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Whip it good

by Christian Obeck

House parties could eventually earn you a living. Find a space. Scrounge the local flea markets for furniture. Bring in tango dancers, musical acts, and decorate the walls with art. Dress some guy in a cook's outfit, serve beer and wine and the people will come.

Setting up a successful café is not an easy task. But consider the equation that led to the establishment of The Whip Gallery, and you might rethink this assumption.

The location, at Main and Sixth, is questionable. The ownership includes two tree planters. And the room is filled with flea market furniture. But the Whip is slowly becoming a destination point for Vancouver's culturally and artistically aware.

The task of drawing a crowd into Mt. Pleasant for a night on the town would be enough to put off most prospective café managers. On even the most agreeable day in Vancouver, the Mt. Pleasant area has a hard time living up to its name. Industry, in the form of numerous autobody repair shops, rundown and dreary apartment buildings, and streets strewn with litter are made even more unpleasant by the Kingsway-Main Street intersection where commuters race to and from a distant suburbia. Even "The Captain" left his seat on Main Street for a gentler clime.

Finding refuge, particularly at a place named after a torture instrument, at first appears unlikely. But at the Whip, that's precisely what you find. Olive green walls are adorned with avant-garde paintings; the ceilings are high, as are the floor-to-ceiling windows that serve to light the room. Scattered chaotically about the red linoleum floor is an army of flea market furniture--a 1920's red, high-back sofa, lime green arborite topped tables, and numerous chairs, all distinctly different in size, colour, shape, not to mention comfort. Filling out the decor, plants climb the walls and intertwine with mirrors and metalwork art.

The atmosphere is the creation of tree planter Jonathan Kerridge, Al Grimes, a fellow tree planter and cargo ship worker, and Kevin Patrick, a graphic artist. Their backgrounds hardly seem fit for setting up and running a successful enterprise. Yet, despite a lack of experience, the three have managed to keep The Whip Gallery on its feet since they opened the establishment as an art gallery/café in September 1995.

"My purpose was this: I wanted to create a place that was accessible to artists or to anyone who appreciates art, or just if you appreciate the comforts of a couch filled den," says Kerridge.

Initially, the Whip was founded in order to, as Kerridge suggests, "carry the torch for The Grunt Gallery," having taken over the space left behind by Mt. Pleasant's chief art institution. But today, only two years after inheriting the space, the Whip Gallery has begun to carve out its own status as something more than just an art gallery.

WHIPPERS: Al Grimes (left) and Jonathan Kerridge (above). CHRISTIAN OBECK PHOTO

Two tree planters, some flea market furniture, and an industrial neighbourhood don't usually make for a viable business venture. But at the Whip, it works.

The history of The Whip dates back to the "Blue House." Formerly the residence of Kerridge, Patrick, and Grimes, the Blue House, located nearby the café's present location, was a more infamous Mt. Pleasant institution.

"We used to throw dinner parties, potluck dinners and theme nights. It was a really fun house," Kerridge reminises.

The concept behind the Whip was little different from a Blue House dinner party. When Kerridge stumbled upon the site left vacant by the Grunt Gallery, he wasn't thinking big. "When I found this place I really liked the space and if it didn't work I could always just live here." Later that day Patrick joined in on the project and before long the Whip had opened.

At the onset, The Whip Gallery was, as the name suggests, an art gallery. But selling art is a difficult enterprise. The art show currently underway at the Whip has yet to sell a single painting. Food and beverage became the solution to the cash flow problem. And another owner was needed to alleviate the mounting costs, so Grimes was invited to join the fold.

Making art less of a focal point hasn't killed the atmosphere. The room itself, built in 1913, is the most appealing feature of the café. Jonas, a local screenwriter, and one who utilises the café as a work space during the daytime hours, takes on the air of a Greek philosopher when he says that "the dimensions of the room are perfect, mathematically perfect."

Filled with furniture from just about every decade of the twentieth century, the Whip has the feel of an aged establishment. Red velvet sloping chairs and a series of lilliputian white wooden-framed chairs glow under a red lantern; black stemmed candelabras highlight the drapes and paintings. An old English pub sign, found only blocks away in a second-hand store, hangs above the café's entrance.

Kerridge was primarily responsible for furnishing the café. "It took me six months to gather all this stuff," he notes, recalling many hours of scrounging through thrift stores, flea markets, auctions and garage sales. "That fan up there is from my apartment in Montreal; that there (pointing to an old battered cupboard) I found in a warehouse in Yaletown; the sound system is mine as well."

The centrepiece of the entire collection, however, is a 1920's red, clamshell, high-backed sofa nicknamed the "meeting couch." Kerridge refers to two separate occasions whereupon total strangers have met on the weathered antique sofa and then left together at the end of the night.

While the café serves the needs of local artists in need of an environment to write the world's next epic novel, the Whip has a chameleon personality. Every Friday and Saturday live music fills the gallery, featuring a variety of musical acts that have included the Molestics. Argentine Tango dancers, dressed to the nines, sweep across the red linoleum floor twice monthly. And the "Amazon Cabaret," an event showcasing female-only acts, both comic and musical, pops up every six to eight weeks. Social events include a popular brunch serving up eggs benedict at a reasonable price every Saturday and Sunday, as well as a "cheap pitcher night" every Wednesday. And every five weeks, a new art show opens.

As appearance in the fine print of local culture rags suggests, the Whip plans to expand as a destination spot. An easier task if the cafe rested in an area such as Yaletown or Kits; a hard chore when the establishment is situated in the industrial area of Mt. Pleasant. Nevertheless, the Whip's triumvirate of owners seem ready for the task.❖

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CiTR is looking for committed & creative people to produce a Japanese show, an African music show, late-night 7 early-morning shows, etc. All potential DJ's must become members of CiTR. Call 822-1242 for info.

events

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for sale

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Lost Gold necklace. Has gold flowers as part of the chain. Sentimental value 228-2630

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UBC junior men's club vball. Players born 1978 or later. All practices at Osborne Gym 'B' Mon, Wed 6:30-8:30 and Thurs 7-10. Coach David Chiu (w)875-9012 local 19 or contact Dale Ohman Varsity, head coach at 822-1215. All age eligible players welcome

Take back the night! Join this WOMEN ONLY public protest of male violence against women. Saturday September 27th, 1997. Info 872-8212

The Student Environment Centre presents: the Global Change Game. October 6th 2:30-5:30. Hands-on problem solving of world issues. More info SUB 208:822-8673

correction

In "Bank's future may be tied to campus monopoly deal," in last Tuesday's issue, *the Ubyssey* mistakenly suggested that Sheldon Goldfarb thought UBC might not have to give the Bank of Montreal Space to the AMS when that lease expires. Mr Goldfarb made no such comment. We apologise for the error.

Street musician named Desiré

by Vasilis Pappas

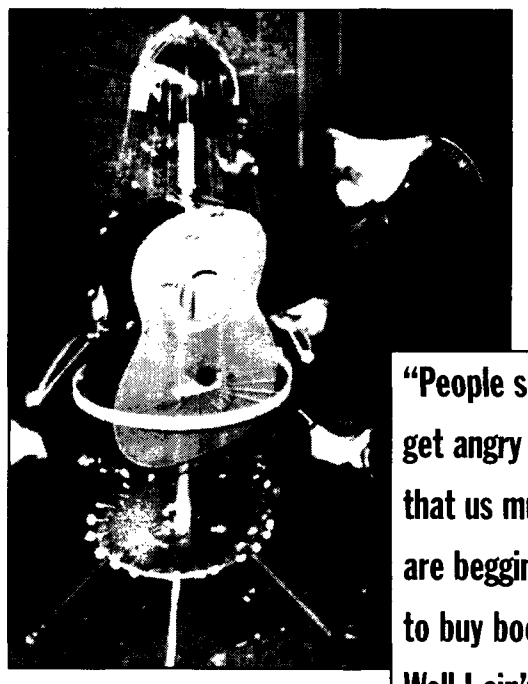
Drug addicts and alcoholics. Why should we be expected to support their addictions with our hard-earned pocket change? Keep dreaming "street performers" of the world.

A trip to downtown Vancouver or Granville Island would not be complete without the deep rumbling of engines, the honking of horns and the haunting and often depressing music of street performers, otherwise known as "buskers".

Sometimes we drop some change into the outstretched hand or the open guitar case. It depends upon the level of guilt in our consciences or how badly we want to impress a date. However, normally we will walk right by muttering and grumbling justifications for our lack of compassion or reasoning that our precious quarter will be used to purchase ten kilograms of crack.

Strolling around downtown recently, I encountered a group of people crowding around an older gentleman and his "instrument." Glancing at the musician, I assumed one of the local boutiques was making an early Christmas advertising campaign with a Santa Claus dressed in black. Abruptly, without any sudden movements, my Santa began to play mesmerising music.

Meet Desiré. Yes, ladies and gentlemen, Desiré is a busker. The whole package deal. Everyday,



DESIRÉ plays the Oiid on downtown Granville Street. He makes ten dollars a day.
VASILIS PAPPAS PHOTO

Desiré travels downtown from the home he rents in Kitsilano, sets up his instrument, attaches his microphone and speaker, and places an empty basket in front of him in the hope that it will be filled by the end of the day with grocery money. Welcome to Desiré's life.

Desiré was going to have it all. He was going to be a star. Ever since he was a child, Desiré dreamed of becoming a musician. That dream has been fulfilled—sort of. Thirty years ago he left his home in Winnipeg, following the girl with whom he was in love across the Rockies. Eighteen years later, Desiré hit rock-bottom and began collecting welfare and playing guitar on the streets of Vancouver.

> **"People sometimes get angry thinking that us musicians are begging for cash to buy booze or drugs. Well I ain't begging or buying drugs."**
> —DESIRÉ

"I love the guitar, but I was making less money than the panhandlers," Desiré says, "so I created my own instrument, the Oiid."

The "Oiid" is an instrument played with bows and is made of guitar parts and recycled materials. The strings of the guitar hang around the wooden frame which sits on an old coffee table.

The result of this self-made musical invention is extraordinarily captivating and bewitching music.

Initially, Desiré was going to call his creation the "Odd". However, he ran out of ink so the word appeared on his sign as "Oiid."

Desiré believes the music he plays on his Oiid is spiritual in nature. To Desiré, it has a therapeutic effect on his listeners, causing them to reflect on the purpose of their lives. All this for the ten dollars he'll make on a good day on the streets of downtown Vancouver.

"Panhandlers have no class, no style," Desiré comments while calmly rolling a cigarette. "We're often associated with them, so people sometimes get angry thinking that us musicians are begging for cash to buy booze or drugs. Well I ain't begging or buying drugs. How much dope could I buy on ten bucks a day anyway?"

When asked why he plays on his Oiid downtown when his welfare check is sufficient for his food and home, he responded, "I love my music...it's my reason for being." ❖

The steps to fringe success

by Bryce Edwards

Profit for a recent student-run Fringe Festival show: $300. Number of artists involved: 9. Average number of hours each person committed: 150. Wage works out to: 4.5 cents an hour. Why would anyone go to all the trouble to put up a Fringe show with that kind of return? Love, baby. Love.

So here we go with another of *the Ubyssey's* handy clip-n-keep guides. Today it's "How To Do the Fringe".

First the facts. The government (Glen and the art of voter-cycle maintenance) has suddenly decided that British Colombians want a Fringe Festival. So they've backed the truck up and started shoveling out the dollars. That's why the Fringe is so much flashier than it used to be. Coincidentally, it's also the reason Glen, among others, leers out at you from page two of the glossy Fringe guide.

But application fees and acceptance policies have NOT changed. So despite the arrival of Daddy Warbucks, anyone, and we do mean anyone, can put a show in the Fringe. Shows are accepted by the post-date on the application. Nothing more.

Therein lies the beauty of the Fringe. It is an edgy, provocative festival. It's one where the kids get to misbehave. Moreover, it's one where new vision is not only welcomed—it is expected. This is where we, the undergrad *volk* of UBC come in. The Fringe is a place for us to call home—without ANY interference (well, maybe limited by obscenity laws, but artistic freedom is on our side).

All you have to do is get some friends together and think of something to say.

Now is an excellent time to start putting your show together because it gives you plenty of time to waffle before the curtain goes up. Get a group together and try to find a common vision, or try to get clear on the story you want to tell, if you're writing a play yourself. So sit around a roaring fire and crack jokes. Dream. The only responsible thing you need to do is *before* December, is call Theatrespace (the company that runs the Fringe) and tell them to mail you an application.

In December comes the crucial part, and if you want to get in to the Fringe, you have to do this. *Mail* the application back the same day you get it. Don't worry if the ideas are still pretty fuzzy. The show details they ask you for will be updated in May, so you don't really need to know what you're doing until then. And you can withdraw from the festival up until the end of May, and still get all $535 of your application fee back.

So what do you get for your five hundred bucks? You get between four and nine shows (depending on length and location) with basic stage lighting and sound, and two technical crew persons. You get to decide what to charge for tickets. You also get basic publicity in the Fringe guide, and you get a spot in one of the fastest growing theatre festivals. You get all the receipts from the door, minus a one dollar service charge on each ticket. You get in.

After January, which is when you find out if you're in, there is little to do until May. It's not a bad idea to start getting your stage set together. Beg, borrow or steal those props to keep costs down, but expect to spend from two to four hundred dollars more on a set, costumes and publicity. And if you are developing your own script, it helps to try to finish it two months or so prior to your rehearsals.

Also, you can start looking for sponsorship if you spot any product tie-ins. Sponsorship is an ugly reality. Companies and corporations are where the money is. If you want money or products to use, write to the president and sell your show.

An insider tip on show length: Fringe veterans shoot for sixty minutes.

So now it's May, and school is done. Get on the phone and get everyone excited about the idea again. Work out schedules. In fact, just work out. Because when June hits, you're going to be running.

June: start full-fledged rehearsals and press kits. Get a good start and the last crunch before the show will be much easier.

The rest of the summer is where the real work takes place. Rehearse. Then rehearse some more. An hour of rehearsal for each minute on stage is a good guideline. An insider tip for getting rehearsal space: if one of the people involved is a theatre student, you can book rooms free of charge at UBC. Failing that, try Community Centres. And failing that, rehearse in a park.

In August you need to do two things, both time consuming. First, get your publicity machine rolling. Put up posters, send tickets to Artistic Directors or others you want at the show, and tell your friends. Second, get a stage manager. Shows without Stage Managers are like orchestras without conductors. Get someone, and make sure they're good.

If you need advice about anything, especially publicity and stage manager duties, call the Fringe office. But remember, the closer it is to the start of the festival, the less likely they are to help you, so ask early.

And in the end, after the final curtain, you should have enough cash for one great party. Forty years from now, you can all sit down and reminisce about the time you created something and put it out for the world to see. A time when you didn't do it for the money. You did it for love. ❖

Festival brings people together

Fourth Aboriginal Cultural Festival
Pacific Coliseum

by Susan MacRae

RICHARD LAM PHOTO

RICHARD LAM PHOTO

According to native prophecy, a medicine woman who died in the late 19th century said she would one day return as a female white buffalo calf. The medicine woman prophesied when she returned, her appearance as a white buffalo calf would mark a period of great change and conciousness. On August 20, 1994 a female white buffalo calf was born on the farm of Dave and Valerie Heider in Janesville, Wisconsin. With a one in fifty million chance of being born at all, the white buffalo calf was named 'Miracle' by the Heiders. First Nations people mark the birth of Miracle as the fulfillment of the medicine woman's prophecy, and also as the beginning of the period of peace and harmony that she prophesied.

The Fourth Annual Aboriginal Cultural Festival is a celebration of the revival of First Nations culture. As one of the introductory speakers remarked, "If you want to know who First Nations people are, then it is our language and our art, our achievements. This is who we are." With dancers, singers, artists, youth, political and spiritual leaders from First Nations across North America and Australia, the Fourth Annual Aboriginal Cultural Festival, under this year's motto of 'Bringing People Together', presented a colourful and vibrant picture of diverse cultures to native and non-native people alike.

The entrance to the festival at the PNE acted as a powerful metaphor for me as a spectator. As I walked down the spiral ramp, around the teepee, I had the sense of leaving the outside world behind and entering a different place, a sacred place of song and celebration. The spiral was repeated in the 'Grand Entry' of dignitaries, representatives of First Nations on whose traditional lands the festival is staged on, and flagbearers of the visiting nations of Canada, United States, Mexico and British Columbia. As young and old danced together in a spiral on the floor, I could see in an alive and moving form the First Nations symbol for the continuity and regeneration of life.

After the Grand Entry and opening prayer, a curtain divided up the floor into a Potlatch side, representing the Northwest Coast style of celebration, and a pow-wow side, representing the Plains style. The idea of the organisers was to illustrate the two different styles of celebration. Unfortunately, dividing up the floor proved to be very distracting, for at one point two different drum-beats could be heard. Luckily, by the second and third days of the festival, the organisers removed the curtain, and I could concentrate on one drumbeat at a time.

A third venue for the Xipe Totec Aztec Dancers, an enclosed theatre, proved to be very successful. As the purpose of the drum and performance is to connect the spirit with the beat, spectators sitting in a circle right in front of the dancers, could feel the drums, sights and sounds reverberating throughout the entire body. Other events like medicine wheel teachings also took place in the theatre so that people could learn more about First Nations culture on a one-to-one basis with an elder.

Other highlights of the festival included Beau Dick and the Kwakiutl Dancers who danced out 'The Spirits of the Forest', a performance by Fara, an up and coming Cree singer from Saskatchewan.A performance by the Kimaksiutiksak Inuit Throat Singers, a group of young women whose throat singing has been handed down to them through their grandmothers based on thousands of years of tradition also took place. Artists like Bill Reid, Robert Davidson and Susan Point participated in presenting some of their work in the Aboriginal Art Gallery. The highlight of the festival was the food. Salmon, bannock, and corn were served as tasty examples of First Nations cuisine.

As the next generation of First Nations people danced to the last drum, I thought about about the female white buffalo calf, and if indeed, this is truly a time of great change and conciousness. As the drum beat, I thought about the premiers' conference happening at the same time in Calgary, and Lucien Bouchard defending the 'unique character and distinct society of Quebec.' I thought about Phil Fontaine, the newly elected Chief of the Assembly of First Nations not being included in the premiers conference. If this is a time of great change in consciousness, then I don't think the Canadian government has caught up with it yet.❖

geekgirl outta site

Geekgirl @ www.geekgirl.com.au/

by Marina Antunes

Have you ever wondered what it would be like to tattoo someone? On their ass? If this thought has ever crossed your mind, then the place to put your thoughts into action is the *Geekgirl* website.

Geekgirl used to be an Australian zine that was once a written publication but is now what I'd call a web phenomenon. Today Geekgirl is an interactive website on the net. Warning: unless you have at least an hour to kill, go to another site because when you log on to this one, you won't want to log off.

This site is filled with fascinating and just plain funny links. Design a tattoo on the provided behind or read about crime in America (issue #11 is done in a crime theme). This web-mag has well written features, good photography, and balancing it out, excellent content. *Geekgirl* provides the viewer with music reviews, jokes, and a concert listing that, unless you're planning to go to Australia anytime soon, is pretty much something you can pass over.

The best part of the entire site are the game links. Games range from a tropical jackpot (which, even though I have no idea what the point to the game is, it is still entertaining) to breaking the code to a safe.

If you get tired of clicking away, enter the "arrestroom", lean back, and enjoy the sound bite provided by robj. If you like that, make sure to check out the link to Modified Studio and download from a variety of wave files that they call "download music." "Download music" being a continuous beat that keeps you entertained while surfing the web. Also, try watching the "show grrrls" do their little dance but make sure that you click inside the box. The grrrls will do a little trick for you.

So, tattoo away or just enjoy a good reading. Just remind yourself to visit this site in the next little while.❖

BASK IN BASQUIAT

Jean-Michel Basquiat
At the Art Beatus Gallery
Sept 12-Oct 16

by Jaime Tong

Jean-Michel Basquiat lived fast and died young. Like Keats, who was another member of the young rebels club, Basquiat was an artist who seemed to sense that time was scarce and death was an inevitable side effect of his fancy for heroin. This sense of urgency is evident in the works he produced during his brief, but prolific nine-year career.

In the late seventies, phrases such as "9 TO 5 CLONE" and "PLAYING ART WITH DADDY'S MONEY" begin appearing on the sides of subway cars and Manhattan buildings, all tagged with "SAMO." Basquiat created the character of SAMO, short for the phrase "same old, same old shit", while he was a member of a drama group during high school. The SAMO project didn't begin, however, until Basquiat met graffiti artist Al Diaz. They collaborated and found "a way of letting off steam" through what some call guerilla art.

The first two pieces of Basquiat's art you'll see even before you enter the Art Beatus Gallery. Hanging in the display window are large reproductions of metal panels that have been tagged SAMO by Basquiat. As you climb the stairs to the entrance, a painted football helmet is the next piece to greet you. Don't spend too much time with these; they're teasing appetisers rather than the entree. Head straight to the paintings inside the gallery.

Initially, his paintings might seem shocking to those unused to seeing graffiti as legitimate art. Some of Basquiat's paintings, like "Big Pagoda" and "Eye-Africa", are surprisingly simplistic, appearing as if it were primary school children that painted them. Others like "Prayer", and "Pharynx" are complex and vibrant constructions. Basquiat's paintings are like the visual equivalent of poems by T. S. Eliot, in that each mark Basquiat scratched out on the canvas was a reference to a much larger issue. At times this technique is distracting. "History of the Black People" is one such case. The painting verges on a sensory overload. There is almost too much crammed onto the canvas for any one viewer to absorb.

Some of Basquiat's most effective pieces are simple line drawings that are accentuated with aggressive colours or were painted directly onto canvases washed in red, orange, black. Basquiat also explored using the written word in his painings. "Untitled" is a collage on a wooden box that uses quotes from Leonardo Da Vinci. In many of his works, one gets the sense that he had much to say, but not enough time to devote an individual project to each compulsion.

Critics either believe Basquiat was a genius, or think that the fame and fortune placed at his feet were unjustified. Should his works be labelled as art? Judged as a thing of beauty? His works might not measure up to that of Monet or Van Gogh, for example, but that may not have been Basquiat's objective. He was one of the first black artists to be invited into the downtown New York art scene during the 1970s and since that time his works have continued to generate discussion and controversy. Basquiat's paintings should be appreciated for their historical merit. They should also be appreciated for how they show the talent of a painter who was consumed by the very society which nurtured and inspired him. As socio-political art, Basquiat's works still remain as powerful as the day the were first created. The images will stay with you long after you sign the guest book, walk through the doors, and return to your safe little world.❖

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What's up at UBC

THE UBC EXPERIENCE

UBC ALUMNI

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A Student Essay Competition

The UBC Almuni Association wants to know all about your UBC experience! No, not just studying and exams, but the full range—the joys, the disappointments, the cinnamon buns, living in residence, cheering the Thunderbirds. What has contributed to your adventure of mind and spirit at UBC?

WHY? Because we want to continue a heritage of current, past and future students to enjoy and relive the highlights of UBC.

HOW? The contest is open to all UBC 97/98 registered students. Submit an essay of a maximum of 750 words telling *us what your UBC experience has been by 4:30pm, Fri. Sept. 26* to the UBC Alumni Association, 6251 Cecil Green Park Rd.

WHAT DO I GET? You will be eligible to win free tuition for your second term (maximum of $2000).

WHAT ARE THE RULES? Just sit down and write or type your experience in 750 words or less and submit on time. Please bring your student ID card when you dorp off your submission. The Professors Emeriti Division of the Alumni Association will be judging the competition. The Alumni Association reserves the right to withhold the award if no essays of an appropriate calibre are submitted. The decision of the judges will be final.

WINNER TO BE ANNOUNCED by Oct. 15th. The winner and winning essay will be recognized at the Great Trek Remembered Lunch on Oct. 17 at Cecil Green Park.

JOIN US IN PRESERVING UBC'S OUTSTANDING HERITAGE!

For more information, check our web page at **http://www.alumni.ubc.ca** or call 822-8643
Funding is provided by the AMS Innovative Project Fund.

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Students and Seniors $15
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The Fight Card

Who: University of Calgary Dinosaurs (2-0) at the University of British Columbia Thunderbirds (1-1)

Where: Thunderbird Stadium

When: Friday September 19, Kickoff 7 PM

What's on the line? A win puts UBC at 2-1 and in a first place tie with Calgary, Manitoba, and the Saskatchewan Huskies assuming they beat 0-3 Alberta over the weekend. A loss won't mean the end of the world for UBC, but it will make making the playoffs that much harder.

The Streak: Calgary has been 5-2-1 against the Birds dating back to 1993. UBC, however, won the last meeting, beating the then defending Vanier Cup Champions 30-18 at home October 26. The win kept the Birds in the playoff hunt while it knocked out Calgary from the post-season picture.

Key Performers:

Calgary: Quarterback Darryl Leason was named Canada West Player of the Week after he passed for a conference season high 364 yards and two touchdowns in 41-21 romp over third-ranked Manitoba on September 12. He enters Saturday's game having thrown 57 straight passes without being intercepted.

UBC: Defensive back Paul Girodo saved the day for the Birds against the Alberta Golden Bears this past weekend as he returned an interception 45 yards for the game winning touchdown.

The Prediction: The cliche is that a good defence will always beat a good offence, so expect the Birds to win another close, ugly game the way they did last weekend, but hey, as they say, 'a win is a win'.

UBC 16 Calgary 14.

The Dial: CiTR 101.9

Birds looking for answers on offence

by Wolf Depner

When the football Birds take on the Calgary Dinosaurs this Friday, they will have officially passed the first quarter pole of the season. And two games into the wide open Canada West Stakes, the big question is why has the offence pulled up lame.

One offensive touchdown and fifteen points in two games says it all. And had defensive back Mark Girodo not intercepted a pass and returned it 45 yards for a touchdown late in the third quarter to give UBC a 14-10 win over winless Alberta last weekend, the Birds could have dropped to 0-2.

So who is to blame for the Birds' scoring problems?

The obvious target would be second year quarterback Shawn Olson. He has been picked off four times and has yet to pass for a touchdown in the first two games.

Olson knows that the pressure is on him to perform and guide the team into the endzone. "The bottom line is we have to start scoring points whatever it takes," said Olson. "We have to have guys step up and start making some big plays. We have only scored one touchdown all year so far and that is not acceptable at this level."

"We just got to put plays together and put them into the endzone. If we don't, we're not going to win and it's only for so long that our defence can carry us."

Olson also knows if he doesn't perform, he may soon find himself watching from the sidelines. "I think I'm one or two losses away from being replaced, he said. "I am in there to win football games and put points on the board. I think [head coach Casey Smith] realises there is only so much I can do, but in the same respect I still have to be able to put points on the board. And if I don't do it at some point we may to have to look at someone else."

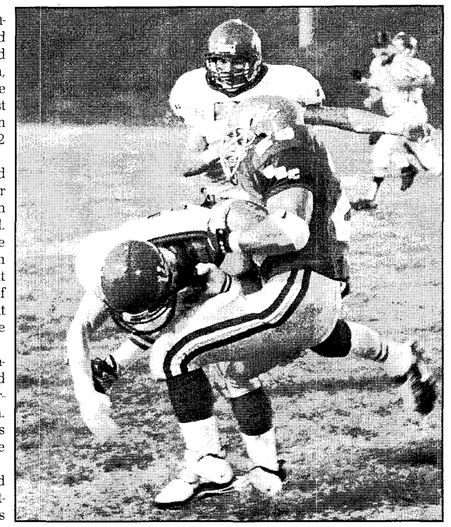
That would be second-year backup Dan Delong, but for the moment Olson is still sitting firmly in the saddle, calling the shots. "I don't think it's just Shawn," said head coach Casey Smith when asked about the team's offensive struggles. "The quarterback is only as good as its supporting cast," said Smith.

Point taken. There is no doubt the ensemble surrounding Olson has not lived up its advanced billing, starting with the running game. Last season, UBC led the league in rushing as veteran Mark Nohra and rookie Akbal Singh combined for 1,607 yards. This season, however, the running game seems to be going nowhere fast and Nohra and Singh are on pace to combine for only 612 yards.

Running back coach Brad Driscoll down-played the poor state of the running game. "I'm not concerned about it," he said. "I realise that it needs some attention and it has been given some attention. I know what these players are capable of doing and once they do that that, I think you are going to see a lot of positives."

While Singh said he is comfortable as the team's featured running back, his numbers certainly do not back up his claim. He has rushed for only 88 yards and seems to have some trouble reading holes.

"Things will come," said Driscoll. "I think it is just a matter of him trying to find his groove and once he does that, he can do what everyone knows he can do."



STOPPED DEAD ON: Akbal Singh and his offensive teammates must find a way to score RICHARD LAM/UBYSSEY FILE PHOTO

Receiver coach Craig Smith agreed. "[Singh] can be the featured back. There are no two ways about it. The guy is such an athlete. He can run inside, he can run outside. We just got to go out there and block."

And Casey Smith, a former centre, is the first to admit the offensive line needs to do a better job getting off the football and establishing the run.

Case in point the September 13 game against Alberta, which has the league's weakest run defence. UBC rushed for only 103 yards. "We didn't do what was necessary to blow holes," admitted right tackle David Pol.

Pass protection, however, has improved as the offensive line is starting to gel. That has given Olson more time to throw, but that has not stopped the receiving corps from making some crucial drops. "Right now, we need more enthusiasm on offense," added Singh. "We don't seem to be attacking the defense. We seem to be sitting back waiting for things to happen."

For the moment, though, nobody in the Birds camp has publicly pushed the panic button. "It is just a matter of doing the job as far as individual assignments are concerned," said Craig Smith. "It's just little things, a missed assignment here, a missed one there. It's not big things," he added.

"I think going into the season we knew the offence was going to take a little time to come around," said Olson. "We have a lot of talent, but we have to gel still and we haven't gotten to that point yet. Every week we see signs of things getting better and hopefully this week we'll break out and have a good game."❖

Women's field hockey swings back into Canada West action

by Wolf Depner

When field hockey star Jen Dowdeswell sees a chance, she is not likely to give up the ball, seven goals and the 1996 Canada West title rookie of the year bear witness. But she will pass on airline catering whenever possible and brings food with her on almost all away games.

This year she had to pack a lot of lunches as she and fellow UBC teammate goalie Ann Harada have raked up over 52,000 miles flying the friendly skies, all for the love of their sport.

In the past eight months, they have been to Argentina, Chile, Scotland, South Korea, Hong Kong, with a return to South Korea where they recently competed for the 12-team Junior Women's World Cup.

They've travelled through more time zones than Captin Kirk in Star Trek, and have seen too many inflight movies—Dowdeswell loved *Shine* but hated *Everybody Says I Love You.*

OK so Harada and Dowdeswell are not Phileas Fogg and Jean Passepartout, (the two dare devilling globe-trotters in Jules Verne's novel *In 80 Days Around the World*), but hey, they come close by 20th century standards. So how do they handle it all ?

"Actually, right now it is taking its toll," said Dowdeswell. "But it has been all worthwhile," she added quickly. "I love traveling," she said. Harada echoed the sentiment, and said that playing against some of the best teams of the world has been a real eye opener. Mind you, Harada made international headlines herself. She was mentioned in the *London Times* for her inspired play in a 4-0 loss to England at the World Cup.

Both are now looking forward to get back in the swing of things with UBC. That, however, may take some time as they are still trying to catch up on their sleep and their classes. And because they were in Korea for good parts of August and the first two weeks of September, both missed training camp.

However, fifth-year head coach Hash Kanjee does not seem too concerned about that. "They were playing hockey, so I'm not really too worried about having them to fit in," he said. He later conceded that missing Dowdeswell in practice might present problems because she is such an important field player. "But she is such a talented young lady I suspect she will just be able to fit in where we intend to play here which is on the right side of the field."

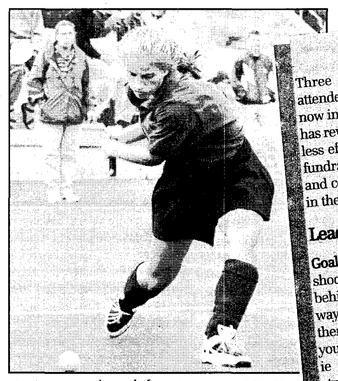
Dowdeswell is talented all right. Starting as a rookie, she made an immediate impact and led the Birds to Canadian nationals where UBC placed fifth, a somewhat disappointing finish, as the Birds never found their scoring touch.

UBC only scored 23 goals in 12 regular season games and poor goal differential kept UBC out of the medal rounds at nationals, a fact not lost on Kanjee who vowed his team would play a more aggressive style of field hockey this season. "We got to score goals whenever [the chances] present themselves to us," he said.

However the Birds' scoring problems have not been due to a lack of chances. In one game, UBC generated 16 penalty corners, but scored only one goal off them. "That was awful," recalled Kanjee. "Our set plays have to really produce at a much better rate than last year," he added.

Once that happens he thinks this team can be a contender. Can the team win this year? The right conditions are certainly in place. 12 out of 16 players from last year's 7-3-2 team are back and if the team does not contend this year it will most likely in the near future, as all key positions are held by young players. Kanjee certainly hopes so.

"Basically, it does look good for us," he said. "Whether we can reach that potential is another story."❖



JEN DODSWELL is ready for a career year RICHARD LAM/UBYSSEY FILE PHOTO

Telling Stats

Three straight national championships attended under head coach Hash Kanjee, now in his fifth season coaching UBC. Kanjee has revived UBC field hockey through his tireless efforts on and off the field. His constant fundraising has allowed his team to travel and compete against some of the best teams in the world.

Leaders:

Goal: Ann Harada must have felt shell-shocked at the end of last season. Playing behind a very young backline, Harada faced way too many shots and nearly stopped all of them. But she couldn't stop everything. So you can't fault her for not repeating her rookie year performance in 1995 when she strung together ten consecutive shootouts.

Defense: Sweeper Andrea Shannon and Centre Back Genvieve Adams will anchor a backline that will be better from last year.

Midfield: Jen Dowdeswell and Jacquollyne Morrisonn are two of the most talented players in Canada and will once again lead UBC.

Forwards: Kanjee will count on Juhli Morrisonn, Kim Buker, and Lesley Magnus to up the goal production. Last season, UBC only scored 23 goals in 12 games.

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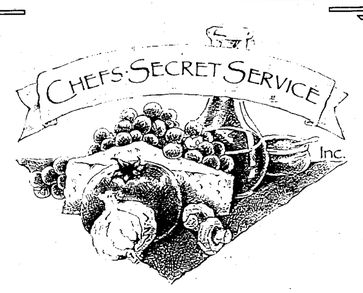

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ubyssey

September 19, 1997 • volume 79 issue 5

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The first production had began on Ubyssey: the movie and with Joe Clark on as producer and Federico Barahona as director, things looked to be going full steam ahead. But with the sudden appointment of Richard Lam as DoP, that fragile balance seemed threatened. The encroachment of Richelle Rae and Stanley Tromp, screenwriters-for-hire, looked to throw things up for a loop. But the bloody intervention of Chris Nuttall-Smith, evil Movie Executive, threw it all in perspective. Douglas Quan (who died), Sarah Galashan, and Bryce Edwards, the lowly actors, were left perplexed with the daily rewrites handed them by third AD Marina Antunes. Wolf Depner, buff stuntman, was horribly massacred in a strange image-setter accident, but Emily Mak immediately volunteered for the hazardous position. She ``fell'' of a cliff soon after. Jaime Tong, Vasilis Pappas and Susan MacRae were merely extras to the grand scenes re-encounting the fall from power of Jamie Woods, while Christian Obeck could but watch and weep. But the penultimate finale, wherein Todd Silver was thrown from the balcony and down into the garbage-dump depths, went off without a hitch. Studio Head John Zaozirny gave it two thumbs up.

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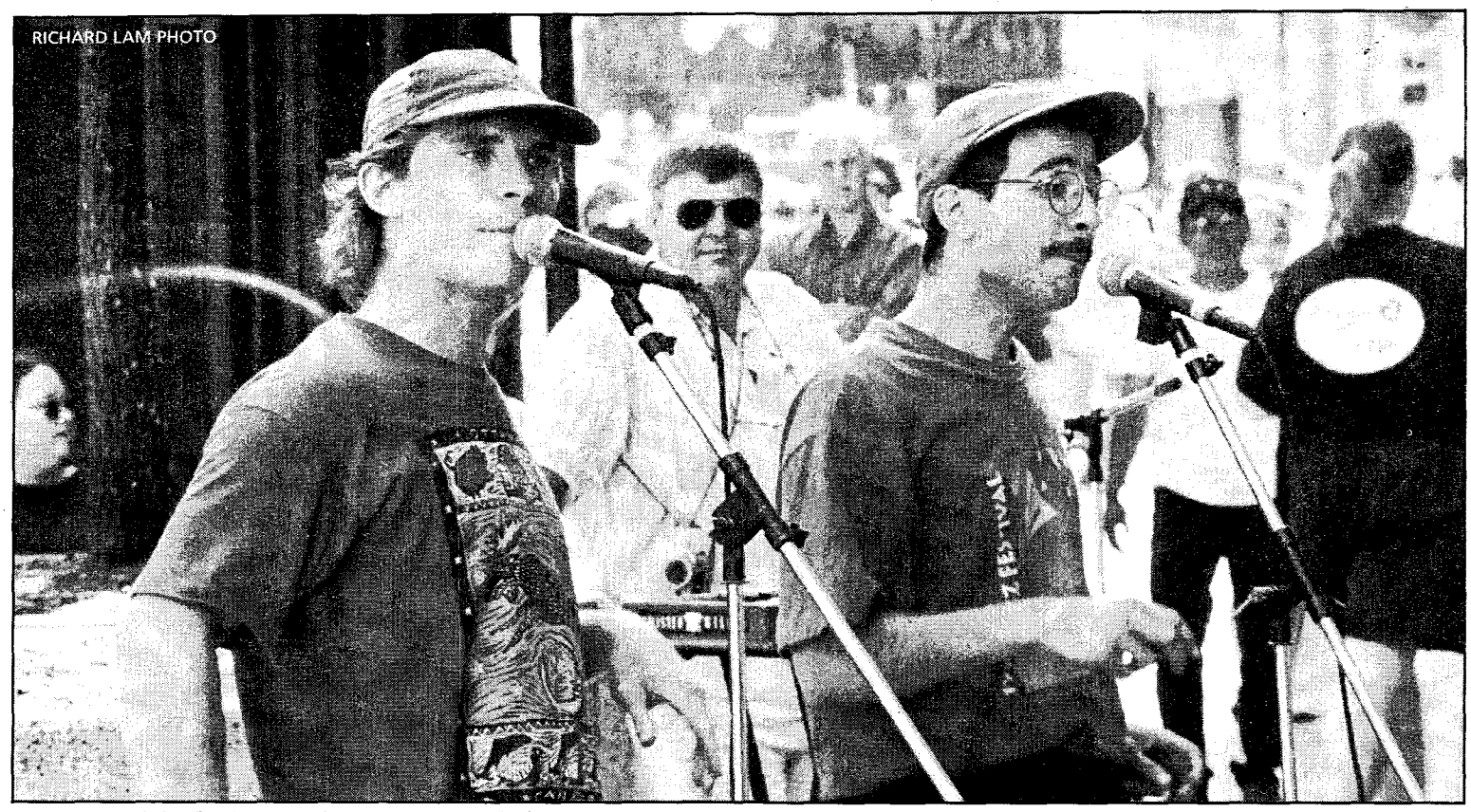

RICHARD LAM PHOTO

THE HAVES of the busker world performing at the International Busker Festival in Ottawa last year.

Give 'em time if not a dime

YOU SEE THEM IN FRONT OF LIQUOR STORES AND Safeways, on street corners, and in Skytrain stations. Sometimes they're juggling, telling jokes, playing violin or using their own voice as an instrument. They give you a little laughter or music in exchange for some coins tossed into a hat, an instrument case, or at their feet. Who are these people? They're buskers. And their venue is the street.

Aside from the obvious limitations that the street presents to performers, all buskers have one thing in common: they use the street as a refuge. For some as a means to scrape by, for others as a safe place to test a dream. Local success stories like the Hard Rock Miners and the Colourifics started out playing the street.

A lot of buskers—namely those at Granville Island or Granville Skytrain Station—do well from their craft. They earn respect and a little money on the side.

But there are others, not all of whom are talented or skilful. Those who strum out-of-tune guitars or churn out endless "C" chords on a harmonica just to keep their spirits up and make some cash.

Too often a conversation to the tune of "I wish I could sit on my ass all day as well" can be heard as people walk by a busker. These people are working, they are self-starters, inventors, and entrepreneurs. Despite the depression or mental illness that forced many of them onto the street, these buskers find it a lot harder to get respect. They play not for patrons but for critics, for those with no time to drop a thank you or a quarter. Buskers have to endure the pennies thrown at them by high school students. They have to fight for prime locations, which are often no better than the corner of Hastings and Granville.

Written off as selfish and lazy for indulging in a pursuit they may not exceed at, they persist. While others in a similar situation just sit around, buskers have a pride that insists they perform. It provides something to look forward to, a job, and a way to better themselves.

They may not deserve your cash. But they don't deserve your disrespect.❖

letters

The limits of whining

Yelling and whining will only go so far, until no one hears the noise anymore and stops caring about where it's coming from. Signs around campus with eye-catching slogans such as "Fuck APEC" and "APEC Go Home" have certainly been heard, and has made many to take a stand-you either support or oppose the idea of using UBC as a rental hall for this economic conference. However, it seems that an important question has been left out of the deliberations.

The issue of protesting against APEC from being held at UBC because of human rights violations in the countries involved, is quite different from protesting against the idea of APEC. From my understanding, it is an economic conference that has goals to further the economic interests of Asian Pacific countries. I suspect that this would translate into creating industries, jobs and capital for those countries.

As students and as Canadians, we can definitely relate to the idea of unemployment. It is easy for us to say, "Go home APEC" when the sweat-shop industries have nothing to do with us. It is easy for us to say "No to APEC at UBC" when we live in a country that has one of the highest living standards in the world. But can you tell me that a person in Indonesia making shoes for 30 cents per hour would rather go hungry because students in Canada do not want their campus being associated with ugly images of oppression?

The reality is, APEC will be in another city or another campus in the future. Since APEC is here, we can use this opportunity and use our influence to give exposure to the economic policies and deals, and subsequently try to eradicate exploitative practices and human rights violations that often go hand in hand with economics.

We cannot blindly oppose or support APEC without asking about the consequences of our actions, and how they will affect the people concerned. Trying to get APEC out of our sight is not as easy as getting APEC out of mind. The problems of oppression, exploitation and injustice will still exist. As students, we can ignore them by saying we don't want anything to do with them, or we can get our hands dirty and try to clean it up.

Lilian Chau
2nd Year Arts

CFS *does* have UBC reps

In the Friday September 12, 1997, Ubyssey Article entitled "Is education ministry playing favorites with student groups", Carol Gibson, UBC director of Awards and Financial Aid, argues that "if membership on committees is restricted to representatives of CFS-member institutions, our confidence in the process will be significantly compromised." While I understand this argument, I am perplexed that it is advanced in the UBC context. Simply put, UBC is a CFS-member institution, although the channel of that membership is not the AMS, it is the GSS.

The GSS is a full member of the Nationla Graduate Council, the graduate student component of the CFS and, as such, the GSS represents UBC within the CFS. It may be said that we act in the interests of graduate students specifically, but, in the absence of undergraduate representatives from UBC, we do consider undergraduate interests as well.

Currently we have representatives (with the same short notice Shirin Foroutan bemoans) to various provincial committees through the BC Component of the CFS. Is there bias? Sure. But that's obvious. What's not so obvious is where the bias is directed. To read Carol Gibson's concerns that "CFS schools could bias the committee and the entire BCSAP appeals process" is to assume UBC is left out of the process when that's not exactly the case (unless, of course, the GSS reps. have no concern for UBC students, graduate or otherwise). Somehow she's been misinformed about UBC representation on porvincial committees.

Ultimately, the arguments forwarded by Carol Gibson and the AMS in this article thell us little about the actual student representation of UBC provincial education committees but much more about the misinformation on campus and the overall role of the AMS beyond the confines of UBC.

Kevin Dwyer
President,
GSS

write a letter
real life, real blah, blah
the ubyssey

Disability access comes from Coke revenue

by Sarah Galashan and Jerome Yau

The University has allocated $734,000 to help improve disability access on campus. According to administrators, the funding comes from revenues from UBC's deal granting Coca-Cola a campus monopoly.

Improvements will include wheelchair ramps in various campus locations including the SUB, better wheelchair access and upgrades to existing ramps. The funding will also provide for two studies on access to the Museum of Anthropology.

"There were more applications than there was funding. We're quite happy with things that went through. All of the applications were good," said Steve Estey, an advisor on disability access for the Rick Hansen Institute, and one of university's advising committee members on disability access. "We looked at all the applications and tried to come up with a list of those that were most pressing."

A committee of vice presidents was responsible for the actual allocation.

In 1995, when the Cold Beverage Agreement was signed, the university said the money from the deal would go to disability access. The university has refused to release details of the agreement, but sources say the university earns $849,000 per year for the deal.

Debora Sweeney, UBC marketing manager for External Affairs, said part of the cold beverage money goes to pay university stakeholders in the deal that distributes Coke products. The AMS does not receive money from the university but is a separate signatory to the deal.

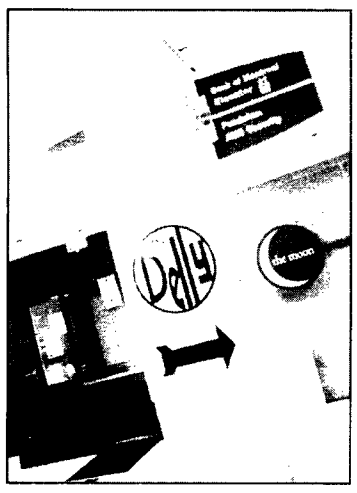
"Once the monies were allocated back to the stakeholders the remaining funds were allocated to disability," said Sweeney.

"The people who were on the committee were the disability experts on the campus," said Sweeney. "[The university] was trying to have a committee that had no vested interest in any one specific area of campus."

She added that if other campus groups were interested they were welcome to submit a proposal.❖

SUB signs of trouble

by Ilka de Laat



The new signs around SUB don't necessarily show the way or even point in the right direction due to shortfalls in what the AMS designer, Michael Kingsmill, calls the new "way-finding-system."

Students looking for either the Pendulum restaurant or the AMS Security Office will need to navigate for themselves since the new signs indicate both are located in the opposite direction from where they really are.

Dispite the mistake, Rick Kellough, the Pendulum manager, couldn't say if the screw up was affecting business. He didn't notice the misleading sign before speaking with *the Ubyssey*. Nancy Toogood, AMS food and beverage manager, hopes the sign will be changed promptly.

Added to this are the recently corrected signs on the SUB's second floor that previously showed even and odd numbered rooms to be on the opposite sides of the hallway.

"There are some of what we call deficiencies...in the new way-finding-system," said Kingsmill. The other deficiencies, Kingsmill said, were the late completion of the signs—they were due September 12. As well, the floor plan directories that are supposed to go by the main SUB entrances have not been completed.

Kingsmill said the Pendulum/AMS Security Office sign will be changed next week. "We have a meeting on Friday, and this will be a priority." A SUB proctor admitted that the misleading sign could result in security problems but seemed satisfied with Kingsmill's reassurance that the change will be made next week.❖

SFU President *pro tem* to focus on 'basics'

by Pam Murray
The Peak

JACK BLANEY fills in for John Stubbs. PHOTO COURTESY OF THE PEAK

At a September 5 Simon Fraser University (SFU) Board of Govenors (BoG) meeting Jack Blaney, was appointed as the university's new temporary president, replacing John Stubbs, who is on medical leave following criticism of his handling of a sexual harassment case at SFU.

Blaney, who has been at the university since 1974, and is vice-president for Harbour Centre and continuing studies, will be at the helm until Stubbs returns or a new president is selected.

The new president said one of his priorities is to finalise a new harassment policy by Christmas. "It is our aim to have the final policy go to the December meeting of senate. We'd do it earlier if we could; it would be wonderful to do it quickly and have the best policy in Canada."

"The process [of consultation on the new policy] will be transparent and open, reflecting the kind of spirit that we want to develop for the university itself," he added.

Blaney says he will emphasise increasing scholarship funds and improving university infrastructure. These things, according to Blaney, are the fundamentals that will attract quality faculty and students.

He did not comment on whether John Stubbs is likely to return.❖

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  The Chan Centre for the Performing Arts
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  3:00-4:00pm
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Faculty of Arts
Election
of
Second Year Student Representatives
September 22 – 24

Following the call for nominations, the following students have been nominated to represent Constituency B2, Second-year students to the Faculty of Arts:

Name	ExpressVote Code
Alice-Marie Campbell	01
Miranda Lam	02
Susanne Milner	03

Pending conformity to nomination requirements, there will be an election to elect **two** (2) of the above nominees. All students registered in second-year Arts programs (including B.A., B.Mus. and B.F.A. programs) are eligible to vote. Voting begins on September 22 at 9 am and ends on September 24 at midnight.

Students may cast their votes on TeleVote at 822-VOTE (822-8683). In order to vote, students must enter their student number and PIN number (originally set to birthdate in YY/MM/DD format). Students who experience problems in casting their votes may call 822-4367 for assistance.

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New BoG rep sidesteps politics

by Stanley L. Tromp

Of the three new appointees to the university's Board of Governors (BoG) Linda Thorstad is probably best set to help the university expand its ties in the Asia Pacific. But for now she won't say where she stands on key campus issues like university-corporate partnerships.

A UBC geology graduate, Thorstad is vice-president of corporate relations for Viceroy Resources Corp., a gold producer with projects in North and South America and Indonesia. For five years previous, she was president of Interaction Resources Ltd., an oil and gas exploration company.

Last year Thorstad was BC-Alberta director of the Canadian Bankers Association, as well as president of the BC Association of Professional Engineers and Geoscientists. She also won the 1996 YWCA Woman of Distinction Award for Management and the Professions and is the United Way's campaign sector chair.

LINDA THORSTAD new to UBC's Board of Governors.

But within a year of the Asia Pacific Economic Conference (APEC), part of which will be held at UBC, and at a time when the university is focusing on the Asia Pacific for students, business links and donors, Thorstad's Asia Pacific ties will likely be useful. Even UBC's mission statement calls for the university to "Strengthen its commitment to international development activities and expand linkages with institutions in other parts of the world, emphasising the Pacific Rim."

"I expect UBC asked for her appointment because it would find her business background useful," said student BoG member David Borins.

In August, the provincial cabinet appointed Thorstad, as well as businessman Larry Bell, and health educator Guninder Mumick, to BoG.

Thorstad declined to say where she stood on any UBC issues, such as corporate partnerships.

"I'm new to the Board, and I've done a lot of research, but I'd like to hear all sides of the story on lots of things before I take any positions," she said.

Of course I believe in human rights. But a lot of these global issues are really tough to manage

LINDA THORSTAD

Two years ago, Viceroy's partner Wildcat Resources began two gold exploration projects in Indonesia, one of them a joint venture with PT Aneka Tambang, the Indonesian state mining company. Viceroy's partners have also been involved in a diamond exploration project in Thailand and a gold mining joint venture in China.

Some UBC student activists voiced disappointment in Thorstad's selection. According to Jaggi Singh, a former UBC student who is involved in the Anti-APEC movement on campus, said Viceroy's Indonesian ties are troubling. "It just shows UBC is placing a business ethic above human rights," he said. The Indonesian government has been heavily criticised for its invasion of East Timor and its violent repression of students and independence activists there.

But Thorstad said her company doesn't do business in East Timor, and added she's never been to Indonesia. She wouldn't comment specifically on human rights. "I don't feel even remotely qualified to comment on particular human rights questions around the world. Of course I believe in human rights. But a lot of these global issues are really tough to manage."

Viceroy, which has strong federal Liberal ties, has been criticised over its use of cyanide to extract gold.

At its new Brewery Creek mine in the Yukon, Viceroy planned to soak 18 million tons of ore in a cyanide solution and leach out 800,000 ounces of gold by the year 2004. Thorstad defends the process as "environmentally sound."

Thorstad added that Viceroy has just been named by the Social Investment Organisation of Canada as the sole environmental leader in the mining industry, and was named as one of the five industrial leaders in dealing with native affairs.

Thorstad assumes her position on BoG at its next meeting❖

New system has clubs in a daze

by Douglas Quan

Several of UBC's largest student clubs are upset the AMS assigned them to low-traffic areas in the student union building for this week's Clubs Daze. But the AMS said it wanted to be fair to smaller, newer clubs.

"This year is the first year that we've been up here. Every year we've been downstairs. Newcomers can't find this place," said Christina Chang of the Taiwan Students Association, which has 500 members. "[Location] should depend on the size of the club."

But Scott Ramsey, the student administrative commissioner who assigned the locations, said it is unfair that the same clubs get to set up booths on the SUB concourse year after year.

"There's been a lot of drastic changes this year and a lot of people have been upset, but I think it's worked out all right," he said. "I tried to pick clubs so that when you see the concourse, there's a wide variety."

Ramsey also said preference was given to club members who handed in the necessary paperwork on time, and who attended an information session earlier in the month.

Safety was another factor, according to Jennie Chen, AMS director of administration. She said traffic flow on the SUB concourse was impeded last year because the larger clubs attracted so many people to their booths.

FIRST YEAR CLUB, Motor Sports Club gets a sought after spot in the SUB concourse. RICHARD LAM PHOTO

Not everyone was complaining about the changes, however. Mike Kraft, president of the Humanists' Society, which was allowed to set up on the SUB concourse for the first time this year, said it was about time smaller clubs were recognised.

"It's a vast improvement. I understand why they used to do it differently, the idea that the big clubs earned their position here, but I've always felt there should be a few spots for the smaller groups." ❖

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