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THE UNIVERSITY OF WINNIPEG STUDENTS' WEEKLY | MARCH 10, 2005 | VOL. 59 | ISSUE 22

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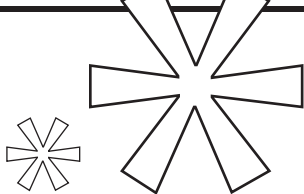


Image by: **Michael Slonecker**

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Dictionary Contest

Here is the deal: there are four brand new Oxford English Dictionaries in the office to give away. In order to win one you must invent a word. However, the word has to be semi-plausible. You must provide a definition, a pronunciation guide, whether it is a noun, adjective, etc., and use it in a proper sentence. Here is an example submitted by Michael MacKenzie.

Fantastery/fæn 'ta:stəri, faaaaaæn 'ta:stəri / n. a thing, quality or skill that is both masterful and fantastic. [orig. a portmanteau of fantastic and mastery]  
□ e.g. He played the fiddle with a fantastery that defied imitation by laymen and ordinary professionals alike.

Please submit your entires to [arts@uniter.ca](mailto:arts@uniter.ca). Be sure to include your contact information. All entires will be judged by the Uniter editorial board. The contest will close March 17th and the winning entries will be published in the March 24th issue of the Uniter.

# Little Disagreement Among Candidates at UWSA Debate

Human Chess, Increased Communication, and Added Security Just a Few of the Suggestions Put Forward



Photo by: Justin Pokrant

Leighton Klassen, Daniel Blaikie, and Vivian Belik

In a room that had hardly enough space for the free pizza that was being given away, candidates vying for the position of UWSA president, vice-president advocate, and vice-president of student services, were given the opportunity last Friday at noon hour to go head-to-head in a set of presidential-style debates.

There was a great deal of energy and enthusiasm from the more than seventy students present, however, those who went to room M463 looking for a genuine debate may have left feeling slightly unsatisfied. Given only sixty seconds to respond to questions, candidates did not have time to lay out much more than the simplest of ideas. Many of the candidates struggled to provide an in-depth response while there were others who had difficulties filling the sixty-second time limit. In addition, each candidate sidestepped the opportunity given to them to rebut their opponent's position, and as such, most rebuttals consisted of a

mere reiteration of points made in the candidate's previous speech.

Regardless of the un-debatelike characteristics of the noon-hour foray, the exercise provided the candidates with an avenue to expand on the ideas that they presented in their introductory speeches a week earlier.

The first question posed to Hasan Butt and Andriy Michachyshn, both looking to become next year's vice president of student services, asked how each candidate would improve relations between the UWSA and the Aboriginal Students' Association. To this question, Butt replied that he would like to "see everyone get together" and become more involved in the UWSA. Michachyshn confessed to not knowing a lot about this association, but pledged to have regular meetings with the group to listen to their concerns if elected.

When asked how they would reflect their election slogan in their jobs next year, Michachyshn explained that the contents of his poster are not a slogan, but a list of character traits he would bring with him to the job. Butt spent his time trying to explain the obvious meaning of his slogan, 'Your Wish is My Command' in terms of a willingness to listen and help others.

The last question asked the candidates whether student advocacy should include oft overlooked groups such as the U of W jazz band. Butt admitted to never having heard of the jazz band before pointing out that they never went to UWSA meetings, and that they should be encouraged to attend such meetings. Michachyshn also had words of encouragement but went one step further by suggesting that the

Bulman Centre should be made available for them to perform in.

The primary focus of the debate between vice presidential candidates, Matthew Tenbruggencate and Mathew Gagne, was the issue of safety and security on campus.

When confronted with the question of how to increase safety at the U of W, Tenbruggencate was quick to offer solutions to a problem that he feels stems from the university's decision to leave its doors open to the public.

"It was very ironic, just the other day we had people in the theatre building wandering around from off the streets thinking it was the Salvation Army building... I want to see more key pads, and I'd like to see the Safe Walk extended. I'd also like to bring more attention to students on how to respond to these issues."

Agreeing with Tenbruggencate, Gagne added to the list of hardware that the school should invest in.

"Number one, we have to add motion sensors, lights, cameras, phones, and as Matt stated, we have to improve our Safe Walk program, and also push the university to review the security."

The second question directed at Gagne and Tenbruggencate weighed in on the candidate's opinions of how to best deal with poverty in the downtown area surrounding the university.

"The UWSA is currently in a coalition partnered with an anti-poverty group in Winnipeg but they haven't worked closely together," said Gagne. "I want to get more involved and also want to look at low income housing."

Tenbruggencate, on the other

hand, offered a response that was seemingly at odds with his approach to dealing with safety.

"We need to put a face on poverty...[and] when we're campaigning we need to engage not only [people's] minds but also their hearts."

Questions posed to James Johnston, Kate Sjoberg, and Ben Wickstrom, who are all competing for the position of UWSA president, centred around the issue of school spirit, pride, and student involvement. When asked how one should foster school pride, Johnston jokingly claimed that students should be given "school ties with crests on them," but then stated more seriously that school pride could be achieved by encouraging a "rivalry between the U of W and U of M".

Wickstrom believed that "giving out tickets to Duckworth events" and "sword fights in Riddell Hall" were noteworthy ways of instilling pride. In his rebuttal, Wickstrom noted that the U of W used to have human chess games in Duckworth, an activity that he believes needs to be reintroduced.

Solving the problem, in Sjoberg's opinion, may come by giving greater exposure to sports programs and outstanding faculties at the U of W, such as the Centre for Urban Studies or the Theatre program. "Spirit week" and "personal communication" were two other buzz words that Sjoberg managed to squeeze into her sixty-second answer.

Following the question of school spirit, candidates were asked how they would more greatly involve students in the UWSA decision-making process.

Johnston emphasized "better communication" via a UWSA website, blogs, and a "large co-ordination board" that would showcase all of the day's events.

Sjoberg believes that "websites are impersonal," and instead, "an executive of the UWSA [should] go out and talk to people for at least an hour a week". As well, Sjoberg believes that the UWSA should set up "a TV in the atrium" to display daily happenings of the UWSA, as well as minutes from meetings.

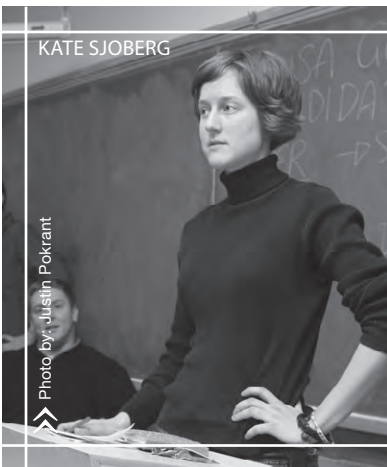
Wickstrom would like to "set up a committee to change the UWSA structurally to make it more responsive" in order to engage students that can't come out to meetings.

In the final question, candidates were asked how they would address the construction needs of university buildings, such as the theatre building.

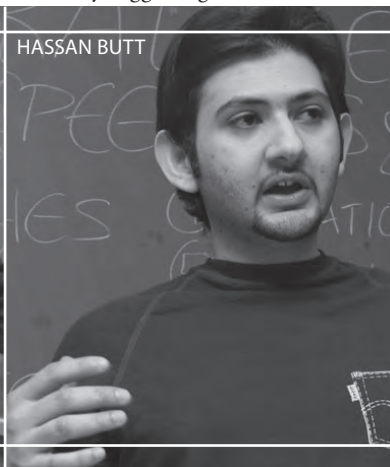
Sjoberg believes that affected students need to be consulted with first-hand to discover how to best meet their needs.

In Wickstrom's opinion, before building needs are assessed, students should be asked whether they want the U of W "to expand into a larger university".

Lastly, Johnston thought that the theatre building is a perfect example of a building at the U of W that is being currently neglected. Johnston pointed to the fact that the building "doesn't have walls" to prevent sound from bleeding from one practice space to another, and that a solution for theatre students needs to be immediately forthcoming.



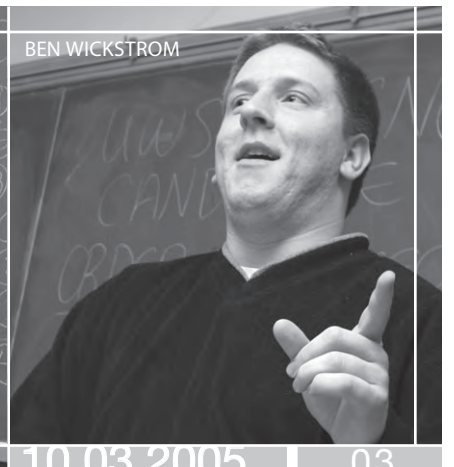
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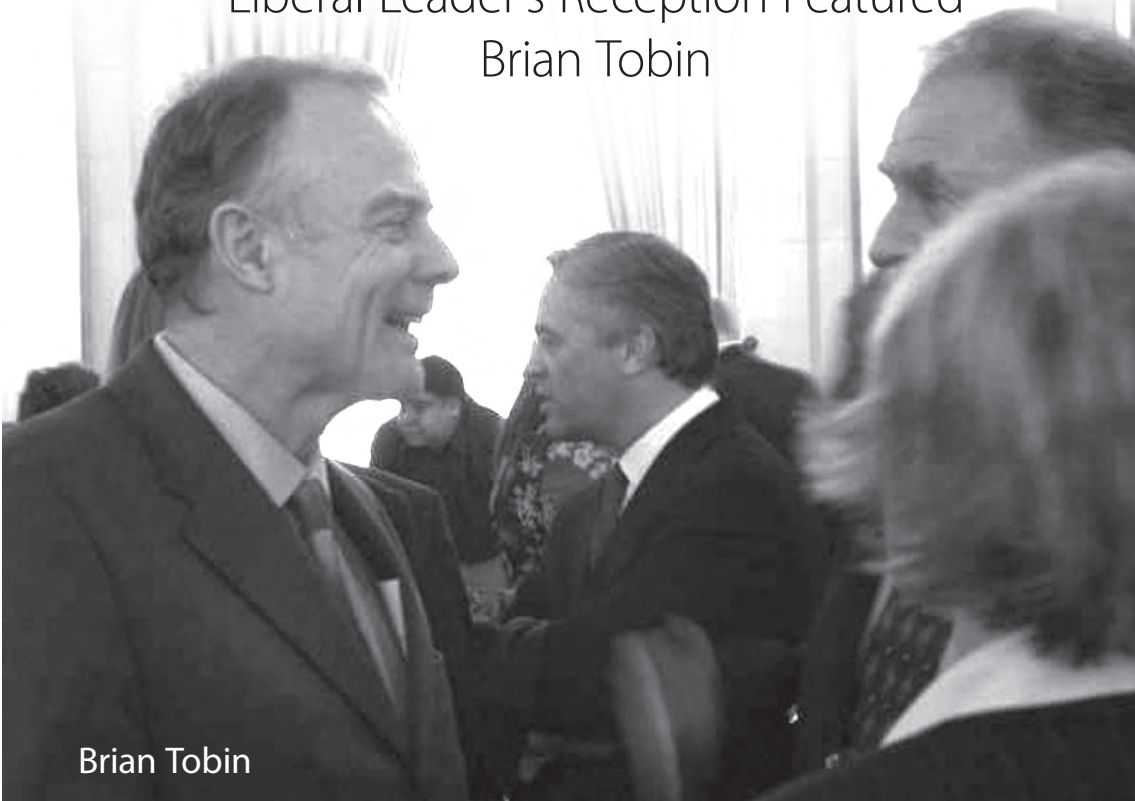
JAMES JOHNSTON



BEN WICKSTROM

# Captain Canada Touches Down in Winnipeg

Liberal Leader's Reception Featured  
Brian Tobin



Brian Tobin

Brook Jones

It's a bird, it's a plane, it's "Captain Canada", the Honourable Brian Tobin.

Tobin, former Premier of Newfoundland and Labrador, and a former Cabinet Minister under Jean Chretien, touched down in Winnipeg last week as feature speaker at the 2005 Manitoba Liberal Leader's Reception. The Hotel Fort Garry was the scene on March 1 for this year's edition of the Leader's Reception, which saw more than 200 supporters of party leader Dr. John Gerrard and Tobin in attendance.

The line-up of people entering the Province ballroom, where the Leader's Reception was being held, spilled into the front lobby prior to the official speeches.

"I am here to support the party, especially John, as he has the province at heart," said Cecil Grant while waiting in line.

The Liberal Leader's Reception was established in the 1970s by former Liberal leader Israel Asper as an avenue of promoting the party leader and the Liberal Party in Manitoba. In addition to promotion, the reception also serves as a means of generating funds to support many of the party's various activities.

While the crowd mingled before

the highly anticipated public speech by Tobin, an accomplished pianist and organist named Jo Ann Sutherland played musical hits from the first half of the twentieth century. Sutherland teamed up with a visual presentation of photos of Gerrard featuring many of his outings as leader of the Manitoba Liberal Party.

During Gerrard's opening remarks he drew attention to the fact that the Liberal red colour of the party is the colour of action in Manitoba.

"We are located at the centre of North America and have the opportunity as a province to be global leaders," said Gerrard.

"There is a better way for Manitobans and that is the Liberal way," proclaimed Gerrard.

Tobin and Gerrard agree on many things, and in particular, that the province of Manitoba has much potential.

Tobin saluted Gerrard as a hero in politics and as someone who represents the very best of public life. He also stated that the power of politics is the idea that every community can do better. The strength and leadership for Manitoba can be found within Gerrard, said Tobin.

"Manitoba has underlying strengths and is poised for growth," said Tobin. "Manitoba has the potential to join the ranks of the 'have' provinces within Canada."

A political speech is not out of the ordinary for Tobin, however, this was his first public political speech in three years.

Tobin is currently a senior advisor with Fraser Miller Casgrain LLP and a special advisor for the Canadian

"Manitoba has underlying strengths and is poised for growth,"

—Brian Tobin

Youth Business Foundation. He served as a Member of Parliament from 1980 to 1996, and held the post of Minister of Fisheries and Oceans from 1993 to 1996 before entering provincial politics. It was during his time as Minister that he earned international recognition and the nickname "Captain Canada" because of the action he took to curb overfishing in coastal waters by Spanish fishing vessels during the spring of 1995.

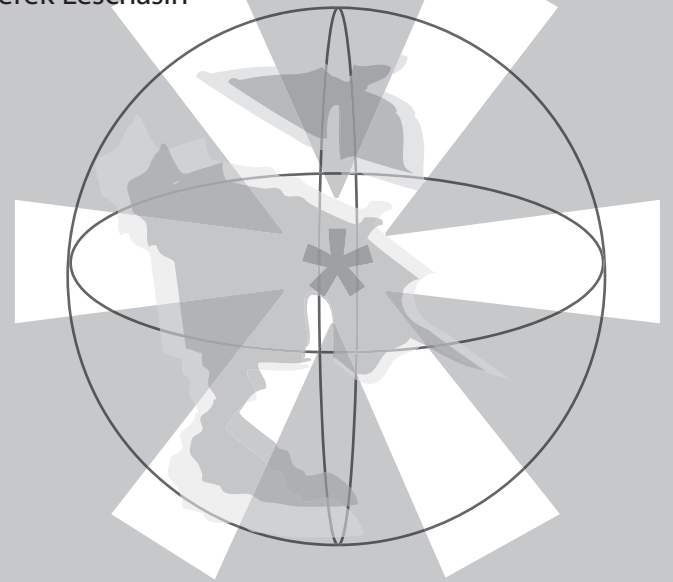
In 1996, Tobin left Parliament Hill and federal politics to run for Premier of Newfoundland and Labrador. It was a successful move for the native of Newfoundland and Labrador, as he won two consecutive majority governments in the provincial elections between 1996 and 2000.

At the end of October 2000, Tobin once again returned to the House of Commons, this time as Minister of Industry, until his official retirement from politics in January 2002.

"If you believe and share fundamental beliefs, then magical things can happen," said Tobin while reflecting on his political career towards the end of the Leader's Reception.

## World News Report

Derek Leschasin



### New Zealand

—Scoop Auckland reports that last Thursday, Margaret Wilson was elected by Parliament as the first-ever female Speaker of the House in New Zealand. Representing the New Zealand Labour Party, Wilson was contested by two other major parties. The position is usually uncontested, but the other parties were protesting what they called a "lack of consultation".

Wilson had formerly held a number of cabinet positions in the Labour government, and was also previously Attorney General.

### Germany

—Ernst Zundel, the infamous Holocaust-denier who spent the better part of fifty years living in Canada, was deported to Germany last week, BBC reports. A federal court had ruled that Zundel was an active security threat to Canada, late last month.

Zundel was active in spreading material sympathetic to Adolf Hitler and which denied that the Holocaust ever took place, and is revered among white supremacist and Neo-Nazi groups. On arrival in his home country, Zundel was arrested by the authorities on the grounds that he was operating a website that questioned the Holocaust, a serious crime under German law.

### United States

—The Associated Press has provided details of a report just released which describes an entirely new type of ecosystem found in the depths of the Atlantic Ocean.

Called the "Lost City", the ecosystem is similar to those already found near thermal vents, where black "pipes" of crystallized minerals are formed when water approaching 700 degrees Fahrenheit is released from the earth and comes into contact with frigid seawater. These places provide habitat for strange forms of life, such as tubeworms, where previously life had never been suspected to exist.

At the Lost City, however, the water being released is much cooler, and white pipes are formed. The life in this ecosystem is much smaller, consisting of tiny translucent crabs and shrimp, among others. While there are fewer numbers of organisms, scientists say they are astounded by the variety of life forms.

### Mexico

—Scientists are concerned that the number of Monarch butterflies hibernating during the winter in central Mexico seems to be decreasing, Reuters reports. The insects migrate from Canada and the United States to the temperate fir forests of central Mexico every year, taking several generations to make the journey.

Estimates, which are not precise, seem to indicate that numbers have been dropping over the past decade. There have been problems with illegal logging in the Mexican butterfly preserves, which force the insects to hibernate at higher altitudes where the forest remains untouched. The colder temperatures sometimes kill them. Other theories for the decrease include climate change and the use of pesticide on milkweed in Canada and the US, the plants on which monarchs feed and lay eggs.

### Iraq

—An official in Iraq's Health Ministry has alleged that US forces used chemical weapons in their invasion of Fallujah last year, *Prensa Latina* reports. Dr. Khalid ash-Shaykhli said that residents who had remained in the city are experiencing health defects that could have been caused by the use of such weapons. Also, he said that the high numbers of dead stray animals suggests that they were exposed to poison gas. Ash-Shaykhli suggested weapons such as mustard gas, nerve gas, and napalm were used. He cited civilian reports of seeing "melted" bodies, an effect that can be caused by napalm gas.

## Panel Speaks on Climate Change and the Arctic

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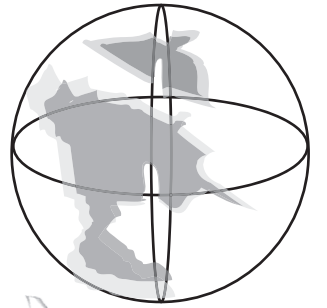
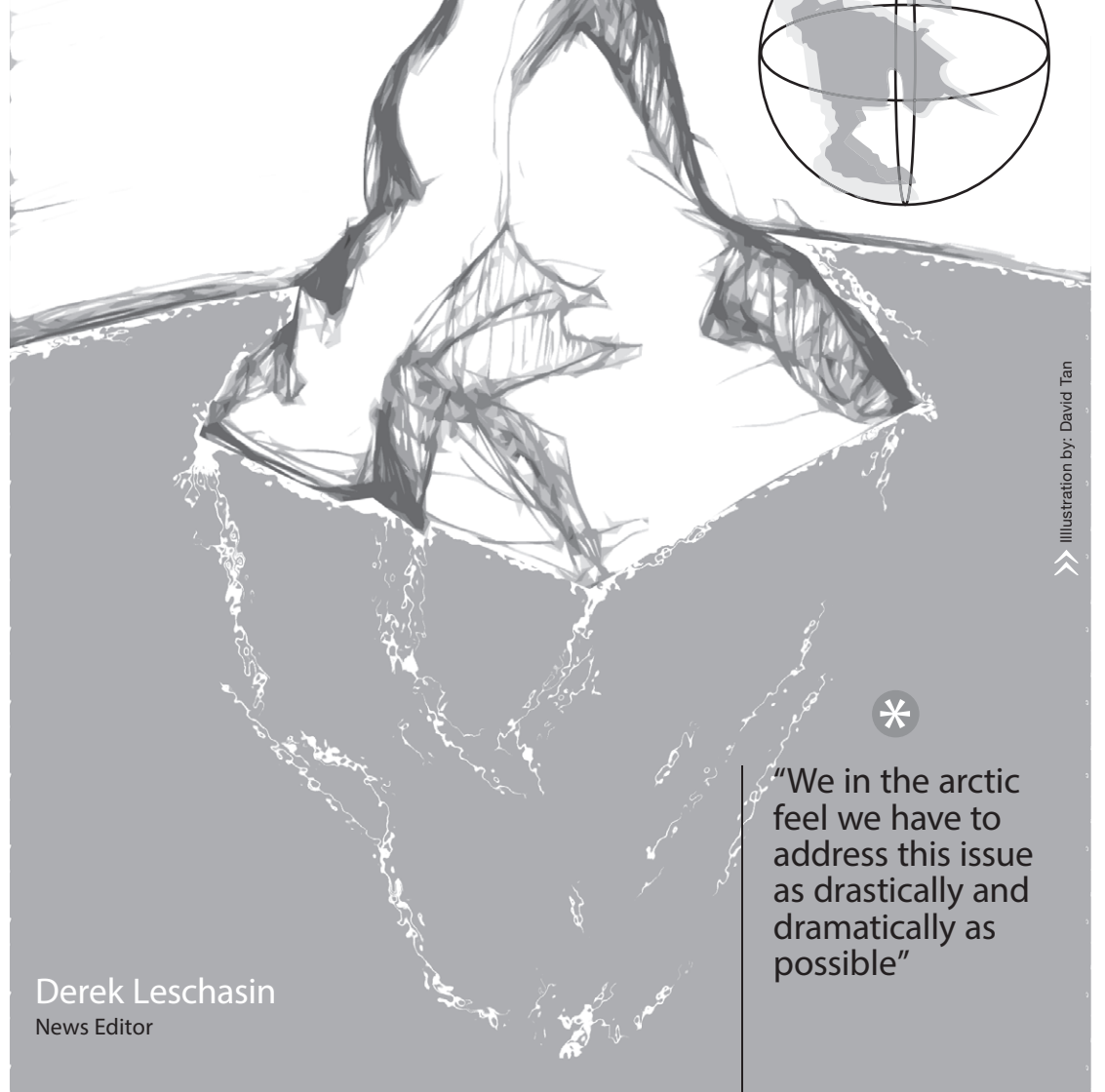


Illustration by: David Tan



Derek Leschasin  
News Editor

"We in the arctic feel we have to address this issue as drastically and dramatically as possible"

— Sheila Watt-Cloutier

At this point in time, climate change has had little impact on most people, besides headlines in the newspaper, or sound-bites and talking heads on the television. Despite initiatives like the Federal government's "One Tonne Challenge", most people's everyday lives have not changed at all. But at the opening Quest: North conference panel discussion, the message was that change is approaching, and in the arctic, it has already arrived.

The two-day conference, centered on discussing the changes to arctic environments caused by global warming, held this five-person panel Friday afternoon in Riddell Hall, in front of a sizeable audience.

U of W Professor Danny Blair emphasized that the actions of people in the south are responsible for the warming changes that people in the circumpolar north are witnessing.

"Clearly we have a responsibility to protect the environment, especially those of us in the south," Blair argued. "The circumpolar environment is being changed very profoundly," by climate change most scientists believe is caused by CO2 emissions.

Two speakers on the panel were qualified to speak about these changes. Sheila Watt-Cloutier, Chair of the Inuit Circumpolar Conference, and Noeline Villebrun, National Chief of the Dene people, were both born in

Canada's North and have seen these changes first-hand.

Villebrun also picked up on the theme of responsibility. "The responsibility is upon each individual. Why I say that is, we do have policies and we do have governments, but where are we as individuals?"

Villebrun argued that people should exercise their responsibility by electing politicians dedicated to change, and changing their own habits that may have adverse effects on the environment and others.

"What I had as a child... is something my grandson, who is almost eight, might lose in his lifetime," said Watt-Cloutier, speaking about changes in the traditional Inuit lifestyle she was raised with. This lifestyle relies on the arctic climate, as it has always existed, Watt-Cloutier said.

Already, said Watt-Cloutier, Inuit are seeing early permafrost melting, new insects and species of animals, and early sea ice break-up. "There are many, many ways in which (climate change) is a reality."

"We in the arctic feel we have to address this issue as drastically and dramatically as possible," said Watt-Cloutier, noting that the north has become a "health barometer".

Watt-Cloutier echoed Villebrun, urging that people need to take responsibility for the cars they drive and the way they vote.

Further, she argued that individuals are being left out of global warming. "The whole human aspect... is being left behind in the debate." Part of the reason for the situation today, Watt-Cloutier feels, is that there is a disconnection from people's everyday activities and the larger reality.

Canada's newly appointed Ambassador to the Environment, Karen Kraft Sloan, also spoke, express-

## Anti-plagiarism Software Violates Students' Rights: McGill Senator

Student Leaders Charge Turnitin.com and Similar Products Breach University Policy

By Elizabeth Shurcliff

The McGill Daily (McGill University)

**M**ONTREAL (CUP) -- The use of text-matching software, such as Turnitin.com, violates McGill University's policy on intellectual property rights by putting students' work online without their consent, student senator Max Reed says.

The policy states students retain copyright over their work.

"The author is entitled both to determine how the work is to be disseminated and to keep any income derived from the work... (The university) shall not disseminate works in a way that would allow persons who are not members of the university community to have electronic access to them," the policy reads.

But McGill's committee on student affairs, composed primarily of administrators, is already conducting a search for new text-matching software, asserting some anti-plagiarism products do not violate the policy.

Reed wanted to pose a question to the senate about the policy, but the steering committee referred his question to the committee on student affairs.

Andrew Bryan, acting president of the McGill student union, who sits on the steering committee, said they prevented the

question from being presented because they believe the committee on student affairs is already addressing the issue.

But Reed said the question is far from resolved, and the committee on student affairs is assuming no concerns remain about the ethics of text-matching software.

"I don't feel as if the university recognizes the importance of student property rights," he said.

Reed said the senate, which is significantly larger and has higher student representation than the committee, would have been a better venue for his question.

But Bryan disagreed, maintaining the committee is a more efficient venue to deal with the issue.

"Progress will probably happen at a faster rate than it would in senate, which might be too big for any useful discussion of the issue anyway," he said.

Nevertheless, Bryan echoed Reed's skepticism on the existence of anti-plagiarism products that do not violate students' rights to their intellectual property.

Reed's "question is an assertion that there is no such software," he said.

Dean of students Bruce Shore, who is conducting product research, was not available for comment.

But Linda Starkey, chair of the academic integrity subcommittee of the committee on student affairs, said no proposals on text-matching software have been made yet, and brushed aside any concerns about possible violations.

"Any software that would be selected will follow McGill's policy on intellectual property rights," she said.

## Women Gaining Ground in Academia Large Gender Gap Persists in the Sciences

By Reka Szekely

(CUP Ontario Bureau Chief)

**T**ORONTO (CUP) -- A Statistics Canada report shows female academics are gaining ground in what was once an old boys' club, but academic leaders caution that the problem of low female representation has not disappeared.

The report released on Feb. 24 shows that between 1990-1991 and 2002-2003, the number of women working as full-time faculty in Canada increased by 50 per cent, rising to 11,000 or 30 per cent of all full-time academics. At the same time, the number of male faculty declined by 14 per cent.

By 2002-2003, women represented 39 per cent of all academic appointments, compared to 35 per cent a decade ago.

One of the reasons given for the growth is an increase in the number of women earning university degrees.

"We've seen a really significant increase in the number of women entering at the undergraduate level, so there's more women going on to graduate school," said David Robinson, a spokesperson for the Canadian Association of University Teachers.

The median salary for a female university faculty member is still \$13,000 lower than her male counterpart's, but when salaries are compared at equal academic ranks, the gap narrows, with a \$6,100 difference at the full professor level and a \$2,600 difference at the associate level.

That women are disproportionately in lower ranks causes the differences. However, at 47 years, the median age of women teachers is four years younger than men, and their numbers will grow, even as one in four academics are expected to retire in the next decade. Most of the retirees, it is presumed, will be men.

Robinson also said that, in terms of salary, women are often penalized for taking time off work, particularly for child rearing. He thinks universities need more family-friendly policies.

And while the numbers show that affir-

mative action policies adopted by most universities have been effective, there is still cause for concern.

"While the overall growth of women in the professoriate has been improving, there's still some areas where there is under-representation, particularly in the applied sciences," said Robinson.

In engineering and applied sciences, the proportion of faculty positions held by women went up from three per cent to 10 per cent, and in mathematics and physical sciences, they went from seven per cent to 13 per cent.

"I think it's encouraging, but there's a lot of work to be done to recruit and retain women, particularly in science," said Imogen Coe, head of the biology department at York University.

Coe said the reasons for women's lack of participation in the sciences are complex and involve a variety of subtle social and cultural influences.

Both Coe and Robinson agree that the early stages of education are important in encouraging women to study the sciences.

"It has to start at the kindergarten level. Girls have to be supported in science," Coe said.

She said York has a good record of women in positions of authority, with women serving as president and academic vice-president, as well as deans of science and engineering, and the Atkinson Faculty of Liberal and Professional Studies. However, she cautions, this is not common across the country.

York follows an affirmative action policy. This means that during hiring for units that are less than 40 per cent women, if candidates are have equal qualifications, preferential treatment is given to women.

Rod Webb, York's associate academic vice-president, said the university has always been a leader in the area. In 2002-2003, women accounted for 45.3 per cent of tenure stream appointments and the number rose to 53.2 per cent by 2004-2005.

He too is concerned about the lack of women in some areas of science.

"I think if you look at the number of women students, the numbers are very low and if you go through the master's and doctoral programs, it is even lower," said Webb.

Coe calls the path to becoming a professor for women a leaky pipeline. "We're losing women all along the pipeline."

# Comments

## Of Elephants & Dinosaurs: The day care debate

Daniel Blaikie

To the right is an excerpt from the pre-budget debates that took place in the House of Commons this February. Mostly it is an abridged version of Ontario Conservative M.P. Pierre Poilievre's 1 February, 2005 speech about the, at the time of the speech, soon-to-be-proposed national child care program. A brief skim of his words will quickly show he does not support the program, like most— if not all— of his fellow Conservatives in the House.

Prior to catching his speech on CPAC as part of my usual television regimen, I was a supporter of a national day care program, and I continue to be after having heard him speak. Especially if such a program were developed as part of a larger strategy that would see national standards implemented in education at all levels - including the post-secondary - under a Canada Education Act, an idea I was pleased to find is in the policy book of our Canadian Federation of Students.

Particularly in a room full of lefties, it isn't very difficult— and indeed, can be good sport— to caricature Poilievre's position as harkening back to 'the good old days' when men were men and women were barefoot in the kitchen, and— as with most Conservative positions— there's always the nagging suspicion that the simplistic caricature might prove truer to form than one would like. However, if we extend the principle of charity, rather than that of partisanship, to Mr. Poilievre I think there's a case to be made that the Conservative position may be motivated by more than simple social, or even fiscal, conservatism. It may stem in large part from their taking a position in an important debate that is not happening - at least explicitly - in Canadian society about how we understand the family, its importance, and its relationship to the state.

The point I found particularly interesting - not counting a forced and ineffective link to the same-sex marriage debate— in Mr. Poilievre's speech comes in the last section of the excerpt (and is actually part of a response to a question from David Anderson, not Bev Desjarlais - see [www.parl.gc.ca](http://www.parl.gc.ca) for the full hansard). He asserts that the income tax system discriminates against families with a stay-at-home parent, in that a family earning \$60,000 with one parent in the work force is in a higher tax bracket than a family earning the same amount of money between two working parents. If we are to recognize staying at home with one's children as a valuable and demanding full-time occupation, I think it is fair to ask why it is that we have a tax system which reduces the real income of families that make such a choice.

So the obvious answer would be to close the loophole. However, the income tax system operates with individuals as its basic unit. Mr. Poilievre seems to be suggesting that the income tax system should accept the family as its primary unit, and I suppose revert to an individual based system for those who are not raising a family, or for those families with only one parent. This is at least an interesting idea that shouldn't be dismissed out of hand, but it would be a huge intellectual undertaking, not just in terms of number crunching, but in terms of rethinking our fundamental understanding of Canadian society, and in the end we may find that we're actually quite happy with things the way they are.

Moreover, I'm not sure that, if thought through, Mr. Poilievre and his Conservative colleagues would be comfortable with the switch. When it comes to questions of the economy, the Conservative Party of Canada is a stalwart

defender of individualism. It is out of their heavy emphasis on the individual that they derive one of their party's fundamental tenants: the market economy. Over the last decade or so, it has been the market values so fervently advocated by both Conservatives and Liberals that has led to the reduction of higher-paying jobs with benefits and holidays, replaced by low-wage part-time positions that force more and more parents to spend even more time away from home to make ends meet. As I see it, a party committed to creating a country wherein parents can spend more time at home with their children should take seriously, rather than treating with contempt, the idea of paying union wages and benefits, providing fundamental services like health and education by a pooling of resources, and reducing the work week from forty hours (or in many cases today, fifty or sixty) to thirty or thirty-five.

And so it seems a little ironic to me to have the Conservatives so adamantly opposed to a child care system whose necessity is derivative of their very own economic policy. The other side of the coin is that some people on the left, in their zeal for deconstruction, are a little too quick to dismiss the notion of family as a simple social construct, as if all social constructs were inherently bad. In so doing, there is a risk of underrating the positive influence family can play in people's lives, as well as a risk of affirming at the level of society the same individualism that is at the core of market economics. Ed Broadbent talks about having a market economy without having a market society, but I'm sceptical of the distinction.

In a society where work is becoming more and more the single most order of the day, I think instituting a national day care program is the only way to ensure that all Canadians have the choice of affordable, quality child care available to them. However, bringing in such a program is not just about 'accepting the realities of today,' or at least I hope not, because I'm not comfortable with the kind of production-oriented world that makes such a program so necessary. Creating and maintaining such programs should be an opportunity not just to talk about Canada as it is, but also for discussing and developing a vision of Canada as we think it should be, a vision that we can then shape our social, and economic, policies to realize.



Illustration by: David Tan

### [IN THE HOUSE]

#### 1 February, 2005 Pre-Budget Debate and the National Day Care Program

for full hansard visit: [www.parl.gc.ca](http://www.parl.gc.ca)

[SPEECH]

#### Mr. Pierre Poilievre (Nepean—Carleton, CPC):

Mr. Speaker, I confess I am new here and I do not know all the rules, but I always thought it was against the rules to bring pets into the House of Commons. I have just noted that in fact there is a big elephant in the room, an enormous elephant that we are not focusing on in this debate. It is quintessential to the discussions surrounding the budget, this elephant is, yet no one seems to be discussing it.

Of course I refer to the Liberal plan to institute a national government-run babysitting bureaucracy, or what the Liberals call a national day care program. We might be hearing something about this elephant in the upcoming budget, but we are not yet sure. I would like to discuss this enormous elephant in my address to the House today with regard to the budget that we expect to see here at the end of February or in early March.

Let us start with the principles that the Liberal government says this elephant will be guided by. The first principle, of course, is one of the Liberal's catchphrases. They love using this word even though they are not quite sure what it means. They call it universality. They plan to put into place a government babysitting bureaucracy or an elephant that can universally carry every child on its back; that is what they are promising, anyway [ . . . ]

It will exclude parents who make the decision to raise their children in the home. It will exclude neighbourhood nannies or others in the community who give community-based care to children. It will exclude synagogues, mosques, temples and churches in communities that provide child care throughout the day. It will exclude qualified professionals who operate private facilities where children are cared for throughout the day [ . . . ]

We should keep in mind that even those parents who do choose alternative methods of raising their children, who choose not to use the government babysitting bureaucracy, will still have to pay for it. That would be like forcing people to pay at my restaurant even though they do not like what is on the menu and even though they have not dropped by to patronize the facility.

So it is not universal and it will still make others who do not use it pick up the tab.

Let us discuss the cost of this elephant, because I can assure the House that it is going to be very expensive to feed this beast. The Liberal government says \$5 billion over five years.

Can we have some common sense here for a moment? Do Hon. members really believe that \$1 billion a year, spread across this entire country, the second biggest nation on earth, is going to adequately finance a universal day care program? The Liberals are going to spread \$1 billion across 10 provinces and 3 territories [ . . . ]

Then they are going to unionize all of the professionals who will work in these facilities and be faced with labour turmoil and potential strikes like the kinds we see in other sectors. And they expect us to believe they are going to be able to do all of that for \$1 billion a year nationwide?

Excuse me, but I am a little bit skeptical of this elephant we have in the room today. Ultimately it is going to cost a lot more. We know what the Liberals said about the gun registry. They said it would pay for itself. It is costing us \$2 billion [ . . . ]

Then the Liberals talk about quality. I wonder who believes that this government can be trusted with raising our children [ . . . ]

I would be remiss if I did not propose an alternative. I believe in parents. I believe in the truism that civilization is passed on from parent to child and that our civilization exists today because parents have carried out that duty and responsibility. That is what we on this side of the House of Commons believe. We would take those same child care dollars that this government would give to a babysitting bureaucracy and we would give it to parents directly. That is

because we trust families. We trust parents. We believe that no one loves a child more than its own parents.

In conclusion, I would like to announce that the colour of this elephant, of course, is white, and the only value-added it brings to this debate is that potentially it will carry on its back the Minister of Social Development and the Prime Minister to legacy land. Other than that it does not serve our nation's children and it goes clearly against the norms that have built our civilization and against the priorities of the Canadian people.

[QUESTION]

#### Mrs. Bev Desjarlais (Churchill, NDP):

Mr. Speaker, I agree with my colleague from the Conservative Party that the Liberal promise of a child care program, which he refers to as a white elephant, has not been followed through. The Liberals have promised it time and time again, like they have on numerous other issues.

Where I would disagree with him is when he referred to it as sort of the white elephant of Parliament. I suggest that his portrayal of child care in Canada, what he perceives should be the way children are looked after in Canada, would be along the lines of the dinosaur.

There has been a change in the way families live and work. To somehow suggest that parents who want a child care system are not part of the norm is not acceptable. Enough parents in this country want to see a good child care program put in place because there are some parents who choose to work for whatever reason and there are other parents who want to stay home with their children.

I will acknowledge there should be absolute recognition and support for parents who want to stay home and be with their children, but to somehow demean the needs of parents who have to work and who want their children to have a good, safe child care program is not acceptable. If he wants to use the white elephant analogy, then I suggest that he is back to the dinosaur analogy that often comes with some of the thinking from the Conservative Party.

[RESPONSE]

#### Mr. Pierre Poilievre:

Mr. Speaker, I would like to discuss this dinosaur analogy. This comes from a party that would force middle class families, whether they support the program or not, to pay higher taxes and face new strains on their own financial capacity to pay for a new government bureaucracy.

She would take away a woman's right to choose how to raise her own children by forcing her to pay higher taxes into a government run bureaucracy. I propose to give the family the right to choose. Perhaps there are some families that want to use day care alternatives. I do not have any problem with that. That is why the government should give the dollars directly to those parents and let them decide how to spend them properly.

Instead, the member across the way would coercively take those dollars in the form of taxation and force an option on that family. She calls us dinosaurs. That is one of the most retrograde ideas I have heard since arriving on the Hill [ . . . ]

I want to go back to the very simple principle here. This is about choice. When a government imposes a babysitting bureaucracy and forces everyone to pay for it, regardless of whether they use it, it is taking away a choice from the family. That is why I propose that we take the dollars the government is setting aside for this babysitting bureaucracy and give it directly to parents, allowing them to choose.

There is one more thing. If the government really believed in equal rights, as it claims to with this discussion over marriage, why does it continually discriminate against those families who make the choice to keep one parent in the home? Why are they in a higher tax bracket? A \$60,000 a year family with two incomes pays a much lower tax rate than a family with one income. That is discrimination. It violates the very pretense of equality that the government is pinning its hopes on same sex marriage upon, and that is just plain wrong.

# YOU ASKED ABOUT SPENCE REDEVELOPMENT

## An Open Letter to Students from the President

A University Gathering was held last November to discuss the idea of restricting traffic on Spence Street between Portage and Ellice avenues to open the street to pedestrians. Students, faculty, and staff attended and provided invaluable input. Many joined the Spence Working Group that is now developing initial recommendations, ensuring that the voice of the University community is heard as this important project evolves.

On March 2 from 12:30 p.m. - 1:20 p.m. in 4M31, a second University Gathering will bring the University community up to date on the latest Spence Street developments, as well as early fundraising initiatives. The redevelopment of Spence Street is an ambitious plan—but one that can be achieved with the input of our many partners.

Spence Street redevelopment is an idea that can help stimulate growth, development, and social improvement in the city of Winnipeg.

It's not a new concept and has long been part of the University's plans. But as the student body grows closer to 10,000, and the number of "close calls" crossing Spence increases, student safety makes Spence Street a critical issue on campus.

In addition, recent efforts have been accelerated by increasing enrolment and the need for more classroom space. Our current University infrastructure was designed to meet the needs of 8,000 students. We are well over that number now, and thanks to our Top Ten ranking in *Maclean's* magazine when graduates are asked about their "Entire Educational Experience," increasing numbers of students want to make UWinnipeg their university. That means we need to expand. If we are to continue to offer the small class size and individual attention that are crucial to the excellent education offered at The University of Winnipeg, we need additional classroom space.

In order to fully meet these growing demands for education and to ensure

this growth becomes integrated with our surroundings, we have embarked on a clear strategy of engagement that ensures plans are designed in conjunction with the campus community, the neighbourhood, community organizations, school divisions, local governments, business and various cultural groups. Indeed from September to December 2004, we have been involved in over 200 different consultations, including on-campus as well as several community forums in our immediate neighbourhood.

In December, the Institute of Urban Studies teamed University students with members of the community to conduct surveys about the proposed Spence Street project. Eighty-three per cent of people surveyed support redevelopment, saying they believe it will be good for the community, a catalyst that could help revitalize the downtown, and a project that will make the neighbourhood safer and more secure. Some concerns were also raised. In the short-term, the University will address those concerns that can be taken care of immediately. In the long-term, for those concerns remaining, the University will undertake additional consultation and research. And ideas are now on the table that would make the Spence Street project sustainable in the fullest sense of the word—economically, socially, and environmentally.

Restricting traffic on Spence Street between Portage and Ellice avenues to open the street to pedestrians is a concept that could turn Spence into the heart of our campus – and an asset for our community. A thriving street with the potential for student residences, a restaurant, an internet café, post office, wellness centre, expanded daycare, additional greenspace, even perhaps a new theatre. In order to maintain reliable transportation to and from the

area, we are proposing the development of a transportation hub at the corner of Spence and Ellice. This would ensure that sustainable public transportation remains an attractive and viable option for students and residents. Important, as 72 per cent of University of Winnipeg students use the bus at least three times a week and community ridership is also very strong.

The Spence Street Mall will not only afford students and residents greater service options but will also provide students with new employment and practicum opportunities. One such possible merger of academic and community interest is the proposed community computer centre. The Spence Neighbourhood Association has identified a critical shortage of computers in the area surrounding our University. Children have school projects and assignments that require computer access – access that their parents can often not afford. The University wants to help students conquer what educators call the "digital divide" by establishing a community computer centre with student staff on hand to mentor neighbourhood children and their parents.

So how will the University pay for this innovative project? The University is already in the "quiet" phase of starting a campaign to raise funds for capital projects (as well as new scholarships and bursaries and academic enhancements). We are also seeking funding assistance from provincial and federal government programs.

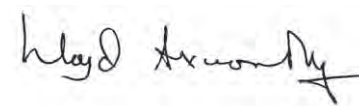
Development costs for the Spence Street project will not be transferred to students. An example of this promise can be found in the new Global College, on Young Street—a place where the University's students and faculty can come together with members of the local and global community to help define Canada's place in the world and map out a course for the future. It is a

unique centre where issues of global citizenship, human rights, and issues affecting the planet can be researched, discussed, and debated. Three exciting new areas of academic focus are also being developed at the College: human rights, public health, and climate change.

And, every year, five UWinnipeg students will have the opportunity to go abroad or international students will come here to study thanks to the establishment of the *Dr. Douglas W. Leatherdale Global Citizen Internship Fund*. On Feb.7, at the launch of the Global College, it was announced that Dr. Leatherdale, a grad from the Class of '57, had generously donated \$500,000 with the goal of broadening student horizons and building global citizens.

As we settle into this new century and new millennium, universities must evolve to meet the needs of students as they look toward their future. Tomorrow's graduates want more academic options and an education that will serve them in a global market. But they also want what has traditionally set The University of Winnipeg apart—academic excellence, small class size, and individual attention. Spence Street redevelopment will be the catalyst to enable us to do both.

We want to hear your ideas. Simply contact our Director of Strategic Initiatives at [j.ratray@uwinnipeg.ca](mailto:j.ratray@uwinnipeg.ca) or 786.9931.



Lloyd Axworthy  
President & Vice-Chancellor  
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# Humour

## Idols

From notfunny.ca



The "Idol" search came through our fair city the other day, taking the best on to the next round to chase their dreams, while leaving a pile of crap in their wake... First, I hate the name. Sorry, Kelly Clarkson isn't my idol. I like my idols less bitchy, please. Ryan Malcolm? I'm more successful than he is. Ruben Studdard? He's released 5 albums selling a total of 10 copies (he can only own so many of his own albums). Fantasia? I prefer the Disney version, thanks. Kalan Porter? Cool name, could have all the women (or men) he would like, but he's too goody-two-shoes and uninteresting! I have more of a life than he does (I liked Teresa!). Thanks, but I prefer to be me, and I honestly don't have all that much going for me.

Mini-rant aside: How can people not understand that they suck at singing? Seriously! Do you just ASSUME that you're good at it? I used to assume that I could re! ad lips, and then I tried and I couldn't, so now I don't assume things anymore. Or is it that you're just deluded as to what talent is? If you're wondering, here's a simple test:

1) Do others think that you sound nearly as good, or better, than people in the previous years' Top 10? Circle answer: **Yes No**

2) Do others think that you sound even remotely close? Circle answer: **Yes No**

If you answered no to either of the previous, emphasis on the second, then DON'T TRY! I know that the producers love people like you, who can't sing, but who try anyways with the faint glimmer of hope that they'll be famous or even just liked. Reality Check: Everybody laughs at you! Because they WILL put you on the show as one of the contestants who suck, and then people like me will laugh at how badly you suck, and they'll make fun of you!

I understand that I can't sing; I have no talent whatsoever in the singing department, therefore I don't waste my life standing in line for my fifteen seconds of shame. But then there are those people who do, and then are told that they are worse than that "Like A Virgin" kid from American Idol season 2, and then they get mad. TRY LISTENING TO YOURSELF BEFORE YOU AUDITION!!! And don't blame how bad you sound on the tape recorder, either. Trust me, it's you. Worse than getting mad (to feel better, I guess) is that they tell the judges they're wrong. Another reality check: They're not wrong, you just suck, jackass.

If you can't sing, don't waste the judges' time! If you can't take hearing that you sound like a donkey, don't go! If you can't face the rejection, don't try, dammit!

One final note: I hate the "Idol" franchise. I think it's an attempt to exploit young people for the long term, and it is very successful at it (especially Pedophile Idol... I mean, American Juniors). I think Simon Cowell is a bitter old man with small naughty bits, who is needlessly nasty to some of the contestants (who can actually sing) because of said small naughty bits. And I think that all the "pop idol" rip-offs are trying to find their own judge with small naughty bits, so that they can be needlessly harsh to others all around the world. Sure, be bitchy to the people who suck, they're wasting your time, but lay off on the ones who actually have talent!

Remember, "Idol" isn't about the singing, it's about the entertainment! Don't let them make you think otherwise!



### HOW TO DEVELOP A SENSE OF HUMOUR - TIP OF THE WEEK

Janet Mowat

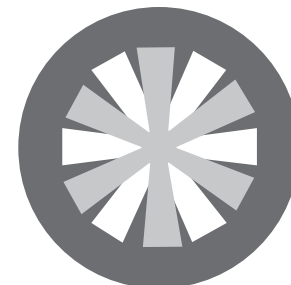
Drink lots of coffee. There's nothing worse than saying something brilliantly funny and having it fall flat, because you said it in a lacklustre tone of voice.

*Almost A Thought*  
By William O'Donnell  
\*[pshunt.keenspace.com](http://pshunt.keenspace.com)\*

A friend of mine came over looking rather glum. "I just need someone to talk to" he said. Boy, that was the worst possible time for me to suddenly catch dance fever.

This one time a guy gave me a "special" brownie. He told me I have 30 minutes to get somewhere safe. Best I could find was a tattoo parlour.

Why am I afraid of death? Because of the messed up messages he leaves on my answering machine.



### Your Weekly Horoscope

#### Madam Janet



Aries – You will discover that you are a prodigy on the tuba. Unfortunately, you hold a deep hatred of the tuba, and your talents will be wasted.



Taurus – Your suspicions will be confirmed this week; you really were John Lennon in a past life. You must now seek out Yoko and try to win her back.



Gemini – You will suffer from persistent and maddening insomnia this week. Question is: is this just a random attack, or will it have been brought on by the stress and worry that I have just caused you by suggesting that you will not be able to sleep?



Cancer – You will fail the exam for admission into Mensa. Console yourself with the knowledge that these idiots wouldn't know a good candidate if it came and kicked them in the unglulate.



Leo – You are a genius. Bask in the glory.



Virgo – People around you are disgustingly cutesy this week. Older relatives will take to smothering you with kisses and pinching your cheeks, your significant other will start talking baby-talk to you in public, and your siblings will call you "dickhead" with slightly less malice than usual.



Libra – Inspired by the Home Alone movies, you will decide that the most effective security system features elaborate booby-traps on all the doors and windows in your house. Everything will work fine until the day you lose your house key. Now what?



Scorpio – This week, you will have hokey Christmas music (White Christmas, Jingle Bells, etc) running through your head on a loop. Why? Damned if I know.



Sagittarius – Your knowledge of medieval siege warfare will come in handy this week. At last!



Capricorn – You will be set up on a disastrous blind date that will involve spilt ketchup, awkward, verging on hostile, conversation, and an unsuccessful attempt to start up a rousing game of D&D. Nevertheless, appreciate the fact that the people who set you up meant well and please don't beat them up.



Aquarius – You will suffer from a compulsive need to shave this week. While armpit hair and leg hair are fine, it starts to become a little weird once you get to your eyebrows. When you decide to go after your eyelashes, I think it's time to admit you have a problem.



Pisces – The word 'divagate' is good luck this week. Try to incorporate it into conversation as much as possible.

### PSEUDO SNIPE HUNT

"It's only a label?"

<http://pshunt.keenspace.com>



Art: Bartek Rucinski. ~ Script: by William O'Donnell

Comrade\_yak@hotmail.com ~ El\_phantasmio\_1@hotmail.com

# Features

## Wandering Through the Blue A Tale of the West End Cultural Centre

Josh Grummett

**M**y friend Kate and I settle down over a shiny metal table at the Fyxx. She's been going to the West End Cultural Centre for ages, knows the place like the back of her indie hand. Me, I've only been there once—last week on assignment, which doesn't really count.

"So," I ask. "what was the first show you ever saw there?"

"It was Moxy Fruvous, back in '92..."—five years after the West End Cultural Centre opened its doors to the public with its inaugural Spirit of the West concert. That blue church with the crazy people on the



walls quickly wove itself into the fabric of Winnipeg's West End, becoming an integral part of its vibrant arts community.

Thinking about the West End, Kate smiles: "It introduced me to a more diverse culture of music, gave me an appreciation for the music scene." We're about to head down there and wander around—I can already see a glimmer in her emerald eyes. Beyond her head, there's a poster for the upcoming Frostbite tour at the WECC—Guttermouth, as well as a few other bands I've never heard of. The place has played host to such gods of folk and punk as Ani DiFranco, Hawksley Workman, Jello Biafra, Loreena McKennitt, AFI, and SNFU—and, true to its roots and to the community, scores more bands that I have never heard of and should've gone to see.

She scans my notes from last week's assignment about the WECC's upcoming renovations—the gallery, the delicatessen / lounge, stuff about copper statues and moving walls. I can almost see the images of a new West End as they play through her mind, as she rotates and permutes and integrates different elements of the plans into her conception of the West End and what it is.

"Any thoughts on the renovation plans themselves?"

"They sound really good. I think its super good that they've taken into consideration how attached some people have gotten to the building itself, and unlike so many other places, they're not trying to become some huge corporate theatre—but just trying to accommodate its growing population and the need for renovations."

As I type, she takes a swig from her blue Cool

Mountain drink, reading more of my scrawlings.

AJ Matsune, Community Outreach Officer for the West End, tells it like this: "I think one of the key goals is to give opportunities to local residents who face barriers in accessing art, whether it's financial or just being uncomfortable in an arts facility—"What's going on in that blue church?"—so being able to have the chance to invite people in, the way that people get comfortable is by coming through that door; that's one way to do it. The other focus is to build local musicians, so by bringing [the audience] in the doors and then being able to give them access to Manitoba musicians, it helps both—it's an opportunity for the musician and an opportunity for the audience."

After pressing the little white button to the left of the foyer, Nan Colledge grins and beckons us down the stairs to an office space covered with tour posters and crazy folk art. Kate is momentarily captivated by a door with 'Perception' painted on it, a reference that escapes me; I'm shouldering my bag and asking Nan, who's the General Manager, if we can wander around the hall itself—of course we can, there's nobody up there right now.

As we reach the Graffiti Wall, I run my fingertips along the tags and signatures, tracing the marks that artists leave behind. Kate leans against the wall I trace and photographs a poem on the other. This small hallway, lit by a single ochre will-o'-wisp, is inextricable from the identity of the West End: the hundreds of marks left on these orange walls by performers, artists and others, give the West End a plywood tapestry of its own history. As we head upstairs, I take my thin black pen and leave my signature in the annex of three others—it looks like tiny abstract art, "Mist from a Forest Canyon" or something, amidst the bolder tags of artists.

There's cabaret seating in the hall itself as we emerge from backstage, seating our audience of Kate's memories. "It's so funny—I'd be downstairs with the artists, and they'd be saying, 'Oh, that was the worst show ever', and then they come up here and there's this mob of fourteen-year-old girls screaming." Later, as we wander around the shadows plastered with black-and-white portraits of past performers, she notes that little red box with a glass bar. She tells me the story of Guttermouth's first performances at the West End. "It was their first time playing here, and some guy pulled this fire alarm—everybody had to evacuate, so there's a hundred punks out on the sidewalk in

the cold. Then, the second time they were here, they were almost through the show and the fire alarm was pulled again. They said, "No, we're gonna keep playing," finished their song and started the second one, until they were being told that no, you had to evacuate..." I nod, understanding—it's music.

She comes here "every six weeks—once a month, even", and when I ask her about the West End itself, Kate says "It's nice that Winnipeg has preserved some sort of cultural centre, you know? It's nice to see that some big names and some not-so-big names have an intimate space to perform in, and it's also just really nice to see that in a constantly changing city, that there's still some old culture preserved, and its familiarity, for those that feel so passionate about music and people."

People. That word rings here—not only because you cannot have music without people, but because the West End is so integrated into...well, the West End. AJ Matsune talks about "the Ellice Street Festival, and the Community Winter Dinner that lets 200 people eat a hot chicken dinner and listen to live music", but there's so much more: the Community Kids Art Program, where local high-school kids can come to workshops for drumming, rhythm, and other things; Healthy Start for Moms and Babies, a program which 'helps to introduce music into the daily lives of youngsters'; and the Community Arts Partnership Program, which works with organizations of local artists.

As Kate and I wander backstage and down, past the Graffiti Wall and the door of Perception (with a slight side trip to its trippy attic washrooms in the basement), I think it would be fine to finish with a note of wistful regret, 'our time at the WECC was over' or some such. But I really don't think that it is. I'll be coming back to this crazy blue hall, to hear all the concerts that I should never miss, to weave myself in with the audience and witness the good music. The West End is a place of idiosyncratic and intimate acoustics—exactly what the fabric of Winnipeg needs.

Back at the Fyxx, a couple of hours ago, Kate finishes our conversation about the West End: "I think it's a really good portrayal of all that Winnipeg's about—that intimacy, having that music scene to always go back to, so it would be nice to see it preserve its originality for as long as it's standing."

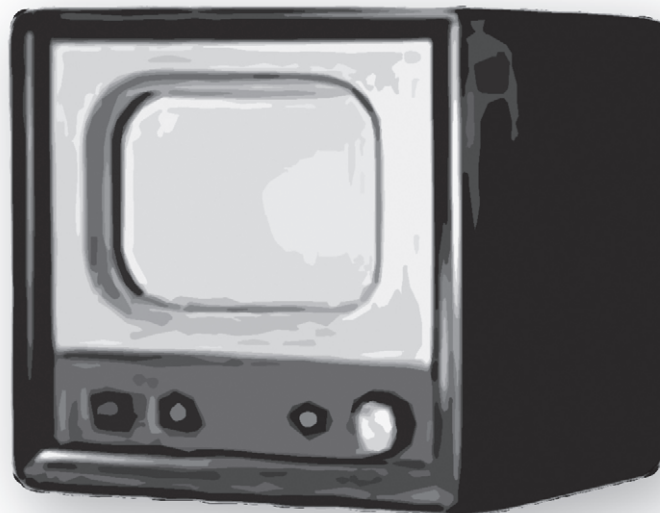
## Can Weblogs Save Public Discourse?

Television may have tried to kill the written word, but the written word may just bounce back.

David Pensato • Features Editor

**I**n the famed year of 1984, Apple Computer launched the Macintosh by running what has become one of the most talked-about ads in television history. The famous "1984" ad, directed by Ridley Scott, referenced George Orwell's nightmarish dystopia of the same title. The ad ends with the bold statement "On January 24th, Apple Computer will introduce the Macintosh. And you'll see why 1984 won't be like '1984.'" The same year, Neil Postman published *Amusing Ourselves to Death*. He agreed with Apple that 1984 wouldn't be like '1984;' it had already become a whole lot more like *Brave New World*.

The main thrust of Postman's book followed in the tradition of other media theorists like Walter Ong and Marshal McLuhan—namely that as the dominant form of discourse changes, discourse itself is transformed. Postman's warning was that the printed word had been the dominant medium for public discourse until the rise of television, and that television was incapable of handling it. He said that the thoughtful, structured form of print led public discourse to be thoughtful and structured. Print leads to analysis, critical thought, and linearity. Television, wrote Postman, leads only to entertainment. Politics, religion, and education were reconstituting themselves as show business. For those aware enough to notice, Neil Postman died just two days before Arnold Schwarzenegger was elected Governor of



California, an ironic footnote to his life and work.

So, let's say for the moment that Postman was right—and there's plenty of evidence that he was—let's say that when television took over, it changed the way we do public discourse. Let's even agree with him in saying that it changed other forms of media; where the printed word altered the spoken word, leading to politicians and preachers speaking in full paragraphs, television altered newspapers to make them more like show business. It led to politicians and preachers speaking in sound-bites. It led to entertainers becoming politicians. It led to a society of reaction, rather than thoughtful analysis. It led to the erosion of modern democracy; how a person comes across on camera now can often be more important than their policies. Can it change again? Can the emergence of a new form of discourse bring back the best in print?

### THE RISE OF THE INTERNET AND THE BIRTH OF THE BLOG

Television's dominance is coming to an end. Last week, an annual survey by Jupiter Research showed that American adults are spending roughly 10 hours per week on the internet, and while this figure is mostly unchanged from the year before, there's still a shift in progress; people watched one less hour of television per week than the year before, from 11 hours to ten, and 35% of the 2,231 surveyed said they watched less T.V. as a direct result of spending more time online. The numbers are higher for those with broadband and lower for those with dial-up. This all adds up to a basic reality, people are increasingly relying on the internet as a source of information. And the internet's well positioned to take television's place as our primary form of public discourse.

While the internet is slowly gaining mindshare, one genre is establishing itself as something like the native tongue of those living on its web. In 1999, the number of weblogs was in the neighbourhood of 50, by 2003 the estimated number of blogs ranged from 2.4 million to 4.1 million. While it may be hard to pin down, exactly, why blogs have proliferated so, but one thing is clear: they exist as the world wide web's natural form of expression.

When they were just starting to take off, when they were just starting to attract attention, there was a fierce debate about what qualified as a blog. Mostly, given the weblog's new found prestige, it was a debate about who to include and who to exclude from the family; do the online journals of adolescents count? Do extended rants? Some early bloggers, like Andrew Sullivan, thought that blogs were the *new new* journalism—something that would replace traditional journalism. "Just as Napster by-passed the record companies and brought music to people with barely any mediation," he wrote "so Blogger by-passed established magazines, newspapers, editors and proprietors, and allowed direct peer-to-peer journalism to flourish." Others, like Dave Winer, saw them more as internet guides, "kind of a continual tour, with a human guide who you get to know."

These early debates mostly missed the point. The thing that made blogs unique wasn't their content, it was their form. The thing that distinguishes a blog from other forms of writing has to do with its deep integration with the world wide web as a medium—and we all know what McLuhan says about the medium: it's the message.

### THE ANATOMY OF A WEBLOG

When writers first started putting things up on the web, they were working from the paradigm that they knew. The paradigm was the page, and so they produced web pages. Each piece went on its own page. The thing is, though, that a screen is not a page, and a website is not a book. For one, you don't flip through pages on a website; you scroll, you click on hyperlinks, and you wait for things to load. Any distinctively web-centered writing would have to take that into account. It would also have to take into account that the internet, and the web along with it, is all about interconnection.

The basis of the world wide web is the hyperlink, the ability to link a chunk of your text, or an accompanying image, to another text or image. It may be easier to flip through the pages of a book or a magazine than it is to scroll through all that text,

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# Features

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but it's easier to click on a hyperlink than to go find that referenced book in the library and flip through it to the appropriate page. Plus, when was the last time you read a book that could show you a clip from The Daily Show or play you a cut from some indie New York musician's album? So a form of writing appropriate to the web would have to take into account scrolling and build on hyperlinks.

One last thing to consider is the fact that people mostly revisit websites for new material. True, you may go back to a website to reference something you've read before, but you don't keep going back to it again and again. The blog, in its form and structure, builds on all of this. It grows out of it. It couldn't exist in any other medium.

Where the paradigm of the printed word is the page, the paradigm of the blog is the post. Bloggers compose posts; bite-sized chunks of text that float to the top of the web page in reverse-chronological order. This reverse-chronological order means that readers can find the newest stuff immediately, or they can stop loading the page as soon as they see that there's nothing new up top. It saves scrolling time. Oftentimes, if a post is longer than a couple of paragraphs, only the lede appears on the main page with a link at the end to see the full post. This makes a blog browsable in a similar way to a newspaper or magazine.

## CONTENT: THE NETWORK IS THE MESSAGE

There are a number of different weblog genres, but they can more or less be categorized into three groups. The first is something like an online diary: "Today, Phil and I went to see Kate. She's such a spaz" and on and on. The second type is more like a newspaper's comments section: "...what the government fails to recognize is that they have unleashed an avalanche of heartache and weakened the economy in the process," and on and on. The third type is what is often called a filter. Its writer (or writers) post links to interesting web finds, sometimes with comment and sometimes without. Most blogs are some combination of these three. But, again, the main thing to remember is that it's the format that makes a blog; often updated pages of postings on various topics that usually link to something else on the web.

It's all about the hyperlink. You click here, you get that. You click there, you get this. A typical blogger will read something on the New York Times online, or see some crazy video clip, or be enraged by some piece of commentary on another blog, or



find a new website with nothing but images of mules, and she will post a link to it with some context about why it's important or interesting or wildly amusing. And then there's the interconnections. Most bloggers link to other bloggers, crediting obscure finds, lauding posts of interest. This is done from the posts themselves, or through the comments section that follow most blog posts. The important thing is that the structure of blogs, taken as a whole, mirrors the internet itself. Blogs comprise a web of interconnected posts, ideas, and media. And they do it all through written text.

## HOW THE WRITTEN WORD IS TRUMPING MULTIMEDIA

It would be ridiculous to suggest that the internet has become a literary safe-haven, that people go to the internet for prose, that we are at the dawn of a new era of mass literacy.

Everyone who's ever had to get down to work while connected to the internet knows that it is a Las Vegas of distraction. Animated shorts, funny short films, downloadable music, and a myriad of other non-literary fare proliferate. The internet, especially now that more and more people are ditching their dial-up modems for broadband, is becoming a multimedia event. It's becoming a lot more like television. But there's a catch. With television, programs are scheduled for specific times and exist on a finite number of channels; on the internet, there's stuff all over the place. Trying to use Google to find something amusing doesn't cut it, because it takes a human being to identify amusing.

We rely on other people to point us to the best the web has to offer. It's not a bad analogy, actually, to say that a blog post is like a public email—an open letter. It has the conversational style, it can be replied to, and it sometimes points you to something online that you wouldn't have found any other way. So while it's true that the internet is more than text, it is the written word of the blog that is increasingly coming to contextualize it.

And this is where we come back to Postman. For Postman, the written word prompts critical thinking and analysis. And the more people turn to the internet for their information and their amusement, the more

they need other people to guide their path. Blogs put all the flotsam and jetsam of the internet into context, and increasingly, bloggers are becoming more sophisticated writers. They analyze. They comment. They critique. They respond to one another. More and more it is a conversation in text, and more and more that text is subjugating the video-clips and the eye-candy. As Postman would say, that is what the written word does; that is its bias. Where media critics like Postman postulate that television is launching us into a second wave of oral culture, it seems that the internet and its lingua franca, the blog, may yet launch us into a second wave of literacy.

## MEDIA CONVERGENCE, MEDIA DIVERGENCE

That second wave of literacy, to be sure, has been altered by the written word's near-death experience. It tries to point to the visual a lot more than it's previous incarnation. It does not try to supplant other media, it merely tries to weave them into itself, providing context, analysis, and cognition to the responses generated by them. And that's not the best part.

Part of the popularity of blogs comes from the fact that anyone with access to a net-connected computer can publish one on any of the free blog-hosting sites. And increasingly, in many parts of the world, that means that even people who can't afford their own computer are blogging too. Just as the reality of media convergence is coming to fruition, bloggers are providing divergent viewpoints. There is a proliferation of voices giving us alternatives to increasing media concentration; in fact, they're actively commenting on it, playing with it, and taunting it. And they can do it because they write. The written word can outthink your television any day of the week.

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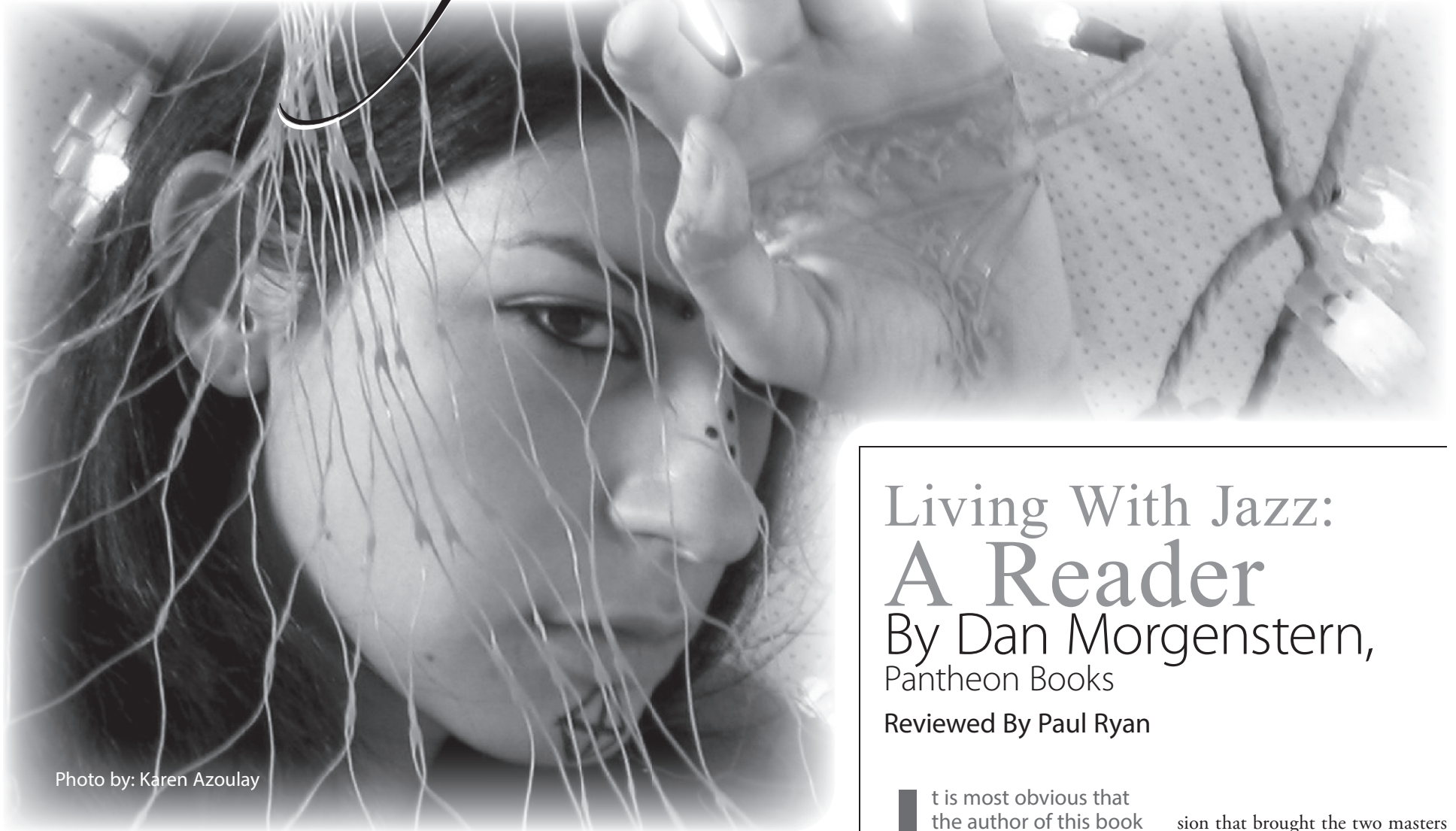


Photo by: Karen Azoulay

## Whitney Light

**A**t a certain point this month you can be temporarily transported to a fantastic new land. If, that is, you let your imagination take you. Installation artists Robyn Foster and Karen Azoulay invite the audience to literally step into the art and step back from the everyday. Forget the banalities of daily life. In a fun and colourful environment, you can rediscover your senses and reflect perhaps on what went missing in your experience of the world.

Karen Azoulay, a graduate of York University, works primarily with sculptural installations. In *Confetti*, she brings the outdoors indoors in a creative and visually rich display that plays on a fantasy of the jungle. Ribbons, drinking straws, stringed lights, vintage fabrics and more are crafted into exotic flora. Azoulay says that the focus is not on making recycled art, but on “making something special out of everyday materials.” The idea of reuse is clearly appropriate to a show expressing an appreciation of nature. The delicate creations in *Confetti* might change your mind about what is waste.

*Confetti* calls attention to those common experiences of nature that go overlooked or forgotten in the daily bustle. When was the last time you took a walk in the rain or looked up at the snow coming down while

trudging down the sidewalk? Rain and snow are just a couple of examples of “things that fall on your head” in nature just like, as the show’s title implies, *Confetti*; the festive connotations of confetti are brought to a show that celebrates nature, real and imagined.

Placing you in this surreal environment, Azoulay says she hopes to “encourage the audience to look with fresh eyes.” It’s a notion familiar, I think, to Winnipeggers, who rediscover each spring the touch and smell of green things after the long night of winter.

In a fantasy of a completely different kind, Robyn Foster presents *Warped*, the most “fun” show at a gallery I’ve experienced thus far. It’s a science-fiction world, somewhere between a nuclear lab and a space station.

For Foster, it’s the audience that creates the art - the real show is watching how viewers interact with the materials at hand. The gallery space is transformed into a larger than life environment with all the provisions for an extreme adventure - space suits, helmets, isolation chambers, guns, and various scientific equipment constructed primarily from neon vinyl.

Foster’s work in this show is an experiment in sensory perception. Similar to Azoulay, she says her goal is to inspire the audience to experience the world in a new way. That said, the equipment in *Warped* will alternately enhance and hinder performance. Just try walking around in those spiffy space boots. Choose your mission. Suit up!

Invariably there will be those who choose not to.

And, says Foster, that’s OK. How people choose to respond is all part of the experiment. The bright colours and plastic water pistols here make one big playground. *Warped* speaks to the inner child, which may or may not be manifest in all of us. This show asks us to consider just where, on the way to adulthood, it went.

But if you do pick up that pistol, what do you do with it? In my experience: shoot, run, hide. Foster points out that *Warped* hints at the violent and aggressive tendencies that may underlie even playful actions. When weapons and toxic substances abound, the issue becomes protecting the body. So even in play, one hit with a SuperSoaker and the competition is on. Opening night saw a range of responses; some adults jumped right in, others cautiously tested the waters, and kids showed them all a thing or two about how to play.

Installation art is idea art. There’s nothing to take home except the experience and the thoughts that are inspired. It’s important precisely because it allows artists to realize a concept and share it directly with an active rather than a passive audience. Azoulay and Foster show us some genuine originality here, and like life, you may only get one chance to see it.

*Confetti* and *Warped* are on display until April 16. Aceartinc is on the 2nd floor at 290 McDermot St. Phone 944-9763 or visit [www.aceart.org](http://www.aceart.org) for more info.

## Living With Jazz: A Reader

By Dan Morgenstern,  
Pantheon Books

Reviewed By Paul Ryan

**I**t is most obvious that the author of this book has a passion for jazz music and the musicians who make it. Dan Morgenstern, the director of Jazz Studies at Rutgers University, has written about jazz for over five decades and this tome is a collection of some of his finer efforts, culled from various jazz publications and record jackets. *Living With Jazz* is a large book (over 700 pages), but it is a most important addition to the jazz fan’s library, as it covers a wide variety of topics within the genre and features a writing style that is clear and easy-to-understand, without sacrificing depth or detail.

In his introduction to the book, Morgenstern tries to distance himself from being labeled a jazz critic. He hung out with musicians a lot and it was from them (not books) that he gained most of his insight into the music. The author mentions also that he received his greatest compliment from Louis Armstrong himself, when Louis noted that a magazine Morgenstern had put together in honor of the trumpeter, “knocked me on my ass!”

This book is divided into eight sections: each section has some kind of logical flow, the articles are not placed randomly. The first section, for instance, features various writings that Morgenstern has done about the two most important jazz musicians: the aforementioned Louis Armstrong and Duke Ellington. The Armstrong section flows naturally into the Ellington section by way of a piece about the “Great Summit”, a recording ses-

sion that brought the two masters together, and at which Morgenstern was present.

Other sections of the book include liner notes, record reviews, profiles of musicians, live shows and festivals, and the process of recording jazz.

Perhaps the best and most interesting aspect of this book is the author’s ability to get behind the scene and give the reader an inside look at some of the most important jazz artists. In a profile piece entitled “Miles in Motion,” Morgenstern spends a couple of days with Miles Davis. He gives a vivid description of Miles’ New York City apartment, tells of how the trumpeter offered him a piece of melon on a sweltering summer day, and also writes of his ride in Davis’ new sports car. Miles was a somewhat difficult man towards jazz writers and people in general - this article shows that he trusted Morgenstern and considered him to be a good acquaintance.

Another trumpeter, the underrated and relatively unknown Hot Lips Page, was one of the first musicians that the author befriended when he arrived in New York from Europe. Not surprisingly, he includes two articles on Page in the book; these writings try to dispel negative notions surrounding Page’s playing and show him to be a musician of great warmth and integrity, who was one of the best at running a jam session.

This book is indispensable and a must-have for jazz fans, both of the novice and hardcore variety. Morgenstern’s ability to get to the essence of both the music and the musicians who make it is something that few writers have attained in the history of jazz literature.

# Celebrating Women & Art at the Gas Station Theatre

Jo Snyder

**A**fter a rough winter wrought with uncertainty, the Gas Station is back in action. *Girls! Girls! Girls!* is an art show featuring work by nine Winnipeg women artists, including photographer Sarah Anne Johnson. Sunday, March 13 the theatre will host a fundraising event that will include comedy, physical

theatre, song, and dance. The Gas Station Theatre has been an important part of the Winnipeg arts community. "We want to keep people committed to the organization," says Nicole Langevin-Owen, general manager for the GST. "We need a commitment from the community to ensure the longevity of the theatre."

*Girls! Girls! Girls!* coincides with International Women's Week and though it was unintentional, according to curator Andrea von Wichert it



is a "blessed coincidence". von Wichert is a local artist and a scenic artist by trade, making art for film and theatre. The show came about, she says, while working with a lot of great female artists. Not only are women constantly challenged by beauty standards put forth by the media, she explains, but often women are encouraged to compete with one another. There is tendency for women to feel threatened by other talented women. This is the stereotype, anyway, and of course sometimes it's true. However, a show like

this can celebrate women's collective talent, instead of pitting one against the other. The purpose is to "actually stop for a moment and not buy into the image, look at what our gifts are... choose to say no to the corporate image". Von Wichert feels women should participate in art together and asks the question, 'How do we all see ourselves as women artists, and performers?' Her vision for the event is a show of self-portraits. "The idea is that we can learn that attraction is not something you are but something that

you do."

The *Girls! Girls! Girls!* cabaret performers include Sarah Constible, local funny-woman whose music and comedy has been nationally recognized; Debbie Patterson, a fearless actor and playwright made famous by her topless accordion act, and many more. All proceeds from *Girls! Girls! Girls!* will go directly to the Osborne Village Cultural Centre and its Gas Station Theatre. The evening will be divided into 25-minute performances, with breaks in between to talk to the artists.

"Winnipeg has a lot of female talent and it should be celebrated," says von Wichert. "We need to support and nurture our cultural properties because it's what makes our city rich and diverse."

7:30 p.m., Sunday, March 13, 2005

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## The Making of a Magazine

Jo Snyder | Arts & Culture Editor



*"We've all been stained one time or another, whether mentally or physically. The definition of stained consists of being marked, dyed or discoloured by foreign matter. This does not include the idea that one can be stained in a non-physical sense. A stain is an effect of a cause, we believe this magazine can have the same effect and stain our community with our cause."*

This quote is part of the meaning behind Winnipeg's newest (semi)glossy indie magazine, *Stained*. The idea of starting a magazine from scratch is a daunting one. Like starting a record label or a band, it is a long-term relationship with poverty, one had better get comfortable wearing rags, going hungry and having your van, or its equivalent, break down repeatedly. It is a project that requires good ideas, boundless energy and a start up cash flow, if only a small one. However, starting up a magazine can be thrilling, an experiment, and a manifestation of one's love for art and writing. Erin Leonzio is familiar with this scenario. She is the Winnipeg editor for the new magazine. It is a collective effort. Everyone involved volunteers their time. It is based out of her house, using whatever equipment is available to them.

There are a lot of magazines out there, what makes *Stained* so special? Well, we will have to wait and see. It doesn't officially hit the racks until March 15. But what we can anticipate, according to Leonzio, is a magazine that attempts to fill what they see as an arts reporting gap in the Winnipeg scene. "The general idea was that we wanted to focus on things

that are already going on in the community. It's based around independent art." Most of the artists featured are from Winnipeg, though Leonzio mentions that there is a Vancouver element to the magazine. "Winnipeg and Vancouver both have really good art scenes. It was easy for me to network out in Vancouver. In the future we may branch out, maybe to Toronto."

Most of the articles are written in the first person perspective, says Leonzio. The first issue will feature an interview with Dave Barber, the programmer for the Cinematheque here in Winnipeg. It's unique, says Leonzio, because he has worked there for a long time and never been interviewed. There are also band pages where each band gets a page to do what they want. In addition to the music and the movies, there is an abundance of photography. Leonzio also includes recipes in the magazine, not something unique to *Stained*, but interesting nonetheless. Other ideas to become regular spots are the local business features. The first issue looks at The Nook, an independent diner in the Wolesley area. Leonzio is a believer in supporting local independent business, one of which she is about to become. However, primarily, the goal of the magazine is "to be recognized. I want people to read it."

There will be a fundraiser March 12 at Ragpickers performance space on 216 McDermot Avenue. There will be a presentation projection of issue #1, catering, and bands such as The Squareheads, Multiple Partners, Dave Streit and the Bomb Sniffing Dogs, and The Absent Sound. For more information check out [www.stained-magazine.com](http://www.stained-magazine.com)

### Comeback Kid

(Victory/Smallman)  
Wake the Dead



This disc really pisses me off. It's too damn good! I mean, you can't ask for a better

representation of the natural progression a band can make from a solid CD (*Turn it Around*) to an even better CD. Solid guitars, passionate, energetic vocals (did someone say "gang vocals"? Mmm, gang vocals) and fast drums all add up to make a great piece of fist-pumping melodic hardcore with a shot of punk rock. Thinking about how good this is just makes me angrier. Tracks that make me especially angry are lead song *False Idols Fall*, title track *Wake the Dead*, *Talk is Cheap*, and *Falling Apart*. But there isn't a weak song on this 11-track disc, as far as I'm concerned. Grrrr. Arrgh!

Derek Leschasin

### LeTigre

(Universal)  
This Island

So the next time you're applying lipstick to your eyes searching for Crystal Meth, tell them LeTigre sent you. The album *This Island* is repetitive and mostly un-listenable; in fact the only mildly melodic track is an *I'm So Excited* cover. This album mixes poppy/indie guitar material



with electronic elements to thinly veil their lack of musical know-how, using screaming and chick-

rock gimmicks to sell their absence of cool. Perhaps we'll give them credit for their contribution to the chick-rock thing while they comprised Bikini Kill. I'll concede to their cuteness, but there is nothing overly cool here. If imitation is the highest form of flattery, then call Salt n' Peppa and tell the good news with the track *Nanny Nanny Boo Boo*, unless of course you're into girly-talk-rap. To their credit, the sparse eighties elements are not wasted on my European friends.

Ewald Friesen

### Greg MacPherson Band

(G7 Welcoming Committee)  
Night Flares



Every time Greg Mac puts out a record I think to myself, oh please, will this be his

Springsteen record? Will this be the one that launches his career into labour rock stardom? And, no it usually isn't. MacPherson is a sort of Chet Baker in Springsteen's insanely tight jeans. And, this record is a cross between Greg at Folk Fest and Greg at the Albert. It is full of rocky ballads glued together with his stunning voice. If you are a MacPherson fan, you won't be disappointed. There are a lot of innovative guitar parts on this record, trebly and crunchy. My favourite song is the first, *Two Haircuts in One*. Kari McTighe sings on *Southern Lights*, which is also a solid song. The semi-regular line-up appears on the recording: Steve Bates, Jason Tait, and Mike Germain. The production of this record is also of note. The record was made at studios both in Toronto and Winnipeg. But in the end, the most important feature of all Greg MacPherson records is his passion and intensity, and this new record is no different.

J.S.

### Ghosts of Modern Man

(Smallman Records)  
City Of No Light



On their Smallman debut, the band formerly known as Pillar throws it down. Hard. Their post-

hardcore sound, one that is rising in popularity, is nearly perfected through eleven tracks that attempt to uphold the band's previous praise as being "the best of Sparta meets Mars Volta." Among many things that place them in this "At The Drive In" category (and the most noticeable) is their vocals, as it's not the same cookie-cutter sound that we have constantly been handed on numerous records. There is also a musical difference that reverberates throughout the entire album. With these guitar-driven tracks, Ghosts of Modern Man play a hard style

# CD Reviews

of music without coming off metallic, but more rock than anything. Like any album this one requires a few good spins to get into, but once you're in, you're in. Like their labelmates Moneen, they possess a different and infectious sound. It is one that many fans of the genre should! look into.

Dan Verville

### I'm Somebody Too (Various Artists)

(Campfire Records)

Remember the kids record *Somebody Needs A Time Out* that came out a couple of years ago? Well, this is the much-anticipated sequel, *I'm Somebody Too*. This record is a compilation of Canadian artists performing original kids songs. All the proceeds go to Art City, which is a community arts centre in Winnipeg's West Broadway area. These compilations are always a lot of fun because the artists have an opportunity to expand beyond their normal genres, experimenting with songwriting and instrumentation. Some of my favourites are *So Far Away*, an endearing duet by Vancouver artist Luke Doucet and his daughter, Kitty and the Kimmie Cat and of course we can always count on Mood Ruff for a fantastic track. Other artists of note are Keri McTighe from Nathan, Ottawa's Snailhouse, and Christine Fellows. This is an amazing collection of music to have and the proceeds go to a really good cause. For more information [www.coniferarecords.com](http://www.coniferarecords.com)

J.S.



## ON-CAMPUS ONGOING

**UW TOASTMASTERS CLUB** Enhance your communication and public speaking skills through a friendly and supportive learning environment. Gain confidence in addressing an audience. Develop impromptu speaking skills and learn to "think on your feet." Learn how to effectively lead meetings. All of these skills are learned not simply by being told how to, but rather, by directly doing them. We are a "learn by doing" community and are always looking for new members. Guests are always welcome. All abilities are always welcome. We meet every Friday in room 2M70 at 7:15am. E-mail uwtoastmasters@hotmail.com.

**STUDY SKILLS WORKSHOPS** Student Counselling Services are offering study skills workshops for the Winter term. All workshops take place from 3:00 - 4:00 p.m. in Room 2C15. Please register in the Counselling Office (OGM06) or by phoning 786-9863 or emailing careerresource@uwinnipeg.ca. Thurs., Mar. 17 - Exam Preparation/Thurs., Mar. 24 - Managing Exam Anxiety.

**CAREER EXPLORATION WORKSHOPS** Student Counselling Services in conjunction with the Career Resource Centre are offering career exploration workshops for the Winter term. All workshops take place from 12:30 - 1:30 p.m. in the Career Resource Centre (OGM09 - mezzanine level of Graham Hall). Please register in the Counselling Office (OGM06) or by phoning 786-9863 or emailing careerresource@uwinnipeg.ca. Career Planning - Wednesday, March 2 or Friday March 4 / Job Search Strategies - Wednesday, March 9 or Friday March 11 / Resume Development - Wednesday, March 16 / Interview Skills - Wednesday, March 23 / workopolisCampus.com Tutorial - Monday, March 7 or Monday, March 14 (in the Learning Commons - 4th floor mezzanine of Centennial Hall, just outside the library)

**AMNESTY INTERNATIONAL U WINNIPEG** meets weekly to write Human Rights letters. All members of the university community (students, faculty, and staff) are welcome to join the new Amnesty International group on campus. We meet every Monday in 2C13 at 12:30 for letter writing on behalf of prisoners of conscience. Contact Sue Sorensen, Department of English (s.sorensen@uwinnipeg.ca), for more information. On Monday, March 14 at 12:30 in 2C13 the group will also hold a general meeting to discuss upcoming activities to raise awareness about human rights.

## EVENTS

**ABORIGINAL SPEAKERS' SERIES:** David Newhouse, 'A New Leviathan: the Aboriginal Social Contract' March 11<sup>th</sup> 12:30 - 1:30pm 1L11 (Lockhart Building) The University of Winnipeg Aboriginal Self-Governance Program is proud to present David Newhouse, Chair of Native Studies at Trent University. This presentation will be followed by refreshments in The University of Winnipeg Faculty and Staff Club (4th Floor Wesley Hall). This event is free and all are welcome to attend. For more information, call 204.786.9305 or email Wendy Fontaine.

**INTERESTED IN AN INTERNATIONAL INTERNSHIP? HRI** - Human Rights Internet will be on campus on Friday, March 11th to provide information on their government-funded programs. They will have a table in the Atrium in Riddell Hall from 11:00 - 1:30. For more information, check their website at www.hri.ca or contact the Career Resource Centre at 786-9863 or email careerresource@uwinnipeg.ca.

**ENGLISH DEPT LECTURE SERIES: WORK IN PROCESS** Prof. Catherine Hunter, How to Write a Novel in Ten (Thousand) Easy Steps March 11<sup>th</sup> 12:30 - 1:30pm 2M67 Professor Catherine Hunter gives the fourth lecture in the English Department Lecture Series, Work in Process/Process in Work. Free and open to the public.

**GALLERY 1C03 PUBLIC LECTURE:** Art Historian Patricia E. Bovey on the work of Winston Leathers Mar 14<sup>th</sup> 12:30 - 1:30pm, Gallery 1C03. The University community and general public are invited to hear Patricia E. Bovey, art historian and former Director of the Winnipeg Art Gallery and the Art Gallery of Greater Victoria, speak about the work of local artist Winston Leathers (1932-2004). The two-venue exhibition "Winston Leathers: In the Moment" is on display in Gallery 1C03 at The University of Winnipeg and in Gallery One One One at The University of Manitoba until April 2, 2005. For further information, please contact Jennifer Gibson at 786-9253.

**GLOBAL COLLEGE PUBLIC PRESENTATION:** Dr. Saraswati Raju, "Limited Options: Rethinking Women's Empowerment 'Projects' in Development Discourses in India" March 15<sup>th</sup>, 8pm Room 1L12. Global College presents a free public lecture featuring Dr. Saraswati Raju. Dr. Raju is currently a Visiting Scholar in Feminist Perspectives on Globalisation in Ottawa, co sponsored by the

Canadian International Development Agency (CIDA), the International Development Research Agency (IDRC) and Carleton University. She is Professor in Social Geography at the Center for the Study of Regional Development, Jawaharlal Nehru University, New Delhi, India.

**MATH / STATS STUDENTS ASSOCIATION LECTURE SERIES:** Wednesday, March 16th, 12:30-1:20, Rm 3M62 Tammy Harper, Policy Analyst for the Manitoba Women's Directorate Experience in the collection, dissemination and reporting of all post-secondary education statistics as a statistician for the Council on Post-Secondary Education.

**INTERESTED IN A CAREER IN THE CANADIAN FOREIGN SERVICE?** Representatives from Foreign Affairs Canada and International Trade Canada will be on campus Friday, March 18 to provide information on career opportunities in the Foreign Service, how to apply, and what to expect from a rotational career. Time: 12:30 - 2:30 in Room 3M63 (third floor Manitoba Hall). For more information contact the Career Resource Centre at 786-9863 or email careerresource@uwinnipeg.ca.

**ENGLISH DEPARTMENT CABARET** Friday, March 18 from 3 to 5pm in Room 2M70. An afternoon of readings, refreshments & performances co-hosted by Kathleen Venema & Sue Sorensen. Starring Neil Besner, Cathleen Hjalmarson, Paul DePasquale & other talented English faculty & students. All welcome. Poets, singers, story-tellers, mimics, scholars & other performance artists are invited to sign up to participate. Sign-up sheet on Catherine Hunter's office door (2A29)

**MANY OPPORTUNITIES: ONE CHOICE:** Agriculture and Agri-Food Canada (AAFC) is recruiting. Come join us for an Information Session. Time: 12:30 - 1:20, Monday, March 21 in Room 3M69 (third floor Manitoba Hall). For more information contact the Career Resource Centre at 786-9863 or email careerresource@uwinnipeg.ca.

**REVOLUTIONARY WOMEN SPEAKERS SERIES:** Leslie Spillet, President of Mother of Red Nations and ED of Ka Ni Kanichihk, presents: 'Colonization and Indigenous Women' Wednesday, March 23<sup>rd</sup>, 12:30 - 1:30pm University of Winnipeg, Room 1L13. Leslie Spillet will facilitate a dialogue on the impact of colonization on Indigenous women, both historical and contemporary.

**ENGLISH GRADUATE SCHOOL INFORMATION SESSION** Wednesday, April 6<sup>th</sup> 12:30 to 1:30, English Students' Common Room (2A47)

## INTER-CAMPUS

**PUBLIC TALK - FOOD FOR THOUGHT:** 'Crisis Currency: The Great Depression and Local Scrip in America' Dr Sarah Elvins (History). March 10th, 7:30pm Prairie Ink Cafe, McNally Robinson Booksellers, Grant Park Mall. A question and answer period will follow the talk. This talk is part of the Food for Thought series, and is co-sponsored by the Institute for the Humanities and McNally Robinson Booksellers. The general public is most welcome to attend!

**CULTURE IN THE MIND:** Development and the Toolkit of Language March 11<sup>th</sup> 3:30 PM - 4:30pm, P412 Duff Roblin, U of M. Ever since Wilhelm Wundt and William James, psychologists have emphasized the cultural nature of the human mind. Yet there have been many different approaches to the mind and its manifold cultural forms and activities. In recent research, the pivotal importance of language has become evident because learning a language not only opens up an avenue into culture and the social, but also binds a culture into the individual's mind - including his or her memory. The talk explains and illustrates this claim, drawing on a number of studies that focus on the cultural context of linguistic development, literacy, and narrative. For more information, contact: Jill Latschislaw, Psychology Office 474-6378.

## OFF-CAMPUS PERFORMANCE

**RWB production of 'RODEO' OPEN REHEARSAL** is free to the public this Friday March 11th at 7 pm at 380 Graham Ave. Call the RWB box office to reserve a spot. Phone: 956-2792, 1-800-667-4792

**Virtuosi Concerts Presents: XIANG ZOU**, piano March 12<sup>th</sup>, 8pm. Eckhardt-Gramatté Hall Xiang Zou, First Laureate, Honens Piano Competition 2003 will perform pieces by Messiaen, Schubert, Granados, Murphy, and Rzewski. Adults \$27 / Seniors \$25 / Students \$15. For more information, visit the Virtuosi website, email music@uwinnipeg.ca, or call 786-9000.

**Stained Magazine LAUNCH** March 12th at The Ragpickers Performance Space, 216 McDermot. featuring performances by The Absent Sound, Julie Parrell, Joshua Stanton, Dave Streit, and more. For more information and tickets please visit our website or call 284-8773. TICKETS ARE LIMITED. ALL funds raised will go direct to the publishing costs to assist STAINED MAGAZINES 1st issue off the ground.

**1st ANNIVERSARY of the Cool Monday Night JAZZ Hang** March 14th, Osborne Freehouse. Featuring special guest Tenor Man Andy Farber with the U of M Faculty Jazz Ensemble: Steve and Anna-Lisa Kirby, Alvin Atkinson, Larry Roy and Will Bonness. Also: the dig! Magazine Scholarship Fund is throwing a Raffle Auction: Prizes from Top Local Businesses.

**Raylene RANKIN (of the Rankin Family) with special guest ARCHIE FISHER (from Scotland)** March 17th Pyramid Cabaret. Tickets \$22.00 plus tax at TicketMaster.

**GREAT WHITE** (from L.A.) March 18<sup>th</sup>, Pyramid Cabaret 176 Fort St.

**Harmonica Virtuoso CARLOS DEL JUNCO** March 19<sup>th</sup> 8pm, Windsor Hotel 187 Garry Street. Tickets: Manitoba Blues Society Members \$10, Non-members \$12 available at The Windsor Hotel

**NATIONAL MONUMENT** w/ guests March 19th, Royal Albert Arms.

**HENRY ROLLINS** will be a featured guest at a **CDAS (Canadian Disability Awareness Society) Benefit** , March 19th 7:30pm, doors 6:30, University of Manitoba (Manitoba Rm, 2<sup>nd</sup> Floor University Centre) Tickets at Ticketmaster and Into the Music.

**MANY VOICES, ONE SONG:** Celebrating International Day to End Racism, March 19th, WECC. Performances by Cafe Charanga (featuring members of Papa Mambo), African Dance and music spectacle Salama, Rez Official, the Strong Earth Drummers, and more.

**SARAH SLEAN** adds a second concert date March 20th, West End Cultural Centre (March 21st SOLD OUT).

**Bop Till Ya Drop HARVEST BLUES Benefit Concert** Sunday, March 20<sup>th</sup> Pyramid Cabaret 176 Fort Street Doors 6:30 pm Show 7:30 pm Tickets: \$15.00 adults/ \$10.00 under 18 Pyramid Cabaret, Windsor Hotel, Royal George Hotel, Long & McQuade, Pasquale's Restaurant. Bring a tin for the bin.

**STEPHEN FEARING** March 23rd, West End Cultural Centre.

**ABSENT SOUND, THE SUMMERLAD (sonic pop rock), and Montreal performance artist Norman Nawrocki** March 26th 10pm, Collective Cabaret. Vegan sushi for sale through out the night. Tickets \$6 at the door.

**Virtuosi Concerts presents their Season Finale:** KAORI YAMAGAMI, cello with RICHARD RAYMOND, piano. Saturday, April 2nd, 8pm Eckhardt-Gramatté Hall, University of Winnipeg FREE PARKING behind the CBC building off Young Street. Pre-concert wine-tasting in the lobby @ 7:30 pm Ticket Prices \$27/\$25/\$15. 24-hour Ticket Hotline 786-9000

**THE COTTARS**, April 6th, Pyramid Cabaret.

## FILM

**FREEZE FRAME 2005** Mar 11th-20<sup>th</sup>, Various Venues. International film festival for kids of all ages. Details freezeframeonline.org.

**Winnipeg International Jewish Film Festival** March 26- April 3<sup>rd</sup>. Presented by Asper Foundation Performances in association with The Rady Jewish Community Centre. For info, call the Rady JCC at 477-7510.

**Towne 8 Cinema** Notre Dame at Princess. Budget-priced first-run flicks. March 11 - 17: Robots/Be Cool/The Aviator/Hitch/Cursed/Ong Bak/Son of the Mask/Constantine/The Pacifier/Being Julia. Call 947-2848 for showtimes.

**Globe Cinema**, Portage Place Mall. Offbeat Hollywood and independent films. Mar 11 - 17: Des Hoyaa Pardes/Sideways/The Assassination of Richard Nixon. Call for showtimes 694-5623.

**Cinematheque** 100 Arthur St. (Artspace Bldg) Infoline 925-3457. March 11-16 @ 7pm 'Los Angeles Plays Itself' by Thom Andersen (2004) (169 mins.) Thursday, March 17 @ 7pm 'anyplacewhatever' - Montreal: A Psychogeography. Film and Video curated and introduced by Jake Moore. March 13th 2pm Seeing Is Believing 'Edi' (2002) By Piotr Trzaskalski

## ART

**ACEARTINC.** 2nd Floor, 290 McDermot Ave. - no shows currently.

**A LABEL FOR ARTISTS** 510 Portage Ave. - across from the U.

**CREAM GALLERY** 255 Notre Dame Ave. Upcoming Mar/April: Les Newman

**GALLERY 1C03** (University of Winnipeg) Opens Mar 3<sup>rd</sup>: 'Winston Leathers: In the Moment' 4 - 6pm. This two-venue exhibition, organized by Gallery 1C03 at The University of Winnipeg and Gallery One One One at the University of Manitoba, recognizes the contribution of Winston Leathers (1932-2004) to Canadian printmaking and his recent art donation to both university galleries. Gallery 1C03 will feature selected works on paper from the late-1960s and early-1970s, including part of Leathers' Cosmic Variation Series. Gallery One One One will highlight collographs from the mid-1960s and photographs from the late-1980s.

**GRAFFITI GALLERY** 109 Higgins Ave. March 11th 9pm UNKNOWN QUANTITIES - Closing Party featuring painting, sculpture, photography, pottery, & installation by Greg Hanec, Barry Gibson, Sarah-Lynne Otsuji, Fletcher, Pratt, Karl Ponto, Curtis Peters, and Neil Dyck Please bring a non-perishable food item. Free admission

**PLATFORM CENTRE FOR PHOTOGRAPHIC AND DIGITAL ARTS** Artspace Bldg., 100 Arthur St. Currently: 'Lakeshore' an exhibition by John Armstrong & Paul Collins.

**PLUG-IN ICA** 286 McDermot Ave. To Mar 12<sup>th</sup> Chris Welsby 'Liquid Light'. 3 video installations by Vancouver artist. Explores the fragmentary quality of our postindustrial experience of the natural world. Upcoming: DOMINIQUE REY 'SELLING VENUS / VÉNUS AU MIROIR' 25 March to 14 May 2005. Plug In ICA and La Maison des artistes are working together to organize the exhibition Selling Venus / Vénus au miroir, photo works and video installation by Winnipeg artist Dominique Rey. This partnered project will be presented as a shared event in two locations - Plug In ICA, 286 McDermot Avenue and La Maison des artistes, 219 boulevard Provencher (both in Winnipeg), opening simultaneously Friday, 25 March 2005, at 8 pm and 5:30 pm respectively.

**PLUG-IN ICA CALL FOR SUBMISSIONS: PICTURING WINNIPEG:** A Partnered Project Of Plug In Ica And The Manitoba Printmakers Martha Street Studio. Proposals are invited from Winnipeg artists to develop a limited edition print associated with the above theme. Any vision associated with Winnipeg, of what Winnipeg is, or might be, is welcome. Depending upon the number of submissions, a selection of works will be made to be produced as a portfolio. The portfolio and a limited number of individual prints

will be available for sale as a fundraising project to benefit Plug In ICA and the Martha Street Studio. The facilities and printmaking expertise at the Martha Street Studio will support production of the prints. The prints will be marketed through Plug In ICA and the Martha Street Studio. Please submit your image (in any format) by April 1, 2005 to: Director, Plug In ICA 286 McDermot Ave., Winnipeg, MB R3B 0T2. E-mail carol@plugin.org, Ph: 942 1043. If you have a print process in mind, describe your intention. If not and your image is chosen, Martha Street Studio will consult with you on the appropriate process. The artist will work closely with a master printmaker to create the work. The edition will number 100, with three artists' proofs to be provided to the project artists. Each artist chosen will also receive a flat fee of \$500 for donating the work to Plug In ICA and the Martha Street Studio. All production costs will be covered by the project.

## LITERARY

**Aqua Books** 89 Princess St. Monthly lecture/discussion series: ideaExchange, Round 3: March 19th 8 pm. In conjunction with St. Benedict's Table, Brian Loewen will discuss 'Good Friday: Does God take satisfaction in the killing of an innocent man?' Does God have a bloodlust? With help from controversial Catholic theologian James Alison and philosopher Rene Girard, Loewen will be taking on the thousand-year-old Theory of the Atonement. Admission is free, but come early.

**Dregs Café And Gallery** 167 Osborne St. Tues nights with Winnipeg Poetry House: Tuesday, March 15th, 8pm Vibes & Verse, along with the CBC Poetry Face-Off featured improv-jazz trio Steve Kirby, Joel Kwiatkowski and Alvin Atkinson. This month's Vibes & Verse is also playing host to the CBC Poetry Face-Off, an event that pits poet against poet for the chance at fame and fortune (or as close as a Canadian poet can get). Competing poets are Jan Braun, Charlene Diehl, Christoff Engbrecht, Nico Rogers and Paul Friesen. The Vibes & Verse portion of the evening will follow the face-off, with poets joining up with musicians to deliver eclectic and improvised combinations of music and poetry onstage. This month's great roster of featured musicians includes bassist Steve Kirby, trumpet player Joel Kwiatkowski and drummer Alvin Atkinson.

**Label Gallery** 510 Portage Ave. AWAY WITH WORDS - Last Fridays of the month. Bring your poetry, prose, culturally modified shopping lists to Label Gallery and join in.

**Mondragon Bookstore And Coffeehouse** 91 Albert St. 'Wobbly Wednesdays' (IWW) Talks, movie nights relating to labour issues and social change. Donations accepted, admission free. Call 946-5241 for more info.

**McNally Robinson Booksellers (Grant Park)** March 21st, 7pm WORLD POETRY DAY Prairie Fire Press celebrates World Poetry Day with readings by visiting writer Steve McOrmond, and local writers George Amabile and Chandra Mayor. Readings will take place in the travel alcove. Free.

**WINNIPEG FREE PRESS AND WRITERS' COLLECTIVE ANNUAL SHORT FICTION AND POETRY CONTESTS:** In association with the Winnipeg Free Press, the Writers' Collective will be sponsoring their annual short fiction contest, as well as their annual poetry contest, with winners receiving cash prizes and publication. \$1600 in cash prizes is available to be won in the two contests combined, with separate categories for students and adults in each contest. First place fiction winners will receive \$200 (adult) and \$150 (junior and senior student). First place poetry winners will receive \$150 (adult) and \$75 (student). All entries must be sent along with a fee of \$10 (\$5 for Writers' Collective members) and a contest entry form, available online at www.writerscollective.ca, or by calling 786-9468 or emailing writerscollective@uwinnipeg.ca. Deadline for both contests is Friday, April 1st, 2005.

## VENUES

**Academy Bar & Eatery** 414 Academy Rd. Mar 11<sup>th</sup>: Manitoba Songwriter's Circle. Mar 16<sup>th</sup>: Chess Club.

**Barca Club** 423 McMillan Mondays: Live Hip-hop/R&B/Soul & Open Mic w/ Breeze & The Nu Funk Generation. Wednesdays: Back to the Lab DJ Night.

**Die Maschine** 108 Osborne St. Saturdays: WinnipegJungle.com presents the finer sounds of Drum & Bass/Jungle and Breakbeat Music every Saturday night. Rotating local DJs and out-of-town



# Bombers' Dip in Free Agency Muddied

Mike Pyl

Life in a small market, in any league, is never easy.

Fiscal responsibility is not just a passing fancy, it is an entrenched doctrine – the only thing leaving from between survival and relocation to Memphis.

Of course, its penny-pinching is further magnified when contrasted with a freewheeling, talent-stocked outfit whose route to their championship parade is lined with cash.

Exhibit A: Witness the Winnipeg Blue Bombers.

After stumbling to a sub .500 record last season, they found themselves a comfortable seat on the couch come playoffs for the first time since the infamous Kerwin Bell had left the team drunk in a stupor of mediocrity. The call for change had been emanating from Maroons Rd. since early last summer.

But what are they to do?

Hindered by the constraints of

their community-owned status, the Bombers had entered the free agency period last month, promising to be the most active and productive the club had been in years.

Until GM Brendan Taman was heard muttering to himself outside Bomber offices, "Oh wait, nevermind, we don't have any money."

As studs such as Jermaine Copeland, Chris Brazzell, Clifford Ivory, and Davis Sanchez were quickly being snapped up off the table by the CFL's most wealthy suitors, Winnipeg was left begging on the floor for scraps.

As the rules governing the enforcement of the league's salary cap went the way of the Ottawa Rough Rider, Bomber free agency prominence has followed. And once again, the Blue and Gold are left to wade through a bargain-bin collection of castoffs.

Now, that doesn't necessarily mean

these overlooked and underappreciated new Winnipeggers will have nothing to offer. It's just, while a top tier star like Ed Hervey would guarantee an immediate increase in receiving corps productivity, you just never know what a Bomber free agent signing will bring.

Well, at least this year.

Take, for example, the Bombers' most prominent signing. Wide receiver Wane McGarity comes as a very highly regarded young flanker. After the former fourth-round selection bounced around the NFL a few years following a stellar collegiate career at the University of Texas, he arrived in Calgary and immediately made an impact. In 2003, he was a lone bright spot on an otherwise barren Calgary Stampeder roster, and was selected as a West Division All-Star. However, last year McGarity took a definite step

back in his progress towards becoming one of the CFL's elite receivers, an echelon many pundits felt was in his future. Sure, you can blame it on the revolving door behind centre, or the shoddy coaching of Matt Dunigan. But the dip in his numbers – 599 receiving yards and three touchdowns – is enough to raise a few yellow flags.

Taman followed the McGarity signing by netting another receiver who had grown out of favour with his old team. Dimitrius Breedlove brings size – 6 feet, 4 inches of it – and speed to the Bombers' geriatric receiving corps. But after notching two 100-yard games in his first two starts as a Hamilton Tiger Cat, his free fall began just as quickly as his rise, with his toughness falling under scrutiny. After being relegated to the practice roster, Breedlove was soon released.

Considering the clouds of uncertainty hovering over both McGarity and Breedlove, I'd say the chances of either receiver becoming the next Arland Bruce III are about as good as either receiver becoming the next LaDaris Vann.

The same day, ex-NFLer Vinny Sutherland was brought into the fold. A Tim Dwight clone – a really, really fast white guy who established himself as one of the more dangerous returners in the game with the San Francisco 49ers, setting a rookie record of 1,121 kick return yards in 2001. But as most marginal NFLers would agree, DUIs do not help your chances of sticking with your team. Sutherland was gone in about the time it takes him to run the 40.

Even the man being hailed as the saviour of the Bombers' traditionally woeful offensive line was once a disregarded reject, by the Winnipeg Football Club, no less. In 2002, the same Brendan Taman, positively giddy upon his signing, chose not to protect Mike Abou-Mechrek in the Ottawa Renegade expansion draft.

And now, there's even talk – albeit mild – that our former franchise quarterback, Khari Jones, might return to backup Kevin Glenn, after having been unceremoniously dumped by the Stampeders. Who's next? I'm sure Lawrence Phillips is available, if he's not incarcerated at this point.

But again, all this ambiguity is not intended to be apocalyptic. The Bombers dole out more second chances than they do free credit card toques. Mike Sellers came to Winnipeg after having been run out of the Cleveland Browns organization for drug charges. In turn, he became one of the most popular players in the recent history of the organization. Two years later, he is the starting fullback for the Washington Redskins.

This also does not signal both the beginning and the end for new players. CFL teams, especially in small markets, are built through the recruitment of NCAA players. Just remember, Charles Roberts, Ryland Wickman, and Tom Canada did not arrive via free agency. And even they had their question marks ("too small" for the first two, "can't defend the run" for the latter).

Sure, the 2005 Winnipeg Blue Bombers have a few questions that will need to be addressed. But would the organization have it any other way?

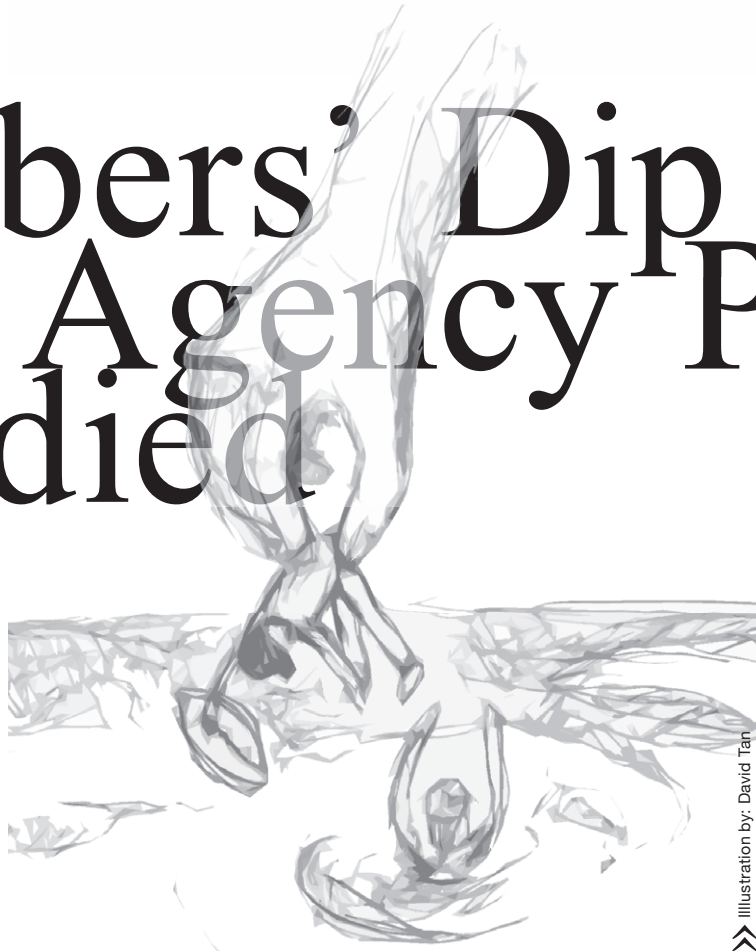


Illustration by: David Tan

THE QUEST FOR GOLD

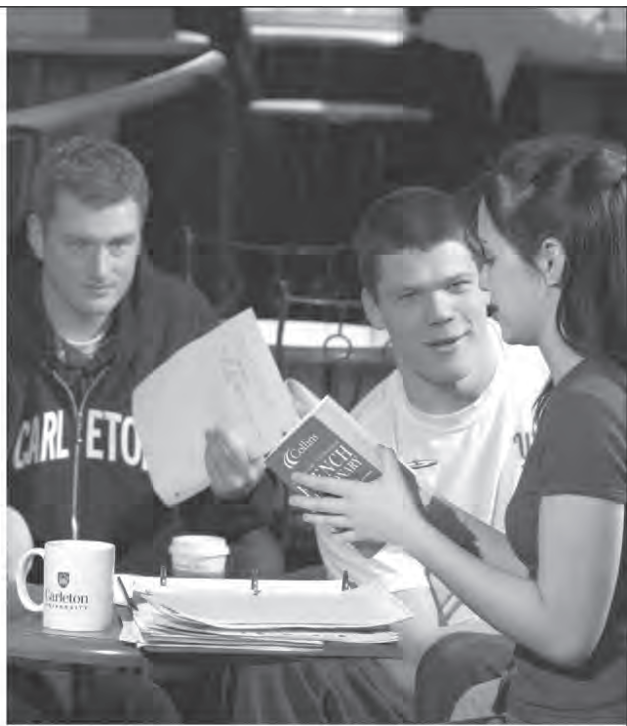
Dan Verville

After two consecutive years of coming up short in the attempt to solidify their already sterling reputation as a force in the CIS, the University of Winnipeg Wesmen Women's basketball team look poised to wrap up this season with nothing short of a first place finish. With JoAnne Wells and Uzo Asagwara occupying the #1 and #14 spots respectively on this season's point per game leaders, they will lead the offense attack when the Wesmen play host to the ? when the CIS playoffs begin here at the Duckworth on March 11-13. Also at the forefront of the attack will be Jenny Ezirim, who, at the end of the season was averaging 3.05 steals per game, a statistic earning her the #6 spot on the CIS rankings. JoAnne Wells, in her final year of basketball with the Wesmen, was named the Canada West MVP, Jenny Ezirim was named the Canada West rookie of the year and Uzo Asagwara was named to the second all-star team. Clearly silver or a bronze this time around won't cut it...

Around The Horn:

Continuing with the all-star trend, many other Wesmen athletes were honoured as of late, including Men's basketball guard Erfan Nasajpour, along with fourth-year volleyball middle Jarrod West, and Women's volleyball Aynsley Laluk and Andrea Charbonneau, who both graduated this season.

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# Sports

## Crunch Time

Wesmen fine-tune in their last week of practice before the CIS National Championship



Photo by: Justin Pokrant

This was the scene last Tuesday in the Duckworth Centre where head coach Tanya McKay (left) closely observes her team executing drills in their last week of practice before the CIS championships, March 11-13

### Jeremy Siemens

It's been almost three weeks since their first-round playoff loss to Victoria, but the Wesmen Women's basketball team is still practicing. Not only are the Wesmen putting in long hours at the gym, they also appear to be extremely focused.

No, this hard work doesn't represent an early start to their off-season training – the Wesmen are, instead, preparing for the upcoming CIS Championships.

And as they enter their fourth

straight CIS Championship, the host Wesmen are focused on capturing their first national title in ten years.

"We feel like we are reaching a gradual peak," said head coach of the Wesmen, Tanya McKay. "Every day we are getting closer to our best, so that when we step on the floor at the national championships, we are ready to go."

After gaining experience at the last three CIS championships – capturing bronze and silver the last two years, McKay said she better understands what kind of preparation is needed. With an additional two weeks of practice, McKay and the Wesmen have put this extra time to use.

"The last two weeks were really good, because we were able to focus

on us," McKay said. "Not knowing who we were going to play allowed us to spend a lot of time looking at what we needed to do."

Entering the weekend, one of the biggest uncertainties surrounding the Wesmen is the status of Heather Thompson. Thompson, who led the team in rebounding, is recovering from a knee injury. And although Thompson may not be fully healthy, McKay expects that her fifth-year forward will play in the tournament.

"She will be at her best for us, with what she has got. She's the kind of athlete who will leave it all on the floor, because when it is all said and done, this will be the end of her CIS career," said McKay.

Just as this season marks the end

of Thompson's career, it also is the last chance team captain Joanne Wells will have at a CIS Championship. After an outstanding career that saw her play in three CIS tournaments, Wells is approaching this tournament with a heightened level of determination.

"It's not like any other year, it's my last year. I think that gives me a sense of urgency that makes me want to go out and play the best three games I can. Win or lose, I just don't want to have any regrets," said Wells.

And although this weekend will prove to be an emotional farewell for these Wesmen veterans, there still seems to be a great level of excitement surrounding the team.

For rookies like Jenny Ezerim, a

certain amount of nervousness accompanies such excitement. In light of these nerves, some of the Wesmen veterans have encouraged their younger teammates.

"They basically told us (rookies) to keep our intensity up, and not to lose our focus. They also told us that it was OK to be nervous," Ezerim said.

With their final few practices wrapping up, it is this kind of mindset that may determine the Wesmen's fate this weekend. As the CIS's best teams arrive in Winnipeg, the Wesmen are looking to end their preparation at the highest level they can. And if they are able to do so, the Wesmen women might just capture the previously allusive CIS gold medal on Sunday.

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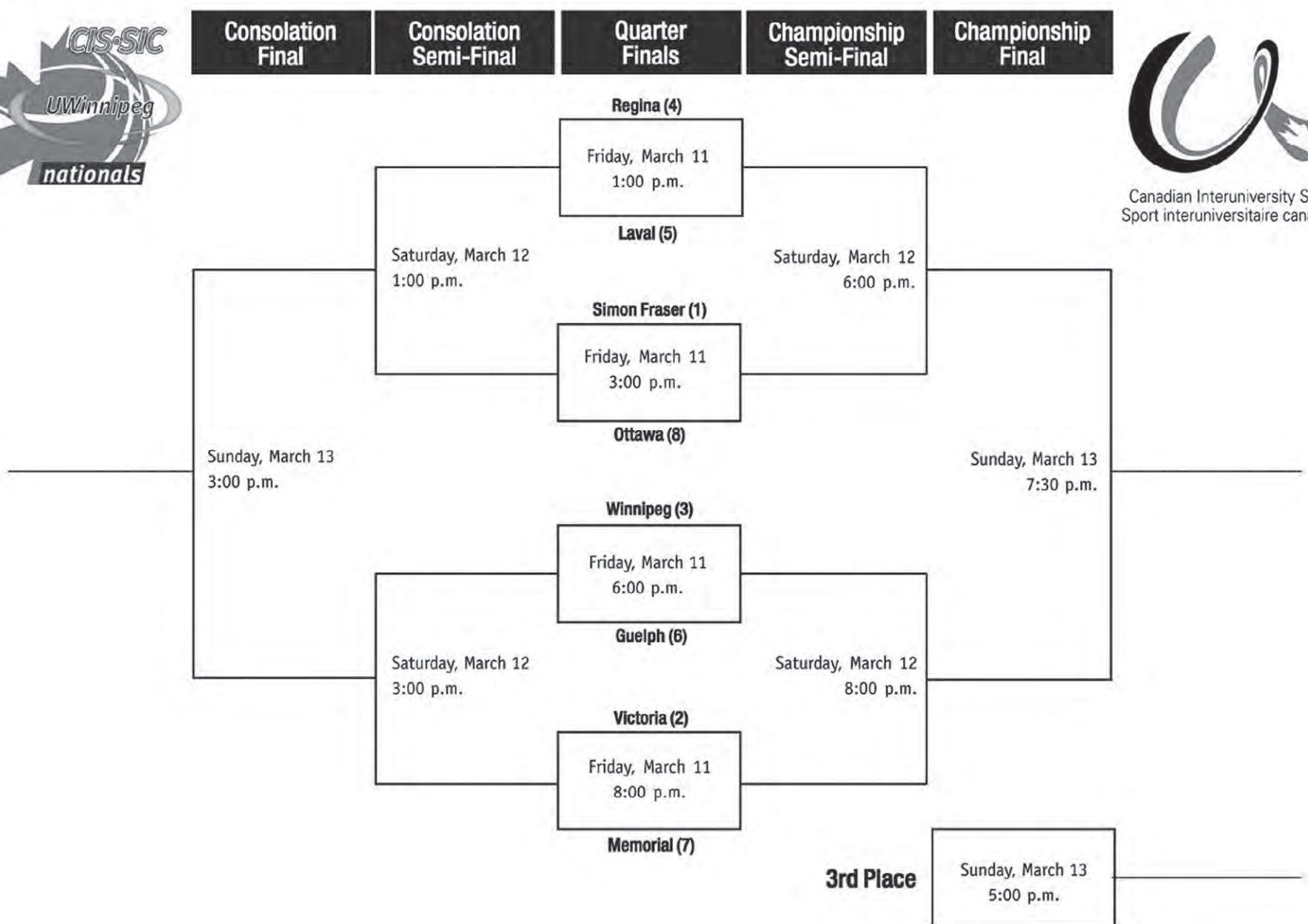
## 95.9 FM CKUW CAMPUS/ COMMUNITY RADIO TOP 10 CD - ALBUMS FEBRUARY 25 - MARCH 3, 2005



! = Local content \* = Canadian Content

LW	TW	Artist	Recording	Label
5	1	!Various	Artists Guess Who's Home	Transistor 66
1	2	!Vav Jungle	Canadiana Striptease	Creamy Bass
2	3	Low	The Great Destroyer	Sub Pop
4	4	Bright Eyes	I'm Wide/Digital Ash	Saddle Creek
NE	5	Various Artists	Lightning in a Bottle	Sony
6	6	*Stars	Set Yourself on Fire	Arts & Crafts
3	7	!The Duhks	The Duhks	Sugar Hill
NE	8	Iron & Wine	Woman King	Sub Pop
7	9	!Billy Rockwell	Mod Parlour Orchestra	Balanced
16	10	!Various Artists	I'm Somebody Too	Campfire

## 2005 CIS WOMEN'S BASKETBALL CHAMPIONSHIPS



### University of Regina Cougars (4)

Chris Jaster, Sports Editor, Regina Carillon

The Cougars are entering nationals coming off of a huge high after defeating last year's national champions in the Canada West semifinal and then losing by five to the undefeated and top ranked Simon Fraser University Clan.

Leading the charge for the young Cougars team are fifth-year guard Jana Schweitzer, who leads the team averaging 16 points per game, and fifth-year forward Leah Anderson, who averages 10.4 points per game. Both athletes are making their fourth appearance at the national finals and are trying to end their careers the way they started it, with a CIS title.

### Guelph Gryphons (6)

Simon Druker, The Ontario

Record: 26-5 including playoffs (2wins) Key Players: Sharon Hollinshead, Steph Yallin (1st team OUA Allstars) Notes: OUA West Coach of the year Angela Orton 13 game win streak to end regular season + 2 playoff wins (last loss 7 Jan). Streaking team usually jumps out to fast starts, rarely allowing opponents a chance to get into the game. Young team will not graduate any players this year, leaving them entirely intact for next season. Scoring is usually spread around with any player able to have a big night, not relying heavily on individual performances to carry them. Strong defensive team, plays at an up tempo pace with deadly accurate shooters more so than an inside game.

### Simon Fraser Clan (1)

Amanda McCuaig, The Peak

There's no doubt that the SFU Clan women's basketball team has done outstanding this year. With 35 + consecutive wins, the girls have come out as number one in the country. first in the Canada West Playoffs and qualifying for nationals. Their strength lies in their ability to co-operated both on and off the courts. "Out team is so diverse, and we can score from so many different spots," said team captain Dani Langford. The team's strong emphasis on working as a unit has helped to power them through the season. "It's not like one person is standing out and getting the high scores every game," responded Julia Wilson, the team's leading rebounder and scorer, "We have different people [coming out on top] every game."

### Winnipeg Wesmen (3)

Leighton Klassen, The Uniter

It is unquestionable the Wesmen are a team whose success is attributable through all of their players, but it is hard not to single out Joanne Wells as being the sole force that constitutes their powerful offense. The 5th year veteran led the CIS in points per game with 24.28, and was 12th in FG percent with 52.9. The teams' 17-3 record is also attributable to the play of veteran Heather Thompson, who dominated the rebound forum on the team in posting 91 offensive and 118 defensive. Rookie Jenny Ezirim, named to the all-star squad, led the team in steals with 84. The team as a whole has had great success in the CIS, finishing with a bronze last year and a silver the previous.

### Memorial Sea-Hawks (7)

John Rieti, The Muse

The Sea-Hawks enter the CIS Championships as outsiders. The team has spent most of the year out of the CIS top ten, occasionally flirting with the tenth spot. After beating rival UCCB in the AUS finals, stars Jenine Browne and Amy Dalton will be ready for the rest of Canada. And while many don't expect much, the Hawks expect to win every game they play.

### Ottawa Gee-Gees (8)

Melanie Ho, The Fulcum

With the Gee-Gees losing 87-68 to the Guelph Gryphons in the OUA championship final, the Gees put themselves in the position as the number 8 seed going into nationals. This marks only the second time that the Gee-Gees have made it to nationals in the school's program and it's safe to say that they are going in as real underdogs. Look for veterans Moriah Trowell and Kristen Moyle to lead the way for the team.

### Victoria Vikes (2)

Mike Berry, The Marlet

It has been a great season for the University of Victoria women's basketball team. Since January, the Vikes have been fluctuating between third and fourth place in the CIS rankings. To make it into the Canada West finals, the Vikes defeated the University of Winnipeg's second ranked Wesmen in two games of a three game series. The Vikes team has been led this year by Jody Potts, Canada West defensive player of the year, and Jania Mynott.

### Laval et Or (5)

Record 15-1  
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## Love & Basketball

### Nobody's Perfect

**T**wenty-nine wins – no losses. That was the record of the world's number one college basketball team, the Illinois Fighting Illini, going into their final game of the regular season Sunday afternoon against the unranked Ohio State Buckeyes. A win would have made them the first Big Ten team to have a perfect season in 29 years. With a twelve-point lead in the second half, it looked like they were going to do just that. But then they went and took a vow of abstinence, going scoreless in the final three minutes of the game. With 5.1 seconds left, Ohio State's Matt Sylvester (25 pts.) drained a trey to put his team ahead. Final score 65-64 Ohio State. Can you imagine? Coming one point short of a perfect season? 5.1 seconds...damn. You know what you call that? I sure don't. 'Choking' doesn't even begin to describe it.

Why, you'd have to go all the way back to the first round of the 1994 NBA playoffs to come up with an example of a team choking that bad. The number one seed Seattle Supersonics, lead by coach George Karl, were up two games to none in a five game series against the eight-seed Denver Nuggets. Denver won the next three games, and thus, the series.

Ok, maybe Illinois' loss isn't that drastic. They're still going to get the number one seed in the NCAA tourney. And they'll probably use the loss as fuel to steamroll through everybody they face. But they still choked.

Going back to George Karl. The Denver Nuggets were 17-25 and going nowhere before hiring him as their coach in January. Since then, they've amassed a record of 13-4 and are tied with the Lakers for the 8<sup>th</sup> seed in the West. Now if only Seattle can get a hold of the number one seed...

Every week, **PATRICK FAUCHER** breaks down the latest NBA news to help sports fans university-wide through the cold, NHL-less winter. E-mail him (love or hate) at [pfauch@hotmail.com](mailto:pfauch@hotmail.com)

**24 second drill:** Fifty-nine games into the season, the New Orleans Hornets are a pathetic 13-46. Is it too late to change their name to the Big Easy Bumblebees? The Celtics traded Gary Payton to not-so-Hotlanta at the deadline for Antoine Walker. Before Gary even finished singing along to Jermaine Dupri, the Hawks dropped his contract. Payton went back and signed with Boston, who now have him, 'Toine and Pierce. I smell fish. Martha Stewart was released from prison this week and is now under house arrest. Who'd have thought she'd be back on TV before Ron Artest got back on the court? Quick note: Detroit is the second seed in the East. Indiana is in 8<sup>th</sup>. If they can improve to 7<sup>th</sup>, the two teams will face each other in the first round of the playoffs. Commissioner David Stern, being the smart businessman he is (much more intelligent than, say, Gary Bettman), might suddenly feel compassionate enough to let Artest play if that match-up were to occur. Just think of the ratings!

**Quote of the Week:** This week's sound bite comes from TSN's broadcast crew for the Raptors game in New Orleans... "And Chris Anderson, who was a participant in the Slam Dunk contest-" (interrupting him) "-a participant? Haha, you call it that?"

**Game of the Week:** Wednesday, March 16. Minnesota vs. San Antonio. MVP vs. MVP. Do or die time for the T'wolves. 8 p.m. Sportsnet West.

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