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the ubyssey magazine

pagefriday

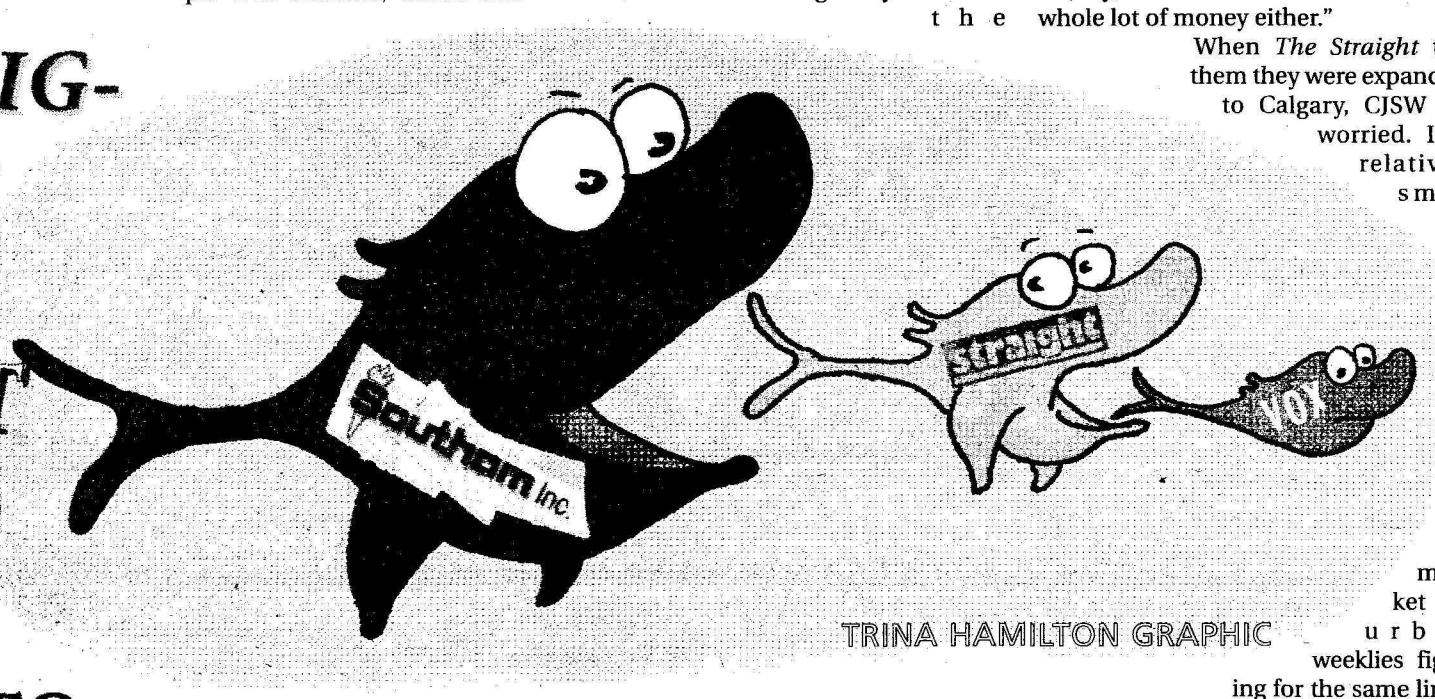
exposing their spikes since 1918

VOLUME 80 ISSUE 7 FRIDAY, OCTOBER 2, 1998 www.ubyssey.bc.ca

IN THE EVER-GROWING MEDIA POND, *THE FISH JUST KEEP GETTING BIG-GER.* AS *THE GEORGIA STRAIGHT* MOVES INTO ALBERTA, IT STRUGGLES TO RESIST CONRAD BLACK'S OMNIPRESENCE. IN THE PROCESS, CALGARY LOSES ITS *VOX.*

by J.E. Clark

Picture this: a small independently-owned, non-profit newspaper is taken over by out-of-town interests who turn it into a commercial publication, designed to make money for its far-away owner. Sound like another Conrad Black horror story? Think again. The out-of-town owner in this story is ex-hippie Dan McLeod, editor and publisher of *The Georgia Straight.* The small independent is—or rather was—*VOX*, the monthly music magazine published by CJSW, the University of Calgary's radio station. In June of this year, the 15 year old *VOX* published its final issue and was formally absorbed into the new *Calgary Straight.*



TRINA HAMILTON GRAPHIC

The Calgary Straight is your average urban weekly, much like *The Georgia Straight.* In fact, it looks almost exactly the same, and about one-third of the writing every week comes from the parent paper in Vancouver. The paper writes on many of the big name movie actors and musicians that grace the pages of *The Georgia Straight* but just don't make it to Calgary. The *Straight* has everything your average well-educated, well-dressed and well-meaning reader could want. It *is* an alternative voice to the daily newspapers, but absent is much of the irreverance and humour that made *VOX* what it was.

"Once you become more of a commercial paper, people expect a different level of professionalism," says *Calgary Straight* editor Brad Simm. "Doing *VOX* you could get away with a lot more in terms of being sloppy, being off the cuff. You didn't have to cover your ass as much."

He admits the change may have cost the paper some of its readership. "I think we gained a whole bunch of readers and we lost some readers."

Simm knows the difference between *VOX* and *The Straight* as well as anyone. After all, he was the editor at *VOX* when CJSW was approached by Dan McLeod and ultimately made the decision to sell—a decision he vehemently defends.

"Anyone who thinks that *VOX* sold out is either uninformed to what a successful publication is all about, or they're simply a quack," Simm wrote in *VOX's* farewell edition. "The times are a changin' and I'm extremely proud of CJSW for having the guts to advance themselves and to aid in providing that much more opportunity for the homeys."

According to Simm, the station's board of directors didn't have much of a choice. After 15 years of publication, the last three had been financially difficult for *VOX.* In 1995, Calgary got its first urban "alternative" paper when the Great West Newspaper Group launched *FFWD* Weekly (Fast Forward).

Maizun Jayoussi, CJSW station manager and one of the board members who made the decision to sell, says that *VOX* took a hard financial hit with the introduction of *FFWD.*

"At one time *VOX* enjoyed a very open market in Calgary...but then *FFWD* came into town," Jayoussi explains. "Even though *VOX* wasn't intended to make money, it was never intended to lose a whole lot of money either."

When *The Straight* told them they were expanding to Calgary, CJSW got worried. In a relatively small market two urban weeklies fighting for the same limited advertising dollars would have made it very difficult for *VOX* to compete. But Dan McLeod had an offer. To make the *Straight's* own expansion easier and to eliminate a potential competitor, McLeod offered to buy *VOX*, hire Brad Simm and reserve a couple of pages near the back of the new paper for the CJSW program guide and music charts.

"We lost a lot of sleep over this decision," says Jayoussi. "But if we said no to this, we felt there was a very real possibility that we would lose *VOX* all together and with nothing to show for it."

The board reasoned that an alliance with *The Georgia* Straight would still get the program guide out and it would reach a wider audience. Besides, Dan McLeod and *The Straight* have a long history of "stickin' it to The Man." In the sixties, McLeod fought censors at Vancouver City Hall for the right to publish his controversial hippie rag.

continued on page 4

Gone fishing

CLASSIFIEDS

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**If you did not apply for the Work Study Program by Thursday, October 1, it is now too late. Eligibility for the Work Study Program is based on documented financial need as determined by government student loan criteria. Visit our office in Brock Hall or our website for details on this and other programs administered by the Office of Awards and Financial Aid.*

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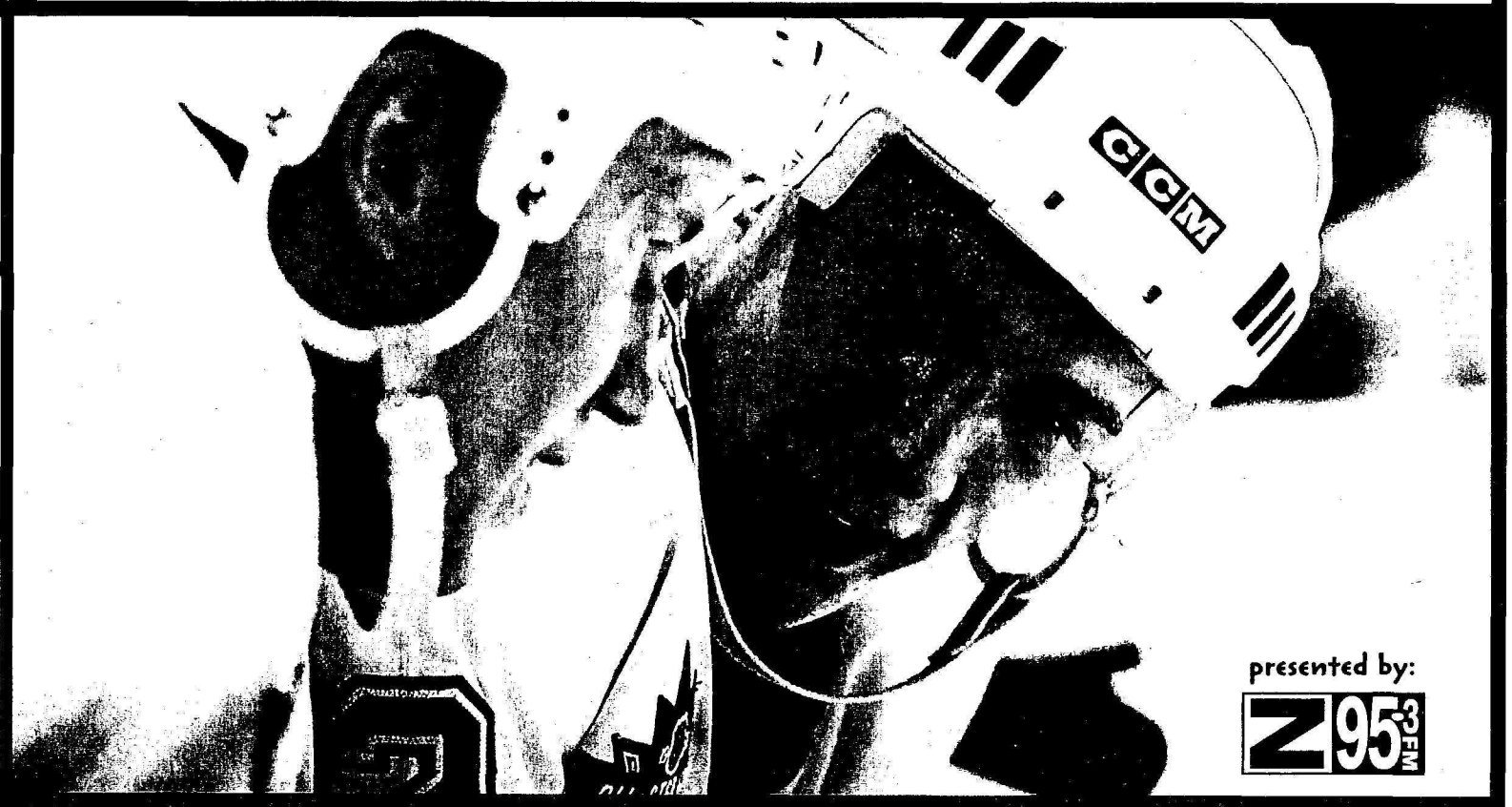

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boxing helena

UBC film school graduates Laura Bryans and Anthony Grieco embody independent filmmaking: making films with volunteer crews, scrambling for last-minute funding and almost missing the Vancouver Film Festival deadline. But now, with Helena's Hex *all set to screen, they can sit back and relax. At least until the next one.*

HELENA'S HEX
Running as part of the Vancouver International Film Festival
Plays Oct 2 and Oct 4

by Peter T. Chattaway

HELENA'S HEX stars Juliana Wimbles as Helena, a little girl looking for a way to deal with her troublesome and lonely old grandfather.

It's not often that a reporter profiles a filmmaker without first taking a look at their latest film. But in the case of *Helena's Hex*, a short film produced by UBC film school graduates Laura Bryans and Anthony Grieco, we'll make an exception. The duo had no money left to transfer their film to video, once it was finished, and their 16mm print is currently in the hands of the Vancouver International Film Festival.

Says Grieco, 28, who wrote and directed the film: "We screened our print at the lab the morning that prints were due at the festival's screening committee. We screened it at the lab in the morning, hopped on a bus, went downtown, and dropped it off at the office that afternoon. It was like writing an essay."

Like writing an essay? Perhaps when it comes to beating deadlines. But most essays don't cost $20,000. And Bryans, 25, who produced the film, says the two-year process of making the film "went incredibly easily, compared to our student films, which were just hell on earth. They were the worst moments of our lives."

Development on the film began in 1996 with a $10,000 Kickstart grant from Telefilm Canada. At the time, Bryans had just been awarded UBC's Best Graduate Film prize for her short film, *A Girl's Guide to Kissing and Other Nightmares in Teenland*. Grieco, meanwhile, had snagged the Best Short Drama prize at the Montreal Student Film Festival with his dark fantasy *Henry's Tale*.

Helena's Hex, which tells the story of a twelve year-old girl who wants to make her seventy year-old grandfather disappear, combines elements of both films. "You can almost take every scene in the film and go, 'This scene is a *Henry's Tale* kind of scene. This scene is a *Girl's Guide to Kissing* kind of scene,'" says Bryans.

Principal photography commenced in the spring of 1997, and if the shoot went smoothly compared to their student films, it was because Grieco and Bryans were working with a full crew. On their student films, Grieco and Bryans regularly found themselves juggling multiple tasks, from directing to arranging costumes and catering. But *Helena's Hex*, which borrowed much of its crew from the local independent feature *The Vigil*, was free of such complications.

Grieco recalls, "I remember, so many times on set, just looking around and having flashbacks to our student films. 'Oh yeah, this is how things are supposed to run! This is how things are supposed to be!' It felt like a professional set.

"Early on, I'd find myself going, 'Should I be setting up this light over here?' I was constantly wanting to get my hands on things. As a student director, not only do you direct, but you are your own grip at times. [Directing *Helena's Hex*] was just very different. Everything was delineated. It's the only word I can think of: professional."

Bryans notes that it took time to gather a crew that could work on the film for free, but everyone involved gained valuable experience. "Two months after the show, I think over half the people were working professionally," she says, "so they were just on the cusp."

How does an aspiring filmmaker attract such a crew? "You beg," says Bryans, who spent several months asking all her contacts if they knew of anyone who would be interested in working on a film.

She adds, "The biggest thing, once you've got them, is the promise of good food on set. It's a joke in the independent film industry, but it's such a big issue."

Grieco says the biggest difficulty for him came during post-production. It took over a year to edit the film, which runs only 23 minutes, because of what he calls "the stages of limbo that exist when you're waiting for financing to come through."

Scripts, he notes, don't take too long to write, but it could be a year or two before any short project is completed. "You'd better be damned sure that you're not going to get bored of it within six months, because anything is going to take a long time to finish. And that's one of the agonising things about post-production, is that boredom. It's that feeling of, 'God, I've got to get this idea finished, because I'd love to be working on something else.'"

The film was ultimately finished with private money and a bit of help from the National Film Board. Says Bryans: "At the very, very end, when you start sound mixing and when you go to the film festival, that's when it starts getting exciting again."

"Yeah," Grieco concurs. "When you see a cut for the first time, after that state of limbo, it's like it comes back to you. 'Oh yeah, this is what we did, this is why we made that film.' And then of course sound gets added to that, and that revelation happens all over again."

Helena's Hex makes its world premiere in a double-bill with Alexandra Gill's feature film *Leda and the Swan*. It plays October 2 at 2:00 pm at the Pacific Cinematheque, and again on Sunday at 9:45 pm at the Paradise.

After that, Bryans and Grieco hope to tour the festival circuit and sell their film to TV. "We designed it for a half-hour TV spot," says Grieco. "We haven't decided where the commercial breaks happen yet, but there's got to be a pause or two."❖

Cops beautiful but haphazard

YESHOU XINGJING
(BEAST COPS)
Running as part of the Vancouver International Film Festival
Plays Sept 26, Sept 29

by Vince Yim

Proving once again that North American filmmakers can easily learn much from overseas film markets, directors Gordon Chan and Dante Lam put together an entertaining package about two cops running amok in Triad-infested Hong Kong. Combining laughs, action, and a touch of the obligatory romance, the film ends up trying too hard, yet remains a fun film.

Michael Wong, best known from the *Once a Thief* telefilm (and, unfortunately, *Knockoff*), plays Cheung, a straight-laced cop reassigned to an anti-Triad squad. Anthony Wong, well-known from his villain role in *Hard-Boiled*, plays off of him as Tung. The opposite of Cheung, Tung's a rogue cop who keeps up a relationship with the Triads, opening the question of who's really in charge.

The odd man out is Sam (played by Sam Lee Chan). Best described as the Hong Kong equivalent of Spud from *Trainspotting*, he's a young cop with weird hair, funny looking glasses, and odd attitudes towards sex (ie: appropriate condom substitutes). But while Sam's fun to watch, he's ultimately a throwaway character.

Unfortunately, this could be said for much of the film. *Beast Cops* is simply trying to be too much in too short a span of time. Sequences are set up in an almost haphazard fashion, with some elements left completely in the dust. Before the formal introduction of Cheung, we are shown a brilliantly shot black and white flashback sequence where he is forced to kill a fellow police officer. While the filmmakers could have easily used this as a character development device, it is instantly forgotten as Cheung graces the screen.

Quickly jumping in transition from documentary to comedy to romance to horror, these sequences are well constructed by themselves. But as a whole, they ultimately fail to achieve balance. Documentary style interviews are an interesting insight into the character's lives, but ultimately they feel out of place in the film, as do other stylised sequences.

The beautiful cinematography, which includes slow motion tracking and handheld camera effects (reminiscent of Wong Kar-Wai's *Chungking Express*), and brilliantly colourful art direction make for nice scenes but not for a great film. Still, it is a fun movie and worthy of a look if you can get a hold of it.❖

the ubyssey

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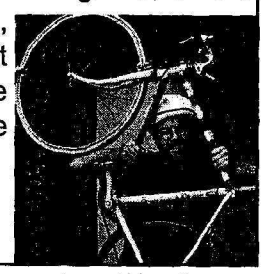

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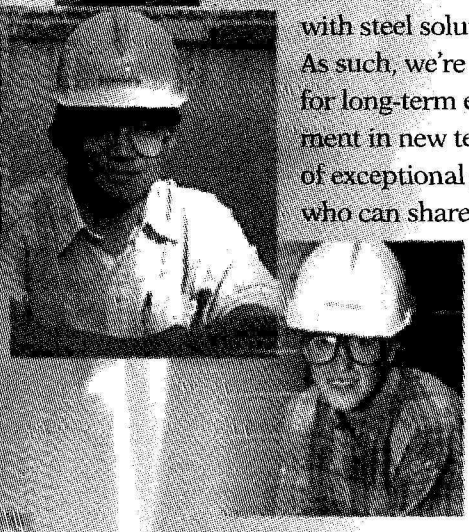

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continued from page 1

"We don't feel that we're allied with some sort of evil Conrad Black publication. I understand *The Georgia Straight* has grown a lot, but it is still fundamentally an independently-owned paper," says Jayoussi.

****

Conrad Black. His name is everywhere in the newsaper business. In Alberta his company, Southam Inc, owns *The Calgary Herald* and *The Edmonton Journal*. Black is also majority owner of the Great West Newspaper Group, publisher of two urban weeklies: *FFWD* in Calgary and *See Magazine* in Edmonton.

Dan McLeod is the little guy. At least that's the way he sees it in Calgary and Edmonton where his papers *The Calgary Straight* and *Vue Weekly*—of which he owns 50 per cent—compete against Southam weeklies for advertising dollars and readership.

"We're on a totally different level than the big chains. I think something like *See* or *FFWD* is just a little toy or something to these guys. I don't think they could care less about how they use it. They use it the same way Southam uses its weeklies in Vancouver—they're just farm teams to feed the big monster," says McLeod.

Ron Garth, editor and owner of the other 50 per cent of *Vue Weekly*, couldn't agree more.

"[Urban weeklies are] the antithesis of everything that is Conrad Black. We should be under skin. We should use this outlet to try and balance things out," says Garth.

Unlike *The Calgary Straight*, *Vue Weekly* does not look anything like its Vancouver cousin, nor is it a new publication. Garth has been publishing the paper for the last few years—ever since he was forced out of *See Magazine* by its printer Duff Jamison. Jamison is now partner with Southam in the Great West Newspaper Group.

For Garth, the partnership with McLeod is about making *Vue* more financially secure so it can better compete with *See*. For McLeod, his interests in Calgary and Edmonton are all about growth.

"The economy in BC has been depressed for a while and we're not looking forward to a lot of growth in BC. Things seem a lot brighter in Alberta," he explains. "It seemed like there would be a lot more potential for a publication there than trying to grow in this market [Vancouver]."

Maybe that booming growth explains why *See Magazine* doesn't feel much threatened by McLeod's move east. Jeff Beardsworth, marketing director for the paper, dismisses *Vue* and Dan McLeod. He says *Vue* really hasn't had much impact on ad sales or readership.

"People who read papers like this, really don't give a shit who owns the paper," says Beardsworth.

McLeod and Garth disagree. For them ownership makes a big difference. McLeod argues that Southam has no interest in letting its urban weeklies grow to a point where they compete with its dailies. There is no committment to alternative media.

"If you really took the alternative format and ran with it and fulfilled it to its full potential, you would get a paper somewhat like *The Georgia Straight*, or better, and it would really threaten the ad base of the dailies," says McLeod. "So what we're left with in Calgary and Edmonton is papers whose ultimate destiny is crippled from birth—very self-consciously by its owners. And cynically, I might add."

Garth thinks partnerships, like his and McLeod's, are the only way for independently-owned weeklies to resist that cynicism. And he is happy to accept the help of an organisation with over 30 years experience in that department.

"What we're battling on both fronts is Southam," says Garth. "Dan and *The Straight*, for a long long time, they've been fighting the whole Southam domination—and that's exactly what's going on here."

***

So what about VOX?

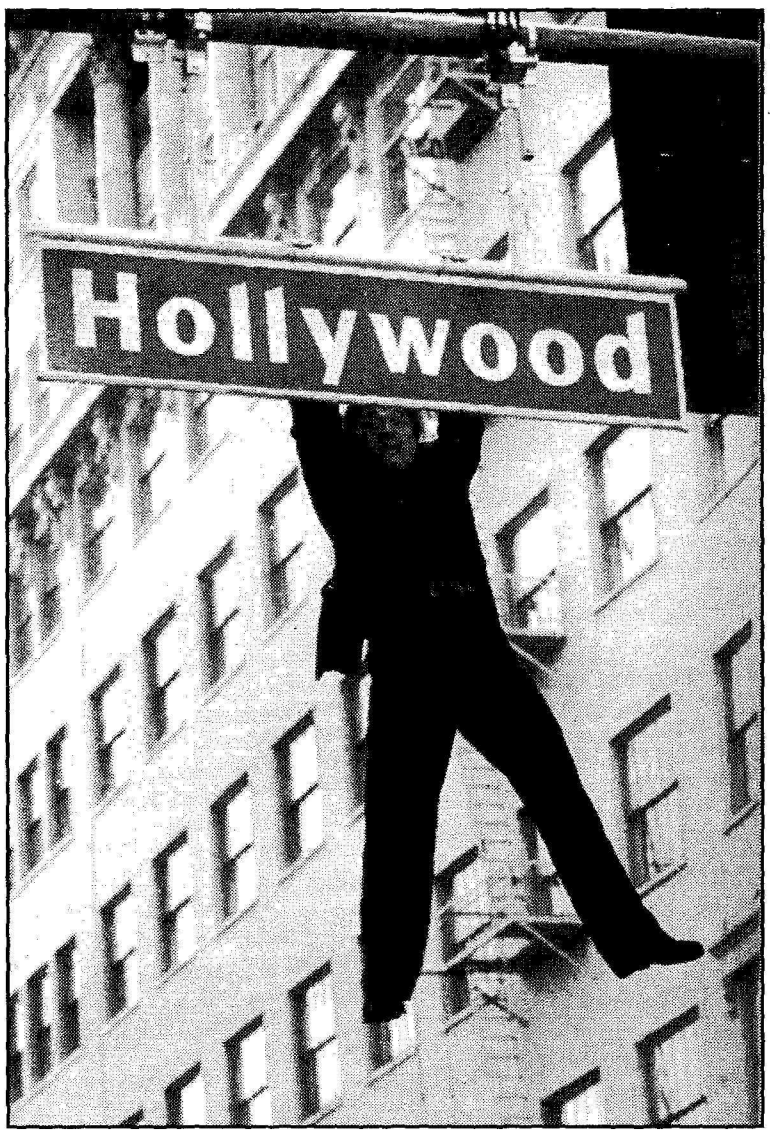
"*VOX* was not taken very seriously—even by the campus paper [The Gauntlet]. Indeed the campus paper," McLeod explains, "has taken some steps to have *The Calgary Straight* banned from the campus. Clearly they feel *The Calgary Straight* is some kind of threat where *VOX* was not."

This is not the first time McLeod has faced opposition on a campus. In 1973, *The Georgia Straight* was prohibited from distributing free to students at UBC. Back then it was because the paper cost 25 cents everywhere in Vancouver, but McLeod was looking to increase his readership—and in turn his ad revenue—by giving the paper away free to students. *The Ubyssey* estimated they could could lose between 30 and 50 per cent of their advertisers if McLeod's plan was successful.

McLeod may have a history of "stickin' it to The Man," but he also has a history of stickin' it to the little guy. *VOX* may never have been much of a financial player in Calgary's ad market, but until recently it was a strong alternative voice in the city and the rag of choice for anyone looking to find out what was happening in Cowtown. Many, not least those people at CJSW who made the tough decision to sell to Dan McLeod, are sad to see it go.❖

essays suck

write features



"I AM JACKIE CHAN: MY LIFE IN ACTION"
By Jackie Chan with Jeff Yang
[Ballantine Books]

by Vince Yim

Jackie Chan

"No stuntman. No equal."

Originally touted as the next Bruce Lee, Jackie Chan has emerged from that shadow and established himself as one of the finest martial artists in the film business today. Breaking the traditional stereotype of martial artists as brooding wanderers, Jackie has pushed the envelope, combining his blazing kung-fu movements with slapstick humor. Performing all of his death-defying stunts with dazzling results, he has proven himself to be one of the most exciting actors on screen.

My Life in Action chronicles his rise to stardom, starting from his training days as a child in Yu Jin-yuen's China Drama Academy to his rise in Hong Kong to his rising status in Hollywood.

In a market full of low-grade stinkers and Dennis Rodman biographies, *My Life in Action* is surprisingly well-written. Short yet satisfying, Jackie Chan, with some help, tells the entire tale from day one. Every single moment is recalled with amazing clarity, although one can't help but assume there is a bit of embellishment.

Still, it makes for a very entertaining read, not spending too much time dwelling in the history of martial arts (though it is briefly mentioned) but more concerned with what made Jackie Chan a star.

His story is one of ambition and dedication, with the message that success is best obtained through hard work. The book takes a detailed look at his life, and seems to paint Chan as a far cry from the cocky superhero that he appears to be on screen.

As an added bonus, the book contains some interesting factoids for any Jackie Chan fan. As well as a complete filmography, the book lists his ten favorite fight scenes, stunts, and a list of injuries sustained during the productions of his films, which is by no means complete.

One complaint, though. The timing of this book couldn't be much better, as it was released a week or two before the release of his first major American film in many years, *Rush Hour* (opened September 18th). Surely enough, there are references to *Rush Hour* in the book, one even mentioning the recent film's release ("...which should be out in the theatres right now..."). This almost seems to indicate the book was released solely for the promotion of the film.

Unfortunately, as with all autobiographies written by celebrities, one is always left with the nagging suspicion that the celebrity in question didn't contribute anything to the book. Still, the work is convincing and written sharply. Thankfully, unlike Jackie Chan's movies, the book doesn't have a section dedicated to rejected pages that they had to rewrite.❖

HOWDY: Jackie Chan takes a peek into the literary world with his new book.

The next big thing

CONFESSION (FROM A PAYPHONE) BY CLAUDIA CUESTA
At the Contemporary Art Gallery
Runs until Oct 24

by Marina Antunes

Walking down the short hallway towards the exhibition area of the Contemporary Art Gallery, you can't help but stop to observe the odd 30x30x6 inch burnished steel box containing a neon blue halo. This installation, called "imperfect halo," is one part of an eight piece exhibit by noted contemporary artist Claudia Cuesta.

Born and raised in Medellin Colombia, Cuesta was educated in England and Canada, and currently lives and works in Vancouver. While in England, Cuesta went to school at the Byam Shaw School of Art where her undergraduate studies concentrated in mixed media. For her post-graduate work in sculpture, she attended Slade School of Fine Art and worked with such artists as Rachel Whiteread and Marcus Taylor—artists that have gained much attention in Europe.

Over the last few years, Cuesta herself has gained attention with exhibitions in Vancouver, Toronto, London, and Rio de Janeiro amongst others. Working mainly in sculpture and incorporating common industrial metals, like steel, her artwork is simple yet profound and highly concerned with morality.

Cuesta's work always follows a particular idea. In her1996 solo show at the Museum of Modern Art in Bogota, Cuesta exhibited sculptures and installations that followed more or less the idea of birth and mothering. In her latest show, *Confession (from a payphone)* Cuesta draws inspiration from her Catholic upbringing.

Entering the main display area through an abnormally large steel door, all common sounds such as talking, traffic and telephones ringing disappear and all that is audible is the heavy, strained breath that comes from the large coffin-like metal box in the center of the room.

Looking around, the rest of the installations are visible though the details and not seen until one approaches the individual pieces. At closer inspection, one sees the eyes of the all-seeing god, here not paying much attention, while the long red zipper of "chastity/martyr" speaks to the 'supposed' lack of sexual fulfillment in the church.

Cuesta has a tendency to catch the public's attention with her work and this exhibit is no different. One can't help but stand and stare at the pieces, move on to the next one, and then return to the one before, each time noticing new, subtle things that make them unforgettable. Some time soon, Cuesta will be the new "big thing" in the art scene. Until then, one can enjoy her aesthetically and emotionally pleasing exhibit.❖

Trap Lines is a gritty, gripping, gutty read

TRAP LINES
by Eden Robinson
[Vinatage Canada]

by Anne Augustine

I've been pumelled by a book. I should have known better. I guess if you pick up a volume whose title is an agonizing way of killing something, you shouldn't be expecting warm and fuzzy bedtime reading. *Trap Lines* isn't beautiful; it isn't glorious, and it isn't a triumph of the human spirit, but it is stunning. It's a group of stories—four—linked because they are variations on the themes of sex, blood, and violence at early adolescence.

In this book, family are predatory and lay elaborate traps for you. If outside people are kind, well, that's only to get you to patch holes in their lives, and—here's the kicker—no one, no one, could possibly ever understand what's really going on in your life.

The setting changes. Most of it occurs in the north of BC, past Hope. Way past. The protagonists change; two women, two men. The voice even changes, which is my only complaint—Robinson writes one of the stories in the third person, which is a little unnerving since she is so behind the eyes and intimate in the other three. Incidentally, this particular one, "Contact Sports," didn't grip me as well as the others, partly because the outside observer voice doesn't force the reader to live the character's experience. At several points, I found myself distanced from the text not because it was too dark to stay in comfortably, but because I just couldn't quite care. Robinson is so terse and truthful in her other tales that I caught myself musing over earlier story "Dogs in Winter" as I read "Contact Sports." I suspect it was included more to flesh out the book to standard novel length than as a decisive complement to the other texts. It would have been stronger on its own, and *Trap Lines* would be better off without it.

That's about the only uncomplimentary thing I can say. The stories are arresting, the way a bird's corpse is, wings splayed in stubborn flight. You can't quite decide if it's beautiful or hideous, and you can't stop staring.

Pick up *Trap Lines*. Read it. I can't quite say I like it, but I read it over a month ago, and I still taste blood and get this ringing in my ears any time I even see the cover.❖

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The doctor is in

Daaron McField came to UBC dreaming of being a doctor, but that dream may not happen right away. He's too good at football.

by Bruce Arthur

Daaron McField probably watched UBC football games long before any of his teammates. As a child, he'd sit next to his uncle in the announcer's booth, helping spot who caught the last pass or who made the last tackle so that his uncle could announce it to the crowd. But he says he got it wrong as often as not.

I'd always get it wrong," he laughs. "'It was 57,'" he'd whisper. And his uncle would fire back, "'It wasn't 57!'"

It was ironic then that in last week's Shrum Bowl, after McField burst through the SFU offensive line like a tidal wave and sacked the quarterback, he heard teammate Tyson St. James' name called as the playmaker.

But don't worry. Soon, Daaron McField won't be mistaken for anyone else.

"He's playing outstanding. Intellectually he's probably ahead of half the coaching staff," says interim head coach Dave Johnson. "And he is so doggone athletic—he is still learning the game of football, but his athleticism has allowed him to compete at this level."

But the 23 year-old Daaron McField has come a long way to be here. He is, as they say, the proverbial bouncing ball.

Born in Vancouver, his family moved back to the Cayman Islands when he was about six months old. They stayed until McField was eight, when the family moved back to Vancouver so that his mother could finish her Master's at UBC. So for nearly four years, McField got to watch his uncle call Thunderbird football from the booth.

He then lived in Aurora, Ontario, until he was 16. Then it was back to the West coast, where he finished high school at Prince of Wales, did two years at Langara College, and came back to UBC. Two years into pre-med, McField never considered playing varsity sports.

Now, the second-year nosetackle is making a name for himself in what is only his second year of football. Ever. He played for parts of three games in the ninth grade in Aurora and gave the sport up until he was recruited in a weight room by UBC free safety Chris Hoople.

"I was like, 'He's huge, and he's working out hard,'" says Hoople, who appoached the 6'4", 235-pound McField with trepidation. He invited the youngster to try out, and McField was pretty skeptical.

"He asked 'are you guys going to win?'" smiles Hoople. "And I said, 'Yeah, we're going to have a winning team, of course.'"

Though McField's response was lukewarm, Hoople and quarterback Shawn Olson kept badgering him every time they saw him at the Birdcoop. And then spring tryouts came.

"So, tryout day, I slept in," he says. At 9:30 UBC head coach Casey Smith called and asked him to try out. "Why not? How often does the head coach personally call you and ask you to try out for the team?"

McField showed up and spent some time figuring out how the pads fit before going out and blowing his hamstring the second day of camp. Nevertheless, the coaches saw enough to offer him a roster spot.

Small by defensive line standards, the 235-pound McField had to learn quickly.

Compared to everyone else I was about pee-wee. I got beat down. I ended up on my butt and on my face, and was wondering, 'What the hell am I doing out here?'"

Nobody asks that now. The first thing you notice, looking at Daaron McField, is that he's a big guy. Not large, not hefty—*big*. A colossal chest, thick arms and legs, broad shoulders, and a round, clean-shaven head to top it off. After two years of seriously working out for the first time in his life, McField now weighs in at 280 pounds. He doesn't get beaten down much anymore.

"I have a lot of talent—I know that," he says. "I'm a tall guy, I'm very strong, I have long arms, I'm fast. But...the technique..."

It's been a lot of work for McField to learn a game he'd never really played. He started late, and it showed.

"He was a little raw, a little wild," adds team captain and defensive end Alex Charles. "It took him about a year to understand what guys are trying to do to him, and what he's trying to do to them."

That McField has come such a long way in such a short time is only part of the story. His five course load in pre-med would seem to rule out the time commitment needed for varsity football. But he learned how to do that, too.

"My first year, I really didn't know what the workload was going to be like with football. Last year I was so tired I just didn't care anymore."

So after a year of collapsing into bed at the end of the day, McField has got his schedule a little more under control.

"I think it has forced adjustments for him, but he doesn't miss practice, doesn't leave early," says Johnson. "I think he's got that all taken care of."

McField has taken care of football, too. As a backup last year at defensive end, he was stuck behind veterans St. James and Charles.

"There's a good yardstick between me and them," says McField.

But when injuries hit the interior line, McField was thrown into the trenches. What he found there was surprisingly simple.

"I knew sort of what I was doing—go left, go right," he laughs. "And lo and behold, I actually did something right."

McField started at nosetackle the rest of the year, and even got a sack in the Birds' Vanier Cup win over the Ottawa Gee Gees.

"I wasn't all that hyped for the game—I was worried. I mean, I'm on TSN! I was really nervous that I was going to get embarassed."

His technique was good enough to get the sack and to clog the middle effectively against Ottawa. Now, he's finally becoming comfortable with his ability.

"It's only in the past couple weeks that I feel that I can actually work off someone and throw them aside without getting blocked—and that's a year and a half [of work]."

"Our jobs are safe right now with Daaron," says Johnson. "Because he still makes enough mistakes that we can correct him. But in a year or two when he really learns the game he could be a scary individual."

McField will get his B.Sc. in pharmacology next year, but loves football so much that he will likely play another year as an unclassified student—he's only in his second year of eligibility, and wants to get the grades that dropped a little last year back up. And at his rate of improvement, McField may be getting calls from more than hospitals. The CFL is a possibility.

"[He can go] as far as he wants to, as far as he allows himself to go," says Charles, who has played with a lot of CFL-bound players. "If he continues to learn, I'm not qualified to say how far he can go—but a long distance."

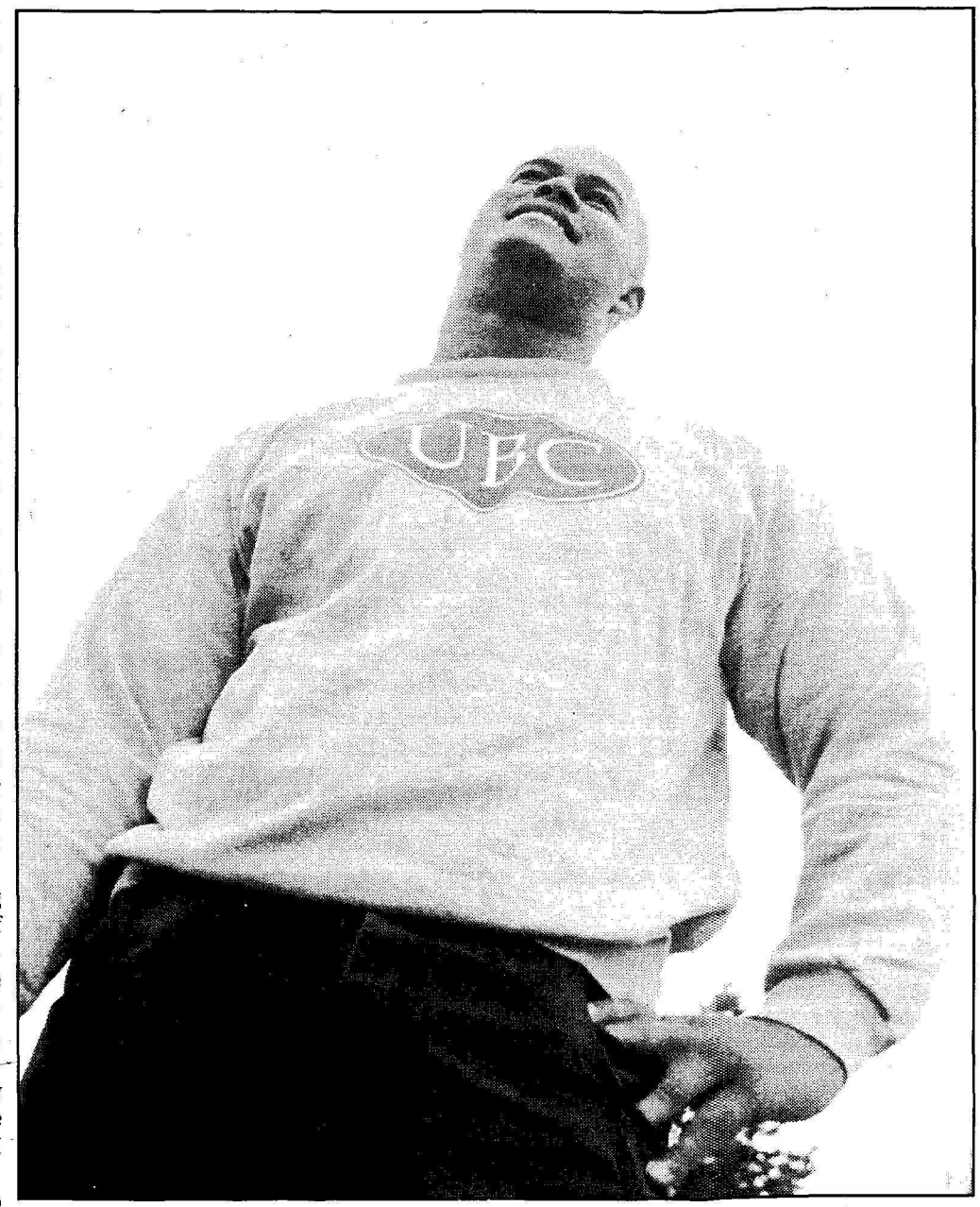
"I could tell my grandchildren that I was a pro football player back in the day," McField smiles. "And if I save enough to buy a house, or a car, and then I could go back to school without a big hassle. It's definitely a goal, but if I don't make it I won't cry over it."

McField's eyes light up when he's asked what he really wants to do. "If I could play football for a couple of years, get to know who the coaches are, go to med school, become an orthopedic doctor, and then get to work with the players. Beautiful."

Whoever's spotting from the booth will know which guy is Daaron McField by then. ❖

He's playing outstanding. Intellectually, he's probably ahead of half the coaching staff.

—Dave Johnson, interim head coach



THE FUTURE DOCTOR DAARON MCFIELD UBC's starting nosetackle is poised to graduate in pre-med after only his second year of varsity eligibility. As his improvement spirals up, his dreams of becoming a doctor move further and further away—because the sky's the limit.
TARA WESTOVER PHOTO

Screening **room**

You know them. You know their song. You know their moves. In fact, *you probably know someone exactly like them.* And now they've arrived. *The Butabi Brothers have hit the big screen.*

by Peter T. Chattaway

Of all the *Saturday Night Live* characters that have made it to the big screen, the Butabi brothers must have seemed the most unlikely. In a typical sketch, the brothers hop from one nightclub to another, bopping their heads to dance club hits and trying, usually unsuccessfully, to pick up a babe or two. There's no dialogue, no story, and no character details beyond the fact that they like to go to clubs.

In fact, until *A Night at the Roxbury* brought these guys—played by Will Ferrell and Chris Kattan—to the big screen, no one had any idea that they were even brothers. Ferrell himself admits that the film had to be created pretty much from scratch.

"The sketch is pretty much only on one level," Ferrell says in a phone interview from Toronto. "It's kind of this physical cartoon, is the best way to describe it. So we just had this blank page that we had to fillfrom scratch. We just locked ourselves in a room, and between myself and Chris and Steve Koren, who helped us write the sketch, we improvised a lot of it, like how we thought these guys would talk and sound and react and whether or not they're just friends or in the same family. We found that having them in the same family helped to set up that loser mid-twentysomething slacker-who-doesn't-know-what-to-do-with-their-life set-up."

So how did this sketch get picked in the first place? Ferrell credits coproducer Amy Heckerling, director of *Clueless* and *Fast Times at Ridgemont High*, with getting the film off the ground.

Says Ferrell, "[Chris and I] didn't necessarily have this in our heads as movie material. But Amy, in particular, identified with these characters or something, so she was like, 'What do you think?' And we were like, 'Oh, yeah, OK.' It wasn't so much that we lobbied for it as that she did, and we were kind of like, 'Well, this would be a fun experience and a nice opportunity,' so we went forward with it."

The sketch began as a two-person act, but there have been some memorable three-person variations, beginning a year or two ago when Jim Carrey joined the brothers during an SNL guest-hosting stint. In fact, most people who recognize the Butabi brothers at all seem to think they're a Jim Carrey routine.

Carrey's name is mentioned once during the film—a nightclub owner (an amusing Chazz Palminteri) yells his name and waves across the dance floor at one point—but he never actually appears in the film. "We knew there wasn't any way we could get Jim Carrey to do it with us," says Ferrell, "and we just thought it would be a cleaner thing if we just kept it to the two guys. I don't think we made any effort to see if Jim was available to do anything in it, and I know he didn't call us."

But it wouldn't be an SNL movie without celebrity cameos. In addition to the usual SNL crew—Molly Shannon, Colin Quinn and Mark McKinney all have bit parts—Loni Anderson pops in, and former *21 Jump Street* costar Richard Grieco was persuaded to play himself.

"We just thought it would be funny and lame if these guys aspired to be Richard Grieco," says Ferrell, "and we thought, 'Boy, that would be really funny if he was willing to play himself in the movie.'"

Grieco enters the Butabi brothers' lives when he accidentally rear-ends their car. And while Grieco doesn't particularly care for these fans of his, but gets them into the nightclub of their choice in order to avoid a lawsuit.

"Luckily he had a great sense of humour about it," says Ferrell. "The other idea that we had didn't quite work out, which was the reference to Emilio Estevez. We wanted to end the movie with Emilio Estevez coming to the door, but he declined. Emilio didn't have as good a sense of humour, is what I'm trying to say. Our other idea was that we'd have Charlie Sheen walk in the door, and we'd keep saying, 'Emilio!' But that didn't work out either."

Saturday Night Live movies have been a mixed bunch so far. *The Blues Brothers* and *Wayne's World* were decent hits, but their sequels flopped, and films such as *It's Pat* have gone more or less straight to video.

How well *A Night at the Roxbury* does remains to be seen—it opens against stiff competition, including the computer-animated *Antz* and Robin Williams' visually impressive afterlife romance *What Dreams May Come*—but other SNL-based films are already in the works. These include *Sprockets*, starring Mike Myers, and *Superstar*, a film based on the Broadway-smitten Catholic schoolgirl played by Molly Shannon.

WANKERS: Two more *Saturday Night Live* characters try the jump to the silver screen in *A Night at the Roxbury*

Ferrell, who has a part in *Superstar*, denies that there is a formula by which all these films are produced. "Everyone thinks there's some system in place, like a Turning Sketches Into Movies Department on the show, but there really isn't a science to how it's done," he says. "Like I said, our thing happened because Amy Heckerling sparked interest in it. I think it's a weird thing."

Did the poor track record of previous SNL movies weigh on Ferrell's mind at all? "Yeah, of couse it did. That was definitely something that we thought about. And yet, in a way, there's no guarantee with a movie that *anyone* makes, and we felt that this was a little different situation in that we had Amy Heckerling produce, and this cast is different too, in the sense that everything is approached more from comedic acting as opposed to the world of stand-up, which is more joke-conscious. We're more character-driven, and I think that lends itself to better moviemaking."

That's an interesting take on the film, when you consider it was inspired by one-dimensional TV characters who barely existed in the first place. One could almost argue that the Butabi brothers resemble a dumbed-down version of the "wild and crazy guys" that Steve Martin and Dan Aykroyd first played on *Saturday Night Live* some twenty years ago.

Ferrell admits there are one or two similarities there: both sketches concern two "lovable losers" who pursue women, but beyond that, he sees only differences.

"I think these guys are—it's hard to actually say this—but in a weird way, they're a little more sophisticated than the wild and crazy guys," he says. "Even though they're trying to break into the club world, they still know enough about it to look at least somewhat like they belong, but not really. What else? They live at home. In the same bedroom. That's a difference, too."

That, plus the fact that the wild and crazy guys never had a movie all to themselves. Perhaps someone should notify Amy Heckerling.◆

NIGHT AT THE ROXBURY

Music minded

ZOOBOMBS
Welcome Back Zoobombs!
[Emperor Norton Records]

Inscribed in bold letters on the back of this latest Zoobombs record is "Japanese Funky Hardcore No. 1." Funky for sure, but hardcore, in the Japanese Gauze/Pile Driver sense, definitely not. The Zoobombs are, in essence, a mix of the Jon Spencer Blues Explosion's brand of experimental noise rock fused with the energy and Japanese vocal styles of Guitar Wolf. The songs vary between funk, dance and, more prominently, rockabilly, often with a hip-hop-influenced backbeat. The band describes themselves as comprising the sounds of Bo Diddley and having the strength and speed of Carl Lewis.

Zoobombs consists of an industrial graphic designer, a girl who is sometimes confused for a guy, someone who wasn't invited to play in the band and a guy who's "a whiz at making bombs." This unconventional group gained enough notoriety that they were asked to accompany the Blues Explosion and Flaming Lips on their 1997 US tour.

If you're the type of person who loves sloppy, feedback-ridden instrument destruction with melody in the vein of the Blues Explosion, Sonic Youth and the Cramps, then the Zoobombs are definitely a band that will suit your taste. However, even if you don't find this type of music appealing, you can't afford to miss the Zoobombs live. The unrelenting energy and randomness which consumes the Japanese rock scene makes even the worst bands on the scene exciting to see, and the Zoobombs are without question in the upper tier of that hyper-active genre.

Martin Farkas

A great pianist

ARCADI VOLODOS
At The Chan Centre
Sept 27

by Ronald Nurwisah

If you made a list of the ten best living pianists in the world, Arcadi Volodos might just be on it. At the fresh-faced age of 26, Volodos has already made a splash in the classical music world. He's made a number of highly acclaimed recordings and worked with numerous reputable ensembles worldwide.

Making his recital debut in Vancouver on Sunday, Volodos began the afternoon with a number of pieces from composer Alexander Scriabin and early 20th century giant, Serge Rachmaninov. Volodos was able use the discordant qualities of the Rachmaninov to his advantage, and it was reflected in the confidence and sheer musicality of the performance.

Volodos then devoured another Russian work, Mikhail Glinka's *Le separation*, before ending the first half of the recital with his self-composed, *Variations on a Theme From Russian and Ludmilla* by Glinka. The piece was a perfect example of sheer wizardry and had the audience quite literally holding its breath. By the end Volodos was not only able to elicit a thunderous round of applause from the audience, but a large sigh of relief as well.

The second half of the recital began with Robert Schumann's *Bunte Blatter* (Leaves of Different Colour). Here Volodos musicality showed through again. The highly varied movements of *Bunte Blatter* were each given a unique voice by Volodos yet maintained their thematic weight within the piece, as did the final works of the afternoon, two pieces by Franz Liszt, a stereotypical pre-requisite in most piano recitals.

This wasn't the end of the recital though. Volodos had a last minute addition—an eccentric yet spirited interpretation of Mendelssohn's *Wedding March* that charmed the audience. Without a doubt, Arcadi Volodos will be very welcome again in Vancouver, should he ever return.

Live and direct

IMOGEN HEAP
Megaphone
[Almo Records]

Imogen Heap is part of the new breed of raw-edged female vocalists to come out after the Alanis Morisette explosion—in fact, she even sounds hauntingly similar to her Canadian counterpart. She's spent her life in music academies and colleges since the tender age of twelve and, thanks to this, Imogen's voice has developed well beyond her nineteen years on this polluted green planet.

Listening to her sing, you can feel raw emotion behind her songs, a passion, a love for music. Imogen's music is a mix between such artists as Joan Osborne, Wild Strawberries, and unmistakably and unavoidably, Alanis Morisette. And I think that might be the one mark against her.

Yes, her lyrics sound almost like a Danielle Steele novel put to song—they sound like she lacks intelligence or just life experience. But, then again, she's only nineteen. Her classical training comes through strongly, and this gives her a big boost over Alanis. Her lyrics might be a *Sweet Valley High* tragedy, but her voice and performance give that idiotic childishness a meaning normally reserved for tortured impassioned artists living on meager incomes.

Given some time to mature and develop, Imogen Heap will eventually become something big, and maybe able to arise out of the shadow of Ms. Morisette, and establish her own musical character. Until then, to all those teeny-boppers, twinkies, and jail bait out there, Imogen Heap's *Megaphone* is definitely worth checking out. A much better buy than the Hanson's, Backstreet Boys, or those highly talented guru's of Girl Power, the Spice Girls, *Megaphone* isn't a bad debut at all.

Howard Luke Choy

SYSTEM OF A DOWN
[American/Sony]

I'll be really honest here. This CD almost caused physical pain upon repeated forced listenings. This is clearly the product of a band that still has yet to find its own sound, and judging from the liner notes, it's not hard to figure out why.

If you can name any hard-edged rock band, chances are that you'd find their name under the "special thanks" list that System of the Down have in their liner notes. Korn, Rage Against the Machine, Deftones, Suicidal Tendencies and Slayer are but a few of the bands listed, leading to speculation that the members of System of a Down listened to a bunch of CDs and decided to put out their own out right away.

At least, that's what it sounds like. A mostly confused effort consisting of screams, bizarre guitar sounds, and an almost juvenile style of lyric writing (note for lyricists: never repeat *anything* more than three times), *System of Down* is a complete mess.

Interestingly enough, they seem to have forgotten to put Tool on that thank-you list, as they seem to ape Tool the most—especially with the vocal styling. However, the vocals are lacking in sincerity, and are almost a joke. System of a Down also seem to fancy themselves as a group of radicals, as indicated by the neat little anti-establishment quotes, but you won't get anything like that from the lyrical content or the vocals.

I can't think of a single good reason for you to buy this CD. Unless you actually enjoy the sound of fingernails across a chalkboard, I have no idea how one could actually enjoy this CD.

Vince Yim

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Chretien target of lawsuit

by Sarah Galashan

APEC protester Craig Jones launched a class action suit Tuesday charging Prime Minister Jean Chretien and others with conspiring to limit the rights of protesters during the economic summit.

In his statement of claim, Jones alleges that the prime minister, Foreign Affairs Minister Lloyd Axworthy and former Canadian ambassador to Indonesia Gary Smith, "conspired to engage in acts with the predominant purpose of infringing the constitutional rights and freedoms of the Plantiff and the Class."

'The Class', pending court approval, would be any other interested parties who choose to join in Jones' suit.

"What it allows us to do really is to roll up a whole bunch of different actions that otherwise wouldn't be able to proceed on their own," said Jones.

Jones was arrested but never charged for refusing to remove a protest sign during the meeting of 18 world leaders on the UBC campus last November. In total, 49 arrests were made.

Originally, Jones and others had filed suits against the RCMP. But after obtaining documents which suggest orders to limit the levels of protest came from the highest levels of government, Jones decided to launch the new suit. Many of the documents have been leaked to the media.

Last week, portions of a September 1997 e-mail from APEC Coordinating Office executive director Robert Vanderloo were released by UBC student Jonathan Oppenheim. "PMO [Prime Minister's Office] has expressed concerns about the security perimeter at UBC, not so much from a security point of view, but to avoid embarrassment to APEC leaders," Vanderloo wrote.

"The response, as suggested in fact by [PMO communications chief Peter] Donolo is that we have to find a balance that meets both concerns (we do not wish student demonstrations and efforts by the gov't to suppress the freedom of expression to become a major media story)."

The e-mail was part of a larger submission made by Oppenheim to the RCMP Public Complaints Commission which is investigating the matter. Hearings are set to resume on Monday.

It could be years before the class action suit is heard. But Jones said it was necessary to pursue the suit because the Commission has no legal jurisdiction.

"There's no robust means of redress in this hearing. They can make recommendations to the police commissioner and that's it. What good is that going to do against the PM or Axworthy or any of the rest?" Jones said.❖

McClassrooms off the menu—for now

The debate over the role of corporate money in academia is raging at the University of Victoria. Students say they don't want their lecture halls emblazoned with the logos of Coca-Cola or the Royal Bank. But the university's president says they can take the money and still keep their academic integrity

by Mary Vallis
The Martlet

VICTORIA (CUP)—New classrooms at the University of Victoria, set to open in January, are currently nameless because of student opposition to naming the rooms after corporations that donated funds to the project.

Though UVic president David Strong was following university policy when he solicited funds for the new Centre for Innovative Teaching (CIT), he agreed to take the proposed corporate room names back to the drawing table following a board of governors meeting on Monday.

A September 10 memo from acting external relations director Jim Griffith to UVic president David Strong outlined the proposed names for the CIT.

They include the BC Tel-Royal Bank of Canada lecture theatre, a Fletcher Challenge Canada seminar room, and a BC Sugar Imasco Limited reception room.

When student BoG representatives Sandra Guarascio and Ritu Mahil voiced their opposition to the idea, Strong suggested that he renegotiate with his donors to find an amenable solution.

"I bring things to the board for discussion and decisions, and I act according to their instructions," said Strong. "The principle is that the board isn't a rubber stamp [of approval]."

The BoG directed Strong to explore naming the rooms after an individual within each organisation instead of its corporate entity, in keeping with UVic's tradition of naming buildings after individuals like Thomas S. McPherson and Joseph B. Clearihue.

If the corporations agree to the change, each donating organisation will still be recognised on the CIT's donor wall. The decision was met with resounding applause from the gallery, which was filled with students and UVSS board members, most of whom were eager to beat the naming suggestions down.

"It would be insulting to walk into a room recognising the Royal Bank of Canada when we're going to be indebted to this institution for 20 years. [The bank] can wash the blood from their hands with a donation and a plaque on the wall."

Sandra Guarascio
Student BoG Representative

Private-sector donations represent 60 per cent of the building's $3.7-million fund ($2.18 million), while the provincial government kicked in $1.13 million in matching funds to the project when it first got underway.

Special projects at UVic are becoming increasingly dependant on private sources for funding. With $6.3 billion in cuts to federal transfer payments to the provinces since 1993, in addition to the tuition freeze, the provincial government has its hands tied when it comes to new expenditures. Strong said the provincial government has already notified him that they have no funds available for a new library project which the university is pursuing.

As corporations come to recognise students as consumers, they're eyeing campuses all across the country as new markets. That has been raising questions about the academic integrity and autonomy of public learning institutions. At the University of Toronto a professor is sponsored by the Royal Bank, and students study in the Xerox library. At the University of Calgary, students already take classes in the Husky Oil classroom and check their books in a library that has a Petro Canada logo on its doors.

Corporate presence at UBC is growing as well. The university is working on or already has exclusive deals with Coca-Cola, BC Tel, Canadian Airlines and the Royal and Hongkong banks.

UVic's recently revised recognition policy says that a minimum $125,000 donation warrants a named classroom for the donor. The policy was originally created in 1991, when UVic initiated a major private sector fundraising campaing that raised $67 million for the university—nearly three times the drive's $25 million goal.

The CIT was one of UVic's priority projects during the funding drive.

Last June, the board split the policy into two separate guidelines: recognition and naming. Though the amendments now permit a student board rep to take part in each policy's committee meetings, Guarascio, who sits on one committee, says the recognition policy is open-ended enough to drive a truck through its middle.

While the implications of corporate donations at UVic still unknown, Guarascio recognises the benefits the funds bring to campus. For her, the issue is where to limit corporate influence to maintain UVic's academic integrity, and right now, Strong is willing to draw the line just outside the classroom door.

"It would be insulting to walk into a room recognising the Royal Bank of Canada when we're going to be indebted to this institution for 20 years," said Guarascio during the meeting. "[The bank] can wash the blood from their hands with a donation and a plaque on the wall."

President Strong, however, says corporate donations to the university should be seen within their context.

"Corporations will never, in my mind, be big enough to significantly drive the direction of the university," he said. Though Monday's decision to renegotiate is in no way final, it could send a message to donors that the terms of their donor agreement may change after the funds are turned over to UVic and has the potential to affect future donor agreements.

Strong says he doesn't see the meeting as a precedent-setter. "All we did was accept a motion that I go back and try again," he said.❖

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NEWS MEETS TUESDAY 12:30

the ubyssey CAUCUS MEETINGS:

Friday Oct 2	Friday Oct 9
women: 2:30	colours: 2:30
men: 3:30	lgbq: 3:30

all meetings will take place in the ubyssey office: sub 241k

the ubyssey office will be closed to non-caucus members at these times

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Draft budget released

AMS finance director Sandra Matsuyama released a draft of her 1998/99 budget on Wednesday night. The student society will have a budget of $2.75 million, about $500,000 more than last year's budget. Last spring, the society won student approval in a referendum to raise AMS fees to $55.50.

ams news shorts

Matsuyama is recommending that no money be allocated to the New Initiative Fund this year. Originally, money from the society's exclusivity deal with Coca-Cola was to have gone towards the fund. But for the past four years, the society has relied on the annual $130,000 for general operations. Matsuyama said because maintenance of new initatives relies on other funds after the first year, and given that the Coke deal only lasts for five more years, it would be better to put the money towards fighting the society's $150,000 debt.

Council members have two weeks to review the budget before voting.❖

Survey results released

The results of an August 12 survey of AMS employees have been released. The survey, issued by AMS director of administration Scott Morishita, asked employees what they thought of their work environments. Several questions asked them how they felt about their relationship with AMS senior administrators. Of the 47 full-time employees, 42 responded. Twenty-nine per cent of respondents disagreed or strongly disagreed with the statement: "I do not feel my job security will be compromised should it be necessary to raise or file a complaint about my manager or supervisor."

However, Pie-R-Squared manager Ian McKinnon said the results presented at the council meeting were "misleading." He said because employees of one AMS area showed a high degree of dissatisfaction with their management compared to employees in other areas, the results were not necessarily representative of all employees. "Food and beverage employees are unanimously behind [AMS food and beverage manager] Nancy Toogood," McKinnon said.

McKinnon said, in his opinion, the survey was nothing more than a "fishing trip" and that "whoever pushed this [survey]... was out to get someone's head." Of the 42 respondents, 21 worked in food and beverages, five in administration, four in facilities and 12 in other areas. When approached by *the Ubyssey*, AMS general manager Bernie Peets said he could not release the broken down version of the survey results (according to employee group).❖

AMS exploring idea of student-run credit union

Michael Rhodes, president of Daelan Financial, a White Rock mutual funds dealer, has approached the AMS about the idea of creating a student-run credit union. According to AMS president Vivian Hoffmann, Rhodes says such an operation doesn't have to run on a lot of capital. Hoffmann said she is also talking to existing credit unions about the possibility of providing student loans. Rhodes tried unsuccessfully for months to get UBC to consider a Mutual Funds Loyalty Program as a better option to its deal with the Royal and Hongkong Banks.❖

Kids to get playground

Children of UBC student families are going to get a new playground. The AMS council agreed to take $2,500 out of its capital projects and acquisitions fund and give it to Kids Club UBC Child Care Services located on Acadia Road.❖

—Douglas Quan

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Whose ass are we kicking, exactly?

ass : *n*. 1. a four-legged long-eared mammal related to the horse. b. donkey. 2. (*informal*) a stupid person.
ass: *n*. 2. var. of arse
ass : *n*. 3. posterior

by Irfan Dhalla

FREESTYLE
OPINION

For the most part, I liked Imagine UBC. It was much better than the welcome I received several years ago, and most first-years who attended probably enjoyed it too. I was amused to see dowdy administrators lined up for their turn to be victims at the dunk tank and mildly confused about why there was hay everywhere. However, what really caught my attention were the T-shirts.

They were everywhere, it seemed, screaming, "UBC KICKS ASS!" (some spirited volunteers, by the way, covered "UBC" with their own name tags, thereby appointing themselves as ass-kickers for a day).

And then at the Welcome Back Barbecue, I spotted our venerable president, Martha Piper, serving beer while decked out in her own splendid "UBC KICKS ASS!" T-shirt (too bad President Piper didn't use her name tag as creatively as the aforementioned students. It would have made for a great photo for our files).

I told my family about these T-shirts and our president's predilection for them. My mother, who admittedly is a bit of a prude, was shocked. She wrinkled her face as if she was actually smelling someone's posterior. More to the point, my brother wondered why UBC had to retort to blatant chest-pounding to instil pride.

A friend of mine who knows more about these things than I do told me that the UBC shirt must have been patterned after a shirt that brazenly shouts, "Canada Kicks Ass!" Coincidentally, I saw a girl wearing one of these in my economics class the very next day—the provocative words were stretched tightly across her provocative breasts. It was hard not to notice. I wanted to ask her, "Excuse me, but just whose ass are we kicking?" but I didn't have the nerve.

So I thought about it myself. I looked south of the border. No, one look at our measly dollar and I knew that Canada is most definitely not kicking American ass. I considered the country where our monarch resides, but they have 5per cent unemployment as compensation for unappetizing shepherd's pie. It's a combination I think most out-of-work Canadians could come to accept. We can't possibly be kicking British butt, then. So I peered across the Pacific. We must be giving it to the Japanese—they are practically dying from bad economic planning, aren't they? Well, the truth is that their per capita Gross Domestic Product is still higher than ours, and they maintain a healthy (for them) trade surplus against us.

Now I happen to think Canada is a fine place to live. I hope you do too. But that doesn't mean we have to resort to tasteless jingoism to give ourselves a sense of self-worth. Maybe the slogan designers weren't referring to politics. What about sports? The answer is not so pleasant there either. Canada's hockey team didn't win a medal at the Olympics this year (shame, shame). Jacques Villeneuve, our most overhyped global "athlete", hasn't won a Formula-1 race this season and the Australians just kicked our pretentious behind at the Commonwealth Games.

Heard anything from Donovan Bailey lately? Mike Mahood did recently flatten a praying Malaysian field hockey player after a bad call cost Mike and the Marauders an important game, but I don't think the knee-to-the-head manoeuvre was what the slogan writers had in mind.

But then I remembered that former UBC students Jaggi Singh and Craig Jones have both had their respective asses kicked by Canada. Oh, I forgot to mention one thing—both Singh and Jones are Canadians. Still, that's a minor point. At least Jean Chretien and the RCMP are whipping somebody's behind.

There's no need to look outside our borders, or to such unimportant diversions as sport, for evidence that Canada kicks ass. We do it to ourselves, over trivial things that nobody cares about like constitutional rights. Hope UBC doesn't follow in these footsteps. ❖

Irfan Dhalla is a frequent contributor to the ubyssey.

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HEALTH SCIENCES WEEK 1998

October 5–9, 1998
Schedule of Events
Theme: Rationing or Rationalization: The Future Health Care System?

Tuesday, October 6
12:30 – 1:30 p.m.
Woodward IRC, Hall 4

THE JOHN F. McCREARY LECTURE
Dr. Donald Light, Professor,
Center for Bioethics, University of Pennsylvania
The real ethics of rationing: putting patients last?

4:30–6:00 pm.
Woodward IRC, Lecture Hall 5

HEALTH SCIENCES WEEK PANEL DISCUSSION
Chair: Dr. Donald Light, Professor,
Center for Bioethics, University of Pennsylvania

Panelists: Bob Evans (Centre for Health Services & Policy Research); **Mary Ferguson-Pare** (Vancouver Hospital); **David Kelly,** (Ministry of Health); **Bill McArthur** (Fraser Institute); **Michael McDonald** (Centre for Applied Ethics); **Barbara Mintzes** (Health Care & Epidemiology).
On what bases should we be making health care allocation/ rationing decisions?

Wednesday, October 7
Woodward IRC
Hall 4, Lobby
Seminar Rooms

HEALTH SCIENCES STUDENT RESEARCH FORUM
Two graduate students are selected to deliver a keynote address at the Health Sciences Student Research Forum, providing listeners with an overview of what is new, intriguing and important in the student's specific area of research. As part of Health Sciences Week, the Forum is an interdisciplinary event that includes more than 100 poster and oral presentations.

5:00 – 6:00 p.m

INTRODUCTION
Dr. John H.V. Gilbert, Coordinator of Health Sciences

OPENING REMARKS
Dr. Joanne Emerman, Associate Dean, Research
Faculty of Medicine

KEYNOTE SPEAKERS:

- **Kelly Bannister, Department of Botany**
  The Age of Rediscovery: Ethnobotany & the Search for Plant-Derived Medicines
- **Steve Morgan, Department of Economics**
  The Case against Universal Pharmacare: Economic Rationalizing and Income Based Rationing

5:00 – 8:00 p.m

POSTER/ORAL PRESENTATIONS

Thursday, October 8
12:30 – 2:00 p.m.
Woodward IRC, Lecture Hall 2

HEALTH CARE TEAM CLINICAL COMPETITION
Before a live audience, three interdisciplinary teams of health sciences students demonstrate their skills in assessment and management of a problem case. An award will be presented to the twelve-member student team judged most effective in overall case management.

the ubyssey

FRIDAY OCTOBER 2, 1998
VOLUME 80 ISSUE 7

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Cynthia Lee declared it initiation night at the Ubyssey. Todd Silver and Peter T. Chartaway had to wear Marina Antunes's clothes all night, and Ron Nurwisah, Martin Farkas, and Howie Choy walked around with bright red lipstick. Things got scary when Joe Clark and Bruce Arthur stripped right down, causing Dale Lum to stop and stare. Tara Westover noticed Vince Yim's secret tattoo, while Anne Augustine and Trina Hamilton snapped a few photos. John Alexander joined in the fun but, Irfan Dhalla and Sarah Galashan felt ill. Nick Bradley wasn't impressed. Federico Barahona had to go have a cigarette. Victoria Scott warned him not to run with scissors, but Douglas Quan did anyway, tripped, and cut off his elbow. John Zaozirny pretended he had to go to night class and Mary Vallis was just glad she was home safe in Victoria. And John Demeulemeester, well, let's not talk about that.

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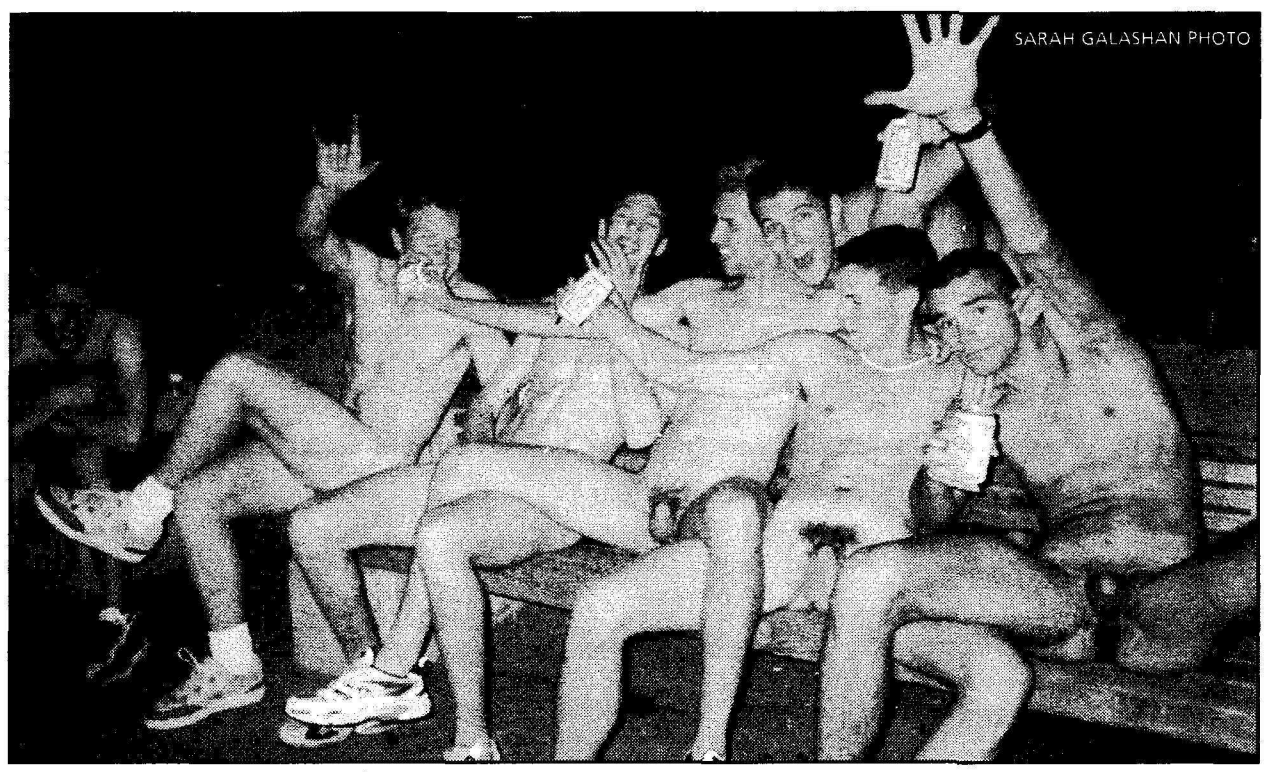

SARAH GALASHAN PHOTO

The naked truth about initiations

The above photo is not a pretty sight. Well, that depends on your point of view. The spectacle of the men's varsity team initiation rite wrenched one of our editors away from an AMS council meeting. It did liven up the evening—inebriation and full frontal nudity so rarely intersect at the AMS. So the photo was taken with the full (and we mean full) cooperation of the above members (ha!) of the UBC Thunderbirds volleyball team. Thanks, guys.

Initiations are a common occurrence on campus. In athletics, rookies are usually humiliated in front of as many people possible—sort of like Clinton, but without all that messy paperwork. Oh, the humanity. You'd be surprised how happily debased a person can be.

The same holds true with the ubiquitous fraternities, who force pledges to crawl on their bellies in order to earn the privilege to pay to live in a house whose primary decorative touch is lasting vomit stains.

The five-member (ha!) AMS executive are dunked by the engineers. The fact that it's done only once a year is the one real downside.

The engineers have to drink until their blood-alcohol levels are pretty much 50-50. But we're not sure if that's an initiation rite or just policy.

But initiation is not as widespread (ha!) at UBC as we'd like. So here are some suggestions.

PROFESSORS

Upon being granted full tenure, professors must don a loincloth, go for a fifty-mile run, and be injected with the first of their weekly doses of formaldehyde.

GRAD STUDENTS

After their sense of humour is beaten out of them with a sack full of thesis papers, newbie grad students would be asked to follow their thesis advisors off a cliff in order to show obedience. That the thesis advisors may well perish is a bonus.

FILMSOC

After eighty-three hours of *A Clockwork Orange*-style forced viewing of "movies" starring any combination of Pamela Anderson Lee, Hulk Hogan, Jean Claude Van Damme and Pauly Shore, Film Society members would be allowed to sit and decompose in front of the screen in peace.

THE PRESIDENT

Becoming President of UBC involves the most tasking initiation of all. You don't want to know—let's just say David Strangway will never look at a saddle, a little cowboy hat, a bungee cord, strawberry ice cream and a pair of lederhosen in the same way again. Trust us. It's not a pretty sight. As for us, we just have to write inane editorials until we've had enough.❖

Letters

Protect the rights of students

It was with dismay and consternation that I read the recent article on the use of abusive language by students completing evaluation forms for the Faculty of Arts ["Sexism Mar Evaluation Forms"]. As both a student and an educator, I am disheartened that rather than providing constructive criticism for improving teaching, students feel free to personally attack instructors in a particularly hurtful manner. However, I also find it disturbing that the Faculty of Arts is considering altering the evaluation process by removing the guarantee of confidentiality. This would have a negative impact on the process because students would be far less likely to be candid in their evaluations. Students must have a forum by which they can effectively critique instructors and be protected from any adverse response that the evaluations may have. This is particularly important for students evaluating instructors within their departments, at both the graduate and undergraduate level.

There is another issue of concern here and that is the issue of censorship. One of the cornerstones of a liberal arts education is the commitment to critical thinking and freedom of speech. In addressing the concerns of instructors who are the targets of abusive language, we must also address the right of students to speak freely. Once we begin placing limits on students' speech, our commitment to liberal education will suffer. I would argue that monitoring students' comments or shredding offensive evaluations are inappropriate answers for the Faculty of Arts. We ought to address these questions within the classroom because that is where we can best challenge those attitudes that harm and offend.

Melinda Marie Jette
PhD Student, History

Protesters justified?

A lot has been written about how the civil rights of the protestors were violated in last year's APEC protest and pepper-spray incident at UBC. Yet, are those arguments and the overwhelming unconditional support given to the protestors fair and justified?

I asked this question because I felt the RCMP has been grossly vilified by the public and the media and more importantly, many people seem to think our constitutionally-protected rights are absolute. The fact, however is these rights are not absolute and they are "subject only to such reasonable limits prescribed by law as can be demonstrably justified in a free and democratic society."

Speaking of the incident, it is imperative to point out that the protestors should in part be responsible for the melee. I sympathised and understood the anger and frustration many protestors felt about how the protest was limited to a certain area and that their action could not been seen by the delegates of the APEC conference. Nonetheless, this does not given them the excuse to crush the security fence at Flagpole Plaza.

Canada has an obligation under international convention to protect International Protected Persons or IPPs. The security arrangements, no matter how unjustified the protestors felt were legitimate. Once the protestors had crushed and tried to pull down the fence, the RCMP had no choice but to react with appropriate measures to disperse the protestors. In my view, the RCMP reacted appropriately at the Flagpole Plaza and this deserves our support. The protestors, on other hand could hardly argue the demonstration was a peaceful one once they crushed the security fence. After all, could we say crushing and pulling down security fences is peaceful?

When the hearings on the complaints raised by the protestors begin on October 5, I am sure both sides would be given the opportunity to argue their cases. Specifically, were the rights of the protestors violated? If violated, was the violation justifiable? Did the RCMP overreact or were theyover-zealous in their enforcement in some instances? What could we learn from the incident? A fair conclusion, I believe would be reached in due course.

Jerome Yau
4th year Poli-Sci and History

Mary Prinz is very real

Thank you for confirming my existence to Stephen Brooks re: my APEC letter: "Campus Communists" against commerce who caused chaos at UBC.

Yeah, Stephen I'm proud to be a real person, unlike some people and some newspapers like the Junk Journal formerly known as the Vancouver Sun. I don't waddle with the sheep. (Baaa).

There is nothing quite like independent thought. More should try it—they'd like it!

There is nothing that turns people off more than those who endorse communism and deprive us of our democratic freedoms—all in the name of something called human rights. It's time for the UN parasites who haven't been democratically elected who push this line to step aside. Goodbye!

Mary Prinz
Vancouver

Why Monica really kept that dress

by Victoria Scott

PERSPECTIVE
OPINION

The story I am about to tell you is, at best, completely unbelievable. The only reason I am repeating it is because the person who first told me seemed so totally credible. Soomin Lee remains an unassuming die-hard evangelical Christian. Happily, time has proven me to be a good judge of character; all her facts have checked out, and the story, which was incredible to begin with, seems even more incredible now—since I found out that it's all true.

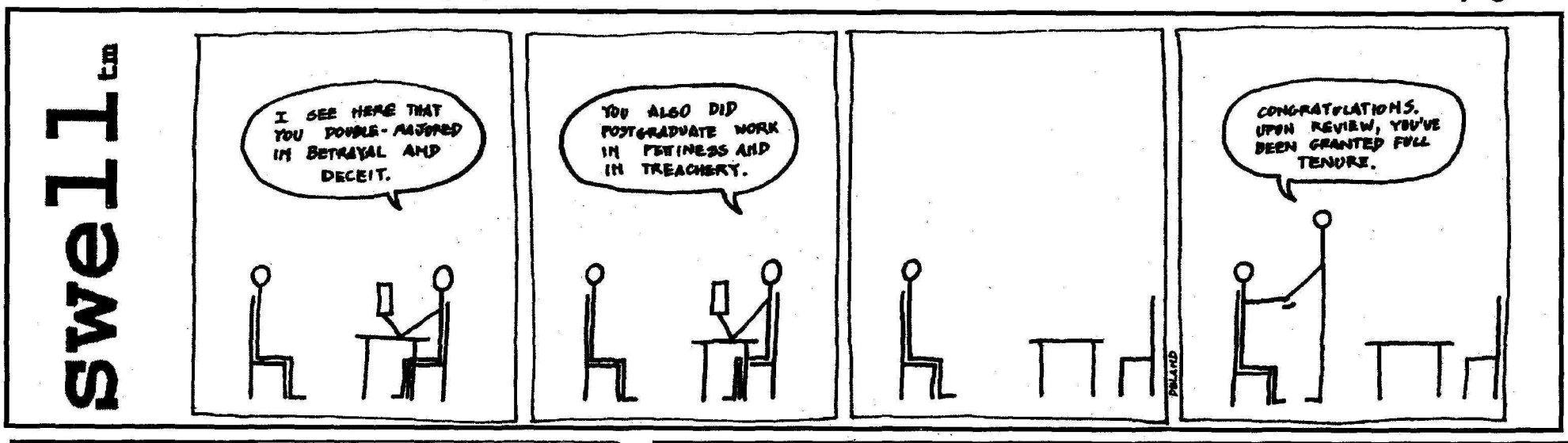
I am an Arts One student UBC and I used to work part time at the Benny's Bagels in the University Village. Every Sunday this preppy Korean girl used to come in, by herself, for coffee and cheesecake. Her smiling face and sweet southern accent caught my attention and eventually we became friends. Often I would take my break with her and, after some time, she told me about this girl she used to live with.

It turns out that when Soomin first came out here, from Virginia, to enroll in the Christian Studies program at Regent College, she shared one of those nasty illegal basement apartments on Toronto Road with a Jewish girl from Newfoundland who had originally come out here to study art history. While at UBC, this girl, who we will call Helena for the moment, became enthralled with political science (despite J.K. Holsti) and ended up moving out east to take an internship at a little known progressive American policy magazine called *The Washington Monthly*. Her wit and writing ability, not to mention her well rounded good looks, made Helena very popular on the party circuit in DC and before you could say, "Is that a Cuban cigar?" she found herself on her knees in the Oval Office happily munching away on Mr. President's Vienna sausage. Soomin told me that Helena would send her these incredibly tacky postcards with the words "Cum soon!" written on them. But that's just the beginning.

While Helena was at UBC she associated with a little known group of radical students and riff raff who referred to themselves as Local Circumstances, or LC, for short. No one really paid any attention to them. They were an anarchisttype group with tight connections to the Vancouver art scene and they seemed to spend most of their time hanging out at Spartacus Books downtown, or that collectively run coffee house, on Commercial Drive, called La Quena. Apparently, however, this rag tag group of vegans, graducate students and petty thieves were doing a lot more than just hangin' out. They had big dreams. Helena told Soomin that they were making plans to "...Take America down. Just a peg or two!"

LC met regularly at the Chinese Buddhist Vegetarian Restaurant on Pender where they would discuss strategy. Notable members included Mikail Huge, Guy Debord, Michelle Bernstein, Nardwuar the Human Serviette, Timothy Clark and Elise Donut. Long into the night they would argue over tactics and how to handle the media. Soomin told me that while they were mostly known for their heavy drinking, they spent a lot

continued on page 16



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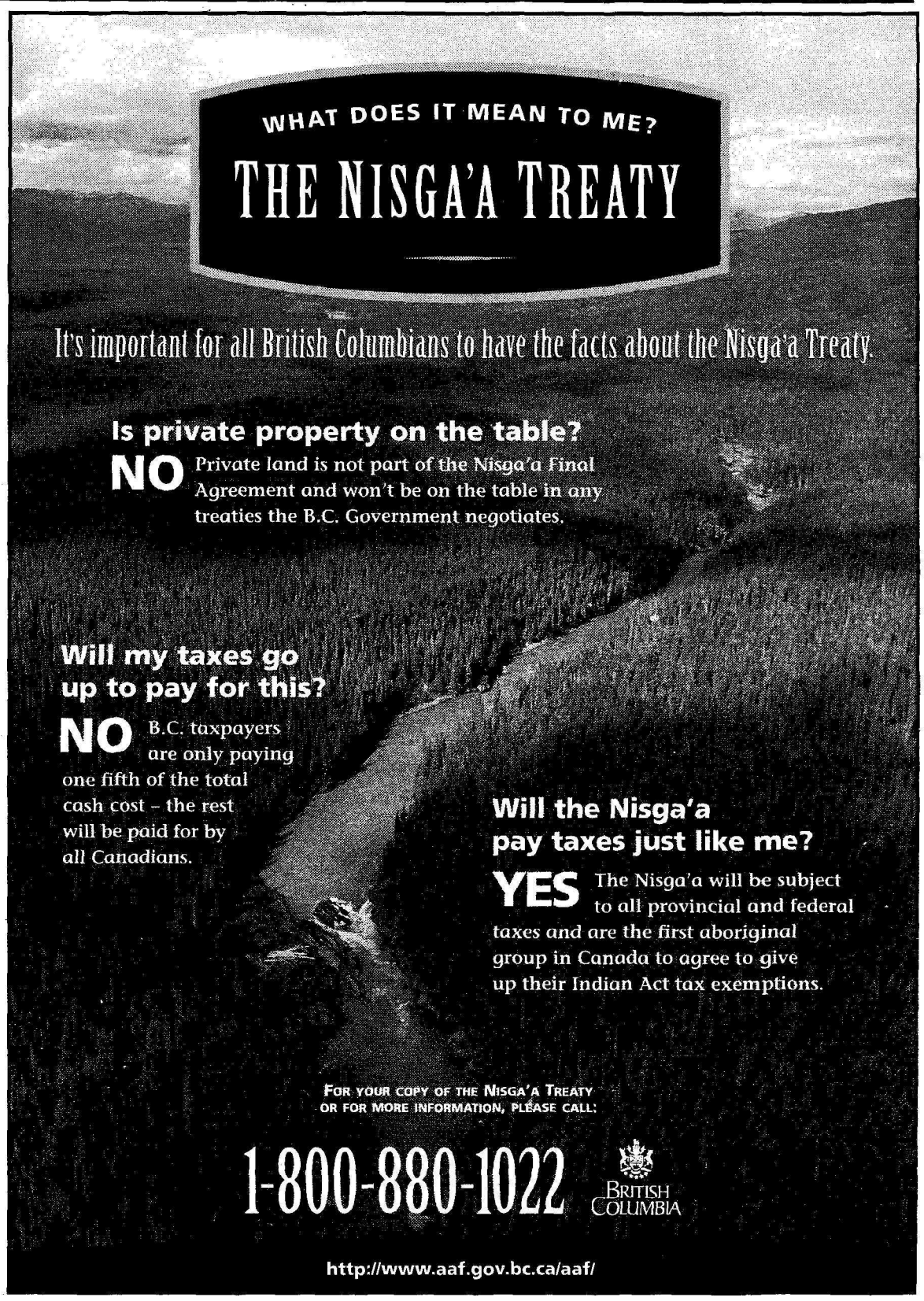

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Ask for him by name

BEAM MARGARITA

30 ml	(1 oz.)	**Jim Beam**
15 ml	(1/2 oz.)	Orange liqueur
15 ml	(1/2 oz.)	Lime juice
240 ml	(1 cup)	Ice cubes
		Lime wedge
		Salt (optional)

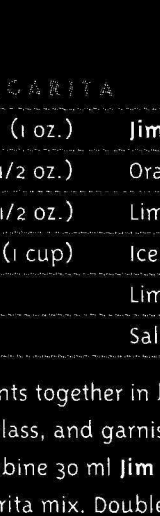
Blend ingredients together in blender. Pour in large martini glass, and garnish with a lime wedge. Or combine 30 ml **Jim Beam** with a favorite Margarita mix. Double up ingredients for multiple drinks.

THE ORIGINAL INGREDIENT FOR FUN

LONG ISLAND JIM BEAM

15 ml	(1/2 oz.)	**Jim Beam**
15 ml	(1/2 oz.)	Rum
15 ml	(1/2 oz.)	Gin
15 ml	(1/2 oz.)	Banff Ice Vodka
15 ml	(1/2 oz.)	Sweet & sour mix
60 ml	(2 oz.)	Cola
5 ml	(1 tsp.)	Lemon juice
		Lemon slice

Combine ingredients in a tall glass with ice. Garnish with a lemon slice.



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more time in bed than at bars. "An incestuous bunch!" is what she said actually. After being rejected by Nardwuar (he said it was something to do with some medical problem he has), apparently the raven-haired Helena (or rather Monica as we now know her) started sleeping with both Huge and Debord, although it was all a big secret at the time, and no one really cared anyway.

Despite their commitment to non-violent civil disobedience there were some considerable differences among them regarding their politics. Elise Donut, for instance, was one of those humourless do-gooders, a heavy handed Marxist who was always accusing everyone of being "Chumps of the State." While Monica, on the other hand, was constantly talking about anal sex to the point where it actually made some people kind of nervous. She wasn't interested in converting anyone, 'seduction,' was the word she used most often, even back then. Soomin says that the whole blow job thing was all Monica's idea, although Huge and Donut always take credit for it.

Being anarchists the members of LC were not just interested in taking down America, they wanted to destroy the whole notion of the nation-state period: "Worldwide revolution with unlicensed pleasure as its only goal!" was their motto. The upcoming APEC forum at UBC provided them with the perfect opportunity to try out their ideas. And so, with the help of some unwitting liberal students, they set up a front group called APEC-Alert and got the show on the road. The rest is history, and, thanks to Monica's work south of the border, politics in the western world will never be the same again.

Well Soomin went back to Virginia over a month ago, and I now work around the corner at that little hippie health food joint. The people who own it are much nicer and occasionally a few leftover members of LC drop by for lunch. They seem pretty confident that Chretien will resign although they are worried about the situation with the Reform Party. "Array! It's the whole god damn system!" I hear them yell at each other sometimes. "You take one down, and another just pops right back up in their place! We have to get the ideas out there! The analysis! The critique!" Monica has cut off all ties with the group, although she still sends them money, and Huge and Donut are now working for the NDP (apparently they are going to be married at Green College in the spring). Nardwuar's first single, 'Suharto Stomp' from his hit album '*I Gotta Rash!*' is climbing the charts and there's talk about giving him his own show on CBC (about time!). Mostly it's just Debord, Bernstein and Clark and an occasional undergraduate now. And soon it might just be the undergraduates as the others have been talking a lot about going down to Mexico, "Where the real action is" (poor Mexico!). I'm glad actually—the undergraduates seem a lot cooler. They've got more style and better hair. I tell you I feel really good about those kids, them and that woman Linda, from CiTR (101.9 on your FM dial!), give me real hope for the future. ❖

Victoria Scott is a UBC student and local activist