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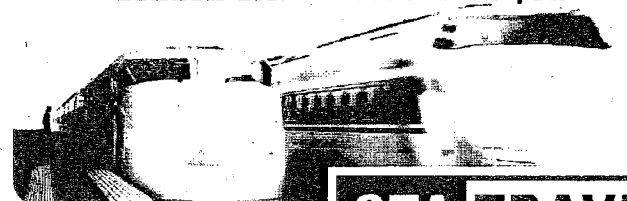
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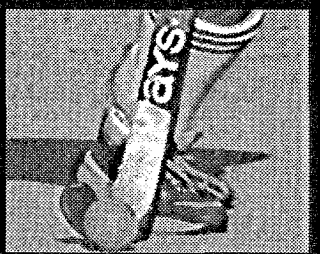
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Speaking Out

UBC professor Jim Green has been giving the Downtown Eastside a voice.

by Kathy Deering

Tuesday night, bathed in the harsh light of an unfinished coffee shop at the base of East Hastings Street's Sunrise Hotel, UBC's Anthropology 303 class has its unconventional final exam. Students are required to present something which reflects what they've learned during the term and to display creative expressions of themselves. Those expressions range from paintings to short stories to a hand-sewn wall-hanging.

But there is an interesting contrast that night: we are allowed to see two shows. Behind the presenters, through the ceiling-to-floor windows, snippets of real life are played out on the street by Downtown Eastside residents: We watch them press their faces against the glass to see what we're doing. UBC professor Jim Green, an instructor of Anthropology 303, recognises many of them, and mouths greetings to them through the glass. We are warm in the fledgling café. They, on the other side of the window, are not. Ironically, they comprise the entire subject matter of the Anthropology 303 course.

Over a pint at the Irish Heather, a Gastown pub on the boundaries of Vancouver's Downtown Eastside, Jim Green describes how he and colleague Michael Ames thought up the idea for Anthropology 303 (Anthropology of the Downtown Eastside) five years ago. He and Ames, co-professor of the course, were upset about how a lot of universities were teaching the Downtown Eastside.

"Basically what we set up was the urban field school," Green says. He compares the unique style of the course to the unique way that Downtown Eastsiders need to be treated.

"These students are given the opportunity to really blossom, right," Green begins, "because they can do things in their own ideas, do things in their own practice, which is very different from what school usually is. In another situation they might be very much different. And it's just like Downtown Eastsiders. People always try to put them into one way of behaviour, which doesn't work for them. They can do amazing things but they do it in their own way."

Ava Gerber, a student in the class, wrote poetry for her presentation Tuesday night and has high praise for Green's course.

"Jim Green as a teacher was great," she says. "The teachers, the way they taught the course was very different and very individualised. It changed my opinion on everything I've ever thought about the Downtown Eastside."

Green has made an enormous impact on people in Vancouver and a trail of accomplishments follow his burly frame. Born in Alabama, Green moved to Vancouver's Downtown Eastside from New York in 1968. He worked as a longshoreman while completing a graduate degree in anthropology at UBC and wrote a book on the Canadian Seaman's Union for his PhD dissertation.

When Green came back to Vancouver, in 1981, he became the organiser of the Downtown Eastside Residence Association (DERA). Jean Swanson, a friend who waited tables around the corner from where he lived, had helped create the association in 1973.

"At the time there was one volunteer and no staff. I don't even remember how we put it together. It was hard. We did a lot of fundraising," Green reminisces.

Throughout the 1980s, Green had many political skirmishes with the municipal government as DERA fought to give downtown residents a voice. The battleground was city hall. DERA members once glued petition pages together to show how much support there was for their cause, a grant to pay for a DERA organiser, Green's position at the time.

Support for Green was tremendous

"We circled city hall with [the] petition. Media loves that. If you can circle city hall with a petition you've got tens of thousands of signatures," he says. "If you just stand there and hand them a stack of petitions, it doesn't have much bang for your buck, does it? You have to use what you've got."

"Demonstrating is effective if it is done well," Green says. "You have to get the media on your side."

And victory, he says, starts with knowing something is worth fighting for.

"You have to know that's what people want to happen. The main thing as an individual is that you're being driven by the people who are being injured, the people who want to change the world," he says.

Tenacity and determined patience are two reasons he has achieved so much, but where does Green's determination come from? He pauses. He describes his father, a former US Army sergeant, as an alcoholic and physically abusive.

"I also know what it's like to be treated as an outcast and

marginalised and put down, and told you'll never be anything, you can't think, you're stupid," he says. And he says people often tell him he takes things too personally.

"Oh I do," he asserts, shaking his head. "I really do. And when I hear this kind of crap, I take it right to my soul. And I think just inequality. And people getting screwed. And people not having the opportunity to blossom and be their best. You know, it's a waste, and it's dumb and backward and I hate it and I take it personally."

Green and DERA tirelessly campaigned for social housing in the 1980s. Sponsorship was hard to find, but the organisation managed to build the 56-unit DERA Housing Co-op in 1984. Funding came from the regional office of Canada Mortgage and Housing Corporation and a narrowly passed proposal for a lease on city-owned land.

Following this victory, Green planned the construction of the Four Sisters Co-op, comprising of 153 units to house families and seniors. Green speaks with pride of this achievement.

"I kept very clear notes in those days, and there were 12 times that everyone, including myself, said that we'd never be able to build that project. But we didn't stop," he says. "And now there are children that have been born in there and are now out working. Anything that you really care about, you really have to say that if it's going to work, you have to put a ton of time into it and a lot of thinking and building allies."

One such ally is Portland Hotel Society manager Liz Evans. Green hired her in 1991 and she has been working there ever since.

The society provides stable residences in Vancouver Eastside hotels to tenants that are difficult to house. Many have serious physical or mental illnesses or are drug addicts. All are very poor. Evans describes the society as "an innovative idea" of Green's. "He wanted to make sure hotels were preserved with non-profit [societies] managing them," she says. "Jim's really innovative, an idea sort of person. He's never boring. [He's] always thinking of what's best for the community. He's got a great sense of humour, he's got a huge heart, he wants to do everything for people."

After a decade with the association, Green began to feel more like a landlord than an activist and left to pursue a job with the provincial government. When he departed, DERA had 15 employees and \$60 million in housing assets. Green had also created the DERA Housing Society.

Green worked as the executive director of Social Alternatives for the Ministry of Communities, Women and Aboriginals. In this position, he examined issues including economic development and worked on training and education programs.

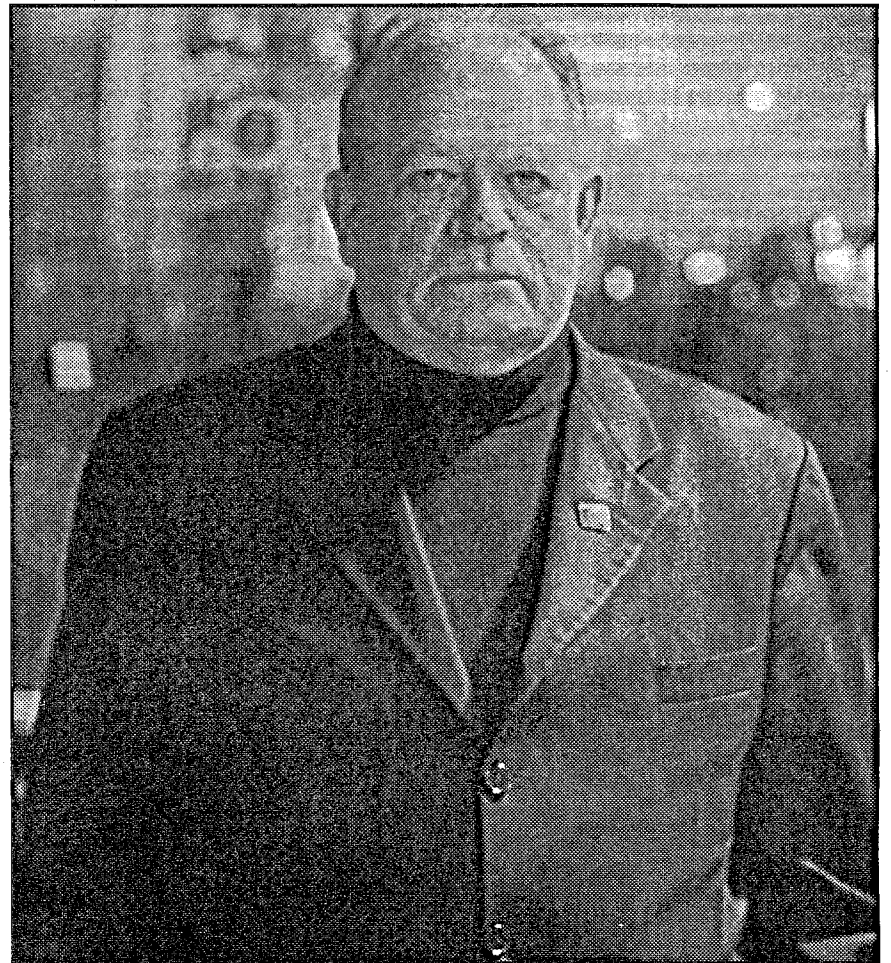
Green helped create UBC's Humanities 101 class, a course equivalent to first-year Arts, taught by volunteer professors to Downtown Eastside residents and others too impoverished to attend regular post-secondary classes.

Green also helped create a dental clinic. "You want people to get jobs in hospitality industries and they have no teeth?" he asks. "They're not going to get hired. Those are the kind of infrastructures we have to have in place if we want to get people on welfare employed."

But Green felt a need to bring his views further up the government chain of command. In 1997 he ran against Gordon Campbell in the Vancouver mayoral election and received an overwhelming 46 per cent of the popular vote with the Community of Progressive Electives (COPE), a left-wing civic party. He lost the election by just a small margin.

"That's the best that the left has done in Vancouver and I'm very proud of that," Green says.

As he watches Campbell as premier, Green is still critical of his former competitor. He says he is particularly disgusted with the Liberals' lack of support for mothers on welfare, the likely lifting of the post-secondary tuition freeze, the imminent lay-off



JIM GREEN has worked for over 20 years to improve the lives of Downtown Eastside residents. He's developed social housing, countless programs and now teaches at UBC, and he's just getting started.

KATHY DEERING PHOTO

of thousands of civil servants, and the new first-job wage.

He is also critical of a review Campbell ordered on a social housing project Green has worked on since he was organiser for DERA. The government review has stalled plans to develop the old Woodward's building on West Hastings Street, which became vacant when the Woodward's department store chain went out of business.

"Anyone who's reviewing it isn't doing it for any reason I can support. It's ready to go. I've been working on that budget for 15 years and I'm not ready to give up yet," says Green.

Green has tackled numerous other important projects over the last few years. His eyes light up as he describes BladeRunners, a program he set up to help street kids get into construction work. Two years ago, BladeRunners received one of eight awards given to North American youth programs by the Post-Secondary Employment Program Network, an organisation representing thousands of youth in North America.

Green hopes the current government will maintain the program. "Those are the kind of programs that really work. Those kids have gone on to all kinds of different things. That's the kind of work I really love to do and really needs to be done," he says.

He also managed to blend opera, something he personally enjoys, into a program called Democracy, which brings cultural events to the Downtown Eastside.

So what exciting social issue is Green currently tackling? He laughs and says that now he is just teaching. Recently fired from the provincial government, Green enjoys working with his students and is considering teaching more.

But Green reveals his continued commitment to Downtown Eastside residents when he mentions a recent event. The Board of Vancouver Opera and the Board of Vancouver Choir, two boards on which Green currently sits, did something last week that could have come out of a Christmas movie.

Green points out the back window of the Irish Heather pub. "Right out the back of where we're sitting right now, in Blood Alley, we brought the Vancouver Bach Choir, 120 singers, down and they did the *Messiah* here. We had 400 people out in the lane listening to Handel's *Messiah*."

"I can't sing or dance. I have no abilities [of that sort]," he continues. "But that doesn't mean that other people can't learn and I can sometimes bring a connection that brings consciousness and self-esteem knowing that you've conquered an art form. It builds you up and makes you a better person. I'd love to do that for a living." ♦

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IN THEATRES DECEMBER 25

Finding her global context

Kate Hamm talks about life, her degree and raising money for Afghan civilians.

by Julia Christensen

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Little orange boxes. Hundreds of them. Some flattened and some torn, they are stuffed into a large moving box that sits near the door of the UBC World University Services of Canada (WUSC) club. Kate Hamm sifts through the boxes, trying to find some that aren't completely destroyed. It's difficult—the boxes were put to a lot of use. They did, after all, help to raise over \$20,000 for the Food Aid for Afghanistan campaign, an idea which Kate developed after the US government began to mobilise for war in Afghanistan.

Like many people, it took a couple of days before the news of the September 11 attacks really sunk in for Kate. She grieved for the people who had lost their lives in the rubble, but her thoughts quickly focused on the people in Afghanistan, who she feared might suffer horribly for the actions of those responsible. She was afraid that the desire for revenge might spiral out of control. Rather than allow herself to be paralysed with shock, Kate knew she had to do something to engage herself in what was happening in the world around her.

Once the US began bombing in Afghanistan, Kate began toying with fundraising ideas, trying to figure out what she could do to help Afghan civilians whose lives would be threatened. At first, she considered organising a small-scale fundraising effort with her roommates, but what she really wanted was to do something that involved the entire campus. And that's when it hit her: she would organise a drive to collect money for food aid packages for Afghan civilians.

"I thought, how about if I could raise \$20,000 on campus?" Kate says. "So then I took [the idea] to the WUSC club and the sub-committee that was just starting up in response to [the war in] Afghanistan and right away they just jumped on board and were like 'yeah, this is a great idea,'" she says.

Kate contacted the local UNICEF chapter in Vancouver and arranged to distribute boxes across campus to raise the funds. She also asked various student organisations on campus to spread word of the effort.

But the campaign was not free from criticism. Many people questioned the effectiveness of the food aid efforts and were hesitant about how the money would actually be distributed.

Kate, however, dealt well with these criticisms. She did

her best to provide answers on where the money was going, with proof that donations would reach the people who needed it. But when a professor in one of her classes slammed the campaign in front of her classmates, it was a terrible blow.

"[My prof] said, 'You can't just do fundraising stuff. You have to be political, you can't just throw coins in a box. If you really want to do something, you'll be politically active.' But it really just eroded my sense of, well, that I was doing something useful. I felt like, what am I doing? It was awful."

Already putting schoolwork aside to pour her time and energy into the campaign, the criticism from her professor was really difficult for Kate to handle. But while her prof's comments caused her to reconsider the effectiveness of what she was doing, her dedication to the campaign did not waiver.

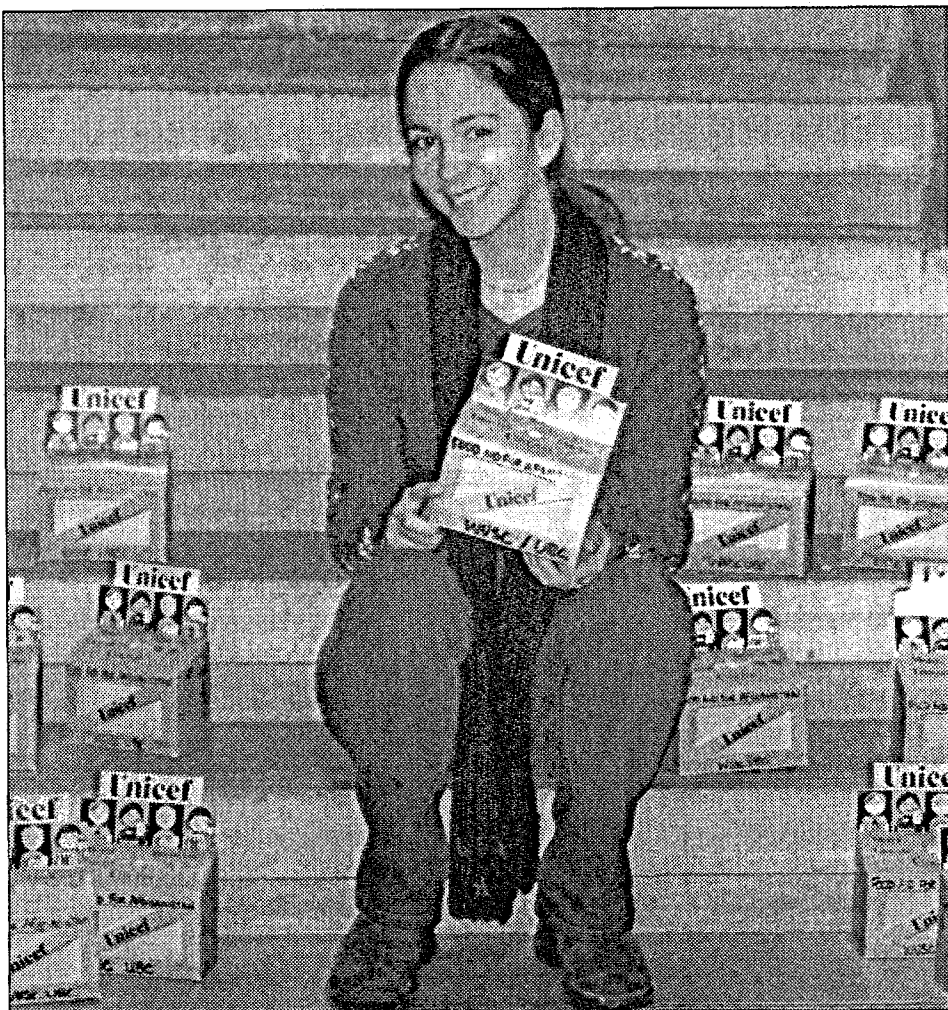
"I felt like I had to do something and [the campaign] was just my own way of trying to deal with what was happening," she says. "In the West, we are so affluent. We rarely see beyond our own selves and context. It was just a feeling of, this is awful, these people are going to die and nothing is going to happen. It's just going to be washed over like in Rwanda or other places. It will be overlooked. I thought I've got to engage it somehow."

Kate kept in close contact with the UNICEF office in Vancouver and was assured that 90 per cent of the funds would go directly to purchasing supplies. There was a risk, she admits, in not being able to physically distribute the money and ensure that it reaches Afghan civilians.

"Basically, it's a matter of trust once you give [the money] to a reputable organisation," she says. "You just have to ask yourself, okay, which is worse? To not do anything, or to do something and just take a risk?"

Seemingly, for the many donors, taking a risk wasn't an issue at all. While Kate thought that distributing 500 boxes to volunteers would be optimistic, she ended up distributing 750 boxes in total. How successful the food aid drive would be depended entirely on the enthusiasm of the people who were going to go around, collecting donations. Fortunately, enthusiasm was abundant. The Food Aid for Afghanistan campaign managed to bring in

Continued on next page



THEY'RE NOT JUST FOR HALLOWE'EN ANYMORE: Kate Hamm launched an extensive UNICEF campaign on campus. The proceeds went to help Afghan refugees. JULIA CHRISTENSEN PHOTO

Continued from previous page

\$20,885 in total for relief efforts. Kate, of course, was ecstatic.

Engaging in her global context, as Kate likes to call it, has been a huge part of her life, well, since the beginning.

Born in Kingston, but raised in Calgary until her family relocated to Victoria in her last year of high school, exploring the world through travel and from home was something her parents really encouraged.

Not only were Kate and her older sister Karen exposed to different people and places through family trips to places like Israel and Europe, their home was a welcoming place that hosted all sorts of different people in need of a place to stay.

One of these people stayed for eight years and became, unofficially, an adopted brother for Kate and Karen. His name is Tippy and he came to Canada from Tonga, his home country in the South Pacific.

Tippy, a teenager at the time, came to live with Kate's family when she was two years old. Kate laughs when she recalls the impression she had of her older brother when she was so small.

"I grew up with him always there and he was this big black guy who looked very formidable to me, this little kid," she says. "But he was the kindest, gentlest guy."

And so the family was Karen, Kate, Tippy, their parents and anybody else who happened to be staying in their house at the time.

Kate's parents made a huge effort to raise their children in an open-minded home. Her mother was especially committed to broadening their world view, instilling in them the importance of thinking for themselves and questioning the world. When the family travelled with Tippy to Tonga, it was a profound experience for Kate and made her realise that there was "a landscape beyond" hers in Canada.

"One of the things that I just appreciate so much about my parents is just that they've always said, 'Question what you think,

question what you believe, go beyond what you feel comfortable with,'" says Kate.

While Kate's education at home was challenging, her high school classes were not. She finished her Grade 12 year feeling restless and unsatisfied. Not wanting to go straight into university, she decided to sign up for Youth With a Mission (YWAM), a program that sent her to England and Denmark, where she worked for six months with at-risk kids in the inner city. The experience was an eye-opening one.

"One of the things that I just appreciate so much about my parents is just that they've always said 'question what you think, question what you believe, go beyond what you feel comfortable with'"

**—Kate Hamm
Student activist**

"It was challenging," says Kate, "because I was faced with something that I hadn't done before and it was excellent in that it challenged who I was. I just learned so much from the kids that I worked with."

After YWAM, Kate felt ready for university. She planned to major in psychology, but her first semester at UBC changed her focus a bit. And she has the 1997 Asia Pacific Economic Cooperation (APEC) summit, held at UBC, to thank for that.

"In my first year, APEC was hosted on campus," she explains. "My sister was really involved [in protesting APEC] and she was camping out in tents [in Democracy Village] and she really encouraged me to take part in the protesting...Since then I feel

like more and more every year the direction of my life is going more into advocacy and social justice work."

Energised by this newfound desire to be involved in social justice issues, Kate switched her major to sociology, a discipline that has pushed her to re-examine her view of the world and her role in it.

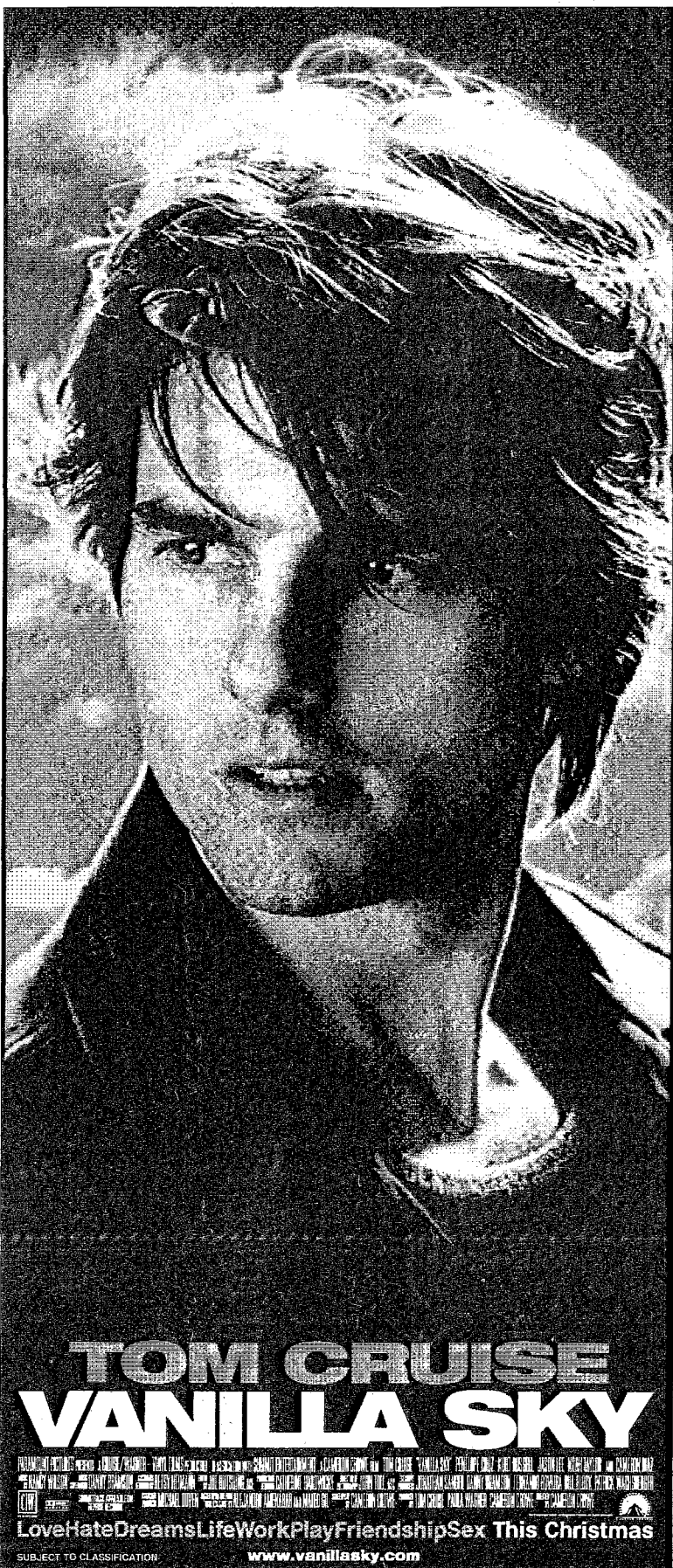
Last winter, she went to Australia on a six-month university exchange, where she became involved in Amnesty International. The organisation at the university she attended, she says, was particularly focused on refugee issues, an area that "clicked" with her. When she returned to UBC, she looked for a group here that focused on similar issues, which is how she came to be connected with WUSC.

Kate also became involved with Immigrant Services Society (ISS), an organisation in downtown Vancouver that works to facilitate the transition of immigrant families into life in Canada. The volunteer work at ISS is something that Kate particularly enjoys and that has allowed her to learn more about refugee and immigrant issues.

Now that the Food Aid for Afghanistan campaign has come to an end, Kate has more time to focus on other volunteer work and, of course, school. And she is also trying to figure out what to do next.

"I know that I don't feel [this campaign] was an end—that this was my goal and now that I've reached it, well that's it. No, this was just one of many ways that I could do something. It's a continual thing. I'm going to be looking for new ways to...continue engaging in the world around me," she says.

Kate will be graduating from UBC in the spring. It's an exciting time for her as she decides what her next step will be. Refugee advocacy is an area that continues to be of particular interest to Kate, one that she hopes to focus on at the graduate level. But education isn't something that she sees only existing in an academic setting. She continues to follow the belief instilled in her by her parents, that education is lifelong, whether you're in or out of school. ♦



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A third way

by Ron Nurwisah

Gu Xiong has never felt completely accepted.

Born in 1953 in the southern Chinese city of Chongqing, Gu was affected early in life by the Chinese government, which made it clear that Gu's family—educated and outspoken—was not wanted. His father, a teacher, was forced to work away from his family for years, allowed only one two-week visit each year.

By the late 1960s, the Cultural Revolution had begun in China. Schools and universities were closed. Those who were wealthy or educated, such as Gu's family, were black-listed by the government. Some were denied jobs, shamed. Many were lynched, murdered. Some committed suicide or were thrown into jail.

The Chinese government began sending many of its young people from the cities to the countryside, where they were to live with peasants and labourers and learn farming skills. Seventeen-year-old Gu was one of these young people sent to the countryside for 're-education.' There, Gu worked in the fields from dawn to dusk. But at night, instead of falling straight to sleep, he stayed awake and sketched.

"[It] helped me understand myself, through my art, through the images I tried to record of my life. During those four years, I filled over 25 sketchbooks. [It] was a very important time in figuring out how art was important to me and my life," he says.

After four years in the countryside, Gu returned to the city where he found work in a factory. Shortly thereafter, the Cultural Revolution was finally brought to a close with the death of Mao Zedong in 1976.

China, under the leadership of Deng Xiaoping, began to open itself up to the West. The schools and universities that were closed during the Cultural Revolution were re-opened. Gu immediately applied to the Sichuan Fine Arts Institute in Chongqing.

"In the classroom it was very exciting," Gu says. "We had styles covering everything from traditional Chinese styles to modern art and even post-modernism. It was very strange at that time. Everyone was trying to learn something, to copy something from Western culture then turn it into their own."

But at the same time, there were still strict limits to what people could and could not see. Western contemporary art slowly made its way into China, but it also met fierce government censorship. Gu remembers students being strictly supervised at libraries when looking at exhibition program guides from Western art galleries.

"We had to go into the library as a class, leave our bags outside the reading rooms, and only for three hours, then they would kick us out."

On the streets, it was a similar scene. The government still tightly controlled the gallery system and wouldn't show contemporary art.

"Lots of artists started showing their works in their own apartments. They'd put



DOING WHAT HE LOVES: Gu Xiong moved to Canada in 1989 to escape a repressive Chinese government. What he found was a new life and the freedom to create the art he wanted. RON NURWISAH PHOTO

their images everywhere, inside rooms, on their ceilings." There were line-ups on staircases and out to the street to see these shows.

But the restrictions would slowly change. As the 1980s progressed, the government loosened its grip on art galleries and allowed some shows. Artists were also allowed to leave the country—a privilege previously allowed only to diplomats and politicians. In 1986, the Banff Centre for the Arts invited Gu to be an artist-in-residence, and he stayed for a year. It was his first time abroad and the experience of living in Canada was eye-opening.

All of these newfound freedoms were to be tested by the late 1980s. Hundreds of artists from all over China felt that their works needed a showcase. Contemporary Chinese art, they felt, had matured.

About 300 artists pooled their resources, contributing about \$100 each to rent out all three floors of the National Gallery in Beijing. The end result was one of the most important and successful art shows in modern China.

In February 1989 *The China Avant-Garde Show* premiered, showing over 500 works from about 300 artists.

Over 10,000 people attended the opening. It was just like a river from outside moving into the gallery space and slowly being closed down by the police after only three hours,"

Ten years ago he was a bus boy. Today, Chinese artist Gu Xiong is an associate professor of fine arts at UBC. Gu's story is one of immigration, alienation and—above all—dedication to art.

lots of those leaders in schools and local government. So my school helped me. They told [the local police] that I didn't join it, that I was only there to protect the students."

With the help of the Banff Centre, he left again for Canada, this time for good. His wife and young daughter followed a year later.

"I was in Banff for a year. I had a full scholarship. I had everything. I dreamed that my life could be comfortable like the Banff Centre, then my Canadian friends told me that 'Gu this isn't real life,'" he says.

When his year at the Banff Centre came to an end, Gu moved to Vancouver. Not speaking much English, Gu took odd jobs. He could've found work as a street artist but he didn't want that. Gu wanted his art to engage culture and comment. Street portraits and landscapes didn't do that.

"If I understand this culture and society, well, my work will make sense to this culture, so then I started to do these low paying jobs, car wash, laundry jobs."

Gu finally found a job as a bus boy at the UBC cafeteria.

"It was difficult...I was teaching university in China. I was a very well known artist in China. To come here to be a bus boy, no one knows me. I remember my first day, when I wore my bus boy uniform. I walked into the cafeteria to pick up garbage, I rolled my head down. My face turned red. It was a shame to me."

Nonetheless, Gu continued to create art, finding inspiration in his job. The cafeteria inspired his first exhibit in Canada, *Gu's world*. Over the next ten years, his works would be widely exhibited in Vancouver, all over Canada and abroad.

His job as a bus boy was also temporary. He took teaching positions at Emily Carr and UBC and, more recently, became an associate professor.

At the same time, Gu, the new immigrant, has tried to find his place here in Canada. It's something that hasn't been easy.

"You know how difficult it is to carry around everything? I have to carry my traditions, I have to be open to this new culture and, at the same time, I have to move to a third place," he says.

His search for identity within a new society is something that has greatly affected his work. A number of his installations comment on the individual's and the immigrant's roles in society, whether it is the history of Chinese Canadians, or the cultural fusion between China and Canada.

Gu's perspective as an immigrant also helped him when he returned to China in 1998. Dramatic changes had taken place in his homeland.

"My familiar images were totally gone. It was just like any city in North America. I was disappointed in many ways."

He returned again last summer and saw something even more interesting: China has begun to absorb Western culture and turn it into something unique, something different—a mixture of the Chinese and the foreign.

"China is like an experimental place. How can one individual culture confront this globalisation and, at the same time, how do you react to ensure your survival? That kind of situation relates to my experience, to come to the West, to try to mix different cultures together in the West."

Yet when asked whether he would return to live in China, Gu shook his head no.

"This is my home. After 12 years of staying here, struggling and suffering, my life has become meaningful and belongs to this place more than China."

After 50 years of trying to find his place, Gu seems to have found it. A third place, all his own. ♦

In bed with the beaver

Katherine Monk gets intimate with Canadian cinema

by Duncan M. McHugh

The headquarters for the National Film Board [NFB] of Canada are located in Montréal's Latin Quarter, on the corner of Rue St. Denis and Rue de Maisonneuve. Amongst the offices, the award statuettes and the games for kids, there is the CinéRobothèque, a robotic arm that can retrieve any one of 2340 NFB films for personal screenings. It is state-of-the-art.

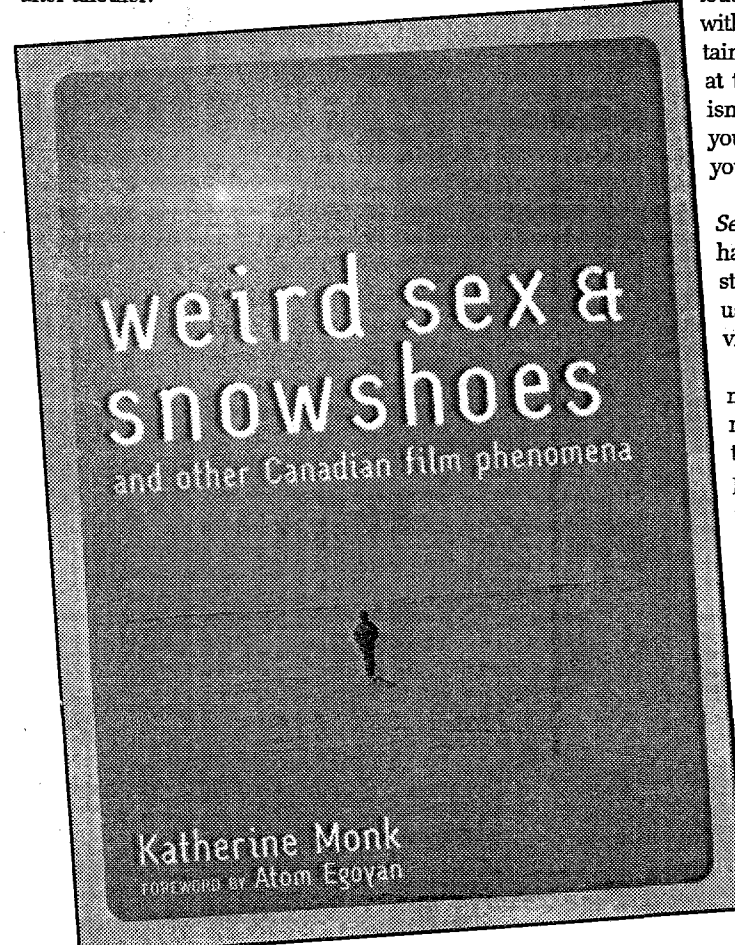
Now, there weren't any giant robotic arms at the NFB in the 1970s, but you could still watch any of the NFB films on site. It was a time that Katherine Monk, author of *Weird Sex & Snowshoes*, a new book on Canadian cinema, recalls excitedly.

"My big sister—she was really smart—found out about it, found out about the [film screenings] and went a lot, and I got to go with her every once in awhile," said Monk. "Once I found out how fun it was, we'd go all the time. It was so close to our house. It was across the highway from where we lived, we could ride our bikes there."

Monk has not since lost her enthusiasm for Canadian cinema. In addition to her new book, the former UBC student (and *Ubyssy* editor) is the resident film critic for *The Vancouver Sun* and CBC Radio's *Definitely Not the Opera*. Her writing shows the enthusiasm of someone who grew up with a knowledge of how great Canadian film could be. Nowhere is this more evident than in a discussion of the NFB.

"I mean, cinéma vérité got created through the National Film Board," she said. "You know, the creation of smaller cameras, the animation techniques that went into doing Norman McLaren's *Spheres*, went into 2001. Kubrick couldn't have made that movie had he not seen the National Film Board movie beforehand to figure out how he could visualise it," Monk says.

"In spite of all the hardships, they've managed to survive and make good films. Isn't that a testament to the resourcefulness of the Canadian psyche? We don't give up. We just don't give up. We just keep moving forward in the snow, one step after another."



Monk left Montréal for Vancouver after high school. She wanted to attend UBC, find better skiing and escape central Canada.

"As an Anglo-Québecer, my world was shrinking faster and faster every year," she said. "You know, if I stay here, I'm going to end up marrying the guy next door because you have to keep the tribe surviving, must keep breeding...I really wanted to get away. There's a certain elitism that I grew up around. I wanted to start fresh. I wanted to go to a place where I knew nobody, and the scenery was amazing."

Monk started an English honours degree and volunteered at the *Ubyssy*. After getting her BA, she was elected city desk editor at the paper and started work on a film diploma. Although it didn't seem like it at the time, it was a very fortunate time to be in the UBC film program. Her classmates included Lynne Stopkewitch (*Kissed*), John Pozer (*The Grocer's Wife*), Bruce Sweeney (*Last Wedding*) and Mina Shum (*Double Happiness*).

"It was a pretty outstanding class really. And, because we didn't feel we were being well-served by the institution—as all student filmmakers do—we learned to work together and all those people have helped each other since. That whole graduating class became a resource group unto itself, helping each other fill out grant forms, supporting each other."

After her term at the *Ubyssy* ended and she had her film diploma, she took a job as a summer staffer at *The Vancouver Sun*. She had made films as a student and wanted to pursue that, but also wanted to work as a journalist.

"I wanted to be a news writer and I got hired at the *Sun* as a news reporter. I wanted to keep the two things really separate. I didn't want to cross over into the film criticism thing because then I'm gonna alienate myself from all of the people I really like and went to school with, and it will mean that I'm crossing over to be a snotty critic instead of a creative person."

"I figured news reporting would be perfect if I wanted to go back and make movies—what better way to get an ear for dialogue and create great story ideas and to actually be out there and talking to real people and hearing those stories?"

Monk has been at *The Vancouver Sun* for ten years now. She worked as a news reporter, copy editor, wire editor, production editor, editorial writer, columnist and pop music critic before—somewhat begrudgingly—becoming the full-time film critic. Though she loves being able to write about film for a newspaper, it does have its limitations.

"As a newspaper writer, you don't really have a chance to get down and dirty with a topic, you don't get a chance to wrestle it to the ground. You touch it for five minutes, you play with it, and then you have to contain everything to 16 or 20 inches at the most, and 600, 800 words isn't enough to really feel like you've masticated it as much as you can."

This is where the idea of *Weird Sex & Snowshoes* came in. Monk had spent ten years cutting down stories, narrowing focuses and using only ten per cent of interviews.

"I mean you interview a filmmaker and have like 20 pages of notes and an hour's worth of tape and when you write a newspaper piece you use like six quotes...I figured, 'Well I got this huge library of quotes and material, why don't I [write a book]?'"

Monk was astonished by the lack of books written on Canadian film in the past ten years, a decade which has seen the rise of Canadian cinema greats like Atom Egoyan (who wrote the Foreword to *Weird Sex...*). Bruce McDonald and Don McKellar, not to mention her classmates from UBC.

"I'd been thinking about it, not that I was ever going to get off my ass and do it. So I



WHATSA MATTA YOU? Katherine Monk can't understand why so many Canadians don't like Canadian film. Her new book, *Weird Sex & Snowshoes*, tries to showcase the best of this country's cinema. SARA YOUNG PHOTO

got a call, e-mail out of the blue from Raincoast [Books], asking if I wanted to do a book on Canadian film and I was, like 'How fortuitous!' I didn't even have to shop the idea. You know, it was one of those wild things that happens out of the blue."

To write the book, Monk took two months from her job at the *Sun*. But the energy and focus needed to write an entire book proved much more daunting than Monk had expected. She missed her first deadline and returned to work at the paper before taking off an additional three months to complete the book. The idea that her work would sit on a shelf for years—not simply become recycled newsprint after a day—was particularly distressing.

"With a book, because it's going to be printed and it's on a bookshelf and kind of stuck there, and in libraries—it's gonna be there as a reference piece—it's terrifying. Terrifying that it had that degree of permanence, which nothing else I'd ever done really had," she says.

Monk's philosophy was to avoid writing the kind of book she was saddled with as a film student. Her goal was to write a book that would appeal to those Canadians with little knowledge of their native cinema.

"It's meant to be a populist primer. I mean, the whole point of the book is that Canadian film has been in the hands of academics for way too long. And if Canadian film is going to succeed it has to be something that appeals to a mainstream audience."

"I don't care about indoctrinating the devout followers of Canadian film...They've got their own ideas, and that's great. But why not enlighten the masses who don't understand any of it, who don't know how to love it well...don't know how to gravitate towards it?"

The book itself is extremely accessible. It's laid out in ten chapters, each of which addresses a staple theme of Canadian cinema, be it survivor's guilt, repressed and subverted sexuality or the alienation of being the 'other.' Most chapters feature profiles of prominent figures of Canadian cinema. The last 74 pages of the book are dedicated to reviews of 100 Canadian films, movies that either proved particularly relevant to themes in Canadian cinema, or that Monk felt were overlooked when they were first released.

And while Monk emphasises *Weird Sex...*'s appeal to Canadian film neophytes, the book has a lot to offer film buffs too. Monk's light and engaging tone offers fresh and informed insight into movies new and old, be they canonical works like *Mon Oncle Antoine* and *Goin' Down the Road*, or recent classics such as *New Waterford Girl*, *Parsley*

Days and Maelstrom.

A large part of the book is dedicated to contrasting Canada's movies with those of Hollywood's, a very potent juxtaposition. This works best when Monk compares two movies, as she does with Don McKellar's *Last Night* and Michael Bay's American blockbuster *Armageddon*. Both films examine the end of the world, but whereas McKellar's looks at the way people spend their last night on Earth, Bay's features Bruce Willis trying to blow up a giant asteroid to save the world. It's a vivid illustration of the way in which Canadians and Americans have constructed themselves in film.

"Americans, they've made themselves to be this heroic race of people. Essentially, they're blood-lusty battlers, that—you know—revolting against absolutely everything and were suspicious of anything...They're a very violent race and their movies speckle that all the way through."

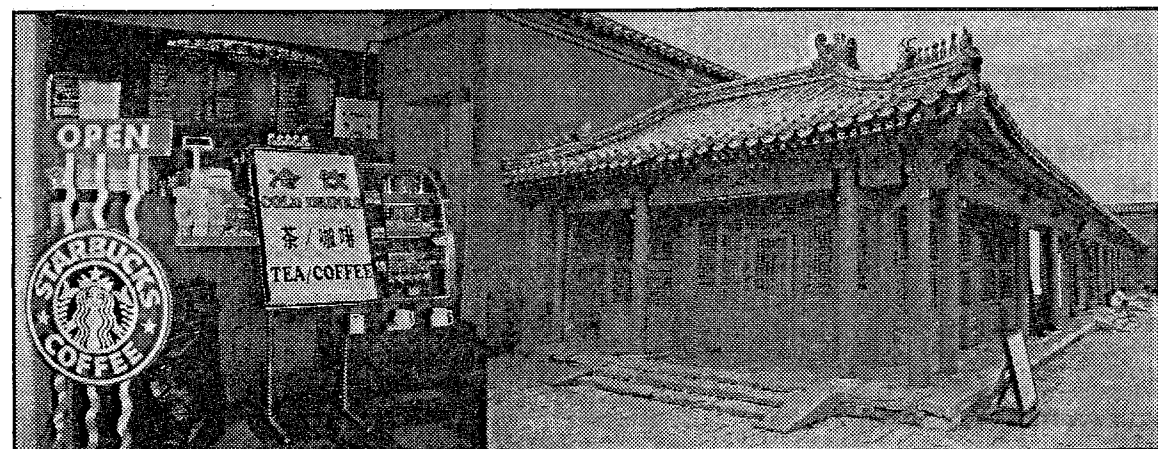
"It's like the tiniest smallest things are heroic in a Canadian film. Whereas, you know, *Behind Enemy Lines* screened yesterday, and God, you really have to go a long way to be a hero in an American action film. It takes a lot of guns and bullets and firepower and jet planes and giant aircraft carriers. You got to have all this stuff to be a hero in an American movie, you can't just be a good person."

It frustrates Monk when Canadians have difficulties identifying themselves, opining that there is no such thing as a 'Canadian culture.' She feels that an investment in this country's film industry would help make our identity more obvious to us.

"We don't think we have an identity, but it's so obvious that we have one. You look at the movies, it's like, we have a huge Canadian identity. How could you not say we have an idea? It's just that we've never been given the tools to articulate it and talk about it and reflect it all back at us so that it becomes a perpetual cycle of identification."

As she deftly points out, if every Canadian saw a Canadian film a year, the industry would suddenly have \$300 million in receipts, which would be a huge boost. Her solution: a Canadian content regulation, similar to the one the music industry has.

"I would like to see a quota system, quite frankly. I would like to see a five per cent Cancotion to ensure that these films, that are made in Canada, get a release. I think five per cent mandatory screens...You've got 16 screens in the middle of Richmond, one of those has to be showing a Canadian film, I don't care if it's two years old. So that the kids, when they sneak into the next theatre, they end up watching a Canadian movie instead." ♦



IS NOTHING SACRED? On his last trip to China, artist Gu Xiong found globalisation has made its way to Beijing's Forbidden City, which now hosts a Starbucks. GU XIONG PHOTO

Back in action

Kaley Boyd returns from the national team to UBC women's volleyball

by Scott Bardsley

Few players are good enough to make it to a national team, but UBC volleyball's Kaley Boyd has what it takes. And if there's one thing that distinguishes the middle blocker from her peers, it's the way she dominates the court.

"She's a very, very intense player," says Doug Reimer, the UBC women's coach.

"It's not Kaley's volleyball ability, but her presence on the court that's very strong. She's very loud, she's very encouraging, she has this presence on the court that a lot of teams don't have," says her former UBC coach, Armenia Russo.

Making it to the national women's volleyball team was a lifelong goal for Boyd. Now that she's back playing for UBC, however, she might be just what the Thunderbirds need to turn their average 6-4 season record into an excellent one.

"For a taller player she's quite agile. She moves very well in the front and the back row. She hits the ball very well. She blocks very well. She's sort of that all-around middle player that there really isn't a lot of," Russo says. "She's really been able to capitalise on that and been able to take it to the national level, which is significant in only her third year of university play."

It's been a long, long trip for Boyd to the top of university volleyball, a trip that began not in Vancouver, but on the other side of the Strait of Georgia.

Kaley Boyd grew up on Vancouver Island surrounded by volleyball. Her father and her stepfather both played a lot of beach volleyball when she was young. Their play had a profound effect on young Kaley, who became fixed on the sport early on.

"I was about five years old," she says, "and one of my dad's friends looked at me and said 'You're a tall girl. Are you going to play basketball when you're older? Are you going to play a sport?' I looked up as a little kid, and I said, 'I'm a volleyball player. I'm going to play volleyball.' I guess I knew quite young that I wanted to play volleyball and not anything else."

Boyd played for her high school club and became one of the top secondary school players. She made it to the provincial team three times. At 18 she tried out for the junior national team and almost made it. She tried again the next year but a broken finger took her out of commission.

Boyd's first year at UBC was a big transition. On the court, she had what she calls "a typical rookie role," playing a few times and getting some experience playing the university game, harder than high school because of its faster attacks. University life and academics were another

Continued on next page



THE STRONGEST LINK: With Kaley Boyd back from the national team, the women's volleyball team has a formidable new weapon. NIC FENSOM PHOTO

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The AMS, your student society, wants to know what you think of the first job rate "training wage" introduced by the provincial government on Nov. 15, 2001

What is the first job rate?

It allows employers to hire youths at \$6 an hour for the first 500 hours of an individual's employment, as opposed to the current minimum wage of \$8 dollars.

What's wrong with the first job rate "training wage?"

It contravenes the principle of equal pay for equal work. Unfortunately, most minimum wage jobs do not develop skills that would justify an actual training wage. And, does it really take 500 hours to learn how to flip burgers?

The new wage reduces both earnings and savings for students, leading to an increased reliance on student loans - and puts you in debt.

The system is vulnerable to abuse. Businesses could fire students after 500 hours and keep rehiring new students at \$6 an hour.

Although the wage is designed to reduce youth unemployment, it undermines job security, reduces earnings and savings, and potentially increases student debt.

What can you do about it?

Tell us what you think so we can lobby the province on your behalf. Please visit our website for more information www.ams.ubc.ca, or contact **Kristen Harvey**, AMS VP, External Affairs at: vpexternal@ams.ubc.ca

Wanted: Nominations for Elections

The AMS Executive, UBC Board of Governors and Senate, Student Legal Fund Society, and Ubyssy Publications Society elections will be held from January 21 - 25.

Deadline for candidacy nominations is January 11th. Nomination forms can be picked up from SUB room 238 from January 2nd onwards.

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Elections 2002

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Duties include: administering, overseeing and promoting all AMS referenda and executive elections. You will also chair the 5-member Elections Committee that conducts the administrative and promotional functions of all AMS elections. 1-year term, beginning December 1st, 2001. Honorarium of \$ 3,500.

Clerk of the Court

The Clerk of the Student Court is responsible for receiving applications, arranging and publicizing hearings, recording and publicizing the Court's decisions, and maintaining records. 1-year term, beginning December 2001. Honorarium of \$ 900.

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You will be responsible for representing and promoting International student issues. The International Students Commissioner will be expected to attend International House meetings and University Commission meetings and any other functions concerning International students at UBC. Term will begin in December and end April 30th, 2002. Honorarium of \$ 400 to \$ 500.

Please address all above applications to:

Evan Horie, VP Academic & University Affairs,
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Room 248-6138 SUB Blvd, Vancouver, BC V6T 1Z1
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Clubs and Constituency Commissioner, Finance Commission

You will be responsible for maintaining and enforcing AMS financial policies and procedures, collecting and reviewing budgets of the Clubs and Constituencies and providing treasurer orientations. A background in finance and/or AMS Club issues is preferred but not essential. Applications are due immediately - term ends: April 30, 2002. Honorarium of \$200 to \$400.

Please address applications to:

Yvette Lu, Vice President Finance
Room 258-6138 SUB Blvd
Vancouver, BC V6T 1Z1
vpfinance@ams.ubc.ca
Ph: (604) 822-3973
Fax: (604) 822-9019

Continued from previous page

big change.

But the major problem which plagued Boyd was injuries. "She had a bum shoulder in high school," Russo says. "She had little injuries here and there. One of the big things for [new] players is being able to deal with those injuries and being able to know when your injuries are serious and when they're not, when you can play through them and when you cannot. That was one of the struggles she had, having injuries that were painful, but were not threatening to her ability to play."

But Boyd adjusted to varsity-level volleyball and by her second year was made a starter, beginning the year on the right side and then moving up to the front row. "[She] made an impact right away," Russo says.

But then she had an injury that definitely did threaten her ability to play.

During practice a volleyball hit her in the eye. It ruptured her retina and she lost central vision in her left eye. The team went to Nationals without her and won bronze.

The injury caused Boyd to doubt herself. "Every time something happens, like my eye injury for example, I sometimes start to question if it's the right direction. But you have to end up believing in yourself enough through all the adversity to get where you want to go, because it's going to be tough getting there," she says.

She started playing again the next season with one addition: goggles, which were supposed to protect her eyes. Of course, the goggles looked a little silly on the court.

"It was a big adjustment, but in the end I really liked it," she says. "I'm a player who likes to go out on to the court and be loud and dominant and then once I put the goggles on I got a different type of attention. It was tough to adjust to at first, but once I learned to laugh it off it was fun."

Her doctors later realised that the goggles weren't having the effect they were supposed to, so Boyd no longer wears them.

Finally, at 20 years old, she tried out for the Canadian national team—and made it.

Boyd moved to Winnipeg and started a rigorous schedule: early practice, weight training, a nap, then another practice in the evening. But it was the long road trips with the national team that she found difficult. They often lasted three weeks at a time and Boyd found it hard to establish a routine on the road.

"The first four months I was wide-eyed. I was really happy to be there and just enjoying the experience. I felt like it was a dream come true, something I had worked hard for, for a long time, and all the hard work paid off," she says.

Her experiences at UBC have also given Boyd a purpose in life beyond volleyball. Like many first-years arriving at university, she had no idea what she wanted to do as a career.

"I came to university primarily

because of volleyball. I didn't know what I wanted to do or where I wanted to go in life," she says.

But now, as she's realising her volleyball dreams, Boyd has found a new dream: to become a high school teacher. She intends to go into education so that she can teach English and history. And, of course, coach volleyball.

"What I really want to do is to teach high-school-aged kids and coach volleyball and give kids the opportunities I was given, to pursue your dreams or improve yourself," she says. With national team experience under her belt, her career settled on, and the second half of the season with the UBC women's squad ahead of her, Kaley Boyd's commitment is truly paying off.

"By her second year she was starting and she made an impact on the court right away. It's not Kaley's volleyball ability, but her presence on the court that's very strong. She's very loud, she's very encouraging, she has this presence on the court that a lot of teams don't have."

**—Armenia Russo
Former coach, UBC women's volleyball**

For the moment at least, Boyd's stint with the national team is over and she's back at UBC. She's happy to be back and excited to start playing with the Thunderbirds again. And she could be just what the doctor ordered for the team.

The women's volleyball team's 6-4 season has been good, but below the team's potential. Reimer is cautiously optimistic that Boyd can make the difference for the T-Birds when they resume play in January.

"Through the training process [with the national team], she's improved her all-around play, her backcourt skills, her serving," he says. "She still has a ways to go to become an international player, but compared to where she was at coming out of high school, she's come a long way."

"I would like to think, but you never know for sure, that if we'd had Kaley in the line-up, that definitely a couple of the tight matches that we lost in the first half [of the season] could have become wins," he says. He stresses, however, that it will take good play from the whole team, and not just one player, to take the Birds to the finals.

The women's volleyball team resumes its season on January 5 when the Thunderbirds play Calgary, the number-one ranked team in Canada, at War Memorial Gym. Game time is 6:15pm. ♦

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Letters to the editor must be under 300 words. Please include your phone number, student number and signature (not for publication) as well as your year and faculty with all submissions. ID will be checked when submissions are dropped off at the editorial office of The Ubysssey, otherwise verification will be done by phone.

"Perspectives" are opinion pieces over 300 words but under 750 words and are run according to space. "Freestyles" are opinion pieces written by Ubysssey staff members. Priority will be given to letters and perspectives over freestyles unless the latter is time sensitive. Opinion pieces will not be run until the identity of the writer has been verified.

It is agreed by all persons placing display or classified advertising that if the Ubysssey Publications Society fails to publish an advertisement or if an error in the ad occurs the liability of the UPS will not be greater than the price paid for the ad. The UPS shall not be responsible for slight changes or typographical errors that do not lessen the value or the impact of the ad.

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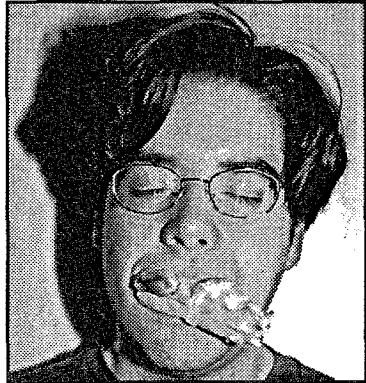
BUSINESS MANAGER
Fernie Pereira
AD SALES
Karen Leung
AD DESIGN
Shalene Takara

It was interactive. Hywel Tusciano greeted his adoring fans (shirtless at the Ubysssey) as Laura Blue and Duncan M. McHugh snuck in through the side door. Scott Bardsley and Ron Nurwisah distracted the crowd so that Sarah MacNeill Morrison, sporting dark glasses and a long coat, could get in the office. "WAIT!" screamed a reader when she saw Julia Christensen. "I have a submission!" Ai Lin Choo shook her head in disbelief as she looked out the office window at the throng that had gathered. Nic Fensom even let his immaculately combed hair fall out of place as he spun around to behold the spectacle. Graeme Worthy and Alicia Miller got down to work though, interviewing the crowd about the changes readers wanted to see. Kathy Deering and Sara Young were right behind them with clipboards to take notes and Rob Stolasbury-Leeson and Kerrie Thornhill had cameras ready to catch the action. Then Dan Silverman went and ruined everything. "Don't be dumb," he said. "Tom Cruise isn't coming here." And the disgruntled masses filed out of the building.



Canadian
University
Press
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Ubysssey staff—up close and personal



Name: Duncan 'Myles' McHugh.
Position: 'the congress of the cow,' coordinating editor
DOB: September 2, 1978
Sign: Virgo
Fave food: AMS Council meeting food
Fave hobby: collecting records and exploring the cave of the unknown
Fave saying: "Fucking ingrates"
Pet peeve: your taste in music
Future aspiration: to work for a 'real' newspaper
Dream date: Christa Min's hair.

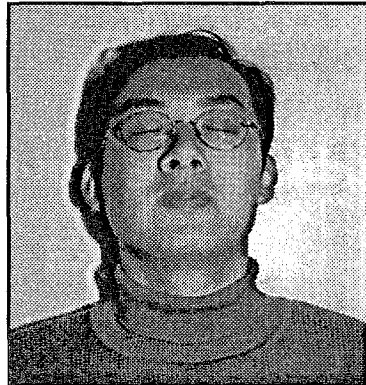


Name: Ai Lin 'Smokey' Choo
Position: news editor
DOB: December 9, 1981
Sign: Sagittarius
Fave food: banana chocolate muffins
Fave hobby: Ubysssey Pit night
Fave saying: "Seriously, I don't hate the office!"
Pet Peeve: those goddamned parking passes
Future aspiration: running this show
Dream date: Vitamin D



Name: Sarah 'Sailboat' MacNeill Morrison
Position: 'news' editor
DOB: July 22, 1981
Sign: Cancer
Fave food: when the Ubysssey buys dinner from Safeway. Especially when we get cookies
Fave hobby: drinking, AMS council meetings, drinking during AMS council meetings (especially eight-hour ones)
Fave saying: "Can we even print this? Guys! Take out the pornographic editorial graphic of Erfan! I have to interview him tomorrow! That's disgusting!" alternatively: "Libel be damned!"

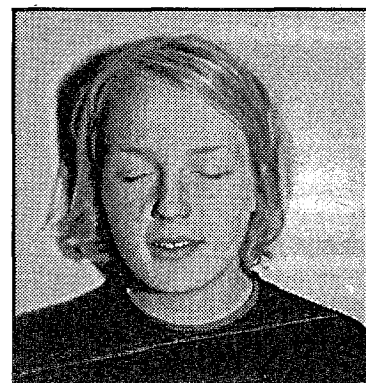
Pet peeve: when squirrels run away from me
Future aspiration: to once again feel the gentle caress of sunlight, damn these rickets
Dream date: Gordon Campbell, me, a nice Argentinian red and a bottle of rat poison



Name: Ron 'Smooth Operator' Nurwisah
Position: culture editor
DOB: August 11, 1982
Sign: Leo
Fave food: those crunchy things, you know, they're crunchy?
Fave hobby: taking care of the 'volunteers'
Fave saying: "Soooo, ever consider a career in the arts?"
Pet peeve: artists that just don't understand
Future aspiration: to get out of the basement of the SUB
Dream date: any of those cuties at Blue Chip

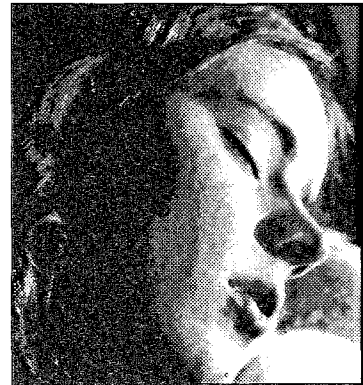


Name: Scott 'Beardsley' Bardsley
Position: sports editor
DOB: June 21, 1982, same as a certain heir to the throne
Sign: Gemini
Fave food: Swedish fish
Fave hobby: waiting to cross the Lions Gate Bridge...
Fave saying: "Booyal"
Pet peeve: blaming it on the wind
Future aspiration: to prevent my co-workers from filling out these forms on my behalf...Damn you!!
Dream date: a 'dove,' but we think it should be Marc Weber

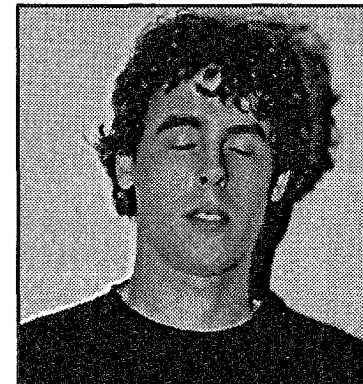


Name: Julia 'Churchy' Christensen
Position: features editor
DOB: September 14, 1978
Sign: Virgo (the virgin!)

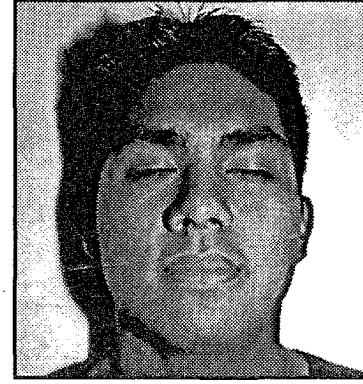
Fave food: \$5-free-for-all
Fave hobby: chillin' with my Kappa Gamma Booty (KGB) sisters. Go Greek!
Fave saying: "Suckaaaaa!"
Pet peeve: people who make out with their boy/girlfriend and eat McDonald's in the library...stinky!
Future aspiration: to get out of the basement and pursue an exciting career in espionage
Dream date: Woody



Name: Laura 'Quality Control' Blue
Position: copy editor
DOB: April 1, 1981
Sign: Aries
Fave food: Yattal Flakes
Fave hobby: Music, and any event endorsed by the Ubysssey athletics club
Fave saying: "Who are these people?!"
Pet peeve: when people write really obscure responses to these questions so that only their co-workers get the jokes
Future aspiration: to get a haircut
Dream date: One of those hotties from SUB security.



Name: Nic 'To Kool 4 Skool' Fensom
Position: foto editor
DOB: October 28, 1980
Sign: Scorpio
Fave food: Taka
Fave hobby: making fun of the Ubysssey
Fave saying: "SOOO WEEAAAKK!!!"
Pet peeve: people who say, "cheers"
Future aspiration: to be culture editor
Dream date: your mom

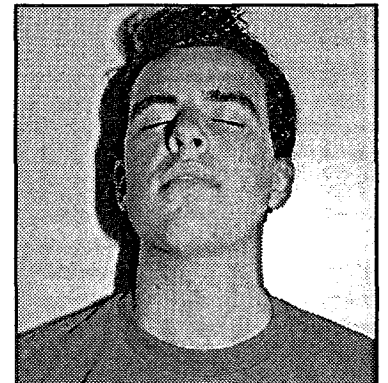


Name: Hywel 'Hugh-Wool' Tusciano
Position: anything moderately comfortable (be gentle), production

manager too, that means I design stuff, and worry a lot
DOB: October 27, 1982 (the baby!)
Sign: Scorpio
Fave food: slabs of raw fish. Anything that can be prepared simply by boiling water
Fave Hobby: I have a hobby? Those people at the arcade probably think I'm a loser by now. Does that count?
Pet peeve: puking, what a bother!
Fave saying: "Page four came out. Ten is being proofed. I'm finishing that one. No, there is nothing for you to do. Not in those shoes!"
Future aspiration: dance shirtless at the Odyssey. Find direction, motivation. Move to Hawaii. Stop crying.
Dream date: lacks breasts. Can pay for hot chocolate. I'll buy the cookies



Name: Alicia J. 'Lo' Miller
Position: letters/research coordinator
DOB: March 5, 1980
Sign: Pisces
Fave food: stamp glue and envelope sealant—gotta love that tangy tongue coating!
Fave hobby: looking through on-line parliamentary proceedings in search of obscure info
Fave saying: "Letters, I got letters, do dee do..."
Pet peeve: handwritten letters with no name and no return address
Future aspiration: special issue o' letters. Hey, Bruskiewich, you with me?
Dream date: a 'postal worker' named Jon



Name: Graeme 'Iron Man' Worthy
DOB: October 17, 1918. I've been here *that* long
Sign: Libra
Position: volunteers coordinator
Fave food: wasabi, straight up
Fave hobby: chillin' out, maxin' out, Relaxin' all cool, and shootin' some b-ball outside of the school
Fave saying: "Yo homes, smell ya later!"
Pet peeve: when my super powers don't work right and I X-ray view some greasy ol' man. Yuck!
Future aspiration: To be the best damned gas-jockey this side of Sault St. Marie!
Dream Date: Emma Peel ♦

The Ubysssey Mandatory Survey

Help us help you. Give *the Ubysssey* some feedback and make us a better paper.

INSTRUCTIONS

You may have read in our last issue that we are having a compulsory reader response survey. You are required to complete this questionnaire and return it to the *Ubysssey* offices. You may do this in a variety of ways.

1. Mail it to us, our mailing address is as follows.

Room 24
Student Union Building
6138 SUB Blvd.
Vancouver, BC V6T 1Z1

2. Bring it to the office. We're in the basement of the SUB behind the arcade. Just slip the survey under the door.

3. E-mail us: This survey will be available on our website. Just fill it in and mail it to FEEDBACK@UBYSSEY.BC.CA

CONTENT

Which section of the paper do you read?
(1 being never, 5 being always)

News	1	2	3	4	5
Sports	1	2	3	4	5
Culture	1	2	3	4	5
Features	1	2	3	4	5
Opinion	1	2	3	4	5

How would you rate the quality of each section?
(1 being poor, 5 being excellent)

News	1	2	3	4	5
Sports	1	2	3	4	5
Culture	1	2	3	4	5
Features	1	2	3	4	5
Opinion	1	2	3	4	5

Where is our coverage lacking?

Where is our coverage superfluous?

What aspect of the paper do you particularly enjoy?

What aspect of the paper do you particularly dislike?

Would you like to see more national news coverage?
yes or no

DESIGN

Rate the attractiveness of the paper
(1 being ugly, 5 being gorgeous)

1 2 3 4 5

Rate the attractiveness of the editors
(1 being ugly, 5 being gorgeous).

1 2 3 4 5

Rate the attractiveness and effectiveness of the photos
(1 being ugly and totally ineffective, 5 being gorgeous and very effective)

1 2 3 4 5

How can the design of the paper be improved?

Do you like the full-page graphic cover for the 'Page Friday'?

DISTRIBUTION

Do you know what 'Page Friday' is?
yes or no

Which edition of *the Ubysssey* do you pick up more often?
Tuesday or Friday

Where do you pick up *the Ubysssey*?

Where would you like to pick up *the Ubysssey*?

Do you use our website?
yes or no

How could we improve our website?

OPINION SECTION

How could our letters section better represent the university community?

Do our editorials adequately represent the university's community?

How could we improve our editorials?

ADVERTISING

Do you support boycotting advertising from the following types of companies or organisations:

Boycott tobacco ads	yes or no
Boycott military ads	yes or no
Boycott CSIS ads	yes or no
Boycott hard alcohol ads	yes or no
Boycott oil company ads	yes or no
Boycott escort/bathhouse ads	yes or no
Boycott pro-choice, anti-abortion ads	yes or no

Is there other advertising you would not want to see in *the Ubysssey*?

OTHER COMMENTS

Thank you. Feel free to add any additional comments.

THE UBYSSSEY interactive! story contest!

Sick of exams? Sick of essays?

Enter *the Ubysssey*'s story contest! Send us a story that includes some of the following, and we just might print it in our first issue back:

1. Peanut butter.
2. Brian Sullivan, UBC's vice-president, students.
3. Somnambulism.
4. Mark Fraser, AMS vice-president, administration.
5. UBC's steam tunnels.
6. *The Ubysssey*.
7. The Agricultural Sciences Undergraduate Society's mechanical bull.

Submissions should be e-mailed to feedback@ubyssey.bc.ca no later than 10am on January 3, and should be no longer than 300 words.

poetry contest!

**Stunning
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Books!
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Unreturnable Christmas gifts

We're sick of putting this paper together by ourselves. That's why, for *the Ubysssey*'s first issue in 2002, we're calling for your help! Published on January 4, this is going to be *the Ubysssey—Interactive*, and we're looking for photos, stories, and poetry!

photo contest!

Three Fun Categories!

1) Really Cool Photographs: Where you actually take good photos...Just like a normal photo contest. The following rules apply: No cats, no swings, no waterfalls and no stupid landscapes.

2) A picture of you hugging either AMS President Erfan Kazemi, AMS General Manager Bernie Peets, or *Ubysssey* Coordinating Editor Duncan McHugh. Stalking is inappropriate, but asking nicely may get results!

3) Photographs involving *the Ubysssey* as a prop, either:

- a) A tea party with *the Ubysssey* as a guest.
- b) *Ubysssey* fashion—wear a dress, a hat, a tube-top, or some pants made out of our beloved newspaper. Be creative. Go to public places. Take photos. Send them to us.
- c) *The Ubysssey* as a mode of transportation. No elementary-school-style paper airplanes.

Bring your photos or negatives to the *Ubysssey* office in SUB 24 (behind the arcade). If we're not here, slip it under the door. You can also e-mail your submissions to feedback@ubyssey.bc.ca. If you want to win a prize, leave your name and phone number. All entries are due January 3, 10am.

Bad Teenage Angst Poetry!

You know what we mean. You wrote this stuff in high school. So dig out those binders, those old math notes, those journal entries, and those love letters you never sent. We want 'em all!

Submissions should be e-mailed to feedback@ubyssey.bc.ca no later than 10am on January 3rd, and should be no longer than 20 lines. You can also slip them under the door of SUB room 24 (in the basement behind the arcade). Please include your name and phone number, so we know who to contact about the prizes.

Hot Fun!

THE UBYSSEY and CiTR 101.9 fm
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is

FUNCITY!!

ALL AGES

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January 4th, 2002
SUB Partyroom
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from Olympia, WA, USA

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Sound System**

Mint recordings artists
from Vancouver, BC, Canada

**The
Evaporators**

Mint recordings artists
from Ladysmith, BC, Canada

**Operation
Makeout**

Mint recordings artists
from Vancouver, BC, Canada

**Thee
Goblins**

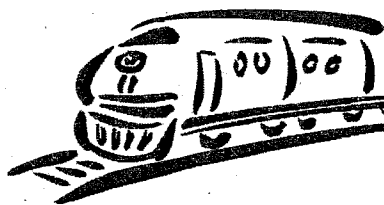
+ zine fair + art show
+ screening of

THE SHIELD AROUND THE K

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