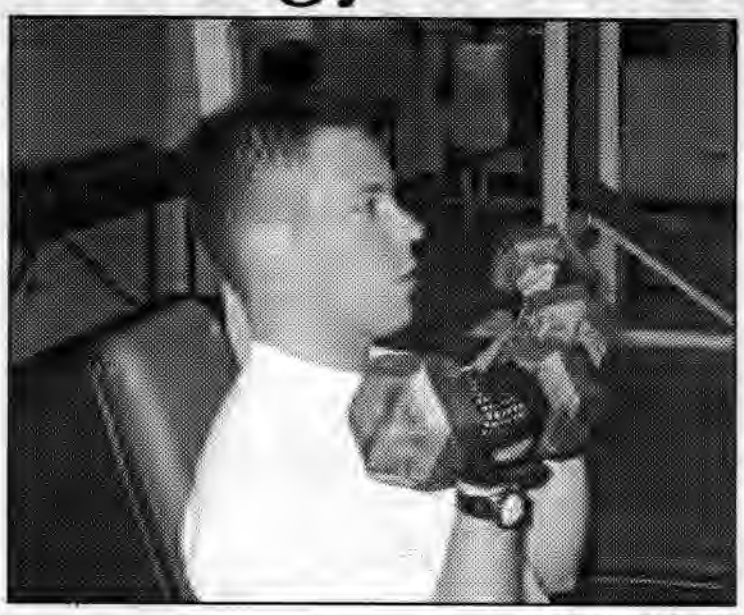

photo by Lea Gunner

Second-year Information Technology student Curtis Kopeschny pumps iron at the X-RRCise loft. RRC's fitness facilities have undergone several changes this year.

By Cosette Dorge

Red River College's X-RRCise loft, located in Building G, recently underwent some administrative changes with the goal of offering a more user-friendly service.

Shane Wood, manager of Recreation Services at Red River College, said he is following the lead of major Winnipeg fitness centres by eliminating the gym's mandatory orientation sessions because most people don't need them.

He also believes the inconvenience was turning potential users away. Wood said this change makes the service more accessible, especially for those with heavy schedules.

"We want people to use it, that's what it is there for," said Wood. However, group orientation will still be offered to those who request it.

The changes also include the addition of a moderate fee for towel service.

"When it was offered as a free service, it became very expensive and people were abusing the privilege," said Wood. Towel service was therefore removed.

In February 2000, response to a survey developed by Wood and instructor and wellness co-ordinator Michael Whalen showed that students would be willing to pay for the service if it was reinstated. In September 2001, the service was restored.

Other projects being considered by Wood include the expansion of the loft and the purchase of additional equipment. However, he said this progress will take time and additional funding.

"My long-term goal is to be able to offer, even in rush periods like at lunch hour, a place where people can go and work out without having to wait," said Wood.

Apart from these minor changes, Red River College still offers students, faculty members and alumni the same variety of recreational programs and facilities completely free of charge.

The weight room, located in Building G, consists of strength training equipment, cardiovascular machines, and free weights. The South Gym and the North Gym are equipped with courts for basketball, volleyball, badminton, team handball, and floor hockey. On the second floor of the South Gym there is also a running track. As well, a variety of intramural programs co-ordinated by students are available.

Based on daily statistical information collected by the Recreation Services staff, an average of 1500-1600 people a year are regular users of the weight room facility. Wood believes its free service is a unique feature.

He said, "As long as we can fiscally afford it, we will continue to offer our services for free."

RRC zaps microwaves

By Jacob Ferron

Students looking around campus cafeterias for microwaves to heat their food or beverage of choice may be surprised to find the microwaves are gone.

After years of warming students' breakfasts, lunches and coffees, microwaves have been removed from selected eating areas at Red River College. However, this decision hasn't entirely left students out in the cold.

Three microwaves have recently been removed from the Buffalo, Voyageur and Purple Crater cafeterias. The decision to remove the microwaves came early last month after a review process by the Food Services department and the RRC Students' Association, who initially brought microwaves to campus cafeterias a few years ago. The microwaves had originally been scheduled to be removed during the summer months.

The result of the review is that the microwaves are no longer economically viable in these locations and the Food Services department can no longer financially support them.

Morley Miyake, head of Food Services at the college, believes the losses are becoming so large that the overall price of cafeteria food is beginning to rise.

"(The microwaves) went in with good intentions but it has gotten to the point financially where they can no longer be provided," he said. "The outcome has financially affected the department."

Despite longer line-ups where microwaves are still available, there have not been many students concerned with their removal.

According to Miyake, a few concerned students have approached him and there is a small petition from cafeteria regulars going around. However the Food Services department has received few comments thus far.

Joel Baron, a first-year Hotel and Restaurant Administration student, doesn't see how the use of microwaves can raise the cost of food in the cafeterias.

"In my view food production costs have never been reflective of energy costs," he said.

However, Baron admits that the removal of microwaves doesn't really affect him and he takes it in stride.

"I love my pizza pops but it looks like it's bologna sandwiches for me," he said.

Currently the Food Services department is looking at other options for the microwaves. One option is placing the microwaves in The Ox, The Cave and Otto's, where again Food Services management and the SA will monitor their progress and effectiveness.

The results will determine whether the microwaves have found a permanent home.

"They may return to the cafeteria," said Miyake, "however, everyone is welcome to the cafeterias to eat regardless if they buy food or not."

THE 2001 PROJECTOR STUDENT

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CONTEST
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Red River College Students' Association

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The Projector

Entertainment

October 1, 2001

MUSIC

Econoline Crush knows how to put on a show

Frontman Trevor Hurst talks to the Projector about touring, fans and EC's focus on Canada

By Kari Dykes

Trevor Hurst knows how to put on a rock show. The Virden, MB. native paid his home province a visit Sept. 14 when Econoline Crush held a concert on-campus at the University of Manitoba.

The band is currently on tour to promote Brand New History, their latest full length release on EMI. When asked what the appeal is of an audience comprised mainly of university students, Hurst is equal parts businessman and rock star:

"I think it's hitting - I hate to use the marketing word - the right demographic," the vocalist explains. "It's like the perfect audience. I think within the first weeks - no, actually anytime during university, everybody just seems to be willing to tie one on and have a good time, but it's very open-minded. Kids have been learning, they're very open to new music, to new sounds, not so judgmental I think."

The crowds that make up university shows and their non-alcoholic counterparts (the all-ages gig) are among Hurst's favourite to play. The high stage and reinforced crowd barriers found at larger venues distance the band from the audience. This all too common occurrence is one that Econoline Crush vehemently, and constantly, opposes.

"I like the low stages that are just a couple of inches off of the ground," Hurst says. "I like being close to the fans."

Since releasing Brand New History last March, Econoline Crush has been busy with promotional outings across Canada. The patchwork-like tour which brought them to Winnipeg was a touch and go affair, as the band picked up concerts while already out on the road. Working with limited production and an unfamiliar opening band, Hurst is forced to leave the majority of creative control in the hands of others.

"[The tour] wasn't really that well planned, but it's something we felt like we should do," he states. "We're going to do one more tour. We're going to do a winter tour hopefully across Canada, put a package together that includes bands that we like, and production and kind of just have this little thing that we tour across the country with."

PHOTO BY RHAYNE VERMETTE

Trevor Hurst at the Sept. 14 U of M show.

In between this tour and next, Hurst hopes to enter the studio to begin recording demos for the next Econoline Crush album. Curbing their extensive travel habits will help to get the band back into recording more quickly and for a longer length of time.

It is touring, however, that allows the band to maintain near-star status in some unusual corners of the world. Florida, Texas and South America are counted among some of Econoline Crush's global hot spots, which has Hurst thoroughly confused.

"Florida has been a really good market. I think it's because there are a lot of circus people in Florida. And no diss to South Africa, but why couldn't we be huge in Japan? Even Australia, it would be cool to be big in Australia."

The fact that the band has yet to tour Japan hasn't swayed some diehard Econoline Crush devotees who reside there. Last summer, while on the road in the U.S. with American rockers Buckcherry, a handful of followers crossed the ocean to spend a week enjoying night after night of their favourite band. Hurst reasons that with tickets in Japan reaching over $100 US, it was simply more affordable for fans to travel to the band, instead of the reverse.

Money always seems to be the determining factor when deciding whether a band will breathe international air. Econoline Crush hasn't toured Europe since 1995, the year their debut full-length, Affliction, was released. Hurst has discovered a strong pocket of interest in the band in Germany, however, and recently embarked on a solo trek to do some promotion for Brand New History. He came back lamenting the same thoughts that he had previously.

"It's expensive, and you really need to have a story to go over there and make it happen," he sighs. "I don't like to waste money, and there's a lot of work to do in Canada yet."

Focusing on their Canadian market will be a welcome change for fans of the band, who have repeatedly watched their favourite musicians retreat to the warmer climate of the south. Econoline Crush's aforementioned tour with Buckcherry served as their most recent foray onto American soil. The jaunt helped Hurst and company to discover those hotspots in Florida, areas where the richly-tattooed headliners were appreciated as well.

Hurst has expressed an interest in obtaining some ink of his own in the past, yet his skin remains suspiciously clear. Chalk up the lack of tattooos to his fear of commitment.

"I have a hard time with commitment, and that would be the ultimate commitment. I'm a clean, clean canvas," he bemoans, "open for interpretation!"

Catch tattooless Trevor Hurst and Econoline Crush on their way across Canada this winter.

FILMS

IMAX offers close-up encounter with pandas

IMAX

China: The Great Panda Adventure

Until Dec. 21

By Bonnie Baltessen

If you love pandas, China: The Great Panda Adventure is a movie that you should make a point of seeing. In fact, even those who have not yet been caught up in panda fever will enjoy this look at these unusual animals.

Set in the 1930's, the movie is based on the adventures of Ruth Harkness, who brought the first giant panda to North America. This biographical look at Ruth's adventures, based on her book "Lady and the Panda," follows her as she embarks to continue her late husband's quest to find and study the giant panda. The journey takes her through the forests of China, starting down a river for some spectacular footage. The adventure is compacted into a quick-paced journey that works with the IMAX format to show an adventure that the whole family can enjoy.

PHOTO COURTESY OF IMAX

Lady and the pandas: Bello as Ruth Harkness.

IMAX seems to be aiming their sights a little higher–they recruited TV actress Maria Bello of ER fame for the starring role. While IMAX films are not known for highly developed character portraits, Bello is a believable Ruth Harkness. Xander Berkeley gives a somewhat stilted performance as Dakar Johnston. The script is limited due to the hour-long format of IMAX, so character development is a challenge.

Generally, it was enjoyable fare that included all the elements of a good IMAX presentation. However, the opening scene gave the viewer the feeling of an amateur video that had too much movement. It was very reminiscent of the Blair Witch Project. This may have been intended to show the pace of the rickshaws as they moved through the streets, but could set some stomachs on edge.

It didn't take long to get to what is expected of IMAX.

The breathtaking scenery puts viewers right in China, along with Harkness and her helpers. The beauty and magnificence of the forest seen while traveling down the river was almost too much to take in. As the boat hits rapids, viewers get a thrill splashing down the river with the cast.

The storyline had to make a few forgivable stretches in order to show all of the terrific visuals that one would expect from IMAX. At times the story appeared a little disjointed and rushed. Generally though, it kept a good pace, and audiences should appreciate the sacrifice of character development for more visuals. Humour was cleverly blended in to keep the story light and family-oriented.

The pandas themselves are a sight to behold. It shouldn't be hard to come away with either with a renewed love or a new love of these marvelous creatures. The film put you closer to the pandas than any zoo can.

At the film's conclusion, facts were presented about the panda today and the continual efforts to save this endangered species. This film is a must see for classrooms, and family viewing doesn't come much better.

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The Projector
Opinion
October 1, 2001

Hooray for Winnipeg!

You know where I live, huh? Looks the stalkers of the world have united in a mass media advertising effort. Good to see.

OK, so it's not the stalkers. Faster than a speeding bullet, more powerful than a locomotive and able to leap tall buildings in a single bound, it's a new marketing initiative from the Winnipeg Chamber of Commerce! Yay!

If you live in Winnipeg and are literate, chances are you've seen those flashy yellow billboards touting our city's beer industry, abundance of space, and short commute time. There are roughly 20 different messages, but they all have the same underlying theme: Winnipeg's a pretty good place to live.

Funny thing is, the signs are right on the mark. I can't count the number of times I've heard people slag our city: "There's no jobs here!", "It's too damn cold", and my personal favourite, "The nightlife here sucks."

The essence of the campaign is to give city spirit a much-needed shot in the arm by selling some of Winnipeg's finer points. And no, there's no mention of us being "a pretty city." Like Cyclops-inspired city logos, pretty gets you fuck-all in the world today.

Statement no. 1 reads: "There are a lot of great jobs in Winnipeg. And fewer people trying to steal them from you." Complain if you must about the lack of sexy hi-tech jobs here, but consider for a moment the dog-eat-dog job market of huge cities. In those cities, no matter what you can do, there's probably 100 people who can do it better.

On the campaign's Web site, relevant links are listed next to each statement, including a link to our very own Red River College. The first statement alone gives access to a pile of job listings larger than an Atlanta blunt.

Red River College males (or females who pee standing for that matter) may have noticed the ads above some RRC urinals. Yes, they read, we've got a bunch of boring growth industries, but we also make movies and... BEER! Can any city that produces large quantities of beer be all that bad?

While it's true that nearly all of the "big-money" jobs are out in larger centres, there's a reason for that. The private sector is not in the habit of throwing away money to its employees, instead it pays them as much as it needs to and not a penny more. The reason why a similar job would pay way more in T.O. than Winnipeg is simple: cost of living.

Last month my brother moved to Victoria, B.C. to attend university. First thing he said to me on the phone once he got there? "Man, I bought groceries today! What a rip-off! Everything's so expensive here!" Get used to it.

In addition to posting every billboard, the initiative's Web site also offers incentive for feedback. Apparently, there is a 30 by 30 foot mural on Portage Avenue just itching to be painted with the best statement submitted to the Web site.

I hope this campaign will stir in Winnipeggers a latent sense of city pride. Remember, we may get made fun of, but at least the rest of the country doesn't hate us. The air may be cold, but at least it's clean. And our tallest buildings are only 40 storeys high. Can planes even fly that low?

Andrew Buck

Big brother Bush forgets Canada

Sometimes family members take each other for granted.

Gestures of kindness can go forgotten when they are seen more as obligations; everyday tasks like doing another family member's laundry, cooking their dinner or giving them a ride somewhere can just be brushed aside without a thank you.

While it is easy to forget to show gratitude, it should be made a priority to remember.

After a while, family members may feel underappreciated, which can cause problems. Should they question their ungrateful relative, the relative may try to cover their embarrassment by saying, "You are my brother, I didn't think it was necessary to thank my brother."

Just like George W. Bush did during Prime Minister Jean Chretien's visit last week to Washington. The U.S. President was questioned as to why he didn't thank Canada for its help following the Sept. 11 terrorist attack.

Bush covered his ignorance by saying he sees Canada as a brother and he didn't think it was necessary to thank a brother.

Well, it is necessary to thank a brother or a sister or any other relative for that matter, no matter how small the favour is.

People don't owe others anything, most act out of kindness without expecting thanks – but anyone with manners will thank them regardless.

Ungrateful brother Bush claims he sees us as a sibling, so he didn't thank us. He forgot about us all throughout the terrorist crisis, right up until the moment he was asked why he didn't thank us.

Once it was brought to his attention that he forgot the nation that opened up its hospitals, donated its blood and allowed his country's airplanes to land, he had to say something to save himself.

So he said something that would make Canadians forgive him and make us feel special – that the U.S. saw us as an equal, a friend, a relation, an ally. But it was said out of guilt for forgetting us and appearing to take advantage of our nation's peace-loving nature.

We are the peacekeepers in other nations, not the bomb-droppers. In my mind, passive is better than nuclear-weapon-happy.

The countries involved in this hate America, not Canada. We have not harmed them; we have no reason to.

We are against terrorism, but are not for killing innocent civilians who live in the country that harbours terrorists just to prove a point or get revenge. But now Bush and Chretien are allies, brothers; if Bush keeps sweet-talking Canada, he might rope us into helping him fight his war.

Sure, brothers are supposed to stick up for each other no matter what; blood is thicker than water. Brothers should take a bullet for each other if need be.

While brothers should be there for advice, support and help, a brother shouldn't drag his sibling down with him when he starts a fight that's too big for him to handle.

A Slobodian

Mild cigarettes don't kill babies!

Sounds absurd, doesn't it? As a recently reformed smoker, I find the refusal of the Canadian tobacco industry to comply with Health Minister Allan Rock's order that they remove the terms "light" and "mild" from cigarette packaging absurd.

On May 30, Rock gave the tobacco pushers (yes, they're pushers) 100 days to comply. Rock's argument is that the terms are misleading, that the tobacco industry has failed to offer any evidence that "light" and "mild" cigarettes offer any health benefit to consumers and that these terms give smokers a false sense of security.

That deadline passed Sept. 7, and all you have to do is walk into a convenience store to see that cigarette producers are non-compliant.

Imperial tobacco insists that smokers want information about the amount of tar in their cigarettes, and, according to the Canadian Press, have "provided a summary of studies on the issue, indicating that health risks are reduced when tar levels are lower." We'll get back to this a little later.

What I find absurd is that there is any argument at all.

The tobacco industry has already been forced to place relatively large pictures of runny, stroke-pocked brains, tumor filled lungs and failing brachial tubes on their packages (it was the impotency one, depicting a limp cigarette, that went a long way toward convincing me that it was time to quit), and now they're haggling over a couple of words? A photo of a tiny, intubated, premature baby quickly restores any reduced sense of danger supplied by a word.

As for the information about tar content, it's always been there on the spine of the package, so removing the terms "light" and "mild" wouldn't affect it at all.

This brings me to the Imperial Tobacco-supplied research. These studies dealt mainly with the advantages of filtered over unfiltered cigarettes (none of which come in packages that say "light" or "mild" on the front, to my knowledge), and not with differences between varying types of filtered cigarettes.

Does anyone even smoke unfiltered cigarettes anymore? And if so, do they need to be told that filtered ones are less dangerous? If I were Allan Rock, I would take the entrance of statistics based on these studies as an insult.

It seems to me that the good folks at Imperial Tobacco are trying to rationalize that which defies rationalization, like a smoker that insists he's going to quit next week, when "things calm down" (I said that for a year before I realized how utterly stupid I must have sounded).

I quit because I could no longer think of a way to justify a habit that was killing me, bit by bit, and doing it with my steady, voluntary participation and financial support. It was absurd.

Call me a hypocrite, you have every right to, but I now think that everyone should quit. The tobacco industry in Canada should be brought to its proverbial knees by a lack of business.

Yes, a sudden and total collapse of the tobacco industry might adversely affect our economy, but in the long run, think of how much could be saved on health care. Money not spent on producing or consuming cigarettes could supply jobs and revenue in other arenas.

It's time the tobacco industry admitted that they recognize what even the most die-hard smoker will readily admit: That smoking causes cancer. That smoking causes emphysema. That smoking is not good for anyone. At all.

Maybe my next statement will seem overzealous. Maybe I'm especially resentful as I'm still fighting an addiction that I am embarrassed to have. Maybe I'm a hypocrite. In any case, my feeling toward buying cigarettes now is that it is akin to supplying terrorists with weapons to use against us.

Rock says there are options aside from legislation available for making the tobacco industry comply with his demands, but at the time of this writing, hadn't announced what those options are.

I hope they're anything but mild.

Kelly Stifora

THEATRE

Winnipeg winter theatre preview

Season promises to be exciting entertainment value

By Anne Cote

Music, dance, comedy and romance are waiting in the wings on Manitoba Theatre Centre's and Prairie Theatre Exchange's playbills.

The curtain is about to go up on Winnipeg's 2001-2002 theatre season. MTC Mainstage, MTC Warehouse and Prairie Theatre Exchange all have special student pricing, and patrons can choose to purchase tickets for single shows or buy season packages at any of the three venues. The season's productions run the gamut from rock musicals to drama.

The MTC Mainstage season opens with "The Wave" (Oct. 18-Nov. 10), a Manitoba rock musical starring country singer Amanda Stott. Directed by MTC Artistic Director Steven Schipper,, this show is a timely reminder of the damage hatred and racism inflict on a society. Moliere's "The School for Wives" (Nov. 22-Dec. 15) and "Syncopation" (Jan. 3-26) by Allan Knee promise to engage the romantic soul.

MTC offers the world premiere of "Vinci" (Feb. 7-Mar. 2), penned by local writer Maureen Hunter. "Stones in His Pockets" (Mar. 7-30), a comedy by Marie Jones, and the stage version of the classic Katharine Hepburn flick "The Rainmaker" (Apr. 25-May 18), written by N. Richard Nash, round out the season.

PHOTO BY PAUL MARTENS

"THE LONESOME WEST" GRACES MTC WAREHOUSE APR. 4-20.

There are more choices at MTC Warehouse, which presents a cutting-edge season of four plays, including the musical "The Threepenny Opera" (Jan. 10-26) by Bertolt Brecht. Brechfest 2002, this year's winter Master Playwright festival, will incorporate "The Threepenny Opera" into its schedule of Brecht works.

R. H. Thomson's "The Lost Boys" (Nov. 8-24) chronicles his search through family letters for the stories of his five great-uncles who survived World War I. "The Blue Room" (Feb. 21-Mar. 9) by David Hare is billed as "two actors depicting various pairs of interlocking lovers in a dramatic daisy chain of desire." Martin McDonagh's "The Lonesome West" (Apr. 4-20) depicts life in the wilds of small-town Connemara, Ireland.

Prairie Theatre Exchange is "looking forward to a strong season," according to Barbara Edie, Publicist/Public Relations Manager. The theme this season at PTE is longing; Artistic Director Allen MacInnis chose plays that explore "the

PHOTO COURTESY OF MTC

MTC PRESENTS POP-ROCK MUSICAL "THE WAVE" STARTING OCT. 18.

longing for freedom, escape, and deliverance."

The season opens with a stage re-creation of Virginia Woolf's essay, "A Room of One's Own" (OCt. 17-Nov.4), a thought-provoking insight into the subject of women and writing. The theatre's opening gala, A Party of One's Own, will be held during the run of this play. Tickets for the show and gala can be purchased at PTE's box office.

Next, PTE presents "River" (Jan. 30-Feb. 17), a theatrical concert of songs by Joni Mitchell. Allen MacInnis, PTE Artistic Director, directs this musical, which features arrangements by Winnipeg musician Greg Lowe.

There will be plenty of Canadian and local talent on the PTE stage this winter. Tennessee Williams' "Glass Menagerie" (Nov. 21-Dec. 9) features Brian Drader, a Winnipeg actor, in the role of Tom as narrator and central character. Edie says that if all goes as planned, the cast of "The Rez Sisters," (Mar. 6-Mar. 24), written by Tomson Highway and directed by Ann Hodges, will have a cast composed of "ninety per cent Winnipeg aboriginal actors".

MacInnis will also direct the final play of the season, "Something Drastic" (Apr. 10-28), a comedy penned by Canadian writer Colleen Curran.

The season package price for students and seniors in the PTE Up, Up, and Save promotion is $69 plus GST for the five scheduled plays. Regular adult tickets range from $28.25-$30. 25 plus GST. Student single ticket prices are $18.25 plus GST.

Marni Wakefield, MTC Marketing and Promotions Coordinator, urges Red River College students to "send your subscription forms in now."

According to Wakefield, the special offer in the RRC promotion circulated in the Sept. 17 Projector is a real steal. It offers two season subscriptions on selected nights to MTC Warehouse for $39 and two season subscriptions on designated dates to MTC Mainstage for $83.

ARTS

Anghik Ruben art a link to Inuit culture

By Melanie Pittet

Some may see Abraham Anghik Ruben's exhibit at the Winnipeg Art Gallery as just a bunch of rocks. But to him, his art is a link to the history of his Inuit culture.

Anghik Ruben, a soft-spoken, kind-faced man, gave a tour of particular pieces in his exhibit's Sept. 16 opening in gallery four at the Winnipeg Art Gallery. The history of his people came alive as he explained the stories, myths and legends he depicts in his sculpture. Anghik Ruben mostly sculpts Brazilian soapstone as he feels it is very malleable. He uses sandpaper to bring out different colours and textures from the soapstone and coats it with wax to make it shine. He sometimes integrates materials like whalebone, jade, bronze, limestone and wood into his art. His exhibit of forty sculptures took only a year and a half to complete.

Kittigazuit, 1918 represents the "changed social and cultural fabric of the Inuit valley people" as a result of European settlers. It depicts a flu epidemic in which half of the town's population, 2,500 people, perished, including some of Anghik Ruben's ancestors. This four foot high piece is a melange of whales, wolves, loons, seals, bears and people to represent the life and loss in this once flourishing Inuit settlement. An ancient piece of whitish-grey whalebone, part of a bowhead whale skull, adds contrasting texture and colour to the smooth and pale orange, black and grey soapstone.

Good Man, Good Woman, 2001 brings Anghik Ruben's parents' faces to life in brilliant grey-green soapstone. His mother's eyes and smile sparkle and the starkness in his father's face is genuine. Another notable piece is Raven & Sedna, part of a new series, Creation Myths, 2001, which depicts two significant myths in Western and Eastern Arctic Inuit culture on the creation of the earth and the sea. Our Ancestors, 2001, a 3 ft. high polar bear representing the shaman's power, also deserves attention.

Anghik Ruben hails from the Mackenzie Delta in the Canadian western Arctic where he was raised in an Inuit environment that involved hunting and fishing. At the age of eight, he started residential school, and for eleven painful years, his traditional way of life, including his ability to speak Inuktitut, disappeared. Although devastated by this early experience, Anghik Ruben eventually found art as a way to come to terms with his lost past. In 1972, he studied at the Native Arts Center at the University of Alaska and created carvings in stone. After a period of travelling, he returned to the art school in 1974-1975, where he was encouraged to integrate Native tradition into his works. From there, he became a full-time artist in Yellowknife, N.W.T,, eventually moving to Saltspring Island, B.C. in 1986. The turning point in his artistic career came when Toronto art dealer Jackson Pollock visited his Yellowknife studio and organized three exhibitions at a Toronto gallery in the early 80s. Anghik Ruben hopes to one day set up an art school to support and educate young northern artists and develop their skills in sculpture, painting, and graphics.

Abraham Anghik Ruben's exhibit will be on display at the Winnipeg Art Gallery until March 3, 2002.

For information, call the WAG at 786-6641. Admission is $6 for adults, $15 for a family, $4 for students or seniors, $3 for youth aged six-12, free for children under six. Note: There is no admission Wednesday evenings from 5-9 p.m. and all day Saturday from 11 a.m.-5 p.m.

-PHOTO COURTESY OF WAG

Preview: Urban Groove Festival

By Andrea Slobodian

Peg City is getting into the groove Oct. 3-7 when Jazz Winnipeg presents the second Urban Groove Festival.

Festival assistant production manager Anthony Tordiffe says they are targeting a younger audience than Jazz Winnipeg's summer endeavor, the Jazz Winnipeg Festival. He calls Urban Groove "dj-oriented with hip-hop and acid jazz."

The 2000 festival was held in late October. "We moved it up to make it more accessible to students," says Tordiffe. Unlike last year, there won't be shows at Red River College, U of M or U of W, due to less planning time from the festival's earlier date. Tordiffe hopes to involve the campuses next year.

Tordiffe hopes the festival will promote Winnipeg's increasing urban music scene. "There's definitely an interest in urban music. It's heading more mainstream," says Tordiffe.

The festival kicked off with a preview show Sept. 25 at Can West Global Park with headliner Shaggy and featuring Kardinal Offishall, Maestro and Crossanova.

With the exception of the Pyramid Cabaret, all festival venues are brand new bars, chosen by Urban Groove for their constant promotion of urban music.

The Avenue, which opened Sept. 21, features Vanity Thursday Oct. 4, Platinum Friday Oct. 5 and Uptown Saturday Night.

The Empire features Foundation with DJ Gus Wednesday, Oct. 3, Cleopatra Nites the 4th, hip-hop artist Tone Loc the 5th and the Silhouette Dancers the 6th.

At Osborne's Collective, Wednesday the 3rd features blues. Thursday is Next Revolution (drum and bass, jungle) and Friday and Saturday it's Heavy Frequency (house and techno).

Upstairs at Chaos Chameleon, Wednesday is Retro 80's night, Thursday and Saturday is Urban Groove Special and Friday is Havin' It Large with justrich.

At the Pyramid, DJ Swamp performs with DJ Pump Thursday the 4th. "Apparently it's quite a wild show," says Tordiffe. "The guy's breaking records on his head." Soul Manifesto featuring Rodney Jones with Winnipeg act Moses Mayes play Friday. "That's going to be such a hot night," says Urban Groove production assistant Rob Rousseau. "They complement each other so well." Special guest Jo Jo Flores performs Saturday. DJ Dan plays the festival's lone Sunday show the 7th.

Visit www.urbangroovefestival.com for information or call 989-4656.

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THEATRE

Shakespeare without the ruins?

Theatre company signs agreement to take break from popular venue

By Adrienne Silver

For the past seven years, audiences have been entertained at the Trappist Monastery Ruins with a variety of Shakespeare's works performed by the theatre company Shakespeare in the Ruins (SIR). Starting next season, audiences will have to follow SIR elsewhere to watch their performances.

The theatre company has signed an agreement with the St. Norbert Arts Centre (SNAC) stating that SIR will take a three-year break from using the Trappist Monastery Ruins for their Shakespeare productions. "Our mandate is for contemporary art pieces," said SNAC artistic director Louise May. "We came to a decision through mediation to focus on contemporary art pieces." The break officially begins in 2003, allowing SIR the option to return to the Trappist Monastery Ruins in 2006.

SNAC's decision was sparked by the increasing popularity of SIR. May explains that because it has grown into a longer run and a second season had been added, SNAC concluded Shakespeare in the Ruins would go to another site. The agreement between SIR and SNAC was signed March 10, 2001.

PHOTO COURTESY OF SIR

SIR production of the Odyssey.

At this point, a new site for SIR is unknown. Artistic director Arne MacPherson remains committed to his goal to "maintain their reputation for promenade productions." SIR is currently in negotiations with prospective sites and will continue to search the city of Winnipeg for new locations for their Shakespeare productions. "We will be selecting well-known sites in Winnipeg and choosing a particular play for each site," MacPherson said, "creating a new experience in a new environment."

Theatre-goers have mixed opinions about this change of venues. Some audience members will not be happy seeing a production by SIR without the familiarity of the Trappist Monastery. "It's disappointing to me. I don't think I'd go. I go because of the atmosphere," said Jackie Hutchinson, "The ruins make you think you are in the same setting as Shakespeare, it makes you believe." Others welcome a new and unique setting to enjoy Shakespeare. "It [the monastery ruins] is obviously unique, it's obviously a special place," said Larry Chornoboy, "but I think they [SIR] have developed enough of a following to entice their patrons to follow them wherever they go. I believe they've proven themselves as a part of the Winnipeg theatre scene. I think they will continue to succeed."

MacPherson remains confident that the move from the Trappist Monastery Ruins will have a positive outcome for SIR. He said some implications for the short run are that the impact on the actors will be particularly stressful and the move will require a little more work for everyone involved. Although MacPherson commented that the future impact on audience size is unknown, he believes that there will be a "positive long term effect" for SIR. "In the long run we're trying to create experiences for people that are really dynamic," MacPherson said.

Next season will begin with Threepenny Opera by Bertold Brecht as a part of Brechtfest in January 2002 at the Warehouse Theatre. This will be SIR's first indoor venue. Audiences can also expect to see William Shakespeare's Hamlet in spring 2002.

For more information on Shakespeare in the Ruins, contact sir@escape.ca.

RRC hosts writers

By Andrea Slobodian

The Winnipeg International Writers' Festival wrapped up yesterday. The fifth annual live literary series began Sept. 25.

Events included readings by author Michael Ondaatje of the English Patient, book launches and panel discussions.

Red River College participated in the festival by holding three on-campus events.

Among the guests were mother-and-daughter novel co-writers, Esta Spalding and Linda Spalding, Wednesday at the Aboriginal Student Resource Centre.

"It went very well," says Armin Wiebe, who organized RRC's participation in the festival. "The audience was enthralled."

Author Michael Redhill spoke to creative writing classes Thursday and writers Ruby Slipperjack and Richard Van Camp made an appearance at the Aboriginal Student Resource Centre Friday.

PHOTO BY KELLY STIFORA

A dj takes a spin at CMOR.

MUSIC

Music lovers wanted

By Teena Mae Endall

Red River College students may speculate as to the origin of the mysterious voices that carry throughout the Mall level corridors. Music lovers need not go any further than past the little red door located within the social heartland of the campus, The Cave. A welcoming rhythmic atmosphere will guide you towards Red River's Power Station - CMOR campus radio. Although no acronym usage is applied in the title, CMOR alludes to a sensory reference inviting us to 'see more' possibilities behind each vocal, public service announcement and of course, the music.

The goal behind campus radio broadcasting, which by the way, is continually supported by the Red River Students' Association, is to present a creative outlet that shares the focus of entertaining airplay. The SA provides CMOR with new equipment through its budget.

For those wishing to participate, applications to become a part-time DJ are readily available for your signed commitment in Room DM20. The station's staff members will assist the next DJ-to-be in order to enhance the broadcasting experience. The current staff has been on the job since April, 2001, and is comprised of first-year Commerce and Industry Sales and Marketing station manager Corey Ducharme, and assistant managers Jen Sharpe from second-year Creative Communications and Aaron Lapointe from third-year Business Administration Integrated.

Sharpe says the job is enjoyable because it is flexible and fun. Ducharme concurs.

"You get to come here, hang out with people and play music, probably one of my most favorite things in life," he says. He calls working at CMOR "one hell of a learning experience."

CMOR enables students to use the facility as a vehicle for their personal expression. Gaining experience in public speaking is one incentive; however, students may take the initiative to spin just for the respect and admiration of their fellow peers. At present, CMOR has 45 DJs, including 15 veterans! Each DJ is scheduled for a one-hour weekly slot to herald the music genre of their choice. Every month, the DJ who supplies the most unique listening experience has an opportunity to become "DJ of The Month."

Although free campus radio keeps all students tuned in, the CMOR staff is still conscious of what needs to be tuned-out. More specifically, the careful selection of non-offensive material remains on CMOR's A-list of priorities. Free speech still has its rules (an endless oxymoron) but if it means keeping the nasty references out of earshot, foregoing violence and bigotry towards religious, cultural and gender groups, then it is worth the public respect. The mutha-blankers and other potentially offensive connotations are kept to a minimum so that all who are listening may do so without concern.

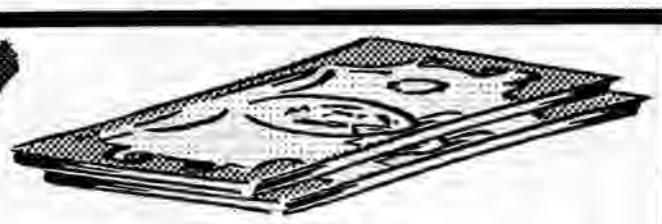
Adherence to the regulations defined by the CRTC (Canadian Radio and Television Commission) and rotation of the labels Top 30 hits are also CMOR prerequisites during their hours of operation between 8 a.m. - 4 p.m. Monday - Friday.

As well, DJs are encouraged to welcome requests from listeners. DJs are also required to read Public Service Announcements, commercials, and announce promotions. This may include prizes for listeners such as tickets to the next live show in town. Promotion of fundraising events and local bands is also an essential to successful DJ participation.

Events such as Pizza Wednesdays and an upcoming CD sale in Oct. raise money for the CMOR DJ club. Cash earned usually goes towards DJ parties and events, but also towards new equipment outside the SA budget should the DJs decide on it.

Presently, CMOR isn't in dire need of new equipment. "We're pretty much ok," Sharpe says. Ducharme says there's not much point in getting new equipment until they know what's going on with RRC renovations and the new Princess St. campus.

THE OX STUDENT STORE



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MOVIES

Atlantis lost in watery depths of cliches

Review: Hearts in Atlantis

Starring Anthony Hopkins

★★ /5

By Larissa Wodtke

After watching Hearts in Atlantis, my initial thought is that perhaps Stephen King should stick to writing within the horror genre. Based on King's book of the same name, this film sinks beneath an awkward mixture of childhood memories and the supernatural, settling into the realm of cheesiness.

Directed by Academy Award nominee Scott Hicks, Hearts in Atlantis is the story of a young boy's last summer of childhood. Bobby Garfield (Anton Yelchin), an eleven-year-old boy growing up in the 1960's, divides his time between playing with his best friends Carol (Mika Boorem) and Sully (Will Rothaar), and wondering about the coldness of his widowed mother Elizabeth (Hope Davis). When a mysterious stranger, Ted Brautigen (Anthony Hopkins), comes to live in the upper apartment of his house, Bobby begins to see the world differently, both figuratively and literally.

Mr. Brautigen appears to have the ability to read what others are thinking, and he can pass the ability to someone who physically touches him. Bobby acquires part of this supernatural talent after embracing Brautigen and begins to gain insight into his mother's state of mind.

The plot quickly becomes confusing when Brautigen believes that there are evil men stalking him. It becomes even more bewildering when these man actually show up.

Along with the problem of plot confusion, there are numerous cliches involving concepts of time, such as the inevitable transience of it. The character of Brautigen is a fountain of quotable quotes on the subject with lines from Ben Jonson to Boris Pasternak. The metaphor for the innocence of childhood being the lost city of Atlantis, though original and interesting, seems to get lost in the sea of bad metaphors.

The film actually only covers half of King's book. The rest of the book addresses Bobby's and other characters' viewpoints during and after the Vietnam War. Without the rest of the novel's context supporting it, this film becomes quite a different story in comparison with the original. Rather than exploring the potential for violence in humanity and the complexities of relationships, the story becomes a cliche one about the burden of knowing what everyone else is thinking. The film becomes a schmaltzy tale of the gift that can ultimately be a curse, which has been overdone in films like Hollow Man. If one wanted to see nostalgia cobbled together with supernatural powers, one could rent E.T.

PHOTO COURTESY OF WARNER BROS.

Hopkins as Ted Brautigen in Hearts of Atlantis.

In spite of the weakness of the plot, two performances are worth mentioning. Oscar winner Anthony Hopkins plays the role of the mysterious Brautigen with compassion and vulnerability, breathing life into a character riddled with cliches. Yelchin is also notable as he holds his own in scenes with Hopkins. His sense of comic timing provides several humorous moments between Hopkins and himself.

If Hicks had only decided to utilize the rest of King's novel, Hearts of Atlantis could have emerged from the watery depths of mediocrity and cliches. Unfortunately, the film fails to capture the original, and far richer, message of King's book, and King is the one who appears lost in a different genre.

ARTS

Plug into Ireland

Two out of three ain't bad at gallery exhibit

Sloan/Philipsz/McTigue

Recent work from Northern Ireland

Plug In Institute for Contemporary Art

Until Oct. 20

By Angela Roer

Stepping into the Plug In gallery made me realize that even the world of art is not immune to the effects of the recent terrorist attacks on the US. I walked in to find the feature artist, Victor Sloan, was still in Ireland. He, along with his art, had been delayed for days because of airline problems.

Sloan, whose art has now arrived at the Plug In gallery and will be featured there until Oct. 20, was halfway across the Atlantic when his plane was sent back to Ireland. Ironically, Sloan's art is often based on political issues such as terrorism and violence. Many of his photos are taken during the Marching Season in Northern Ireland, when there are often demonstrations and riots.

Sloan's art is very unique. The Plug In main gallery displays his selected works from 1980-2000. In his work, he uses still photographs and paints over them, creating often messy and confusing images. Most of the pictures are of urban life; crowds, brick buildings, graffiti and street scenes are very common.

He often paints over pictures he took during the 1980s. This technique is understandable for average viewers, who need not stare at it for hours before catching on, which is rare with contemporary art.

The two other artists featured in this exhibit are vocalist Susan Philipsz and photographer Eoghan McTigue.

Philipsz's I Remember You, released in 2000, plays in the project room, while 2001's company plays in the gallery foyer. Philipsz's music is very subtle and melancholy. It is relaxing a capella music with the occasional single piano note, reminiscent of Enya without the accompanying instruments. While viewing Sloan's art, Philipsz's voice creates a haunting effect.

Eoghan McTigue's art is more difficult to grasp.

His 2001 collection Empty Sign is on display in the gallery foyer and the billboard on Movie Village at River and Osborne.

McTigue's photos feature cork bulletin boards with remaining staples, pins and scraps of notices. All his pieces are similar, differing only in the featured bulletin board.

McTigue's art is empty bulletin boards. That's it. After staring at it for a while, it still is hard to get. It's not something I'd hang on my wall.

As a whole, this exhibit is definitely worth visiting. The atmosphere is very fitting to the emotions many people are experiencing after the terrorist attacks, and it's great if you're simply in a reflective mood. Victor Sloan's art is very enjoyable for art lovers.

For more information, call the Plug In Institute for Contemporary Art at 942-1043 or visit www.plugin.org.

FOOD

Gourmet addition a success for Assiniboine Park

Tavern in the Park

Assiniboine Park Pavilion

★★★★★ /5

By Andrea Slobodian

While tuition may be costly, college students should have at least one good restaurant in their repertoire for special occasions.

Tavern in the Park offers delicious food in a beautiful setting; it was money well spent to add it to the Assiniboine Park Pavilion, which has come a long way from selling hot dogs.

The restaurant has the feel of a turn-of-the-century mansion solarium, bright and airy with glass ceiling and plenty of greenery. The view from the many windows is an outdoor pond and garden surrounded by pillars, with the park's activity in the background.

The menu is not large, but covers all the bases.

Starters, from $4.50, include calamari, vodka and lime shrimp and several salads, such as Boston salad with honey-lime dressing and fruit, Tavern salad with fresh crumbled bacon and cheddar in a tasty house vinagrette and a top-notch Caesar with an unusual twist, grilled roma tomatoes, that more restaurants should try.

The soup menu features soup of the day, carmelized onion soup with cheese and croutons and a flavourful gazpacho.

Entrees, from $16, offer gourmet takes on meat, poultry and seafood.

Choices include veal scaloppini, Wiener schnitzel, three types of steak, salmon, halibut, prawns, chicken (one with fettuccine), duck breast, lamb and pork tenderloin. The filet mignon was not wrapped in bacon like the menu said, but came with two strips on top.

However, the meat made up for it, done to perfection, tender enough to cut with a butter knife (I tried). It came in seasoned juices with chanterelle mushrooms, onions and seasoned potato wedges. The meals deserve full marks for presentation.

The menu also offers three vegetarian dishes as well, one being grilled Portobello with vegetarian goat cheese timbale and charred steak tomatoes ($18).

For dessert, there are several gourmet selections, among them creme caramel, grilled bananas with homemade chocolate ice cream and sugared pecans, and strawberries with champagne. For $7, a wine glass of fresh strawberries marinated in lemon with brown sugar was more than enough to satisfy. Desserts start at $5.50.

There are also many varieties of dessert coffees with liqueur, $4.50 and up.

Tavern service is on their best behaviour, and the waiter was always there at the right moment to clear plates or to bring the next course. He never rushed us or left us waiting, even when the restaurant got busy.

CMOR DJ pick

CMOR
Red River's Power Station

"DJ PJ"

Slipknot

Iowa

★★ 1/2 /5

Slipknot has just released their third album, Iowa. This CD holds 14 new tracks that show the talent within the face-painted, mask-wearing, music-raging maniacs. As compared to their earlier CD Mate, Feed, Kill, Repeat and their self-titled CD debut, this particular disc really shines with creativity. Although the tracks may be loaded with vulgar lyrics, after listening to this disc, you will know without a doubt what their message is. That is, if you make out what they are screaming.

After an intense review of this new release and closely listening to their new sound, I have decided that even though it is the best release from the angered eight man army known as Slipknot, I personally would not purchase this particular disc.

Ozomatli

Embrace the Chaos

Interscope

★★ /5

If you are looking for a record which successfully combines elements of funk, rap, hip-hop and Latin American rhythms, then keep on looking. The sophomore release from this L.A. group suffers from an identity crisis, alternating between jazzy Latin-inspired numbers and bland, by-the-numbers rap. The one high point of the album is the two-minute "Pensativo" (interlude) which contains enough weird noises and voice bites to make even the most die-hard Pink Floyd fans scratch their heads. "Pa Lante" does have a feel-good, "Mambo Number Five" air about it. On none of the tracks, however, do the impressively broad musical influences of the band come together and what we are left with is a collage of distantly related musical styles. For fans of the under-underground scene only. -David Lisowski

John Cossar

John Cossar

Laysomepipe records

★★ /5

This debut effort from Toronto-based singer/guitarist John Cossar includes a brief biography, poster and countless Calvin-Klein like photographs of the artist. The fact that this release is more overstuffed than Chef Boyardee's ravioli is a good indicator of what you will hear on the album itself. After the kicking, guitar-powered opener "Get It," you can almost see Cossar holding up fingers as he drowns in overproduced studio effects, the most notable example being the "I Am the Walrus"-like "Astral Plane." Once the listener is able to wade through the heavy layers of psychedelic sludge, Cossar reveals himself to be a very competent rocker with decent chops and smart, simple lyrics which are best revealed on "Somehow" and hinted at in the acoustic-tinged "Sky We Look Upon." If Cossar is to gain any credibility, his next effort needs to be a more stripped-down affair in order to give a better sense of his abilities. -David Lisowski

Suzanne Vega

Songs In Red and Gray

A & M Records

★★★ 1/2 /5

You never know what to expect form Suzanne Vega. In the mid-80s, she made a name for herself by making the kind of airy songs, full of quiet angst, that would make artists like Tori Amos and Sarah MacLachlan international stars in the early 90s.

By the time Amos and MacLachlan were making names for themselves, Vega had moved on to a more experimental phase in her career, releasing 99.9 Degrees, an album that, with its industrial percussion and innovative use of programming, would have gone beyond being innovative to being revolutionary, if anyone had bought it.

Now, after the type of music that made her famous has come and gone as The Genre That Moves Units, Vega is returning to her original form.

This isn't necessarily a bad thing. Vega's ability to write lyrics that make you think 'damn, that's clever!' and build moody landscapes with only six acoustic strings hasn't faded a bit.

But where's the sense of adventure? Where are the loops and found sounds that made 99.9 Degrees sound like a universe unto itself?

It's here, in small doses. But you have dig for it, in the story of cerebral, but ultimately empty, love told by "Machine Ballerina" and in the flat, loose bass line of "Priscilla." It isn't enough.

Songs in Red and Gray may represent the end of an artist's long journey back to her heart, but the sound is that of an emergent leader falling back into the crowd. -Kelly Stifora

MUSIC

Long Beach Dub Allstars

Wonders Of The World

Skunk/Dreamworks Records

★★★★ 1/2 /5

The Long Beach Dub Allstars have done it again! Wonders of the World is the absolutely brilliant follow-up to the group's 1999 debut, Right Back. Another seamless blend of reggae, punk and hip-hop, Wonders of the World manages to not only match the standard set by the band's first album, but surpasses it.

The upbeat, bass-heavy material on this album will appeal to fans of any musical genre, but especially to the reggae faithful. Guest appearances by the likes of Half Pint and Tippa Irie bring more of an island vibe to the already reggae-tinged songs.

Listening to the positive, uplifting tracks makes it hard to believe the Long Beach Dub Allstars are a group created out of tragedy. When Sublime's vocalist Bradley Nowell overdosed in 1996, the surviving members of the group Eric Wilson and Bud Gaugh formed the Allstars as a tribute to Nowell's life and music. Wonders of the World is an extension of Nowell's unrealized musical vision, but the Allstars seem to have taken it to a higher level. The group's seven members bring more depth and versatility to the hypnotic reggae rhythms with tracks like "Life Goes On."

A must-have for every music lover. -Samuel Thompson

The Charlatans UK

Wonderland

Universal

★★★★ /5

The Charlatans UK are not a lucky band. While they were recording 1994's Up To Our Hips, former keyboardist Rob Collins was imprisoned. During the process for 1997's Tellin' Stories, Rob Collins died. And in 1999, the year that Us And Us Only was released, their former accountant embezzled $300,000 from them.

I guess what doesn't kill you really does make you stronger; Wonderland, The Charlatans UK's seventh studio album is a tour de force.

The large injection of soul that's been pumped into their music may evoke accusations that The Charlatans have 'sold out.' In fact, what they've done is anything but.

Wonderland achieves the rare accomplishment of combining rock and soul into a set of tunes that would sound just as at home pumping out of the bloated speakers of a smoky, black-lit club as they would on a car stereo speeding down a sun drenched highway.

Unlike much of the Charlatans' past work, the grooves here are interrupted by choruses, and, unfortunately, the choruses (especially on "Love is the Key" and "A Man Needs to be Told") are repetitive almost to the point of ridiculousness. However, if I discovered a falsetto in myself like the one Tim Burgess uncovers on this record, I'd probably fall in love with the sound of my own voice too. -Kelly Stifora

The Blue Print

Jay-Z

Roc-A-Fella Records

★★★ /5

That Jigga Jay-Z is back with his newest album The Blue Print.

The Roc-A-Fella mastermind's latest album is a follow up (to say the least), to last year's Dynasty-Roc La Familia 2000. The debut single, "Izzo (H.O.V.A)," already on high rotation at Much Music, is poised to be a hit. Jay-Z comes at you hard with tracks like "Takeover," mixing ill lyrics with bumping beats. Another collaboration that hits hard is "Renegades," featuring the drama-startin', beyatch-knockin' Eminem. The Blue Print has many guest appearances including the weak track "Girls, Girls, Girls," with Tribe Called Quest legend Q-tip, Biz Markie and Slick Rick. A lot of these tracks have the potential to heat up the clubs, including "Jigga that N***a." The hottest tracks on this album are "Takeover," "Izzo (H.O.V.A.)," "Jigga That N***a" and "Renegade"; the rest seem to just fill in the gaps. Jay-Z a.k.a. Jigga, a.ka. Hova, a.k.a. Shawn Carter's fifth album has got some decent tracks, but comes across as fairly mediocre. -Ajit Singh

The Fixx

Missing Links

Fuel Records

★★ /5

If you didn't grow up in the 80s, then chances are you don't even know who The Fixx are. Hell, even if you did grow up in the 80s, you're probably sitting there right now thinking 'The Fixx... The Fixx... that sounds vaguely familiar...'

I'll remind you: "One thing. One, one thing. Leads to anoooooaaaather."

Still nothing? I don't blame you. So you can imagine my surprise when I found out that The Fixx had released an album of remixes and rarities (they've actually released five compilation albums, as compared to their seven studio albums). In fact, following a seven-year hiatus, the band reformed in 1991 and has been releasing albums relatively steadily ever since. Missing Links was originally released in 1995 and compiles alternate takes, remixes and unreleased tracks spanning most The Fixx's career.

And, technically, it's good. The Fixx are clearly skilled craftsmen. Even though this is an album of rarities it all sounds great. The arrangements are dense and at times very alive ("I've Been Here," easily the albums best track, was recorded during a 24 track session), and the mix is clear, even clever.

That being said, this is all, essentially, 80s music. And even those of us who grew up in that decade and remember it clearly want to forget.

Oh, and it doesn't even have "One Thing Leads to Another" on it. -Kelly Stifora

TV

Will Enterprise take off?

By Kelly Stifora

It seems almost redundant to be reviewing a new Star Trek series. Regardless of how it does in the ratings it will continue for several seasons on the strength of its own custom-built, ever reliable demographic: Trekkies.

This is not to say that I'm not a fan myself of the 40 year mission to boldy go where no man has gone before. I am. Just not of the orange velour and forehead ridge wearing variety. I just like a good show. And, with the exception of most Deep Space Nine episodes and the first few seasons of Voyager, Star Trek has always been just that:: a good show.

A good show getting tired. The problem with Star Trek has always part and parcel of that which holds it up: Trekkies.

Think about it. Being a writer for Star Trek is something akin to climbing a mou ntain on the verge of an avalanche. One false move, and a giant rush of hate mail written in Klingon will come down on you, burying you alive.

It was (dare I say it again?) bold, then, of the producers of Enterprise to go where no Star Trek has gone before, finding a format that will allow them to not necessarily break the rules of a vast imaginary uhniverse guarded by a legion of fans so involved that they will appear in public, straight faced, dressed as aliens from the 60s, but allow them to pre-empt the rules altogether.

By setting Enterprise 100 years prior to Kirk's first encounter with a green-skinned lady, the minds behind Enterprise provide for themselves not only a clean slate, but the ability to combine what worked in the other four Treks into one show in any combination.

Take Jolene Blalock, for instance. This time they're not going to wait until the show is on the verge of utter failure before the introduce the gorgeous and well endowed 'alien life form' in a skin tight leotard.

The surprising thing is that this show is good. And may turn out to be just the kick in the pants that the Star Trek franchise needs. It's a whole new Star Trek, baby.

All of the other Star Trek series took place in a future utopia, tackling moral issues and existential dilemmas in an often removed and 'Ooooh, look, aren't we being scientific' manner.

Not so with Enterprise. This is a world dominated by overzealous patriotism and a fear of the unknown. The characters are at times brash, short tempered and frightened.

PHOTO COURTESY OF UPN

The Enterprise NX-01 crew prepare to boldly go where many series have gone before

There are oppurtunities to act, and the acting is better than usaual in a Star Trek show. Particularly good are Scott Bakula as the ship's patriotic and tough-minded Capt. Jonathan Archer, Blalock as the distrusted Vulcan T'Pol, and Connor Trineer, who brings a sort of Han-Solo cockiness to his role as the ship's chief engineer. James Cromwell even makes a cameo.

And for those who are even somewhat familiar with the Star Trek universe, it will be fun to watch its pre-history unfold. For example, the first episode features the first meeting between humans and Klingons, and introduces a new enemy with bad-ass potential that almost rivals that of the Borg.

The show loses points for having one of the worst theme songs ever.

Will it last? Ultimately, that's up to the Trekkies.

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