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THE PROJECTOR
RED RIVER COLLEGE'S NEWSPAPER
October 27, 2003

Downtown Winnipeg BIZ says panhandling campaign works

Students reluctant to give to panhandlers

by Chris Kitching

A new marketing campaign encouraging people who work or go to school downtown not to give money to panhandlers seems to be working, according to the acting executive director of the Downtown Winnipeg Business Improvement Zone (BIZ).

Rick Joyal said people are dropping more spare change into nearly 100 collection boxes located at participating retailers and outlets as part of the BIZ's Change for the Better program. Donators are handed an information pamphlet and a special token called a "Help Key," which they can give to panhandlers.

"We're receiving more requests for pamphlets and boxes," Joyal said.

The keys, introduced in May 2002 by Union Gospel Mission, can be redeemed at six downtown community agencies for a hot meal, shelter, a shower, and other services.

"It gives that person back a lot of dignity, especially if they're walking around in rags," Joyal said. "The key is there to show people where to go for help."

He said 500 of the tokens were collected at the Salvation Army on Henry Avenue during August and September alone, about the same time the BIZ launched a new poster and brochure campaign. Its message is that money given to panhandlers may be used to feed their addictions and encourage them to loiter downtown where they could potentially drive customers away from businesses.

Posters on transit shelters depict a street person holding a sign that reads, "Please feed my addiction."

photo by Lyndsay Perkins

Instead of giving to beggars, who may use the cash to buy alcohol, drugs, and cigarettes, the BIZ and its sponsors are asking shoppers to deposit spare coins into the boxes.

That way "you know where your money is going to go," Joyal said.

He said the BIZ collection boxes raise up to $5,000 per year for the six downtown agencies that deal with street people.

photo by Lyndsay Perkins

Duane (above) and his friend (below) panhandle about a two-minute walk from the Princess Street campus.

Many students at Red River College's Princess Street campus say they keep their hard-earned cash in their pockets when panhandlers approach them in the Exchange District and downtown.

"I know what it's going towards so I'm not going to support that," said Aaron Rach, a second-year computer analyst/programmer student. "It may be going towards booze or drugs. Some people, you can tell they're looking for their next fix."

Rach, 20, said he used give to street beggars when he was younger bu. "later learned the majority don't put it to good use."

Chantal Beaudry, 19, said she doesn't give to panhandlers because she doesn't have any money to spare.

"I'm poor because I'm a student," she said. "I don't have much change because I'm in debt."

Beaudry, a first-year creative communications student, is also hesitant to shell out a couple of coins because she doesn't know where they will go.

"I would be guessing either drugs, cigarettes, or alcohol," she said. "If they were saving for something worthwhile or healthy, they would probably be going about it in a different way."

Donald Nordman says he avoids street people and beggars for safety reasons.

"I think it's kind of dangerous to take your wallet out in those kinds of situations," the first-year technical communication student said.

The students agreed there are better ways to help street people in need.

Rach suggests giving to food banks and other community support groups if students want to contribute in a positive way.

"[Giving to] panhandlers is not the answer," he said.

Intramurals underway at Notre Dame

by Julie Horbal

RRC is giving Students at the Notre Dame campus a chance to stay active as it kicks off another season of intramural sports in the North Gym.

"The students who participate in intramurals make lasting friendships " says organizer Karen Jamer. "They enjoy the team spirit that the intramurals encourage and last, but not least, fit a little exercise into their hectic schedules."

Jamer offers a variety of intramural sports, including men's and women's basketball in the winter, coed volleyball in the spring, and the sport being played with great vigor at the moment, men's and women's basketball.

"This fall we had 18 student volleyball teams," says Jamer.

"We rarely get negative feedback from our participants. The students who partake in intramurals do so with the intent of having fun and getting together with others with similar interests."

Over 600 eager students participate in intramurals throughout the year, a number Jamer says would probably be much higher if certain restraints didn't exist.

"Involvement in intramurals depends upon each student's individual work load, personal commitments, and timetables," says Jamer, adding that the heavy course loads facing college students, combined with conflicting schedules, make it difficult for some students to participate.

"I barely notice that they go on," says business administration student Scott Gilmore, an avid athlete, who doesn't find the time to par-

continued on page 2

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Intramural sports (cont'd from page 1)

ticipate in school sporting activities. "There's no time to do them. But if I had more time and it was a sport I was interested in, I'd probably play."

Any student who is interested in the intramurals program can sign up for any of the sports, regardless of skill level.

"All students are welcome to participate," says Jamer. "Although those students who are at the main campus do have easier access to the gymnasium."

As the downtown campus' fitness centre will not be opening until 2004, it's virtually impossible for the students attending classes there to participate. And it doesn't look like that will be changing anytime soon.

"We don't even have a gym downtown, never mind intramurals," says Richard Liebrecht, a first-year creative communications student. "We need to start getting some activities down at the Princess Street campus."

The Students' Association is sensitive to students' concerns, but doesn't feel a lot can be done to help, says SA VP for Princess Street Sarah Hodges. "Most programs here are really intense, so there really isn't a need for organized activity. People can't commit to being there and they really don't have time."

There will be some sort of organized classes offered when the new fitness facility opens, Hodges says. But she says she doesn't feel students attending classes downtown would be all that interested in intramurals.

"The programs here are too diverse," she says. "It probably wouldn't be possible to get people together to play. Plus we're arts students and arts students don't exercise."

Some arts students disagree.

"I think we need more stuff to do here, like at lunch time," says business administration student Mitul Mistry. "The other campus has a lot of leisure activities to do in spare time. They've got their intramurals, a work-out room, and pool tables and we don't have anything. The fitness facility here needs to happen and soon, because if you just sit around at a computer all day you're going to get pretty fat."

To help solve the new campus' activity problems, there are a few fitness facilities around the downtown campus that offer discounted class rates for college students.

Hodges says students longing for activity should take advantage of these facilities for lack of better options.

She says there have been some talks regarding improvised intramurals.

"There's been mention of floor hockey in the atrium, but I think the area is a little too new and the college needs a little time to let go of their baby."

Students interested in participating in intramurals can get more information at the North Gym recreation desk.

Students looking for physical activity near the downtown campus can check out the listings on the college's website (www.rrc.mb.ca).

Instructor access curtailed

Policy angers students, instructors

by Adrienne Gavard

Recent enforcement of a locked-door policy in the William building at the downtown campus has angered most creative communications students and instructors.

The policy, requiring students to report to a receptionist on the third floor to gain access to second-floor offices, went into effect at the beginning of September, but was not enforced until mid-October.

While offices have been locked in the Princess building since it opened, students in the William building were able to freely enter the offices of creative arts instructors.

"It seems to be very counterproductive in a communications course," said Croft Petersmeyer, a second-year creative communications student. "This is a terrible way to effectively communicate."

Petersmeyer said he had recently experienced difficulty tracking down an instructor, a problem he said wasted his time.

Second-year creative communications student Melissa Arseniuk said she had 45 minutes of her day wasted because of the new policy.

"It's a pain in the ass," she said. "It's a major inconvenience."

Arseniuk decided to start a petition among creative communications students.

Robert McGregor, chair of creative arts, says security concerns are the main reason for the new policy, and it is not intended as a barrier by staff to students.

"In an environment like the Exchange District, people can walk in off the street and pose security issues for us," said McGregor.

This summer, a man came in off the street and allegedly stole a $3,000 dollar laptop computer from an instructor's office.

McGregor said this incident contributed to the policy decision, but it wasn't a knee-jerk reaction.

"I'm a little disappointed that we weren't able to do this before school started," said McGregor, citing a wait in receiving the proper hardware for the door as the reason.

"In the first year [at the William building], because of growing pains, students were allowed direct access to instructors and we turned a blind eye to it," said McGregor. "It seemed to be okay. Nobody lost anything on their desks, no one was attacked."

McGregor said he has to "look at the big picture." He said the new policy focuses on safety for the people in the office and their belongings.

The *Projector* was unable to find one creative communications instructor or student who openly supported the locked-door policy.

Journalism instructor MaryJane MacLennan and creative writing instructor Armin Wiebe, who both have offices on the second floor, said it's the instructors' responsibility to protect their belongings and they don't like the new policy.

"I'd like to find a creative way around it, and I will," said MacLennan.

She said she's already had students who said they were coming to see her and never showed up because of the hassle.

"I'm worried that students won't bother [contacting instructors] because it's not easy to do," said Wiebe.

MacLennan said students prefer easy accessibility to instructors.

"Lots of my students have told me that's why they've chosen Red River over the University of Manitoba," said MacLennan. "I think it's very important that teachers and students develop a relationship. That's what we mean by student-centered learning."

Wiebe said he worries about the image being presented to students.

"I feel that the locked doors create a barrier between students and instructors," said Wiebe. "One of the philosophies of our program focuses on the accessibility of instructors. It's not just the physical barrier, but it's also the psychological barrier."

The decision to enact the locked door policy was strictly administrative.

"I think we [the instructors] were under the impression that we had devised a system that worked for us last year and that we would be able to continue using that system," said Wiebe. "We tried an open-door system for our level and had very good success with it in doing what we think we need to do."

An "employees only" sign placed on the door by an unknown prankster outside the creative communications instructors' office shortly after the policy was announced. The sign, which was not officially sanctioned, was soon replaced with one reading, "Welcome!" and instructing students to see the receptionist on the next floor.

RRCSA joins in building CASA's Wall of Debt

Pawlik and Turner head to Ottawa for national student association conference

by Craig Loewen

Red River College Students' Association president Mark Pawlik and vice-president of finance Becky Turner traveled to Ottawa last week to meet with such political heavy-hitters as former Finance Minister Paul Martin as part of the annual Canadian Alliance of Student Associations conference.

The conference also involved a demonstration using a "Wall of Debt" created on Parliament Hill Tuesday with sponge bricks from CASA-affiliated student associations across the country. Students expecting to graduate with debt marked the bricks with their names, their college or university, and the expected dollar amount of their debt at graduation. The bricks were made to form a wall symbolizing the financial obstacles students face if they need financial assistance.

But RRC recruiting officer and former SA president Ian Scott wonders about the strategy behind the wall of debt demonstration. Demonstrations "can detract from the legitimacy of a cause," Scott said. "But if this [Wall of Debt] is backed by good research, it could be effective."

The week also included meetings with politicos including Martin, Deputy Minister of Finance Kevin Lynch, and Deputy Minister of Human Resources and Development Wayne Wouters.

Meeting with policy makers is an important part of CASA's strategy, which Scott says is more effective than a strategy based on demonstrations.

"The CASA approach is more proactive," Scott says, with a "let's work with the policy makers agenda."

All CASA members, including the Red River College Students' Association, were represented during meetings with members of government.

Pawlik and Turner represented the RRCSA on a board that included Canadian universities such as the University of British Columbia and McGill University.

RRC is one of two colleges that sit on the CASA membership board, which represents 23 different student associations across Canada.

According to CASA's website, the association builds its policies around quality of education, mobility of students between institutions, innovation in government policy, opportunity for post-secondary students, and accessibility to post-secondary education.

Pilot project aims to help nursing students adjust to workforce

by Elizabeth Soto

The Winnipeg Regional Health Authority (WRHA) hopes to learn more about the transition period for nurses entering the workforce with a pilot research project that pairs up new nurses with experienced mentors.

Jan Currie, WRHA vice-president of nursing, expects the study to provide information on this crucial transition period, and also provide insight into job satisfaction and retention.

"This gives new nurses the opportunity to work directly with a nurse with over 10 years of experience and work through things that happen on the job to make this transition easier," she says. "This will also help them decide what kind of nurse they want to be through career counselling."

Cindy Pearce, a recent graduate of Red River College's diploma nursing accelerated program, says she loves her job as a graduate nurse, but sometimes wishes she had more support during her transition.

"It can sometimes make you feel alone and can be a bit overwhelming at times," she says. "School can't prepare you for everything, and suddenly you're responsible for everything."

So far, less than 20 new nurses have signed up to participate and 100 are needed. All recent graduates have received letters inviting them to apply, but Currie says more aren't participating because they are too busy adjusting to their new careers. She says many are discouraged by the possibility of being part of the control group which does not receive mentors.

"Anyone who doesn't get a mentor will still be asked to tell us what their experience was like," she says. "Their feedback is very important."

> "School can't prepare you for everything, and suddenly you're responsible for everything."
>
> *- RRC nursing grad Cindy Pearce*

Cindy Pearce, herself a participant, believes that many new nurses don't participate because they fear the stigma that can be attached to someone asking for help in the profession.

The pilot project guarantees complete confidentiality to its participants.

Participants for the project will be accepted until January.

Applicants must be recent graduates and working in a WRHA facility as a registered nurse or awaiting Canadian RN exam results. Applications are available from Helen Konrad at the University of Manitoba faculty of nursing at 474-7452.

RED RIVER COLLEGE
STUDENTS' ASSOCIATION

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Notice of Class Rep Meeting

The next Class Rep Meeting will be November 4th, at 12:00 pm in the White Lecture Theatre.

$$ SA CASH AWARDS $$

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.***

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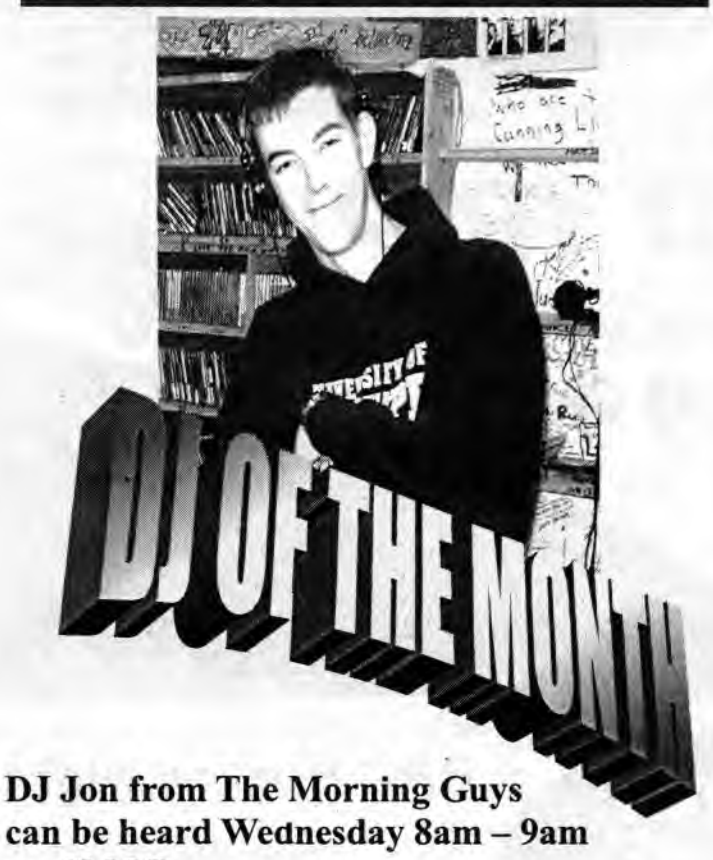

DJ Jon from The Morning Guys can be heard Wednesday 8am – 9am on CMOR.

Jon is responsible for the newly refurnished DJ Lounge.

The Bottom Line.....On the Smoking Policy

I don't understand why we can't all just get along. I was very excited to learn about the college's new smoking policy that was developed last spring and over the summer. Being a non-smoker, but also being someone who tries to be as inclusive as possible, I thought the policy was a great compromise and would keep everyone happy.

In the past, the policy was essentially a free-for-all, provided you were outside. This caused complaints amongst non-smokers, who didn't appreciate walking through a cloud of smoke and pile of cigarette butts to get to class.

The College conferred with both students and staff and both smokers and non-smokers to develop the new policy, which has the potential to satisfy both groups; Designated smoking areas that are away from the main doors of the college.

Now, due to a lack of compliance with the policy, there is a possibility that the college could move towards implementing an all out ban on college property. This would make smokers very unhappy and undoubtedly bring a new wave of controversy.

I would like to appeal to smokers; please, please comply with the new policy, for your own good. College security should not have to spend time wandering around, removing people from non-smoking areas. Is it really so difficult to walk a few steps to the courtyard to light up? Can we please try to police ourselves? If smokers continue to ignore the policy, they are essentially putting a nail in their own coffin. Of course, you could always quit. The College will be introducing a Smoking Cessation program in December, so keep your eyes and ears open for more information. One more quick reminder; compromise, people, compromise! That's the bottom line, according to Becky.

RED RIVER COLLEGE
STUDENTS' ASSOCIATION

NOTICE OF ANNUAL GENERAL MEETING

Tuesday, November 4, 2003
12:00 noon

White Lecture Theatre
Notre Dame Campus

- Approval of Audited Financial Statements
- Appointment of Auditors

The RRC Students' Association is required to have its audited financial statements approved annually by at least 25 Red River College Students. Your attendance is requested, along with at least one fellow student, to ensure we meet the required quorum of 25.

Thanks To All Who Participated In The Wall Of Debt

Program explores self-governance issues

ASGAP gives aboriginal students new career options

by Nancy Renwick

When Joe Bruneau went back to school after an accident forced him out of the construction business five years ago, he decided to take the opportunity to learn more about his aboriginal heritage.

Bruneau, who was raised as a white person but later learned he was Métis, enrolled in RRC's aboriginal self-government administration program (ASGAP).

"I wanted to get into human resources, then I heard about ASGAP," he says. "[I] thought, 'Administrative work in the aboriginal field? What a great opportunity to find out about myself. Here's something I can take, learn about the administrative part, and also find out about the issues aboriginal people face today.'"

He says he now sees a different future for himself.

"I've been given a chance to make a difference to another generation of aboriginal people, so we can walk with our heads held high and say 'I'm First Nations,' or 'I'm Métis and proud of it.' Here's a chance where my education, training, and experience can make a difference."

ASGAP was launched in September 2001 in response to a need for programs about aboriginal self-government issues.

Joanne Summers, an instructor with the program, says a committee including elders, former chiefs, and teachers met for about a year to set up the program and establish the curriculum.

When they first began, teaching material was difficult to find, Summers said. "We had to make up texts."

Courses taught in ASGAP include aboriginal history, Canadian law, ethics, research, management, communications, and economics.

"We learn about the reasons people have struggled - colonization, the residential schools legacy," says Cynthia Albany, an ASGAP graduate who is now in the aboriginal self-governance program at the University of Winnipeg. "It gives us an understanding of the critical issues and history that affected our people."

"We learn what needs to be done from a First Nations perspective," says Bruneau.

Students also learn from case studies based on current issues, such as the fishing dispute between the aboriginal community and the government of Canada at Burnt Church, New Brunswick.

"It's just incredible what the students came up with," says Summers.

The students proposed their resolution to the case. A few months later, the two parties settled the dispute. The resolutions were almost identical.

A month-long practicum gives students a chance to apply their training beyond the classroom.

"The main function of the practicum is [for students] to put into practice what they've learned within an aboriginal environment," says Summers.

Over the three years the program has been around, students have had practica at the Assembly of Manitoba Chiefs, the Manitoba First Nations Education Resource Centre, and other community-based aboriginal organizations.

"Most of our graduates went to university," says Summers. "One of them is going into law. The majority have gone on to the aboriginal self-governance program at the University of Winnipeg," according to Summers.

Joe Bruneau says he's looking forward to putting his education to work.

"I hope to do my placement at Indian Northern Affairs Canada or at the Aboriginal Law Society," he says. "I've always loved the law."

But Bruneau is already looking beyond the practicum.

"I can't wait to get into the real world, INAC or other aboriginal organizations and try to open peoples' eyes, and put this schooling to work. By working within the system, I'm hoping I can do some good."

Students moving downtown face parking problems

by Alana Pona

Road closures, one-way streets, and the inability to find decent parking spots are trademarks of the downtown area, and according to computer analyst/programmer (CAP) students Stephanie Brookes and Dave Coopsammy, the trip downtown is nothing short of an adventure.

"The problem at the beginning of the semester was the fact that we paid for parking at the Notre Dame campus, but they [parking passes] were non-transferable," said Brookes. "My experience here, I'd say other than that problem, isn't as difficult because I car pool."

Car-pools, public transit passes, and an extensive search of the area beforehand prove to be the most popular recommendations.

"I found the transition awkward when switching campuses," Coopsammy said. "I had a parking spot on the north side at the Notre Dame campus, not as close as I would have preferred, but unfortunately my term only began in December so I got the last pick of the spots. At my start downtown I had to park six blocks away from the campus. But a new lot opened on William, so my arranged car pool proved to be beneficial."

Students who had previously attended the main campus had the added benefit of accessible student parking, something they say is not readily available in the downtown area. They say they were frustrated by searching for available parking spots at the beginning of the fall term, dodging parking lots with the familiar white sign that stresses the use of Dr. Hook on a regular basis.

"Red River College should have done some work beforehand to make it easier for students at both campuses to park, rather than giving us a map and telling us where to park," Brookes said.

According to Krista Rosnow, campus services coordinator, the students at the downtown campus had the added benefit of receiving maps included in their registration documents, along with the convenience of online access to the documents for students not attending the downtown campus.

"A lot of people are doing their research and using the maps effectively," Rosnow said. "I was expecting many students in the summer and at the start of the fall term to begin calling, complaining about parking, but that didn't happen. I was surprised."

As a matter of fact, two lot owners on Hargrave and Bannatyne called Rosnow at the college to make her aware of their lot availability.

"If students at Notre Dame or Princess are looking for spots they can call me," Rosnow says. "I do a lot of personal emailing and faxing, dependent on what media they choose."

Stressing the importance of the information on the campus website, Rosnow says the information distributed is easy to use and practical for any student unfamiliar with the downtown area.

Tiananmen Square protester at U of M

Former student leader encourages evolution, not revolution

by Craig Loewen

A Chinese protester who was present during the Tiananmen Square massacre says he no longer believes political change in his native country can be achieved through revolution.

Feng Congde, a student leader during the 1989 massacre, presented a discussion with a focus on China's modernization and traditions at the University of Manitoba faculty of education on Oct. 16.

Congde spoke very little about the actual events of the massacre. Instead his focus was on his thoughts on the present modernization of China since the event, and how classical Chinese traditions need to be reevaluated for Chinese society to advance further.

"Evolution, not revolution," said Congde, referring to the direction he now believes Chinese society should follow. Although he was a leader during the movement in 1989, he says he has changed his belief that there is need for a revolution, because the people are simply not ready for it.

Hundreds of students and citizens of Beijing were killed and thousands more arrested during the massacre in 1989. According to Congde only 150,000 of the estimated million protesters were students. Congde told the crowd that many older Chinese citizens had said that "Even the Japanese did not kill like them," referring to the brutality with which the Chinese Communist Army treated the demonstrators.

Being one of the student leaders, Congde was placed on the top 21 most wanted students list from the massacre. Congde has been exiled in Paris since he escaped China 10 months after he left Beijing.

Faculty of education communications co-ordinator Karen Christiuk said the audience of under 100 was an excellent turnout.

Seonaigh MacPherson, an assistant professor with the faculty of education, shared Christiuk's enthusiasm for the discussion.

"It is really important for us to start having speakers that reflect, to look at the values of other cultures, not just because of globalization, but also because we have so many other cultures living among us," MacPherson said.

Congde is currently studying for his doctorate in Paris. With help from the Human Rights in China organization, Congde set up a website with information and pictures from the massacre. He says he hopes the site will become a sort of online university.

Congde said he hopes someday citizens in China will enjoy human rights on the same level as we do in North America.

"In a lot of ways we think very different," he said. "Human rights is in the nature of everybody. It's in the nature of the world - in human beings. For me it's not something in philosophy, but something of nature, so it's universal."

"Human rights is in the nature of everybody. It's in the nature of the world - in human beings."

- Chinese exile Feng Congde

Congde, a protester at Tiananmen Square, spoke at the U of M earlier this month.

Downtown students without full-time nursing staff

by Jeannette Rocher

Although the Manitoba health minister recently announced an influx of graduate nurses in the province this year, students at the Princess Street campus are being shortchanged when it comes to adequate health care, according to the Students' Association.

While students at Notre Dame have a full-time walk-in clinic available to them, there is no full-time nursing staff downtown. Students are expected to see a security guard if they're injured or ill. The security guards have access to a nursing station where students can lie down.

SA vice-president for Princess Street Sarah Hodges says students at the Princess Street campus should have the same services available to them as the students at Notre Dame.

"If someone has a more personal issue to talk about, they don't want to do so with a security guard," says Hodges. "What about common questions, concerns, or even if someone has a desperate need for a condom or feminine napkin? These issues might sound trivial but it can be detrimental to a student's health and well-being if they are not available."

Princess campus security guard Robert Kudlovich says the added responsibility doesn't bother him.

"It's just part of the job," he says. "We mostly get minor things, like one time someone cut themselves. We're all trained in first aid. If it's serious enough we can send them to the hospital."

Hodges says although security guards may have first-aid training, they definitely don't have the ability to handle the kind of physical and mental health concerns students may have during their time at RRC.

"If someone has a more personal issue to talk about, they don't want to do so with a security guard."

- SA Princess Street vice-president Sarah Hodges

Hodges also says there are many international students and students from northern Manitoba who don't have regular physicians or knowledge of where to go for non-emergency help. She says RRC nurses would be able to help answer their questions.

Patricia Bozyk, dean of student services for RRC, says Notre Dame has more of a priority for nurses because it has more trade programs where injury is more likely.

"Nurses at Princess would be there more for mind and body wellness, so they're not the priority there the way they are at Notre Dame," says Bozyk, adding that budgetary issues are the biggest constraint when looking to hire a nursing staff downtown.

"We had planned to have a full-time nurse there two days a week, but we are unable to realize that plan. The government gives the college a grant and the college identifies which programs and services it can afford to deliver.

"We're committed to offering the best service we can with the resources we have," says Bozyk, adding that by next year the college will be able to increase the amount of services it can deliver.

She also says brochures and posters outlining procedures to follow in the case of illness, injury and emergency health situations are in development and will be posted around campus.

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Friends of Grassy Narrows protest clearcutting

by Brandi Hayberg

A small but loyal group of activists gathered at Old Market Square on Oct. 15 to support Grassy Narrows First Nation in their fight to end the clearcutting they say is devastating their community.

Members of the Winnipeg-based Friends of Grassy Narrows say Abitibi Consolidated's clearcutting of Whiskey Jack Forest is taking a toll on the animal population, which the Grassy Narrows First Nation people rely on for hunting, fishing, trapping, and gathering.

The group has sent an open letter to Robert Nault, Minister of Indian and Northern Affairs; Jerry Ouellette, Minister of Mining and Natural Resources Ontario; and John Weaver, president and CEO of Abitibi Consolidated, demanding the clearcutting of Whiskey Jack Forest stop immediately.

Supporters say the forest is not only a means of survival for the Grassy Narrows people, but also a very important part of their culture. Some say the residents are being discriminated against.

"You don't have to go to Grassy Narrows to see that aboriginals are getting the short end of the stick in this country since before it was a country," aboriginal storyteller C.E. Carr said. "You don't have to go there to see that poor people are being ground into the dust by corporations. To go there is a good thing. The people are wonderful, the spirit is strong even in this situation."

"If this is a way I can get out to support these people again, that's what I'd like to do," said Matthew Wiens, a member of Christian Peacemaker Teams, an organization that has sent teams out to Grassy Narrows to support the blockade.

Wiens traveled to Grassy Narrows in June, and saw first-hand the aftermath of clearcutting.

"They say that clearcutting mimics a forest fire, but you see soil after clearcutting, it's turned over, as if a cultivator has turned up the soil," said Wiens. "It's bleak to look at. It makes me feel that there has to be a better way. The clearcutting is devastating."

Grassy Narrows First Nation has been protesting clearcutting by blockading the entrance to Whiskey Jack Forest. The blockade has been in place since Dec. 3, 2002. Friends of Grassy Narrows was created due to the measures the residents of Grassy Narrows took to protect their land.

> "You don't have to go to Grassy Narrows to see that aboriginals are getting the short end of the stick in this country since before it was a country."
>
> *- Storyteller C.E. Carr*

"Our organization started because of Grassy's initiative in response to the clearcutting," Dave Brophy, a member of Friends of Grassy Narrows said. "We aren't an environmentalist group that will piggyback on Grassy's cause to stop clearcutting. We're more interested in supporting the community's self-determination, having greater control over natural resources, having basis for economic self-alliance in that area."

The community of Grassy Narrows is also protesting Abitibi Consolidated's use of the herbicide Vision to control the growth of competing species in their tree farms. They say the chemical is destroying wild, edible foods and herbal medicines throughout the region.

Grassy Narrows Band office could not be reached for comment.

At press time, Abitibi Consolidated had not responded to an interview request.

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FORTRESS OF SOLITUDE

by Peter Vesuwalla

You should have been in the newsroom a fortnight ago when creative communications co-ordinator Larry Partap came in to tell us from now on the door to the second-floor offices would be locked.

The faces of even the most rabid journalism students, which usually bear a look of grim determination to stir up the shit, sunk. It wasn't the usual sense of frustration we normally feel when the college administration makes some obtuse decision we don't like. It was a look of exhaustion, as if the group, which is normally the most subversive on campus, had finally just given up.

I was surprised to learn the policy has been in place in other parts of the campus since the beginning of September. I had assumed all RRC students enjoyed the same access to their instructors as cre comms.

Probably the best thing about going to Red River College was the office environment. It was one of the advantages this place had over the University of Manitoba, where, as I recall from my five-year sentence there, many professors had neither the time nor inclination to even learn their students' names.

Here the instructors seemed like friends you could go in and see any time, if ever you had a problem.

Now you walk by that locked door, and the bright "welcome" sign, complete with exclamation point, seems ironic and Orwellian.

Let me get this straight. A month ago I could walk in and see an instructor any time, but now I have to go through a receptionist on another floor, and yet I'm supposed to feel welcome. I guess the exclamation point is warranted.

The instructors don't seem to like being holed up in their fortress of solitude either, even though the purpose is allegedly to tighten security and protect their belongings.

It's pretty telling that someone put a sign on the door reading, "Employees only" in big orange letters as a prank, and rumours began to circulate that it was the work of an instructor and not a student.

"Now you walk by that locked door, and the bright "welcome" sign, complete with exclamation point, seems ironic and Orwellian."

And although he didn't come out and say it – or even so much as imply it – it's a pretty safe bet Partap isn't a fan of the new policy either. His door has always been open, and he's always made time for anybody who wanted to talk. He even made a point of coming in to our classes back in the salad days of first year to encourage us to come see him whenever we wanted.

Another instructor went as far as to give us her home phone number, just after the locked-door policy went into effect.

These are the acts of patient, dedicated professionals who put students' needs before of their own.

Of course, there is a security issue when you come to school in the demilitarized zone that is Winnipeg's Exchange District. There are little posters all over campus with a picture of a man who allegedly waltzed in and stole a laptop over the summer.

But locking the doors, and changing the culture of college life, was a wrong decision that ought to be repealed.

The joy of whining

by Joff Schmidt

As I watch the debate over Mayor Glen Murray's "new deal" proposal unfold, I constantly think to myself, "Why are Winnipeggers such bloody whiners? Suck it up, people!"

After all, most of the city has been bitching and moaning about property taxes for years, and the rest of us, who are too damn po' to own property, have been crying about rising transit fees.

So along comes a proposal which will cut both property taxes and transit fees in half. The tradeoff is that people have to pay for what they consume. Boo freakin' hoo.

The consumption taxes, if you stop to think about it, will probably have a very positive effect. We'll likely monitor our consumption of resources like water more closely, and may be encouraged to make greater use of the city's recycling program (which will still be free under the proposal, by the way) to avoid shelling out the princely sum of a buck for every honkin' big bag of garbage we thoughtlessly pitch.

So what are we whining about? Well, it appears Winnipeggers, like the song says, are only happy when it rains. Gotta complain about something, it seems.

And why am I so whiny about whiners?

I guess it comes down to the fact that after spending all night watching melodramatic showboats and senile ranters on the news call for Glen Murray's head, I have to get up the next day and go to school with a bunch of whiners who would put most other 'Peggers to shame.

Yeah, that's right. I'm talking to you, Red River College student. As my colleague Peter Vesuwalla pointed out in his editorial a fortnight ago, no one, it seems, can complain like an RRC student can complain.

Build a really beautiful, environmentally-friendly, state-of-the-art $35 million facility? We'll complain it's too cold. Buy quality furniture for the building? We'll complain it's too expensive. Designate smoking areas? We'll complain it's too far to walk 20 feet from a doorway. When you come right down to it, we're a whiny, whiny bunch.

And I wouldn't have it any other way.

Think about what it means to whine. Webster's Collegiate Dictionary may define it as "to complain in a peevish, self-pitying way," but I have a better description for it: vigilance.

Sure, maybe sometimes it's peevish, self-pitying vigilance. But when people complain, it shows two things: 1) they're paying attention to what's going on around them and 2) they care enough to do something about it. These are qualities which are too often in too short supply in our world, and I welcome them when I see them.

After all, without the persistent whining of students, we likely wouldn't have seen tuition frozen for the last four years. This is a telling example of the nature and power of whine. Whining is what those of us who normally feel we don't have a whole hell of a lot of power resort to when we want to be heard. It stems from people feeling they're not being heard.

And it's curious how effective it often is. No one really wants to listen to a peevish, self-pitying complaint for very long, and thus the demands of the whiner are often met. It may be a less-than-perfect system, but when it's all you've got, you use it.

So I say keep whining, RRC. Make your peevish, self-pitying voice heard.

Just pardon me if I feel I have to whine about it.

THIS SPACE FOR RENT

by Ruth Shead

My favourite thing about Saturdays is the Style section of the *Globe and Mail* that loyally continues to arrive at my door, even though I get too busy during the weekdays to do much more than skim the paper's front section. And every Saturday I have this sick habit of turning directly to Leah McLaren's column on the third page of Style, even though everything about it bothers me.

Occasionally it's because she's come up with something clever that I wish I came up with first, like the reason we have Thanksgiving in Canada is the "turkey dump" when university students return home to their high school boyfriends and girlfriends, only to tell them it's over. Or this summer, when she wrote about functional alcoholism when the amount of booze consumed by any of her peer group of young professionals in their 20s and 30s would surely fail any bathroom survey asking, "Are you an alcoholic?"

But usually it's just the fact that someone continually publishes her even though it's so fluffy, it's insulting. She has this great space in a national paper and she uses it to talk about things like staying in her hotel room during a recent visit to Winnipeg instead of going to the "Art Gallery of Manitoba," which leaving her hotel room would have revealed is actually the Winnipeg Art Gallery. Or liking her men straight with a hint or gay, or was it gay with a bit of straight? Regardless, there has to be something more profound to discuss in what the *Winnipeg Free Press*' Randall King called her "Saturday obligation."

Every fortnight, we *Projector* editors have a 600-word space of our own to fill. Sometimes this is very easy. With wars, crooked political agendas, and the questionable kisses shared by Britney Spears and Madonna, the world is an easy place in which to argue. But everyone has an opinion, and the fear of sounding boring is terrifying. The worst is taking on subjects that might actually be important, that are easy to care about. Talking about them is easy because you can discuss them into circles without the permanence of print. The presence of a moment is surely more forgiving than anything that sits on a newspaper rack, on someone's coffee table, or even in someone's recycling box.

I briefly considered talking about the purpose of journalism - is it to educate or inform? Are those both the same things? Is it possible to write an unbiased news story? (These are all things our journalism class has been discussing at our Tuesday morning congregations.) But if you use the right words, I think you can argue any of the answers any way you want. Plus, as one of my classmates pointed out, the reader always has a bias, or opinion, so even the most bland, factual stories can end up perceived as slanted, or framed in a specific way, or filled with facts, but missing other facts.

I don't know if I can ever really like Leah McLaren's column, but I'll continue to read it even though it's not always great (in my opinion). And I understand how easy it is to get so involved in the daily ho-ho that staying in a hotel on whatever downtime we can muster is much more easy, and sometimes more necessary, than participating in it.

I'm tired. I have no editorial idea. I'm not feeling especially opinionated. I would like to sell this space. Joff (editor-in-chief) says I can only play this card once. Luckily he's forgetting that I still haven't played my reality television card.

PHOTO OF THE WEEK

by Lynsay Perkins

Hookers, Tinkerbell, and a case of beer

Break out grandma's dress - it's time for Halloween costumes

by Matt Packwood

Finally, Halloween is here again. The time of year a guy can wear his grandmother's dress and not be considered a freak. The festive holiday where all the ghosts and ghouls come out for one night of gathering candy, playing pranks, or for one awesome party.

For many people, the most important part of Halloween is dressing up in whatever crazy costume can be made.

For others, it's not much more than any other day of the year.

"I usually dress up as a Red River College instructor for Halloween," says RRC creative communications instructor Chris Petty.

"The costume consists of a tweed jacket, dress pants, dress shirt, and maybe a tie," he says.

Petty says he never really celebrated Halloween as a kid growing up in England, but since coming to Canada, he's seen some creative costumes.

"One year we had some young girls come to our door wearing outfits made of really bright colours, so I asked what they were, and they said they were hookers," says Petty.

For some, the process of picking a Halloween costume is extremely important and can involve many steps. For others, it might be just throwing together some old clothes the night before.

Either way, you have to start somewhere.

A random survey of students indicates that they usually make their costumes out of old clothes from around the house, or a trip to Value Village.

For graphic design student Mandy Peters it's a combination of both.

"I'm going to be using the same costume as last year, which I made myself," says Peters. "I had an old green dress I made into a Tinkerbell costume, but in the past I've bought old clothes from Value Village and turned them into costumes. That's what I recommend doing."

Although many say Value Village is the best place for costumes, stores specializing in Halloween costumes can be found throughout the city.

Gags Unlimited is one such store, featuring a large selection of costumes that can be bought in full packages. Employee Vincent Champaign says the store carries various Halloween accessories.

"We have everything you could need for Halloween costumes," says Champaign. "We have wigs, makeup, prosthetics, and accessories. If we don't have all of the parts of a costume you want, we can build it out of stock in inventory, or order it in."

In spite of the countless stores throughout the city that specialize in Halloween costumes, many still prefer to build a costume from scratch.

"Something usually strikes me and I just work from that," says first year creative communications student Devon Moldowan.

"I just think of something I already have at home, and just build it around that."

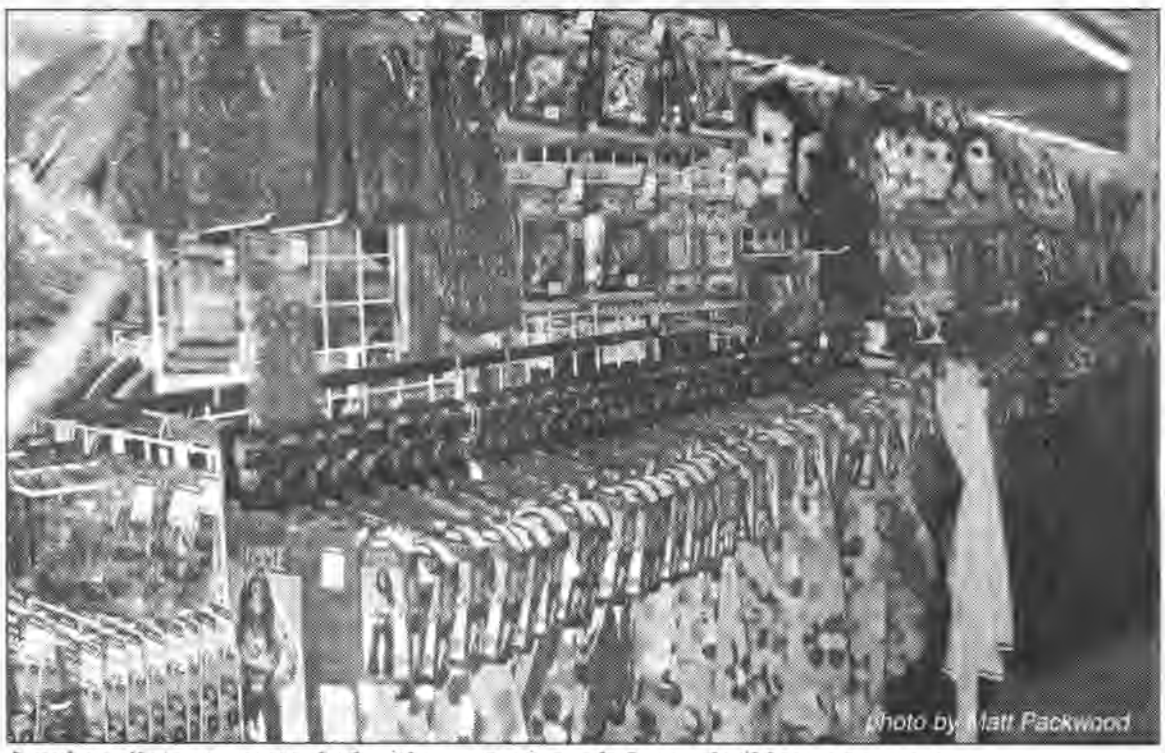
Photo by Matt Packwood

Local retail stores are stocked with accessories to help you build your costume.

Moldowan falls into the category of those who think of Halloween as more than just another day.

"Last year I dressed up every day of the whole week leading up to Halloween," says Moldowan.

"To me Halloween is the best time of year. It's a better holiday than Christmas or all of the rest of them."

In some cases, the idea for a great costume can arise from the most simple of objects.

"One year my cousin and five of her friends dressed up as a case of beer for Halloween," says technical communication student Sharon Hinatsu.

Dressing up as the activity you will be taking part in on Halloween night can definitely be a good idea.

But for most of us growing up, costumes such as these were out of the picture.

Kids in Manitoba have always faced the task of making a Halloween costume warm enough for our frosty weather, but as we all get older, costumes can become much more intricate and well planned.

This is where some of the really outlandish costumes come from. As soon as one can make a costume that doesn't have to fit over a snowsuit, the imaginative outfits really start to come out.

The RRC Students' Association strongly encourages students to wear their costumes to classes on Halloween day.

Another source of good ideas for costumes is the Internet. Many good websites can be found for getting ideas to make costumes and to order costumes online.

The official Halloween Costume Page has many good ideas for different costumes, and has links to sites that allow you to purchase online.

Ecostumes.com lists a range of themes for costumes, and allows people to purchase them online.

But in spite of sale prices, buying a costume still can't compete with using your toilet seat cover as a wig.

The lowdown on where to party this Halloween

by Erin Girouard

Home is where the heart is - or at least where the party is on Halloween night for Red River College students.

"I'm going to a house party," said Kevin Wantzing, 18, an electronic engineering technology student.

"I just want to get together with my buddies and have a good time. We're going as gorillas. I have no idea why."

"I'm probably going to a house party at my boyfriend's," said 28-year-old Candace Marcotte, a computer accounting technology student at the Princess Street campus.

"I'm going as a Victorian-style vampire. I saw the outfit, and thought it was great. It really caught my attention. I love to dress up," said Marcotte.

Tourism student Shannon Claeys is also planning on attending a house party on Halloween night.

"I've gone out the last couple of years, to socials and things like that, but this year I thought I'd just hang out," said Claeys, who looks forward to carving pumpkins each year.

The 22-year-old student has fond memories of Halloween.

"My family decorates like crazy every Halloween," said Claeys. "We always had the best haunted house on the street."

Not all students will be housebound this Oct. 31. Merri-Beth Marcyniuk, who has just enrolled in the office technician program at the Notre Dame campus, plans on going out.

"I have no clue what I'm doing yet," said Marcyniuk, who is considering dressing up as either a veterinarian or a cowgirl.

"All I know is there is a dance going on at the school. I'm thinking of going."

Marcyniuk is talking about RRC's Halloween Social, which will begin at 8 p.m. on Oct. 31 in the South Gym at the Notre Dame campus. According to advertisements, those who come in costume are eligible to win a DVD player, Coors Light gear, Molson gear, Coke apparel, and more. Advance student tickets are available for $5 at The Ox (at the Notre Dame Campus) and The Mercantile (at the Princess Street campus). Tickets purchased at the door and non-student tickets will be $10.

> "We're going as gorillas. I have no idea why."
>
> *- Electronic engineering technology student Kevin Wantzing*

Unlike Marcyniuk, graphic design student Abigail Naval has already made plans for Halloween night.

"I was invited to Skalloween," said Naval, referring to Skalloween 5, the three-night ska music event.

"I've never been before. I heard about it from a friend of mine, and she said it was fun."

Oct. 31 is the final night of Skalloween 5. It will be held at the West End Cultural Centre (586 Ellice) and feature performances by The Brat Attack, The Barrymores, JFK and the Conspirators, and The Wedgewoods. Tickets are $6 in advance (available from SK8, Into the Music, and Music Trader) and $7 at the door.

Twenty-year-old Naval also plans to go out trick-or-treating prior to the event.

"I haven't been for a long time, so I figured why not," said Naval. "But I don't have a costume planned. If I dress up, it's going to be spontaneous."

Child and youth care student Lindsie Scholz is going out this Halloween as well. She is planning to attend the University of Manitoba's Commerce Halloween Shocker.

"That's where my friends are going," said Scholz. "I'm looking forward to just going out with my friends, drinking, and being able to dress up. Dressing up is my favourite part."

The Commerce Halloween Shocker is being presented by the University of Manitoba's Commerce Students' Association. They are selling 3,500 tickets for the event, which will take place at the Convention Centre between 8 p.m. and 2 a.m. Tickets are available at the Answers Info Booth, which is located at University Centre on the University of Manitoba campus.

Charlene Blackburn, a 25-year-old disability and communication support student, has found her attitude toward Halloween has changed as she gets older.

"I think your attention shifts from being on yourself to it being about the kids," said Blackburn, who took her own children out for their first Halloween last year.

"My favourite part is seeing the kids all dressed up in costumes. They're so cute."

Claeys has also noticed a change in his perspective. He now sees Halloween as a time to spend with friends.

"When you're a kid, it's all about the candy. When you're older, it's just another excuse to have a party."

It's hip to be Squareheads

Hurled bottles, drums, filing cabinets all part of Winnipeg band's show

by Dan Feriolo

Last year, beer bottles, dishes, drum pieces, and even a filing cabinet sailed through the Royal Albert Hotel in the Exchange courtesy of local rock n' roll hooligans the Squareheads. The band is gearing up for yet another beer soaked, chaotic Oct. 31 at the Royal Albert.

Last Halloween, amid the smashed bottles and flying filing cabinets, the Squareheads nearly self-destructed on stage. All of the band's personal problems came to a head in front of a packed house of rabid rock n' rollers.

Taking two months off, the Squareheads tightened up and got focused. They blasted out of the gate and had one hell of a year in 2003, despite the loss of drummer Brian Hildebrand. The band, known for their wild and uncontrollable live shows, have put out an EP and are in the process of mastering tracks for their upcoming debut album. After three years together, and several drummers later, the Squareheads are getting ready to break the Halloween curse and take their soon-to-be-released debut album to rock n' roll stardom.

"It's been quite the tumultuous time," says lead singer Anthony Bueno.

"There's been a lot of rewards," says bass player Daniel Pangman. "We played a lot of cool shows and we just had a lot of fun really."

"Stop talking like a retiring baseball player," counters Bueno.

The witty banter and hilarious hijinks never end in the Squareheads' camp. Bueno, Pangman, and guitarist Jan Quackenbush have been in good spirits, despite the loss of one of the original members, drummer Hildebrand, who moved to Montreal this past summer. Despite the setback, the Squareheads are motoring on.

One of the most important moments over the last year was the release of the band's *Rock 'n Roll Animal* EP. The EP was a chance for the band to get their feet wet in the studio before starting their debut album tracks and finally putting some recorded material out for the fans.

photo by Dan Feriolo

"It was like a fucking fart in the wind. No one gave a shit!" says Bueno, erupting in laughter.

"It's gonna be legendary after one of us dies. They're gonna be like, 'wow the Squareheads were great! I wish I was there.'"

Not to say the EP never paid off.

"I brought five EPs [to the last show] and they were $7 each and I sold all of them, and I used it for cab money to get home," says Bueno.

After three years and too many beers, the Squareheads are hoping to realize their dream of releasing their debut album.

"Hands down, this album rules," says Bueno. "I have faith in it, the only problem is coming up with the money to put it out."

"We might actually have to take some songs off the album," adds Pangman. "It's pretty long, long in the tooth."

"Long in the tooth?" interrupts Bueno. "What the fuck? You don't even know what that means."

The band is notorious for their live shows, which usually include a lot of drunken tomfoolery and all-around fun. A Squareheads' show is always an unpredictable experience fueled by a manic, high-energy brand of rock n' roll. During past shows, Bueno dove off ladders, set himself on fire, and smashed microwaves, TVs, and numerous other appliances. Fans can always expect a high-impact show whenever the Squareheads are on stage.

Bueno, who dressed up in a robotic-looking suit made of election signs last Oct. 31, is looking forward to breaking the Halloween curse the band seems to have.

"Well, you see, that's the weird thing because we've never, ever had a good Halloween show," says Bueno.

"The past two Halloweens have been a bust," says Pangman. "The first show we were awful, like don't-talk-to-each-other-for-a-couple-weeks awful. Same with the second Halloween show when Brian threw drums at the audience. I've never seen that before. I've never seen a drummer pick up his drum set and start throwing pieces at the audience."

"I threw a filing cabinet at the audience and I was in my underwear at the time," says Bueno, "and it nearly hit my boss. I nearly hit my boss with the filing cabinet. And there were a bunch of plates and the plates flew out and smashed on the ground. And the thing that started it was that someone in the crowd threw a bottle at our drummer and hit him in the face. He freaked out."

Anyone over the age of 18 is invited to the Royal Albert Hotel in the Exchange District on Oct. 31 for the show.

High Five Drive - little fish in big sea cause a stir

by Loren March

September, two years ago: Dallas Reimer gets together with his friend and roommate Greg Rekus in the basement of their Osborne Village home. Rekus' band, Lacking Intelligence, is splitting up, and rock stardom has never seemed so far away. In the mood for a good jam, both pick up their guitars, start to play, and High Five Drive is born.

Fast forward to present day: the band is sitting in the same basement, with four Canadian tours, two EPs, and a demo the band describes as "a powerhouse of fury" under their belt.

High Five Drive are singer/guitarist Reimer, 23, singer/guitarist Rekus, 22, drummer Steve Jowsey, 23, and bassist Brent "Grampa" Smith, 27. The boys already have a devout fanbase, and are set to record their first full-length album over the winter, due for tentative release next spring. But forget albums, this band lives for their live shows.

"We could play in a closed-up basement until our ears bleed," says Jowsey. "But it just isn't the same as playing live. The Winnipeg music scene is picking up a bit, and there are definitely more people coming out to the shows. It's pretty cool when there are people who come out and know all the words and sing along."

After four tours, the High Five Drive fanbase in Western Canada is already established, but it's been harder to break into the eastern scene.

"It's a lot tougher out there," says Rekus. "A lot of bands already go there to play, and we're a small fish in a big pond. But hey, St. Catherines loves us."

Critics have had a hard time categorizing the music High Five Drive plays, often passing it off as punk or emo. The band calls it speedrock, or skaterock, or even, in the words of Reimer, "super-ultra-mega-core." Their influences range from jazz to metal. They list bands like NOFX, Moneen, Iron Maiden, and Rocket from the Crypt as some of their favorites. The band members are also all big fans of Rufio, a California band they shared a stage with on Oct 21.

photo by Loren March

"I almost shit my pants when I found out we were playing with them," Rekus says.

Playing alongside one of their top 10 favorite groups is just one of the perks of success. It looks like High Five Drive has come a long way from being a couple of guys hanging out in a basement. Their fanbase continues to grow, and the music keeps getting better and better.

"Feel free to exchange old CDs for the new ones," says Smith jokingly.

The band's next Winnipeg show is Nov. 9 at the West End Cultural Centre (586 Ellice). They are playing with Bailey's Car, Kiros, and Threadline. With their growing success, they don't plan to stop anytime soon to take up what most parents would call a "real job."

"We plan to do this until we can't walk anymore," says Jowsey. "I wanted to be in a band ever since I was four. I saw Tommy Lee playing with Motley Crue and I knew right then I had to be a rock star."

"This is just what I want to do," says Rekus. "I couldn't imagine doing anything else."

photo by Loren March

the attic
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CD copy control out of control

by Marc Zienkiewicz

Students who buy CDs, as opposed to just making their own, might want to think twice about buying any bearing EMI's "Copy Control" logo on the back.

I recently bought a new album by one of my favourite artists on EMI's label and wanted to listen to it while driving. I slid it into my car's CD player and sat back, expecting at any moment to hear music.

But it was not to be. The CD player made a whirring sound and froze. No music.

The reason for this soon became apparent. The disc in question features EMI's recently-implemented copy control technology, which supposedly prevents the music from being copied onto a computer and distributed for free over the Internet.

"It's been nothing but a big hassle," said A&B Sound employee Alf Catolico. "They're just not functioning properly."

Catolico estimates as much as 20 per cent of all EMI copy protected discs purchased at A&B sound's Portage Avenue location have been returned due to playability issues involving the technology.

EMI owns the Virgin, Capitol, and Blue Note labels.

"Since it came out last Christmas, we've had quite a few problems," Catolico said.

According to Jhenner Macaraeg, also of A&B Sound, these problems are due to the wide variety of CD-playing equipment on the market. Not all CD players are created equal. Players installed in cars, for example, do not work the same as a "normal" player that would sit in a person's living room. Macaraeg said certain car stereo systems, especially factory-installed models, can have trouble playing the new EMI discs.

"They don't read all formats," Macareag said.

The majority of complaints the store recieves are from people who could not play the discs on a normal CD player, said Catolico.

Employees of HMV declined to comment on whether or

not they've received any complaints about the discs. HMV is owned by the HMV Media Group, a company co-founded by EMI.

In the past, consumers have not experienced CD playability problems due to the fact that all CDs were the same. Anyone who has bought a CD has no doubt noticed that tiny logo that reads "Compact Disc digital audio," present on the back of the case and usually on the disc itself. This logo simply means that the disc meets the "Philips standard," and is therefore guaranteed to work in all CD players. Electronics giant Philips created the compact disc format along with Sony back in the 1980s.

EMI's new discs do not carry this logo. On its website, EMI claims the reason for this is because it has "introduced a new standard to the audio disc market that is not the same as the old Philips standard."

This is technically true, but it was actually Philips that fired the first shot in the war of audio disc standards and copy protection. In September 2002, Philips spokesperson Klaus Petri told Reuters that Philips will not sanction the use of its logo on any audio discs that contain copy protection.

"Those are silver disks with music on them, but which do not resemble CDs," Petri said of discs using copy protection technology.

Oddly enough, EMI's Copy Control doesn't prevent copying at all. When a disc is inserted into a computer, a message pops up saying "a number of files need to be updated" on the system in order to play the disc. An option is then given to click "OK," or "cancel." Clicking "OK" will actually play the disc on the computer, and appears to actually install the copy protection feature right onto the computer.

Clicking "cancel" prevents playing the disc on the computer, but allows the music to be copied using a simple CD ripping program. I tested this on three drives of differing brands, one of which was over eight years old, and it worked in all three. Needless to say, I can now listen to my new music in the car while I await EMI's lawsuit.

Trevor Partaker, a computer engineering student at the University of Manitoba, is not surprised by this simple method of getting around EMI's copy protection. In his opinion, copy control technology will do nothing to stop piracy, and simply causes headaches for consumers.

"There's no such thing as perfect copy protection," Partaker said. "Someone will always find a way to bypass it."

Exhibit tackles the meaning of life

by Andrea Kell

After seeing *Twitch*, the exhibit currently showing at Aceart gallery in the Exchange District, I've come away feeling like I understand more about art.

An interactive exhibit, the collection makes use of visuals, audio and motion in considering the meaning of life. It's made up of large pieces, like Nicholas Stedman's "The Blanket Project," featuring a bed with a blanket that moves, and David Rokeby's "Very Nervous System," a piece comprised of light and sound, rather than anything physical.

The collection mixes humour and tragedy, and makes the viewer see life and death through ordinary sounds and images.

Kevin Yates' "Untitled Series" looks at death and loneliness. It includes "Dying Bull," a miniature bull lying on a pillow on several small mattresses piled on each other, and a series of small solitary human figures lying dead around the gallery.

Garnet Hertz's "Experiments in Galvanism" attempts to be humourous, but doesn't escape the collection's consistent look at death. The body of a dead frog is cut open to reveal wires of a small computer linked to a website where users can make the frog move. It questions how much media controls us.

Despite the common thread of tragedy throughout the collection, some pieces draw

more attention to life and how our everyday experiences define life's meaning.

Rokeby's "Very Nervous System" features a spotlight on the ground. When a person moves under it, different sounds are created, depending on where under the light the movement is sensed. Sounds include a finger running along corrugated cardboard, different scrapes, and a growl or purr.

"There should be a connection to the sounds on the streets, a strange sense of feeling more connected. When the sounds are taken out of context, I hope they open people up to the life they're living," says Rokeby.

His piece allows viewers to mix the virtual with the real, and come to their own conclusions.

"I do design pieces to be accessible to anyone that is a human being. They're not heavily encoded or symbolic," he says.

The interactive nature of Rokeby's piece is consistent with the other works, and is the strength of the collection.

Risa Horowitz, curator of *Twitch*, says the collection interacts with the viewer on many levels.

"There's always a lot of room for interpretation that neither confirms or excludes the artists' hopes and dreams," she says.

"I hope people will laugh a little and be taken off guard. I wouldn't mind if they left asking questions of how art effects their daily lives and hopefully get a sense of the beauty."

Even if viewers don't feel like tackling the meaning of life, *Twitch* is still an interesting visual collection, and is worth checking out.

Aceart will be showing *Twitch* until Nov. 22. For more information contact Aceart at 944-9763, or check their website at www.aceart.org.

Atwood's latest fascinating, frightening

by Nancy Renwick

Oryx and Crake, nominated for a Governor General's Award, is Margaret Atwood's latest literary tour de force. Like her earlier novel, *The Handmaid's Tale*, it presents a future world where things have gone spectacularly wrong; in this case, through a perfect storm of events resulting in the deaths of almost everyone on earth, with the notable exception of the narrator, Snowman.

Snowman is Jimmy, a man who re-named himself the Abominable Snowman, because, as he explains, they are both rare and elusive creatures. The book opens with Snowman struggling to survive in a bleak and deserted landscape. He is kept company by a number of human-like creatures called the Children of Crake and a host of other creatures, including "pigoons" and "wolvgogs."

The story unfolds through a series of flashbacks, as Jimmy describes the events leading up to the opening scene, while trying to stay alive in his precarious conditions. We are first introduced to Crake, Jimmy's childhood friend, who is far more complicated than he appears. The two grew up on compounds, gated cities owned by biotechnology companies, shielded from the pleebands, the unsafe inner-cities. Jimmy's mother left home when he was a boy, to join one of the ecologically-driven guerrilla groups that formed to fight against the biotech companies. First Crake and ultimately Jimmy go to work for one of these biotech companies, ReJoovenEsence. They are later joined by Oryx, a woman they first saw as the star of a Southeast Asian child-pornography film.

Atwood creates a sense of foreboding as she describes, through Jimmy's eyes, the companies and the work they do. Jimmy slowly begins to understand how biology, technology, and people are all manipulated in the quest for larger profits. We read in horror as an entirely plausible, carefully constructed, accidental, but completely foreseeable sequence of events leads to the destruction of civilization.

In her talk at the Winnipeg International Writers Festival in September, Atwood said she always bases her books on things that have happened, are currently happening, or could happen. Her comments make this brilliant work an even more fascinating and frightening read.

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Winnipeg needs to get a night life

by Lori Ebbitt

It's past midnight, you're restless and you desperately want to go out and do something. If you were in Toronto, Vancouver, or even Ottawa, it wouldn't be a problem. People in those cities are out and about all hours of the night, with a plethora of fun nightlife activities to choose from. Winnipeg seems to hit the sack before a lot of 'Peggers are ready to.

"The nightlife here could be better," said third-year graphic design student Rob Huynh. "I was just in Toronto, and there's always something going on and people are always out on the streets."

To be fair, we are a much smaller city than both Toronto and Vancouver, but Ottawa is a reasonable comparison. Having been to all three of these cities myself, I can safely say that Winnipeg pales in comparison to them all.

Recently in Ottawa, I was green with envy leaving a pub at 2 a.m. to find swarms of people still hanging around downtown. They have restaurants, bars, and even little convenience stores that stay open until dawn.

"I think people are scared to venture out downtown," Huynh said, addressing the main problem facing Winnipeg nightlife.

Downtown has a seedy reputation that cannot be shaken. Nobody really goes downtown, therefore there is no point in having much in that area, which means nowhere to go. It's a real catch-22. Cleaning up the core of downtown, Portage and Main, would be a start to a possibly revitalized nightlife.

Is there anywhere Winnipeg night owls can flock to?

"I love going to Classics [a pool hall], because at least it's open until 2 a.m.," said RRC business administration student Andrew Jamieson.

There are plenty of bars and restaurants open until 2 a.m., but for most dwellers of the dark, the night doesn't end that early. They want something that will keep them

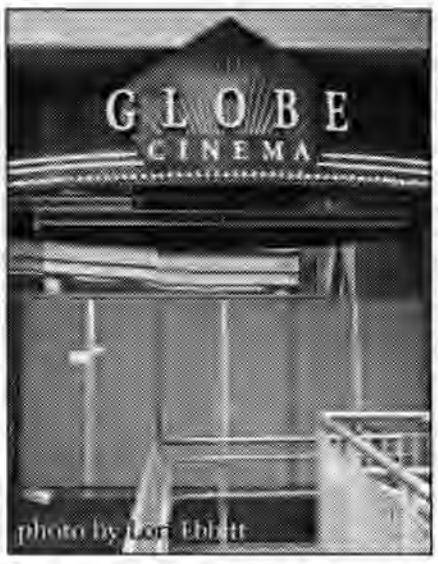


photo by Lori Ebbitt

going well into the wee hours of the morning. Without a Queen Street of our own like Toronto, or a Robson Street like Vancouver, we are left with little choice as to how to spend our night time hours in this dead-at-dusk city. Perhaps it's an exaggeration, but when other Canadian cities have the advantage of all-night locations to enjoy, it makes our few late-night endeavours seem even more scarce.

There are a few late-night places to enjoy. As far as eateries go, select Perkins and Tim Hortons are open 24 hours. Although they don't make the most gourmet food, they are great places to hold early morning chats with your friends. Papa George's on the corner of River and Osborne is also open late, 4 a.m. to be exact, except Sundays when they're open until 1:30 a.m.

Happenings and Gio's clubs are open until 4 a.m., letting you get your groove on well past the closing of most other bars. Blue Agave in the Exchange District sometimes keeps the music pumping until 5 a.m. And, if you can track down the party locations, there is always the rave scene.

Darkzone, located right on Confusion Corner at the edge of Osborne Village, is a great laser tag gaming centre. About once a month they hold what is called "Zombie Night," in which you play all the games you can between midnight and 5 a.m. It's something different to do if you like running around, and regardless if you are the competitive type or not. A good time will be had by all.

The Globe Cinema, located in Portage Place, has monthly Midnight Madness showings of selected cult classic movies. Last month, Stanley Kubrick's *A Clockwork Orange* was shown, and this month's showing will be *Edward Scissorhands*. Frenzee and Movie Village (the University of Manitoba location) offer free coupons to attendees, and draws are held for various prizes before the movies begin.

Although our nightlife appears quite non-existent, there are a few late-night options to partake in. If none of these ideas ignites your interest, I have but one final suggestion – at least until our downtown comes upon some major improvement. Create your own fun. Whether you have house parties, bush parties, movie marathons, or just play tackle Frisbee with your friends in a field, be creative and the late-night fun will find you.

On the set of "Get Up" with Doc Walker

by Jeff Bjarnarson

I didn't have to be there, but standing in that crowded kitchen, holding a beer, and dancing with some great-looking girls made me glad I crawled out of bed that morning.

It was Thursday, Oct. 16 and I was on the set of the music video for "Get Up," Doc Walker's next single from their September-released album, *Everyone Aboard*. The premise for the video was one big, crazy party.

As a creative communications student with a drinking problem, was there anything to complain about?

Extras for the shoot began showing up at a small two-bedroom house in St. Vital at 5:30 p.m. After signing the waiver, everyone was told to "chill" while the crew set up each shot. By about 8 p.m., that tiny house north of Fermor Avenue was crammed with beautiful people, the girls outnumbering guys five to one. I don't have to mention I was extremely pleased with the low turnout of the male population.

"There are a lot of nice looking girls in there," said Chris Thorsteinson, lead singer of Doc Walker. "Which one's yours?"

Sadly, my significant other could not make it to the video. I was definitely disappointed.

"Yeah, that's too bad," said Thorsteinson with a grin as a couple more beauties walked into the house. "I hope you still have a good time."

Toronto's Blink Pictures was in charge of this good time, with director Craig Bernard at the helm. Most recently, Bernard directed Theory of a Dead Man's latest video, "Point to Prove," and Treble Charger's "Don't Believe It All." He won best post- production video at the 2003 MuchMusic Video Awards for directing Danko Jones' "Lover Call."

"I'm glad Blink is in charge of this one," said Thorsteinson, "I think this is going to be the best video we've ever done."

> The money shot is when the hero enters the living room and even his mom is livin' it up with all the other young adults.

The video is about a social outcast who has a party to become popular. Everything is going great, until the party turns out to be just too big and his tiny house fills up to the gills.

Shooting started in the kitchen, with about 15 people holding drinks and socializing, as the hero walks through and greets his guests.

A short while later, the kitchen is packed and the hero starts freaking out about what a huge party it suddenly turned into.

The video moves around the house, from the crowded kitchen through congested hallways. It even has the band belting out the single "Get Up!" in the full living room.

The money shot features the hero entering the living room and even his mom is livin' it up with all the other young adults.

It's a very fun, light-hearted video. One scene depicts the hero having visions of cheerleaders, and another shows him getting trampled by bikers.

All was said and done around 3 a.m. Friday morning. The final scene depicting the hero opening the door to his house and seeing a long line of people trying to get in to the massive blow-out. He tries to stop the crowd but they eventually trample him on their way in.

By the time that last shot finished, you could see the wear and tear on everyone's face.

"It was a great time, but shooting the same scene three or four times in a row, and hearing the same song for hours was just too much for me," said Mitch Hillman, one of the many extras for the event.

"But those girls made it all worth it," he quickly added with a smirk.

The majority walked away smiling as the band said their goodbyes to the extras by giving away free albums and signing autographs.

"The fans have always been really great," said Thorsteinson, "I'm glad you guys all came out for this."

For additional information on Doc Walker's tour dates and upcoming shows, check out the band's website at www.docwalker.ca.

Bloody brilliant film

by Alison Czarnecki

After making fans wait several years for a new release, Quentin Tarantino is back with a bang (literally) with his masterpiece, *Kill Bill, Vol. 1*.

Uma Thurman, looking fabulous, stars as The Bride, a character she and Tarantino created together. A former member of the Deadly Viper Assassination Squad, The Bride is out for revenge on her fellow ex-members.

The opening scene features Thurman on the ground gasping and covered in blood. It is revealed that her former allies were responsible for this state, but by the end of the film we still don't know why.

The movie follows The Bride setting out to execute the Squad members: Vernita Green (Vivica A. Fox), O-Ren Ishii (Lucy Liu), Elle Driver (Daryl Hannah), and Budd (Michael Madsen). As any Tarantino fan could predict, Samuel L. Jackson will appear in *Vol. 2*. David Carradine portrays Bill, although we won't see his face either until *Vol. 2*.

In typical Tarantino fashion, there is no shortage of blood or violence in *Kill Bill*.

However, if you aren't a fan of this type of movie, don't despair. Tarantino is brilliant – it's as simple as that. *Kill Bill* is the kind of movie that makes you appreciate Tarantino as an artist, in every aspect of his talents, including directing, writing, acting (although we don't see him in *Vol. 1*), and producing.

Although this is only his fourth film, Tarantino is already a Hollywood legend. He pays homage to his past work in the film, but you will have to go see it more than once to pick everything up. Thankfully, the lack of linear logic in *Kill Bill* is easier to follow than it was in *Pulp Fiction*.

Viewers can get some idea of Tarantino's brilliance just by watching The Bride in action. She is a criminal mastermind, a genius at what she does, and has also been tormented and betrayed. Every ounce of her being is focused by her passion for justice. She slips in and out of reality to overcome some obstacles along her way. The hints are really fun to figure out when you're enjoying the movie.

Don't think that you won't like *Kill Bill* just because you haven't seen any of Tarantino's other films. If you enjoy horror, the bloodshed should satisfy. If you love action, it never ends in this film.

The movie features intense martial arts and samurai weapons galore, with The Bride appearing to have a love affair with swords. If you only go to the movies to laugh, the comedic relief is definitely here as well. Dancers will appreciate the tango between Thurman and Liu (of course it's a dance of violence, but if you love movement in general, you'll be pleased).

For fans of anime, Tarantino has included 15 minutes of the genre for you to enjoy. The segment captures the unbelievable emotion and horrific images of O-Ren Ishii's past. It's amazing to watch and there's no way it could be rightfully portrayed if it was in any style other than animation.

If you crave solid-gold drama and want to be blown away by great acting, you'll get that as well. You'll even be overcome by the feelings of despair and betrayal that The Bride has to endure in a few scenes. This is truly one of those movies that has something for everyone, and *Kill Bill* is definitely one of the best movies of 2003.

Vol. 2 is slated to come out in early February, 2004, and the cliffhanger in *Vol. 1* ensures a box-office smash.

Mystic River pure Oscar bait

by Ryan Hladun

This is the time of year the studios pump out their potential Oscar winners. The first crack at the critics' accolades this year is *Mystic River*, and it does not disappoint.

On the surface, *Mystic River* is a typical murder mystery, but deeper it is arguably the most intricate amplification of human emotion to hit the silver screen in decades, portrayed flawlessly by its incredible ensemble cast.

The film begins in urban Boston where Dave, Jimmy, and Sean are, as kids do, playing street hockey and writing their names in wet cement.

They're approached by a man claiming to be a police officer, and he orders Dave into his car, and we see a priest turn to him from the front seat with a wicked grin. We then know what's about to happen.

After four days of torture and sexual abuse, Dave escapes the two men.

Hollywood legend Clint Eastwood expertly takes us 25 years into the future when we learn the events of that day have torn the three men apart and have drastically impacted their lives. They are reunited when Jimmy's daughter is tragically murdered.

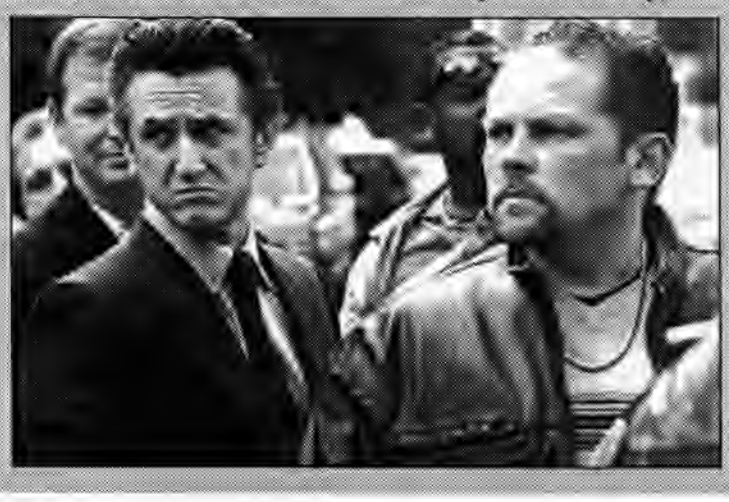
Sean Penn gives a hauntingly convincing performance as the grieving and vengeful father. Tim Robbins is brilliant as Dave, now a father himself, trying, but failing, to cope with the memories of his past.

Kevin Bacon is good as Sean, who is now a homicide detective assigned to cover the murder case.

As the plot unfolds, Dave becomes a prime suspect. Scene after scene of gut-wrenching tension between the characters creates an uncomfortably real atmosphere.

The performances carry this film. The complexity of each character requires the audience to think intensely about them, and this is only possible because of the outstanding cast. Supporting actors Laura Linney (*The Truman Show*), who plays Jimmy's wife Annabeth, and Marcia Gay Harden (*Pollock*) who plays Dave's wife Celeste, are used remarkably to enhance how their husbands are perceived.

Sean's partner Whitey, played by Laurence Fishburne, does the same for him. The film's dark and subtle cinematography also gives way for the characters to shine alone.



Brian Helgeland's script is based on the best-selling book by Dennis Lehane. The only thing it suffers from is trying too hard to give every character depth. Bacon's character is involved in a subplot which seems out of place in the grand scheme of things.

Mystic River's strongest attribute is how it contsantly asks questions. It's nearly impossible to come up with a satisfying answer to what any one character is thinking. This is what a great film should do. In the end, we are given closure, but not the kind of closure we're used to. We're given realistic closure, and that's what this film ultimately has to offer - an eerie and forthright dose of reality.

See *Mystic River* if you enjoy being completely involved in a movie, because this film will leave its mark on you. It plays as a modern Shakespearean tragedy, and will no doubt have Oscar beating down its door.

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Texas Chainsaw massacred

by Tanner Grywinski

If bloody slasher flicks get your motor running, chances are you've seen the granddaddy of them all, the original *Texas Chainsaw Massacre*.

The legendary 1974 cult classic, directed by Tobe Hooper, is still as gruesome and disturbing as it was 30 years ago. Leatherface and his cannibalistic family scared the hell out of a generation, partly because of its realism - the result of an incredibly small budget.

The original was followed by a big stinky mess of *Massacre* sequels, including the 1994 snoozer starring the immortal Matthew McConaughey. And now we have this year's multi-million dollar experiment. The 2003 remake is so bad, it's almost enjoyable. Almost.

When producer Michael Bay decided to get a crew together and remake the original, he must have thought it needed to be updated to be scarier. He should have been working on how to make it watchable. Aside from a few cheap thrills, there is really nothing scary about this movie.

In this version, a group of teenagers are driving to a Lynyrd Skynyrd concert when they pick up a hitchhiker. After she makes a mess of their van, they decide to stop and talk to some strangers. Then the killing begins. Some of these scenes are so ridiculous, people were laughing in the movie theatre. The most disturbing scenes from the first movie are barely recognizable in this latest version, and by the end, the clichés are so thick, you can't see the screen. But this is a good thing.

For example, the remake's creators must have thought, let's get a good looking girl (Jessica Biel), put her in a white tank top, make her a badass, and then get her really wet. (Good one.) Then let's get her, and her nerdy friend (Jonathan Tucker) to hide in all of the worst places because the killer will never look there. Then, let's add an ending that is so stupid and unreasonable, it'll keep the viewers gasping for air.

Director Marcus Nispel has changed the story just enough so as not to confuse it with the original, a good movie experience. Some elements are the same, like the somewhat beautiful cinematography by Daniel Pearl, (who also worked on the original), John Larroquette's narration, and the bare bones of the plot, which are left relatively intact. It's what Nispel and writer Scott Kosar added that makes the movie confusing. Some of the underlying plot twists are so absurd it feels like you are watching three movies crudely spliced together.

What made the original a classic was its unpolished, grainy look, its incomprehensible brutality, and the things the movie leaves to the imagination. Nispel feels the need to explain every aspect of the movie, including why Leatherface wears a mask. The audience is shown everything too blatantly, like during the meathook scene when the action dragged on for so long, I found myself praying for the poor bastard to die already.

While some easily scared viewers will probably find this movie frightening, others will find it so bad, it's funny, which is the only reason to waste your pennies on this one. Rent the original, and see a really disturbing movie. If you do see this one, see it at the cheap theatres.

DVD shelf help: The best of werewolves and zombies

by Matthew Lacroix

Haven't decided what to dress up as this Halloween? Consider something a little more ghoulish than the Hulk or one of the Olsen twins. In film, werewolves and zombies have been frightening people for decades. But which one would be right for you? Both like to bite and a werewolf can shape-shift, which is swell, but a zombie gets to veg out and eat all day. The following classics on DVD may be of some assistance in helping you decide.

The Howling

Attempting to help the police, Los Angeles newscaster Karen White agrees to serve as a decoy to meet a man suspected of committing some grizzly murders. After the hairy encounter, Karen is too traumatized to return to the news desk. Her psychologist, Dr. Waggner, recommends Karen visit The Colony, his ocean-side retreat. Alas, it will take more than seminars and group therapy for Karen to ignore the strange howling and mutilated cows she discovers. Attempting to leave, the formerly friendly folk turn furry, and offer her a few sharp words of farewell. Ever the professional, she returns to the newsroom to make one last biting editorial about the reality of werewolves. Unfortunately, her viewing audience is unconvinced.

The Howling, from 1981, is a decent campy horror film. It was one of the first to show a detailed and convincing man-to-werewolf transformation, all without the use of today's computer generated imagery. In appearance, the werewolves lack intimidation but are still scary to watch, especially during the "don't go in there" and "hurry up and start the car" scenes. Look out for the special edition DVD, which contains director's commentary, a making-of featurette, and deleted scenes.

Other werewolf films worth watching include *An American Werewolf in London*, *Wolfen*, and *Dog Soldiers*.

Night of the Living Dead: Millennium Edition

Seven people are trapped in a house at night. Two are in love. Two are in a dysfunctional marriage. One is comatose. One might be a zombie. And one is Ben, a man trying to survive the night. No, it's not a new reality TV show. It's the classic film *Night of the Living Dead*, the story of a group of people banding together to fend off the slow-moving, dim-witted, recently deceased. The concept: a zombie pursues you, dines on your flesh, then, if you're mostly uneaten, you become a zombie and the circle of life, or death as it may be, continues. This relentless, mindless pursuit is frightening to watch and disturbing to imagine. Ben survives the legion of ghouls only to encounter an even scarier mob of dimwits - rednecks with guns.

Director George Romero released this low budget, independent, black and white film in 1968. Since then, it has become a cult classic. The *Millennium Edition* DVD contains a THX approved transfer, two commentaries with the director and cast, and a film parody called "Night of the Living Bread."

Other zombie films worth watching include the sequel *Dawn of the Dead*, *Re-Animator*, and *28 Days Later*.

CD Reviews

Star Rating System:
how the art will make you feel

* apples (with poison and razors)
** candy snatchers
*** Tootsie Rolls
**** bite-size candy bars
***** the coveted canned soda pop

Steve Earle
Just an American Boy - The Audio Documentary
E-Squared/Artemis Records
****1/2

Steve Earle is a man who speaks his mind. Last year he released *Jerusalem*, a leftist take on post-9/11 America that had conservative commentators screaming "treason." He sticks to his guns on his new release *Just an American Boy*, a hard hitting live album recorded during his 2002/2003 tour.

The album starts off with "Amerika v. 6.0 (The Best We Can Do)," Earle's attack on "passionate conservatives." It maintains a political tone throughout, with songs and monologues addressing topics like the death penalty, democracy, and trade unions. Also present is a solemn version of *Jerusalem's* "John Walker's Blues," a song about the "American Taliban," that caused much controversy last year.

Earle has become a full-time activist, but his politics never take away from the quality of the songs, or of his performance, which is amazingly energetic for a 48-year-old former junkie. He does take a break from political material to play early hits "Guitar Town" and "Copperhead Road," which is preceded by a lengthy but enjoyable mandolin solo.

Just an American Boy is a welcome chance to hear Steve Earle in a live setting, and is a must have for people who like a message with their music.

- Brent Smith

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Cheers
Shady/Interscope
**

This CD is about as original as a loaf of bread, but if you're a fan of rap, *Cheers* contains all your basic street thug essentials.

Obie Trice, like 50 Cent, is one of Eminem's latest creations, err... artists on his label, Shady/Interscope Records. Performing cookie cutter rap, Obie talks about how he let his family down by choosing a life on the streets, his babies' mama and how he's one bad muth...shut yo mouth... (oh sorry, I was having a nostalgic moment there for a second).

Although *Cheers* has a lot of gangsta clichés, I didn't mind all of the tracks. I found myself doing a little head bob to the opening song "Average Man." Then I really started to work it when I listened to "Got Some Teeth," and I have to say, I identified with Obie when I heard the lyrics to the song. Who hasn't gone home with a toothless woman after a drunken night at the bar?

Cheers also features cameos from other rap artists such as Dr.Dre and Eminem, adding a little flava flav to some tracks.

So if you're looking for excellence, steer clear of this CD. But if you're down for some generic rap, I suggest picking up *Cheers*. But what do I know, I am just another biyotch reviewing a CD, yo'.

-Laura Tedesco

Pantera
The Best Of Pantera: Far Beyond The Great Southern Cowboys' Vulgar Hits!
Elektra/Rhino
****1/2

Pantera began as a cheesy glam-metal band in the '80s. It took a while for them to find their sound. They found it and, as a result, attacked the metal scene with plenty of aggression.

The Best Of follows their career, from *Cowboys From Hell* to *Reinventing The Steel*.

The Best Of takes the listener on a heavy metal journey beginning with Pantera's classic hit "Cowboys From Hell," which epitomizes their "breaking out" into the metal scene. You're carried further along the tracks to the morbid "Cemetery Gates," showcasing their melodic abilities.

After guitarist Dimebag, drummer Vinnie Paul, bassist Rex Brown, and screamer Philip Anselmo released *Far Beyond Driven*, their third studio album, they were THE metal act. *The Best Of* features crunching and extreme classics from FBD like "5 Minutes Alone," "I'm Broken," and the cover of Black Sabbath's "Planet Caravan," a trippy song which gives you time to collect your thoughts.Then you're kicked in the face with "Drag The Waters" from their album *The Great Southern Trendkill*.

After a few years of touring, they released *Reinventing the Steel*, showing they still had it and were willing to piss in the face of naysayers. *The Best Of* includes the track "Goddamn Electric," which pays homage to classic metal acts such as Black Sabbath and Slayer.

Included is a bonus DVD which has all their videos (two live). A must-have for any Pantera fan and a great way to start your Pantera collection.

-James Shand

Bubba Sparxxx
Deliverance
Beatclub/Interscope Records
****

The dirty south just got a whole lot dirtier, thanks to hip-hop artist Bubba Sparxxx. On his latest Timbaland-produced album, *Deliverance*, Sparxxx combines the sounds of his rural Georgia upbringing with a variety of different sounds.

Deliverance supplies a different brand of hip-hop, laying raunchy hip-hop vocals over Celtic and bluegrass tracks. Although he plays with various sounds, Sparxxx still maintains his rural "New South" roots, adding a touch of sexuality. "I live for the fiddle and the kick in the snare/ I take my love and I stick it in there,", he raps on "Coming Round."

Pictures of a gun-toting, knife-wielding, tattooed tough guy in the CD booklet do not foreshadow Sparxxx's lyrical narrative. He is noted for his ability to open up to the listener and let them in on his struggles with fame and relationships. On "She Tried," Sparxxx reflects on the pain he inflicted on his girlfriend: "I did my thing and she did hers/ But my crimes are a wee bit worse."

Deliverance is an album full of contradictions. The tough guy bares his soul, hip-hop is infused with Celtic and bluegrass, and his twangy, dirty voice sings soft stories. If rap fans are looking to try something new, this album will deliver.

- Tara Woodbury

Sloan
Action Pact
BMG
****

If you want to feel like you're being gently noogled by God, I suggest you pick up a copy of *Action Pact*. It'll make you feel good, and it's much cheaper than a prescription to Prozac.

There are certain CDs that instantly put me in a good mood. Snot's *Get Some* is one, Ugly Kid Joe's *America's Least Wanted* is another, along with just about every Sloan disk. Something about the Nova Scotia quartet's brand of catchy, guitar-driven rock brings a smile to my face every time. Their latest offering, *Action Pact*, is no exception.

The opening track, "Gimme That," is worth the price of the CD on its own. Seriously, it's probably the greatest song Sloan's ever written. I kid you not. It rocks my world. When Chris Murphy sings "So take your nickel back nickel back I'm/Oh gunning for a dime/You got the gist of it gist of it now/Oh you're going to feel my power," it's hard to resist dropping out of school, buying a van and following the band around the country from gig to gig.

Then there's the poppy, radio-friendly first single, "The Rest of My Life." The song is so sugary sweet that it brings back wonderful memories of bubble gum, roller rinks, and holding hands with your first girlfriend or boyfriend.

Another stand-out track is "False Alarm." Jay Ferguson steps up to the mic with his pristine vocals and sings a song about unrequited love that'll pull at the old heartstrings. I cry like a little bitch with a skinned knee everytime I hear the song. But that's just me.

-Sean Trinder

MXPX
Before Everything & After
A&M Records
**

I knew it was nothing new as soon as track two started on *Before Everything & After*, MXPX's latest album, (the first track being nothing but noise). It's just another punk-rock album.

Track two, "Play It Loud," sounded much like something off of Green Day's *Dookie*. I've already heard Green Day.

The rest of the album is the obligatory set of any pop-punk track listing. It begins with the same message we've heard from every other punk band: "Be true to yourself. And stop trying to be just like somebody else." Stop trying to tell everyone not to be like anyone else when you're following the trend yourself.

And then the obligatory punk love songs, beginning with track five, "Brokenhearted," the on-every-punk-CD song about your girlfriend dumping you. Then track six, "First Day Of The Rest Of Your Life," which preaches about how to get over it. We end the wuss-love theme with "Everything Sucks (When You're Gone)." Looks like the guy didn't get over it after all. So how do you get over it? Write a slow song to calm yourself down, a song like "Quit Your Life."

"Quit Your Life?" So are they done? No, because there's still "Kings of Hollywood" because punks always have to talk about themselves and their "scene."

If you want another punk album just to add to your massive collection of wuss-rock/punk, then waste your money on this. For what it's really worth, you're better off spending your money on anything else.

-James Shand

If you could dress up one of your instructors for Halloween, who and what would you choose?

by Lynsay Perkins

"Rena Fabro as a clown."

James Spittal

Computer analyst/ programmer

"Al Green as a hippie."

Noel Brown and Lisa Sakwi

Commerce/ industry sales and marketing

"Chris Petty as a pimp."

Mauricio Martinez

Creative communications

"Ross Sundmark as a drag queen."

Ryan Mayo

Graphic design

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