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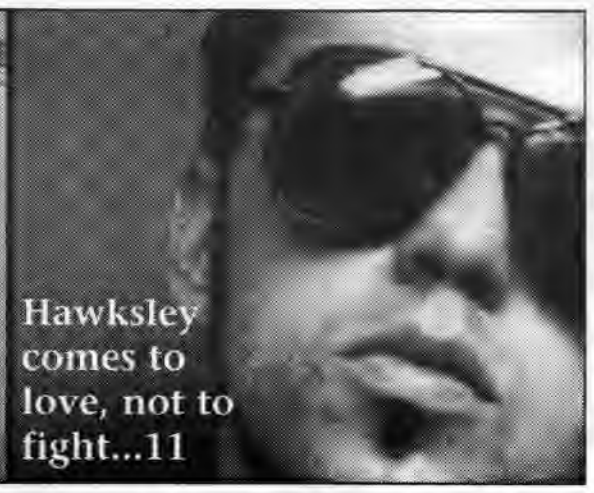

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THE PROJECTOR
RED RIVER COLLEGE'S NEWSPAPER
September 29, 2003

Student Street construction planned for winter

by Craig Loewen

Notre Dame students will soon have a larger lounge, more study areas, and better locker security, according to the Students' Association.

The plan has been a long time in the making, but students can look forward to seeing some results within the next year. Phase one of the SA's planned Student Street renovations is slated for late November and early December. The SA offices will be moved to the area currently occupied by the Tower Lounge. Phase two will start early in 2004 with lockers from the two mall-level locker bays being removed. Lockers will be relocated along hallways throughout the college.

The Tower Lounge will move into one locker bay, with approximately four times the space of the previous location. The other locker bay will be utilized as a quiet study area.

Students' Association Building Fund Committee president Ian Scott says this part of the renovation is perhaps the most important, as there is a need for more quiet study areas within the College.

The committee had been collecting fees for a building that would contain services currently provided by the SA. The original plan for a separate SA building was discarded as feasibility studies proved a new building too costly. The fund is instead being used for Student Street, which was announced earlier this year.

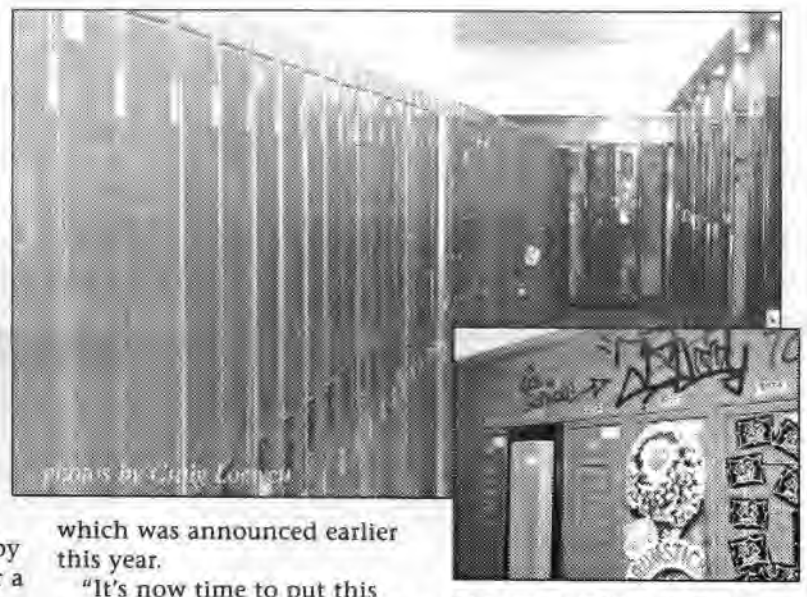

photo by Craig Loewen

"It's now time to put this money back to the students," says Scott. "They've been collecting the money for a long time. It's time to see some benefits to the student body."

The locker bays house around two hundred lockers each according to Scott, making the relocation of the lockers difficult.

But it solves a security issue. These locker bays have caused constant security issues with theft and vandalism. Scott says this security problem would be eliminated by the Student Street project.

"It works well with this concept," he says. "The college owns this space and will relinquish it to the SA for this use, but the rationale behind it is good, because there are security reasons with it. Let's get those locker bays out of there, scatter them around the hallways and use the space more effectively."

Scott says the SA will be going "all out" with the furnishing for the renovated areas, and one of the most important aspects of the renovations is "doing it right the first time."

The SA plans to spend over $2 million on major renovations to student services at both the Notre Dame and Princess Street campuses within the next two years.

photo by Craig Loewen

RRC spends $15,000 on 16 chairs

by Sheri Stein

The Students' Association is questioning Red River College's decision to spend over $15,000 on 16 chairs for the students at the Princess Street campus in an effort to compromise the request for comfortable furniture and lounge space.

"Currently the Princess Street location has seating capacity for 30 per cent of the students at the school," said SA vice-president for Princess Street Sarah Hodges. "We need more lounge space, not just five chairs stuck in a little corner."

A committee, comprised of college staff and architects, decided on the ergonomic chairs after dozens of chairs were looked at. An analysis was done on whether it would be more cost efficient to buy cheaper chairs that might wear down sooner, or more expensive ones, which would be much better in quality. The decision was made for better quality chairs with a price tag of $979 a pop.

The Students' Association requested the Princess Street campus mimic the resources of the Notre Dame campus,
(cont'd on page 7)

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Phase two opening garners mixed reactions

by Joff Schmidt

Premier Gary Doer and Mayor Glen Murray were among the officials on hand for the grand opening of phase two of Red River College's Princess Street campus on Sept. 22.

And while the speeches praised the latest addition to the $32 million project, students had mixed reactions.

"It's very nice," said third-year Graphic Design student Robert Huynh, who attended classes at the college's Notre Dame campus prior to 2002. "I feel more creative here."

Second-year Graphic Design student Steven Cote was less impressed by the new facility. "They need to finish it," he said. "Five years from now, this place will be awesome."

Cote pointed to problems such as swipe cards, designed to give students access to the building's main doors and rooms in the college, not working. "Doors don't work when you come here at night," he said.

But Cote said he has found things to like about the college, such as the design studios in which he and his classmates work. "Don't get me wrong," he said. "The rooms upstairs are amazing."

And Huynh, who was among the 300 students who attended classes in phase one of the campus last year, said the influx of students this year has had a positive impact.

"We were kind of left here," during the campus' first year of operation, he said. "We had to scrounge around and find things for ourselves."

Huynh said student events this year, such as the distribution of free hot dogs, soft drinks, and cotton candy by the college and the Students' Association during the grand opening, have helped students feel more at home at the new campus, which now serves over 1,000 students.

The officials speaking at the opening had nothing but praise for the new campus.

"Red River College is evolving," Doer said at the opening. "The courses that are part of phase two are part of the new economy."

The new facility is home to most of the college's computer and information technology programs, including new programs in areas such as e-commerce.

Murray said the new campus will provide a boost not only to the economy of the Exchange District, but to the economy of the province.

"The most important thing is you," Murray told the students in attendance at the opening. "Hopefully, you will stay here. We don't want to see Red River College be a launching pad for you to another province."

photo by Joff Schmidt

SA vice-president of finance Becky Turner hands out cotton candy at grand opening.

photo by Joff Schmidt

Above: Premier Gary Doer at the opening.
Below: Mr. Artist Man (David Quilliams) draws a caricature of third-year Graphic Design student Robert Huynh.

photo by Joff Schmidt

Post-secondary funding unevenly distributed: UMSU

by Joff Schmidt

Provincial funding for Red River College's $32 million Princess Street campus has come at the expense of universities, says the president of the University of Manitoba Students' Union.

"The government has aggressively tried to expand college participation," says Shawn Alwis. "This is great. Unfortunately, the financial gains made by colleges have not been shared by universities in Manitoba."

The Princess Street campus is one of the flagship projects of the provincial government's College Expansion Initiative (CEI), a program designed to address what the province refers to as "the chronic underdevelopment of colleges."

"The campus itself will play a significant role in image building for the college system as a whole," according to the CEI Web site.

Red River College has been the big winner in the CEI - 70 per cent of the province's $20 million investment in the college expansion has gone to RRC, including $5 million for the Princess Street campus.

In a year when the U of M is experiencing record-high enrolment, Alwis says the government needs to come to the table with more support for all post-secondary institutions.

"More students demand more student services, and university and college administrators alike are having a hard time meeting this demand," he said.

Province to blame for CKIC delays

by Sean Kavanagh

A decision by the province of Manitoba is to blame for the latest in a series of delays that have kept the radio studio from becoming a reality at the Princess Street campus. As early as December of 2002, senior bureaucrats with both the Department of Education and Government Services were considering the installation of an access elevator for disabled students, and the radio studio was dismantled as part of the renovation to accommodate the new construction.

The final decision to make the renovations was made in April of 2003, around the time the radio station was nearing completion. These modifications resulted in the temporary dismantling of the radio station. The situation has continued into this school year.

Criticism over access started when the first phase of the project was opened in the fall of last year. A ramp was installed at the William Street entrance after one student was unable to get in to the facility. However, as far as that student is concerned, this problem has been solved.

> "A representative from the Manitoba government asked if I needed another elevator and I said absolutely not."
>
> - Lorne Chartrand, second-year Creative Communcations student

"A representative from the Manitoba government asked if I needed another elevator and I said absolutely not," said Lorne Chartrand. "I was shocked to find out that they had done this when I got back to school. They dismantled the radio station. That seemed to be the priority to me."

The decision to delay the radio studio and build the elevator was not made by the college, according to RRC president Jacqie Thachuk.

"That standard was determined by outside agencies," she said, speaking about the need for increased disabled access. "I can assure you, though, that scarce dollars won't go to this item. The college won't be paying for it."

The elevator and related construction costs will come in at approximately $300,000.

Disappointment among Creative Communications staff and students has been growing.

"What is so frustrating is that last June the facility was ready to go," said senior radio instructor Gary Moir. "[It is] so disheartening for the students."

"I've been dealing with this since classes started, because students have been coming to me and they are pissed off," says SA vice-president for Princess Street Sarah Hodges.

The administration of the facility has placed the decision to build the new elevator directly at the hands of the provincial government.

"Changes made to the building were not on the recommendation of the administration," says Ron Barnes, the director of campus services.

Both Barnes and the dean of Creative Arts, Dave Williamson, say though there are problems, 99 per cent of the facility is working well.

The province of Manitoba determined last year the new facility would exceed standards for disabled access that currently exist in the province.

"We determined that this was a signature building and it should demonstrate a higher standard," said Curtis Nordman, a senior administrator with Advanced Education and Training for the province. "The province wanted to establish guidelines to be interpreted for other facilities; we wanted it [the facility] to be seen as a leadership building."

Nordman said some students would be inconvenienced by the changes, but insisted the new building was "a tremendous opportunity to do things at a remarkable standard."

This type of experimentation with new standards does not sit well with the broadcast majors who are most affected by the delay of the radio station.

"I quit an on-air job at a radio station because I thought that we'd be doing a morning show at school this year," said Chantal Phaneuf, a second-year student, Creative Communcations. .

The consensus among all the broadcast production majors was that the situation had gone on long enough.

"I paid tuition to come and learn the same thing as last year," said second-year broadcast production major Lynsay Perkins. "This is especially hard for people who are interested in radio, now they are in their second year."

Administration officials, including the acting chair of Creative Arts, Bob McGregor, to the dean, Dave Williamson, promise an operational radio suite by the end of October.

Instructor accessibility essential: council

by Josiah Thiessen

The warm rays of summer sun that blissfully reminded students they had nothing to do are gone for good. The first week of sunny weather and introductions is far behind. Assignments, essays, quizzes and projects loom.

"As tension goes up, retention goes down," said Larry Partap, Creative Communications co-ordinator, in an interview.

The topic of conversation was the necessity of good student-instructor relationships in maintaining what he called a "learner centred environment."

When crunch time comes, a system that fosters such relationships becomes key to the success of students.

"The Notre Dame campus has mechanisms in place that put that relationship at the forefront," said Partap. The question is whether similar measures have been taken at the Princess Street campus.

A report given by College Council to the Senior Academic Committee last December outlined ten recommendations for how the college could work towards increasing student retention and success. One of the areas of focus was faculty advising.

"Based on these recommendations a number of changes took place that have enhanced relationships to make a stronger learning environment," said Partap, who chaired the council at the time.

Pat Bozyk, dean of Student Services, also said that according to policy, instructors are to be available one hour per day to help the students. It's up to students to contact their instructor if they feel the need.

"I make office hours and then I completely ignore them," said Creative Communications instructor Kenton Larsen. "It's because I want to be free to meet with students any time. We try to be as accessible as possible."

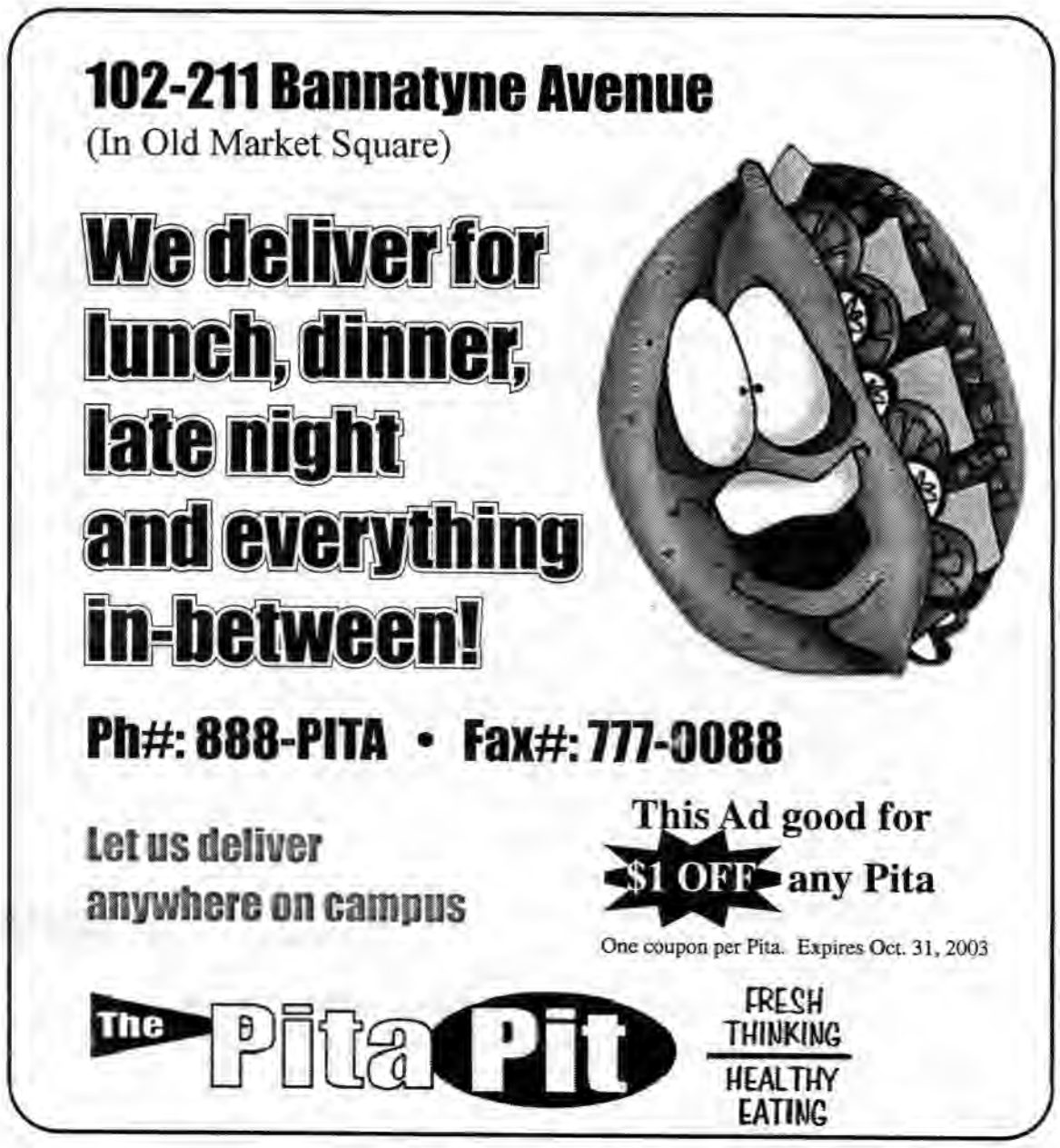
Sometimes finding instructors at their offices and knocking on the doors may seem intimidating. One student at the Princess Street campus said she had experienced difficulty contacting her instructor, but had eventually been able to set up an appointment by calling the receptionist.

But students interviewed at both the Princess and Notre Dame campuses generally agreed that instructors were easy to contact.

"Oh yeah, they're really available," said Kurt Berger, a Computer Analyst / Programmer student at the Princess Street campus.

Tegann McNiven, a second-year Business Administration student at the Notre Dame campus, agreed. "It's not too hard since last year they moved all the Business Administration offices into one area," she said.

All students interviewed said their instructors had provided them with phone numbers, e-mail addresses and office hours during which they could be reached. Some instructors even provided home phone numbers.



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The Bottom Line... On Tuition Freezes

I really must commend the college on their creativity. Who else but politically appointed Board members would be able to think up a "scheme" to get more money out of students during a tuition freeze. And kudos to the Council on Post-Secondary Education for allowing the creative process to continue, uninterrupted.

It is true that tuition fees have remained frozen. However, shall we take a moment to look at some of the other fees charged by the college?

Parking. In September of 2002, students could purchase parking for the bargain price of $280. In September of this year you could purchase the same parking space for over $300.

Student ID cards. These are necessary for students to possess. At $10, buying the card is not a huge deal, until the first-year students realize that their second-year counterparts paid nothing for these lovely pieces of plastic. That's correct– nothing. Zilch, zero, nadda.

Finally, those locker fees that your SA fought tooth and nail against last year. Before 2001, locker fees did not exist. Rather than developing life-long neck problems due to the 200 lbs. on your back, you could store your academic materials in a locker free of charge. Today, in this rose-colored world of tuition freezes, you pay $25 for the right to use a locker for ten months.

Finally, I wanted to thank Mr. Doer (Gary, as in the Premier) for his efforts. I guess you have to get up pretty early in the morning to outsmart Red River College.

In all fairness, the College was forced to impose increased fees on students because the Provincial government was unwilling to come forward with increased funding to offset the implications of a tuition freeze. As students, we must all remember that governments are in the business of being re-elected and tuition freezes are a great way to win student votes. When we get right down to it though, our institutions need more funding. Despite election gimmicks and pretty promises, Doer's government has proven that they are not interested in increasing funding to Red River College (or any other post-secondary institution). Therfore, like it or not, and despite tuition freezes, students are going to pay more. That's the bottom line according to Becky.

New SAB set to serve and protect students

VP of student affairs to be elected from board

by Lisa Meagher

They represent you and your needs, yet most of you don't know who they are.

They are the newly appointed Student Advisory Board, made up of students from various programs from both the Notre Dame and Princess Street campuses (see page 4 for a full listing of this year's SAB members).

Members of the SAB, which is the governing board of the Students' Association, are appointed by the SA executive, as opposed to being elected. Candidates for the SAB must submit a nomination form with signatures from 50 RRC students. The candidates must then complete an interview with the SA executive.

The Student Advisory Board's mission statement is to "proactively serve and protect the interests of all students of Red River College." They are the people to turn to when you have a problem, including concerns about students affairs such as an unfair grade, a horrible instructor, or something you don't like about the school.

One student, who cannot be named for confidentiality reasons, confided in the SAB when faced with an issue of harassment in the college. The SAB worked as a liaison between the student and the Students' Association. The president and vice- president of student affairs then take over the proceedings. They will follow with appeals all the way to the dean, or until the student is happy with the outcome. They follow the same process when a student contests his/her grades.

"They are here to make sure that our needs are being met so we should all know in what ways they can help us out," said Rachelle Zebiere, a teacher's aid student in the Care Educator program.

The SAB represents all departments at the college. They work together with class representatives, and the SA, to keep students informed about social, cultural, and educational activities offered. They volunteer their time, and make themselves available for student concerns.

The SAB also makes important budget decisions. "They have a say where their student fees go as they have to approve any spending by the SA over $500," said Sarah Hodges, Vice President, Princess Street.

As well, in an unusual move, one member of this year's SAB will be appointed to the SA executive.

Mark Pawlik, who was elected as the SA's vice-president of student affairs last April, took over as SA president following the July resignation of Ethan Stock. This move has left the position of VP of student affairs vacant, and a member of the newly appointed SAB will be elected to this paid position in a secret ballot vote.

The date for the election has tentatively been set for Oct. 2.

The first SAB meeting was scheduled for Sept. 25.

Downtown campus to feature "health-smart" food services

No greasy fast food for Princess Street

by Ashley Lewis

The Princess Street campus' ventilation system is preventing fast food outlets from setting up shop, according to the Red River College's director of auxiliary services.

There is no traditional ventilation system going into the cafeteria site. Therefore, typical fast food outlets that cook with grease will not be available, says Rob Olson. The campus will feature more health-smart food providers, which use ovens rather than fryers.

Olson says the college was in negations with a food service provider which withdrew, leaving the college to start over with its second choice.

"We are in the negotiation stage with that company right now," he says. Currently he is waiting for confirmation from the company's corporate headquarters, and its arrival will tell him whether the company accepts the college's terms or have provided a counter offer.

Olson would not name any companies with which the college is in negotiation.

"They were in talks with Robin's Donuts, and that fell through," says Students' Association vice-president for Princess Street Sarah Hodges.

All new food services will be located in the Princess building. Olson says there are plans to put a coffee shop similar to a Tim Hortons or Second Cup in the south end beside the learning commons, while the area along Elgin Street at the building's north end will be used for the food services outlet.

Once this has opened, the temporary services in William will close.

Although he can't give a specific date as to when these new services will be ready, Olson says, "We are committed to keeping that area [William cafeteria] open until a permanent food service provider has been found."

Presently, the William cafeteria sells items such as assorted sandwiches, pitas, salads, soup, hot dogs, and hamburgers. But, the current cafeteria located on the fourth floor of William is too small, seating only about 10 per cent of campus population, says Hodges.

RRC students say the present cafeteria is not adequate.

Stephanie Brookes says the cafeteria has too many lineups, and having more food service providers on campus would be better than having to walk somewhere else.

Shannon Kotelo shares her support for creating more places to eat. "Go for it. It will give people more variety."

Olson acknowledges the Students' Association for their assistance during this problem. He says their introduction of coffee, pastries, and other snack items in The Mercantile has helped out considerably.

Downtown students await lounge

SA calls for recreation area at Princess

by Jean-Marc Prévost

Eric Forness is in the final months of the Information Systems Technology program. The program has taken him to a lot of new places, including a position managing a 350-user computer network at the Workers' Compensation Board. Most recently the program has taken him to a new location, the Red River College Princess Street campus.

Forness says the new campus has some nice architecture, but one thing that he feels it lacks is adequate lounge space.

"Princess is beautiful," he says. "But there's not a lot to do."

At the Notre Dame campus, students can enjoy their spare minutes in The Cave, a large, well-furnished recreation area with all the amenities, including pool tables, futons, high-speed Internet, food services, and music.

"When we have a two-hour break in between classes at Princess, we've basically got nowhere to go," says Forness. "When people are stuck in a building with nothing to do, that's when trouble starts."

Sarah Hodges, Students' Association vice-president for Princess Street, agrees the situation is frustrating, but says she has been lobbying college administration and is currently waiting for them to take action.

Director of campus services Ron Barnes is not interested in creating a Cave-style lounge at Princess.

"I don't know if we really need pool tables," he says. "When I want to play pool I go to the King's Head."

> "I don't know if we really need pool tables," he says. "When I want to play pool I go to the King's Head."
>
> *- Ron Barnes, director of campus services*

A contract is currently under negotiation to furnish the atrium, between the Princess and William buildings, which Barnes says will be like an out door Paris café, complete with gardens. Plans are also in place for the east atrium, which runs along Princess Street, to be furnished as a seating area for food services that will eventually be set up. "We will have booths, tables, and standup areas, [and] a good variety of furniture to accommodate the needs of whatever size of group may want use them," says Barnes. "We are still in contract negotiation because we want to find furniture that is appropriate for the historical heritage of the building."

Barnes says for now his top priorities are providing academic and technological excellence.

Hodges says the priority of the Students' Association is providing a well-rounded student experience, including a place to lounge after hitting the books. For now though, Hodges and Barnes both agree the best thing to do is make use of the facilities available. There are breakout rooms at various locations in the campus, the learning commons, and the alcove on the second floor of the Princess Building.

photo by Jean-Marc Prévost

SA vice-president for Princess Street Sarah Hodges surveys proposed lounge space.

Students grapple with staggering fees

by Chelsea Bussoli

Recent reports from Statistics Canada show students across the country are grappling with the increasing cost of post-secondary education, says Students' Association vice-president of finance Becky Turner.

"Post-secondary institutions are facing increasingly higher costs, yet our government funding is not increasing," says Turner. "This leaves a substantial problem because students are often left to pick up the tab."

According to the 2002 Post-secondary Education Participation Survey (PEPS) of over 5,000 Canadians aged 18 to 24, the average amount spent for an eight-month academic year was $9,740. An average of $3,700 was spent for tuition and books, while the average cost of non-educational items such as rent, meals, transportation, and clothing was $5,400.

"It's expensive," said Brian Penner, a Computer / Analyst Programmer student at Red River College. "It would be nicer to pay less."

Such staggering costs leave students coping in many ways. The results from PEPS showed the largest source of student funds was employment earnings. Seventy-seven per cent of full-time students used savings from jobs they had before starting school, while 64 per cent of students used earnings gained while attending school.

Other financial sources included government student loans, funds borrowed from family members, bank lines of credit, and private borrowing from banks.

Still, with the looming cost of post-secondary education, many students from low-income families are choosing to forego school altogether. A study released by Statistics Canada early this September indicates students from high-income families are more likely to attend college and university than students from low-income families are.

"This is a statistic that cannot be ignored," said James Kusie, national director of the Canadian Alliance of Student Associations. "The federal government can improve access by looking at both the type and amount of support they give to students."

Specifically, the recent study found that 83 per cent of young people (18 to 24 years of age) whose annual family income was over $80,000 attended post-secondary schools, while only 55 per cent of young people whose families earned less than $55,000 continued to pursue education after high school. Students surveyed also cited financial difficulties as the second most common reason for dropping out of school.

Kusie says the Canada Student Loans Program, and specifically its parental contribution expectations, desperately need revision. He says the government expects many families to provide their children with more money than they can.

Turner agrees the program is in need of an update.

"The Canada Student Loans Program is in dire need of reform," she says. "The program is inefficient and only serves a small percentage of students."

Turner also says although Manitoba is experiencing a tuition freeze, other fees are being created to generate funding for Red River College. Parking fees were raised this year, and students must now pay for once-free services such as lockers and ID cards.

Turner says Red River students shouldn't suffer in silence.

"Governments must be made aware that students do have a voice," she says. "They do vote. And most of all, they do care about what is going on around them."

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LGBT reaches out to RRC students

by Alana Pona

The University of Winnipeg's Lesbian, Gay, Bisexual, Transgendered Collective is offering Red River College students looking for a safe environment a chance to join.

"It's not only the LGBT community, it's for everybody," said Brent Kideckel, LGBT commissioner for the Canadian Federation of Students. "No prejudice. No racists. We want just peace here on earth. We want just peace here on our little campus."

The LGBT Collective at the University of Winnipeg kicked off their first annual Positive Space Campaign with a barbecue Sept. 19, the first of many events to help students recognize and appreciate gender diversity.

The campaign was modeled after organizations within colleges and universities across Canada and ideas compiled through attendance at numerous conferences. It is one of many events created to promote the elimination of homophobia. Each province will be following suit through their collective organizations, but launch dates will vary province to province.

Michelle Jones, LGBT commissioner for CFS, was at hand to take part in the event, flipping burgers and speaking with staff and students about the prejudice within society.

"Today is our kick-off.. However, this is not a fun topic to talk about," Jones said. "We are just the same as everybody else, and people have to realize that. We have a fun time too."

The university community's response to the Positive Space Campaign launch was overwhelming, and according to former LGBTTQ commissioner for CFS Brent Kideckel, the representation and recognition within the LGBT Collective is growing steadily.

Three years ago Red River College had a student-driven organization for homosexual students.

"It was not as visible as the University of Winnipeg organization since it was a smaller student group," said student and community advisor Barb Dixon. "The majority of students are in one or two-year programs in comparison to the University of Winnipeg, therefore the turnover rate is high. The organizer graduated and the student group disbanded."

The college itself runs different diversity events throughout the school year, which include workshops, speakers, and takes part in internationally recognized events to inform the college community of issues such as homosexuality, prejudice, and racism.

SA urges student walkout

Creative Arts students encouraged to create own spring break

by Peter Vesuwalla

The Students' Association is telling Creative Arts students to skip a week of classes next spring, to protest the college's decision not to give students a five-day spring break.

When the Senior Academic Committee (SAC) switched the Creative Communications, Graphic Design, and Digital Multimedia Technology programs to a semester system this year, it included a 17-week second semester with a four-day weekend from Friday, Feb. 27 to Monday March 1.

But a five-day break from Monday, March 8 to Friday, March 12 (effectively three extra weekdays) would better suit the psychological needs of students, according to SA president Mark Pawlik.

"We're actually pushing for students not to come to classes to show how much this means to them because we noticed that students just got thrown into the semester system," says Pawlik.

"We realize that it's a great thing, the semester system. It's basically three days that the students are asking for, and we feel that it's just unreasonable to hold students back, not giving us a full spring break, just because of three measly work days."

"I'm sorry that he [Pawlik] would made that recommendation," says RRC president Jacqie Thachuk. "That's not the way we'd like to work with the SA."

The SAC drafted and rejected a number of models for the semester system before settling on the current scheme, says SAC chair Ken Webb. The SAC is not willing to reconsider its position on the subject of a spring break.

Thachuk says the SA's recommendation to students is a form of blackmail.

"I think for the Students' Association to advocate that in isolation of all of that work that was done by the administration undermines a very important process," she says.

Webb says the administration will not take disciplinary action against students choosing to skip class. It will be up to instructors to deal with the situation.

There is no policy in place to deal with student strikes as a form of protest, says Creative Arts chair Bob McGregor. "I would want to talk to the SA," he says.

Pawlik says the spring break issue will set a precedent for courses in Business and Applied Arts that will move to the semester system next year.

"We feel this is an issue that should be addressed right now, because it's just in the transition period," says Pawlik. "We might as well get all of these issues resolved because students are just going keep having complaints and problems."

Chairs (cont'd from page 1)

including the lounging facilities they have available to the students, and say these 16 chairs do not offer what they asked for.

Director of Campus Services, Ron Barnes says he did not want the college to duplicate any part of the lounging facilities at the Notre Dame campus.

"We did the right thing," said Barnes in regards to the decision to purchase the chairs instead of futons like the ones at the Notre Dame campus, which he says are unattractive.

There are other campus lounges that the school could have taken ideas from, according to Deepika Sharma, a CNI Sales student, who said $15,000 is too much to spend on 16 chairs. "The students' lounge at University of Winnipeg has chairs that you can almost lie down in," Deepika said. "And there are lots of them."

> "It's kind of stupid to buy only 16 chairs."
>
> *- Nursing student Monika Kudrycki*

Students at the Notre Dame campus were shocked to learn the price of the chairs.

"They could have got way more for $15,000 than 16 chairs," says Nursing student Jen Turkula.

Natalka Romancyshun, also in Nursing, agreed. "They could have got a bunch of futons."

Monika Kudrycki, also a Nursing student at the Notre Dame campus, was unimpressed to learn the money was used in that way. "It's kind of stupid to buy only 16 chairs. [The college] should spend money on things that are more important," she said. "School costs a lot and it would be better if they put money into helping people go to school."

"They did not spend money on furniture at the detriment of classroom activities," said Barnes, adding the college could have spent up to $2,000 on each chair. He says the committee wanted furniture that would last a long time and decided against futons.

A Princess Street student relaxes on one of the college's $979 chairs.

Back to school

Can an old dog learn new tricks?

by Rick Lawler

When I decided to retire from the Canadian Forces after 26 years of service, people told me I was crazy to start all over again. "Relax, take it easy," they said.

When I told them I wanted to take Creative Communications, the naysayers said I'd never get in. "You're too old. They won't like you. You haven't got a chance." Thanks for the vote of confidence.

When I went to write the entrance exam, the other candidates looked at me like I was going to hand out the test. "Not me, folks," I said, feeling old all of a sudden. "I'm here to write it, just like you."

After supplying high school transcripts from 1976, which painfully reminded me of marks that I have long tried to forget, it was off to the "good cop, bad cop" interview with two of the faculty.

Can an old dog learn new tricks? Is the grass really greener on the other side of the hill? If the first three weeks of this exciting and challenging course are any indication, I say, "Absolutely." Any trepidation I felt quickly left on the first full day of class. That was the day after orientation at the King's Head Pub, which broke the ice nicely and introduced me to dozens of new friends, including the nice cab driver who took me home.

Truth be told, Red River College has a good reputation with former members of the Canadian Forces who want to quickly assimilate into the civilian workforce. Several of my friends and former colleagues sing the praises of courses offered at the Notre Dame campus. I spoke with three of them this week.

Steve Davies, with 17 years service was released from the army after being injured in an armoured vehicle accident. He is presently apprenticing with Fast Plumbing and Heating of Headingley after graduating from the one-year Piping Trade course.

"Finding employment was very easy after my course," he said. "I did prior research on the Internet and heard that there was going to be a rise in demand for trades."

Glen Goudie retired from the Forces after 20 years service and is a first-year Outdoor Power Equipment Technician student. Glen's wife Lorraine also graduated from RRC as a dental assistant and recommended the college to him years ago.

"The college has an excellent reputation and this course has an excellent curriculum," he said. "I am just loving it."

Going to Red River after leaving the Forces was also on the mind of Mike Wroblewski, a former infantry soldier turned meteorologist, now taking Computer Engineering.

"The course was recommended to me by a friend in Environment Canada," he said. "He said I was guaranteed a job with them if I graduated this course from Red River."

I first heard about CreCom while browsing the RRC web page four years ago when I was stationed in Gagetown, New Brunswick. At that time I knew I would be coming back to Winnipeg for my last two years of service. The course description just reached out and grabbed me by the collar and said, "Go and get it."

So here I am, an old dog walking through the greener grass on the other side of the hill. I think I'm going to like it here.

NHL returns to the 'Peg

by Andrew Wiens

The chorus echoed once again in the sacred hall of prairie hockey, most likely for the last time in the doomed Winnipeg Arena. But the chant was alive in river city on Sept. 18.

This time it was an act of defiance. The cries were no longer to pump up the beloved home team, but instead, like a Monty Python skit where a whole crowd insisted in a wacky British accent, "We're not quite dead."

Only the chant went like this:

"Go Jets go!"

I couldn't help it. I chanted right along. It just felt right - and wrong, all at once. There we were, cheering for the Jets. But it was the Minnesota Wild and the Vancouver Canucks on the ice.

Before the game, a massive walk-up line stretched from the front doors of the arena, fans hoping for tickets to catch the first pre-season NHL game of the year - the only one in Winnipeg. Many were turned away, unable to join the announced crowd of 10,214.

"This is bullshit," said one angry fan. "It's not sold out, but they can't even get enough staff to let us buy tickets?"

Those who did get in were welcomed with the opportunity to get reacquainted with an old friend. Thomas Steen, the Swedish centre who played for the Jets for his entire 14-year NHL career, stood at centre ice to present a massive fake cheque to charity, as if the crowd, already aching for Jets nostalgia, needed anything else to trigger its enthusiasm. But Steen, it seems, has moved on too. He is now a scout for the Wild.

With the formalities out of the way and the game started, it quickly became apparent that the hockey wasn't exactly seventh-game-of-the-series exciting.

"The game was horribly boring, but I think it says something when over 11,000 Winnipeggers flock to pay $50 to see that mediocre hockey game," said Darren Ford, creator of jetsowner.com, who was on hand to promote a campaign to bring the Jets back to Winnipeg. "There are never that many people in the stands for the AHL and tickets are $10."

Seeing the once-hated rivals of the Jets having home ice advantage in Winnipeg doesn't sit well with Ford.

"I think it is unacceptable. Seeing kids around the concourse wearing Canucks jerseys really struck me as something I thought I'd never see."

But he did.

Vancouver's big line of Markus Naslund, Todd Bertuzzi, and Brendan Morrison showed glimpses of why they are one of the top lines in hockey, but were unable to put any points on the board. In fact, Vancouver dominated much of the play. Conversely, the Wild looked more like their farm team, only mustering 12 shots to Vancouver's 43. Maybe because they were pretty much the farm team.

When the Canucks' Mats Lindgren rifled a shot passed Wild goaltender Manny Fernandez late in the second period, it proved to be the only goal of the game. How about that? Lindgren was a Jets draft pick. And Winnipegger Mike Keane assisted on the goal too.

With Steen, Lindgren and Keane all making their presence felt on such a night, one couldn't help but feel there was something special in Winnipeg's cooling September air.

Ford certainly maintains his optimism.

"The website got over 6,000 hits in the two days following the game," said Ford. "As long as people are aware of the campaign and have in the back of their minds, I think that is a positive step. A vast majority of people were very supportive. There were plenty of Jets supporters at the game and the coast-to-coast media coverage that it received was great for the campaign.

"[The arena] being full spoke volumes to me that we are hungry for the NHL, and obviously it has to be a refurbished NHL, but nevertheless it is wanted here again. Now the campaign moves on to a more national level. Get ready Hockey Night in Canada."

Get ready, indeed.

photo courtesy CMOR

CMOR assistant station manager Chrystal Veroba and station manager Jeff Boivin.

CMOR station manager Jeff Boivin may be the bravest man at RRC.

Boivin and team members Ashley Paton, Erika Maxwell, Blayne Todd, Matt Flammond and Jessica Flammond set out in early September to raise money for the Multiple Sclerosis Society of Canada. As an added incentive, Boivin vowed that if the fundraising goal of $750 was reached, he would spend the entire day of Sept. 12 in his underwear with a Superman logo shaved into his chest.

Boivin and company managed to raise $843.

"And there you have it," said Boivin, "the story of the freak in the gitch."

In the GHETTO

by Joff Schmidt

Every Friday afternoon, I feel like I'm slumming.

After concluding my morning classes at the fabulous new Princess Street campus, I make the journey down to the venerable Notre Dame campus for the one course I take there, and it's like I'm stepping from one world into another. In nearly every aspect, the Notre Dame campus feels like the poor cousin of the new campus. From walls that need painting to computers that need replacing to a courtyard that needs wheelchair access, it seems in every corner of the Notre Dame campus, you can find something that needs work.

Now, I certainly shouldn't be complaining. After all, I go to this fabulous new campus, where news reporters rush to talk to us and we can sit on $900 chairs (which I'm sure were bought for a very good reason, by the way).

And, as has been pointed out by a great many people, the new campus is not without its flaws. Try finding a beer bash, listening to a campus music station, or crashing on a futon in front of a big-screen TV at Princess Street.

But still, these problems seem insignificant next to the possibility the campus which is home to the majority of the college's students could become an ignored and underfunded academic ghetto.

This isn't entirely the college's fault. Visit either of the universities in the city, and you'll see problems similar to or worse than those at Notre Dame - outdated equipment, crumbling infrastructure, and, at the University of Manitoba at least, what looks like a serious shortage of classroom space for students this year.

And this comes down to a simple matter of money. The colleges and universities say they aren't getting enough from the province, the province says it doesn't get enough from the federal government, and the feds say they don't have enough in tax revenue to give the provinces more money (which I guess would mean, in the end, that it's really our own fault).

But look at how the province is spending the money it has for education. More than $20 million has been pumped into the College Expansion Initiative, a program designed to attract more students to colleges. The bulk of that money (a full $14 million) has come to Red River College. Of that, $5 million has gone directly to the Princess Street campus, and another $2.5 million has gone into information communications technology programs, most of which are housed at Princess.

I'm not one to complain about what I have, or look a gift horse in the mouth. I'm glad the province values the diploma I'm working on, and I'm glad to see that they're putting up the money to provide for a quality learning environment. And the CEI exists with good intentions: reversing the underdevelopment of the province's colleges.

Where I have a problem is in feeling I'm benefiting at the expense of others. Through the CEI, the colleges are winning funding over the universities, RRC is winning funding over other colleges, and the Princess campus is winning funding over other parts of RRC.

As for Notre Dame, though, there is some hope on the horizon. The Students' Association's plans for Student Street, when and if they are ever fully realized, would give the campus a much-needed shot in the arm.

But for now, I'll probably still feel a little guilty when I visit the older campus Friday afternoons.

The art of business, the business of art

by Ruth Shead

I just got a new CD. When I open it, an insert falls out.

"Thank you!" it reads. "On behalf of the creators of this recording, we thank you for making this investment and hope you enjoy this music for years to come!"

"You're welcome," I say back, putting the paper aside.

I put the CD into my computer, and start to leaf through the liner notes, keeping track of the songs I like most, so later I can add them to my iTunes library.

I'm not much of a file sharer/music trader/downloader/whatever the least criminal of these is, but I do enjoy not having to locate and change my CDs every time I want to hear them. And sure, I take the odd song off the Internet, but usually just to check out new artists, and see if their music is worth buying. I also depend on mixes, compiled and burnt by friends for new recommendations, and because of downloading and sharing music I generally spend more money on CDs than I otherwise would.

But the insert I earlier abandoned stares me down, and I start to feel guilty. Just as I was thinking about how much my newly transplanted friend would like the second track, "We Used to be Friends," and how perfect it would sound positioned just after Iris Dement singing "Our Town," and right before "Somewhere Over the Rainbow," as performed by Israel Kamakawiwo'ole, on a mix that opens with Freakwater's "My Old Drunk Friend."

"Please remember that this recording and artwork are protected by copyright law," says my thank you letter, which is starting to sound a little bit suspicious. "Since you don't own the copyright, it's not yours to distribute. Please don't use Internet services that promote the illegal distribution of copyrighted music, give away illegal copies of discs or lend discs to others for copying."

Ouch.

I don't want to believe that this message is for me.

I'm a good person. Maybe that's why the music industry is finally paying attention.

Surely everyone has heard the good news - in an effort to drive music fans back into retail stores, Universal Music Group reduced the prices of its catalogue CDs by 30 per cent. The new pricing policy, which recommends a $14.99 cap for CDs in Canada, is to take affect the fourth quarter of 2003, which translates, as early as Oct. 1. Happy birthday. Hallelujah. And just after that, A & B sound advertised that it would lower the prices of all catalogue CDs from every supplier by up to 30 per cent. Woo-wee.

But if a CD price falls in a music store, does anybody hear?

File-sharing and CD burners are still here. Of course, beyond lowering CD prices, in a desperate attempt to save itself from self-destruction the music industry seems to have a new plan every day: Prosecuting individual users for file-sharing, sending instant messages to music-swapper, alarming them to the fact that what their doing is illegal, and now SOCAN fees for dentists, doctors, and chiropractors (not to mention all retailers and restaurants). The SOCAN deal might be slightly different, but in general, it's just a disguise for the music industry to buy time for itself - Websites that mimic already established buck-a-song on-line stores will eventually allow music lovers to buy their singles directly from the music companies, and once again, retailers will be left behind, not to mention the artists.

This disgusts me, and sometimes when I use a song that I never bought, I disgust myself, which will generally prompt me to buy a CD I was otherwise not intending to buy.

Oh, the decisions. Just remember:

"Your decision to buy this recording is appreciated by more than 40,000 Canadians who work hard producing and supporting music."

Suspicious minds

by Peter Vesuwalla

The Canadian Taxpayers Federation attacked the Doer government for increasing funding for the arts while Manitoba's cattle producers are facing economic crisis.

At least, that's what CJOB reported in their 6 a.m. news report Sept. 22.

I thought it was a little strange that that morning's *Free Press* didn't say anything about new arts funding, much less the CTF's reaction to it.

Stranger still, the province of Manitoba's website didn't make any mention of it either.

Later that morning I phoned Pratik Modha, special assistant to the premier, to ask if he was circulating a media release. He told me any information on arts funding would be easy enough to find in last April's budget.

I cornered Premier Gary Doer just as he was leaving the official opening of the Princess Street campus. An A-Channel reporter going after the same story was by my side.

Doer said there was no new arts funding outside of what was already in the budget, and this was a dead issue.

So why was the CTF raising it now?

I called Adrienne Batra, president of the CTF for answers. She told me a reporter had been looking at the budget and called her for an opinion.

So that's where news comes from. Nothing much is happening on a Monday morning so CJOB just pulls out a five-month-old story and packages it as a new one. Asking the CTF what they think about funding for the arts is like calling People for the Ethical Treatment of Animals and asking what they think about animal testing.

Sure, reporters often ask questions to which they already know the answer when they need a quote. Just after I spoke to Doer, I asked SA president Mark Pawlik what he thought about the college's decision to limit spring break to a four-day weekend for Creative Arts students. I knew damned well what he was going to say, but he chose that moment to say it. It was the first time he'd gone on the record encouraging students to skip class.

For radio, the pressure to fill time, to come up with a story - any story - and get it on air at the top of the hour must be greater. Radio stations run like well-oiled machines, counting everything to the second. It's not uncommon for radio reporters to lift stories directly from the morning's paper and vice-versa. In Creative Communications, we even learn how to rewrite newspaper stories to fit the radio format.

But what CJOB did crossed a certain line. They didn't exactly lie, but they did mislead their listeners. Anyone who heard the news that morning would reasonably have thought the NDP had suddenly decided to pass new arts funding.

Is everyone who listens to CJOB expected to phone its sources to verify each story?

When the public listens to radio news, there's an understanding what they're hearing is recent, breaking news. When a media outlet breaks that trust, every story it reports afterwards becomes suspect.

Photo of the week

by Lynsay Perkins

Stomping out cigarette advertising

Dear editors,

Congratulations to this year's *Projector* for not whoring itself out again to tobacco companies. I was baffled last year by the full-page colour ads that were in every issue of the *Projector*. Why would an institute of higher learning promote something that is severely detrimental to one's health?

I understand that without the ads, you are losing out on huge advertising dollars. However, what you may have lost in revenue, you have gained ten-fold in respect.

Keep up the good work.

Brad Cartman
Second-year Creative Communications

Editor's note: While we at the *Projector* would love to take the credit for something somebody's happy about, we can't in this case.

The *Projector*'s editors don't actually have any say in what advertising goes into our paper - advertising is more than capably handled by Guy Lussier, the Students' Association's advertising manager.

Secondly, the choice to stop running tobacco ads wasn't really a choice at all. The credit (or blame) for that falls to the federal government.

Under the 1997 Tobacco Act, cigarette companies were forbidden from advertising their products directly.

However, they could run ads for events they sponsored (e.g. arts events or auto racing) in a newspaper with a largely (at least 85 per cent) adult readership.

As a college newspaper, the *Projector* falls into that category - hence, last year we ran ads paid for by tobacco companies, promoting events they sponsored.

This year, all of that has changed. As of October 2003, tobacco companies can't run any newspaper advertising. Period. No sneaking it in by promoting sponsored events, no exemptions based on the age of the newspaper's readers.

So, in short, we can't take credit for this decision.

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Hawksley Workman a lover, not a fighter

by Sabrina Carnevale

It's just before 4:00 p.m. when I receive the call from Canadian singer-songwriter Hawksley Workman. Yes, a bit of anxiety is building. However, after the first couple of minutes, Workman manages to make our interview seem like a simple conversation between friends. He mentions he recently received his schedule for the next two years. Sound unthinkable? Not for Workman. Constant travel and interviews every other day come with the job. And Workman enjoys every second of it.

"The amount of traveling is amazing," he says. "And I really like doing interviews to get the opportunity to chit chat with other people."

Workman is known to some as the raw, sexual singer who managed to belt out tunes like "Jealous of Your Cigarette," and "Striptease" on his 2001 release *(last night we were) the delicious wolves*. With lyrics such as "I'm jealous of your cigarette/ And how you want to suck on it and not me," Workman has mentioned in previous articles that *delicious wolves* "was all body, all about impulse and celebrating the animal." But that particular feeling was definitely for his previous album, he explains. His new release, *lover/fighter*, marks a departure for the acclaimed singer.

"The new album explores sadness and powerlessness," he says. "It's the sadness that gets me."

Recorded in a century-old schoolhouse Workman's grandmother attended north of Toronto, *lover/fighter* still hangs on to many of the inventive accompaniments that Workman is known for. This time, though, he has made a deliberate effort to make the new record more focused and steady sounding.

"The last album was more about morality versus the sexual animal. In this new record, it's more morality versus a conscious and politically aware artist."

Many religious topics are also explored in *lover/fighter*. For instance, in "Even an Ugly Man," Workman sings, "What Jesus can't fix tonight, whiskey certainly might/ I must have said the Lord's prayer 65 times." And in "The Future Language of Slaves," Workman croons, "Would we eat the bread, drink the wine that was shed?"

Hawksley Workman comes to Winnipeg Oct. 11 for the lovin', not the fightin'.

Workman believes that people cannot discount religion from their lives. He embraces images that represent religion.

"Religious images are omnipresent," he says. "Even in the media you can see them."

Workman believes that improvisation is an important aspect of music, and it keeps him ready for upcoming live performances.

"Improvisation is the essence of music and creativity," he says. "You can pick apart pieces of it and make songs from that."

Workman plays almost all instruments on each of his albums. His graceful piano playing techniques have made many of his songs quite recognizable, an ability which came from years of ear training.

"I always wished I could read sheet music," he says. "The ability to read music is quite beautiful. I think I feel ready for piano lessons because I just want to learn more," explains Workman.

Piano lessons? Strange coming from a man whose elegant piano solos and stunning song lyrics won him the 2002 Juno Award for Best New Solo Artist.

After two years of constant touring for his previous album, Workman relocated to Paris. It's there, he says, he found other musical inspirations. He also found groups of passionate people who stood up for what they believe in.

"It seems that for Europeans, if there is something that's not pleasing them, they'll demonstrate against it," he says. "We [Canadians] sometimes bow down to things we should have stood up against."

Workman has said that it is the norm to keep our feelings about what is happening secret.

"Canadians, in some ways, are too passive. I'm a big believer in Canadian culture," he explains. "That truthful moment of anger, I mean when we stand up for ourselves, is very beautiful."

Workman is charming to speak with, and enjoys sharing the details of his musical passions. Not surprisingly, Hawksley Workman is not his real birth name. He took his first name from his mother's maiden name.

Articles have quoted Workman as calling himself a musician first before anything else. He has said, though, that he recalls many times referring to himself as a lyricist first, which may be due to *Hawksley burns for Isadora*, a small book of poetry Workman released in 2000. Included in the book are several illustrations done by Workman's mother, Beverly Hawksley.

It doesn't take much to imagine Workman as a young man living in Paris, someone immersing himself in its laid-back culture. It was in Europe that Workman and his band performed in front of 20,000 people at an enormous soccer stadium.

"It changed me completely to play in front of thousands of people," he says. "It made me realize what songs worked and which didn't."

And it was in the south of France in a Roman coliseum that Workman opened for David Bowie. This particular coliseum was one of great significance to the Canadian singer.

"For me and the band, we'll look at that show as one we'll never forget," says Workman. "Not for who we played with, but for where we performed." The stunning building was by far the best preserved yet, he says.

"It's strange to play in a building that is 2,000 years old and then here I am, some kid from Canada playing rock and roll music," he recalls.

At 27 years old, Workman has already played with the likes of David Bowie and The Cure. He's also been compared to such artists as Elvis Costello, Tom Waits, and the everlasting Jeff Buckley.

Presently, Workman believes he's in a very special place in his life. In the last few years, he has explored Europe, produced albums for other Canadian artists, including Tegan and Sara, Serena Ryder, and Sarah Slean, and he's on the cusp of a whirlwind tour to promote his new album.

"I feel like, so far, things are moving really positively," he says. "I've grown in so many ways." He says he understands the music business and knows what aspects of it to take into account.

"It's important to not feel jaded and keep your head on straight," he says. "I make sure to see through to what's important."

Hawksley Workman performs on Oct. 11 at the Burton Cummings Theatre.

Where's the party?

Local post-secondary schools whoop it up

by Ian Wheeler

Fall is here, classes are back in swing, and everybody is thinking about one thing and one thing only - where's the party?

Along with the start of classes at Winnipeg's post-secondary schools comes a whole barrage of social events and extracurricular activities scheduled for the year to allow students a little breather from their schoolwork.

Some of the events that have happened at RRC include the MTS Welcome Back BBQ and the Kickoff Week Foam Social, both held at the Notre Dame campus. Bif Naked and Kardinal Offishal held a concert, also at the Notre Dame campus, on Sept. 21. For its official grand opening, the Princess Street campus hosted a street festival complete with hot dogs, cotton candy, soft drinks, mini-doughnuts, and entertainers, including a sketch artist, and a man who made animals out of balloons.

Future events planned at RRC are the Halloween Social on Oct. 31, and the RRC Term Break Trip from Nov. 21 to 24. More information on future social events is located on the Red River College Students' Association's Website (www.rrcsa.com).

Both the University of Manitoba and the University of Winnipeg have their own comparable lists of events that happen throughout the year.

"We try to include everyone at the university as best as we can," said Colin Anderson, director of programming for the University of Manitoba Students' Union.

UMSU had a slew of events organized throughout Orientation Week, including live musical acts, a barbecue, and entertainers (jugglers). And what would an Orientation Week be without a good foam party beer bash?

Other events that occur throughout the year at the U of M are Malpractice, UMSU's annual Halloween party, and the EBC Christmas Charity Ball, which raises nearly $10,000 every year for the United Way of Winnipeg and the Canadian Cystic Fibrosis Foundation.

"We have a completely different focus," says Anthony Tordiffe, program director for the University of Winnipeg Students' Association. "Events are organized for special interest groups at the University of Winnipeg."

Although most events are targeted towards special interest groups, says Tordiffe, there are events that involve the whole campus. He is also interested in branching out into events that involve the whole U of W community.

One such event that involved the whole campus this year was the 33rd Annual Rock Climb & BBQ and the Graffiti Jam, which featured local DJs. A recent special interest group event was the LGBT* (Lesbian Gay Bisexual Transgendered) BBQ "Eat the Meat/Dive Right In," which took place Sept. 19.

The University of Winnipeg is a transient campus, says Tordiffe. Many of the events are put together on the fly and the best way to find out is by keeping an eye out for monthly postings of events.

Student reactions have been varied from the different schools.

Jeff Driedger, an Information Technology student at RRC, says the Princess Street campus needs to have more socials and concerts like the Notre Dame campus. Driedger says the Kickoff week events at the Princess campus were advertised well, but he didn't even realize that there was a Bif Naked concert at the Notre Dame campus.

"I have noticed that the U of M has had a very good social scene and I like the different themes that the school has," says Becky Stewart, a first-year student at the U of M, adding that all of the events have been advertised very well.

"I haven't taken much notice to the events arranged," says Dean Schiltroth, a freshman at the U of W. He did, however, say that most of the events had been noticeably advertised throughout the school.

Some of the events from school to school definitely carry along the same lines. During Kickoff Week, all three schools held barbecues, and both the U of M and RRC had foam socials, as well as concerts performed by Bif Naked and Kardinal Offishall.

The outstanding differences between the schools and their social events and activities are the focuses of the schools themselves, their specific interest groups, and the extent of advertising that has been put into the events.

Even if some of activities that the schools provide don't interest some people, Winnipeg is full of ongoing events to keep any person busy, but that's a different story.

Rest In Peace, Man in Black

by Marc Zienkiewicz

If you reacted to the news of Johnny Cash's death by asking, "Who's Johnny Cash?" you should be ashamed of yourself. There is hope, though. The first step toward redeeming yourself is reading this article.

Writing this was a real challenge. This isn't exactly breaking news anymore, and anyone interested in the "facts" can get them from numerous other sources. As most already know, Johnny Cash died Sept. 12, due to complications from diabetes.

Those who appreciated Johnny Cash's music were recipients of a wonderful, powerful gift. Cash was blessed with not only an incredible voice and an uncanny songwriting ability, but a realism that many feel made his songs truly relevant to people.

"He always seemed to be this fallible guy. This dark character with the booming voice also had problems," says Red River College instructor Bruce Gillespie.

"He actually stood up and said 'you know what, I screwed up. I'm hooked on speed and I'd probably be dead if it wasn't for my wife.' He was one of the first guys to stand up and say that in popular music."

Eric Unwin, manager of the Folk Festival Music Store on Bannatyne Avenue, agrees.

"He was who he was," Unwin says. "He seemed like the kind of guy who could be there for you if need be."

Unfortunately, Cash is best known among the masses for his rather bland hits like "Ring of Fire," "Folsom Prison Blues," and "A Boy Named Sue." In actuality, there was far more to him than these mainstream "classics." In fact, he helped to revolutionize the music industry itself.

Cash was an early adopter of what we now take for granted as an "album." Many music fans forget that the industry used to work much differently in the days of vinyl records. There was a time when artists only released singles, which were then compiled into "albums" as a marketing tool. Cash was the first artist on the famous Sun Records label to release a long-playing record consisting solely of previously unreleased music, which he did in 1957.

Gillespie admires Cash the most for the early recordings he did on that label.

"Johnny Cash was a rockabilly rebel. He wasn't always a religious, Carter-family guy," says Gillespie. "I thought he sounded just as good, if not better than Elvis."

Cash's early material does sound more suited to The King than The Man in Black. One of Cash's early songs was the provocatively titled "Ballad of a Teenage Queen." Featuring barber shop-style backing vocals and goofy lyrics like "other boys could offer more/ but she loved the boy next door/ who worked at the candy store," the song sounds very surreal coming from the mouth of the man who sang "I Walk the Line."

Cash did more than just change the way artists record. He became a spokesperson for artists themselves. In 1998, when he released his hit album *Unchained* on Rick Rubin's American label, Cash felt he was being ignored by the country music industry in favour of such bubble-gum country acts as the Dixie Chicks and Shania Twain. He ran an ad in *Billboard* magazine that featured him giving the finger with a slogan reading "Johnny Cash and American Recordings would like to acknowledge the Nashville music establishment and country radio for your support."

The effect Cash had on people is not lost on advertisers. Greg Tonn, manager of Into The Music (which is currently in the process of moving to McDermot Avenue, near the Princess Street campus), has used Cash's image in several of the ads for his store.

"Johnny Cash has a universal appeal," Tonn says. "The message we wanted to get across is that we pay cash for records."

The ads feature Cash holding a wad of money in his hand. Cash's last four album covers, for the classic recordings he did on Rick Rubin's label, simply feature the word "Cash" in big bold letters, which is something else Tonn took advantage of in the ads.

"He's everyone's country singer," Tonn says. "Even people who don't like country like him."

Johnny Cash will indeed be missed. His last album, *American IV: Solitary Man*, is a masterpiece that shows The Man in Black at the peak of his artistic powers. Unlike a lot of aging musicians who try to recapture their glory days, Johnny Cash was himself right up until the end.

"I think he went out with a lot of dignity and doing exactly what he was famous for doing," Gillespie says. "Doing old things, covering some new stuff, not giving a shit what anybody else said. He just seemed like that kind of tough but warm guy."

photo by Marc Zienkiewicz

Cash's memory lingers on in a storefront window near the Princess Street campus.

Legacy of laughter

by Lori Ebbitt

John Ritter, less than a week away from his 55th birthday, died Sept. 11 after collapsing on set of his sitcom *8 Simple Rules...for Dating My Teenage Daughter*.

In his short but extraordinary life, Ritter performed in over 50 plays, winning a Dinner Theatre Award in 2001 for his role in Neil Simon's *Dinner Party*. He has also starred in over 50 movies, including *The Barefoot Executive*, *Sling Blade*, the *Problem Child* movies, and the recent, critically acclaimed *Tadpole*. Ritter guest starred in countless TV shows over the years, and voiced Clifford for the children's show *Clifford, The Big Red Dog*.

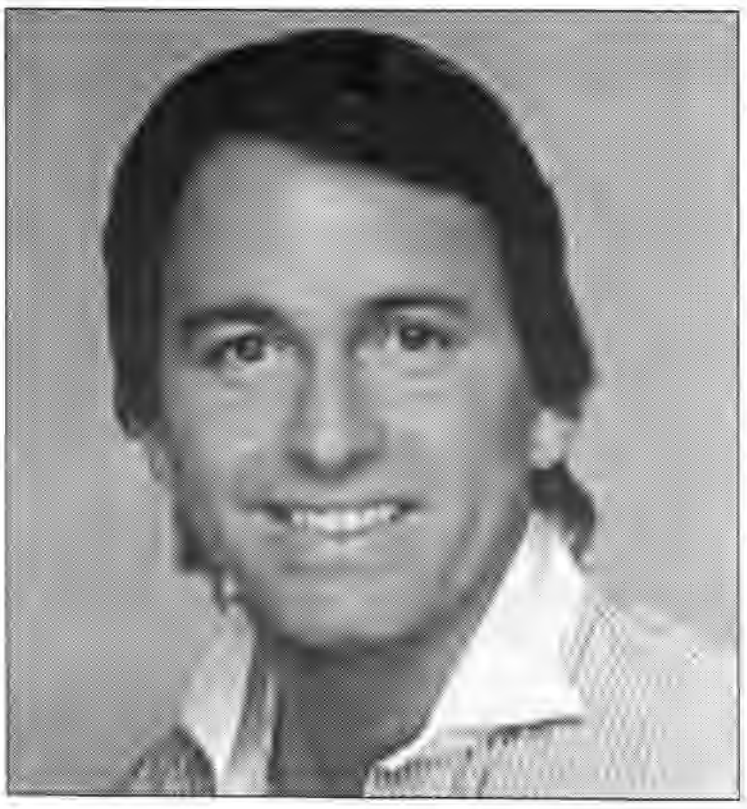
His comedic career was launched in the '70s with the seven year run of *Three's Company*, still popular today in syndication. Ritter's womanizing character, Jack Tripper, who pretends to be gay so he can live with his two female roommates and please his old-fashioned, oddball landlord at the same time, is one of the most memorable characters in television history.

Twenty-five years after putting Jack Tripper to bed, Ritter found new comedic fame playing Paul Hennessy in ABC's sitcom *8 Simple Rules*. Co-starring with fellow comic sitcom veteran Katy Sagal, the series was set to enter its second season when Ritter died. Only three episodes were filmed.

Ritter is survived by his ex-wife, actress Nancy Morgan, and their three children, Jason, Tyler and Carly, as well as wife Amy Yasbeck, and their daughter Stella, who turned 5 the day her father died.

John Ritter entertained us for 32 years, and he loved doing it. Sadly, his life was cut short, but his hearty legacy of laughs will live on for us to enjoy for years to come.

The season premiere of *8 Simple Rules* aired last Tuesday, but you can catch the last two episodes Ritter starred in over the next two weeks. Each episode will begin with an intro from cast members, and future episodes will take viewers into the Hennessy household as they experience the loss of a beloved father and build a new life.



URGENT MESSAGE!!

From the Student Benefits Plan

Health and Dental Rep

REMIMDER NOTICE:

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

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

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

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

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

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

Red River College gets Naked

by Lori Ebbitt

Big Naked had everyone rocking to her power-house performance, and kept them laughing with her quick-witted, humorous responses to the many drunken marriage proposals she received.

Doors to her Sept. 21 concert, at Red River College's South Gym, opened at 8:00 p.m., giving people an hour an a half to drink before the opening band came on.

Kardinal Offishall performed for half an hour to a cheering crowd. Their energy and stage presence, along with their humour, made up for their mediocre rap/hip-hop singing performance.

Bif finally appeared on stage at 10:30 p.m., sporting short black hair, black pants and a pink print top that said "Idaho...no Udaho," giving people a preview of the humour and fun personality to come.

Bif belts out powerful lyrics while leaping all around the stage, still managing to be feminine in a rocker-princess kind of way. She sang older songs and newer songs, at faster tempos and slower tempos, all of which had the intimately small audience riveted the whole time. Her performance included "Rich & Filthy," which pokes fun at the ridiculously wealthy, and "Tango Shoes" a popular song about strength. Bif also sang her love-song "Lucky" and "Spaceman," both which were hits on the radio when they were released. She played for an hour to the audience, who danced around with her, jumping up and down at times.

The one obvious thing about Bif Naked is that she loves performing, and has so much fun with it. The concert was very special to her, as her mom was in the audience (her parents still live in Winnipeg).

Bif Naked's compilation CD, *Essentially Naked*, came out this past June, and a new CD is set to be released in January.

photo courtesy CMOR

photo courtesy CMOR

photo courtesy CMOR

photo courtesy RRC SA

Underage fans turned away at door

Students' Association program director accepts responsibilty for mistake

by Lori Ebbitt

Underage Red River College students were refused entry to an 'all ages welcome" Bif Naked concert put on by the Red River College Students' Association, Sunday Sept. 21, in the South Gym of the Notre Dame Campus.

The young Bif fans were turned away due to the Benson & Hedges cigarette company sponsorship of the concert, including placing their logo and name on the gym walls, as well as cigarette stands and gold-clad women selling packs of cigarettes.

"The reason for the inconvenience was due to a miscommunication between the event sponsor 'Benson & Hedges' and myself," said RRC Students' Association program director Michael Blatherwick. "This was a mistake and I am responsible."

The tickets for the concert had "all ages welcome" printed on them.

> "This was a mistake and I am responsible."
>
> *- SA program director Michael Blatherwick*

However, anyone under the age of 18 was not allowed entry. Blatherwick took down all the names and addresses of those people in order to contact them later.

"It is my intention to compensate each person for their inconvenience," Blatherwick said. "I am truly sorry for the mistake and continue to work on rectifying the situation."

Blatherwick said talks with Bif Naked Management revealed their disappointment that fans were turned away and would like a resolution of this situation. Names and addresses have been forwarded to them, to ensure this issue is dealt with appropriately.

If you would like to make an inquiry into the progress of this resolution, please contact Michael Blatherwick by e-mail at sa_events@rrc.mb.ca, by phone at 632-2375, or in room DM20 of the Notre Dame campus.

Not just for connisseurs

by Sheena Stemler

I am not an art aficionado. I cannot tell the style of a painting by looking at it once, and I spend very little of my time browsing art galleries. Fortunately you don't have to know a thing about art to appreciate *Cowboys and Indian (and Métis?)* the latest exhibit being shown in the Exchange District's Aceart gallery.

Through a collection of pieces, all by Regina artist David Garneau, *Cowboys and Indians (and Métis?)* explores the meaning of the Métis culture and its place in history and today's society.

The pieces range from an impressionist-style painting of dead Métis soldiers, to paintings inspired by old western comic books and pop-art, to a five piece series combining both styles in a historic montage.

Vincent van Gogh is an inspiration evident in much of Garneau's work. One of the paintings, entitled Louis Riel/van Gogh is a portrait of the infamous founder of Manitoba, done to resemble van Gogh's "Starry Night".

Despite the different styles used in Garneau's paintings, several threads run throughout them, unifying the collection. For instance, certain images appear in all of the paintings - cowboys and Indians are the obvious ones, but the noose is another.

The noose refers to Louis Riel, says Garneau, but also it represents the how Métis people have struggled and continue to struggle with the lack of a clear identity.

The pieces in *Cowboys and Indian (and Métis?)* also share a common bond with the mood they convey. Despite dealing with a serious subject, Garneau's works use dark humour to amplify their message.

A good example of this is a series of three paintings featuring a seated figure with a sheet over its head and a noose around its neck. One of the paintings gives a straight-on view of the figure, flanked on either side by a left and right profile of the figure. The title of the piece is "Louis Riel Mug Shots."

The range of styles used, and the poignant, yet witty nature of Garneau's pieces, make them all interesting and visually appealing. However, what I found more interesting about the collection was what Garneau himself told me about the history and motivation behind his work.

Because I am an avid impressionist fan, I wondered why Garneau chose that particular style for some of his pieces. Garneau said the main motivation for this exhibit was a desire to know more about his family's history.

"My great-grandfather was a collaborator in the rebellion," said Garneau, referring to the 1870 Red River rebellion, lead by Louis Riel, who was greatly responsible for the creation of Manitoba as a province.

"Impressionism was a predominant art style of that time, that's why I used it," said Garneau, adding that although Impressionists were not historical painters, he wanted to experiment with what and Impressionist historical painting could have looked like.

The connection between Riel and van Gogh is another interesting thing Garneau pointed out. There are many parallels between the lives of the artist and the famous Canadian who inspired Garneau to incorporate both into one painting. Both men lived around the same time, both spoke French but weren't quite French, both were famous for their correspondence to family members, and both died tragic deaths: Riel by prosecution and van Gogh by his own hand.

Supplied photo

Knowing the quirky historical facts and motivations behind Garneau's work greatly increased my appreciation and understanding of the collection, so much so that I began to question whether or not the paintings would have had the same emotional impact standing on their own.

Probably not. Part of the paintings' appeal is in knowing what they are trying to express, and what history inspired Garneau to create them. However that could just be me.

Garneau's paintings are beautifully crafted, they evoke emotion, and they make you think, which is, after all, what the artist is ultimately trying to accomplish.

"I don't want this just to be a cultural show or a political show," said Garneau. "If everyone got something different out of my paintings it would make me very happy."

Whether or not you can fully appreciate the cultural and historical meaning behind this collection by simply viewing the paintings, *Cowboys and Indians (and Métis?)* is a beautiful art exhibit and is worth checking out.

Cowboys and Indians (and Métis?) runs at the Aceart gallery until Oct. 4. For more information contact Aceart at 944-9763, or visit their Website at www.aceart.org.

All the city's a stage: 2003-2004 theatre preview

MTC Warehouse offers provocative season

by Nancy Chappell-Pollack

There is no reason to feel bored this winter, because Manitoba Theatre Centre Warehouse has great shows that are accessible and cheap. Students can attend four plays for $30.

The executive producer of the Warehouse, Bertram Schneider, is excited about the new season, and the obvious perks that come along with this theatre company.

"It's cheap, very affordable, and it's a cool way to experience theatre. Plus, drink prices are cheaper," says Schneider.

The Warehouse is known for its broader program mandate that allows for more provocative plays, often including a world premiere.

This season is full of smart, risqué plays starting off with *Feelgood*, a parody and behind the scenes look at a political party conference.

To follow is the classic black comedy *Who's Afraid of Virginia Woolf?*, which sees a college professor and his wife compete in a drunken battle of wits. This play is staged for the Albeefest, a Master Playwright festival that is held around the city each winter. Schneider chose this play because it was quintessential Edward Albee.

"We strived to present the play that best encapsulates the playwright," says Schneider.

> The most exciting production this season is *Mating Dance of the Werewolf*, a sexy cop thriller.

You can also see *I, Claudia*, a one-woman show about a 12-year old girl who is dealing with puberty and her parents' divorce. This play is unique because it is illustrated through mask performance.

The most exciting production this season is *Mating Dance of the Werewolf*, a sexy cop thriller. A cop and a woman fall in love until their relationship is complicated by the murder of the cop's friend.

This play is produced in association with Rubicon Theatre, a new theatre in Ventura, California. The partnership is a welcome addition for the artistic director of MTC Mainstage Steven Schipper.

"We feel rejuvenated by our association with them," says Schipper.

Schipper found out about the theatre from an actress who was passing through town. She raved about the theatre company and began an e-mail relationship with Rubicon Theatre for a year, and is about to produce *Mating Dance of the Werewolf*. This play is the biggest production of The Warehouse's season.

"Winnipeg audience is willing to take a chance. A chance to immerse yourself," says Schneider.

Students can take a chance too, subscribtions for the season are being sold until Oct. 18.

New artistic director takes reins at PTE

by Heather Steele

For all you theatre buffs out there, the time of year has come at last. That's right, Prairie Theatre Exchange has an exciting lineup planned for this season. The 2003/2004 season kicks off Oct. 23 with *Blue/Orange*. The drama, set in London, runs until Nov. 9 - it is the first of five plays this year.

Zadie's Shoes follows *Blue/Orange*, with a start date of Nov. 27. This play features Winnipeg's own Sharon Bajer, who has appeared in at least 10 previous PTE performances, including *The Stone Angel*, *Marvin's Room*, and her most recent starring role in *The Edible Woman*.

Bajer plays the main female character, Ruth, one of three sisters around whom the play revolves. Although serious issues such as gambling addiciton, obsession, and relationship obstacles are adressed, Bajer says the comedic value of this play is strong.

"The play is about how peole negotiate through relationships," says Bajer, who insists that this play will be appreciated by all who see it.

However, it may be of particular intrest to students, as the majority of the characters are in their twenties and early thirties, and they struggle with common issues students can easily relate to.

Bajer, who has also appeared in films such as Stephen King's *Trucks*, and *Shall We Dance*, looks forward to working with new artistic director Bob Metcalfe, and encourages all Red River students to come experience the comedy. *Zadie's Shoes* runs until Dec. 14.

Espresso, PTE's third play of the season, runs from Jan. 8 to Jan. 25, 2004, and promises more laughs and entertainment.

Following *Espresso* is *Liar*, written by Manitoba playwright Brian Drader. Once again Sharon Bajer hits the stage, as does 24-year-old Carson Nattrass.

A graduate of the BFA Acting program at the university of Edmonton, Nattrass has appeared in PTE plays, such as *Godspell*, and *Walking on Water*, and says he enjoys the PTE environment becuase of its intimate setting. Nattrass says he looks forward to his role in *Liar* because of the play's exciting style, hip humor, and says "contemporary plays are more challenging."

Written by a Manitoban, *Liar* contributes to PTE's mandate of supporting prairie talent. Nattrass says he's looking forward to being part of such a premiere and promises that the play isn't targeting a specific age, but is appropriate for everyone.

In *Liar*, Nattrass plays the role of Jeremy, whose character contributes to the play's excitement as questions and suspicions arise from his death. Relationships are formed as this mysterious story unfolds. *Liar* kicks off Feb. 12 and runs until Feb. 29.

The season ties up with the spring play, *I Love You, You're Perect, Now Change*, a musical comedy.

Tickets are available at the PTE Box Office at 942-5483.

Life is affirmed at Manitoba Theatre Centre this season

by Justin Deeley

There aren't many places you can go to see blues at its best performed by an 82-year-old man, hide from Nazis with a famous little girl, and watch the case of a 13-year-old boy on trial for stealing a postal note, unless you subscribe to the Manitoba Theatre Centre this season.

Steven Schipper, artistic director of MTC, encourages all Red River College students to come see these and other great plays this winter. Why?

"There are three things a Winnipeg audience wants. A good story, a good story, and a good story," says Schipper. "We have found some great stories."

Big spectacle musicals such as *My Fair Lady* will be featured on the same stage as intimate examples of courage through adversity in plays such as *The Diary of Anne Frank*. The theatre will be presenting six plays from all over the world this season, bringing the best in live theatre to Winnipeg audiences. The plays are: *Cookin' At The Cookery*, *The Diary of Anne Frank*, *My Fair Lady*, *Tuesdays with Morrie*, *The Winslow Boy*, and *Crimes of the Heart*, all of which conform to the theme of this year's season - life affirmation.

"We plan these seasons two years in advance and try to imagine what the world wants two years before they know they want it. The way we see it, it's time for life-affirming theatre. These plays will make you leave the theatre feeling good," says Schipper.

> "We plan these seasons two years in advance and try to imagine what the world wants two years before they know they want it."
>
> *- MTC artistic director Steven Schipper*

Red River students can not only leave the theatre feeling good about their lives, but about their wallets as well. Students who choose to subscribe to this year's season can see all six plays for only $45. MTC has been trying to lower the median age of their audience for about 10 years now, making a conscious effort to put out entertainment that appeals to a universal crowd. The student discount plan is part of that vision.

"We don't ghettoize student seats to the back of the theatre or to the undesirable show times. The discount applies to any seat, on any night," says Schipper.

In fact, the theatre even has shows Wednesday at 2:00 p.m., convenient for that afternoon break that students may have. Otherwise, most shows are at 8:00 p.m., perfect for another activity most students enjoy.

"The theatre is a great date. It's a shared experience that leads to a great conversation afterwards," says Schipper.

Manitoba Theatre Centre is located at 174 Market Street. Subscription packages are available by calling 942-6537.

Museum delivers 10,000 years of creepiness

Bats and snakes and children, oh my!

by Joff Schmidt

It's not until you step into the Manitoba Museum's new Parklands/Mixed Woods Gallery that you realize what a creepy, disgusting province Manitoba really is.

Seriously - it's nothing but pits full of snakes, caves full of bats, and (on the day I visited the gallery, at least) throngs of children. Okay, so maybe children are really neither creepy nor disgusting. And, if you're not particularly squeamish, bats and snakes are fine. And the Parklands/Mixed Woods Gallery does offer more than a freakshow of Manitoba oddities. In fact, the new 10,000 sq. ft., $4 million dollar gallery, which opened to the public on Sept. 20, is one of the most contemporary, educational, and hands-on features of Manitoba's largest museum.

With the opening of this gallery, the museum, which opened in the Exchange District in 1970, has a gallery to cover each geographic region of the province. The Parklands/Mixed Woods gallery highlights the region from Manitoba's western border north of Duck Mountain, south through the Interlake, east to the Whiteshell, and south to the U.S. border.

Most of the museum's other nine galleries opened in the '70s, and are starting to show their age. With the new Parklands/Mixed Woods gallery, the museum has attempted to create a gallery that is more interactive and socially-conscious than many of the older galleries.

The approach seems to be working. The gallery proved to be a big hit with a group of students from Salisbury Morse Place school, who were given a sneak peek at the gallery on Sept. 18.

"It's cool," said eight-year-old grade three student Paige Walker. "You got to see a bear," she said, pointing out one of the gallery's highlights.

The older kids accompanying Paige and her classmates also seemed impressed. "I think it's awesome," said parent volunteer Sheila Juer. "It is very lifelike."

Grade three teacher Lynne Dunford agreed. "I think it's really, really neat," she said. "There's a lot of hands-on stuff."

"We wanted to make this our most interactive gallery," said Graham Young, the museum's curator of geology and paleontology, at the gallery's official opening. "We wanted to reach a broad demographic."

The gallery does seem to have something for everyone, combining the old with the new. It still features the museum's renowned dioramas, including a lifelike diorama depicting Ukrainian farmers working in their fields in the 1920s. Beside them is a spectacularly realistic depiction of a parklands marsh. Visitors can also see a replica of the snake pits at Narcisse, and a bat cave, complete with nearly 400 handmade bats, which visitors can walk through with supplied flashlights.

In addition to these dioramas, the new gallery features a number of hands-on activities for children. Younger kids can learn about changing seasons by spinning blocks mounted to a wall, with each side of the boxes painted to depict a different season. The "Gone Fishin'" room lets children step inside a fishing boat and try out fishing rods (which fortunately do not include hooked lines). At the "lost animals panel," visitors can open tiny doors to reveal glass cases with details about now-extinct prairie animals, such as the prairie camel (no, I'm not making this up). And because kids just can't get enough TV, video monitors scattered around the gallery deliver educational lessons about the parklands region.

But for older kids and grown-ups, the more relevant aspect of the gallery may be its social commentary. The gallery shows the history of the parklands region, but also has areas dedicated to more recent issues. An interactive display area has been set up with computers for researching current issues, as well as a bulletin board for posting current articles from newspapers and magazines dealing with the region. Articles posted on the board during the gallery's opening explored such current issues as urban reserves.

The gallery also houses artifacts used by the region's aboriginal people, as well as artifacts used by the Europeans who settled in the area.

And there's more to come, according to museum marketing and communications coordinator Rayna Anderson. She points to the issues café, currently being called Joe's Café, which will be an area for speakers to discuss current issues and events with the public when it opens next spring. As well, two more dioramas are planned for the gallery.

But for the meantime, the new gallery offers plenty of opportunities for everyone to learn about bats, snakes, and mysterious prairie camels.

A wet and wild time at Red River College

by Bryce J. McEwen

Despite, or due to, rumours of inappropriate groping that occurs at foam parties, about 500 students filled the South Gym at Red River College's Notre Dame campus for the Kickoff Week Foam Social on Sept. 12.

In a first for most social goers, upon entering the venue, attendees were asked to sign a waiver to ensure they understood the risks involved in attending a foam social. The foam causes floors to become slippery, and accidents can happen. While some took spills at RRC's event, no major injuries were reported.

The goal was to have a fun, safe event, said RRC Students' Association program director Michael Blatherwick, who had nothing but praise for the set-up, which saw a large inflatable pool take the place of the dance floor.

"At some foam socials, they just spray the foam with canons and it gets everywhere. Other foam parties put up plywood boards around the dance floor. The inflatable arena here helps contain the foam to the dance floor, and is safer than having boards. We just hope everybody has a wet and wild time."

In typical social fashion, the place started to fill up around 10:30 p.m. The dance floor was packed, and beach balls were tossed around. A lineup for drink tickets and drinks started to form, but a large staff of ticket sellers and bartenders ensured everybody was served quickly.

Students who have attended socials at RRC in previous years had only good things to say about the event.

"This year is much better than last year, there are a lot more people here," said second-year Business Administration student Crystal Tyreman.

Social goers had to remove their footwear before entering the foam, and some people were unable to find their shoes when they wanted to get out. Others reported losing things like rings in the pool, but still considered the event a good time.

"It's like a little bit of Mexico in Winnipeg," said Heather MacCallum, another second-year Business Administration student.

The only scar on an otherwise successful event occurred around 12:05 a.m. when somebody pulled the fire alarm. Because of the music, it wasn't noticed for about 20 minutes. Once the alarm was noticed, the music was stopped, and the lights were turned on while fire crews secured the facilities. An attempt to have somebody come forward and confess to pulling the alarm proved to be futile.

Most students were annoyed with the disturbance, but, with the exception of a few people spiking beach balls at others, waited patiently for the alarm to be turned off and the music turned back on.

"Why can't they shut off the alarm and turn the music back on? They know there is no fire," said Jonathan Stewart, a first-year Electronic and Network Technology student.

Unfortunately, by the time the alarm was shut off, it was 12:55 a.m. and the social was all but over. At this point, Blatherwick addressed the crowd, and gave people one last chance to hook up with somebody by playing a final slow song. A handful of people took advantage of this, while the majority exited.

Staff working the front door reported about 200 advance tickets were sold, while the remaining 300 were sold at the door.

Representatives from Future Shop were in attendance, handing out coupons and information on how to win a $5,000 gift card, as was a group from MTS, giving away key chains, and allowing people to enter to win a digital camera.

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**** Smooth and silky, like a $1,500 chair
***** The best thing in the world, like a $15,000 chair

THE PARKAS
Now This Is Fighting
Endearing Records

****

A name like The Parkas really reveals a part of Canadian identity that we all know and love - winter. This group of musicians, who call London, Ontario home, is sure to know a lot about that subject, and it's a theme present throughout the album *Now This Is Fighting*. A charming bouquet of songs shaped with hints of pop, country and rock-n-roll are sure to catch your attention, and keep you warm and cozy throughout the bitter, snowy season and beyond.

Brothers Greg and Mark Rhyno join Mike Brown, and Grady Kelneck to form a happy, little family of musicians, providing upbeat, toe-tapping music you canít help but sing along with at the top of your lungs while you idle in rush hour traffic.

The Parkas are signed with Winnipeg's Endearing Records, and performed at Canadian Music Week in Toronto this year, showing off their talent to the rest of the nation. The foursome co-wrote the album, and the witty, somewhat bizarre lyrics give this project a laughable charm. Professing "everyone loses, and everyone wins," and "my pockets are empty, but my glass is full," the Parkas reveal their off-the-wall sense of humour and confidence. Whether curled up with a cup of hot cocoa, or the life of the party, this album should satisfy your auditory cravings.

-Dina Beaucage

DAVID USHER
Hallucinations
EMI Music Canada

****1/2

David Usher's new solo CD, *Hallucinations*, will not disappoint fans.

From the first song, the Canadian singer's powerful voice tears into your head and won't get out. Each song flows with a simplicity that doesn't distract from the amazing, uplifting lyrics Usher so diligently produces. His songs are mellow pop/rock, and well suited for any occasion, especially relaxing while trying to finish homework to deadline.

Usher has Byron Wong (of Delirium and The Crystal Method) to aid him with a few groovy tracks, and the last song, a cover of Manic Street Preacher's "If You Tolerate This Your Children Will be Next," is a great end to the CD (listen for the live bonus track).

This is Usher's third solo album, since his band Moist broke up. If you own *Morning Orbit* or *Little Songs*, you will definitely want to own this new album as well.

Usher is touring right now, however Winnipeg dates are not on the list as of yet, but you can keep updated by visiting his official Website www.davidusher.ca.

-Lori Ebbitt

JESSE COOK
Nomad
Narada World

**

With his newest album, Canadian guitarist Jesse Cook proves an age-old adage: if you want a job done right, do it yourself.

After all, Cook, a talented instrumentalist, is at his best on this album when he lets his guitar take centre stage, as it rightfully should. He goes wrong, though, when he invites other musicians to share the spotlight with him.

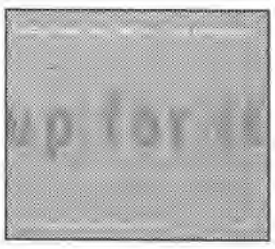
Uncharacteristically for Cook, more than half of the album's 12 tracks feature vocalists. And Cook's marriage with the album's guest vocalists is not a happy one.

Cook has developed a unique guitar style - it borrows most heavily from flamenco, but adds elements of Latin and Middle Eastern music. It's a fascinating sound, and on the album's instrumental tracks, such as the heavily Eastern-tinged "Prelude" and "Surrender," Cook proves himself to be a talented and engaging guitarist.

The vocal tracks on the album, though, obscure his guitar work, and end up sounding like a middle-of-the-road adult contemporary mess, most notably on the embarrassingly bad "Maybe."

Fans of Cook will want to stick with his previous instrumental work, such as 1996's *Gravity*, and anyone interested in hearing his excellent guitar work should pass up *Nomad* for something from Cook's back catalogue.

-Joff Schmidt



KEITH JARRETT TRIO
Up For It
ECM Records

*****

Up For It, a live recording of a 2002 concert by the Keith Jarrett Trio, is the type of jazz perfect for an evening of wining and dining, or if you're a student, drinking beer and studying.

From the moment I pressed play, I felt like I was sitting right there, on the Côte d'Azur, absorbing what the trio was presenting. Jarrett's melodic piano, Gary Peacock's resonant double-bass, and Jack DeJohnette's rhythmic drums form a cohesive jazz lineup which began 20 years ago.

Although I have just started to appreciate the jazz scene (thank you COOL 99.1), I do know good jazz when I hear it. My feet began to tap the minute Jarrett's fingers hit the ivory keys. The first track, "If I were a bell," is a progressive arrangement, which immediately lures you into listening.

Don't be fooled by the seven-track disc, as you do get your money's worth with over 70 minutes of traditional jazz tunes. With the shortest track stopping short of seven minutes, Up For It has enough jazz to fulfill the craving for ear candy.

With other swinging tunes such as "Scrapple from the Apple" and "Butch & Butch," to my favorite, an extended version of "Autumn Leaves," Up For It is definitely worthy of a listen... that is if you're up for it.

-Trevor Kuna

EMILY JORDAN
Emily Jordan
Spark Records

***

I wasn't expecting much when I picked up Emily Jordan's self-titled CD as I had never heard of this Canadian singer before. Although R&B is not something I would normally listen to, I stepped out of my pop-infused box and gave it a try. I must say, I quite liked the results. Jordan's debut disc is a mix of easy listening, R&B with a unique urban flavour.

Songs like "Thoughts of You" and "Stay Gold" are perfect background music for a night relaxing with friends. "T-T-Tell Me," on the other hand, has a rap interlude that seems forced and unnecessary. The soulful vibe of "Always be There" makes you want to get up and groove.

Jordan's voice is a nice break from the female voices that are on the radio today, and her first single "Beautiful" is sure to do well on the airwaves.

This is a solid Spark Records debut from Jordan, and with the right exposure, she might have what it takes to become the next big thing.

-Heather Esselmont

CLOSURE
Closure
TVT
**1/2

California based rock group Closure's self-titled debut album makes a valiant effort to re-define rock music, but falls short in the end.

Their sound is very reminiscent of other mainstream rock bands out today. Their album sounds like a watered-down version of Fuel. But their straight-forward rock licks and ballads, at the very least, deserve a pat on the back.

There is nothing apparently new about these guys, but as I read on their Website, they have no qualms about being the next big thing.

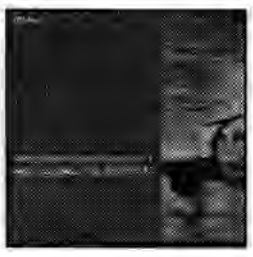
"We don't give a shit," says lead singer/guitarist, Brian Howes.

Closure just likes playing straight-ahead rock music.

Songs such as their first single, "Look Out Below," "Lie To Me," and the final track, "You Are My Hatred" fit the mould of the current alt-rock scene.

Sure, they are a part of the Creed wannabe section, but then again Creed fell into the Pearl Jam wannabe section. In a world of music that is swamped with copycats, Closure is yet another band that should just be taken at face value. Take this album for what it is worth. That is what I did.

-Ian Wheeler



WOLF COLONEL/ THE PAPERBACKS
Intercontinental Pop Exchange No.1
Endearing Records
*** 1/2

Winnipeg's Endearing Records brings together New Hampshire's Wolf Colonel and local talent The Paperbacks, on the Intercontinental Pop Exchange's (IPX) first album. The album combines pop/rock music from different countries and continents, giving listeners a sampling of sounds, which they might not otherwise have access to. Good job Endearing. Whoever says Canada and the USA have a strained relationship has obviously not had the privilege of hearing these two bands complementing each others artistic talents.

Wolf Colonel started out in 1996 when Jason Anderson sang solo for small audiences in college. Now a touring band, Wolf Colonel consists of Anderson on vocals, Matt Calderon on drums, and Chris Miller on bass. This pop/punk sample of the bands music offers the versatility of both high-energy tracks and laid-back tunes. Jason's passionate voice hypnotises and energizes listeners and leaves us wanting more.

Winnipeg's Paperbacks, who are signed with Minnesota's Pshaw Records, jump on the IPX's bandwagon (pardon the pun). Similar in tune and tempo to Wolf Colonel, The Paperbacks are an assortment of talents from other bands such as the Bonaduces, the Mandarins, and Hushfeed. One of the highlights on this album is The Paperbacks' clever lyrics, written by front man Doug McLean. An easy listening rock group, with punk inspired vitality, makes Winnipeg proud of its Paperbacks.

-Dina Beaucage

DAVID BOWIE
Reality
Sony
*****

After almost four decades in the music business, David Bowie finally sounds like himself on his new album.

When you hit 'play' and the opener "New Killer Star" comes bursting forth from the speakers, you can tell the chameleon of rock is finally comfortable being plain old David Bowie. Now living in New York with his wife Iman and their young daughter, his domestic lifestyle appears to be influencing his music. Songs like "The Loneliest Guy," "Days," and "Bring Me The Disco King" have a soulful, contemplative quality that Bowie previewed on last year's *Heathen*, but which comes to full fruition on *Reality*.

The man sounds like he's having the most fun he's had in the studio for a long time, making this his best album since 1995's *Outside*. The 56-year-old Bowie seems to have come to terms with his age, and the result couldn't sound better. Lyrics like "there's never gonna be enough money/ there's never gonna be enough drugs/ and I'm never ever gonna get old" show Bowie looking back on his younger days with painful honesty, but good humour.

-Marc Zienkiewicz

PETE FRANCIS
Untold
Hollywood Records
**1/2

Pete Francis' major label debut *Untold* is neither offensive nor remarkable. Francis, who was formerly in the band Dispatch, recorded *Untold* during breaks in touring. It didn't speak anything too profound to my ears but I didn't turn it off either.

Francis writes pretty simple lyrics that sometimes edge on cheesiness, like in the song "One Train" when he sings "the more I try...I just know that you'll fly." Riding the wave of fromage is "Shake The Pain" where he sings "In the hour of forgiveness/ Comes a man on his knees/ You said love is endless/ Now I'm begging you please." Hold gag reflex.

The song "Julie" resorts to elementary exercises in rhyming ("coy" and "boy") throughout the chorus. Another problem with this CD is the use of recycled clichés, like "wailing like a baby," which are neither creative nor original.

The instrumentals, however, are very pretty. The songs "One Train" and "Ok" make good use of string arrangements. Francis also has various artists backing him up on Hammond B-3's and cool Wurlitzer organs. The musical arrangements themselves are actually very interesting to listen to. It's the lyrics that need some serious help.

An "E" awarded for effort, but next time please try harder.

-Shawna Forester

SLAVES ON DOPE
Metafour
Bieler Bros. Records
**

Is there really a nice way of saying "horrifyingly mediocre?" It's too bad, though, cause you'd figure a band produced by former Perfect Circle member Troy Van Leeuwen would at lest be half decent. I'm thinking Finger 11 with more screaming and way less melody.

There is absolutely nothing remarkable or noteworthy about this disk. It has the energy of a half-assed side project, and just because screaming in music has become cool again doesn't mean that everyone has to do it. It kind of made me wonder why these guys are even in the business of making music at all.

The production value is high, but you can dress crap up and take it out for dinner, but it's still crap. The clean sound of heavy guitars didn't quite match the quality of the finished product.

Not only is this album a waste of your listening time but, I think these guys forgot what being in a rock and roll band was all about. I can't figure out why so many of the songs center around caffeine, so as far as I can figure either the band just got off drugs and are pretty upset about it or they have yet to discover them.

I also must warn you, if you insist on listening to this album, even out of curiosity, you might want to skip track four unless you want to be rattled by the singer sounding like he's being raped while he croons "Please don't touch me there."

No single material here, and if this band does reach the radio it'll only be because it's getting pushed way harder than it deserves to.

-Kristin Marand

TYPE O NEGATIVE
Life Is Killing Me
Roadrunner Records
***

Welcome, kiddies, to the dark and sinister world of Type O Negative. From the get-go you clearly understand that this is a journey into musical blackness.

Life Is Killing Me begins with slow plodding evil guitar riffs reminiscent of early Black Sabbath - and let's face it, you can never go wrong with that. The thick ugly riffage is quickly joined with layers of processed vocals and guitar. Not bad, but the sooner you can get around vocalist Peter Steele sounding like an '80s Brit-pop singer, the better. After that, the next obstacle is a layer of Goth-cheese. (Mmm Goth-cheese.)

The lyrics range from dark to silly, often moving from one to the other within the same song. "My reflection as that shadow's blessing my death/ Lost soul in agony meet machine tragedy," (a dark lyric from "Less than Zero"). "I'm quite flattered you think I'm cute/ But I don't deal well with compacted poop/ So now, if my views make you annoyed/ you're just jealous I don't have hemorrhoids," sings Steele in his heterosexual anthem "I Like Goils." (Those would be the silly lyrics ladies and gentlemen).

This is Type O's fifth full length release and first since 1999, and at times it seems a strange mix - the sound not achieving the raw edge of Sabbath nor the intensity or aggressiveness of many current metal bands. It lacks the strong electronic pulse that drives Marilyn Manson's brand of Goth, but it is unmistakably Type O Negative. As the CD progresses you begin to get sucked into the dark hypnotizing world that paints itself around you.

In fact, I'm beginning to feel much like Timmy O'Toole stuck in a well of strange plodding harmonious Goth-metal. Help me. Somebody? Anybody?

-Andrew Wiens

BILLY TALENT
Billy Talent
Atlantic
****

Fulfilling Can-Con requirements just got a whole lot easier on the ears!

I met a guy in Toronto this summer who really had his shit together. He told me about this band that I should keep an eye out for, they were called Billy Talent and they were going to be huge. Sure enough I got back to town and within a couple of weeks I started hearing the first single "Try Honesty" on our beloved rock radio.

On first listen, I thought they reminded me of an angry Jimmy Eat World (minus the emo factor), but eventually I found out there was way more to them.

Loud, loud rock and roll: put it on and bang your head! This band is a high-energy piece of work. The album is full of hooks and metallic melodies. The guitars bite with a viciousness that's going to slap the taste out of Chad Kroeger's mouth when they Billy takes top spot on the radio.

The dark lyrics add a haunting beauty and strong sense of reality to this tight, aggressive album. The singer has been compared to the likes of the Buzzcocks' Pete Shelly and Johnny Rotten. He snarls and screams with the best of them, and I understand what he's trying to do with his voice but I don't necessarily like it. I can say though that his distinctness will keep people from confusing Billy Talent with any other band (unless of course he starts a trend...).

Great album all in all, and like the guy told me, "They're gonna be huge." This bands is either going to start and angry rebellion against pop-punk (most likely with their producers' other pet project Three Days Grace), or be so drilled into our heads by the radio we might consider mass suicide. You don't have to take my word on the quality of this album but their show sold out pretty freakin' quick for a band with only one album out which has got to tell you something.

-Kristin Marand

Once Upon a Time in Mexico good, except . . .

Starring: Antonia Banderas, Johnny Depp, Salma Hayek, Willem Dafoe
Directed by: Robert Rodriguez
Columbia Pictures

by Lindsey Ward

Once upon a time in Texas a famous film director was born. At the age of 35, he completed his first film trilogy, *El Mariachi*. The final instalment of this trilogy, *Once Upon a Time in Mexico*, displayed great potential. With its magnificent fight scenes, impeccable explosions and gorgeous actors, young director Robert Rodriguez had a lot to be proud about.

Except for a few little things.

Rodriguez's action-packed, volatile Mexican adventure is filled with bullets and brawns, but what's it about?

For those who have seen Rodriguez's first movie, *El Mariachi*, and his second movie, Desperado, the answer is simple. Antonio Banderas (*Interview With the Vampire, Original Sin*) returns as El Mariachi, a guitar-playing hero-in-hiding, mourning the death of his wife, Carolina (Salma Hayek) and young daughter who were killed in the previous part of the trilogy. Twisted CIA agent Sands (Johnny Depp) pulls Mariachi out of isolation to stop evil cartel leader Barillo's (Willem Dafoe) plans to assassinate the president of Mexico.

Some advice to those who go into *Mexico* without having seen the first two Mariachi movies - don't boggle your mind over the fact that you don't know what's going on in the movie because all you see is guns and explosions. Really, it's not as difficult as it seems. It goes like this - good guy (Mariachi) versus bad guy (Barillo) = bang bang. Bad guy dies, good guy wins and gets his freedom, minus the wife and kid he lost in the last movie.

Despite any confusion about *Mexico*'s plot, the sandy southern scenery, vivid digital photography and tasty, sweat-soaked actors promise a delightful treat for your eyes. Adding to that, something about the crisp twang of a single acoustic guitar, and traditional Mexican music played behind a loud assembly of machine guns makes for a rather harmonic sound throughout the film.

Banderas once again does a fine job as Mariachi, and is probably the only actor in Hollywood who can pull off the role in such a charming and convincing way. With his rugged appearance and deep Spanish accent, Banderas seems to have a lot in common with his character. His perfection of Mariachi's image works as a distraction for any flaws that might have occurred in his acting.

The voluptuous Salma Hayek (*Wild Wild West, Frida*) plays Mariachi's deceased wife Carolina, but her appearance in this movie is virtually non-existent, unless you want to consider Mariachi's dreams to be an essential element in the developing film's "plot."

Depp, known for adapting to a variety of roles (*Chocolat, Blow*), doesn't surprise us as the sketchy Sands. Aside from his gripping role as a crazed, psycho-killing CIA agent, some may find that the most interesting aspect of Depp's character was his wardrobe, which features an "I'm With Stupid" t-shirt and a black leather belt with a marijuana leaf on the buckle.

Mexico's star-studded cast also features two small but notable roles. Cheech Marin (former half of the legendary Cheech and Chong) plays a shit-disturbing bartender, and Latin pop star Enrique Iglesias makes his acting debut as Lorenzo, one of Mariachi's guitar-playing sidekicks.

Reviewer suffers *Cabin Fever*

Starring: Rider Strong, Jordan Ladd, James DeBello, Cerina Vincent
Directed by: Eli Roth
Lions Gate Films

by Ryan Hladun

Peter Jackson should stick to directing. I'll watch his *Lord of the Rings* countless times, but never again will I pay money to see a film he recommended. And although attaching his name to trash like *Cabin Fever* won't ruin his credibility, it does make me question his taste in films. But, like many others, I only went to the movie after the trailer cleverly advertised his endorsement of it. I was still skeptical, but I liked *28 Days Later*, so I thought I might get the same enjoyment out of *Cabin Fever*. How naïve a moviegoer I am.

From first time wide-release director Eli Roth, *Cabin Fever* falls ass-first into the familiar teen horror genre, as if we haven't had enough of it lately. For some reason, Rider Strong (TV's *Boy Meets World*) leads five rowdy, moronic teens to a cabin in a small hick town. Strong plays Paul, the group's calm, logical peacekeeper. He desires the innocent girl, Karen (Jordan Ladd), but can't tell her. His best friend is Bert (James DeBello), the loud, reckless meathead. Then you have the token bimbo alpha male and female, Jeff (Joey Kern) and Marcy (Cerina Vincent). Their vacation (and the audience's viewing experience) quickly turns into a nightmare when they meet a hermit carrying a deadly flesh-eating disease, (a disease he contracts without explanation), which spreads to one of them. The fun begins (or so Roth thought while writing the screenplay) when they turn on one another in fear of catching it.

The film actually starts off pretty good, and had me interested. Paul and Karen's characters are realistic and relatable, uncommon in horror movies, and provide balance to the other over-the-top characters. Also, the seeds for the premise are intriguingly mysterious and genuinely freaky, such as the near skinless hermit and the crazy little boy at the general store.

> The dialogue goes from mildly amusing to making you want to shove the straw from your $5 drink in your eyeball.

But then the film takes a nose-dive into complete brain cell-frying idiocy. It goes from taking itself seriously, to making a complete fool of itself, and the audience. Instead of scares we get a stoner cop riding a bicycle. In place of gore (there are squeamish moments, but far too few for horror standards), the crazy little boy from the general store puts on a karate display. The additions of outrageous characters take up too much screen time, and contribute nothing to the plot (two separate ten minute scenes introduce characters we never see again). The dialogue goes from mildly amusing to making you want to shove the straw from your $5 drink in your eyeball. I won't go into detail, but let's just say the film touches on various racial and sexual stereotypes that serve no purpose other than lame attempts at humour.

Annoying above all else is the film's boring predictability after the first 30 minutes. A horror movie fails when you know exactly when the next character is going to be killed, and you're yelling and cursing in your mind (or out loud in some cases) for it to happen already because the filler is so extremely boring.

If you're reading this review because you're torn on whether or not to see *Cabin Fever*, my advice to you is simple - don't see *Cabin Fever*. You can use the extra brain cells to get a few more marks on your next assignment.

Who is this bunny? We'll never tell.

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What is one activity you want to see at school this year?

by Lynsay Perkins

"Another social."

- Ashley Marcou
Disability and Community Support

"More karaoke."

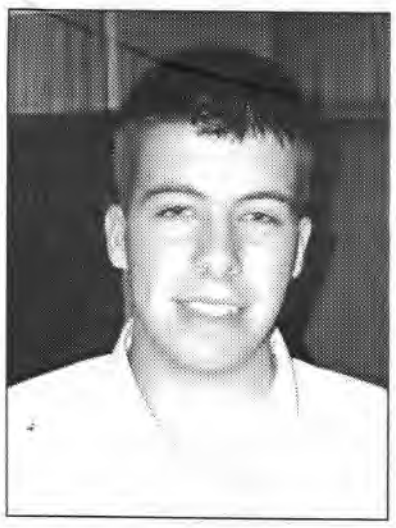
- Janelle-Marie Emond
Early Childhood Education

"Keggers."

- Jason Santaniello
Business Administration

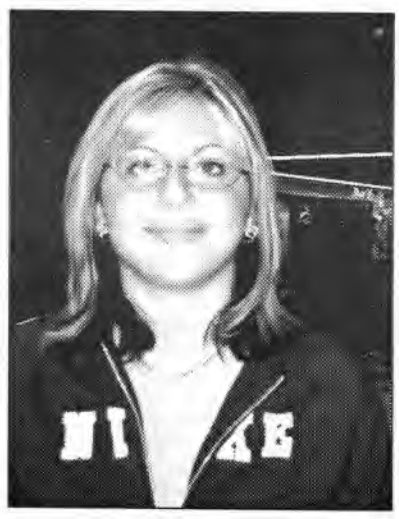
"Barbecues outside and one big snowball fight in winter."

- Jeff Phillips
Business Administration



"More volleyball."

- Kevin Wiebe
Business Administration



"Organize a soccer team....and more trips."

- Rina Romeo
Early Childhood Education

"Mexico trip." (He plans to go this year.)

- Ryan Marcos
Business Administration

"A hip hop dance class."

- Satira Duval
Business Administration

National Defence / Défense nationale

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