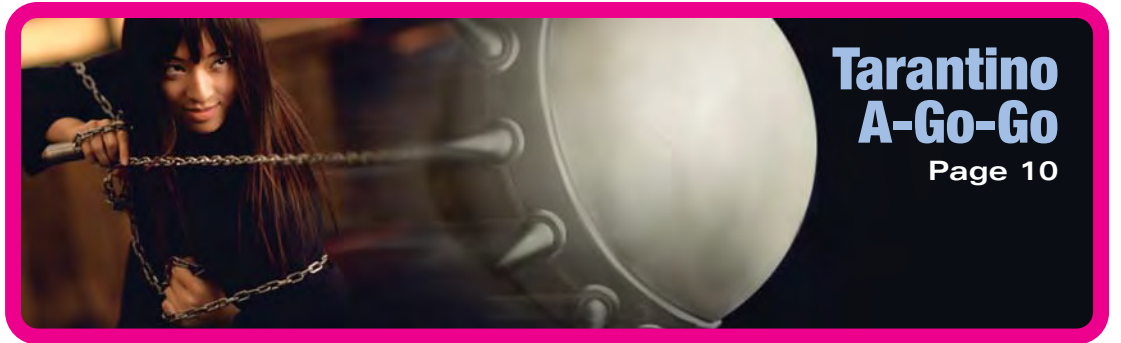




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OCTOBER 16, 2003

# THE WINNIPEG UNIVER

THE OFFICIAL WEEKLY STUDENT NEWSPAPER OF THE UNIVERSITY OF WINNIPEG

## MEDIA DEMOCRACY DAY



**October 16 & 17**



## THE UNITER

Volume 58, Issue 7  
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## NEWS

# Occupy, Resist, Produce! – MST Bigwig to Visit UofW

BY SCOTT DE GROOT

The UofW is known for being a politically active campus. From large-scale campaigns to lower tuition fees, protests against the war in Iraq, to the ongoing initiatives of the Just-income coalition, activism abounds. Due to an unprecedented opportunity, Christmas is coming early this year for the UofW's many student activists. Sandra Dalmagro, National Education Coordinator for the Landless Rural Workers Movement of Brazil (MST), the largest social movement in Latin America and perhaps even the world, will visit the university this October.

Dalamago, who is coming to Winnipeg after attending an international conference hosted by the University of Toronto, will speak from 7:00 to 9:00 pm in Eckhart-Grammete Hall on October 24th. Dalamagro will share MST's experience with the rural poor of Brazil, and exchange ideas with students, faculty members and community organizations on the role of students and educators in promoting progressive social change. There is also a possibility of activist workshops and an informal presentation at Mondragon café and bookstore, but the details have not been finalized.

Farnoosh Ali, UWSA VP of Student Services, is looking forward to Dalamagro's visit. The UWSA is funding Dalamagro's flight from Toronto to Winnipeg.

"There are lessons that could be learned from the MST for our own grassroots movements here," said Ali. "This presents us with a wonderful opportunity. It's important for us to be open minded, look at other models, and learn from others. The MST is giving a voice to a marginalized component of Brazilian society and they are doing some really excellent work towards social change."

Social change is something MST knows all about; the organization has been working for land reforms, democratization and equality in Brazil since its creation in 1984.

Inequality is a real problem in Brazil; three percent of the population – an elite class of landowners – owns two-thirds of all arable

land. Over 60% of Brazil's agricultural land lies fallow, and yet there are as many as 25 million landless peasants struggling to make ends meet in temporary agricultural jobs.

MST's slogan "Occupy, Resist, Produce," is a fitting one. The organization uses non-violent means to seize unused land, settle it, and establish agricultural cooperatives for its membership, but their work does not stop here. They have a large educational program that is receiving international recognition from organizations such as UNESCO and UNICEF, and their work extends to all facets of society. As a result, over 250,000 families have won the land titles to over 15 million acres of occupied land.

MST has adopted a socio-economic development model that rejects the global capitalist paradigm and puts people before profits, which is greatly affecting Brazilian politics and challenging the status quo.

The organization's education-program, run by national coordinator Sandra Dalmagro, attempts to mobilize and educate an often-illiterate rural population. The program includes men, women, youth, and the elderly and teaches them to read and write. MST also trains its membership to become politically active by participating in marches, assemblies, volunteer work, acts of solidarity, and occupations.

MST uses the pedagogy of world-renowned scholar Paulo Freire as a framework for its education system. Freire emphasizes that most education systems reinforce the mainstream system, and believes that social change can be achieved through education that breaks free of such conformity and mobilizes people.

Today there are over 1,050 schools across Brazil in MST encampments and settlements teaching 95,000 children. There are nearly 2,800 teachers working in these schools – some are local volunteers and others come from partner organizations such as universities.

But MST's progress has not come without a cost. Over the years they received opposition and condemnation from various Brazilian governments working in the interests

of the wealthy establishment. As a result, there have been many clashes with the police and landowners. In the past 10 years, more than 1000 people have been killed as a result of land conflicts in Brazil. However, the MST movement enjoys high levels of support from the international community including human rights groups, religious organizations, and labor unions.

Students from the International development studies and conflict resolution departments of the University of Winnipeg / Menno-Simons College have worked with MST directly in the past. As part of the practicum component of their studies, students have had an opportunity to see first hand the effect of MST's work on Brazilian society.

Paul Neudorf and Emina Cingel, both students of MSC, did a practicum with MST for 3 months last year. Both students describe their experience as extremely positive – one that forever changed their view of the developing world.

"It made me aware of my own stereotypes and how we perpetuate stereotypes", said Cingel. "We tend to stereotype countries such as Brazil as primitive, or that they are undeveloped and uneducated, which is not the case. When you go into countries such as Brazil they are an extremely rich nation in terms of resources, but there is an inequality. There is a huge gap between the rich and poor which needs to be addressed positively."

Both students believe that Dalamagro's visit will be extremely valuable to the UofW, and they plan to get involved as much as possible.

"I think that this will raise students' awareness," said Neudorf. "In my opinion, the MST is one of the successful and influential movements in the world. It will give a really good example of how activists in another country are not just talking about issues, but they are going out and doing things. It's on all levels, it's with education, health, and gender. This will help people to get a better sense of what's going on beyond Winnipeg."

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# NEWS

## MyUwinnipeg is Virtually Perfect

BY TERESA FALK

If you're a U of W student, your life just got a little easier... and cheaper. The Technology Solutions Centre (TSC) has introduced a new concept called MyUWinnipeg that will make accessing University web services simpler for students. "The plan is to get all web services under one look and feel," said Mike Langedock, executive director of the TSC. "We wanted a web tool for email, so it started with that and became more what we could offer for students, faculty and staff."

MyUWinnipeg began this school year; so many students are not familiar with all it has to offer. "As people become more aware, it will grow," said Langedock. And to make students aware, the TSC is planning on advertising in The Uniter and holding an Expo Day where students can test the services on kiosks.

### Dial-up Internet

The free dial-up Internet service has been offered in previous years, yet many students are still unaware of it. The service is phone line based through MTS. Once online students are not restricted to University Web sites, they can go anywhere. However rural students have to remember that the dial-up service is free, not the long distance service. "Rural students don't have to pay the dial-up service, but they do pay the long distance charges," said Langedock. Despite this, many students are taking advantage of the free service. "There's a lot of students dialing in, so it's busy," said Langedock.

In the month of September, over 1,000 students of the University's 8,500 students used the Internet service. Most of the students that are opting out of the free service live at home and have parents that pay for high-speed service. "I have DSL at home. My parents pay for it," said Kyla Pedersen, a first year Arts student. "If I were living on my own, it would be a useful service." And of course, high-speed service tends to be more reliable. In the past, the University system has been affected by too much Spam and is sometimes down for upgrades or moves. "There are many points of failure in the system," said Langedock. "The Help Desk will send messages (to students)



Fourth Floor Centennial Hall's Uplink Computer Lab

when planned outages occur – this is once or twice a year."

### Network Storage and Email

MyUWinnipeg also provides each student with space on the U of W server for network storage and email. In previous years, each student was given 10 megabytes of storage on the server. Now each student receives 10 megabytes of network storage and 10 megabytes of email storage. A free email service such as Hotmail only offers two megabytes of storage. "Students will use web-friendly email more," said Langedock. "This service is so they can store files on the server and don't have to carry diskettes," said Michele Del Rizzo, system analyst of the TSC. Some students feel that the TSC has not been clear enough on the computer services such as email. "I don't know how to use the school

email," said first year student Aundrea Schlamp. "They should be more clear on the service." Other students just prefer services like Hotmail. "I basically use my Hotmail account," said Pedersen. "I use the school email for more professional purposes."

### Communities

A new feature to MyUWinnipeg is Ccommunities. "Communities are where individuals can share information," said Del Rizzo. A specific and secure location is given during communities, where a group of people can have a discussion group about a common issue or topic. Certain gadgets are available through the community's feature. The message gadget is available only to professors, where they can post messages to students, such as a class cancellation announcement. Dates specific to a course, such as an examination date, are filled

in by the professors only in the calendar gadget. The link gadget offers links to other pertinent courses as added resources. These links are only made available by the professor. In the discussion gadget a student can type in a question about a specific topic pertaining to a certain course and other students or the instructor can respond to the question. The feedback gadget offers students the chance to share their likes and dislikes on the services. All the comments go directly to the TSC Help Desk.

There's also the information page which will be updated periodically with student news and other items. The course viewer allows students to view timetables, course details and exam schedules. A U of W directory of all faculty, staff and students is available, where student University email addresses are given. And a student can also change their password online, however students should remember that changing their MyUWinnipeg password does not change their dial-up password. The two are not synchronized.

All these gadgets are moderated by the professor and are only offered to students in that specific course. "In a course community, you can only get in if you are invited by the instructor, they are moderated," said Langedock.

### Accessing MyUWinnipeg

The University's TSC has been busy improving Internet services for students. "We're looking at improving services to students through email and storage," said Del Rizzo.

MyUWinnipeg is simple and secure for all students. "There is a safety and secure element to MyUWinnipeg," said Langedock. This is different than the U of W Web site because the site is public domain. However MyUWinnipeg does not replace the Web site.

All students have to claim an id. To access your MyUWinnipeg log onto the U of W Web site at [www.uwinnipeg.ca](http://www.uwinnipeg.ca) and click on the MyUWinnipeg link or go to <https://www.myuwinnipeg.ca>. Remember that before you can access MyUWinnipeg you need to claim your id at <https://claimid.uwinnipeg.ca/claimid>. If you're totally lost, call the TSC Help Desk at 786-9149.

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# N E W S

## Incident Brings Questions of Women's Safety

BY ANDREW WIENS

On Dec. 6, 1989, Marc Lepine walked into école polytechnique, the engineering school of the University of Montreal armed with a semi-automatic rifle and knives. He proceeded to segregate women from men and then started to shoot. It was the women he was after; he blamed them for his inability to get into the school and his subsequent rejection. Fourteen women were killed, ranging in ages from 21 to 31. Another 13 were wounded; most were women.

University is a place to learn, think and expand your abilities. It is definitely not a place where you expect to be harassed, stalked or anyway abused. Anytime somebody is threatened in this way, it is a serious thing.

Director of risk management for the University of Winnipeg, Carol Halko confirmed that there was an incident involving a person who had a "valid reason for being on campus," harassing a female student. Details of the situation are not being

released because of privacy issues.

"We have a limited number of staff to deal with any number of issues that come up in the university," says Halko. She says that Security Services are also the first responders on campus as well as the operators of other services like lost and found, which is why input from all students and employees is important.

"We can't be everywhere that we would like to be. It is everyone's job to be watching and mindful of situations. We rely heavily on other employees and students to bring attention when they are occurring...that's what happened in this particular case. We certainly do appreciate when people inform us."

Although Security Services can't be everywhere, they provide an important role. And if something happens to you or somebody you know, there are resources to use and people you can call.

"If it's somebody associated with the university, whether it's students or staff, we can deal with it by discipline or suspension," says Naomi Levine, University of Winnipeg harassment officer. "If it's somebody not associated with the campus, we can identify them and security can keep him off the premises."

"We can provide SafeWalk and security for the woman, but only on campus." She says the unfortunate thing is that the university's security tools can only extend so far. "Off campus, there's



Photo: Daniel Larsson

nothing we can do. We can get them on the bus, but that's it."

Security services offers SafeWalk and SafeRide programs. SafeWalk is offered Monday to Friday from 7:30 pm to 11:30 pm from room C38. SafeRide operates 6 pm to 11:30 pm from Monday to Thursday. Levine encourages anyone who has experienced any form of harassment to inform security, the harassment office or the police.

"We can only help them if we know what's going on," she says.

In the end, we all have a responsibility to our fellow students. If you see someone in trouble, do what you can to help. Contact Security Services at 786-9272 or the Harassment Office at 786-9161.

Nobody wants to see a sequel to the Montreal massacre. The time to do something about it is now, not later.

## Brandon University's Healthy New Arrival

BY TERESA FALK

After a long year of construction, the much-needed new Health Studies complex at Brandon University (BU) officially arrived on Sept. 19. "We needed more lab space and classrooms," said Dr. Linda Ross, dean of health studies. "This gives them (students) more space, a student lounge area and expanded labs."

Until now, students have had to contend with overcrowded working space in the old building. "In the old building, we were really cramped, we only had classrooms in the basement," said Denise Lamblez, a third year psychiatric nursing student.

The nursing students will now have access to all the equipment needed to attain essential lab skills. "The initial lab work is done at the University, and as the program progresses, they (students) go out into the community," said Ross.

The students complete their work on

life-size mannequins and sometimes on other students. "We have mannequins, which are like dolls, but they have all the features of a human and are the size of an average human," said Lamblez. "We practice a lot on the mannequins."

A benefit of the new building is the enhanced counselling area. "When we are practicing counselling sessions, there is a wall that allows other students to watch and listen to the session without the people in the counselling session even noticing," said Lamblez.

The new building is attached to the old Health Studies complex, which will still be used. Together the complex is 4,800 square feet and houses 200 nursing students and 80 Aboriginal counseling students. The number of students at the new complex will rise by about 200 in Sept. 2004 when the University of Manitoba (U of M) bachelor of nursing program will be transferred to BU. "The bachelor of nursing program will be housed within the University communi-

ty," said Ross. At this point, it is a satellite program offered by the U of M.

Lamblez is excited about the possibilities the new program holds for BU. "I think it is exciting for BU. As a smaller University (compared to Winnipeg or Regina), it is good to increase the amount of programs offered," she said.

The building is also home to the four-year Bachelor of Science in psychiatric nursing and two post-diploma programs.

Sharing the new building will be the First Nations and Aboriginal counseling program. "This is an expanded space and more cultural appropriate," said Ross. "It (the complex) has a large round ceremony room used for traditional ceremonies." The facility also has a distance education classroom with audio and video links. The video links will connect students and faculty in Brandon and Winnipeg.

Lamblez feels the new building will increase learning opportunities in the future. "With a new building, hopefully in

the future more students can enroll in the various nursing programs which will help to fill the nursing shortage," she said.

The provincial government contributed \$5-million for the building, with additional funding from the University. "Our government approved capital project funding in 2001 to help Brandon University improve campus infrastructure. They have built a modern health studies complex that will greatly enhance nursing and Aboriginal programs for years to come," said Premier Gary Doer in a news release.

The \$5-million from the provincial government came on the heels of government contributions to Winnipeg post-secondary institutions. Since 2000, the University of Manitoba has received \$50 million, the University of Winnipeg \$14 million and St. Boniface College \$1 million, reported a government news release. "The money to Brandon followed grants to Winnipeg and I think it was a fair allocation," said Ross.



# Media Democracy Day

## October 16-17, 2003, University of Winnipeg

**Thursday, October 16,**

**7:00 to 10:00 pm**

**Eckhardt-Grammatte Hall**

**Lesley Hughes**, guest speaker, on *Media Democracy*.

**Friday, October 17,**

**12:00 to 5:00 pm**

**Atrium, Riddell Cafeteria**

**Media trade show** with booths and representatives from a variety of smaller, Winnipeg based media including: campus/community radio, local recording outfits, booksellers, publishers and others.

**Friday, October 17,**

**1:30 to 3:00 pm**

**Rooms TBA**

**Concurrent work shops** on alternative media:

**Print Media • Community Papers: Ideas, Voice & Culture**

Presented by Jill Wilson of *Uptown Magazine*, Jonathan Tan of *The Uniter*.

**Radio • Getting Involved: Campus Community Radio** Presented by Jenny Henkelman from CKUW 95.9 FM and Vince Teetaert from 101.5 UMF.M.

**New Media • Tactical Guerilla Media: Smash the Medium, Liberate the Message** Presented



by film producers Jim Sanders and Andre Clement of *DADA World Data*.

**New Media • On Line Activism in a Connected World** Presented by Derek Hogue of *Amphibian Design* and *G7 Records*.

**Friday, October 17, 3:30 to 5:00 pm**

**Bulman Student Centre**

**Closing Session: Lesley Hughes** presenting *Bloomberg's Radio* [www.bloombergsradio.com](http://www.bloombergsradio.com)

To book a booth for the trade show, or your group for a workshop, please contact:

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For additional info about the Media Democracy Day, contact:

**Harold Shuster**

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For info on the international event, Media Democracy Day, [www.mediademocracyday.org](http://www.mediademocracyday.org)



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# EDITORIAL

## The Media and Democracy



**JONATHAN  
TAN**

*Editor In Chief*

Do you ever get the feeling that even though we live in what is considered one of the greatest democracies in the world, things often seem quite undemocratic?

For example isn't it neat how we now have two Prime Ministers, and we haven't even had an election. How is that supposed to make us feel as citizens? Yes, they tell us it's a democracy and yet before the Liberals even have their leadership convention, we know who the next Prime Minister will be.

Maybe this is just the way the world's greatest democracies are supposed to work, a select group of people pick who the leaders will be and then they inform us of their decision. Indeed, if you're counting the United States as one of the greatest, or in fact the greatest democracy in the world, as it often boasts, then democracy starts to seem more and more like oligarchy, rule by the few. Not just any few, the very rich few, the same ones who run the multinational corporations that fill the politicians war chests with millions of dollars. In Canada, Paul Martin managed to raise \$9 million dollars in campaign contributions from his rich friends, all of this for a coronation.

The media in a democracy is supposed to function as a watchdog, guarding the public interest from the excesses and corruption that governments without over-

sight can be prone to. At least this was the idea behind ensuring freedom of the press, to make sure that governments cannot censor the information that the public has access to. Certainly there are noticeable differences between citizens' abilities to organize themselves in opposition to a government policy in countries like China where government censorship of the press is standard practice, and those that we enjoy here.

In Canada the media's job as a watchdog of government is made substantially easier by the fact that we have both the Auditor General whose specific role is to oversee the functioning of government departments and the official opposition, whose role it is to challenge the government on every action it takes. Having said that; the Canadian media still play a large role in how our democracy functions.

The national papers and the television news play a large role in setting the political agenda in this country. What they choose to focus on, to emphasize, frames the way the average Canadian views their political institutions. The media has the power to set priorities, simply by giving one bill, or act in the legislature more headlines than another they can effectively concentrate public scrutiny on that issue. Conversely, by placing coverage of an issue on the 10th page, or not covering it at all, the issue can be made to appear unimportant to the average citizen. On a local level, and this is particularly true in Winnipeg where one radio station enjoys around 40 per cent of the market share, talk radio has a profound influence on how citizens view

the actions of their government. Call-in shows thrive on inciting listeners with partial facts in order to get them to call in with their angry rants about how they are being ripped-off by their public officials.

Since we've established that the media do affect how we as citizens view our democratic institutions it's worthwhile to ask how much influence we have on the media. Over the past few decades we have seen two major trends in the media. One has been the convergence that has occurred in the large mainstream media. These media entities are businesses, and like other big businesses there has been a push for efficiencies, for economies of scale. The result is that while these companies may own multiple media outlets, including different mediums like television, radio and newspapers, the content found in each of the different mediums is often produced by one and shared across the others. From a business point of view this makes perfect sense, do more with less. Of course this also limits the number of voices that consumers are being exposed to, particularly if they watch, listen and read media produced by the same company. The second trend has been the proliferation of Internet based media, much of it independently produced. This means that the conscious media consumer can seek out sources that are not readily available on the newsstands or on the television. It means you can read about an international issue in European or American newspapers online, get protest reports straight from activist media sites and read first hand accounts of events on people's weblogs.

Certainly there are more voices now

than there ever was before, despite the convergence that has occurred in the mainstream media. Proponents or defenders of the big media as big business model will point to this proliferation of new voices to dispel the myth that too few control too much media. The problem with that argument is that it places the onus for getting balanced, informed news coverage wholly on the citizen or consumer. The fact that there are more independent media outlets does not mean that these are reaching nearly as large an audience as the mainstream outlets.

So big media, are big corporations, they are funded by other big corporations who advertise with them, and they lobby government like other big corporations for things like deregulation to 'level the playing field'. The fact that the major news outlets in Canada have moved further to the right ideologically than has the Canadian public should not be surprising. Media consumers now have to become more conscious than ever before, they need to be conscious of sources, and the experts those sources use and what their biases may be. They also have more options than ever before they just have to work a little harder to find them.

Please join us at the University of Winnipeg's Bulman Student Centre at 12:30pm on Friday October 17th to find out more about producing alternative media content. We will be showing films from Dada World Data, which will be followed by four workshops dealing with different mediums and then a presentation of Lesley Hughes play "Bloomberg's Radio".

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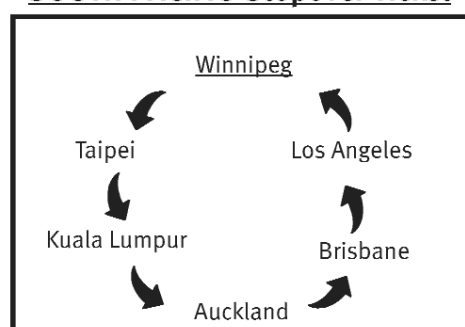
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# FEATURES

## MEDIA

### INTERVIEW

# Lesley Hughes

## Journalist/Media Critic Speaks out on the State of the Media Today



“Does the city really need any more right wing bias? We have the Sun, we have the Free Press and now we have the community newspapers moving to the right with no kind of participation. Citizens are told, much less asked whether this might be a good thing for the community”

-Lesley Hughes



**CHERYL GUDZIK**  
Features Editor

**CG: So what happened with Transcontinental Media. Why did they fire you?**

LH: They didn't give me any reasons. The new editor James O'Connor sent me a one paragraph letter: "This will inform you that I will no longer be carrying your material. If you have any outstanding invoices, thank you and goodbye." And that was it! No notice, no reason, nothing. By that time, I was hooked on writing for the community papers because there was so much reader involvement.

**Did the Winnipeg Sun give you similar notice?**

Stupid reasons like, "we're moving to the right." Well most newspapers like a token columnist on the other side. And the other one was, "nothing stays the same forever." Granted, but there's always an explanation for why things don't say the same. He admitted to me on the phone that it was about Cuba. It was political in the case of the Sun and in the case of James O'Connor, there was a little sexism involved. My column was about why young women are dressing like sex trade workers. I explained it not as a lack of character but the inevitable result of marketing and mass media, advertising etc. Little did I know he was former

Lesley Hughes has had a tough year. Four close friends have passed away, she was fired from the newspaper (again!), and she broke ribs in a car accident a couple of weeks ago. But for Hughes, the kicker is that she can no longer write a column in Winnipeg.

After working at Transcontinental Media for over three years (publisher of Winnipeg's community newspapers), she was suddenly informed that her services were not needed anymore. Unfortunately, abrupt dismissals are not new territory for Hughes. The Winnipeg Sun fired her in 1999, and Hughes fought the dismissal and won a human rights case for discrimination based on perceived political belief. Her case marked the first time a journalist in Canada has brought and won a human rights complaint against a publisher.

It is appropos that we meet at Mondragon Coffehouse and Bookstore for the interview. She is there for lunch with her son Jeff who recently returned from the WTO protests in Cancun. Hughes apologizes for being less "ebullient" because of recent hardships, but I can see there's still a fiery spark in her eye.

Sun Girl editor. He took it quite personally. He already thought I was a Marxist, and on top of that, I was going to give him grief about the status and the dignity of women? It just pushed him over the edge [makes swooping noise] and he just cut off my head!

[The "Cuba" situation refers to the Winnipeg Sun's coverage of the 1999 Pan Am Games after a couple of Cuban athletes had defected. The Sun slandered the Cuban government for suppressing freedom of the press and ran such items as "Count the defectors and win at trip to Cuba." The Sun's coverage was picked up by national media causing Prime Minister

Chretien to respond to the growing negative perception of Canadians. Hughes openly opposed the Sun's bias, but her dissidence did not go over well at the paper.]

I think that the paper may have been using James O'Connor in part to get rid of me because they were uncomfortable. The problem is the dynamic that we're living in now as a culture is to be uncritical, to be unchallenging, even to be passive and 'don't analyze' what's going on. And it's a deadly conformity, it's deadly." Hughes says although accused of partisan politics, she doesn't believe in them. "I mean, I write about many many things that

[have] nothing to do with politics; about eccentrics and inspirational people in the community. They just don't want any trouble.

So what's really disturbing to me here is that James O'Connor is a former communications staff [person] for Gary Filmon - his politics are partisan politics. He hired Heather Mustard who worked on Gary Filmon's communications staff and I see a column written by the spokesperson for the Chamber of Commerce -- does the city really need any more right wing bias? We have the Sun, we have the Free Press and now we have the community newspapers moving to the right with no kind of participation. Citizens are told, much less asked whether this might be a good thing for the community. And we're living in such dangerous times! We've got fascism growing like weeds and we have a loss of civil liberties with this fraudulent war on terrorism. And people are either sucked in or confused. So theoretically it's a great time to be a journalist if you can beard the lion, but not with the power structure as it is.

It's depressing wasting time defending yourself when you'd really rather be writing and you know there is so much to write about that people are not getting. Did you know that WTO negotiations are paid for by the taxpayers in member nations? Which is the most bizarre suicidal concept because all the high level actions are anti-citizen. The only taxpayers they are concerned about are the corporate taxpayers. Well this is crazy! Sorry I'm ranting...can't help it.

*Continued on next page*

Photo: Daniel Larsson



# FEATURES

## MEDIA

*Continued from previous page*

### What alternative news sources do you read?

I read The Digest, satirical magazines from England...I love Frank magazine. I have a really far reaching Internet network of people that send me material. I spend about an hour and a half reading papers every day, but I only read them for amusement – to see what the spin is. To actually find out what's going on, I go to my sources on the Internet. But a lot of people are not in a position to do that. It's time that builds my work, so for me it's time will spent, but for a lot of people, it's something they have to do on top of feeding the kids, finding daycare, making car payments and the rest of it. But it's part of my job. I keep on doing this and think what am I doing? I can't do a damn thing with it! [laughing]. I try to think, well what am I going to do next apart from teach and media coach. I just can't imagine now where I'm going to write next. And this is profoundly depressing to me.

### What about writing for web media?

It doesn't appeal to me. I like newspapers. I know they're kind of a dying form. For some reason I'm not attracted to [electronic] writing. But that could change -- I might have some kind of experience that shows me that it is valid. It could change...

### Since you like the newspaper format so much, is that why you were able to work for The Sun? I imagine it was difficult to balance your politics with theirs.

It wasn't difficult for me because I thought that most of the things that people said to me were funny. I thought, 'you think what you think and I'll think what I think.' I understand where a lot of my colleagues are coming from. A lot of them don't want to step out of line because it's lonely and it's scary and I can appreciate that. I seem to have a passion for it but some people don't. I never took things personally until they fired me. So that's when I realized that they weren't kidding when they said things like, how much is Castro paying you to write these stories? [laughing]. I wanted to say, a lot more than you cheap bastards! I thought they were kid-

ding, I really did. But it turns out they weren't.

But to say these things doesn't make you a communist, it doesn't make you a marxist, it just makes you somebody who's informed and who thinks that things could still be fixed. It's like an old fashioned red-baiting and it's very embarrassing, because I'm just a citizen that's all.

### You don't want to be put into any camp...

No! Because you can't have a bias, you can't have a bias, you can't have a slant in journalism or it needs to be declared whenever you use it and I'm prepared to do that. I don't think I have one. One of the readers of the community newspaper was working for the American embassy in Ottawa trying to get me charged with a hate crime. The crime was incitement of hatred. If they had succeeded in that I would have spent the rest of my days and whatever money I had fighting that. Even if I had won the case, I would have lost because I would have been tarred with that brush forever.

### Who charged you?

A reader in Charleswood from Winnipeg who didn't like the analysis I gave of 9-11. He felt that it was anti-American, that it was based on the hatred of Americans. I guess it broke down because to convict someone of hatred, it has to be an identifiable group. And evidently Americans are not an identifiable group. So it couldn't proceed. I was never inciting hatred, I was inciting history. If Americans knew their histories since 1945, they wouldn't put up with all this crap that's going on! They don't know! And most Canadians don't know either!

There was an adult carrier at the paper [Transcontinental Media] who took all his copies of the newspaper and refused to deliver them. He was so offended he took them all back to the publisher. These people can hurt you. They don't only poison your character but they can hurt you, I have no doubt about that.

### Do you worry about that? Being a public figure, being fairly accessible with your e-mail and your phone number on the web or because people know what you look like?

A little bit. But what worries me more is being unfaithful to myself. Once you have understanding and you have a value system, you're supposed to be faithful to that, like any artist is supposed to be faithful to their talent. I learned this from Evelyn Hart. That applies to anyone who loves what they're doing. So that's what I worry about more. More than someone tripping me with chicken wire or scratching my car with a key. I can handle it.

### Has that happened before?

Oh yeah, stupid stuff. I've had a couple of death threats [laughing]. It's all so amusing.

### In Bloomberg's Radio [a play written and performed by Hughes] you ask the question 'how do we trust the media?' Have you ever gotten, how do we trust you?

The question that I usually get is, 'how come you're still in the media?' Well, one I'm a slow learner. You resist negative information about yourself. Most of my friends are in media and people I really respect are in media. I think it's a statement. I'm staying put. I'm not surrendering. I'm trying to practice my profession without surrendering to its hazards. It's an awkward place to be critical of your colleagues especially when you like them. You want to stay in the tribe and not get booted out.

### Like Survivor, but you're not winning the million dollars.

Yes! Don't make me laugh! (Laughing, holding ribs).

### Here's a question that I think about as a journalist. Have you ever had to negotiate between writing for mainstream media to be more accessible to people, or wanting to write as much as possible only in alternative media? Is it even possible to make a living doing that? Has it been a struggle for you?

Well no, because I worked for 20 years with the CBC, and CBC is no left-wing organization – believe me – still they are more open and balanced than anything else in the country. So I was able to bring alternative information to the CBC to a certain extent – at least enough to be comfortable. But it's clear

to me that my job is to bring alternative information to the mainstream. I write a media column in Canadian Dimension, but I'm talking to the converted there. These are people who aren't fooled by the various corporate illusions. My job is to bring information to people who wouldn't otherwise get it themselves. I won't be content unless I'm doing that.

And that's what I will continue to do. But right now everything looks blah. I heard something in passing on the radio and I think it was an advertisement for a poetry contest. I heard this expression and I thought, 'my god that's my life'. And the expression was, "We're looking for people who notice the slamming of every day doors."

*The slamming of every day doors.* That is so beautiful and my heart kind of lept when I heard it. It describes how I feel right now. All the doors have slammed shut. And I was so grateful to whoever said that. But isn't it funny how a little phrase or word can leap out and sting you or it can soothe you? If I wrote an autobiography I think that's what I'd call it.

\* \* \*

*You can catch Lesley Hughes at the upcoming University of Winnipeg event on October 16: Media Democracy Day. At 7:00 p.m. Hughes will be speaking at Eckhardt-Grammaté Hall. On Friday the 17th in the Bulman Student Centre at 3:30pm she'll be performing her play, Bloomberg's Radio, which appeared at the Fringe this past summer and the summer of 2002. Bloomberg's Radio is based on real life events. Michael Bloomberg gave New York voters thousands of free radios as part of his successful mayoral campaign, but eager listeners soon discovered they played only one station: Bloomberg Financial. "It's an irresistible metaphor for the state of today's media, in which fewer and fewer people own access to more and more consumers," says Hughes.*

*Hughes will be performing the play for the Senate Commission on Media Reform during their stopover this fall, and is hoping to present at the United Nations Summit on Information in Geneva this December.*

## Select Alternative Media Sources on the Web

### WINNIPEG

#### [www.newwinnipeg.com](http://www.newwinnipeg.com)

This digital media site is devoted to Winnipeg's news, culture, and literature scene. New Winnipeg will keep you up to date with news and feature articles, reviews, and poetry. And Uniter articles are published here too. Don't miss the nifty "slacker" section where you can play games on your computer -- Tetris, Sim City, Sissy Fight, chess, and pool.

#### [www.herizons.ca](http://www.herizons.ca)

HERIZONS is a quarterly magazine published in Winnipeg that focuses on feminist issues - in fact it is the premier feminist magazine in Canada. Topics include health, politics, sexuality, activism, and the environment. If you're looking for a women's magazine that doesn't feature fashion or make-up tips, then this is the magazine for you. Content from the current issue is available online.

#### [www.swervemedia.org](http://www.swervemedia.org)

Swerve is Winnipeg's monthly queer news-magazine. Although you can pick up a free print copy around the city, back issues are

available for download online. Swerve welcomes new contributors and will pay an honourarium.

#### [www.umanitoba.ca/manitoban](http://www.umanitoba.ca/manitoban)

The Manitoban is the voice of students at the University of Manitoba. It is also available in print form wherever weeklies are found in Winnipeg. The website contains content from every current issue on news, features, sports, culture, arts and comment.

### CANADA

#### [www.brokenpencil.com](http://www.brokenpencil.com)

Broken Pencil is a Toronto-based print magazine and e-zine that centers on independent art and underground culture. Here, reviews about zines, websites, and art can be found. In addition, Broken Pencil publishes fiction and commentary about independent art.

#### [www.rabble.ca](http://www.rabble.ca)

The site for alternative media in Canada. Here activism and journalism are fused together. The site focuses on topics that aren't covered on a daily basis by mainstream media such as globalization and social justice. You will find columns written

by prominent voices from the activist movement such as Naomi Klein, plus locals David Leibl and Todd Scarth participate on the editorial board. The site also boasts reprints of articles from newspapers and independent Canadian magazines.

#### [www.canadiancontent.ca](http://www.canadiancontent.ca)

Canadian Content is a monthly e-zine that encourages writing on Canadian artists or topics. General interest articles, cartoons, photo essays, and reviews are welcome.

#### [www.nologo.org](http://www.nologo.org)

Founded to hold the momentum that Naomi Klein's book No Logo had put into the activist movement, this website offers ongoing coverage of her writing. It also offers information and resources for activists.

#### [www.adbusters.org](http://www.adbusters.org)

Like the glossy magazine Adbusters website is filled with the countercultural graphics and photos that made them famous. There are also plenty of links to worthwhile websites and even ABTV where adusting films are shown over the internet, submissions are welcome.

#### [www.thismagazine.org](http://www.thismagazine.org)

Toronto based THIS magazine offers political and cultural commentary as well as running the Great Canadian Literary Hunt annually to find the best in young Canadian writers. They have also started an annual non-fiction contest.

### AMERICAN/GLOBAL

#### [www.indymedia.org](http://www.indymedia.org)

Independent Media Centre was established in 1999 to supply information about the World Trade Organization (WTO) protests in Seattle. IMC is network of independent media centres from around the world who cover international events with a critical eye.

#### [www.zmag.org](http://www.zmag.org)

Z communications runs Zmagazine, a popular independent source of critical analysis of global events. Noam Chomsky is among many prominent regular contributors. Znet is used by over a quarter of a million users per week. You can also get information about the Z media institute and Z videos, which are both resources for activists.

--compiled by Jeanne Fronda and Cheryl Gudz



# FEATURES

## MEDIA

# Media Mongrels a Special Breed

## What aspiring journalists need to know

BY JOSHUA GAUDRY

Every day, people soak in information from the mass media. But for the most part, the public is unaware of the hours of research, writing and editing that has gone into the final product. Articulate, well-dressed news anchors convey this information in a breezy understandable fashion on either television or radio. The ease with which they deliver their information belies the efforts that teams of journalists have put into creating the end product.

Think back to your high school days. Our future journalists were most likely the kids who actually enjoyed writing reports and essays. They were the kids who instead of joining the hockey team, joined the school newspaper and reported on the hockey team. For some journalists, high school is where their career in the media began.

This is probably the best route an aspiring journalist can take. High school newspapers and teen publications such as the Free Press's Xtra teen magazine provide invaluable experience and can teach a young reporter a lot of the tricks of the trade before they even enter post-secondary school.

Post-secondary education that specializes in equipping students for a career in the media is readily available across Canada, including here in Winnipeg. The University of Winnipeg has a joint "Creative Communications" program with Red-River

College which gives students a broad education in all the media fields including print, broadcasting and advertising.

Aspiring journalists who are interested in a more specialized program can check out the pre-journalism program at the University of Winnipeg. This program offers all the necessary pre-requisite courses. A student then transfers to the University of Regina to complete their professional years and bachelor's degree in the Faculty of Journalism.

Eastern Universities also offer fine journalism programs in Canada. Concordia, Carleton and Ryerson have trained some of Canada's foremost journalists such as Peter Mansbridge, Janice Neil and Wendy Mesley. However, Carleton is the only university that offers a graduate degree in Journalism.

Careers in journalism exist for those who are willing to pay their dues -- most often in the form of short term or contract positions with irregular hours and modest pay cheques. The hours can be long and it may be awhile before a writer sees their name in print, but for the determined journalist who doesn't mind the stress of an unsteady income to start, they could eventually become news anchors, syndicated columnists or foreign correspondents.

Freelance writers often turn to creating their own alternative media sources or even writing and publishing their own books to

create a name for themselves. Desktop publishing has made this both possible and even profitable and the Internet hosts countless alternative news sites (see sidebar). But beware, freelance is not lucrative work. Hunter S. Thomson, who brought us Fear and Loathing in Las Vegas and Hell's Angels described freelance journalism as "a horrible way to make a living."

Careers in this field aren't always horror stories though. A journalist can also build a very successful career in public relations or a similar field. Functioning as the intermediary between the company that you work for and the media can be very rewarding. Here in Canada, public relations between the government and the media are sometimes seen as more rewarding than an editorial position.

Editorial positions, which are viewed by some as the most elite positions of all, are hard to come by. Normally, becoming an editor means putting in years as a front-line journalist. Often referred to as the "gatekeeper," an editor has both the ability and the responsibility to exercise control of the content of the publication they are editing. Editorials can be thoughtful, controversial and challenging. They can provoke debate and discussion and many regular newspaper readers turn first to the editorial and letters to the editor page as soon as they pick up their paper. Many writers view editing as the ultimate challenge and responsibility.

Journalists are more than just thinking typewriters. They are people with a passion for words, for ideas and for communicating. While the profession has been tarnished in recent years by scandals and trashy or

expose style writing most journalists still adhere to a code of ethics that encourages honest reporting and a hunt for the truth.

Muckrakers such as Upton Sinclair, Ida Tarbell and Lincoln Steffens, began a new era of journalism (investigative journalism) in the early 1900s that has been holding society accountable for its actions ever since. Perhaps one of the most famous examples of this was when Bob Woodward and Carl Bernstein cracked the Watergate case. The team's investigative articles helped force the resignation of American president, Richard Milhous Nixon.

Like many professions, journalism is a career that facilitates a variety of lifestyles. If solitary desk work is your gig, then any newspaper, website or magazine can get you started. If adrenaline rushes and life-threatening situations are more your taste, then war-correspondence or investigative journalism might be more up your alley. In any case, journalism has a vast array of positions available for those who are up for the challenge.

To build a legacy, to serve the community, to make a living, to fight for and communicate truth; these are all good reasons to pursue a career in journalism. In the end, perhaps Geoffrey C. Ward, historian, author, screenwriter and former editor of American Heritage, described the duty of a journalist beautifully when he stated, "Journalism is history's first draft."

*Joshua Gaudry has been writing for newspapers since the eighth grade. He is a first year student in pre-journalism at the University of Winnipeg.*

Postmodern Haircut Presents... by Jeffrey Weston, westoons@hotmail.com

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by Jeffrey Weston westoons@hotmail.com

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REAGAN-OMICS SUCKS-ALOTICS



## A &amp; E

## Film Forum

BY JAMES PASKARUK  
AND DAN HUGHEBAERT

This week, everyone seems to be talking about the #1 movie in theatres, the first half of Quentin Tarantino's *Kill Bill*, especially our resident movie reviews James and Dan. When these guys see something they like, they don't hesitate to rave about it, and of course, The Uniter wouldn't hesitate to listen in and pass the tips on to you. Their verdict is in on *Kill Bill Volume 1*, but we'll let you read it straight from the source. So, here's yet another round of email dialogue that's enlightening, informative, and pretty darn funny, too.

To: [hellbert@hotmail.com](mailto:hellbert@hotmail.com)  
From: [jpaskaruk@hotmail.com](mailto:jpaskaruk@hotmail.com)

You know, according to my standards of quality, I ought to despise Quentin Tarantino. His films are basically huge parades of homage with little in the way of originality. I saw a sticker recently that said "Quentin Tarantino is a THIEF!" and I can't help but agree. On the other hand, it is often said that good artists borrow while great artists steal. Whoever said that might well have had Tarantino in mind when he said it. While my intellect tells me to hate Tarantino, the fact of the matter is that I love him and his movies, and *Kill Bill Vol. 1* is the most entertaining two hours of the year by far.

Naturally, I have some speculations as to why this is. First off, from beginning to end, this film, like all other Tarantino films, is done with not simply love, but with passion. Speaking as a movie geek who generally would rather engage with a movie screen than with other people, Tarantino is one of us, and it shows in his work. He steals stuff because it was way too cool to only be done once and then fade into obscurity, as opposed to doing whatever is currently selling. He is enabling the average moviegoers, the folks who fear the catalogue and foreign sections of Movie Village (let alone going to a place like that new Asian video store on Pembina whose name escapes me), to experience the stuff they miss out on by their cultural myopia. It can be argued that it is not only a good thing, but an essential thing. If Elvis hadn't stolen the blues, we'd likely still think Perry Como is pretty hip.

To demonstrate what sets Tarantino apart, I offer exhibit A: *Underworld*. *Underworld*, consisting solely of clichéd story elements and characters, got made for one reason only: the powers given to the vampires was a concept which enabled the hacks in charge to make a *Matrix* clone with some degree of plausibility - because outside of the *Matrix*, only those with some sort of superpowers can accomplish feats similar to those of Neo & Co. The entire movie was a calculated business decision to cash in on the current fads of skin-tight leather and bullet time. Tarantino, on the other hand, did steal visual and stylistic touches for *Kill Bill*, but putting Uma Thurman in Bruce Lee's jumpsuit from *Game of Death* sure as hell ain't a sound commercial decision on paper, unless it's Tarantino doing it. It's true that he used wires a few times, but he only did it so that he could have live actors doing anime-style moves.

Am I just rationalizing? Maybe. All I know for certain is that *Kill Bill* is one of the most fun movies I've seen in a very long time. It is rife with all the standard Tarantino motifs you've come to expect, including shifting back and forth through time, introducing odd or incongruous things with no explanation and then explaining them offhandedly later, and as always, there's lots and lots of blood and lots of great characters and dialogue. If you want to be entertained, *Kill Bill* is not just your best bet this week, it's your only bet.

To: [jpaskaruk@hotmail.com](mailto:jpaskaruk@hotmail.com)  
From: [hellbert@hotmail.com](mailto:hellbert@hotmail.com)

I went into *Kill Bill* not expecting a lot, but hoping for the best. Right from the opening frames of the old style 70s credit sequence, which tells everyone that yes, this film is an homage, I knew I was in for a treat, especially

since I'm a bit of a Kung Fu fan (the excitement only grew when I saw Sonny Chiba's name in the credits). Yes, Tarantino blatantly rips off other movies. I remember the furor after *Reservoir Dogs*, when it was revealed the entire story was lifted from Ringo Lam's *City on Fire*, and their outfits copied from John Woo's *A Better Tomorrow*. Remember that cheesy action movie, *Master of the Flying Guillotine*? Guess which weapon in *Kill Bill* borrows from that. But this is half the fun of watching Tarantino, locating all of the homages and rip-offs he inserts into his films, from costumes (Kato masks), to the music (Ennio Morricone, of the old spaghetti westerns) to the cast itself (the aforementioned Sonny Chiba of *Streetfighter* fame whose films Tarantino steals heavily from - remember *True Romance*?)

That all being said, I'd rather watch a Quentin Tarantino movie over almost any Hollywood sequel out there for the exact reason you said: passion and vision. He may retread his movies, but his vision is his alone. You can tell by his framing, the cuts, his dialogue, and especially the little details, like the water pump in the final fight. The long camera shots in the tea house were incredible, as were the fight scenes choreographed by Yen Wu-Ping (who also did *The Matrix* and *Crouching Tiger*). Yes, fight scenes were unrealistic, but this is a film about legendary assassins, and as Robert Rodriguez's *Once Upon a Time in Mexico* was kind to point out, legendary heroes' feats are exaggerated to instill awe and fear in enemies and to inspire courage and hope to those in need of it. This isn't *S.W.A.T.* or *Underworld*, this is the power of Zen.

But it is the sheer energy of this film that kept me glued to it. There's not a lot of substance, but a hell of a lot of style and it's way too much fun. And let's not forget the gore, which was so blatantly over the top it reminded me of Monty Python and Peter Jackson's *Dead Alive*. The gorehound was laughing his head off! And dammit, what was the name of that Japanese all girl band????

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The 5.6.7.8's, whom I totally forgot about - they MADE that sequence. If ever there were a band that was a perfect fit for a guest appearance, it's the 5.6.7.8's in *Kill Bill*. According to the All Music Guide, they've been broken up for a few years, so I guess QT talked them into a special appearance for this film. As for the Kato masks, I think that was more of a tribute to the Gum Naam clip which was featured at the beginning of *Ghost World*. The whole fight sequence kind of resembled it, in fact, with sword fighting instead of that bizarre dancing. Someone should make a website consisting of an all-encompassing index of Quentin Tarantino's lifted motifs - movie geeks could have contests at *Kill Bill* to establish dominance by seeing who can accurately spot the most acts of cinematic theft...

To: [jpaskaruk@hotmail.com](mailto:jpaskaruk@hotmail.com)  
From: [hellbert@hotmail.com](mailto:hellbert@hotmail.com)

Yes, that band MADE that scene. For a minute there I thought they were Shonen Knife, but I smartened up. QT has always had a good ear for music in his movies, for he always gets me wondering about the songs in his films. From Nancy Sinatra's "Bang Bang," to the theme from *Ironsides*, he picks the right tunes for the mood of the film. Tarantino even steals from himself, from the Red Apple cigarettes to the imaginary square that Uma draws. I was also quite impressed with the anime sequence in the middle of the film, which was produced by the same guys that brought us *Ghost in the Shell*. Japanese animation has always been more creative than its American counterpart, which seemingly can only put out Disney themed family films (Ralph Bakshi and *Waking Life* aside). The delicate subject matter covered in the Anime sequence was probably better served by that medium and contributed even more to the legend of the character it covers.



Daryl Hannah as Elle Driver in Tarantino's *Kill Bill*

# HEY UOFW STUDENTS!

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## A &amp; E

# Films Document Struggle Against US Imperialism and the Almost Great One

BY JAMES PASKARUK

Film fans who want to change the world, or perhaps just learn some more about it, have the opportunity to do so in the coming weeks. SMAC (the Structured Movement Against Capitalism) is putting on a series of free films dealing with imperialism here on campus every Friday night.

"The immediate reason why we're putting this festival on is to put the American invasion of Iraq in context," says Dr. Henry Heller, SMAC member and professor of history at the University of Manitoba. "Iraq has to be understood against a long history of Western Imperialism in the third world. We hope that this film series will help people get a better grasp of that history."

The lineup of films spans many times and many locations, from 1964's *I Am Cuba* to 2000's *Lumumba*, from Libya in *Lion of the Desert* to the Caribbean in *Burn* as well as *The Battle of Algiers*. Previous weeks' films were *The Mission* and *El Norte*.

"These films are notable of themselves as great films, but also have deep political and cultural significance," says Heller of the lineup. "We want to share them with people, but they also help us to create a context in which we can discuss how they fit into the contemporary world situation." With this in mind,

each film will be followed by a panel discussion led by SMAC.

This week's film (Oct 17) is *Lumumba*, a damning biopic of Patrice Lumumba, a Congolese leader who played a major part in freeing Congo from Belgian domination and who was later vilified and assassinated. The film highlights the hypocrisy of Western forces and reveals a committed and fiery leader who was oddly naïve in certain situations and who died unjustly, Congo then falling under decades of US-sponsored state terror.

All showings are Friday nights at 7:30 in Lockhart Hall, 1L11, and admission is free.

Coming up: *I Am Cuba* Oct 24, *Lion of the Desert* Nov 7, *Burn* Nov 14, and *Battle of Algiers* Nov 21.

\* \* \*

And speaking of imperialism, this week at Cinematheque is a movie which has a surprising relevance to the subject: documentary filmmaker Joseph Blasioli's *The Last Round*. *The Last Round* chronicles the life and career of boxer George Chuvalo up to his historic 15-round match with Muhammad Ali in 1966, and the political and social events, both in and out of the boxing world, which led up to it.

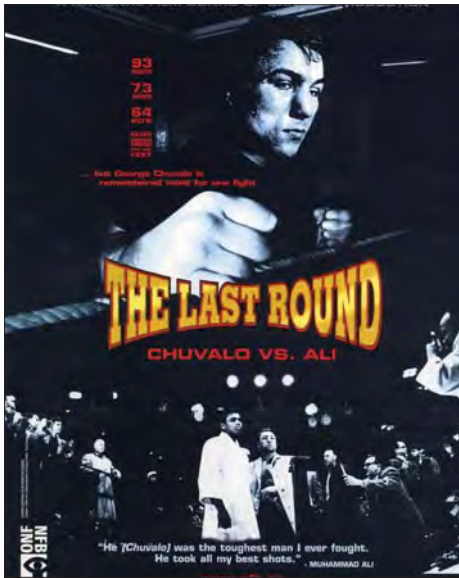
Chuvalo is something of a local hero in Toronto, and while he was never a heavyweight champion, his boxing statistics are very impressive, and he spent most of his active years in the top 10 contenders. Far from embodying the stereotyped image of a punch-drunk palooka, the present-day interviews with Chuvalo in the film reveal a soft-spoken man who is understandably proud of his record and

simultaneously frustrated by having never reached the upper heights of his sport. He is, in many ways, a victim of history, having the misfortune of being of the same era as Ali, arguably the greatest heavyweight boxer in history. In his absence, there is little doubt that Chuvalo would have been a champion.

The imperialism angle is, of course, the Vietnam War, a conflict in which Ali famously (or perhaps infamously) refused to participate. That move, as well as his well-known association with the Nation of Islam and his questionable matches with Sonny Liston (who, in the words of one interviewee, had taken "the chump's way out"), had created a hostile atmosphere for the champ. US veterans' organizations had boycotted Ali's fights, promising to picket any venue that hosted him, and mayors all across the US had jumped on the bandwagon. It is from this troubled scenario that a great match between two great fighters came.

I should stipulate that I am not a fan of professional sports, boxing or otherwise. That said, *The Last Round* tells a story that is as engrossing as it is inspiring, and that I found appealing on many levels. You don't have to be a fan of boxing or Chevalo to enjoy it.

*The Last Round* plays at Cinematheque all week at 9:00.



# Eastwood and Company Take a Fascinating Trip Down Mystic River

BY DAN HUGHEBAERT

Recently, the American TV network A&E did an episode of its *Biography* program on Clint Eastwood, in which Tim Robbins proclaims that Eastwood is not at all like his *Dirty Harry* character, but a renaissance man. He's an actor, politician (ex-mayor of Carmel, California), jazz lover, and filmmaker. Now, in *Mystic River*, based on the novel by Dennis Lehane, Eastwood directs, produces and scores the film. Jimmy (Sean Penn), Dave (Tim Robbins), and Sean (Kevin Bacon) are childhood buddies who have grown apart both physically and men-

events in motion.

Among the first suspects is Brendan (Thomas Guiry), Katie's secret boyfriend. We later find out that Brendan is the son of Jimmy's ex-nemesis and Jimmy had barred Katie from dating him. The couple was planning on eloping to Vegas, but Katie is found dead the day before they were to leave. What really drives this film is the acting. Penn gives an especially amazing performance; hell, he was even start-



Scenes from *Mystic River*, starring Sean Penn, Tim Robbins and Kevin Bacon

tally, but are brought back together after Jimmy's daughter Katie (Emmy Rossum) gets murdered. Eastwood builds up his characters slowly, and very rarely do we see any fancy camera tricks. The characterization and the drama that unfolds between the three old friends is what's focused on here, with the murder being the incident that sets the

ing to look like DeNiro in some sequences. His character is tough but is demanded to show a vulnerable side after learning of his daughter's murder. There's also a fine performance by Marcia Gay Harding as Tim Robbins' wife, who becomes conflicted after her husband comes home bloodied after a night of drinking. Robbins was great, although I wish he had showed a bit more range in his role. Lawrence Fishburne shows



up as Bacon's partner, and adds a sense of calm to the film, being the outsider in the neighbourhood. We soon find out that Jimmy

has done some time, and carries some definite muscle in the neighbourhood, as he races against the police to find his daughter's murderer.

There are a lot of flashbacks in the film, as events in the main characters' lives unfold. We find out that Dave was spirited away in a car when they were kids, just as the boys were etching their names in wet cement. Symbolically, Dave never gets to finish his name, as the flashbacks show evidence of sexual abuse and Dave's flight through the woods to escape. Sean and Jimmy never quite see Dave the same again, and when Dave turns up as a suspect in

Katie's murder, emotions turn inward as childhood loyalties are threatened and called into question.

There are some sequences that I could do away with, such as Sean's ongoing one-sided telephone conversations with his separated wife and Jimmy's wife's speech towards the end of the film. They exist for emotional reasons, but I thought were executed rather poorly.

Eastwood wonderfully takes a crime drama and turns it into a human drama, focusing on the emotional history of the friends and the neighbourhood. This produces some amazing scenes at Penn's daughter's wake. Particularly moving is the scene where Penn pours his heart out to Robbins on the back porch, still keeping in mind that they are men after all. *Mystic River* can be a disturbing film, but more so as a result of the disturbing emotions that lie within the characters.



## A &amp; E



# No Matter How You Describe Them, The Dears Are Great

BY JON SYMONS

Montreal band The Dears has been described many different ways over the years: orchestral pop, power pop, art rock, bedroom rock, and more. To Murray Lightburn, the band's enigmatic frontman, a man who oozes cool, all of that means nothing. "I never really think of it that way, you know," Lightburn says. "I mean our goal usually is to transcend, and escape all definition and to stay out of the box." The band has also been compared to The Smiths and other Brit-pop purveyors, but Lightburn is quick to dismiss those comparisons in a very cool fashion. "They like to tag the Brit-pop thing, and we got reviewed in *Pitchfork* and they were calling us Gene; they said we sounded like Gene. Gene is like the shittiest band on earth. Not only are they the shittiest band on earth but our record sounds absolutely nothing like them."

The band, currently composed of Lightburn, Natalia Yanchak, Martin Pelland, Valerie Jodoin-Keaton, George Donoso, and brand new guitarist and former tour manager Joseph Donovan, has been thinking out of the box ever since the release of their debut album, *End of a Hollywood Bedtime Story*, in 2000. Lightburn and Co. combine guitars and keyboards with symphonic elements to create a sound that if God ever listened to rock music,

he would enjoy. I feel strongly about The Dears, I must admit. There is nothing else that matters while listening to a Dears record, it's simply an assault of heavenly music. "Sometimes it can be disappointing to some people and sometimes people can be open minded and able to accept us, going on a journey," Lightburn says of his band's unique sound.

The Dears do indeed take you on a journey, on both *Bedtime Story* and their latest offering, *No Cities Left*, which was released in April 2003. It's a journey filled with all of the basic human emotions. Lightburn possesses a unique vocal range, allowing him to go from crooning a tune like "This Is A Broadcast," to aching his heart out during the gorgeous "The Second Part," to screaming out a chorus of "No" during "Pinned Together, Falling Apart," rivaling only Roger Daltrey's yowl in "Won't Get Fooled Again" in sheer ferocity. Even love becomes a journey in The Dears' music. Lightburn's lyrics proclaim that "There is no such thing as love," and suggesting that there are "no sewing kits to mend our broken hearts," to beautifully stating "you've got my soul, I've got your heart."

"It's a reflection, right. It's just a reflection of all the many sides that we all have. I'd

like to think that people can relate to that sort of thing." Lightburn emphatically adds, "It's a universal thing. We're just dealing with the shit you know, I mean there's a lot of shit to deal with out there. It's unbelievable. The thing is that our civilization doesn't learn from anything you know, it's like more stuff, and let's see how far away from love we can get."

"[No Cities Left] is kind of like a metaphor for trying to strip

it down to just the essentials and think about what we really need and not what we want," explains Lightburn.

The band has had to deal with a multitude of personnel changes over the years, leaving Lightburn and Yanchak as the only members remaining from that first album. These changes, however, don't seem to phase Lightburn. "It's not like were U2. It's not like there's an Edge or a fuckin' Larry Mullen Jr., you know what I mean? It's something that's greater than all of us. The music's always gonna be there whether you're in the band or you're not.

"I think it's a calling you know, like it really is. Like it's something I had no control over, like the fate. All these people meet and have met and our paths cross in life and playing music together, it's like that's the path that was chosen for us. It's not like we chose this path."

Fate challenged the band during the recording of *No Cities Left*, as they compiled more than 500 takes per track. Most bands don't even take 500 takes per album. With all the elements on the album, it's a wonder it even got completed at all. The track "Twenty-Two" for example, has a unique duet with Murray's vocals layered on top of Natalia's, with the whole thing capitalizing around swirling guitars and violins. "The whole point of that was sort of like try it from every angle you know," Lightburn explains of the recording process. "It's probably due to a lack of preprod. But even then it's like when you're in the studio anything can happen and we're just creating a million sounds and trying to create something and we just kind of ran out of time and sort of fell off the map. Kind of like we thought the world was square and found out it was round." The result proves however, that hard work pays off in the end. Lightburn's vision for the band is one that's forever changing. "You never know what the hell we're gonna do, I mean we make concept EPs for Christ's sake. How many bands actually do that? Not many."

Those 'concept EP's,' are the haunting *Orchestral Pop Noir Romantique*, and the end of the world influenced *Protest*. The EPs flow together and have a central idea behind them, much like a story or a film. "We've all read books, right. You know, there's novels and short stories and there's essays and whatnot. I like to think of our records as more like novels, The EPs as more like short stories, you know?" Lightburn's not too fond of the conventional wisdom behind the EP. "I hate those fucking kind of EP's. They're just rip-offs, where it's like 'let's put some four track demos on there and some ghetto blaster recordings and some sound check recordings and put an EP together, Yea.' I hate shit like that."

To The Dears, commercial radio has not been too kind. You'll be hard pressed to find a

Dears song on a Winnipeg station. "I think The Edge in Toronto is the only commercial radio station that picked up the song." Lightburn says of the band's first single, "Lost in the Plot." "Maybe if there were ten Dears songs lined up, like ten different bands that sounded like the Dears with new songs that sounded kind of like 'Lost in The Plot,' or had that vibe maybe it would work. Maybe we could take the radio by storm, but that's not happening. There's a lot of amazing cool bands in this country right now that aren't getting played on the radio.

"I've been listening to this dude in Toronto called Shawn Hewitt and he's really awesome ([www.schmusic.com](http://www.schmusic.com)). The fact that Sammy [Roberts] gets played on the radio is great. I mean there's a ray of hope for radio if they're playing that shit, you know?"

Things are going much better for the band recently, though. They have a new video out, for the single "Don't Lose The Faith." The very cool video features the band on a ship, dying of the plague while dressed in 19th century garb, and Murray even smokes a pipe. Lightburn refers to his videos as 'commercials', but admits that there is an upshot to them. "We're not gonna be asses and say 'No, that's not cool man. We don't do videos.' It's like, why are we gonna do that? It's just another well of reaching more people. And we're all about reaching as many people as we can without actually changing what we do."

The Dears are also embarking on their third tour this year, which includes a stop in Winnipeg October 22nd. If previous live shows are any indication, this is one not to miss. The band is outstanding live, often improvising during instrumentals and creating a huge, huge atmosphere. "We like to keep a close relationship (with the fans) even if it grows and grows. There is some growth there and we've seen significant growth in the past year and it's been really great. We're on the East Coast now and the shows are getting better, you know. I mean we had a bunch of people in Fredericton and we never even fucking played Fredericton before. It's cool you know, especially in Winnipeg. The growth that we've seen there has been fantastic. To me it's not just about record sales."

Lightburn is a rarity in the rock world today, a guy who cares more about his music than about image or popularity. He's a guy who will always remain true to his methods and ideas. "It's like having kids you know," he says about his songs, "It's like sometimes you're getting' along with them, sometimes you're not. But you love them all, really, at the end of the day."

*The Dears rock the Pyramid Cabaret October 22nd, with opening band Pilate. Tickets are \$12 at Ticketmaster.*

*All lyrics copyright Murray A. Lightburn. [www.thedears.org](http://www.thedears.org)*

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## A &amp; E

# THEY ONLY SPEAK THE TRUTH: True Till Tomorrow Speaks Out

BY JULIE HORBAL

"What you think is real may change tomorrow."

"What appears as one thing may be another completely."

"What is true today may not be true tomorrow."

We've all heard these things before, but to a group of five young local musicians, aptly named True Till Tomorrow, these are more than just words. Vocalist Phil Tessier, 20, guitarists Justin Pokrant, 20, and Brady Murphy, 19, bassist Johnny Calderon, 16, and drummer Joel Kulik, 20, all take these things to heart. As their name would suggest, the members of True Till Tomorrow have experience with things in their lives changing, and their music is no exception. With a mix of melody, harmony, emotion, and some good old-fashioned screaming, their product is unpredictable.

"We go from 'I'm sitting by myself and I'm gonna cry' to a bunch of video game skeletons marching with swords and pulling trolls," says Calderon, in an attempt to define their lyrics. Although some would call what they do "screamo," or a mix of the increasingly popular emo music and metal core, the boys cringe at the title.

"Screamo is just a name a bunch of hip kids made up themselves," says Tessier with somewhat of a smirk. So are we to assume that they wouldn't call themselves hip kids? "Well, no," adds Tessier. "We're hip kids. It's amazing music and we're fun kids, but we just

What do we need more of in the Winnipeg music scene? If you said coverage of Winnipeg bands, you're not alone in your beliefs. That's why The Uniter has decided to launch a new weekly feature, "Pure 'Peg," completely devoted to showcasing the talented bands and musicians that you can find right here in our own backyard. If you're a local musician and would like to be considered for our series, email Julie Horbal at [uniter-events@newwinnipeg.com](mailto:uniter-events@newwinnipeg.com).

aren't screamo." They stand firm to the claim that they're just a group of guys with "all different musical influences brought together under common circumstances that are changing."

Says Tessier, "Brady likes metal. Joel's melodic; Justin's melodic. Everyone's different. And I'm the wizard who blows people up with fireballs." Whatever they may be, for a fairly new band, they are rocking hard. But that could have something to do with their birth in the Rockies. "We got started on a U of W snowboarding trip to Banff last winter," says Murphy. "I met Justin on the bus; we started talking and realized that we both played guitar and both liked similar music. When we got back to Winnipeg, we started jamming on our first song."

Soon after, Murphy and Pokrant recruited Kulik, whom Pokrant had played with in a previous band as their drummer. Next, the



three boys acquired Calderon as their bassist, but they claim that they weren't really a band until they found Tessier on a punk message board. "It was magic when we first jammed with Phil," says Kulik with a laugh.

"He has the voice of an angel," adds Calderon.

Truth Till Tomorrow officially came together this spring, and they've been going strong ever since. Claiming that they get along "remarkably well" for a band, the remarkably tall, remarkably skinny guys have had only had a few major falling outs. "When we were recording, the tension was unreal," says Kulik. "I broke one of Johnny's drum skins and we broke out into a full-blown wrestling match. Brady had to go drill sergeant."

"But I won," adds Calderon, who is the youngest - and probably the lankiest - of the bunch. And since they think that healthy ten-

sion is a key part of any band, they didn't let it bother them.

The band's first single recently debuted on UFMF's "The Rock and Roll Juggernaut," and the members just finished recording their first four-track demo CD, which, true to the group, originated in an unlikely place. "We recorded it in my kitchen," says Murphy, smiling. "And we ended up just being together and drunk half the time."

"And not being able to play half the songs," says Pokrant with a laugh.

Despite some obstacles, the band members eventually managed to finish their tracks, but not without some concern for the neighbours. "If you were walking by the house when we were recording the vocals, you would have heard some strange and eerie stuff," says Kulik. "Phil was screaming so loud and it was echoing so much, that if I were the one walking by, I'd have called 911!"

Now that their demo has been recorded, the guys are working on networking, playing shows and getting enough songs together for a full-length album. They've played four shows so far, and have many more scheduled. Says Tessier, who is undoubtedly the most exuberant of the bunch, "We have tons of potential for fucking rocking it to the max. Watch out."

Interested in hearing more? Want to buy a demo? Contact True Till Tomorrow by emailing [heynicelife@hotmail.com](mailto:heynicelife@hotmail.com), or download one of their songs from [www.mp3.com/True\\_Till\\_Tomorrow](http://www.mp3.com/True_Till_Tomorrow).



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## A &amp; E

## New Dance Club – Does it Have Legs?

BY JEREMY HULL

On Wednesday, I arrived at the mime lab in the Theatre building for what I hoped would be the second U of W international folk dance session. I say “hoped” because I wasn’t entirely sure who or how many would show up. At the first session in September there were five students plus one of the members from our Friday night group who also happens to teach of the U of W. That first session was something of an experiment. I love to dance but I had no idea whether students would feel the same way, especially about “folk dancing” which might seem a bit intimidating, conjuring up images of Ukrainian dancers leaping through the air or boot-slapping Hungarian dancers with bottles of wine on their heads. Or maybe it makes people think of square dancing sets with couples in western garb. As one friend said to me dismissively, “Square dancing – that’s what our parents used to do!”

But I love the sensation of dancing – being in sync with the music and with a room full of other dancers, and the feeling of sweaty elation at the end of a good evening of dancing, a natural high as they say. I also love the way international folk dance provides a window on the world with its beautiful, exotic music, the unusual instruments from Turkey or India, the choral singing from eastern Europe, or the up-tempo Irish, Scottish or French-Canadian music. The sheer variety of dance rhythms and music allows me to be a little more connected to the world.

But folk dancing isn’t something you can do by yourself – it takes the energy of a bunch of people to really make it fun. I’ve heard tell about university based folk dance groups in the 60’s and 70’s where gymnasiums full of students got off on this stuff and where many from my generation had their first taste of something that has become a life-long addiction. While I am a boomer and was the right age to take advantage of folk dancing in my university days, I never did. I had to wait until I was over 40 to discover folk dancing and I’ve been doing my best to make up for lost time ever since.

So this year I decided that it was time to take a shot at getting the younger set interested in international folk dancing. And here I was at the second U of W dance session, but I was the only person there. Then The Uniter’s photo editor showed up, followed by one of the people from the first week, who came to say she was sick but would come next time. Things weren’t looking too promising. Finally, two live ones showed up, one who had been at the first session and a friend. That



Folk dancers take to the floor at the U of W’s second international dancing session

Photo: Daniel Larsson

was all the encouragement I needed. I had a ragtime dance that I thought they might like – the Salty Dog Rag, a bouncy couple dance that really gives you a chance to strut your stuff. There’s even a little “twinkle toes” foot work in this dance, but it looks harder than it is. They seemed to enjoy this and as they were learning it a few others drifted in. Once everyone was comfortable with that one I put on the music and we all did the dance. This was followed by three dances I had taught at the first session – a lively circle dance from Brittany done to a Celtic-reggae beat, a slow Israeli dance, and a Greek line dance. I re-taught these dances for the sake of those who hadn’t been to the first session, and everyone seemed to pick the dances up well. On the

strength of this, I decided to continue the dance group on Wednesdays through the rest of October and November on the theory that while there people will change a bit from week to week, gradually more people will get the chance to try to the dancing and see if they like it. After all, it’s free and might give the average stressed-out student a little mental vacation from classes and assignments.

So, for those who think they might want to give this a try, we are meeting every Wednesday in room 0T02, provided courtesy of the Theatre Department, from 12:30-1:20, from October 22 through the end of November. If there is continuing interest and a core group of students develops, this can become a regular club that meets throughout

the school term. I also want to use this as a way of inviting people to attend the international folk dance session at St. Augustine United Church in Osborne Village that takes place every Friday night from 8:00–11:00. Everyone is welcome at all of these dance sessions, from beginners to experienced dancers. Because a lot of the dances are done in lines and circles, it’s fine to come by yourself or to come with whatever number of friends. Wear something comfortable, and bring some indoor shoes to dance in.

Anyone who wants to find out more about the U of W sessions or the Manitoba International Folk Dance Association can call me (Jeremy Hull) at 477-5981 (evenings) or 944-0007 (days).

## Third U of W Creative Writing Journal Now Available

BY LEIA GETTY

After the mystery event, “Whodunit,” the University of Winnipeg Library and the Writer’s Collective launched the third edition of *Juice*, a collection of creative prose and poetry and nonfiction.

The launch of the third edition of *Juice* was the last event held at the University of Winnipeg as part of this year’s Winnipeg International Writer’s Festival, which ran from September 18-28. On Friday, September 26, hot off the press copies of *Juice* were handed out in front of Eckart-Grammatte Hall alongside cookies and orange juice.

The newest edition of the literary

journal boasted an embossed logo, and this time, alongside the creative works of university students and alumni, *Juice* featured the first limited edition of *Juice* slices, a CD collection of spoken word art.

This was the last year for A.P. (Ben) Benton as head editor, and despite his absence at the opening ceremony, his assistant editors Sabrina E. Melanson and s. arden hill dedicated the launch and the readings that followed to his honour.

Shortly after the book was launched, lotteries were held and university students were called to read their creative works in the Eckart-Grammatte Hall.

This year’s edition of *Juice* includes creative works from over thirty current and recently graduated University of

Winnipeg students, as well as an interview with featured writer Jon Paul Fiorentino. You can pick up your copy of *Juice* (regular or special edition while quantities last) at the writer’s collective (Located in the Archives in the Library). Regular editions are available at the info booth; the CD versions are available at the Petrified Sole used bookstore.

Also new this year is the official *Juice* Website, available at <http://scholar.uwinnipeg.ca/journals/juice/JUICE.htm>. Submissions for next year’s edition of *Juice* are due in January, see the website for further details.



Sabrina Melanson and s. arden hill at Juice launch

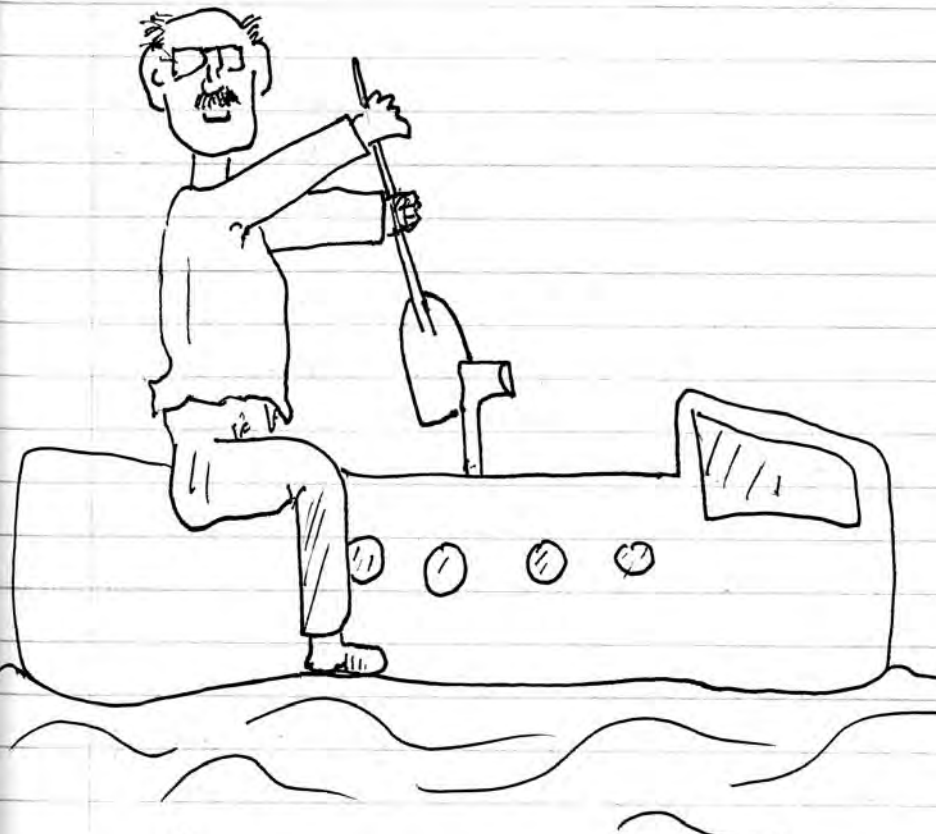
Photo: Tamara Letkeman



# D I V E R S I O N S

## Tales From a Muirite

BY M.D. COHEN AND KENT DAVIES



Dr. Muire once rode to work in a submarine.

## Straight Faced

BY M D C O H E N

Who does Zorro think he's fooling? He's running around with that black mask and cape. Everybody knows it's him. The villagers yell out "Hey, there's Zorro" when he rides up on his horse. For god's sake, he even brands people with a Z. I know he's a pretty smart guy, but give the villagers some credit. They know what the Z stands for too. He's almost as bad as the Hamburgler. Both of them wearing their black masks. I wonder if they shop at the same store? For the Hamburgler though, I don't know if it's a matter of the mask giving him away or the big prison stripes. Either way, he's not fooling anybody either. They look like a couple of raccoons, and raccoons aren't scary... unless they have rabies. Maybe that's the missing link between them all. The black mask could be a horrible side effect of having the illness. On the other hand, they both have those stupid Spanish hats. I think you'd agree that that throws my whole theory out the window. The more I think about it though, Hamburgler's stripes are kind of cool. I don't know what his history is, but I think prison felon might fit in there somewhere. I wonder if his life of crime started out because Grimace wouldn't play with him? What kind of name is Grimace anyways? It suits the jerk. Standing there, smiling away while the Hamburgler just wants to play. I'm sure

that the Hamburgler used to have a cool name like Fred but the rest of Happyland changed it when he turned to a life of crime. Whatever the reason, stealing hamburgers is never the way to go. McDonalds doesn't seem to see it that way though. They're promoting theft: as long as it's in the hamburger form. We're always told that crime doesn't pay, but I guess that adage only applies to non-burger thieving people. I think all of this explains the overpopulated prison system. It's not that people are committing more crimes, it's that they're committing less hamburger thieving crimes. Either that, or less random sword branding. That giant Z really ruins a good pair of pants. Way to go Zorro. In the end, I still think that it's good that McDonalds has a mascot. It really shows that a multinational corporation has heart. Ronald cares. So does the Wendy's girl. The crown in Burger King does too, but that isn't as much a mascot as it is a symbol. Maybe that's the reason that Zorro was branding everyone. He was getting his name out there and pawning his burgers off to the masses. The Hamburgler could be a new incarnation of the man with the sword. The mask, the Spanish hat, the rebellious attitude; it all makes sense. I guess what I'm trying to say is that I don't like Ronald McDonald. Clowns scare me.

## What are the students saying... ...In the Halls?

**Time:** 12:30  
**Place:** Ashdown

*Female:* I wax my brother's back, what's weird about that.

*Male:* Well my sister doesn't ask me to shave her legs.

*Female:* She can reach those areas.

*Male:* Do they shave your back hair?

*Female:* I don't have back hair!

**Time:** 10:47  
**Place:** Duckworth

*Female:* I never liked the ninja turtles.

*Male:* Say what you want but before there was girl power there was turtle power.

**Time:** 1:23  
**Place:** Manitoba

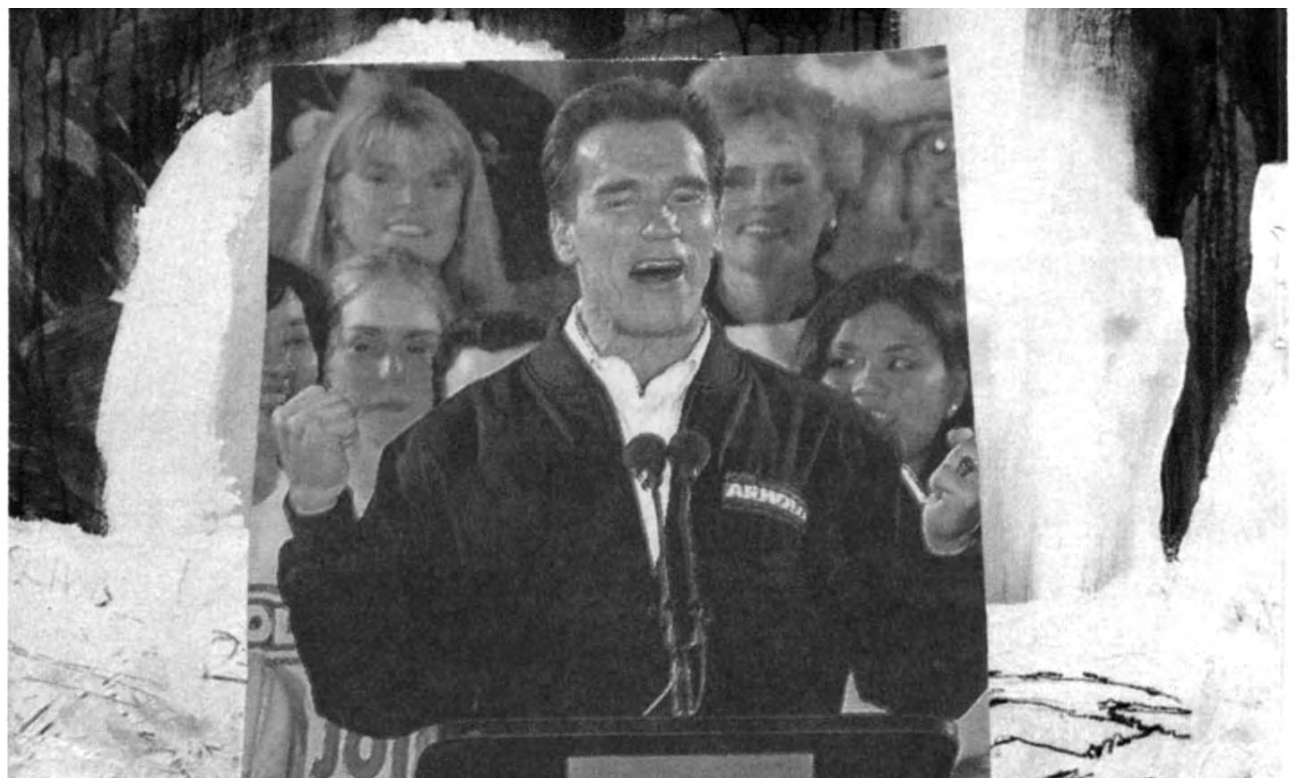
*Male:* Any orgy is a good orgy.

*Male 2:* Um, have you ever been to prison.

**Time:** 2:30  
**Place:** Manitoba

*Female:* Why would you have sex with David Suzuki?

*Male:* Why wouldn't you have sex with David Suzuki; the guy is like a Greek God.



## What is Wrong With This Picture?



By KAD



## DIVERSIONS

## UNITER LISTINGS

## ON CAMPUS COMMOTION

**STUDY SKILLS WORKSHOP**  
Time Management &  
Note Taking  
October 16, 1L04, 5:30pm

**UNDER CONSTRUCTION**  
A GroundSwell Production  
Friday Oct 17  
8pm  
Eckhardt-Gramatte Hall

**BILL EAKIN: REUNION EXHIBIT**  
Gallery 1C03, until Oct 19  
Free admission

**UNDER CONSTRUCTION**  
A GroundSwell Production  
Friday Oct 17  
8pm  
Eckhardt-Gramatte Hall

**WORK STUDY PROGRAM**  
Jobs on campus for full-time  
students with 30+ cr. hrs. and a  
Canada Student Loan/line-of-  
credit of \$1000+  
Applications in Awards Office  
Deadline October 20

**COMMONWEALTH  
SCHOLARSHIPS**  
Graduate study in a variety of  
Commonwealth countries  
Applications in Awards Office  
Deadline Oct 24

**RHODES SCHOLARSHIPS**  
For graduate study at Oxford  
Applications in Awards Office  
Deadline Oct 24

**FOREIGN GOVERNMENT  
AWARDS**  
For graduate study in various  
countries  
Applications in Awards Office  
Deadline Oct 24

**STUDY SKILLS WORKSHOP**  
Studying & Test Prep  
1L04  
5:30pm

**EcoMAFIA DUMPSTER DIVING**  
Clean up trash for a trophy and  
a good cause  
Thursday Oct 25  
Sign up in the atrium this week

**EcoMAFIA STUFF SWAP**  
Trade your old stuff for new  
stuff and enjoy food and  
entertainment (bring your own  
plate, cup, etc.)  
Friday Oct 26  
Bulman Student Centre

**CANADIAN FEDERATION OF  
UNIVERSITY WOMEN**  
Information & application form f  
or a variety of graduate awards  
Applications in Awards Office  
Deadline November 1

**MY MANITOBA MOMENT NON-  
FICTION CONTEST**  
Winnipeg Free Press & Writers  
Collective Annual Non-fiction  
contest  
Write a 1500-2000 word story  
with the theme "My Manitoba  
Moment"  
Call 786-9468 or email  
writerscollective@uwinnipeg.ca  
for applications. Deadline Nov 5

**TOTAL BODY NOON HOUR  
FITNESS CLASSES**  
Mondays: Hi/Low, Wednesdays:  
Athletic Moves, Fridays: Core  
Body Conditioning  
12:30-1:15pm  
Tuesday: Step & Hi-Lo combo,  
Thursdays: Tae-Box  
12:05-12:50pm  
Register at the Duckworth  
Centre Customer Service Desk

If you have something you want includ-  
ed in our listings, visit [www.newwin-  
nipeg.com](http://www.newwin-<br/>nipeg.com) and fill out the Uniter  
Listings form.

Or fill out the form at the Info Booth.

Or feel free to stop by and see me the

Uniter Office on Mondays from 8:30-  
10:30 or 3:30-4:30.

If you don't have anything you want to  
include in the compilation and you find  
yourself sitting at home with no home-  
work to your name, simply close your

eyes and run your index finger along  
this page until I say stop.

STOP!

What event did your finger land on?

Quit sitting and go check it out!

Compiled by J U L I E H O R B A L , Listings Coordinator



## Po' Girl

**"Back Up The Mountain  
Bluegrass & Old Tyme  
Music Festival  
Saturday, Oct. 18  
West End Cultural Centre  
w/ Uncle Louis & Fred Eaglesmith  
& the Flathead Noodlers**

## ROUND THE PEG PURSUITS

Thursday October 16  
Sights  
**HALYCON**  
by Megan Van Wong  
Main/Access Gallery  
(121-100 Arthur - 956-2089)

**FAMILY BUSINESS**  
by Genevieve Trudeau &  
Jacques Cambray  
Alliance Francais  
(934 Corydon - 477-1515)

**MY MAD SKILLZ**  
by Paul Butler  
Plug In Gallery  
(286 McDermot - 942-1043)

**NIGUHUS SOONHIGAN**  
by Shirley Bear  
Urban Shaman Gallery  
(91 Albert - 942-2674)

**MINIATURES de BARACHOIS**  
by Hermenegilde Chiasson and  
Francis Coutellier  
Franco-Manitoban Cultural  
Centre  
(340 Provencher - 233-8972)

**AFTERTVIEW**  
Gallery (55 Arthur - 942-1618)

**CLOSER DISTANCES**  
by Keith Wood  
Gallery (55 Arthur - 942-1618)

**JERRY TWOMEY COLLECTION**  
Winnipeg Art Gallery (300  
Memorial Blvd. - 786-6641)  
Gallery 1

**STATES OF BECOMING**  
Winnipeg Art Gallery (300  
Memorial Blvd. - 786-6641)  
Galleries 2&3

**TOM THOMSON**  
Winnipeg Art Gallery  
(300 Memorial Blvd. - 786-6641)  
Galleries 6/7/8

**QIVIUIQ: A LEGEND IN ART**  
Winnipeg Art Gallery  
(300 Memorial Blvd. - 786-6641)  
Mezzanine Gallery

Words  
**LEANNE BRODIE**  
Reading of The Vic  
McNally Robinson Grant Park  
8pm

Drama  
**COOKIN' AT THE COOKERY: THE  
MUSIC & TIMES OF ALBERTA  
HUNTER**  
MTC Mainstage  
(174 Market - 942-6537)  
Tix \$10.70-\$49.22 @ 942-6537

**ALADDIN**  
Fantasy Theatre for Children  
(2nd floor 319 Elgin - 944-0581)  
Call 944-0581 for tix

Friday October 17

Film  
**THE LAST ROUND:  
CHUVALO vs. ALI**  
Cinematheque  
(100 Arthur - 981-5379), 9pm  
Tix \$4.50-\$6 @ door

Sounds  
**THE PAPERBACKS,  
JR PANTHERS**  
Pyramid Cabaret  
(176 Fort - 957-7777)  
Tix @ door

**RANDY BACHMAN**  
Centennial Concert Hall  
8pm  
Tix \$40-\$50 @ Ticketmaster

**CKUW MEDIA DEMOCRACY  
EVENT**  
Bands TBA  
Collective Cabaret  
(108 Osborne - 475-2239)  
Tix @ door

**BACK UP THE MOUNTAIN  
BLUEGRASS & OLD TYME  
MUSIC FESTIVAL**  
W/ Doug & Jess Reimer,  
Fred Redekop, Al Popwich,  
Jaxon Haldane & the Hamiota  
Hams  
West End Cultural Centre  
(586 Ellice Ave - 783-6918)  
8pm (doors @ 7)  
Tix \$10/\$13 @ Ticketmaster &  
WECC

**RUN CHICO RUN**  
Royal Albert Hotel  
(48 Albert - 943-8433)  
Tix @ door

**KRIS McQUEEN TRIO**  
Folk, 8pm  
McNally Robinson Grant Park

**BURTON TRIO**  
Jazz  
McNally Robinson  
Portage Place, 6:30pm

**FREEMAN**  
Regal Beagle  
(Ramada Marlborough Inn)

Words  
**URBAN FUTURES  
COMMITTEE MEETING**  
Circle of Life Thunderbird House  
(715 Main St)  
Call 982-6632 for info

**IF YOU GIVE A MOUSE A COOKIE**  
Children's Story Time  
McNally Robinson Grant Park, 10am

Sights  
**TWITCH**  
by David Rokeby, Garnet Hertz,  
Nicholas Stedman, Kevin Yates  
aceartinc. (2nd floor,  
290 McDermot Ave. - 944-9763)

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Mezzanine Gallery

Saturday October 18

Film  
**THE LAST ROUND:  
CHUVALO vs. ALI**  
Cinematheque  
(100 Arthur - 981-5379)  
9pm, Tix \$4.50-\$6 @ door

Sounds  
**ART & SOUL: SHIVER**  
WAG Fundraiser feat. Popes Hill  
Winnipeg Art Gallery  
(300 Memorial Blvd. - 786-6641)  
Tix \$65 by calling 786-6641  
ext 207

**THE PARKAS, NOVILLERO,  
OLD SEED**  
Times Change(d)  
(Main at St Mary - 957-0982)

**THE VAGIANTS, HOT LIVE GUYS,  
COLUME, LES TABERNACLE**  
Pyramid Cabaret  
(176 Fort - 957-7777)  
Tix @ door

**CHAOS THEORY, COLD FUSION,  
CODEINE**  
Collective Cabaret  
(108 Osborne - 475-2239)  
Tix @ door

**BACK UP THE MOUNTAIN  
BLUEGRASS & OLD TYME  
MUSIC FESTIVAL**  
W/ Fred Eaglesmith & the  
Flathead Noodlers, Po' Girl,  
Uncle Louis  
West End Cultural Centre  
(586 Ellice Ave - 783-6918)  
8pm (doors @ 7)  
Tix \$18/\$20 @ Ticketmaster  
& WECC

**AMUSE**  
Royal Albert Hotel  
(48 Albert - 943-8433)  
Tix @ door

**ALL-BRAHMS SOIREE**  
Manitoba Conservatory of  
Music & Arts  
(105-211 Bannatyne - 943-6090)  
8pm, Tix @ door or by calling  
943-6090

**A TASTE OF NEW ORLEANS**  
Traditional Blues & Jazz  
McNally Robinson Grant Park  
8pm

**FREEMAN**  
Regal Beagle  
(Ramada Marlborough Inn)

Words  
**IF YOU GIVE A MOUSE A COOKIE**  
Children's Story Time  
McNally Robinson Grant Park  
10am

Sights  
**TWITCH**  
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# D I V E R S I O N S

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AFTERVIEW  
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QIVIUQ: A LEGEND IN ART  
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Mezzanine Gallery

Sunday October 19

Film  
THE LAST ROUND:  
CHUVALO vs. ALI  
Cinematheque  
(100 Arthur - 981-5379)  
9pm, Tix \$4.50-\$6 @ door

Sounds  
TRIXXE  
Pyramid Cabaret  
(176 Fort - 957-7777)  
Tix @ door

Words  
LULU & THE TOMCAT  
Launch of 3, 2, 1 Kadoozee  
McNally Robinson Grant Park  
1pm

BALLET CAFÉ  
Discussion of RWB's  
The Magic Flute  
McNally Robinson Grant Park  
4pm

Sights  
TWITCH  
by David Rokeby, Garnet Hertz,  
Nicholas Stedman, Kevin Yates  
aceartinc.  
(2nd floor, 290 McDermot Ave. -  
944-9763)

FAMILY BUSINESS  
by Genevieve Trudeau &  
Jacques Cambray  
Alliance Francais  
(934 Corydon - 477-1515)

CHANGING COLOURS  
by Libby Weir  
Upstairs Gallery  
(266 Edmonton - 943-2734)

ENCAUSTICS  
by Marcel Lemay  
Wayne Arthur Gallery  
(186 Provencher - 477-5249)

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Mezzanine Gallery

Monday October 20

Film  
THE LAST ROUND:  
CHUVALO vs. ALI  
Cinematheque  
(100 Arthur - 981-5379)  
9pm, Tix \$4.50-\$6 @ door

Sounds  
HUGH FRASER  
U of M School of Music  
(65 Dafoe Rd. - 474-9310)  
12:30pm  
Free admission

Words  
DAVID ADAMS RICHARDS  
Reading of River of the  
Brokenhearted  
McNally Robinson Grant Park  
8pm

Sights  
TWITCH  
by David Rokeby, Garnet Hertz,  
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Galleries 6/7/8

Tuesday October 21

Film  
THE LAST ROUND:  
CHUVALO vs. ALI  
Cinematheque  
(100 Arthur - 981-5379)  
9pm, Tix \$4.50-\$6 @ door

CANADA: BY RAIL & HI HOSTEL  
A Travel Nights Slideshow  
Sport Manitoba Building (200  
Main St.)  
7:30pm  
Call 784-1131 for info  
Words  
BETSY STRUTHERS & SARAH  
KLASSEN  
Poetry readings  
McNally Robinson Grant Park  
7:30pm

ALEX AITKEN  
Reading of Sarah Ballenden  
McNally Robinson Grant Park  
8pm

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Galleries 2&3

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Galleries 6/7/8

Wednesday October 22

Movement  
THE MAGIC FLUTE  
Royal Winnipeg Ballet  
Centennial Concert Hall  
7:30pm  
Tix \$36-\$50

Film  
THE LAST ROUND:  
CHUVALO vs. ALI  
Cinematheque  
(100 Arthur - 981-5379)  
9pm  
Tix \$4.50-\$6 @ door

Words  
PROF. FLETCHER BARAGAR  
"IS MARX RELEVANT?"  
308 Tier Building (U of M)  
Visit [www.umues.com](http://www.umues.com) for info

JACK HODGINS  
Reading of Distance  
McNally Robinson Grant Park  
8pm

Sights  
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Galleries 6/7/8

Thursday October 23

Film  
THE LAST ROUND:  
CHUVALO vs. ALI  
Cinematheque  
(100 Arthur - 981-5379)  
9pm  
Tix \$4.50-\$6 @ door

Sounds  
DEATH BY STEREO  
W/ Himsa & Undecided  
West End Cultural Centre  
(586 Ellice Ave - 783-6918)  
8pm (doors @ 7:15)  
Tix \$13/\$15 @ Ticketmaster,  
SK8 & WECC

Words  
ANGELA NARTH  
Launch of Fergus,  
Prince of Frogs  
McNally Robinson Grant Park  
7:30pm

Sights  
TWITCH  
by David Rokeby, Garnet Hertz,  
Nicholas Stedman, Kevin Yates  
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## UP IN THA CLUBS

BLEACHERS  
(308 Fort - 942-4010)  
Sun: Rock Jam Sundays

BLUE AGAVE  
(335 Donald - 943-5538)  
Thurs: Keep It Thuro feat. Spitz  
& ICQRI  
Fri: Grant Paley & Dr P  
Sat: DJs Joe Silva & Gus  
Sun: Industry Night w/ DJ Joe  
Silva & Sherry St Germaine

BUFFALO BILLS  
(826 Regent - 224-1681)  
Tues: Industry Night w/ DJ  
Chuck  
Thurs: Weekly Twist & Shout  
Party  
Fri/Sat: DJ Vance Jr  
Sun: Cruisin the Peg

BRAEMAR VILLAGE BAR  
(349 Wardlaw - 949-7200)  
Mon: Del Paxton

COLOSSEUM  
(CanadInns Windsor Park -  
253-2641)  
Mon: Neon Nights  
Wed: Popes Hill  
Fri/Sat: DJs Walker, Shami  
& Skittlez

EMPIRE CABARET  
(436 Main - 943-3979)  
Wed: DJ Gus  
Thurs: Cleopatra Nights

MARDI GRAS  
(CanadInns Garden City -  
633-0024)  
Tues/Thurs: DJ Wizzard  
Wed: DJ Skittlez

MIRRORS  
(1975 Portage - 338-8777)  
Wed-Sat: Top 40

MONTY'S  
(2280 Pembina - 261-4808  
Wed-Sat: Top 40

PHARAOH'S  
(CanadInns Windsor Park -  
474-2582)  
Wed: Elite Urban Wednesday

SAFARI CLUB  
(CanadInns Transcona -  
474-2582)  
Monday Night Football

Wed/Fri/Sat: DJ Jess  
Thurs: DJ Chuck &  
PWR 97's Wheeler

SILVERADO'S  
(CanadInns Garden City -  
633-0424)  
Thurs: Live Country  
Fri/Sat: 2 Clubs 1 Cover

TIJUANA YACHT CLUB  
(CanadInns Polo Park -  
775-8791)  
Mon: Jaret's Juice Jam  
Thurs: Ladies Night  
Fri: Lingerie Love Jam  
Sat: DJ Steve Adams

VERTIGO  
(291 Bannatyne - 943-3979)  
Thurs: Hip Hop/R&B  
Fri: Shared Cover w/Empire

ZEN LOUNGE  
(253 Portage - 944-8881)  
Thurs: Rinsed Drum & Base  
Fri: 4-7:30pm - Beni. D Quintet  
Fri night: Platinium Fridays  
Sat: house/techno

## LOUNGIN' IT

ALLEY CATZ  
(1824 Pembina - 474-4263)  
Thurs-Sat: Alley Catz Players

CHOCOLATE SHOP  
(268 Portage - 942-4855)  
Nightly Karaoke

EDDY'S GARAGE  
(61 Sherbrook - 783-1552)  
Fr/Sat: DJ Dubez

FINN McCUES IRISH PUB  
(The Forks - 888-6900)  
Mon: Open Jam Night  
Wed: Trivia Night  
Thurs-Sat: Live Celtic Music

GILROY  
(1794 Bannatyne - 943-1700)  
Fri - Sat: Live Jazz & Blues

KINGS HEAD  
(120 King - 957-7710)  
Thurs: The Knights of Jam Band  
Battle w/ Airfoil

LATIN GARDEN  
(500 Portage - 774-8440)  
Fri: Oscar y su Grupo Sabor

RED CACTUS  
(691 Corydon - 453-4616)  
Wed: Rack the Cack feat.  
Swivelhip  
Thurs-Sat: Live Bands

## PSAs

WINNIPEG FOLK FEST USED  
RECORD SALE  
October 20 - 26  
Polo Park Shopping Centre  
Call 231-0096 for info

MEX Y CAN DINNER-DANCE  
SHOW  
Saturday October 18  
Burton Cummings Community  
Centre (960 Arlington)  
Tix \$20  
Call 452-0315 for info

## ON THE HORIZON

DAVID USHER  
November 5  
Colosseum (Windsor Park Inn)  
Tix \$17.50 @ CanadInns

SAM ROBERTS  
W/ Matt Mays & El Torpedo  
Thursday November 13  
Burton Cummings Theatre  
Tix \$22.50 @ Ticketmaster



## S P O R T S

## CONVERSE SHOOTOUT

# Wesmen Save Best Performance For Last Game

## Women's Volleyball Team Places First In Converse Shootout



**LEIGHTON  
KLASSEN**  
Sports Editor

If you give the Wesmen a task, don't be surprised if they execute it to its precise instruction.

The women's basketball team needed to accomplish two tasks in their third and final game Saturday afternoon versus the Regina Cougars in order to clinch a first place finish in the Converse Shootout. The first: a win, the second, a win by 11 or more points. And they did both, a win by exactly 11 points in trampling over the Regina Cougars by a final score of 64-53.

The Wesmen were faced with a potent Regina offence that came into the game undefeated, and despite a Wesmen defense that experienced a 'frozen engine' in the early part of the game, the Wesmen put their defense into high gear and executed their strongest defensive performance of the tournament that limited Regina's offence to score only 23 points in the second half.

"The key was definitely defense, when they got up on us early on, the juices starting flowing and they (Wesmen players) were getting angry. They were getting mad and pissed

### CONVERSE SHOOTOUT ALL-STARS

Lynda Guy - *Manitoba*  
Anna Drewniak - *Manitoba*  
JoAnne Wells - *Winnipeg*  
Jana Schweitzer - *Regina*  
Sally Kaznica - *Winnipeg*

**Defensive Player of the Tournament**  
Kate Daniels - *Winnipeg*

**MVP**  
Cymone Bouchard - *Regina*

off that they were down, but they started to show some fight, and when our kids play tough on defense, they create an offence, and they showed that today," says Wesmen head coach, Tanya McKay.

It took an early game slap-around by Regina to set the alarm clocks off in the heads of the Wesmen who were down 7-0 in the first two minutes of play, but finally managed to rebound when JoAnne Wells drove through the Regina key, netting two points to chalk a score of 7-2 in favor of Regina with 17:05 remaining in the first half.

The Wesmen's tires continued to make contact with the pavement when second year Uzo Asagwara and Kate Daniels left trails of fire all over the Regina key, tallying for baskets that reduced the Regina lead to two at a score of 10-12 with 13:04 remaining in the half.

Back and forth battles were put into motion for the remaining of the half, eventually ending at a deadlock with 30 a piece.

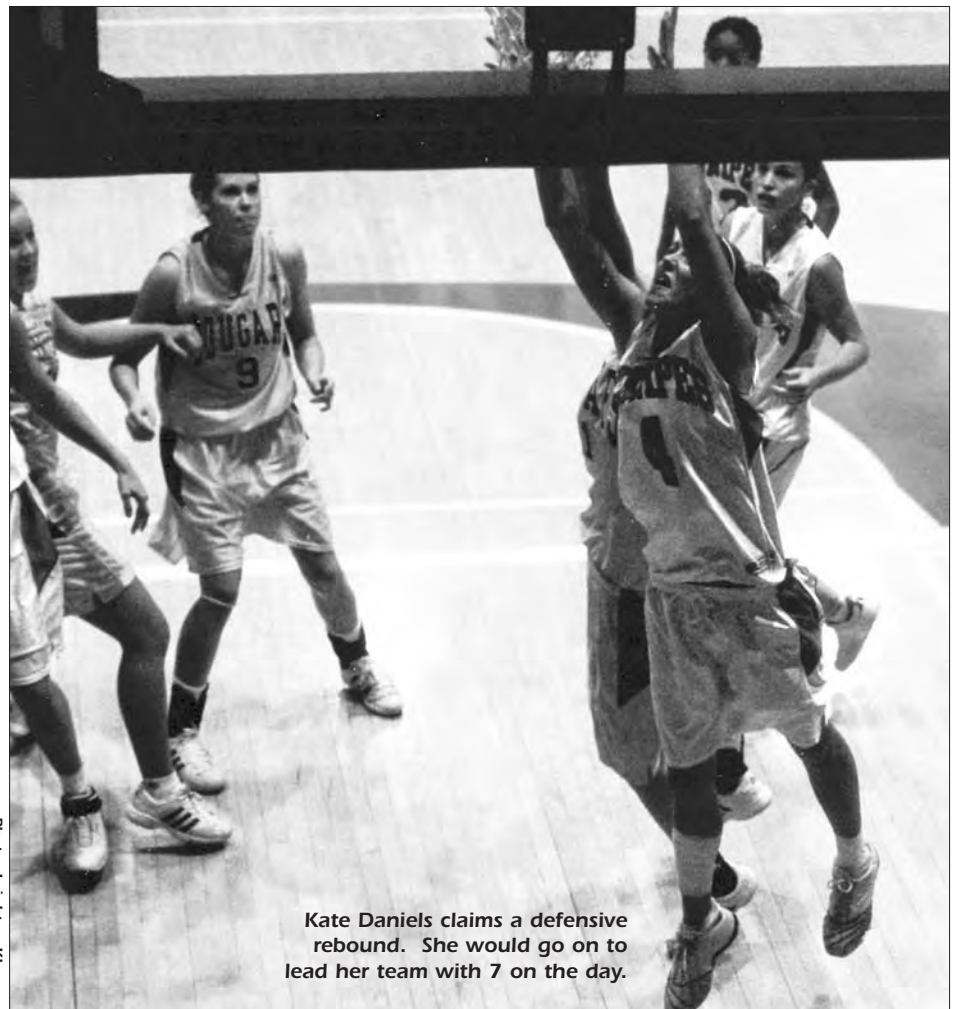
Regina decided to stay downtown at the start of the second half, netting three-three pointers in a row in claiming a 41-36 lead near the halfway point of the second half.

But shortly after, the Wells sisters took the controls for the Wesmen. JoAnne capitalized on a Regina turnover, breaking away solo for a two point lay-up that was mirrored by her sister Janet who created another steal, setting up 5th year veteran Sally Kaznica for a trip to the hoop, resulting in a 47-42 lead for the Wesmen.

Kaznica's score drive then tacked on another four points through foul shots that lengthened the Wesmen lead to 55-46 with only 2:45 to go in the game.

Kaznica continued her attack on Regina when she drained a three point shot right at the two minute mark to bring the Wesmen's lead to 58-51. JoAnne Wells added another hoop, and the Wesmen only allowed one more Regina basket past them to take the win by 11 points at 60-53.

The Wesmen's defense was overall strong the entire game, and aside from its absence in the first moments of play, it was throbbing by the second half. The Wesmen forced Regina to shoot from awkward angles and applied pressure in their own end, slashing down the Cougars field goal percentage from 41.4 to a weak 28.6 in the second half. Much of that effort was influenced by the Wesmen's veteran



Kate Daniels claims a defensive rebound. She would go on to lead her team with 7 on the day.

talent, according to coach McKay.

"The veteran kids rose to the occasion. They knew we didn't start the tournament well, but they got back on their heels, and I'm really impressed with the character that they showed," she said.

One of those veterans was forward Kate Daniels; she had an outstanding tournament and game, netting 7 out of 10 shots which accounted for a total of 14 points on the day. She also spent a good part of her time filling sandbags for the Wesmen's defensive bunker, leading the team in defensive rebounds with 7.

"She has really shown some maturity on the court, she's really great defense and had a great tournament," said McKay.

Although the Wesmen won the war, they did suffer casualties during the battle. Second year Jae Pirnie twisted her ankle late in the first half and did not return. An official diagnosis has not been made yet, but a court-side examination revealed a possible second or third degree sprain that is expected to sideline the post for a couple of weeks.

JoAnne Wells was stenciled in at the top of the score card with 19 points, and was followed by Kate Daniels with 14, and Sally Kaznica with 11 points, who also led play time with 37 minutes.

The next action for the Wesmen is this weekend at the Manitoba invitational tournament hosted by the University of Manitoba.

# Watch Sports and Ace Those Classes

BY SHERI LAMB

It's been just over a week since fall officially arrived. The air is nippier, warm sweaters have replaced crop tops, and an extra blanket is needed on the bed at night. For sports fans, this time of year is heavenly, with the NHL about to start up again, the CFL heading into the stretch drive, the NFL separating its contenders from its pretenders, and the baseball playoffs finally here. Unfortunately for students, all of this exciting action just happens to coincide with midterms coming up and research papers' deadlines looming.

How can a sports fan be expected to read 50 pages on the Industrial Revolution when the Chicago Cubs have a chance to win the World Series (something that only happens about once a century)? Or, writing a paper on the works of Shakespeare, when this could be the year your team wins the Lombardi Trophy (The Super Bowl for the uninformed).

To keep the guilt to a minimum when

you forego studying to take in your favourite sport during the next few weeks, I've come up with a list of excuses, um, reasons in just about every major subject area so you don't have to feel guilty for tuning into sports.

If you're into history, watching the baseball playoffs means you could be part of history as the Chicago Cubs haven't won a title since 1908 and the Boston Red Sox haven't been victorious since 1918. If one of these teams wins, you will go down in history as being able to say you saw either the Cubs or Red Sox win the World Series. How many people do you know who can say that?

For the statistics buffs, tuning into the National Hockey League games during October you will most likely see Mario Lemieux join the 1,700 point club; 8 points is all he needs. Other forms of excitement, other than standard deviations, are figuring out quarterback ratings each week and comparing the Earned Run Averages (ERA) of the starting pitchers in baseball.

The drama behind the scenes before each game over who is hurt and who is not and the emotional and climatic speeches given by coaches before a big game, or the temper tantrums of players on the sidelines are enough to keep Theater majors in their seats. Debating the things players and coaches say or do is always fun over a mug of beer and slice of pizza. For example, how about Montreal Canadians General Manager Bob Gainey ripping into the fans for booing one of his players? Was he just defending his team or was he offending paying customers? Feel free to discuss this issue as you sit having lunch with friends...

Examining the differences in payroll between the New York Yankees and Minnesota Twins during their playoff series could earn you some extra credit in that Economics class. Hey, if you mention the word "contraction" you can study Business and Economics and still sit back to enjoy the game.

The study of Geography during this peri-

od is easy; just remember the "hotbeds" of hockey in Florida, Phoenix and Nashville. Weather conditions can also be learned about if a hurricane strikes Florida during the Marlins/Giants baseball series. If the series has shifted to San Francisco, remember that it was during the World Series in 1989 in the city by the bay that an earthquake struck.

These are just some of the reasons why you shouldn't feel guilty for blowing off the books to watch sports during the next few weeks. Just think, if you do choose to head to the library you might miss the 100th anniversary of the Fall Classic where the Minnesota Twins and Florida Marlins could hook up in a battle of contraction survivors.

Remember, your professors would probably understand this considerable dilemma since they would probably rather kick back, relax and watch to see if the Bengals can win another game, then grade 80 papers of 12 pages each.



# S P O R T S

## C O N V E R S E S H O O T O U T

### Awe 'Wells', Game Doesn't End Well

BY SHERI LAMB

"Disappointed." That's how Wesmen coach Tanya McKay feels about her team's performance in a disheartening loss to the Manitoba Bisons.

On Friday night the Wesmen women tipped off their pre-season, one filled with high expectations, with a loss to their provincial rivals in the opening game of the Converse Shootout. It was a tightly contested game, with Bison fourth year guard Jayne Legal-Antoniuk nailing a jump shot with six seconds left on the clock to seal the 65-63 victory.

Despite a stellar performance by fourth year guard Joanne Wells, who finished with 27 points and 5 rebounds, the rest of the team couldn't deliver the consistency needed to overcome the good defense of the Bisons in defending against Wells.

"We didn't have other players looking to score, and that made the task harder for Jo, because they defended her very well," McKay explains. "Unfortunately, no one was willing to step up when they had to."

After jumping out to an early lead, the Wesmen had to play catch-up when the Bison went on an 11-point run, including back-to-back three pointers midway through the first half. The Wesmen were able to pick away at the lead after the Bisons missed a three point shot at the buzzer, and went into the locker room at half time tied at 32. In the first half, fifth year guard Sally Kaznica led the Wesmen with 8 points

First year rookies Lindsay de Leeuw and Kristine Zatorsky looked good in their first game action. Zatorsky netted 4 points in the first half

alone. Coach McKay was pleased with the character her two recruits showed and with the strides they have taken over the last weeks in improving their play.

"They went out and played their hearts out. I'm really proud of them," explained McKay.

The second half started with the Bisons and JoAnne Wells trading baskets back and forth before the Bisons netted three baskets in a row to take a six-point lead. Not to be outdone, Wells chipped in with three straight baskets of her own, including a steal where she hustled down the court alone and easily scored a deuce. Joanne's grit and determination allowed the Wesmen to continue to trade the lead throughout the rest of the second half before the buzzer sounded with the Bison ahead by two.

Her team's lack of effort disappointed McKay, especially since they were playing their most fierce rival, the Bisons.

"We obviously have a lot of things to work at and to execute."

Concurring with her coach, Joanne Wells thinks the team's defense needs some improvement. "We need to work on our defense and put a little more pressure on our opposition."

Now that the first game of the season is over, along with the frayed nerves that go with it, Wells feels that the team can concentrate on working out the kinks in their game.

On the weekend when Tanya McKay is to be inducted into the Manitoba Basketball Hall of Fame, losing to the rival Bison hurts, especially when with a little more consistency and effort the girls could've taken the game.

"It was a very disappointing loss," she says.



This was a familiar scene in the second half where JoAnne Wells banged in three baskets in a row

Photo: Leighton Klassen

## Wesmen Strangle Lakehead, Win Second Game of Tourney

BY LEIGHTON KLASSEN

After coming off of a heartbreaking 65-63 loss to cross town rivals the Manitoba Bisons Friday night, the Wesmen Women's basketball team rebounded back by defeating the Lakehead Thunderwolves by a score of 79-52 in their second of three matches Saturday night in the Converse Shootout.

The Wesmen were placed in a 'must win' situation in order to leave the three game tournament with a record above .500, and although Friday's night loss to the Bison's was unfortunate, it did manage to act as a wake up call for the Wesmen.

"I don't know what happened yesterday, and today we realized that enough is enough. We refocused and wanted to focus on defense and more aggression," says 5th year veteran Sally Kaznica, who finished the evening chalking up 12 points.

"We focused a lot on defense in our shoot-around this morning, and it was actually what our focus for the whole game was; to try and improve on that area," added Wesmen forward Janet Wells.

The Wesmen began the game by stripping the paint off the three point line after veterans Kate Daniels and Sally Kaznica nailed back to back three pointers to open the Wesmen's scoring drive, posting a 6-0 lead at the two minute mark of the game.

The shelling continued from Wesmen's Daniels and newcomer Michelle Roots who sunk three pointers just minutes apart, bolstering the Wesmen to a commanding 20-8 lead with 12:37 remaining in the first half.

The Thunderwolves' offense began to show a pulse in the later part of the half, through tallying foul

shots and occasionally squeezing through the cracks of the Wesmen defense that resulted in the half closing with a score of 47-28, still in favor of the Wesmen.

The second half began with the Wesmen's defense firing on all cylinders by setting up a constant force field around the their own basket, forcing Lakehead to call a timeout only minutes into the half.

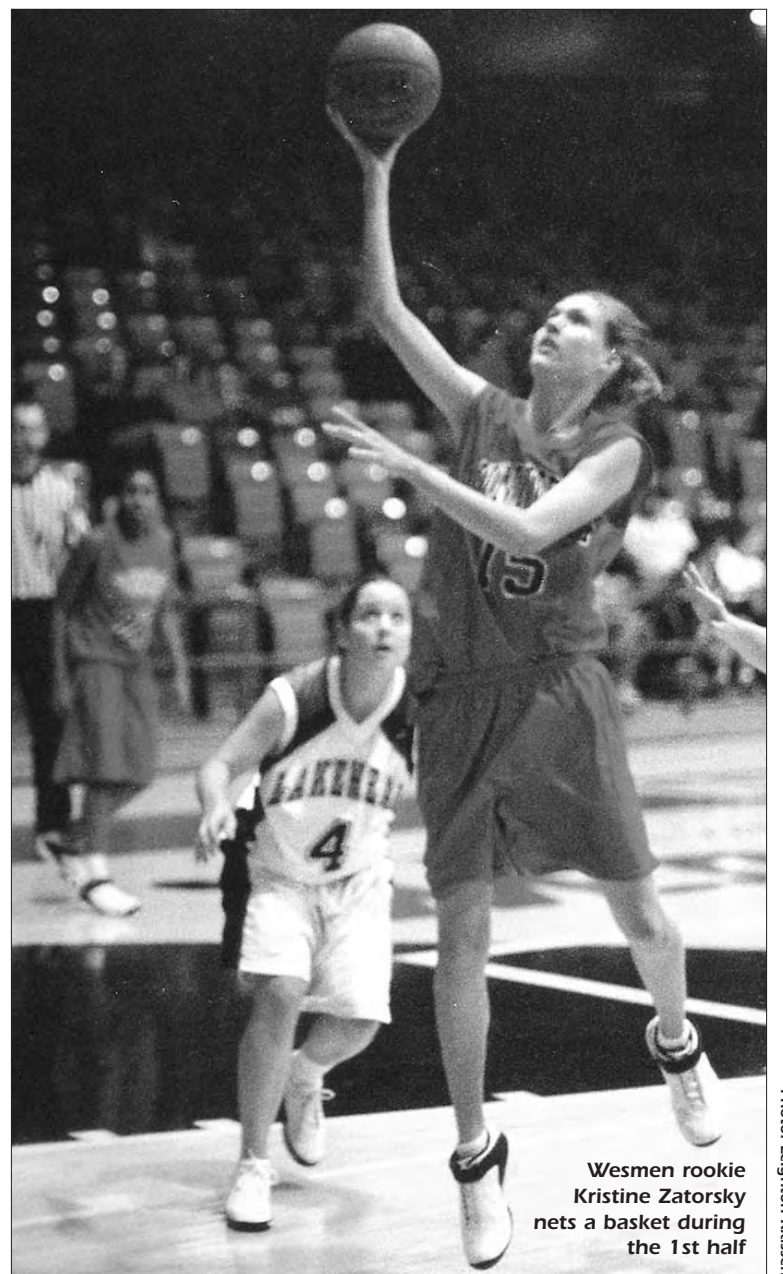
Despite the aggressive defense of the Wesmen that ran down the shot clock of Lakehead on numerous occasions, the Thunderbolts still managed to steer through the Wesmen's roadblocks and brought the score to 72-46 in favor of the Wesmen.

The Wesmen regained complete control of the game in the late minutes of the second half and was highlighted by 2nd year guard Uzo Asagwara's back to back drives to the net that ran the clock down, posting a final score of 79-52 at the final buzzer.

The Wesmen's offence proved to be switching its gears nicely throughout the entirety of the game, and was reflected by their impressive 20 offensive rebounds. But the spotlight of the offence was directed at the three point line where the Wesmen shelled out 9 three pointers, posting an unbelievable and near perfect 90% from the line.

"We have a lot of people on our team that can shoot the three, and we get a lot of people in our practices shooting three pointers, so it didn't really surprise me," says 4th year Wesmen forward Janet Wells.

2nd year forward Uzo Asagwara led the Wesmen with 13 points, followed by Kate Daniels and Joanne Wells who both netted 12 points. Newcomer Michelle Roots also paid her dues to the offence by dropping 10 points in the basket and leading offensive rebounds with 5.



Wesmen rookie Kristine Zatorsky nets a basket during the 1st half

Photo: Leighton Klassen



## S P O R T S

## JOCK TALK

Jock Talk gives the guys and gals in red and white the chance to sit down off the playing field and air it out.

BY LAURA WHITE

At first Kevin Yeboah can't imagine what his life would be like without basketball. "I've never not played basketball," he says, "So I'd be really messed up if I didn't." Then he comes up with an answer. "I'd probably be in a theatre program, because that takes time. And I'd probably have a job somewhere. And I'd have a couple girlfriends, instead of none."

This sets the tone for the interview.

view: Yeboah has an answer for everything. An articulate, funny answer nonetheless. Is this guy really a jock?

Luckily for me, the stereotypes don't hold up. I was worried my interview subjects for jock talk wouldn't be able to string together one sentence, never mind a few in a row. Turns out I had a hard fall from my high horse. I also learn that this interview sets a tradition in motion; Yeboah was the first Jock Talk interview last year as well.

I'm a stranger to basketball, so Yeboah describes for me the responsibilities of his position. "The point guard is the person who directs traffic. The one who brings the ball down onto the floor and calls out the plays," he says.

The point guard requires an important quality: a good basketball mind. "The object is not to score the point, but to create opportunities for other players," he says. And it helps to be short. At 5'10", Yeboah is one of the shortest guys on his team.

So why does he play the game? "I just always played. I don't know why," he says. "I guess when I was a kid, I was black and all black people play basketball," Yeboah laughs. For him, basketball is a way of life. "It's one of my favorite things to do," Yeboah says, "If I didn't play now I'd probably play in a senior men's league or at the Y, or coach or referee or do something involving basketball." He already coaches his preteen sister's community club team.

The most important person in Yeboah's life: "Probably my son," he says. Then he cracks up and comes clean, "Just joking, I don't have a son." But seriously: "My baby brother. I have a 3-year-old brother." You can look for little Joshua in the stands at Yeboah's games. "He has a little jersey, a Wesman Jersey," Yeboah says.

Yeboah also singles out two important people on his team: Tony and Dave (returning starters). "They're both really good and they both work hard," he says. "They're important because I need them to do things for me. If they don't do things we probably won't win, or we probably won't have a good practice. They set the tone. Big time. I don't know if they know it or not. They should know it or they're idiots."

Unity is a huge deal for Yeboah and his teammates. "We don't get on each other. We encourage each other, because the coaches are supposed to get on us, and they do," he says.

Yeboah wishes the students at U of W were as supportive as his teammates: "Some people come to the games, but not enough," he says. "We have 8,000 students here and we have about 1,000 to 1,200 people at our games. And of that only about half are students."

Yeboah is a team player at home too, helping out around the house. "My mom cooks, but I made a deal with her that if she cooks, she doesn't have to do the dishes. Because that's retarded to have to cook and do the dishes."

When Yeboah's not on the court, he's on the stage. He is currently taking an acting course with the Winnipeg Film Group. "It's interesting. It's nice to do something other than the same thing all the time. I like acting because it's fun to be someone else. If you screw up, you're acting—it wasn't you, it was someone else," he says.

Yeboah says even basketball involves elements of acting, such as the no-look pass. "In a way, everybody's an actor. Except for those monotone boring people," he says.

Wesman Basketball players don't have time to work during the school year. "You work during the summer and you save up and that's

## KEVIN YEBOAH'S FAVES

## MUSIC

Rap (Tupac, Biggie, JayZ), Michael Jackson, Justin Timberlake ("So take that people!")

## UPCOMING FILMS

Lord of the Rings 3, Shall We Dance (Yeboah was an extra)

## PIZZA

Pepperoni and bacon

## VEHICLE

Cadillac Escalade

## FOOD

Mc D's, small family-run restaurants

## READING MATERIAL

People Magazine

## CLUB

Tijuana Yacht Club

## TV SHOWS

Entertainment Tonight, Sports (scores and games), Cartoons (Family Guy and the Simpsons)

## NUMBER

3

## BIRTHDAY

Jan. 18

## COLORS TO WEAR

Orange, Red and Beige

## PERFECT WOMAN

Halle Berry

KEVIN YEBOAH  
#10

Hometown  
Winnipeg

Years on Team  
3

Position  
PointGuard

Studying  
Sociology