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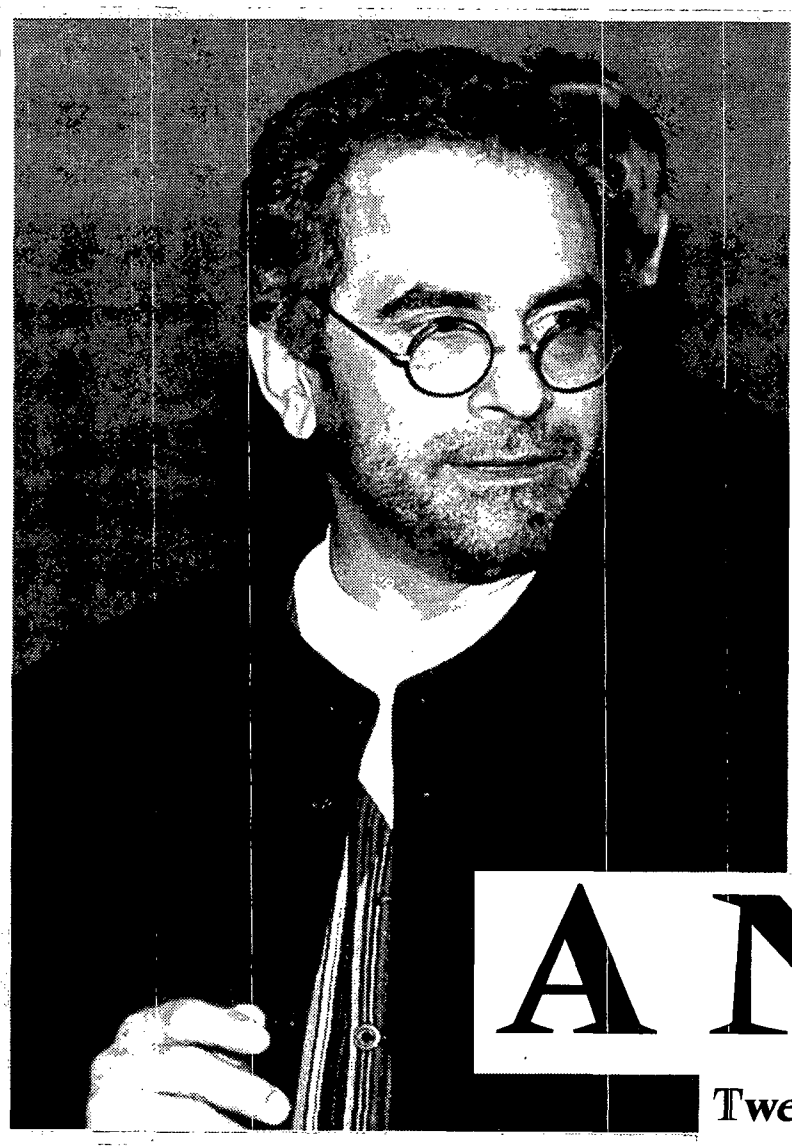

A Nobel cause

Twenty-one years after Indonesia annexed East Timor, the Nobel peace prize committee finally recognised the East Timorese struggle for independence. Jose Ramos Horta stopped in Vancouver to explain his fight.

by Sarah Galashan

When Dr. Jose Ramos Horta took up the struggle against the Indonesian invasion of East Timor, he never expected a Nobel peace prize. But 21 years later, the exiled activist and long-time crusader for the independence of East Timor is being welcomed around the world as a hero.

Vancouver is no exception.

In order to keep the flames of resistance burning, Ramos Horta made his first visit to Vancouver last weekend; on Friday he came to UBC with the hopes of educating and inspiring students to take an active role in the East Timorese plight.

The peace prize, he told students, was dedicated to the people of his country who have died and those who continue the struggle for a sovereign state.

"The Nobel Committee's decision was a tribute to all East Timorese who all these years, these past 21 years have kept the flame of hope alive," said Ramos Horta.

But the Nobel committee's decision was not without its share of critics. Members of the Indonesian government denounced the decision as a disservice to the people of East Timor, because it re-opens a problem they feel has been left behind. Ramos Horta himself is considered, by the Indonesian Government, to have helped create the civil war in East Timor.

"He only works for a minority of group and does not possess strong roots with the people of East Timor," said F.X. Lopez Da Cruz, ambassador-at-large for the Indonesian government. "It is only a mere coincidence that he was born in East Timor; however, he manipulated the young generation. They have all become victims of his manipulation."

Before the Indonesian invasion of East Timor in 1975, Ramos Horta was minister of external relations and information for the first provisional government of East Timor; for 10 years after the invasion he was appointed permanent representative to the United Nations for the East Timorese independence.

Since Indonesia's invasion of East Timor in 1975, Ramos Horta has sought independence for his country. It was for these efforts, that both he and Bishop Carlos Belo, the consecrated Bishop of Lorium, were jointly awarded the 1996 Nobel Peace prize.

Ramos Horta has received several awards honouring his work, but the Nobel Peace Prize has helped bring the East Timorese struggle to the forefront of world politics.

"By awarding this prize, we hope to contribute to a diplomatic solution to the conflict," Francis Sejersted, chairman of the Nobel committee told CNN.

Accusations of human rights abuses have long been leveled against Indonesia. Bella Galhos, a former citizen of East Timor and one of three people to have since escaped to Canada, insists that East Timorese women unknowingly receive forced injections of birth control, young protesters are beaten and imprisoned, and any effort to speak out against these atrocities is silenced.

The actual number of war-crime deaths in East Timor is unknown. The issue is confused by the Indonesian Government, who reports a minimal number of deaths, and international human rights groups that insist the figure is as high as 200,000.

Ramos Horta shares Galhos' view that the result of the Indonesian occupation of East Timor is genocide. He repeatedly compared the East Timor situation to the Nazi holocaust, and said he foresees a day when historians will make a similar assessment.

Despite the overwhelming odds faced by the East Timorese, Ramos Horta is encouraged. "The reality is that the people of East Timor are continuing to resist. They have shown in the past 22 years that they do not accept the rule of force, they do not accept repression, they do not accept tyranny," the activist told the crowded room of university students last Friday.

To ensure the killing ends, Ramos Horta said it is necessary that international measures be taken.

"There is undeniable reports, evidence that at least a significant portion of the population is not happy with the situation as it is today. Therefore the best course of action that I believe is fairest of all is for Canada, the US and EU to support a call for a referendum of self-determination in East Timor under United Nations subdivision.

Ramos Horta ended by affirming that all citizen's must speak out against the situation in East Timor because no oppressive regime can last forever.

"It is the responsibility of each individual, of each citizen of this planet to care about others. The world has changed upside down. The Berlin Wall collapsed. The Baltic States became independent. Armenia became independent. Nelson Mandela...is now occupying the State house. Throughout Latin America there is not one dictatorship left. In November I was in Brazil and met with the president who himself was once in exile like [me] today. So the notions of irreversibility of occupations, those who tell us we should surrender to accept this so called irreversibility are all wrong. Wrong because of your determination, your generosity in standing up for all these people, I thank you."❖

the ubyssey

Classifieds

Classified Deadlines: Paid - 2 days prior.
Friday Free Student Ads - Wednesdays at Noon. 822-1654

For Sale

Casio fx-6300G graphics calculator; 2 months old; manual incl. $60. Contact Maria at 221-8195 or e-mail mfredrik@unixg.ubc.ca

For sale - Guide books for Europe and Alaska, treeplanting equipment, call 822-0318.

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Newly renovated, corner apartment, facing South, West and North. Bright, clean 2 bedroom, both with windows. Large living room, kitchen, dining room, all with windows, partly furnished. Easy reach shopping, bus to UBC. Now available. No pet, no smoking. Suitable for students. Phone 255-5863 after 6 pm.

Office for rent near UBC. $500/month, including parking. Access to meeting space, kitchen, fax, copier.
Available May 1, 1997. 224-4614.

Accommodation available in the UBC Winter Session single student residences
Rooms are available in the UBC single student residences for qualified women and men student applications. Single and shared rooms in both "room only" and "room and board" residences are available. Vacancies can be rented for immediate occupancy in the Walter H. Gage, Fairview Crescent, Totem Park, Place Vanier, and Ritsumeikan - UBC House Residences*.
Please contact the UBC Housing Office in Brock Hall for information on rates and availability. The Housing Office is open from 8:30 am - 4:00 pm weekdays, or call 822-2811 during office hours.
* Availability may be limited for some residence areas and room types.

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'Tween Classes

A free service of *The Ubyssey*

CREATIVE WRITING MASTERS' SERIES Wednesday, March 19
A discussion series in which alumni writing in various genres or working in publishing return to UBC to share their experience. Each discussion will feature two established writers of a specific genre, and the talk will be moderated by a Creative Writing Program faculty member.
Novelists: Dennis Bolen (Krekshuns) and Eden Robinson (Traplines). Moderated by Keith Maillard.
12:30-1:30pm. Buch E474.

Regent College & UBC Humanist Club Discussion: "Is there evidence for God?" SUB 214-6, Thurs. March 20, 12-1:30

MOLIERE'S SHORTS
Wednesdsay, March 12 - Saturday, March 22.
Obsessed? Self-deceived? Nuptial cold feet? The indelible Moliere will launder all delusions and doubts with "Moliere's Shorts", three hilarious one act plays. Show time is 8pm. Frederic Wood Theatre. For ticket info and reservations call 822-2678.

NOROOZ, THE IRANIAN NEW YEAR CELEBRATION
Sunday, March 23
Sponsored by the UBC Persian Club. Cultural event will take place 6:30-8:30pm at the SUB Ballroom. Social event will take place 9:30pm-1:00am at International House. For more info and tickets call Susan Far @221-0632.

news

Strangway debates students on APEC

by Stanley L. Tromp

In a rare public exchange with students, UBC President David Strangway vigorously debated issues of human rights and public consultation last Tuesday, but agreed on almost nothing in the end.

About 40 people showed up for the lunchtime meeting with the president, a session which was often tense though controlled. Strangway began with a short speech on university funding.

The question-and-answer session which followed revolved around debate on the Asia Pacific Economic Conference (APEC) to be held at UBC this November. There, leaders of 16 countries, including some Asian nations with notorious human rights records, will lunch in the UBC president's official home on campus.

On student objections that the UBC community had not been consulted on APEC, Strangway replied, "There wasn't a lot of dialoguing here, I admit. But there will be ample opportunities to make your presentations at the conference."

On the human rights issue, he said, "If we can engage these societies, we can slowly over time broaden the agenda. I think the issue is whether you engage in dialogue or cut them off, and say 'until you do what we tell you to do, we won't engage in dialogue.' I understand your concerns, but sometimes you just have to do what you have to do."

> **"It should be called the Goddess of Hypocrisy."**
> **APEC PROTESTOR**

"There's no intention from our perspective of translating APEC directly into dollars and cents," he added. "I especially want a dialogue on higher education in these Pacific Rim nations. They have an incredible history and culture going back thousands of years. There's an awful lot we can learn about those nations."

PRESIDENT David Strangway defended his position on the APEC conference to students opposed to the UBC's involvement. RICHARD LAM PHOTO

Activists have complained that Asian consulates have been spying on Asian students at UBC and around Vancouver, watching for political activity. Strangway replied, "I clearly don't approve of the practice, and I heard some hint of this. I can certainly remember some incidents in the past when we had some difficult issues, and we've just said 'Stop it.' But I don't know about this, and I'd be pleased to hear about it."

Another topic that came up was the Goddess of Democracy statue, which was set up by the AMS and Asian student groups in 1991 to commemorate the 1989 massacre of Chinese students in Tiananmen Square.

Asked if the Chinese consulate had complained to him about it, Strangway laughed and proudly stated, "After it went up, I wrote back and said 'The students of this university put this up, the students in this country have the right to do this and we back them in doing this, and we're not going to take it down."

When a student protested, "It should be called the Goddess of Hypocrisy," Strangway smiled and said "I happen to disagree with you, but I'm entitled to disagree. It's an open society." ❖

> **"I happen to disagree with you, but I'm entitled to disagree. It's an open society."**
> **DAVID STRANGWAY**

Editorial elections

the ubyssey

*Editorial candidates must be voting members of staff
*Voting will take place from March 31 to April 6

Editorial position job descriptions

General duties of editors: Editors are responsible for the orderly day-to-day operation of the newspaper; recruitment and training of new volunteers; coordinating assignments; participating in the general upkeep and maintenance of the office space, files, etc; attending all meetings and keeping regular office hours.

The coordinating editor: shall prepare agendas for staff meetings, sit on the board of directors, act as an intermediary between staff and the business office.

Two (2) news editors: shall assign and ensure the completion of at least three (3) news articles per issue.

The arts and culture editor: shall assign and ensure the completion of at least two (2) culture stories per issue.

The sports editor: shall monitor and coordinate coverage of sporting events and sports-related activities on campus.The national/features editor: shall be responsible for ensuring the completion of at least one (1) feature article per week; shall seek out and facilitate exchanges of news and other information with other members of the student press; and ensure a balanced quality and quantity of coverage among all departments, in conjunction with those department heads.

The production coordinator: shall facilitate and coordinate the design and production of all editions of *The Ubyssey*, shall be familiar with and train staff in the use of *The Ubyssey* equipment, and to ensure that such equipment is in good supply and working order.

The photo coordinator: shall coordinate the availability and quality of photos for all editions of *The Ubyssey* in consultation with other departments.

Position papers deadlines: Friday, March 24, 1997 at 8:00 am

Interprovincial student mobility under threat

by Desiree Adib

The quality of post-secondary education in Canada is being hurt by provincial barriers to student mobility, analysts say.

Recent moves by the Quebec government to impose higher tuition on out-of-province Canadian students and the concern that other provinces may follow suit are particularly worrying, they say.

"First there is principle involved in that you don't treat students differently, and the other problem is certainly on the level of precedent because I would not rule out some other provinces doing it," said Alex Usher, an analyst with the Association of Colleges and Universities of Canada.

But students from different provinces are already being treated differently, according to Michael Lancaster, communications liaison for the post-secondary division of BC's Ministry of Education, Skills and Training.

"If you are a BC resident you can get funding from the BC student assistance program and it is the best that there is comparatively across the country," he said.

That funding, coupled with a unique loan remission programme in this province puts up barriers to BC students who might have considered going elsewhere.

"If those options were available from other provinces as well as from the federal government that would go a long ways to removing barriers between provinces," he said.

And statistics show that more BC residents are staying in the province to study. According to UBC's budget documents, almost 10 percent more of UBC's new students were BC residents in 1995/96 compared to the previous year. At the same time fewer out-of-province transfer students were accepted into UBC in 1995/96 than in 1994/95.

"We have not at any point in time stated that we are going to raise tuition for out of province students in BC."
—MICHAEL LANCASTER
MINISTRY OF SKILLS TRAINING AND LABOUR

Nonetheless, the Ministry of Education, Skills and Training denies that there are any plans to follow the Quebec example and increase tuition fees for non-resident students.

"We have not at any point in time stated that we are going to raise tuition for out of province students in BC," Lancaster said.

Much of the blame for inter-provincial barriers is Ottawa's, according to Desmond Rodenbour, policy analyst for the AMS.

Actions by the federal government such as cutting provincial transfer payments and giving more control to provinces leads, he said, to "BC-oriented education programs" or "Quebec-oriented education programs" which contradict Jean Chretien's claims about a "united" Canada.

Usher also agreed there are discrepancies between government rhetoric and their actions. "On one hand you have ministers saying 'mobility, mobility, mobility,' but on the other hand they keep implementing restrictions.

"In an era where departments and universities are being told to be much more apprehensive in specialising in their programs, [such restrictions] limit student choice," he said.❖

Tuition fee increases hurt Canada's economy

by Samer Muscati

OTTAWA (CUP)—Canada's economic competitiveness may be at risk if tuition fees continue to rise, says a new study by a prominent economic consultant.

At a time when Canadians can expect to change jobs four times over their lifetime, universities and colleges must remain accessible for workers to upgrade their education, said the study by Constantine Kapsalis, in *Canadian business economics*.

"If we raise tuition costs too far, we will be undermining the competitive advantage we have now," said Kapsalis. "One of the advantages that Canada has over other countries is our fairly accessible education system that is used by both employees and employers."

Using data from a 1993 federal government survey on education and training activities, Kapsalis found that 36.3 percent of full-time, long-term employees said they need or wanted more education and training.

But after being too busy at work, employees reported that cost of education was the second biggest reason they did not take training. Over the past 10 years, the average university tuition in Canada has more than doubled to $2700.

Kapsalis said companies rely on university and colleges to provide accessible education and training for workers. Overall, 42.4 percent of full-time and 47.4 percent of part-time employees received some education or training, with or without assistance from their employer.

He also noted that while employer-sponsored education and training helps workers with their current job, independently acquired education helps workers with their future careers. This is particularly important given the increasing number of times individuals change careers in the new economy, said Kapsalis.

"Post-secondary education is not just important for youth, but for the whole population and labour force," he said. "Employers train you for only your current job, but they won't train you for other careers."

Jennifer Story, a national representative of the Canadian Federation of Students, said if tuition fees continue to skyrocket, there will be a financial barrier preventing many from receiving or upgrading their education.

"Both the federal and provincial governments say they are committed to life-long learning," said Story. "But the only way they can be committed is if they properly fund the post-secondary education."

Kapsalis' analysis is based on the responses of 41,645 Canadians over 17 years of age, which provides the most comprehensive account to date of the education and training activities of adult Canadians. ❖

Due Protest at Koerner

GSS PROTEST: Graduate students attended the official opening of the Walter C. Koerner Library last Monday, protesting increases in both ancillary fees and international graduate student fees.
RICHARD LAM PHOTO

County Fair organisers warn of scam

by Theresa Chaboyer

If anyone asks you for donations for the Arts County Fair, tell them to buzz off.

According to Shirin Foroutan, Arts Undergraduate Society president and AMS coordinator of external affairs, imposters have been going around Gage residence soliciting donations for the annual event.

One quad in Gage was allegedly asked to make donations to the Fair because, "the headlining band, being 54-40, was really expensive this year and because [the AUS] didn't want to raise ticket prices."

"We poster, we handbill, but we don't campaign door to door."
—SHIRIN FOROUTAN
AUS PRESIDENT

Luckily, said Foroutan, no one gave money to the scam-artists because one the residents was affiliated with the AUS and knew the society would never ask for donations.

"The farthest we've ever come to being that intrusive is handbilling," she said. "We poster, we handbill, but we don't campaign door to door."

Fair organisers know UBC students support the all-Canadian Arts County Fair and would do almost anything to keep it alive. The problem, said Foroutan, is that the culprits seem to know that too.

Although no further incidents have been reported to the AUS, Foroutan asked any UBC students who is asked for donations for the Fair to report the incident to the AUS. ❖

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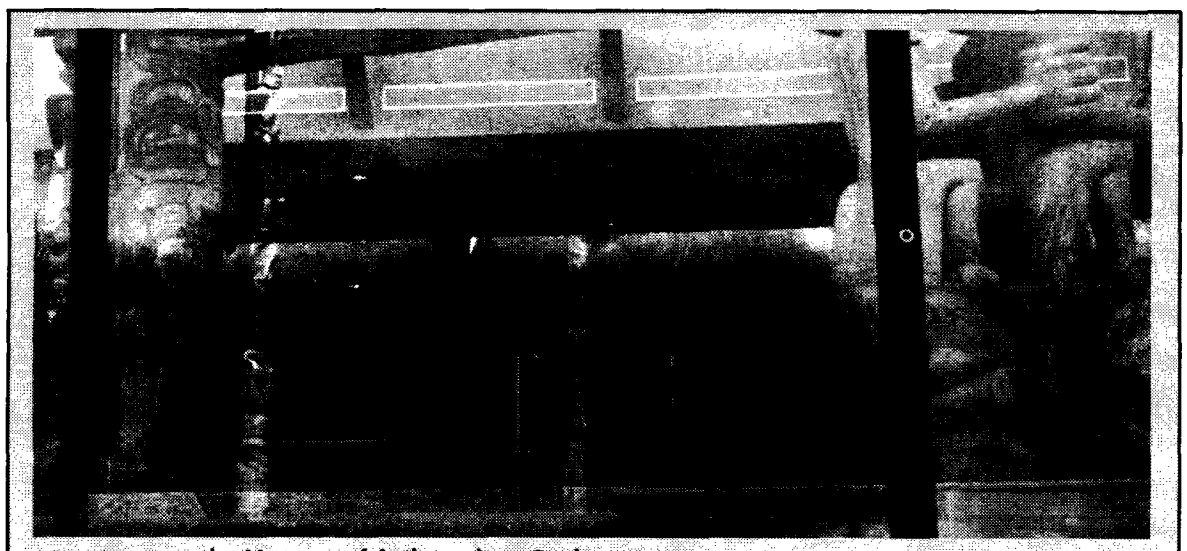

REFLECTING on the Museum of Anthropology Gardens. RICHARD LAM PHOTO

Ethnobotanical garden gets APEC facelift

by Neal Razzell

Plans to refurbish gardens behind the Museum of Anthropology are drawing fire from critics who worry about the lack of public input going into the process.

In preparation for November's Asia-Pacific Economic Conference, the Prime Minister's Office, APEC organisers and UBC plan to refurbish the gardens overlooking the Strait of Georgia.

In landscape architect Cornelia Oberlander's original vision, the existing forest behind the museum was supposed to be supplemented with plants used by coastal first nations for food, medicine, utensils and clothing, creating an ethnobotanical reserve.

But since 1976 expanding buildings and shrinking maintenance budgets have allowed non-endemic species of plant like blackberry and broom to overrun the indigenous flora.

"All I want to do is to restore this ethnobotanical garden," Oberlander told *The Ubyssey*.

Clearing the well-rooted invading plants requires machinery and chemicals, says Judy Williams, Chair of the Fraser River Coalition and organiser for the Wreck Beach Preservation Society. "And that isn't so cool when you're in a park, and you've got birds and small critters and people and whatnot going around," she said.

Williams said she shares the enthusiasm of university, federal and Musqueam officials for restoring the garden, but questions the way changes will be brought about.

"The day that UBC calls a public meeting is the day that hell freezes over," she said.

But UBC's Treasurer of Financial Services, Byron Baley, said the university is committed to a public process.

"There's a lot of bad vibes surrounding this, about how collaborative we're going to be," Baley said. "We can't do any of this unilaterally."

The GVRD, under whose jurisdiction some of the garden falls, has held three public meetings. UBC, however, did not attend the latest on Monday night.

Baley figured the Board of Governors would authorise the clearing at its May meeting. But the university has yet to call a public meeting, or even say who the public is.

The Musqueum Nation, for example, whose traditional land the garden intends to copy, is informed, but not involved. "They've consulted with us, but we're not consultants," Chief-in-Council Howard Grant said.

Williams isn't holding her breath either. The university, she said, has never recognised her organisation as a stakeholder in the future of the cliffs and beach behind UBC.❖

U of Ottawa Student sues professor for plagiarism

by Laurel Fortin

OTTAWA (CUP)—A University of Ottawa business graduate is suing his former professor and the university for plagiarism.

Paul Boudreau's problems started when he turned a paper into professor Jimming Lin in July, 1991.

Boudreau later learned Jimming had not only taken his paper on integrated circuits for telephone systems and presented it under under his own name at a New Orleans conference in September 1992, but he had also included the same paper in a case book for a class—both times without giving Boudreau any credit.

Boudreau initially appealed to Jean-Louis Malouin, dean of faculty of administration about the situation. When the university said they were satisfied with Jimming's explanation, Bodreau decided to pursue the matter through legal channels.

Jimming's court statement claims that Boudreau's name was omitted from the paper simply due to an unintentional oversight. Jimming was waiting to include Boudreau's name on the piece until he could also include Boudreau's employer's name. The statement also says Jimming was distracted by job pressures and his wife's illness.

Jimming also stated that he apologised to Boudreau for his mistake, and passed out a memorandum to his class crediting Boudreau as co-author of the piece.

Boudreau, 44, currently a Nor-Tel employee in Ottawa, sought out Jimming in April 1991 to supervise his directed studies course. Because of the amount of work and consultation involved as supervisor of Boudreau's work, Jimming was entitled under University of Ottawa's regulations, to receive co-authorship credit for the paper.

John Topping, president of the University of Ottawa Graduate Student Association, says the university has mechanisms in place to prevent students and professors from plagiarising works, but that most of the university's rules "have been set up to protect faculty, not students."

"Someone has got to be protecting students' interests."
JOHN TOPPING
U OF O GRAD STUDENT ASSN

The Canadian Graduate Congress, a national graduate student group, has recently set up a legal defence fund and handbook for graduate students.

"Someone has got to be protecting students' interests," Topping said.

The case was presented in court last week, and all three parties are awaiting a decision by Madam Justice Monique Merivier.

The judge will be asked to determine whether the professor infringed on Boudreau's copyright by not citing proper credit for the paper's use.

"This case is the first time the university has been taken to task under the Copyright Act," said Barryl Grandbois, the U of O's legal counsel. He added that this may be the first case of its kind involving any Canadian university.❖

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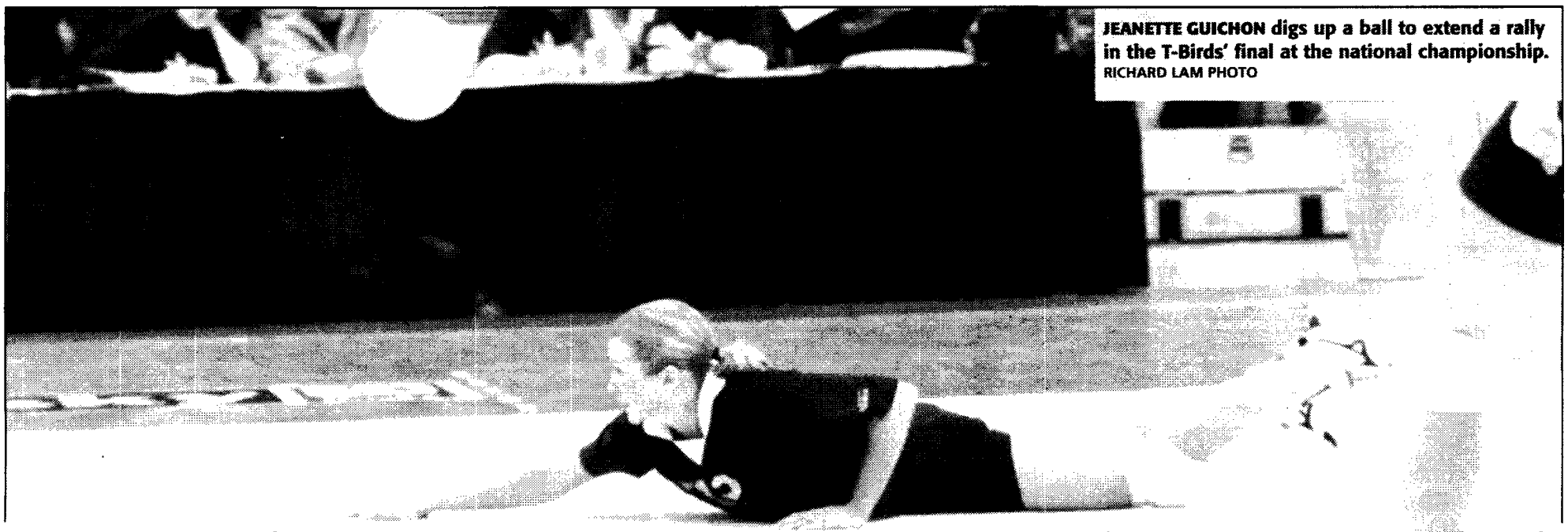


JEANETTE GUICHON digs up a ball to extend a rally in the T-Birds' final at the national championship. RICHARD LAM PHOTO

V-Bird women capture silver medal

The women's volleyball team was a class act—even in defeat.

by Wolf Depner

ALBERTA'S ATHLETIC DIRECTOR IAN READE WENT WILD LAST Saturday night. When Jenny Cartmell hammered home the school's third straight women's national volleyball championship, he dashed across the court, through the defeated Thunderbirds and hugged Panda head coach Laurie Eisler—who had delievered her first child just sixty hours earlier.

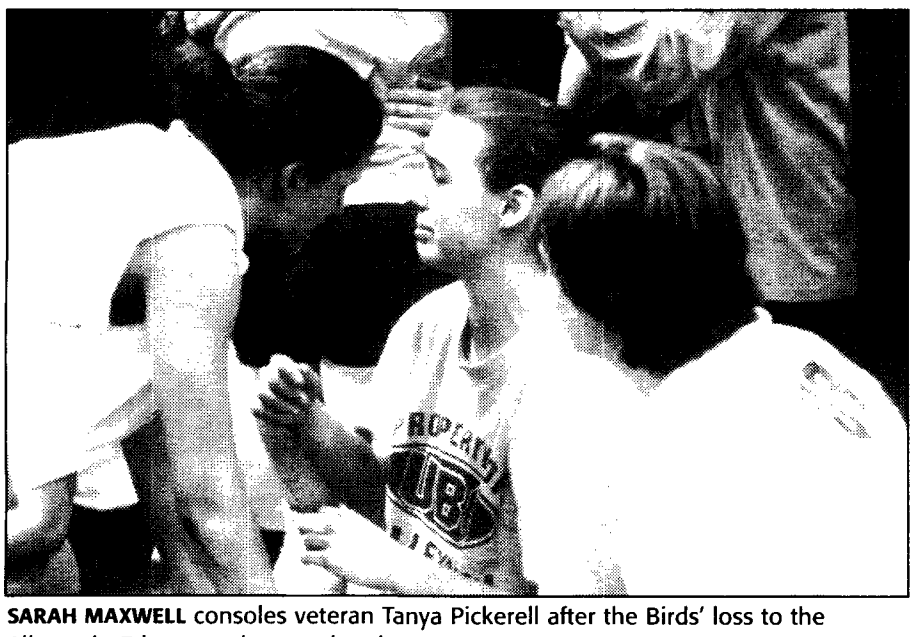
Surrounded by fans and media, Eisler tried to take the excitment in stride, but soon found herself awash in emotions. Exhausted, she rested on a chair and wiped the tears off her face as the championship banner was presented. Moments later, 3000 hot-wired Alberta fans melted Edmonton's 'Butterdome' gym with excitement when team captain Christy Halet raised the trophy for all to see.

Standing a few feet away, the T-Birds couldn't bear the scene. Tanya Pickerell's disappointment streamed down her face—the fifth-year veteran, who overcame an ankle injury earlier in the season, was the Birds' best player in Edmonton and battled to the bitter end. Power hitter Jennifer Rauh, another graduating veteran, was also in tears.

Rauh spent the last three years with the senior national team and returned to UBC for a year in education and one last shot at a national title. It was not be.

But it soon dawned on the players that they still had done something special this season.

The Birds compiled an impressive 16-2 record en route to reaching the national final for the first time since 1978, and pushed the two-time champion Pandas to five sets.



SARAH MAXWELL consoles veteran Tanya Pickerell after the Birds' loss to the Alberta in Edmonton last weekend. RICHARD LAM PHOTO

"I think we gave it a good fight," said setter Jeannette Guichon, another veteran who played her last game for UBC. "We could have come out, laid down and died. I can't say that I'm not disappointed that we didn't win the gold, but I think the team did a great job and we came a long way regardless."

"I'm impressed how we came into this gym and we didn't hear it. The crowds were unbelievable, but we played tough," added rookie Sarah Maxwell.

Birds coach Doug Reimer added: "This is a championship team right here. There is no doubt about that in my mind."

CREDIT REIMER, WHO'S TAKING OVER THE NATIONAL TEAM, FOR UBC's success—when he took the head coaching job three years ago, the Birds had just come off a 1-15 season and the team was riddled with internal conflicts. Some players couldn't get along with rookie head coach Colleen Jackson who, by all accounts, was not the most qualified person for the job.

"That was a really difficult season to go through," explains Pickerell, adding that Jackson can't be blamed for the team's poor play that year.

Observers agree that the Birds had talent and potential, somebody just had to unlock it. Enter Reimer, considered by many a coaching *wunderkind*, although he doesn't like the term and prefers to keep a low profile.

"I knew it was going to be a challenge," recalls Reimer, who left a winning program in Winnipeg to take over one that had hit rock bottom. He lived up to his reputation in his very first season as the Birds improved to 9-7 and earned a trip to nationals where they finished fifth. How did he do it? It almost sounds too easy.

"At least the Pandas have a national championship banner to look at. I will never have a chance to come into War Memorial Gym and say that was the year that my team accomplished that."

T-BIRD VETERAN TANYA PICKERELL

Add a couple of top recruits, teach the basics, and voila—a winning team. Next season, UBC finished with a 10-4 record and placed third at nationals.

Suddenly, established teams like Alberta started to notice the up-start Birds. "We knew it was just a matter of time before we'd face them in the national final," says Eisler who has known Reimer since 1985.

Good friends off the court, Eisler and Reimer have coached together on one occasion. But on the court, Eisler has always had the upper hand. However the gap between the two teams has narrowed each season and insiders considered UBC a good bet to win its first national championship since 1978.

RANKED ONE-TWO ALL SEASON LONG, the Pandas and Birds were destined to meet in the national final which years from now will be remembered as a classic. Dramatic until the very end, the game was a fitting conlusion to a tournament that started with the birth of Eisler's child, an eight pound, 13-ounce boy Thursday morning.

Eisler was back on the sidelines Friday night to see her team pushed to five sets by the stubborn Manitoba Bisons in semi-final action. A giant upset was in the works, but Manitoba made too many mistakes in the fifth set to usurp the Pandas.The Birds, meanwhile, had advanced into the final three hours earlier with an impressive three set victory over Laval L'Or et Rouge

"I had the team totally prepared for a very long match," Reimer explains. In the end, the Birds needed only ninety minutes to dispose Laval.

"I knew that if we played our best, we were capable of taking them right away," says Maxwell. Did they ever—Friday's win over Laval also settled an old score as L'Or et Rouge kept UBC out of last year's national final

The Birds were heading into Saturday's showdown with Alberta on a roll—they hadn't lost a single set prior to the final—and pundits asked whether or not the Pandas had enough energy left after their match with Manitoba. Fans and media also wondered whether or not Alberta could field its 'A' line-up.

Danielle Stewart had a sore knee, and star setter Mirka Pribylova played the entire tournament with a torn right anterior cruciate ligament. She suffered that injury back in early February in the Canada West final against UBC, but opted to forego season-ending surgery until after the tournament. Instead, she rehabbed the knee for the next four weeks and played with a heavy brace.

The media soon grew tired of asking 'how is Mirka's knee today'; it was obvious to everyone that she came back too early. She played poorly in Alberta's opening round win over St. Mary's and was mediocre at best against Manitoba. She played a limited role in a final that offered everything you would want to see in a volleyball match: sharp digs, crisp blocking, booming kills, and rallies that seemed to last forever.

Spurred on by their home crowd, the Pandas got strong upfront blocking from Shandra Doran and Cheri Lansdown to turn a slim 9-8 lead into a 15-8 first set victory. The Birds responded with a more focused attack in the next set and won 15-10. The momentum reversed again in the third set.

Alberta opened up a 9-4 lead and cruised to an easy 15-7 win as the Birds simply couldn't slow down the Pandas' attack. At the same time, UBC had yet to put consistent pressure on Alberta's backcourt.

The Birds were in trouble and they needed something to get going, otherwise the game would be over soon.

Reimer called a new court rotation to open the fourth set and the payoff was immediate. Rauh and third year hitter Joanne Ross flourished in the new offensive rotation and the Birds went on to hammer the Pandas 15-1.

The score shocked Alberta players and fans alike, while the few UBC supporters who made the trip to Edmonton truly believed that a national championship was within reach. Or so they thought.

Heading into the fifth and final set, the game became a chess match. Both coaches were faced with one simple question: what's the next move?

Alberta went to a different rotation while Reimer stood pat with the rotation that was so successful in the fourth set "In hindsight, I wish I would have rotated too," he admits.

Played under rapid fire shoot out rules—every rally results in a point—the Birds took a 3-1 lead in the fifth set. But the team tensed up and with every UBC mistake, Alberta's confidence rose. Once again, Alberta's superior blocking proved to be the difference down the stretch. But the Birds didn't go quietly. Trailing 14-9, the Birds rattled off three straight points to force Alberta into a time out. Would there be a miracle UBC comeback?

No—following a long rally, Pribylova set up Cartmell on the left side and her spike glanced off a Ross/Rudol block to drop within the line. Mayhem and tears ensued.

Almost a week later, Pickerell continues to play the final over and over again in her mind. "I'm really proud of what we have achieved... but it still hurts," she says. "At least the Pandas have a national championship banner to look at. I will never have a chance to come into War Memorial Gym and say that was the year that my team accomplished that.

"The second placed team is always forgotten."

But not to worry—in a year when not one single UBC team brought home a title, the women's volleyball team will be remembered as such: national champions. ❖

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Come to your senses

by Peter T. Chattaway

NEW (CINE)WORKS SERIES
Mar 17 at the Starfish Room

If you missed them at the Vancouver International Film Festival, or if you didn't catch them during their visits to the Cinematheque, the Cineworks series at the Starfish Room is your chance to take in some of the best short films and independent works produced by Vancouver filmmakers.

One of the evening's cornerstone pieces will undoubtedly be *Coming to Her Senses*, a half-hour anthology of short films by local filmmakers, most of which dabble in the herotica hinted at in the collection's punny title.

Mary Daniel concocted the series and gave each filmmaker one of the six senses—picked at random from a hat—and a roll of film to make a short on that topic. Each film is a unique creation, but some patterns persist: poetic narration is one popular device, and nowhere is it as self-consciously witty or strident as in 'This Missing You,' Daniel's own short film on Taste.

Touch and Sight have, perhaps, an unfair advantage in such an erotically charged series as this; the audience is always looking at the screen, and the people up there are frequently handling or fondling something or other.

'Narcissus' by Ileana Pietrobruno (*Cat Swallows Parakeet and Speaks!*) is about Sight, but for me the lasting impression is one of a woman brushing her lips against those of her reflection in a rippling pool—an impression that, for me, plays as much on the fluid, flirting touch of water as it does with the face that one sees in it.

'Angustia,' Claudia Morgado Escanilla's treatment on Hearing, slips even further into the realms of sight and touch; the model may blindfold herself before masturbating to music, but the camera, lingering on her body, invites us to be voyeurs from several points of view. Frankly, while I can remember even the sound effects in the other shorts, I can barely remember "hearing" anything in this one, so powerful were its visuals.

We're local! We're independent! We're filmmakers! Six women come to their senses in a short-film anthology.

It comes as a surprise, then, to see that 'Tiny Bubbles,' Bo Myers' variation on the theme of Touch, may be the most carefully measured film of the lot. Myers' focus is not all that sexual, or even physical. Myers captures the *spiritual* aspect of touch, the way that souls connect with each other as lovers, as friends, as family. Perhaps that's not very "sensual," but it goes right to the heart of what we use our senses *for*.

Other interesting works will include Blake Corbet's *The Chain*, in which Molly Parker—who was so cool and controlled in *Kissed*—loses her composure after meeting her ex on a turn-of-the-centry train; and *Broken Images*, the directorial debut from UBC creative writing prof Peggy Thompson, who takes an intriguing look at the photography of Michelle Normoyle. Adds an unusually rich and expressive selection of music to the mix, and the result is a sheer delight.

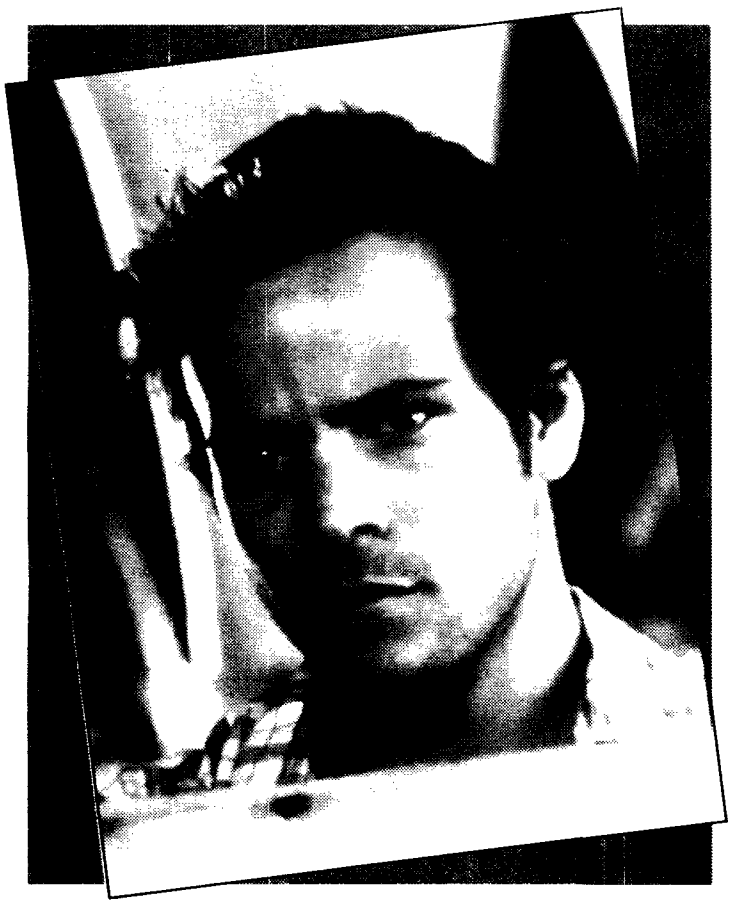
Dorff goes for family jewels

by Peter T. Chattaway

CITY OF INDUSTRY
BLOOD AND WINE
at theatres near you

Dear Mama Dorff,

Hi, it's me, your son Stephen. Just thought I'd drop you a note to let you know how things have been going here in Hollywood. I know you've been upset that I haven't had more roles like that good-natured boxing kid in *The Power of One*, and I know you've been disappointed by some of my more recent, edgier roles. (I still can't believe Mrs. Henderson told you what *S.F.W.* stood for, but believe me, Mom, after doing *I Shot Andy Warhol* in women's clothing, I think it's made me a more sensitive person. Really.) But I have some good news. Sort of.



On the good side, I'm actually getting plum roles next to some fairly heavy Hollywood bigshots. Take *City of Industry*. I'm the guy driving the getaway car for Harvey Keitel and Timothy Hutton after they rob a diamond store. I admit, it might not seem like I get much of the action, but hey! I get to blow one of them away and run off with the money! And the other guy spends the rest of the movie hiding from me, plotting his revenge. Sounds cool, huh?

Not that I think the script is all that great, mind you. We're all bad guys in this thing and we have little to do or say to each other apart from shooting at each other all the time, and after a while even *I* wanted to know who really cared if I got my comeuppance or not. Plus it's a really straight-white-male kind of thing, the sort of movie where Harvey Keitel spends a lot of time recuperating in a bathtub while a woman tends to him, and my character treats his girlfriend like crap. And they've got these ethnic gangs, like, one black and one Asian, but when we meet the guy in charge of one of them, it's a white guy! (Elliot Gould, in fact.)

Alright, Mom, I hear ya. On the down side, this isn't exactly your type of movie—it's like a violent string of music videos with nothing connecting each scene to the ones before or after it. But isn't it neat to know that I'm finally making movies with the big guns (so to speak)? And if you thought Keitel and Hutton were pretty big, wait until you see my other movie, *Blood and Wine*, where I rub shoulders with Michael Caine, Judy Davis and—drum roll, please—Jack Nicholson!

Yep, Jack the Joker. In fact, he plays my dad—my step-dad, actually. It's not one of his better roles, but man, anybody who hates Jack Nicholson's guts will love this movie! He gets the shit beaten out of him so bad—uh, sorry about that, Mom—you can't help but like the film. I know *I* had fun getting *my* licks in. I betcha Jack's sorry he told me to "break a leg" now!

But how's this for a coincidence: *Blood and Money* is yet another movie about a jewelry theft! This time Jack and Michael are the partners in crime, and I get to foil their plans with a little help from my mom—that would be Judy's role—though she gets the crap beaten out of *her*, too. Still, at least these characters are more interesting than the guys I had to work with in the other movie. Michael, who makes a great villain at the worst of times, gets sick and coughs blood, and it's neat to see the wind knocked out of his tough-guy sails like that. And Jack's character isn't *entirely* bad, even if the audience cheers whenever he screams in pain.

I have to admit, though, it's getting a little monotonous doing these crime-story potboilers. I'm not quite sure why such A-list actors get involved in these things—you'd think Judy, for one, would have had her fill of stolen-necklace movies after that embarrassing job she did in *Absolute Power*—but hey, am *I* complaining? It's given me a chance to hang out with the big boys, so who cares what heist they're up to, as long as I can steal a scene or two.

Love, your own flesh and blood,
Stephen Dorff

Guffleupagus

by Robin Yeatman

WAITING FOR GUFFMAN
at the Vancouver Centre theatre

If you want a hilarious pick-me-up, *Waiting for Guffman* is your ticket to escape to (not from) dullsville. Co-written and directed by Christopher Guest (*Spinal Tap's* Nigel Tufnel), we are taken to the little town of Blaine, Missouri, where a musical celebrating the town's 150th birthday is in progress.

Using amateurish, shaky camera work, the film takes on a documentary style, introducing each new character with mocking flair. Guest plays Corky St. Clair, the town's drama director, whose obvious effeminate behaviour remains unacknowledged by the rest of the town, just as they never question the existence of his so-called wife (who has never been seen). This makes for countless laughs and not-so-sly innuendoes.

Corky is not only the musical's director, but also its author. As he has bitterly failed once at the New York scene, he is extremely excited when he hears that Mister Guffman, a New York critic, will be visiting their production and, hopefully, take their show to Broadway. Will it happen? Will the town of Blaine surprise the world with their theatrical and musical expertise? If the title sounds a little too similar to Beckett's *Waiting for Godot*, you may already know the answer.

The musical, entitled "Red, White and Blaine," stars the local talents of Ron and Sheila Albertson (Fred Willard and Catherine O'Hara), a travel agent couple who have never ventured outside of their little town. As Blaine's acting veterans, they are always giving helpful hints to their fellow actors: Allan Pearl (Eugene Levy), a dentist who suffers from a "lazy eye," and typical DQ girl Libby Mae Brown (Parker Posey), whose starstruck admiration of Corky is priceless.

This film was all improvised from character sketches and a barely outlined script. The dialogue is completely spontaneous and downright funny. Whether it be subtle jabs or a bang on the head, *Waiting for Guffman* brings small town life close to home, whether you like it or not.

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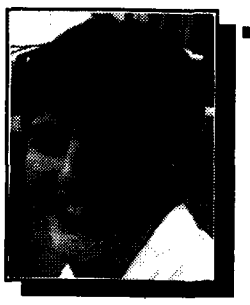

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culture

Our clumsy piece

by Sarah Wallbank

OUR LADY PEACE
Feb 28 at the SUB Ballroom

I had 15 minutes with two men: Duncan Coutts (bass) and Jeremy Taggart (drums) of Our Lady Peace. Duncan, in his leather jacket and mousy hair, seemed quiet but composed. Taggart slunk behind heavy rimmed glasses and dominated much of the conversation, mumbling and slouching invariably.

Coutts said Our Lady Peace was playing the SUB Ballroom as part of a national tour currently limited to "closed shows for universities across the country, to start off small and say thanks 'cause you gave us the break in the first place."

That break has taken Our Lady Peace through countless interviews, articles and web sites. And no wonder, they've done well over 500 shows.

It's not uncommon to encounter a buffet-style approach to spirit in music, and spirituality is one prominent theme in Our Lady Peace's lyrics. But, says Taggart, "We're just a modern rock band. We're not trying to change the world. Some of our favourite bands tend to preach, and have a soap box. We just try and keep it real. We're just trying to make people happy. I think the spiritual element comes out because we're trying to be ourselves and trying to tap into positive energy in each other and through our music.

"The things that [vocalist] Raine [Maida] has written, lyric wise, have always had optimism. In the end it's always 'look on the bright side of things.' I just think that there's a lot of bands these days that are angry just for the sake of being angry. It's easier to be angry than to try and say something, brighten someone's day or, you know, make things look a little better."

"We're just a modern rock band. We're not trying to change the world. Some of our favourite bands tend to preach, and have a soap box. We just try and keep it real. We're just trying to make people happy.
–JEREMY TAGGART
DRUMMER FOR OLP

That's not to say that O.L.P. is a band of Pollyannas. They address the human dilemma as well. In their campus-press-only web chat they explained their intention behind 'Superman Is Dead,' a song from their new album *Clumsy*. "The song attempts to parallel the loss of the original Superman with the loss of innocence in the youth today."

One might argue that fast-paced media evolution, like music, helps to corrupt the innocents. "I hear young chicks love you," I taunt them.

"That's news to me," sauys Coutts.

Taggart elaborates, "We're not advocates of groupies. There hasn't been a situation where we've been chased down the street or something stupid like that. I mean, our fans are pretty intelligent, they have a mind of their own. They usually understand that they're just as regular as we are."

You can't expect all your fans to be so bright though, can you? At their UBC concert one very excited man managed to jump over the metal barrier, over the many security guards and on to the stage. The man was simply escorted off stage and the show went on smoothly from there, unlike their show at Queen's University some time before that. At that particular show, Our Lady Peace finished their set early, later expressing a need for a "professional barricade" and saying they had "no choice but to finish early and leave." At UBC, on the other hand, the show went on.

With the addition of Coutts, the new member, the band's sound has altered. There's a funked up guitar and Duncan's "song bird voice," cello and keyboard lending to the newish feel. O.L.P. say they refuse to change with the trends – they just "are" – but they aspire to the Sony-label buzz of the "self-evolved sound."

They profess to be "each other's biggest influences" with the help of a few of their old and new favourite artists. As Coutts puts it, "Basically the concept was to write as many good songs as possible and not to concentrate on the 'single' and the 'follow-ups' which I think a lot of bands do today."

And the title?

"There's that optimistic thread of a character," Jeremy began. "Somebody who is clumsy tends to be forgiven a little more than if he was, you know, an axe murderer or something. It's basically giving someone the benefit of the doubt."

That may be a good choice of title when you consider the clumsy lyrics. Nobody expects literature these days, but the words seem just to carry the tune, though O.L.P. have their explanations. For example, the lyrics "I'll be waving my hand/watching you drown/watching you scream" is, they say, "about seeing something, but not seeing it for what it really is. You may decide to help or to just wave back."

Nobody waved in the SUB Ballroom. However, the long waits between the two warm-up bands – Salvador Dream (monotonous, screechy, but wise in saving two good songs for last) and Change of Heart (worked the flock, actually used a full octave in their melody lines) – and O.L.P. could have left the crowd cold. But faithful fans started moshing immediately. The band relaxed into a meditative stance that, on others, would look like apathy or ennui. With a full sound and record quality performance, they delivered the goods.

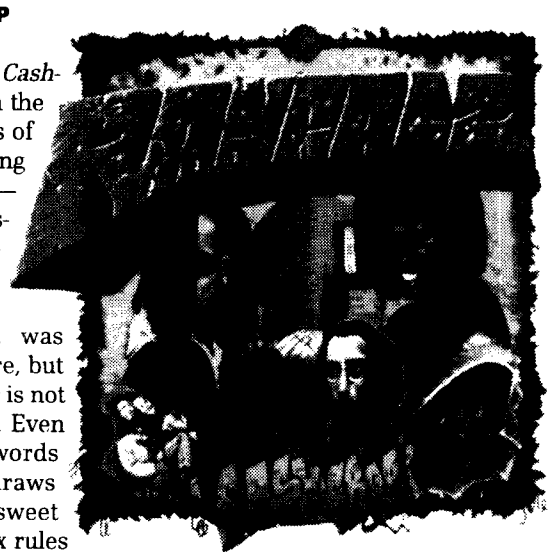
After this tour is done, Our Lady Peace plans to have a summer festival tour loaded with the best Canadian artists. In the long term, they hope to release a new album within the next three years. Says Taggart, "We feel a forward motion. But it could all end tomorrow. Or when it's not exciting anymore, or when we're not having fun, it's not inspiring. I know I'll stop. I won't want to have anything to do with it.

"So far it's been great."❖

culture

Secret arms hold cash

RASCALZ—CASHCROP [FIGURE IV/BMG]



The mere fact that *Cashcrop* has finally seen the light—after two years of collecting dust, waiting for a distributor—bears witness to Rascalz' struggle to survive in their home town.

Nobody said it was going to be easy, sure, but a city like Vancouver is not welcoming territory. Even pronouncing the words 'hip-hop radio' draws laughter. Home sweet home, where the Fox rules and hip-hop struggles, but anyway, into *Cashcrop*.

Led by Kemo's tight beats and production, Rascalz go crazy on this, their second full-length release. Solid and focused on tracks like 'Temptation,' 'Solitaire Remix,' 'Mood Swings' and 'Dreaded Fist,' both MCs—Red I and Misfit—control and stretch their grooves to impressive results. 'Solitaire Remix,' in fact, may be Rascalz' finest moment, a wicked beat behind both rappers as they shine brightly into the mic, music and words becoming one.

Lyrically, Red I and Misfit inch away from the hip-hop-unity simplicity in *Really Livin'*, their debut. Though still short of any significant social commentary, Rascalz at least sound honest; no silly bragging going on here.

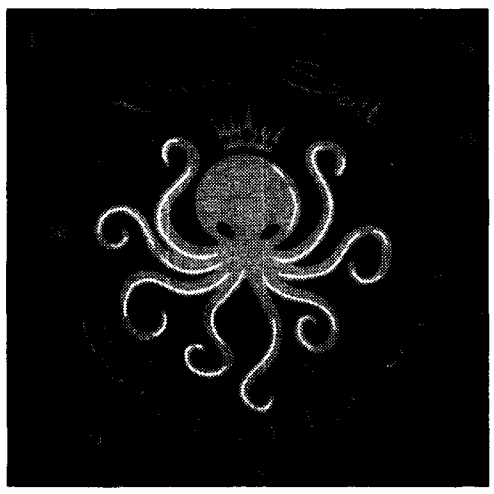
Which is not to say that *Cashcrop* is all perfection. Tracks like 'Shock Therapy,' 'Shouts'—do we really need to hear them thanking people when the liner notes will suffice?—and 'Clockwork,' featuring CiTR's Checkmate and Flipout, are all truly embarrassing moments.

Still, no dissing intended, Rascalz are a dreaded fist to every East Van rocker who claims Vancouver as his own or cries out "Rap is crap" while head banging to rehashed, repackaged punk. Whatever. They don't know the difference. 'Solitaire Remix' makes the distinction here, loud and clear. Creativity is alive and well in Vancouver, and it ain't punk or "alternative." You figure it out.

—Federico Barahona

VERUCA SALT — EIGHT ARMS TO HOLD YOU [UNIVERSAL]

For their second effort, indie-faves-turned-mainstream-poster-girls Veruca Salt looked to Bob Rock, a producer known mostly for his efforts with Metallica and various heavy metal groups. Hardly the soft, subtle touch that Veruca Salt fans would expect, and which *American Thighs* producer Brad Wood had in abundance.



The resulting album, *Eight Arms to Hold You*, is a much harder and more guitar-centred album than their debut. Songs like 'Don't Make Me Prove It' and the awesome lead single 'Volcano Girls' are perfect examples of this "new" Veruca Salt: crushing guitar and cymbals with layered vocals and sing-a-long choruses.

Unfortunately, this results in a number of indulgent, soggy rock ballads that simply don't work. Ironically, with the exception of 'Volcano Girls,' softer numbers like 'Benjamin' and 'Loneliness is Worse' are the ones that remind you just how good the songwriting of Louise Post and Nina Gordon is. Hopefully, next album, they'll take the lessons of this one and fashion something that truly suits them, rather than turning to the mainstream for approval.

—John Zaozirny

LIVE — SECRET SAMADHI [RADIOACTIVE]

Live has the art of the climax down pat. (The musical climax, that is.) If you're anticipating their regular routine of calm verses contrasted with explosive choruses, their new album *Secret Samadhi* won't disappoint.

However, this tension-building style may not be to everyone's liking. A few songs into the album, the loud and angry choruses become quite predictable. For those who are not Live fans, it may take a few listens to appreciate their talent.

Live indeed has a timeless quality. Neither retro nor trendy, the band's music could have easily made it any time in the past 25 years. 'Rattlesnake' and 'Insomnia and the Hole in the Universe' could very well make their way to classic album rock stations and stay there for the next few decades. Live already sound like rock'n'roll veterans.

The group, nonetheless, remains of one the most overrated rock bands of the '90s. Edward Kowalczyk's powerful vocals and emotional lyrics have helped Live reach star status. Live may have their own signature style, but *Secret Samadhi's* many roller-coaster rides become rather wearisome by the CD's end. Still, the album is not a departure from what the band was doing before, and will likely please their fans.

—Janet Winters

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Notice of Meeting

The Annual General Meeting of **The Ubyssey Publications Society** will be held in the SUB in Council Chambers, on March 26th, 1997 at Noon.

All members of the Society are invited and encouraged to attend.

If you have any questions about the AGM, please phone the UPS Business Office at 822-6681.

ubyssey

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Christine Price giggled wildly with every flick of Federico Barahona's lying tongue. Mauran Kim laughed too, while Ian Gunn looked for a desk on which to bang his head. "I do it because it feels good when I stop," he said to Joe Clark, who whacked an eraser at him anyway. Todd Silver wiped the sweat off his brow with a tofu pizza. Theresa Chaboyer thought this was a peculiar sight, but Peter T. Chattaway smacked his lips over the Sid Ceasar salad. Sarah Wallbank gave Scott Hayward a piece of her mind, which he promptly put in a necklace for Neal Razzell. Sarah O'Donnell called up her folks and got swanky suites for the swinging couple Richard Lam and Wolf Depner at her parents' place. Stanley Tromp lined up for his turn to prod Diamond Dave, while Sarah Galashan parted her hair. "You got it cut!" shouted John Zaozirny, but Janet Winters could not be fooled. Wesley Chiang went wild and put Robin Yeatman's hair in a blue box. "That's a funny looking hat," said Desiree Adib, and Afshin Mehin reached for his pens to capture the moment in a cartoon that would last forever.

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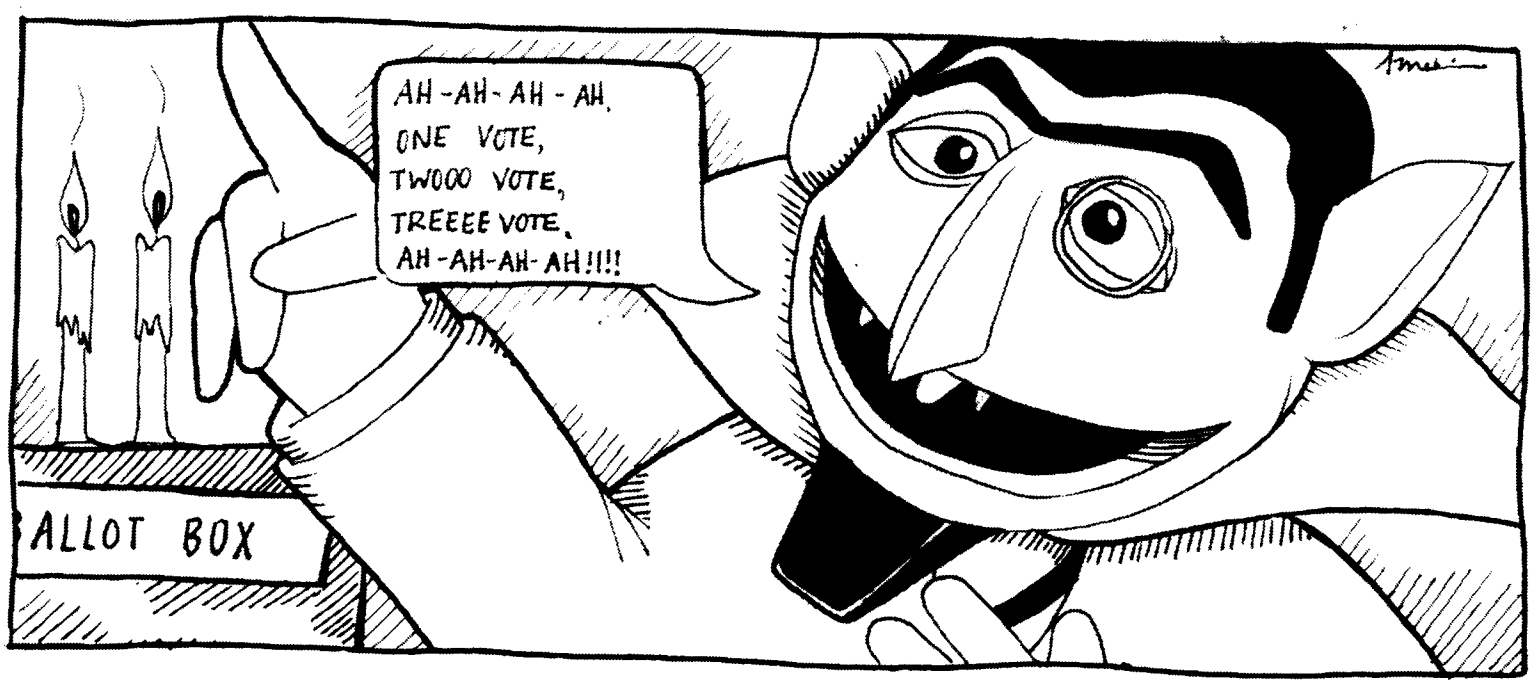


Democracy you can count on

When it comes to an election, the mechanics involved can be as important as the actual results.

Due process and accountability are key, and extend from the moment an election campaign begins to when the electorate is satisfied that representatives have been elected freely and fairly.

If these basic conditions are not met, an election becomes a hollow exercise and is subject to mockery and doubt. Sadly, that has been true of this year's Alma Mater Society elections. Allegations of voting irregularities were so significant that AMS Ombudsperson Michael Curry felt obligated to investigate.

And on February 5, he recommended the ballots for the Board of Governors (BoG) position, which was won by a margin of ten votes, be recounted.

The recount, which was finally done last week, changed the outcome of the election, unofficially awarding one of the two BoG positions to Action Now candidate Kera McArthur by a two vote margin over independent candidate Jeff Meyers. Meyers has been serving as the BoG rep since late January.

This then raises an interesting question: why did it take Senate so long to put the recount machine into motion? Sure, student politics may not appear to be the most pressing item facing this campus, but both Meyers and McArthur had the right to a quick and fair settlement.

More importantly, failure to get this mess settled as soon as it spilled into the public, must have interfered with Meyer's BoG duties and such interference hurts not only Meyers, but the entire student body.

And we can only imagine McArthur's reaction when she heard she had won on the recount and if the result stands, she will have to completely rearrange her life and play catch-up on the issues facing this campus.

What's at question is not the decision to conduct a recount. A ten vote difference is simply too close for democratic comfort—especially when the election was marred by allegations of multiple voting. The same can now just as easily be said of the two vote margin and we recommend that a third count be done manually to verify the results.

This is not a spurious attempt to prolong the electoral process *ad infinitum*. There is, after all, one definite result in this election; the number of ballots is static. But we currently have two different results, both uncomfortably close and both well within what might otherwise be a reasonable margin for error.

So until we have a vote count that everyone can be confident of, due process in this election will not have been served.

The student representatives to BoG are arguably the most important elected students on campus. They speak for students at the table at which the campus' most significant decisions are made.

Everything has a price and democracy is no exception; democracy, however, is worth the time, energy and cost of a definitive recount.

letters

Back into the frying pan

I am deeply concerned about the operation of the campus Equity Office, and seriously question its ability to protect students who are the victims of harassment or other regulatory breaches by faculty.

My experience with the office last week makes me wonder if students are really safe at UBC, and I wonder if other students have had the same experience.

Briefly, I spoke to a counsellor at the Equity Office two weeks ago, outlining the sexual harassment and subsequent D grade I received from a professor in 1988. I had gone to the department chair at the time for help, and he directed me back to my harasser, to discuss my grade with him.

The Equity Office counsellor confirmed to me that I had been mistreated by both professors, but last week, at a second appointment, the counsellor told me I had passed the one-year (or six-month) time limit on making a complaint, and so the office could do nothing for me but make an appointment with the counselling centre in Brock, so that I could discuss my own feelings.

This arbitrary time-limit makes me feel that the university has no real interest in the protection of students. If anyone else shares my concern, please contact me through my e-mail address: groberma.

Michael Groberman
MA Theatre

There are no real winners or losers

Is it the primitive in us that seeks to define our surroundings into black and white, into discrete segments? Into winner and loser?

I do not know.

I do know, that after watching the CIAU National Women's Volleyball championships here at the University of Alberta, I am having a difficult time separating the two participants of the gold medal match into two different groups: winners and losers.

Is a winner simply someone who is victorious; or is it someone who obtains a result of effort, perseverance, someone who conducts herself in a first-class manner, regardless of the silverware?

After experiencing the determination, effort and pride displayed by both teams and witnessing the fantastic volleyball played by both teams I am reluctant to relegate the two teams into a group A and a group B. Two great teams, with feisty, talented individuals—either team could just as easily been the one holding the trophy at the end.

A part of me is pleased that the U of A Pandas were that team, but my conflict lies in the role the University of British Columbia Thunderbirds are relegated to. I cannot, I refuse to, apply the second label that is used in these situations.

Both teams, by their impressive play on national television coverage, will play a significant role in elevating the profile of women's athletics in this country. As well, they provide inspiration to and role-modeling for young female athletes in general.

But how do you tell a player, who has given her heart, her everything, that her efforts will make a difference is someone else's life. As she sits watching those in group A celebrate—is it supposed to make her feel better?

I am truly sorry that it was not the T-Birds grinning exhuberantly as they carried forth the victory banner, to hang in their home. It was a marvelous performance by both teams, and could just have easily been the T-Birds standing in group A.

They are, in every aspect that should count, winners and champions. I had the pleasure to know them briefly and can attest to the class and elegance of the players, coaches and support staff. They have inspired and gained the support and respect of this proud U of A student.

I will long remember their play and their character and can honestly say that, when the next UBC Thunderbirds Women's Volleyball team is in town, there will be at least one blue shirt amisdt the green and gold.

You have much to be proud of, UBC. You should be sure to tell them.

Scott van Leenen
U of A student

op/ed

DJ can't perform at Pit

I had just talked to a DJ friend in Toronto about how to become a DJ. The only comment that I remembered was, "Just be a squeaky wheel." So that's what I set out to do. My goal was to become a DJ for a place that we are all familiar with, The Pit. I realise that CiTR supplies the music and DJs for Wednesday, Friday and Saturday nights and I was not looking to take the place of these people.

Instead, I picked up a Pit Pub schedule and looked through it to see what nights were open. Tuesday nights seemed best and I made my proposal to Bill, the manager, in mid January. I had proposed a night different from all other Pit nights, an electronic alternative night. Discussing with many peers around the UBC campus, we all felt there was most definitely a market for this music, for one would have to travel downtown to hear and dance to this music if not at the Pit.

The advantage of having a bar on a university campus is the ability to showcase a wide mix of musical interests that has the potential to attract dozens of people. The bar is one place that all students will go, and if the music is right, this will attract a particular crowd. I said to Bill that I am not part of CiTR and was wanting to be proactive (because nowadays this is the only way to get something done) and I would have all of the music ready to go. I would also advertise by myself (I had access to a graphical program on a computer and had a design all ready to go and also have a small following in a UBC residence and know of dozens of people from off and on campus who would show, also bringing their friends). I would, basically, do everything. Another important thing is that I was not expecting to get paid. I wanted to see how things went for that potential night and then perhaps, if things went well for that one day only, we would talk about having this as a regular event. In short, Bill had absolutely nothing to lose and he said he would take my phone number down and call me in two weeks.

I just got home from the Pit. It is 1:05 in the morning in early March and I just talked to Bill. On the Monday of this week I had gone to visit Bill at the Pit and asked him why he did not call me as he was supposed to. Reading Week had passed and no word from Bill. On that Monday he said, "Okay, give me your phone number and I will call you either tonight (Monday) or tomorrow (Tuesday)." I actually believed he would call. I am very upset as I am writing this.

This is what happened at the Pit tonight. I walk into the place at 11:00 pm. Looking at the noise and all of the people traffic it was a Wednesday night. The first person I see is Bill. I approached him and asked him, "Hey, you were supposed to call me yesterday," to which he responded "Really? About what?" And then I said to him, "Well, you know, the DJing thing, you were supposed to call on Monday or Tuesday." He responded, "Oh yeah, well, I said that I would call you next week. Just stop bothering me."

Bothering him? Geez, all I wanted to know for almost two damn months is if he would take this no-obligation, absolutely nothing to lose offer from me. He has no obligation to CiTR and I think others may have wanted their own nights on weekends. That would be almost impossible. I could have done two things, walk away from that scent or ask finally if he wanted to do something. So, I finally bit my lip and asked, "Well, I really want to know now, do you want to do this or not?" I think I had a right to be a bit upset now.

Then he incredulously, like an eight year old child, reared his head and replied, "Okay, forget it, then!" And just walked away. This made me laugh and then I think I muttered to myself, "Well it's your loss." And that was that.

I don't know how Bill runs the Pit. From what I have heard from people is that it is not a tightly-run ship. This act of non-professionalism is very discouraging to me, but people will be people. Not calling one person after a month and a half is very unprofessional. If I had been told this within the first two weeks when he said he would call, I would have felt much better. Instead he dragged this on for longer than it should have.

What was he thinking about with this whole thing? I was sincere, I was very honest, I came up to him and made a decent proposal. Now this is what happens. It is safe to say that this action affects all electronic alternative music fans that come to the Pit and are looking for a change in what usually happens at the Pit on Wednesdays and beyond. I was being that "squeaky wheel" and I am glad I did so. If you do want this night to happen, show Bill this article and tell him if you think what I think. If this is a student pub, then students should have some say in what they listen to. In that action the Pit loses, electronic music fans lose and absolutely nobody wins. Thanks Bill.

—Peter Choi

transit, forest practices code, campus develop
you think the environment has fallen off the agend
The Ubyssey is doing an environment supplement—com
SUB 241k and talk to ed or andy to find out more.

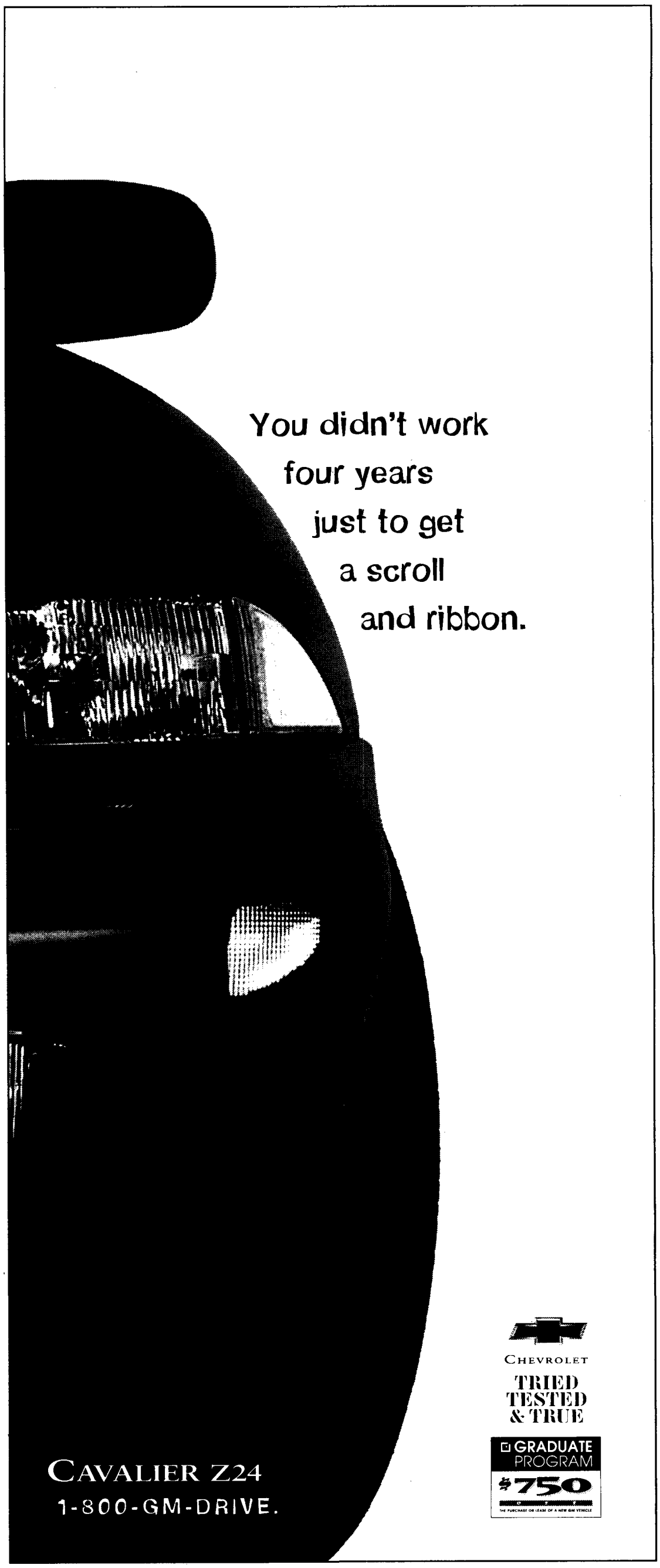
open forum on

Information Technology

TED DODDS, Director, Computing Services at the University of Windsor and an applicant for the position of **UBC ASSOCIATE VICE PRESIDENT, INFORMATION TECHNOLOGY** will outline his vision for information technology at UBC and respond to questions from the floor.

IT

march 17
IRC lecture hall 3
1:00-2:30pm

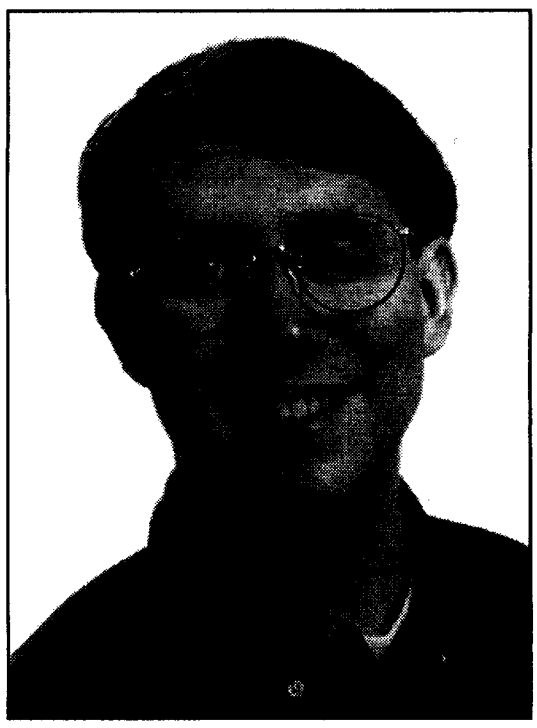


KNOWLEDGE THAT WORKS

Don't take our word for it... here's what our students say.

Tameeza Rajan
B.Sc., UBC '94
BCIT Civil and Structural

"BCIT is providing me with the skills, confidence and employer contacts to start a career in my field. This will complement my university degree."



Cam Mitchner
B.A., M.A., Stanford University '94
BCIT Computer Systems

"I came to BCIT with little technical background. When I graduate I'll have the skills employers are looking for... and my university credits can be applied towards BCIT's Bachelor of Technology degree in Computer Systems."

Russ Deighan
B.A., UVIC '95
BCIT Marketing Management

"I want a career... it's as simple as that. Employers are looking for BCIT grads. I know that together with my degree and BCIT's training and reputation, I'll find the job I want."

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