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It's been a long wait for *Live Bait*

It may have taken five years to make his movie and get it on the big screen, but MFA student Bruce Sweeney insists that *Live Bait* is the work of a short-sighted mind.

by Peter T. Chattaway

An era in Bruce Sweeney's life is drawing to a close. This fall, he's finally going to get the MFA degree he's worked on at UBC since 1991. And today *Live Bait*, the \$85,000 film he started writing in 1992, breaks free of the festival circuit it has toured for the past year and begins its regular engagement at the Fifth Avenue Cinemas.

Sweeney, for one, is glad he'll no longer have to promote the film that took him a year to write, a summer to film and two years to edit together. "By the time you've finished a film like *Live Bait*, you're simply sick of it," he says. "You never want to see it again, but you have to talk about it like it's very, very current, but it's really not."

"It took me three full years, working every day, 40 hours a week. But Hollywood, for example, with their teams of sound cutters and dialogue cutters, et cetera, et cetera, they get the picture out in under six months, and that sounds great, and it took me a couple years, and that sounds awful."

Painstaking as it may be, Sweeney prefers the personal, hands-on approach. He didn't hold auditions for the film, but gave parts to friends, and to friends of friends, based on their personal recommendations. Central to the cast was acting classmate Tom Scholte, now an MFA student and a part-time instructor in UBC's Theatre department, as the film's 23-year-old virgin Trevor MacIntosh.

"I think we share a very similar sense of humour, and a very similar sensibility," Scholte says. "It was like finding an artistic doppelganger, in a way; it was really quite startling."

"My focus is working on projects where I don't feel like I'm working for somebody else. When I'm working with Bruce, I don't feel like I'm working *for* Bruce, I feel like I'm working *with* Bruce."

The word-of-mouth approach to casting also, perhaps surprisingly, helped Sweeney land some of Vancouver's top theatrical talent. He knew Babz Chula, who plays Trevor's mother, from working with her on another film, and she suggested Kevin McNulty for the part of Trevor's father, who in turn suggested Jay Brazeau for a cameo as Trevor's uncle. Micki Maunsell also shares the spotlight as Charlotte, an artist in her 60s who may be Trevor's sexual salvation.

Her character was inspired, in part, by a relationship Sweeney, now 34, had with a Communications professor at SFU during his undergraduate years, and he thinks Maunsell's age gives her an edge that most older-woman films, such as *The Graduate*, miss. "In coming-of-age movies, the older woman is never, like, 60. She's 40, and she's actually played by an actress who's, like, 32."

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Trying to classify the film has proven tricky.

Sweeney resists the term "student film" for fear such a label will scare off the masses, though he adds he was "more than thrilled" to work on the film at UBC. "Here, they let you do the work," he says. "They don't peer over your shoulder and say you have to do it *this* way; they essentially give you total creative freedom to let you make what it is you want. I think it's the best program in the province by far—they've got the best equipment, and they don't dictate how it is you're supposed to learn."

Sweeney is less resistant to the equally problematic "Canadian film" label—in fact, he wholeheartedly embraces it, and says it would be great if *Live Bait* could spearhead a continuous stream of Canadian films at the Fifth Avenue theatre.

Fifth Avenue proprietor Leonard Schein says he would like to devote one of that venue's five screens to Canadian cinema, but the film distributors wouldn't release any during the summer.

"I just love the idea that one screen would show Canadian films all the time," Sweeney says, "because only three percent of films with Canadian directors, like *Live Bait*, get to Canadian screens. When was the last time you saw a Canadian film?"

Scholte agrees that Trevor is, at least at the beginning of the film, what Margaret Atwood has called the traditional Canadian archetype: a loser. "He's a quintessential Canadian protagonist, in that he's over-educated and an underachiever. He has so much potential, he's quite an intelligent young man, but he's trapped in a phase of only seeing the negative."

"One of the frustrating things about working in Vancouver," Scholte adds, "is that it's largely a service industry. The American shows come up, and I've done some of those, and I make a living doing that, but it's tough as a Canadian to feel that you have ownership of your own work when you're just a johnny-on-the-spot for corporate-backed shows."

On a somewhat different tack, some have even compared *Live Bait* to the works of Woody Allen; but the neuroses, if they are such, are curiously understated and the resemblances are slight at best. Indeed, Sweeney himself seems not to thrive on the same sort of neuroses that propel his New York counterpart: he had surgery last April to remove a brain tumour—the sort of real-life incident that would fuel a decade's worth of Woody Allen flicks—but Sweeney says the incident hasn't had any impact at all on his work or his career, apart from cancelling his trip to the film festival in Taos, New Mexico.

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Ah, film festivals. *Live Bait* sold out both its shows at the Vancouver fest last year, and it has proved particularly popular on the global circuit, especially at last year's Toronto International Film Festival where *Live Bait* won the \$25,000 City-TV Award for Best Canadian Film.

Sweeney says he's enjoyed the opportunity to travel the world and both catch films that will probably never make it to Vancouver and have a taste of local culture. "I liked going to the Rotterdam festival a lot," he says, "because I got to go to Amsterdam, which is great, and drink really strong coffee and smoke lots of hash and hang out, look at art, and it was really good."

Sweeney has paid for the privilege, though, by fielding questions from audiences and reporters and reluctantly taking a more active part in promoting the film.

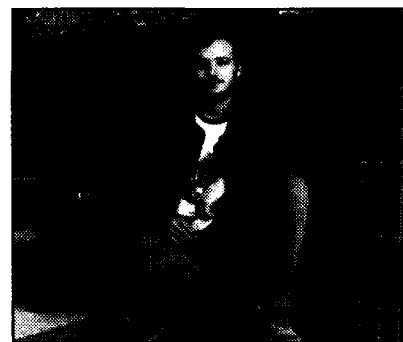
"Once you shoot your film, it's done! It's a dead issue, I don't want to see it again! Issues of marketing leave me kind of cold, I don't get off on it. I'm the king of short-sighted thinking. I'm not very good at those sorts of things. What I'm good at is just working on the film, developing the characters, and making the film that I want to make."

But can it really be short-sighted thinking to commit oneself to a film that takes three years to produce? Yes, says Sweeney. "That's a total example of short-sighted thinking. [The film gave me] a lot of poverty, failed relationships. People like my other girlfriend would say, 'I'm saving this money for a trip, and I want you to come on the trip,' and I'd say, 'Well, I don't have any money, and I'm not saving any money, I'm working on this film.'"

"You're always thinking of the next step in making the film, but I never thought about how it would go over. Maybe I *should* have. The success of the film has startled me and just totally taken me by surprise."



BRUCE SWEENEY takes one last look at his film. RICHARD LAM PHOTO



VIRGIN ON STARDOM Tom Scholte plays the "erectly challenged" Trevor in *Live Bait*. RICHARD LAM PHOTO

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Witnesses

If you saw the accident in which a black car hit a bicycle in front of the UBC Bookstore on Sept. 10 (Tuesday), please call Zhang@264-8794 or 231-2938. Thanks in advance for your help.

Clarification:

Kim Chaek University of Technology is a North Korean school. "Total Eclipse of the Seoul" in the Tuesday, September 13 issue of *The Ubyssy* mistakenly implied it was a South Korean institution.

'Tween Classes:

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INTERNATIONAL WOMEN'S SUPPORT GROUP: A weekly support group that provides a forum for international women students to discuss individual, social and cultural issues. Wednesdays until Nov. 20 12:30-1:30. Contact Natalee Popadiuk @ 822-1265.

news

Nestlé brings controversial marketing to UBC

by Faith Armitage

Nestlé is busy carving itself a niche in the cold beverage market at UBC.

And it's using some of the same marketing tactics that have earned it worldwide criticism.

Brent Nichols, an owner/operator for the agency handling Nestlé's field marketing, estimates his group handed out up to 5000 cans of Nescafé Ice to students waiting in line at the bookstore on campus in the first two weeks of school.

Beginning in the 1970s, the World Health Organisation (WHO), health care providers and breast-feeding advocates initiated an international boycott of Nestlé products. They objected to Nestlé's distribution of free breast-milk substitutes to new mothers, its advertising strategies and other market practices.

Donelda Parker teaches at the UBC School of Nursing and is a lactation consultant. "Any of us who particularly support breast-feeding are keen to support the boycott of Nestlé," she says.

In the past, Parker says, Nestlé marketed its infant formula "where people don't know how to prepare the formula and babies die or get sick because of it."

Lack of clean drinking water and sterile equipment, inadequate heat sources, widespread illiteracy and poverty ensured new mothers could not meet their babies' nutritional needs with breast milk substitutes, explains Parker.

Parker says Nestlé changed many of its practices after the boycott began. She is not confident, however, Nestlé adheres to the spirit of a voluntary WHO code to regulate breast milk substitute marketing practices.

Nestlé's corporate nutritionist Linda

Alexander admits Nestlé has been the target of international boycotts, but she down-plays her company's part in the epidemic of infant deaths due to ill-prepared formula. "Nestlé was a teeny tiny player in that market...but we're the largest food company in the world so because of that, we became a scapegoat."

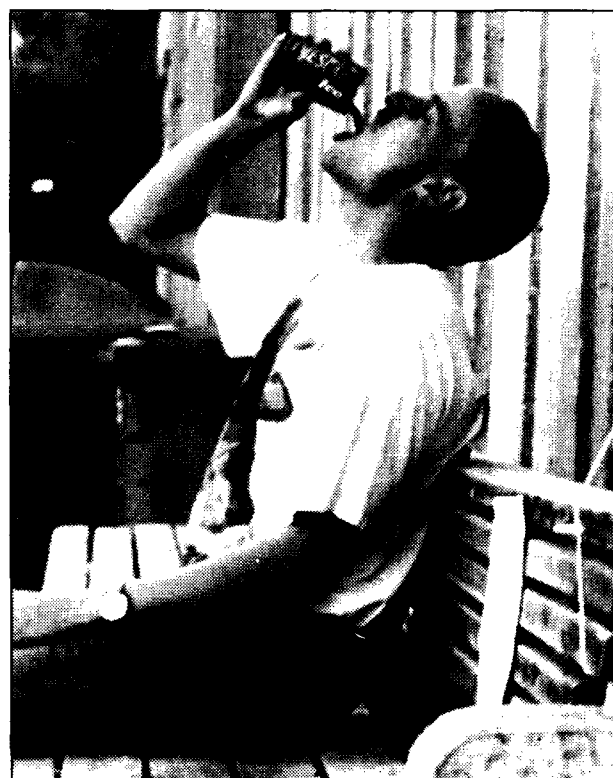
Alexander says Nestlé recognises that breast-feeding is best for babies and that the corporation supports the WHO's International Code of Marketing of Breast-Milk Substitutes. "If there ever was a single employee who did something against the WHO code," she reassures, "we would take care of it immediately."

Alexander says that while there may be "pockets of people" who maintain the boycott against Nestlé, there is currently no official boycott.

UBC Chair of Bio-Medical Ethics Mike Burgess says a parallel can be drawn between Nestlé's marketing campaigns in the developing world and the one carried out at UBC. "The obvious parallel is you hand something out to get people to taste it and to try to get them to buy it later on," explains Burgess.

But, Burgess says, there is also a critical difference. "These folks [at UBC] have a choice. You can choose to spend your money on it, you can decide it's too expensive or you can choose to boycott Nestlé products. If women could make that choice in the developing world then we wouldn't have a problem with what they do there."

Student reaction to the Nestlé give-away was largely positive, says Nichols. "UBC's a strong



NO THIS IS NOT A COMMERCIAL: Chris Rampitsch gurgles his free Nestlé Ice. RICHARD LAM PHOTO

and loyal Nescafé Ice market. It's a product I think students want to consume."

Nestlé is able to sell its cold coffee on campus because of a distribution agreement with Coca-Cola Ltd. Last year, the Alma Mater Society and the university struck a deal with Coke, giving the company exclusive rights to cold beverage sales at UBC.

AMS President David Borins regrets missing out on the Nestlé giveaway. "I didn't see them giving it out but I wish I did because I really like that stuff."

Borins did not see any parallels between Nestlé's foreign and domestic marketing practices. "I think it's a real stretch," he said.

Victoria endorses Coke deal gag order

by Staff

Information and Privacy Commissioner David Flaherty upheld a university decision Thursday to withhold records regarding UBC's exclusive distribution agreement with Coca-Cola Ltd.

Flaherty said all 179 pages of

disputed records could remain secret because "disclosure could be harmful to the financial or economic interests of the university and the business interests of Coca-Cola."

Last year *Ubyssy* reporter Stanley Tromp submitted a students' petition requesting the records be opened, citing as prece-

dent two American universities where similar deals were made public. Flaherty, however, rejected these factors as "irrelevant."

UBC President David Strangway vigorously defended the deal's secrecy clause in an affidavit to Flaherty, contrary to a 1985 article he wrote in the *Vancouver Sun*:

"I want the university community and the public to feel that UBC is a place with no secrets and that information about it and its activities is open and accessible. ... If we apply that yardstick to the academic life of the university, why should it not apply equally to its administrative and business life?"

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AMS ready to pass austerity budget

by Chris Nuttall-Smith

There are few winners in this year's proposed AMS budget.

According to Director of Finance Ryan Davis, a majority of AMS-funded groups will face cuts and had better get used to them. "This isn't a onetime cut—for the foreseeable future this is the budget," he said.

Those hardest hit—Joblink, Speakeasy, Volunteer Services, AMS Programs and CiTR—will lose \$62,000 between them.

Davis said cuts in this year's budget are necessary because of a large AMS debt and budgeting errors made last year.

Joblink director Chris Allison said a \$3000 cut to Joblink's advertising budget means fewer companies will advertise jobs with Joblink. The cuts also mean the student service has lost one of three part-time jobs, though Allison noted there shouldn't be a noticeable drop in service since the position was filled by four volunteers.

Budget committee member Shirin Foroutan defended the budget saying the committee did not single out any particular group for budget cuts, but had to compromise between what the AMS could afford and what groups needed to survive.

CiTR station manager Linda Scholten said this year's cuts will cripple the station. CiTR's scheduled \$11,990 cut

"I've got students coming back to me who've worked here for the past three or four years and now there are no jobs for them."

**LINDA SCHOLTEN
CiTR STATION MANAGER**

from \$81,990 to \$70,000 will force CiTR to cut work-study positions. Two years ago there were 13, Scholten said; this year there will be none.

"This means major disorganization. Things won't be done as quickly, if at all and I've got students coming back

to me who've worked here for the past three or four years and now there are no jobs for them," Scholten told *The Ubyssy*.

She also added the station won't be able to replace vital equipment under the new budget.

"Even if we got the same amount as last year, we still couldn't plan for the future. Our equipment is breaking down and we don't know whether we're going to have the money to replace it when it actually does die," she worried.

Among the few budget increases, Safewalk will get an extra \$1300 to make their allocation \$19,000; student council's funding will rise by \$7,850 to \$40,950 and AMS President David Borins' budget will rise \$2,800 to \$31,000.

But there may be relief for cash-strapped student groups, Davies said. Some of them may be eligible for Innovative Projects Fund money, through which they could receive up to \$35,000 a year for three years.

Some counsellors may pass minor changes to the budget in council, but it will pass on Wednesday, Davies affirmed.

UBC CAMPUS PLAN

Plans underway for mini-city

by Desiree Adib and Irfan Dhalla

UBC plans to build homes for 10,000 more residents on campus, but few of those spaces will go to students.

The ambitious project—which would be completed by 2021—is detailed in the university's new Official Community Plan (OCP), unveiled at an open house last week.

In recent months, the scope of the OCP has come under attack from environmentalists, the business community and students alike.

"I'm not happy about the idea of a bunch of yuppie-housing on campus," said Sociology graduate student Andrew McKinnon.

Currently, about 85 percent of campus residents are students. Under the OCP that number would fall to about 40 percent over the next 30 years.

Developers admit students are unlikely to be unable to afford space in the planned development; up to 90 percent of the proposed housing will be sold or rented at market value.

"If it's done with 10 percent non-market housing, it's piddling—it's nothing," McKinnon said.

UBC Treasurer Byron Braley said the market housing development is critical for the university's long-term financial security. Profits from the development, he said, will go into the university's endowment fund, presently worth approximately \$400 million.

The administration hopes development will increase the endowment to \$1 billion. At \$1 billion the endowment would provide

annual funds of about \$60 million, which would augment the provincial grant of \$375 million.

It's an idea the provincial government supports. Education, Skills and Training Minister Moe Sihota told *The Ubyssy* last week that he sees the plan as a creative solution to the public funding squeeze. "It's not something I have a problem with," he said.

He did acknowledge, however, the plan has few provisions for students. "It is something I'm aware of. I'll speak to [the Board of Governors] and Dr. Strangway about it," he said.

The OCP, which awaits final approval in November, was developed jointly by UBC, the Greater Vancouver Regional District (GVRD) and Stanley Associates, a consulting firm.

According to the GVRD, their involvement will force the university to do environmental impact assessments on all new developments.

"At least there's something that has teeth within the plan that says this is how you are going to [develop]," said Joan Sprague of the GVRD's Board of Directors.

But the GVRD's assurances don't placate critics who fear the loss of the UBC's idyllic character. "I am concerned that they are getting rid of all the nature and the greenest parts of the campus," said fourth-year Conservation Biology student Shad Kelly.

The proposed development south of 16th Avenue includes a large number of residential sub-divisions, a school, a community centre and a shopping district. The plan calls for construction on virtually all campus land that remains undeveloped.



ARTISTS IMPRESSION of future development on the University Endowment Lands, taken from the OCP literature.

The expansion plans also worry UBC's market housing pioneers at Hampton Place. Owners are concerned continued construction will have a negative impact on real-estate prices. Early development started in 1992 and is currently surrounded by woodland and sports fields.

Robert Shinkel is a Hampton Place resident and vocal critic of the OCP. He worries most about the maximum height limit of 53 metres on new construction. "It's dreadful,"

he said, "It'd look like downtown Vancouver."

But Hugh Kellas of GVRD Strategic Planning dismissed Shinkel's concerns. "The idea is predominantly low-scale. There is a market for high-rise buildings [but] it wouldn't feel like the West End," he said.

Before the GVRD's final approval, the public will have a chance to express their concerns at a hearing on Tuesday, October 15, at 7:30 pm in Hebb Theatre.

Students caught in off-campus housing crunch

by Janet Winters

Three weeks after the start of the school year, students are scrambling to find off-campus housing.

Housing advocates said this year's student housing crunch is a result of Vancouver's continual low vacancy rate, high migration levels to the city, the conversion of rental housing into condominiums and the addition of more than 900 extra students to UBC this fall.

Students lucky enough to find housing are also facing high rents. It's a simple matter of supply and demand, according to Kim Zander, community legal worker for the Tenants Rights Action Coalition. Low vacancy rates and a really tight rental market allow landlords to "demand high rents," she said.

Vancouver's 1.3 percent vacancy rate is the third lowest among major Canadian cities.

Myra Baptiste, a third year Arts student, has been searching for a place on and off for a month. "Some places don't want students...they think we'll have parties and trash the house...it's frustrating," she said.

But AMS Vice-President Lica Chui said she thinks students have an advantage in looking for somewhere to live. "A lot of landlords are looking for mature young adults who

"Some places don't want students...they think we'll have parties and trash the house...it's frustrating."

**MYRA BAPTISTE
THIRD YEAR ARTS**

may be interested in living here for studying," she said.

"During the first week of school there's always going to be a big crunch."

The AMS Rents Line, which typically produces 80 land-

lord ads a month and 800 a month during peak times, listed 200 ads in the last week of August. Chui said the line offers students reasonable rent rates ranging anywhere from \$200 a month to \$1500 for an entire house.

Zander said the local housing situation is only being made worse by the federal government's recent housing spending cuts. "The deficit hysteria has caused a lot of people to buy into the claim of the federal government not being able to provide decent...housing."

However Cameron Gray, City of Vancouver Housing Centre Manager, questioned the idea that the public is "replacing a financial deficit with a social deficit" in its apathy toward providing affordable housing.

Both Zander and Gray said lobbying provincial and municipal governments could lead to affordable off-campus housing for students in the future.

It's a lobbying effort the AMS would support, Chui said, but only "if there was a desire" among students.

UBC women recognise and celebrate diversity

by Natasha Lena

The beginning of the 1996 academic year also marks the beginning of several new pilot programs developed by the Women's Students' Office (WSO).

One such initiative is the Women of Colour Mentoring Program (WCMP), a ground-breaking program that specifically addresses the needs of women students of colour at UBC.

The main purpose of the program is to facilitate the creation of an on-campus network of academic and social support, and a sharing of resources for UBC's sizable women of colour population. The WCMP operates in conjunction with UBC's commitment to provide all students with an optimum study and work environment.

The idea of a mentoring program for women students of colour came about a few

years ago during the meetings of a group called the Women of Colour for Equality, Scholarship and Empowerment, whose members were mainly involved at UBC or other institutions in Vancouver. The members agreed a program that gave women students of colour the opportunity to be mentored by other women students, staff and faculty members of colour, would assist in addressing several issues.

Relevant issues include: a lack of role models for women students of colour, the feelings of isolation and alienation experienced by many women of colour on campus and the need for a sense of community and encouragement. All of these issues are compounded when a woman faces discrimination and harassment at an institution.

A firm belief in the need for safe and supportive, sometimes even separate, spaces underlies many of the programs

implemented by the WSO. The 1993 Report of the Task Force on the Provision of Counselling and Related Services for Women Students recommended the university actively "support the role that the WSO plays in an environment that is not always friendly to women".

The Task Force affirmed that counselling and advocacy were key elements in WSO programs. In addition, the concept of diversity in services provided to women students was recognized as a major strength in the Report.

The new mentoring program for women students of colour responds directly to the need for a different strategy focusing on their particular issues.

The WCMP is structured around the pairing of students with compatible mentors drawn from the student body, staff or faculty. Mentoring pairs are required to connect

with each other at least once a month. This basic relationship will be augmented by group activities including: the screening of relevant films and videos once a month, workshops on topics such as career counselling, anti-racism, self-defense and social evenings revolving around the celebration of women of colour in politics, academics, the arts etc.

After a successful information session on September 10, an orientation/registration meeting is scheduled for October 4 at the First Nations House of Learning, from 5:00 pm to 7:00 pm. In keeping with the inherently social and informal nature of the mentoring program, refreshments will be served.

For further information, or to pick up an application form, please contact Begum Verjee, Natasha Lena or Marlene Yuen at the Women Students' Office: 822-2415. *yl*

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50

years ago

Frosh and engineers mix things up; WOOF deals with female offenders

Thursday, September 26, 1946

After five austerity war years, freshman hazing has again come back into its own.

Groups of students, consisting mostly of Engineers, making up for

lost years, began promptly at noon on Monday, Tuesday and Wednesday, to punish freshmen disregarding the first year regulations.

SLOW START

Punishments took the form of dunkings, depanting, and general roughhousing.

On Monday hazing got off to a slow start, although it picked up somewhat later on.

A casualty count after the first hour listed 11 first year students dunked and 1 depanted, against five upper year men dunked.

On Tuesday fighting was quite heavy, with reinforced freshmen taking the offensive and inflicting heavy casualties on the Sciencemen. Preliminary casualties lists show that 11 Sciencemen were dunked as against only 5 freshmen.

WOOF IN ACTION

During the same period many freshettes were punished for infractions of the law. WOOF's [Women's undergraduate society Orders Out Frivolity] roamed the campus in small compact groups meting out punishment to any wayward freshette. Although their punishment did not consist of



WHEN ENGINEERS tanked their fellow students in 1946, other faculties fought back.

dunking, many were daubed with green lipstick, and others were made to sing for the spectators.

In spite of the fierceness of the hazing, sciencemen have been adhering to the Versailles Treaty on the treatment of freshmen.

Before any dunking watches, spectacles and wallets were carefully removed.

On Wednesday the campus was shocked to hear of the disappearance of the engineers. However the raving mob of red shirts was replaced by a marauding band of upper year artsmen and aggies. Total casualties: Frosh-nil Science-men-nil—innumerable lone engineers dragged from peaceful meditation, depanted, and thoroughly WATER-logged. *jf*

WORLD WAR II VETERANS RETURN More huts to house vets

Tuesday, September 24, 1946

Seven surplus army huts at Little Mountain camp, including three now occupied by squatter families, are expected to provide housing for 40 UBC veterans' families this winter.

The huts were released to the university Saturday, as a result of negotiations between the university Legion executive and the rehabilitation council and the emergency administration.

Negotiations for the turnover were completed Friday, shortly after squatters moved in on the camp, but could not be made public then owing to the absence

of President N.A.M. MacKenzie.

The huts will be converted into suites and rented at low cost by the university to student veterans with families.

The legion now has hutment accommodation for approximately 140 of the 600 student veterans with families it plans to house this winter.

How soon vets will be able to take up residence in the newly acquired quarters is not known. Squatters now living in the huts turned over to UBC say they "are here to stay."

"The students can move into the camp but not into the suites we occupy." *jf*

New trends: The Canadian woman

Tuesday, September 14, 1971

The Canadian woman, what is it?

"It's our story—the story of our history and an analysis of our present situation," says Anne Petrie, co-ordinator of the Alma Mater Society's women's studies program, *The Canadian Woman: Our Story*.

The program consists of a 20-lecture series beginning Sept. 28 at 7 pm in the SUB ballroom.

Each evening's session will be open to both men and women,

and made up of an hour lecture or panel discussion followed by small seminars which will discuss specific issues raised in the evening's lecture.

"The program will try to deal with both the psychological and political implications of women's position as second-class citizens and less than human beings," said Petrie.

"We will be working from the basic biological questions, through the socialization of the child and adolescent and then discuss various other more general topics such as love and sexuality, consumerism and the women's liberation movement."

The program started with \$5000 Opportunities for Youth grant from the federal government last summer.

The seven women involved in or planned only to establish both the need and desire for such a course on campus and present a model course outline to senate where curriculum changes and new courses are approved, said Petrie.

"However, after doing several weeks of interviews with faculty and students it became apparent that such courses should be made available this session for both students on campus and people in the Vancouver community," she said.

"This course should not have to be presented by the AMS," said Petrie.

"It should be presented for credit by the university administration."

"As the system of university rewards goes, a student should not have to give his or her time voluntarily in order to study a contemporary subject which has already received serious academic attention—witness the women's caucus of the 'venerable' Modern Languages Association," she said.

"To this end we have started on the process which we hope will lead to the eventual accreditation of this course."

Warrant issued for Quebec patriot

Tuesday, September 14, 1971

MONTREAL (CUP)—A warrant is out for the arrest of Quebec intellectual Pierre Vallieres after he chose not to "submit interminably to fake political trials" and went underground Sept. 7.

Vallieres failed to appear in court Sept. 7 to have a trial date set and Crown Prosecutor Stephen Cuddihy announced a bench warrant had automatically been issued for his arrest.

The warrant was originally suspended until Sept. 27, the tentative trial date, but the suspension was lifted when Vallieres released a communique saying it is necessary to take the initiative in overthrowing the government of Quebec, rather than submit to the government's initiative.

The communique, received Friday by the French-

language daily tabloid *Montreal Matin*, bore the letterhead of the outlawed Front de Liberation du Quebec.

It said Vallieres had gone underground "because to overcome, it is necessary to know how to take the offensive and to determine ourselves the place and form of the struggle."

Vallieres, who has spent the last four years in jail appealing various charges of FLQ activity without being convicted, faces trial on charges arising out of the War Measures Act.

His previous charges have been dropped and he is now accused of seditious conspiracy and membership in the FLQ.

His co-defendants, teacher Charles Gagnon and former broadcaster Jacques Larue-Langlois were acquitted last spring. *jf*

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at 1:30 pm in Hillel House (East of Brock Hall)
Everyone Welcome!

25

years ago

A brief has been submitted to the agenda committee of the senate for referral to the curriculum committee which will then present it back to the senate.

"At this point it is important that everyone on campus be aware of this course and those who are anxious for its accreditation ought to lobby with senate members," Petrie said.

More than 125 people have signed up for the course after only five days of registration which continues in the main foyer of SUB and the women's studies office SUB 218. *jf*

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Is murder the case?

Fourteen years after being sentenced, activist and writer Mumia Abu-Jamal sits on death row, awaiting an appeal many hope will grant him a new trial. The tension mounts...

by Jamie Woods

IT IS AUGUST 1995. ONLY TEN DAYS REMAIN BEFORE MUMIA Abu-Jamal is to be executed in the electric chair. Shazia Islam—a UBC undergrad—stands in the pouring rain on Georgia Street, rallying an angry crowd with a speech that echoes off the walls of the office towers above. Hers is one of thousands of voices across North America, denouncing a system that would condemn a social activist to death.

On the other side of the continent in Reading, Wisconsin, another crowd watches as a plane soars through the sky, the message "Addison Wesley publishes a convicted cop killer," stretched in its wake for all to see. Along with the Fraternal Order of Police, the US national police union, Maureen Faulkner organised the event to highlight the national boycott of Jamal's publisher.

Faulkner has her reasons. On a fateful night in 1981, her husband, Officer Daniel Faulkner, lay in a Philadelphia street dying of gunshot wounds. Jamal, himself shot in the stomach, slumped next to the officer. Police forensic squads confirmed the bullet that killed Faulkner was "consistent" with a .38, the calibre that Jamal carried.

On the evidence presented, she believes Jamal felled her husband Daniel. Faulkner and the Fraternal Order of Police are now heading a well funded national campaign to see through Jamal's execution.

"Danny no longer has freedom of speech. Neither should his killer," she says.

But not everybody is convinced Jamal killed Faulkner.

"Mumia is not a cop killer," says Islam. "If justice is about sending an innocent man to the chair, using false evidence...then we have a warped sense of justice, or perhaps, that's not justice at all."

PROTESTERS MARCH along Robson St. in support of Mumia Abu-Jamal, July 1995. FEDERICO ARAYA BARAHONA PHOTO

HAVING GROWN UP IN THE GHETTOES OF PHILADELPHIA, JAMAL became politically active at age 14. While upstaging a rally of presidential candidate George Wallace, Jamal was attacked by a mob.

"Four Afros amid a sea of blonds, brunettes and redheads," remembers Jamal in *Live from Death Row*, "entering the citadel of urban white racist sentiment to confront the Alabaman."

Appealing to a cop didn't help; the officer proceeded to boot him in the face. But it wasn't an entirely negative experience; as Jamal puts it: "I have been thankful to that faceless cop ever since, for he kicked me straight into the Black Panther Party."

Considered "the greatest threat to the internal security of the nation" by then-FBI director J. Edgar Hoover, the Black Panthers rose to prominence by actively promoting Black self-determination and self-defence. Armed with hand guns, handouts and the words of Algerian revolutionary Frantz Fanon, their message spread like wildfire through inner-city America, mobilising the hearts and minds of communities long held captive by the poverty and oppression of what the Panthers described as "systematic racism."

To the government, the media and the white middle and upper class, they were anti-white communist terrorists, and they needed to be subdued.

Jamal co-founded the Panthers' Philadelphia chapter. His oratory skills and clarity of thought impressed the right people, and before long, he became the chapter's spokesperson and the editor of the Party's newsletter.

It wasn't long before the authorities noted the young upstart. Speaking out in 1968 against the police murder of fellow Panther Fred Hampton, Jamal used Mao's phrase "Political power flows from the barrel of a gun" to express his outrage at the "pigs." Fifteen years later, the quote was dug from FBI files and used in the prosecution's case during Jamal's trial.

In the 1970s, Chief of Police Frank Rizzo threatened Jamal for his commentaries on "racism and brutality" perpetrated by the Philadelphia police. When elected mayor, he hadn't forgotten Jamal, saying that his breed of journalism "needed to be stopped by any means."

When the Panthers were torn apart by internal bickering and a successful FBI infiltration program, Jamal began to lean toward radio journalism. Philadelphia was a beacon for lively DJ's in the 1970's, and Jamal fit nicely into the set-up at CUWY. His commitment to Philly's marginalised communities remained strong. To the extent that it ended up costing him his job. His employers felt that he lacked objectivity; Jamal felt he was doing what he needed to do.

The Philadelphia Tribune listed Jamal among the '81 people to watch in '81," as he continued his work as a broadcaster for community radio.

Because of his open criticism of the Philadelphia police department, Jamal felt like a marked man.

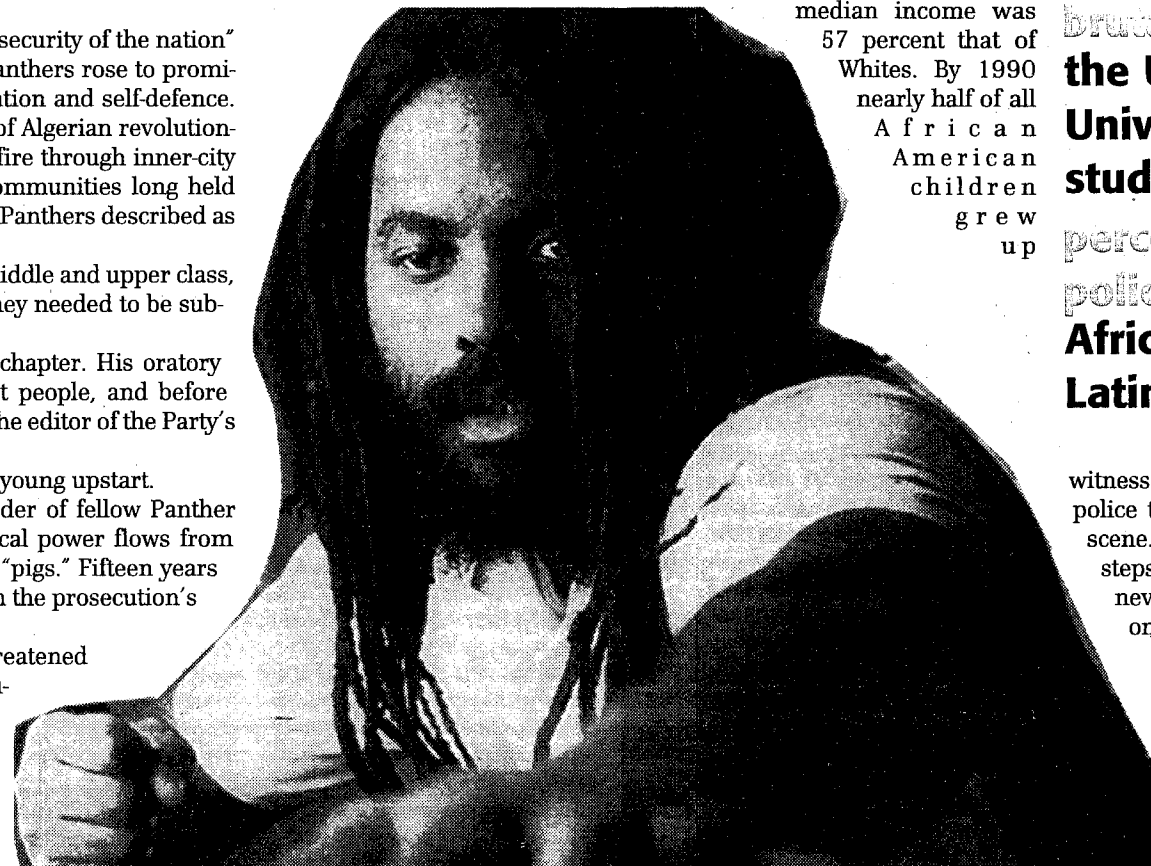
"While walking to work one day, I passed in front of an idling cop car," writes Jamal. "I glanced at the driver—white, with brown hair, and wearing dark shades. He 'smiled', put his hand out the car window, and pointed a finger at me, his thumb cocked back like the hammer of a gun: bang—bang—bang..."

AT FIRST, JAMAL'S COMMENT THAT POLICE ARE "AGENTS OF WHITE ruling-class, capitalist will—period" seems like an annoying exaggeration. But an overview of the American criminal justice system suggests that his point warrants closer consideration.

In 1980, South Africa and the Soviet Union led the world in rates of citizens imprisoned, according to John Edgar Wideman in his introduc-

tion to *Live from Death Row*. Massive political upheaval in the early 1990s put an end to apartheid and the gulags, and prison rates have since dropped in those countries. The highest rate of imprisonment in the world now belongs to the United States. And despite comprising only 11 percent of the national population, 40 percent of those on death row in the United States are black.

It is a reflection of the marginalised state of black America. According to Glenn Omatsu in *The State of Asian America*, through the 1980s, the overall African American median income was 57 percent that of Whites. By 1990 nearly half of all African American children grew up



"MUMIA IS NOT A COP KILLER," says Shazia Islam. "If justice is about sending an innocent man to the chair, using false evidence, then we have a warped sense of justice." LOU JONES PHOTO

in poverty. According to the Sentencing Project, 23 percent of all African American males between ages 20-29 were either incarcerated, on probation or on parole.

As the Rodney King incident highlighted, however, there is more to crime than the desperate measures of the growing American underclass. The racism that has traditionally plagued American police forces shows no sign of letting up; there are more than 650 cases of police brutality per month in the US, and a University of Florida study found that in 97 percent of cases of police brutality, an African American or Latino was the victim.

FOURTEEN YEARS AND THREE DENIED APPEALS AFTER HIS ORIGINAL conviction, Mumia Abu-Jamal sits and waits, knowing that he may do nothing else for the rest of his life. A new trial is his only hope.

And considering the process of justice that locked him away, it's not an unreasonable one.

"Anyone who has ever met [Jamal] is immediately impressed with the utter humanity of the man and the complete unlikelihood of his having shot and killed Officer Faulkner," says Leonard Weinglass, Jamal's defence lawyer. His statement is backed up by the fact that the coroner said the bullet pulled from Faulkner's brain was from a .45; the police forensic squad had declared the bullet to be "consistent" with a .38 calibre. The bullet, then, that killed Officer Faulkner, must have come from a gun other than Jamal's.

Under the American constitution, the accused is guaranteed the right to fair representation and a fair trial. Jamal got neither. Denied permission to represent himself in his first trial, he was assigned a lawyer who confessed to being unwilling to try the case, and who has since been debarred for incompetence. Having objected to the appointment, Jamal was booted from the courtroom for most of his trial. But it probably made no difference, according to Weinglass.

"The court allocated only \$150 pretrial to the defence for the investigation of the case," writes Weinglass in the afterword to *Live From Death Row*. Police investigators, on the other hand, conducted more than 125 witness interviews.

On the bench sat a lifetime member of the Fraternal Order of Police, Judge Albert Sabo, a judge who leads the nation in death row convictions with 32, of whom 31 were black. In conducting a review of 35 Sabo trials, *The Philadelphia Inquirer* concluded that he favoured prosecutors—

in one case, Sabo went as far as urging the prosecutor to introduce evidence, as it "would be helpful to a conviction."

The jury, one of whom was a confessed racist, wasn't any more sympathetic. With only one black member on a 12 person jury, in a city with

There are more than 650 cases of police brutality per month in the US, and a University of Florida study found that in 97 percent of cases of police brutality, an African American or Latino was the victim.

witness who changed his story for the trial. The man originally told the police that he saw the shooter—a man of over 220 pounds—flee the scene. The same witness told the court that the shooter walked a few steps and sat on the pavement where Jamal was found. The jury never knew that this witness was, at the time, on parole. He was the only witness to the shooting.

"A prostitute who was working in the same area that night testified she was offered the same deal as the prosecution's witness," writes Weinglass. "Immunity from arrest by the police in return for her testimony against [Jamal]."

After Jamal was found guilty, Judge Sabo asked the jury to decide whether to impose the death penalty. Having allowed the prosecution to cross-examine Jamal on the basis of his political background with the Panthers, Judge Sabo allowed the prosecution to paint Jamal, who had no previous criminal record, as a man who waited his whole life to kill a cop.

"Did you or did you not say that political power flows from the barrel of a gun," asked the prosecutor.

In a letter to then Pennsylvania Attorney General Ernest D. Preate, Amnesty International Secretary General Ian Martin wrote that the human rights monitor group was "gravely concerned that the jury in this case may have drawn adverse inferences from the references to the nature of [Jamal's] views or affiliations in the past."

Some recent court cases with constitutional violations similar to Jamal's have been overturned. In 1992, the death sentence of a member of the Aryan Brotherhood was overturned because the prosecution used his affiliation with the group to rouse outraged sentiments with the jury. The fact that Jamal's association with the Black Panthers was used constantly in the prosecution's case meant nothing to the Pennsylvania Supreme Court, which refused to hear Jamal's appeal.

Jamal needs more than his death sentence overturned, argues Huma Ahmad, a Colour Connected collective member.

"If he doesn't have his death sentence overturned, it may not mean that he's out of prison," says Ahmad. "He needs a new trial and he needs the new evidence to be brought in."

BUT WHY IS JAMAL'S CASE IMPORTANT?

"He is innocent," answers Islam. "In the end we're all affected by injustice and if we allow injustice to thrive...all there will be is widespread panic, widespread fear, widespread hate, all the time, every time. I want to procure the future for my children. I want them to grow up in an environment where they can be themselves and think the way they want to."

Islam was one of about 100 people who got drenched as they gathered downtown on Georgia Street. After speeches, the crowd marched down several city blocks, picking up momentum and sympathisers along the way.

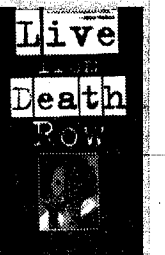
The more people hear about Jamal, it seems, the more likely they are to sympathise with his case. Ahmad feels that awareness is half the battle.

"There needs to be more awareness in general in the mass population with how the system, how the government oppresses groups of minorities, and those who do not fit in with the mainstream," says Ahmad. "[Jamal] is a perfect example of what happens to people who become conscious of how they're oppressed and then try to change that."

The stars and striped

Mumia Abu-Jamal—Live From Death Row
Addison-Wesley/Hearst

by Jamie Woods



Mumia Abu-Jamal doesn't have to worry about his kids being ignorant; the kids he hasn't hugged in fourteen years have become highly politicised. But in *Live from Death Row*, he wonders what it will take to change the perceptions shaping the society that separates him from them.

In describing a drug raid on an aging African American woman's house in Philadelphia, he considers the social forces behind destroying a house on suspicion of narcotics. Jamal concludes that a white woman in the same circumstances would not have faced the same nightmare.

Reflecting on the helpless rage that consumed the victim, Jamal considers Martin Luther King's turn-the-other-cheek brand of resistance as tailor made for a state trying to pacify its people.

Not that Jamal advocates retaliatory violence. But he unabashedly champions the spread of revolutionary consciousness. Deriving inspiration from Malcolm X, Jamal calls for defiance, confrontation, and contempt for a legal system that he says suits only the needs of those who can afford to manipulate it. "Malcolm X stood for—and died for—human rights of self defence and a people's self determination, not for 'civil' rights, which, as the Supreme Court has indeed shown, changes from day to day, case to case, administration to administration."

Jamal says that like the 38 Panthers gunned down by the police in collaboration with the FBI, he has suffered for following the path blazed by the revolutionary African American socialists. But he doesn't renounce or regret his past. Instead he pays tribute to Huey Newton, one of the most inspired black intellectuals and revolutionaries of a generation, and wonders why the academic community had no place for his talents. Blaming the US ruling class, to whom "the stirring of black life into liberational activity proved too much," Jamal shows that he has little patience for those raised on Jim Palmer, Bob Barker, and Wonderbread.

He feels that in prison, exposed constantly to brutality, one does not learn from one's lessons. By the time of their release, prisoners are dehumanised, having been "warehoused in a vat that sears the very soul."

Jamal is an engaging and evocative writer. But his book isn't perfect. He goes too far when he rationalises drug addiction as a phenomenon perpetrated by a government fearing an upsurge of revolutionary consciousness.

Rants are the exception in this book, however. Tempering his anger with word games and an often goofy and nostalgic humour, Jamal puts a human face on his fury.

And considering that he struggles with twenty-three hours of solitary confinement per day, it's remarkable that he's managed to keep a human face at all.

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Cibbo Matto offshoot that melts in your mouth

by P. Santos Javier

BUTTER 08
SEP 14 AT THE STARFISH ROOM

Yuko and Miko, members of New York's acclaimed "hip-hop" group Cibbo Matto, tread new ground with their latest side project, Butter 08. Boasting several members of the Jon Spencer Blues explosion in its lineup, Butter 08 manically fuses elements of funk, ska, the blues and 70s guitar licks. Their recent sold-out performance at the Starfish Room was a blind-sided hit of camp and adrenaline.

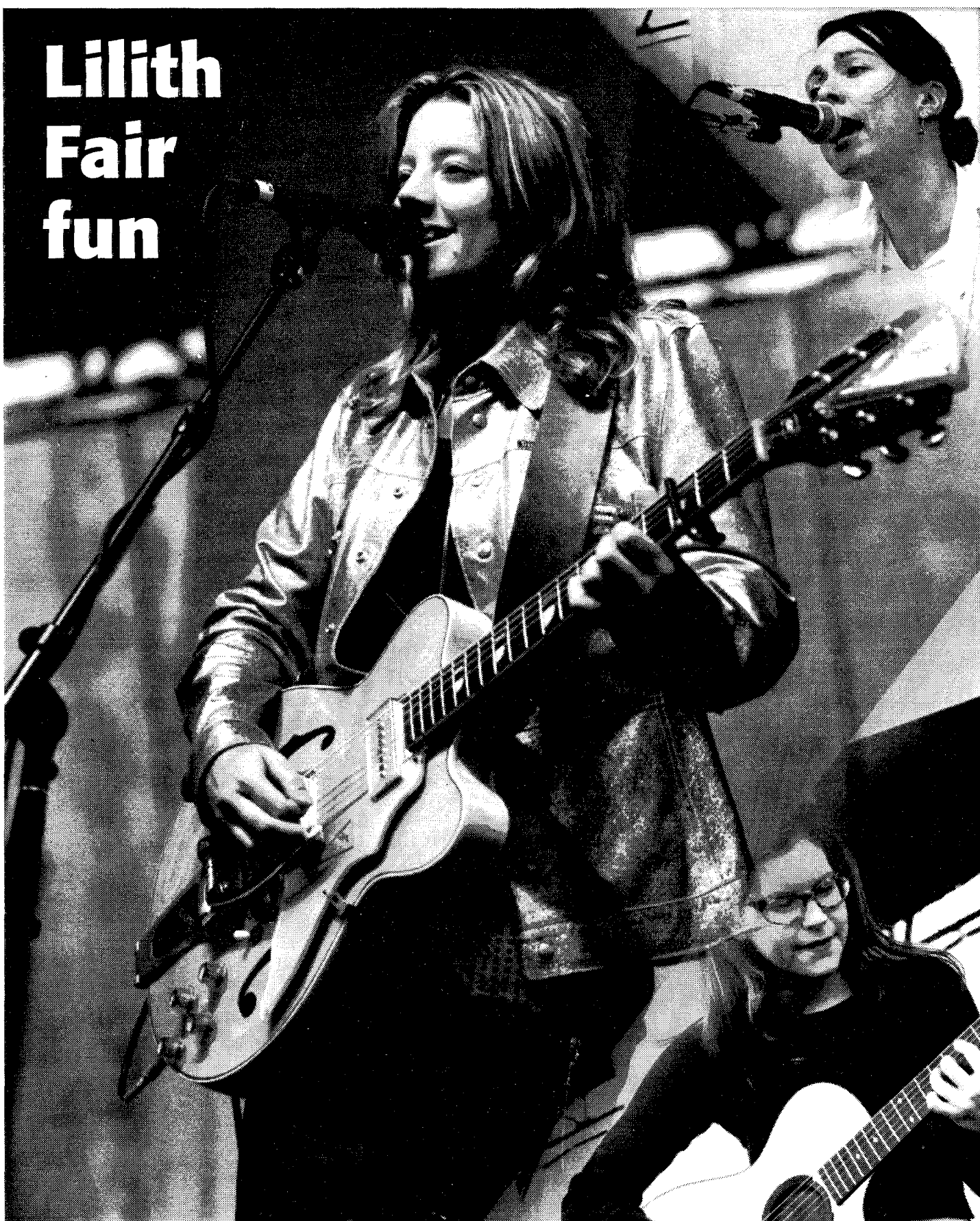
The Cibbo Matto members came onstage in outrageous wigs and clothing worn seemingly in tribute to Cyndi Lauper, a fellow New Yorker and manic personality herself. The message was clear to Cibbo Matto fans in the audience: Butter 08 is not a hip-hop group by any stretch of the imagination.

With Yuko on vocals, Miko on organ and the lounge-appareled Bluesters on acid (my guess), Butter 08 set the evening's tone with their first song: initially slow in tempo, the melody built up in layers, progressing from kitschy organ measures and median vocalisation towards frenzied guitars and drums.

A bit of Beastie Boyishness surfaced in the music when the group's rapper — some guy in a Yoda mask — took control of the mic to preach the *Star Wars* legend. Later appearances by "Yoda" soon proved to be tiresome. One can only tolerate the shenanigans of a student of Tony Little and Anthony Robbins' prozac college for so long.

Butter 08 lost themselves in the performance. Audience participation didn't matter ultimately, despite Yoda's many theatrical attempts to move the crowd. Yuko didn't so much sing as wail into the microphone. The lead and bass guitarists practically did the lambada with their instruments up to the frantic end, when most members of the group had leapt at least six inches off the ground — as did this reviewer, who had a blast. *jj*

Lilith Fair fun



SARAH MCLACHLAN (center) capped off a near perfect day of music at the Lilith Fair last Saturday. McLachlan told a screaming, swooning, all-age crowd that she considered herself a Vancouverite, shrugging off the on-again off-again rain over Nat Bailey Stadium. She ended her set—which included a duet with Paula Cole—with two encores alone at the piano. The concert was Vancouver's first all-day, all-woman festival.

Nana Mouskouri wasn't at the fair, but the crowd was happy enough to hear Lisa Loeb's (bottom left) acoustic set of 90s style bubble gum music. Michelle McAdorey (top left) all but forgot about her *Crash Vegas* days for this set. CHRIS NUTTALL-SMITH PHOTO

Latin Nirvana: smells like Gipsy spirit

by Janet Winters

The Gipsy Kings
Sept 15 at Nat Bailey Stadium

8500 very diverse (and polite) fans—from infants to the elderly—showed up at Nat Bailey Stadium last Sunday to sway to the Latin sounds of The Gipsy Kings.

Though not as famous for their radio play as for being heard in nearly every Mexican, Greek and Italian restaurant, the Gipsy Kings have an intensely loyal following.

Unlike many other artists, the Kings got an exciting reaction from their receptive audience at the beginning of every song.

The Gipsy Kings are to Latin music what Nirvana was to grunge, setting off a worldwide interest in a newly popularised genre. However, while the Seattle rock band spawned a slew of wanna-bes, the Gipsies still hold a virtual monopoly on their respective sound in the popular market.

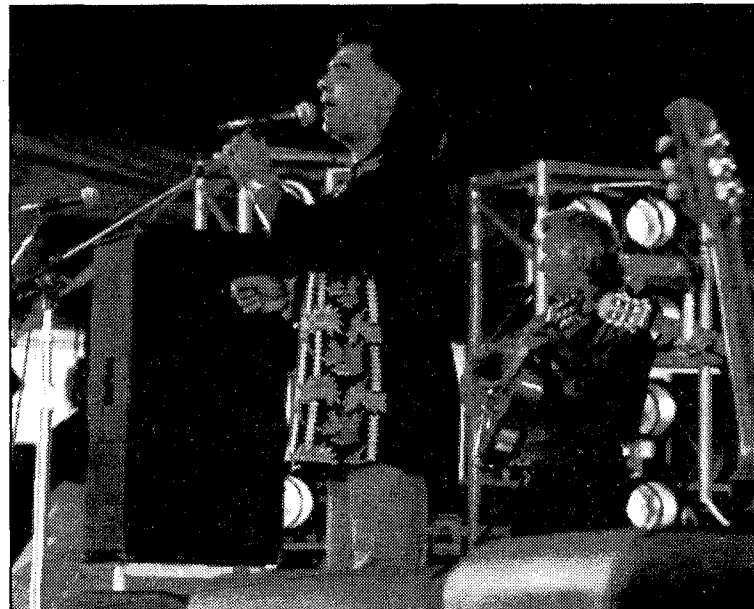
Much of the show highlighted material from their latest album, a disappointment to fans of their older selections. 'Djebi Djoba,' arguably their best song, was

left out along with a few other classics. But an already energized crowd became livelier as the Kings dished out their earlier tunes, beginning with 'Une Amour.'

Their 11-piece ensemble, including six acoustic guitars and an impressive percussion section, countered the myth that "less is more." Some of the group's music had the rare effect of moving its listeners emotionally.

The Gipsy Kings' wide array of songs—though some might accuse them all of sounding the same—sharply contrast jubilation ('Baila Me') and extreme melancholy (especially the instrumental selections). Played live, they are clear, crisp and draw a passionate connection with the audience. It is likely only a matter of time before the group's music appears on a film soundtrack. The lyrics don't really need to be understood; the music stands on its own.

The Gipsy Kings finished their show with the anthem 'Bamboleo,' packing the floor with hands clapping in the air. But although the sound and weather were fine, it should be said that the Kings would be better suited to an intimate indoor concert, where their sophistication could be better appreciated. *jj*



BAMBOLEO: the Gipsy Kings bring their folksy Latin sound to Canada. RICHARD LAM PHOTO

A Shepardian bucket of rain water in the face

by James Rowley

A LIE OF THE MIND
at Frederic Wood Theatre until Sep 28

Finally! An actor-driven play at the Freddy Wood.

Uncluttered with period costumes, unfamiliar dialects or sophisticated technical upstaging devices, *A Lie of the Mind* lets UBC's student actors play.

In the pre-show silence we examine a nearly bare stage: two simple, platformed "playing areas," one for each family, separated by a shallow slope. There's a fence running along the upstage wall and, given the sarcastic "Love Thy Neighbour" theme running through the play, the wood's blood-stained look may not be unintentional.

The opening, electrifying moments set a dark, violent and Shepardian "should I be laughing at this" charge through the theatre. As we search for the first hint of light to hit the stage, we hear a voice. It's an ordinary, untheatrical voice speaking into a phone, but it's *among* us. The full moon appears and Jake, on a payphone suspended in limbo beyond the fence, finally answers his brother. He's upset, poor guy, because he thinks he's beaten his wife to death.

"Brace yourselves" indeed.

Sam Shepard's plays, now enjoying a kind of cult popularity, borrow heavily from his own relationship with an air force father who tried ramming "a notion of what it was to be a 'man'" down his throat. Although *Lie* is far from an one-issue play, it's hard to imagine a more visceral exploration of the inescapable programming of the (North)

American male ideal, its contradictions and destructive power.

With brutal, ironic humour Shepard provides consistently concrete detail and intense needs for every character. This means an actor rarely has to search for a drive to action, but must avoid lapsing into obvious, generalised emotion. This student cast is up to the challenge. Even on Wednesday's preview night the performances were so strong, the characters so specific and the action so compelling, it makes more sense to mention the weaknesses, mild though they are: Raugauhaan Yu's portrayal of Jake is self-conscious and dissolves into generalised cuteness a little too often to let us believe in his violent edge, and Dawn Petten as Lorraine, Jake's mother, lets her brilliant physical characterisation overpower her character's needs.

Credit is due to a design team who knows how to support a company without overshadowing it, but I suspect much of the responsibility for the play's success lies with director Stephen Malloy. A member of UBC's Theatre faculty, his influence can be detected in the overall power of the play, though not in any heavy handed specifics. He helps good actors fulfil their potential.

Parts of the preview did tend to drag, particularly those scenes among Jake's family, but the production has begun on an altogether different plane than anything we saw last year at UBC and, once the cast finds its feet, these lulls should evaporate.

The play is long, but its final scenes are worth the lost sleep. Besides, the seats are comfy and the brownies are yummy.

If you've never seen a play on campus before, now's the time to start. *jr*

My puppy has fleas

BUG! -BUG! [Iron Music]

Although the press pack contains a "Just Say No To Drugs" blurb, everything about this CD, from the psychedelic colour-it-in-yerself poster, complete with magic markers, to the music itself, *reeks* of psychedelia, which is appropriate, considering the fact that this is *rave* music. And serious raving involves serious indulging in the mood-altering, mind-expanding drug known as Ecstasy. In other words, raving is an end-of-the-millennium version of "Tune in, turn on, and drop out" minus the "drop out" bit.

For those who don't know, raves began in London sometime towards the end of the 80s as a peaceful, non-violent alternative to the fractious, excessively violent culture which had developed on Britain's football terraces. Technopop was the music of choice which fueled this retreat from the real risk of serious personal injury offered by the prevailing youth culture. Ecstasy, a synthetic mescaline analogue, was central to the rave experience.

Excessive psychedelic use does pose a small problem, however: its users tend to fall into a sort of quasi-mystical messianic state such that their every silly thought becomes an earth-shattering revelation with which to save humanity. To wit, *BUG!*'s press release declares that "this is the *BUG!* that will infest your soul with the keys to unlocking the eternal source of the spirit of the free people. Viva Bugus Bugum! Hail the free people! Don't use drugs, we have *BUG!*"

Sorry, guys. Appears to me like you already did one bug too many. Loved the CD, though. *jr*

- Andy Barham

Skinny Puppy—Brap [Nettwerk]

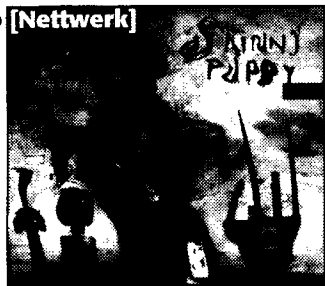
It's a safe bet anyone who owns a Skinny Puppy album hasn't listened to it in a long time. Thus the group has released *Brap*, a two-CD compilation of studio and live recordings culled primarily from the 1980s.

Parts of this overly lengthy album are a waste of space. The first tracks on both CDs are, literally, 20 minutes of nothing—really, not a sound. Perhaps the band is preparing the listener for its scary journey into noise. At best, portions of the album would fit well in to a horror movie score.

The second track 'Uranus Cancelled' is a weak collaboration of synthesisers, with the occasional drill for an industrial effect. The only selection that really works is the eerie 'Jackhammer.'

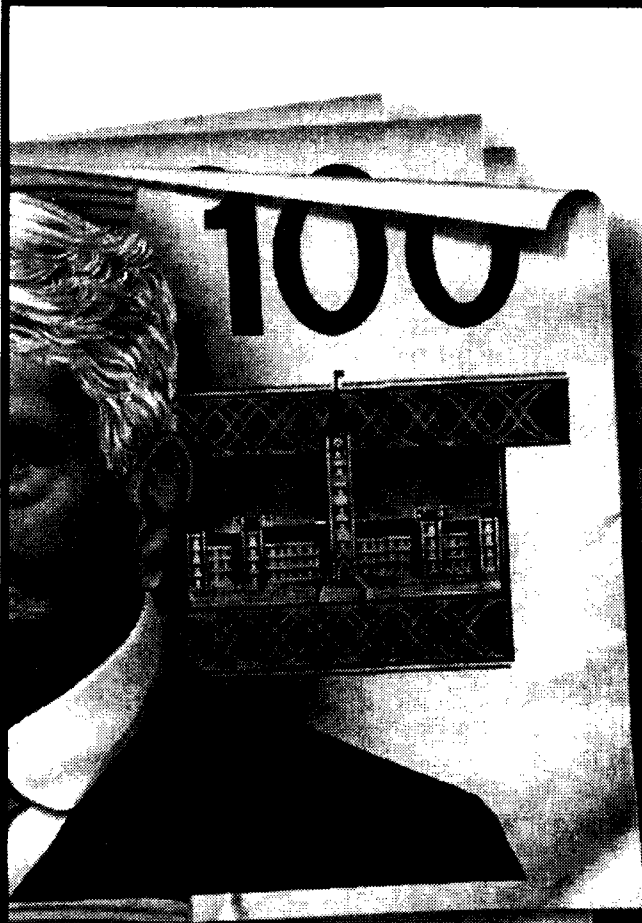
If Skinny Puppy albums do have any useful purpose, it would be as background Halloween music with which to scare the trick-or-treaters. The Vancouver group, unlike the now mainstream 54-40, does not represent the best of 1980s underground music. If you want to expand your classic alternative music section, try The Sisters of Mercy or The Jesus and Mary Chain. *jr*

-Janet Winters



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Letters to the editor must be under 300 words. Please include your phone number, student number and signature (not for publication) as well as your year and faculty with all submissions. ID will be checked when submissions are dropped off at the editorial office of The Ubyssy, otherwise verification will be done by phone. "Perspectives" are opinion pieces over 300 words but under 750 words and are run according to space.

"Freestyles" are opinion pieces written by Ubyssy staff members. Priority will be given to letters and perspectives over freestyles unless the latter is time sensitive. Opinion pieces will not be run until the identity of the writer has been verified.

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"King" Richard "The Brave" Lam shoots and scores. Chris "Goes to the End zone" Nuttall-Smith fumbles the ball. Ian "Hawk" Gunn snags the cross. Scott "Wayward" Hayward throws the javelin. Federico "Zorro" Barahona dribbles the ball and passes it to Pete Santos "Zico" Jawier. Jamie "Hard Knocking" Woods tees off. Neal "The Razor" Razzell chop-blocks. Mike "Tango" Stanger high-steps. Andy "Brawlin" Barham crushes a Guinness can on his head. Janet "Snowball" Winter skies hell's south-lope. Irfan "Lama" Dhalla meditates in the owner's box. Jim "Howling" Rowley rumbles, bumbles, and stumbles. Michelle "Sunny" Rae makes the high-post entry. Desiree "Dear" Adib singles up the middle. Joe "Mean" Clark gives his sweaty towel to a little kid. Peter T. "Sugarlips" Chattaway argues with the umpire. Sarah "Don't call me Rosie" O'Donnell takes a lickin' and keeps on tickin'. "Sister" Faith Armitage high-fives Natasha "Smiley" Lena. Ben "High" Koh smashes. Wolf "Freakshow" Depner lays out. Nick "Mountain" Bouton ices the puck.



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op/ed



Robbing Peter to pay's appalling

The AMS has been singing from the Reform Party hymn book.

How else to explain the blind zeal with which funding to student groups has been hacked this year?

In the budget expected to be approved this Wednesday, the AMS budget committee has carved some \$62,000 dollars from a handful of clubs and service—notable amongst them the highly-successful Joblink and the five resource groups, which any student who voted in the AMS referendum last January expected to get *more* money this year.

To take Joblink as an example, in this disastrous summer for student employment, Joblink was one of the few student employment centres in BC to report an increase—a remarkable 30 percent increase—in job postings from last summer. Joblink has been a success, and it has served students well. The organisation's director attributed part of that success to its amplified advertising campaign. But next week's AMS budget plans to cut that advertising budget by \$3000. How Joblink is expected to repeat its performance next year remains unclear.

The AMS's argument, which it makes eloquently, is that they cannot spend beyond their means. Income is down, the odd accounting goof was made and demands on the AMS purse are up. Despite which, expenses should not—must not—exceed revenues.

In itself, this is not something we have any beef with; we too have to, and manage to, live within our budget. Government should most certainly do the same.

The point that has been regularly missed, though, is that a whopping \$85,000 of AMS expenditure this year is to debt repayment. That's up from a scheduled \$50,000 after some brief consideration at a council meeting this July.

This touching desire to repay the debt boarders on the obsessive, because what was almost completely overlooked in council's deep and penetrating deliberation, and in subsequent discussion of the subject is that the debt is only to ourselves. Us.

There is no large bank with usurious loan rates banging on the door. The AMS is the bank. Student's council has, for the past couple of years, borrowed *from itself* to cover its deficit spending.

In happier financial times than these, the AMS managed to squirrel away a tidy investment portfolio sizable enough to have returned \$119,000 in interest in the 1995/96 fiscal year.

It is from these reserves that the AMS has borrowed. And it is to these reserves that council is gripped with the desire to repay \$85,000 this year.

The only thing that money is costing the AMS is investment income—\$10,000 at the most.

It is costing student groups a great deal more.

When painting the rousing mission statement over the doors to the AMS offices, someone absentmindedly forgot the words "huge investment portfolio."

It's also worth noting in all this that the AMS's own budget has not been dramatically affected.

There is a cut of more than \$22,000 in this year's student government allocation, but last year's student government happily ran—according to their own figures—more than \$18,000 over budget. To what consequence is not immediately apparent. But you can rest assured that somebody got a reasonably sternly-worded voice-mail about it.

So, leading from the front as any good government should be seen to do, the AMS has cut itself back by \$22,000. What happens if they spend, say, \$22,000 over budget is anybody's guess. What's the betting, though, that student groups find out this time next year.

Preston Manning may be worried about his party's fortunes in the run-up to next year's federal election, but he can take some pride in the knowledge that a generation of young radicals in student government at UBC is merrily singing his fiscally conservative song.

All together now: "Dear Lord and Father of mankind, forgive our foolish ways, reclothe us in our rightful mind..."

letters

Them and us

Philip Resnick, Department of Political Science, betrayed his dislike of women when interviewed by *The Ubyssy* Tuesday.

His contention that affirmative action in UBC hiring policy is discriminating "is obviously not going to be welcomed by certain groups like NAC and LEAF and the rest of them..." said Resnick. How often have women and minorities heard the contempt in the tossed off "them" of the white male who believes in the "us" of his own species?

The words shame you, Resnick.

Nancy Horsman
Former Assistant Director,
Women Students Office

UBC to UVic
for \$10.25

If you need to travel between the University of Victoria and UBC, it is possible to do the whole trip by public transit. It takes between 5

and 6 hours from bus loop to bus loop either way, and the cost, including the walk on ferry rate, is \$10.25. Commercial buses and the subsequent public connections may or may not save you half an hour, and the cost is at least \$7.00 more for about the same thing.

From UVic, the #26 Cross-town connects with the #70 Pat Bay Highway (fare: \$2.25—a two-zoner, dontcha know), which stops right in front of the Swartz Bay Terminal. This leg of the trip takes a little over an hour. Both routes have half-hour service during the day.

The actual ferry ride (fare: \$6.50) and after-docking pleasures at the Tsawwassen Terminal should still leave you enough time to catch the #641 (fare: \$1.50) to the Ladner exchange. I'm told the drivers will wait for slightly late ferries on the Vancouver side, but the Victoria drivers, unfortunately, are not quite as accommodating.

From there, you transfer to the #601 and then transfer again at 41st to the #41 UBC bus,

which takes you to the campus, all in about an hour and a half after hitting the terra firma.

The connections work much the same going the other way. One advantage to this strategy is that you miss some of the rush hour traffic thanks to bus lanes. It's not the kind of thing one should do with anything more than carry-on luggage, but it is eminently doable.

Bob Wakulich
UVic alumni

For our integrity
and yours

The last paragraph of our letter, "US imperialist butchers hands off Iraq!" was badly garbled as printed in the September 10, 1996 issue of *The Ubyssy*, making it meaningless. For our integrity and yours, why don't you reprint the last paragraph of our letter as submitted, which read as follows:

"In the aftermath of the destruction of the Soviet Union—a degenerated workers state—the

imperialist rulers around the world see nothing standing in the way of their system of unbridled exploitation, poverty and war. As rivalries between the competing imperialist powers increase internationally, the racist rulers wage war against the working class, the poor, young people, immigrants and Native people at home and rain cruise missiles down on Iraq abroad. The Trotskyist/Ligue trotskyste fights to build a revolutionary internationalist workers party to overthrow the imperialist rulers and build an egalitarian socialist society. The Spartacus Youth Clubs fight to win students to the side of the international working class and to become active partisans in its struggles against the imperialist bombers who starve the poor at home and Iraqis abroad. Workers of the world unite!"

For students who'd like to know more about the Spartacus Youth Club and our upcoming events, call us at 687-0353.

Sean James, Arts 4
for the Spartacus Youth Club

Feeling dirty about General Motors Place

I feel dirty. Really dirty. Like Pontius Pilate, unable to wash the blood of Christ off his hands, I can't wash off the naked greed that has attached itself to me after visiting General Motors Place. My fiancée and myself recently went to see a Vancouver VooDoo Roller-Hockey game, ostensibly to do some research into the reasoning behind building GM place and the need to create this "world-class" playpen for Vancouver's elite. And let's face it - that is who this playpen is for - the elite. For two average people, a "night" (actually two hours) on the town cost \$80.00 - 2 tickets, 1 program, 2 beers, 2 cokes, 1 hot-dog, 1 nachos and a large popcorn plus parking at \$1.50/hour (for which we had to buy three tickets or else face a \$40.00 parking fine). All "world-class" prices to visit a "world-class" facility. Why? Why this need to build a "world-class" facility? More importantly, why this need to be "world-class"? Does the building of such civic monuments make a city "world-class", or is it the quality of life within that city which implies its class in relation to the world? How does one measure "world-class"? Whose interests are served by a city's pursuit of this elusive "world-class" status? Does everyone benefit or a select few?

I have some serious doubts about Vancouver being a "world-class" city or whether GM Place, a "world-class" facility, was built for the use of the city's residents. First of all, Vancouver is not a "world-class" city in terms of size. Population wise, in North America we are about the size of Portland or Memphis, and in the world we are no larger than the 560th largest city or so (hard to measure with all the wars, disease, problems, etc., ongoing). Second, GM Place was not built for the masses. Most season tickets are snapped up by businesses who use them as complimentary tickets for clients or for their own benefit. Those that are left over are so expensive as to be priced out of range of an ordinary person's capability.

Let's face it - GM Place was built to make money. The rationale for building it was because the old Coliseum did not have enough luxury boxes, which is the lifeblood of any sports franchise (or so it seems). To keep the team competitive, i.e. afford ludicrous salary demands, the team needs to maintain a high revenue influx, so luxury boxes, concession control, parking control, etc. are necessary. Fine. I do not have a problem with this. I also do not have a problem with the business sector ponying up money as well. General Motors paid a pretty (though undisclosed) penny for

city's stature, of its honor, and are used to attract media attention and therefore tourist attention to the city. The people who have the most to gain by GM Place being built and the Canucks staying are those in the tourism and hospitality areas, people with a stake in local real estate and construction and those who would gain from a rise in local land values. It is also a part of a grand-plan to bring families back to downtown with these huge value-added culture and consumption palaces, including the grand new troika of the Metro Library, the Ford Center for the Performing Arts and GM Place.

When one looks at it from a humanitarian side, the answer is quite different. I do not have a problem with GM Place being "world-class" if none of my tax dollars were used to build, yet they were. Don't get me wrong - it really is a nice place. But after leaving this "world-class" facility I passed through the old Woodsworth section of town and witnessed the forgotten side of Vancouver, the people for whom there are no facilities at all. I walked past mothers and fathers and sons and daughters who had to beg for food or shelter or live in an alley or a dumpster. How many meals and how many people could have been fed by purchasing and installing one less marble counter in the bathroom? How many community centers or shelters were sacrificed for the plush carpeting? The money I spent tonight would feed a family of four for a week. The money used to build GM Place would feed an entire community for a few years. The money our government gave the Griffiths in terms of concessions would provide daycare spots for hundreds of working mothers.

If the elite want their playpen, fine. But when our government subsidizes entertainment by the elite at the expense of the less fortunate, then we as a community are far from world-class. We have no class at all.

PERSPECTIVE by Gordon Plummer

the name GM Place. Inside, Air Canada et al dole out millions to get their name plastered everywhere - the Air Canada Drink Holders, the Air Canada Club (what, no official McDonalds Toilet Seat Cover?). What galls me is that the government actually contributed to this naked pursuit of greed by the Griffiths family. The project absorbed civic resources yet only the elite (those who can afford it) can enjoy what they are already paying for. Our government gave the Griffiths any combination of free or cheap land, cheap rent, public funds for construction, low taxes, zoning concessions, etc. in order to help get GM Place built. The Griffiths in turn built Livingstone Park. While the park is indeed a lovely place, to me this is not an equitable trade-off.

However, when one looks at it from a business side, could we really afford to lose the Canucks to, say, Portland? A sports team and its facility are badges of a


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Jeepers creepers, brothers' keepers

by Peter T. Chattaway

FEELING MINNESOTA
at the Caprice theatre
BIG NIGHT
at the Granville 7 theatre

Siblings are strange creatures. We don't choose them the way we do our friends, yet it's usually assumed people will share a bond deeper than any friendship if only they share a parent or two. Of course, such a relationship raises all sorts of tensions that are perfectly suited for drama, but it also affords the predominantly masculine Hollywood set a chance to explore male relationships with a modicum of — gulp — sensitivity. Thus the endless stream of films about brothers, brothers and brothers.

Occasionally, as if to balance the testosterone rush, we'll get a film about sisters, sisters and sisters, and once in a while someone other than Woody Allen will direct it, but filmmakers generally seem to ignore the fact that some families do have children of *both* genders.

The recent Catherine Deneuve vehicle *My Favorite Season* was a rare exception to this rule, offering as it did an intelligent exploration of a middle-aged brother and sister forced to rely on each other as their other relationships fall apart. The fact that a movie about a non-sexual intergender relationship, even one between family, could feel unusual highlights the degree to which the line between genders has become entrenched in film.

But enough of that. We were talking about Americans, and males, and brothers, and *Feeling Minnesota* — Steven Baigelman's dreary love triangle flick in which two brothers throw the police and the mob at each other while vying for the possession of a woman — is about as American, male and brotherly as movies get. It even

borrow some of the idiosyncratic elements commonly associated with those other cinematic siblings, the Coen Brothers: the mid-western milieu (just east of *Fargo*, you might say), the unsettlingly grim flesh wounds, Keanu Reeves' humorously frustrated robbery attempt, and the quirky policemen (especially Dan Aykroyd, who cusses like he just discovered the word "fucking") all feel strangely familiar.

Unfortunately, Baigelman is no Coen brother. Nor is he much of a Coen only child. For one thing, he gave the lead role of Jjaks to Reeves, whose limited range covers such essentials as grunting when people bite him — the sex scenes with Freddie (Cameron Diaz) and the fight scenes with his brother Sam (the ever-capable Vincent D'Onofrio) are oddly similar — and gesticulating his arms in wild circles like a freshly wound toy. ("I feel like he's perfect for the role," Baigelman gushes in the press kit. "His likability, his innocence, his sex appeal, his goofiness." Well, maybe one out of four ain't bad.)

Baigelman also saddles Diaz (who's already done the girl-who-comes-between-brothers thing in *She's the One*) with weird lines like "Time is like an orange — it's round," but it's never clear whether we're supposed to take her at face value or laugh at her lame analogies. Freddie spends much of her time trying to convince Jjaks that there is a point to their lives — and presumably the film based on those lives — but methinks she doth protest too much.

A better, and subtler, probing of brotherly tensions comes in *Big Night*, which Stanley Tucci (*Murder One*) co-wrote with his cousin, Joseph Tropiano, and co-directed with Campbell Scott (*Singles*). Here the brothers are Primo (*Wings*' Tony Shalhoub) and Secondo Pilaggi (Tucci),

Italian immigrants struggling as restaurateurs in New Jersey.

Shalhoub steals the show as head chef Primo, a classic first-born perfectionist for whom good food is the mystical measure of all things — so zealous is he that he refuses to serve those philistines who'd dare mix the risotto with their spaghetti. This excessive professionalism frustrates Secondo, who knows the dire state of their accounts and would rather compromise their culinary integrity than lose the restaurant altogether. They put these differences aside, however, when they hear that the great Louis Prima intends to visit their restaurant — for Primo, this is a chance to make the most sumptuous feast of his career, while for Secondo, it's better than any publicity stunt he could have imagined.

Tucci and Scott give these brothers an evenhanded treatment, recognising their flaws as clearly and as sympathetically as their good points and never letting either brother lay sole claim to the moral upper hand. Secondo might make concessions for the sake of business, but he does so out of an awareness of the real world that Primo is too obstinate to acknowledge. Even their chief competitor (Ian Holm), a nakedly businesslike entrepreneur who wants to buy Primo's services, has his good side; when the three actors appear together, they display a rare chemistry that, in its own understated way, is beguilingly hilarious.



AZTEC FIREDANCERS entertained the crowds at the Aboriginal Cultural Festival at Pacific Coliseum last weekend. SCOTT HAYWARD PHOTOS

Unfortunately, a pedestrian subplot or two prevent *Big Night* from being the Italian-American *Babette's Feast* that it aspires to be. To underscore Secondo's moral duplicity, Tucci even wastes two talented actresses — Isabella Rossellini and *Circle of Friends*' Minnie Driver — in thankless roles as the women he two-times.

Primo's coy relationship with a local florist (Allison Janney) fares better — it has a tender authenticity that lesser actors would have missed all too easily — but ultimately *Big Night* is about the two brothers and the spiritual bonds that hold them together. And on that modest level, it's an exquisite success. *nf*

Birdwatch

Hockey:

Friday, Sept. 20 - Sunday, Sept. 22
@University of Alberta
Invitational Tournament

Volleyball:

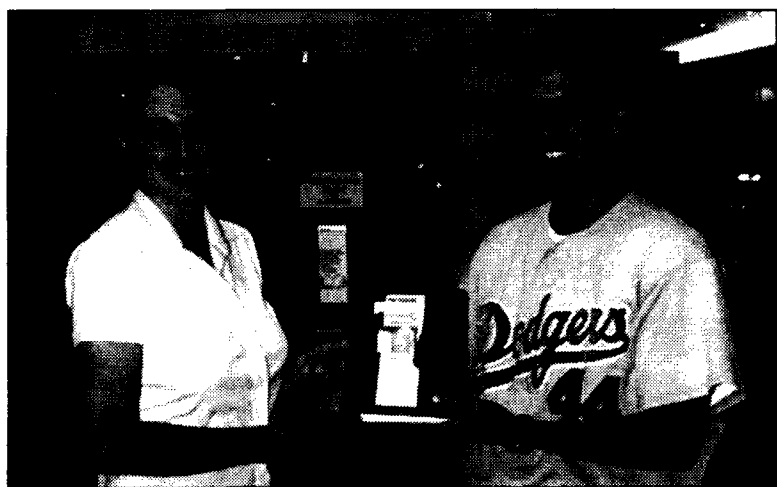
Friday, Sept. 20 - Sunday, Sept. 22
@Campbell River, Courtenay,
Parksville - Mizuno Battle of BC

Football:

Friday, Sept. 20
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Soccer:

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SHAMELESS GIVEAWAY: Lance (right) wins himself a Day-Timer in the first Shameless Giveaway contest. RICHARD LAM PHOTO

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