

OCTOBER 17, 2013 | VOLUME XCVI ISSUE XVI
STILL KICKING IT SINCE 1918

SPECIAL
8-PAGE MUSIC
PULLOUT P5

FEELING DOWN?
BLAME YOUR
GENES P4

MEDICAL
WATCHDOG
FUNDS CUT P3

**THE
UBYSSEY**

HAPPY 95TH BIRTHDAY

(you'd best respect your elders)



WHAT'S ON // THIS WEEK, MAY WE SUGGEST...

THURSDAY / 17

ELIZABETH MAY TALK ON CAMPUS

5 P.M. @ 6251 CECIL GREEN PARK RD.
The leader of the Green Party will talk about what society can do to avoid sliding into "elected dictatorships."
Free



FRIDAY / 18

SPELLBOUND SHOWDOWN

6-10 P.M. @ BUCHB318
A wizard game-off with Pride UBC: "Welcome to the Flogwarts Academy of Witchqueers and Wizandry! Meet new friends in your house, win competitions and defeat the sinister forces that lurk!"
Free



SATURDAY / 19

WOMEN'S SOCCER

7:30 P.M. @ THUNDERBIRD STADIUM
In a battle of undefeated teams, the Birds face the University of Alberta Pandas in the final game of the regular season. The winner of the conference will host playoffs in two weeks' time.
\$2 for students, free for Blue Crew



ON THE COVER



This cover celebrates The Ubyyssey's 95th anniversary. We included representations both old and new to remind readers of how far we've come over the years. Illustration by Indiana Joel.

Want to see your events listed here?
Email your events listings to printeditor@ubyssey.ca.



OUR CAMPUS // ONE ON ONE WITH THE PEOPLE WHO MAKE UBC



Laura Citynski practices her technique as Randy Zhou spots the bar during a club training session.

GEOFF LISTER PHOTO/THE UBYSSEY

Weight training for more than gym rats and jocks

Mehryar Maalem
Contributor

Are you serious with your weight training and tired of waiting in line to use the weights at the BirdCoop? The UBC Weightlifting and Powerlifting Club might have an answer.

Started by Sam Tsegai little over a year ago, UBC Weightlifting and Powerlifting Club describes itself as a place for anyone from beginners to enthusiasts to do powerlifting or Olympic-style weight lifting. "This is more for beginners that are tired of the 'Coop,'" said Tsegai, the club's president, "but it's also like an outlet for the serious lifters that might spend a whole session just on a dead lift."

Every Wednesday and Friday evening, the club gets together to focus on either powerlifting or Olympic-style weightlifting. "Olympic-style weightlifting and powerlifting are both amateur sports and most of us have been training for less than five years, so it's very much a beginners' club, which is very appealing to casual gym-goers and those wanting to lift for the first time," said Tsegai.

In addition to the training sessions, the club also organizes meets within the club while sending athletes to provincial and national competitions.

"Last year we had 54 competitors," said Tsegai, who hopes to have even more this year. "Most of them were actually first-time competitors, so it allowed them to feel comfortable competing because it was a local informal club meet. They can get a grasp of what the sport is first, [then] a lot of them went on to compete at the provincial level."

If people are not constantly correcting your form, it's really easy for that to slip.

Eric Johnson
Weightlifting and Powerlifting Club

Some of these "beginners" are no slouches, though. "We plan to send six competitors to the national championship in April," Tsegai said.

Heavy weight training without proper structured coaching can

result in injuries, so the club's mission is to provide expert coaching to its members.

One of their powerlifting instructors is Randy Zhou, who Tsegai said holds the Canadian national record for the dead lift. "He's going for a world record pretty soon," said Tsegai.

"It's always nice to find other sources of information on powerlifting," said Erik Johnson, who is new to the club this year. "If people are not constantly correcting your form, it's really easy for that to slip. There are people here who are really impressive who have obviously performed more than I do. So it's good to have sources of advice."

There is also an emphasis on providing affordable coaching to UBC students, as a year-long membership costs just \$10 for UBC students. For non-students, the membership costs \$15. According to Tsegai, anyone interested in the sport competitively or looking to get fit can drop in during any of the training sessions to sign up.

"Just start somewhere. A lot of people don't want to do it because they think they're weak, but you've got to start somewhere," said Tsegai.

THE UBYSSEY

OCTOBER 17, 2013 | VOLUME XCVI | ISSUE XVI

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Neuroplasticity and Education

Strengthening the Connection

Educators, parents, psychologists, counsellors, speech language pathologists, occupational therapists, Faculty of Education students and anyone interested in the connections between the fields of education and neuroscience are welcome to register to hear this amazing line-up of speakers.

Register at: www.neuroplasticityandeducation.com

SPEAKERS:



DR. JUSTIN DAVIS

Bonus Session: Brain Basics



DR. MAX CYNADER

Morning Keynote: Maximizing the Potential of the Brain



DR. JOHN RATEY

Exercise is Medicine for the Brain



DR. J. BRAD HALE

Teaching Changes Brain Function: How Neuroscience Will Revolutionize Education



BARBARA ARROWSMITH YOUNG (MA)

The Intimate Connection Between Mental Health Issues and Learning Disabilities



DR. GABOR MATE

Afternoon Keynote: From Emotion to Cognition: Love As The Ground For Learning



DR. RICK HANSON

Hardwiring Happiness: Growing Inner Strengths in Children, Parents, and Teachers



DRUGS »



Following privacy concerns, a UBC-based group that tests pharmaceutical drugs fighting to get its funding back has found support in a lobby of Canadian doctors. PHOTO GEOFF LISTER/THE UBYSSEY

Medical watchdog wants funds restored

Brandon Chow
Senior News Writer

A UBC-based prescription drug assessment program has had its funding suspended by the provincial government, and now a lobby group of Canadian physicians are petitioning for its return.

“Everybody needs an independent source of evidence on drugs that doesn’t have a vested interest,” said James Wright, an executive committee member of Therapeutics Initiative, the independent assessment program.

Therapeutics Initiative was started in 1994 to provide research-based, non-biased data for doctors and pharmacists in B.C. Many of its researchers are UBC medical academics and scientists.

In April 2012, their funding was cut from \$1,000,000 annually to

\$550,000. This September, that sum was suspended on the basis of an RCMP investigation into a privacy breach of data on behalf of the Therapeutics Initiative and several B.C. health ministry employees.

Wright said they have informed the government that they need \$1,000,000 to operate, and would ideally like to get funding restored to at least \$550,000. This money would primarily go towards the salaries of the researchers.

Although funding has been suspended, many of the UBC researchers who are part of the program won’t be affected financially, according to UBC Director of Public Affairs Lucie McNeill. McNeill said these researchers hold other positions within the university and receive an annual salary for their work, which is why the Initiative has not yet been completely shut down.

The Therapeutics Initiative has written a letter to the provincial government outlining support for its program from various medical and academic bodies. That letter has gone unanswered, according to Vanessa Brcic, a family physician who sits on the board of the 9,000-member Canadian Doctors for Medicare group leading the petition.

Brcic called the RCMP investigation “ridiculous.”

“[It’s a] strategy by the government to avoid talking about the cuts to funding.”

She was suspicious that the Liberal government doesn’t support the program because it was originally endorsed by the NDP government.

Brcic, who uses Therapeutics Initiative data in her clinical practice, said there are many benefits to the program that translate well outside of B.C. “The [Therapeutics

Initiative], even though it’s a local program, is the kind of model for an independent drug review that is needed more globally,” she said.

“You need an academic institution to look at these drugs impartially, to show what works and what doesn’t work.”

She also said the program could result in huge savings for the government by preventing complications from unsafe drugs, the treatment of which costs the health care system.

“[It] can make sure that drugs that are harmful are not going into the wrong patients’ hands... And if [the government] doesn’t want to support that, that’s something very worrisome to be going on in B.C.”

The BC Health Ministry was contacted multiple times for this article and did not provide a comment by press time. [u](#)

SHIPS »

Naval architecture gets ships together



PHOTO COURTESY OF BCIT
UBC’s shipbuilding program is expanding.

Sophia Yang
Contributor

UBC has a new naval architecture and marine engineering (NAME) program.

NAME is a stream within the master of engineering in mechanical engineering program, and focuses specifically on the design, construction, maintenance and operation of waterborne vehicles. Seven new shipbuilding-related courses were created for the program this year, as well as an internship, which Jon Mikkelsen, associate director of the NAME program and mechanical engineering professor, described as being “like a co-op job.”

Some of these courses began this September, and the other courses as well as the internship will start in the 2014 portion of this academic year. The courses were officially passed by UBC Senate on Sept. 18.

“We’ve never taught courses in actual ship production or shipbuilding [before], and we’ve added two courses in that area,” said Mikkelsen.

In 2011, UBC’s shipbuilding program had only six to eight students per class. This year, there are 14 students in the NAME program.

Mikkelsen said that the expansion of the program is due to the \$8 billion in shipbuilding contracts with Seaspan Marine’s Vancouver yard announced in 2011.

“This program is part of a value proposition, so as part of the contract to Seaspan, to build these ships, there’s an obligation to invest money from the contract into education... and it encompasses the design of ships,” Mikkelsen said.

“Our job is to educate engineers in order to do that job.”

Putting this into practice, a team of UBC engineers won the World Ferry Safety Association student competition for their Safe Affordable Ferry design this past June, an international competition where participants design affordable ferries for developing nations. This year, the challenge was to design a ferry capable of safely transporting 500 passengers 250 kilometres along Bangladesh’s inland river system.

Brenden Oke, UBC mechanical engineering alum served as the lead student correspondent with the competition committee. His team will receive a \$5,000 prize for their design.

“The concept was to come up with a stable ship design, but affordable to build for developing nations,” Oke said. “Our little twist in the competition is that we wanted to make the ship cheaper to operate as well.”

Oke said that the team wanted to design a vessel that can push naval technology and safety improvements forward. “There’s no indication that our design will actually be built, but it is a possibility.” [u](#)

NEWS BRIEFS

TransLink launches new bus-tracking site

Yesterday, TransLink launched a new website, TransLink BusTracker, which tracks buses on a live map. It also shows stops nearby and lists the times the buses will arrive.

Users can save the buses or bus stops to their device for quick reference.

The site is accessible on iPhone, Android, BlackBerry, Windows Phone, tablets and desktop computers.

UBC to offer new law degree

UBC is launching a master of laws in taxation degree in August 2014. This one-year, postgraduate program requires 30 credits to graduate, up to six of which are elective credits in other non-tax law courses.

The program will be full-time, with a mandatory introductory course taught in August. There will also be a part-time option.

Farewell to Orchard Garden

The Orchard Garden hosted its third and final annual Harvest Celebration on Oct. 16. The garden, located behind the Macmillan building on campus, has been in use by student gardeners since 2005.

Construction on the planned Orchard Commons student residence will begin on the site in 2014. The garden is looking for a new location. [u](#)

CRIME »

RCMP investigating potential connection between two on-campus sexual assaults

Sarah Bigam
News Editor

At 3:30 a.m. on Sunday morning, a 20-year-old female student was sexually assaulted on campus.

According to an RCMP press release, the assault occurred inside her apartment building in the 2700 block of Fairview Crescent. The woman was returning home when an unknown man emerged from a stairwell in the building and attempted to take off her clothes and put his hands up her skirt.

The woman managed to break free and when she screamed for help, the man fled on foot. She escaped unharmed.

The RCMP are currently trying to determine if this incident is connected to a sexual assault that occurred on campus on Sept. 28. The assault occurred on the 6300 block of Biological Sciences Road, which extends from Swing Space to the new Earth Sciences Building.

“It’s certainly not an isolated incident given that we had one



PHOTO GEOFF LISTER/THE UBYSSEY
Two cases of sexual assault have been reported on campus over the past two weeks.

just a couple weeks prior,” said UBC RCMP Sgt. Drew Grainger. “There are many similarities that are leading us to that direction that they are connected, but we have not been able to confirm that they are connected yet.”

According to the RCMP, the suspect is Caucasian and in his mid to late 20s. He is approximately 5-foot-10 and of medium build. He was wearing a dark hoodie at the time of the attack.

The RCMP were notified at noon on Sunday when the victim called their office to file a report.

“UBC RCMP would like to remind everyone walking on campus at night to be vigilant of their surroundings and potential vulnerability when alone,” the press release said.

Anyone who can help identify the suspect is invited to contact the university RCMP detachment at (604) 224-1322 or Crime Stoppers at 1-800-222-TIPS. [u](#)

DNA »

UBC study links genetics to negativity

Genetic variation found more frequently in some populations than others

Arno Rosenfeld
Features Editor

A genetic variant may be responsible for some people's negative thoughts, according to a new study by a UBC psychology professor — but you may be more or less likely to possess that variant depending on your where you're from in the world.

The variation in question — the ADRA2b deletion variant — is prevalent in about half of Canadians, while a previous study found the gene present in only 10 per cent of Rwandans.

The study found that the deletion variant is associated with a heightened perception of negative stimuli in one's environment, co-author of the study UBC professor Rebecca Todd said.

One example of this in practice is that if someone with the variant walked into a crowded room, the person would be more likely to notice the hostile faces.

"You can't look at everybody at the same time, so what's going to catch your attention first?" Todd said. "Our findings suggest that people that have this variant in their genes are more likely to see things in the environment that are more negative or threatening."

While this aspect of the study was widely reported by the media, the idea that a gene affecting personality might be tied to populations from a given geographic area was mostly overlooked.

Mark D. Shriver, a professor of anthropology and genetics at Penn State University who has studied genetic variations across ethnic groups, said that there are distinct genetic differences across various populations.

Shriver said these variations only occur in approximately five per cent of the 25,000 or so genes humans have, and they affect things like skin tone and physi-



The study examined a gene causing negative perceptions, found in about half of Canadians, but only about 10 per cent of Rwandans.

cal build. Most research on the differences across ethnic groups — or "populations," according to the terminology used in the field — has focused on genes' physical expressions because those are easier to observe and prove.

But genes like ADRA2b have both physical manifestations — it is correlated to higher blood pressure — as well as psychological ones, as demonstrated in the negativity study.

Shriver said this is to be expected.

"In part because of religion, we think of this duality between the physical body and the mind," Shriver said. "But the brain is really entirely rooted in biology."

Shriver said the research focusing on genetic variations across populations is not about

race or ethnicity so much as geographic location.

"You can't look at continental populations, because if a person moves even a couple hundred miles away, they're not going to be mating with the same people," Shriver said.

While not common, Shriver said there have been some other studies into differing personality traits based on genetic variation. One gene, DRD4, is associated with ADHD, novelty seeking and sexual experimentation, and is more prevalent in individuals the farther they live from Africa, where humanity is believed to have originated.

"The idea is, people who needed something more would be more likely to leave their villages," he said.

But exploring genetic variation in the context of differences across populations is fraught with controversy.

"While there may be differences in appearance for people from various regions, that does not necessarily imply that there are significant inherited differences to distinguish humans," said Anita Ho, a bioethics expert at UBC's W. Maurice Young Centre for Applied Ethics. "From an ethical perspective, we need to be very careful about the science behind 'ethnic' research."

Todd agreed that the subject needed to be approached with sensitivity.

"Any time you get into anything that differs across ethnic groups it gets sensitive and almost any research can get misinterpreted if it

gets into the wrong hands," Todd said. But she said more interesting was examining how the genetic variant expressed itself in people from different cultures.

The gene is linked to heightened emotional perception and while this study was conducted with University of Toronto undergrads, the gene might express itself differently in other cultures.

"It's not necessarily linked to threat or negativity and we don't know why in this group it's linked to negativity," Todd said.

Despite his decades of research into the topic of genetic variation across different populations, Shriver agreed ethnic and geographic differences played a far smaller role than other factors.

"The differences between men and women are far more significant ... and I haven't seen that vary much between ethnic groups," he said.

In fact, when you get to the root of most research dealing with supposedly significant personality or physiological differences between ethnic groups, the studies usually dispel the notion that race or ethnicity caused the differences.

Chrystyna Kouros, an assistant professor at Southern Methodist University in Texas, has received a grant to study "ethnic differences in ... childhood depression." But she said the differences were more about the stresses associated with minority status, signaled by ethnicity.

"Ethnicity itself usually isn't a very good explanatory variable — it's usually a proxy for something else," Kouros said. "You always want to make sure you're measuring socioeconomic status, poverty and level of education, because when you talk about racial differences, there's nothing inherent about being a particular race." □

PEDAGOGY »

High school grad sent to research Finnish education

Anjali Vyas to be paid \$8,000 by B.C. Ministry of Education for her research

Austen Erhardt
Contributor

Anjali Vyas may only be a first-year student at UBC, but she's already spent six months conducting research abroad — on a government contract.

After graduating from high school at Stelly's Secondary School in 2012, Vyas spent six months researching teacher education in Finland, a country internationally renowned for its high-quality education system. She had already been planning the trip when she was introduced to Rick Davis, superintendent of achievement with the B.C. Ministry of Education, at a wedding. Davis helped her get in touch with the ministry to further her project.

"I didn't feel like I wanted to go straight into university. I wanted to do something different. My whole life, I've sort of been drawn toward different types of educational reform," said Vyas.

Vyas was hired on contract with the Ministry of Educa-

tion to conduct three phases of research: data collection and interviews at the University of Victoria, then at the University of Helsinki in Finland, and a final report, which she is currently working on. Vyas said she is to be paid \$8,000 total for her work.

"The ministry's role was actually pretty amazing," she said, "because, surprisingly, they didn't actually try to direct my work. They said, 'No, we're honestly interested in preserving exactly what you want to go to Finland to do. Your perspective is important, unique, and no one's done it before.'"

Some have been critical of the project, however. On his blog, UBC education professor Wayne Ross highlighted Vyas' inexperience and the wealth of information on the Finnish education system publicly available.

"Why would the B.C. Ministry of Education send a 19-year-old high school grad to Finland to conduct research on a topic that many B.C. educators, teacher educators and researchers

are fully informed about?" his post read.

Ross pointed out that Simon Fraser University has an Institute for Studies in Teacher Education that partners with the University of Tampere in Finland and that there are multiple projects funded by the federal Social Science and Humanities Research Council (SSHRC) which specifically study education in Finland.

"Public education is a serious endeavour," Ross's post read. "There are thousands of professional educators working in classrooms and schools across B.C. who [have] dedicated their professional lives to making public schools work for students, families and communities across the province."

Ross also criticized the apparent disregard for due process in Vyas's hiring.

"Does Rick Davis and the B.C. Ministry of Education really believe a ... high school grad can conduct research that provides insights into the transformation

of teacher education in the province? If this is indicative of the approach government is using to construct the BC Education Plan, there's little hope for the future of B.C. schools."

According to the B.C. government's procurement policy, the standard that governs the hiring of contract workers, "any service ... with an estimated value of less than \$25,000 should be competed to the extent reasonable and cost-effective." Additionally, "when the total value of the services a ministry or agency needs is less than \$75,000, the ministry or agency usually invites three or more suppliers — often from a list of pre-qualified suppliers — to submit competitive proposals."

Vyas responded to the criticism by justifying the importance of her project and her role in it. "[There were] definitely some false assumptions made," she said.

"Do I think I'm the most qualified person to go to Finland and do research on their education system? No. I've never said

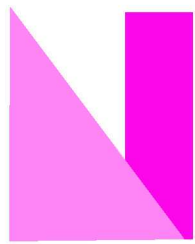
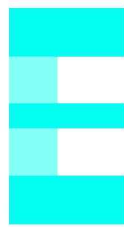
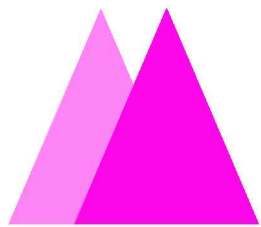
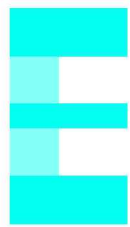
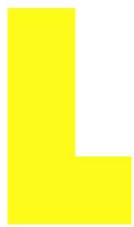
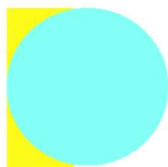
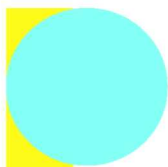
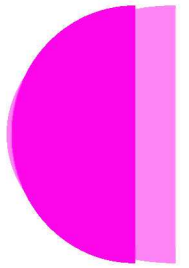
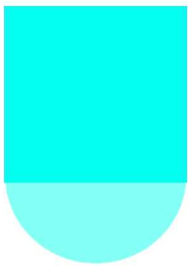
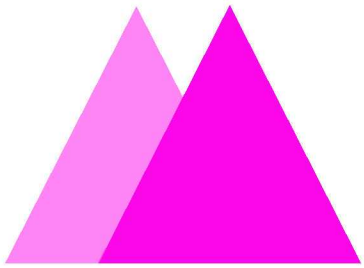
that, and I really don't believe that. For my specific project, do I feel I'm the best person? Yes. Because it's not a formal research paper — it was an inquiry into Finnish teacher education from the perspective of a student who had recently graduated from a B.C. high school."

Vyas said that her approach differs from that of existing research. "A lot of people just look at the quantitative numbers aspects to teacher education, while I took a qualitative approach to my work."

Now studying international economics at UBC with the hope of later attending law school, Vyas said she hopes to use her degree to help improve education standards.

"I think my ultimate goal in life, no matter where I go, is going [to be] to want to make good educational change in the world."

Davis and the B.C. Ministry of Education did not respond to multiple requests for comment by press time. □

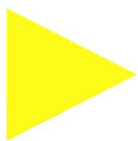


MIND

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brain



KRONOS

O

RACE



HOTSPOTS

DIRTY



Commodore

Welcome to *The Ubyyssey's* first major music supplement.

What do we mean by "major?" In olden times, we'd run a few topical articles on a two-page spread in our newspaper and call it a "supplement." This is our first full-fledged, pull-out supplement, and we decided to dedicate it to music.

Why? As discussed in one of the supplement's articles ("This is your brain on music," p. 11), music affects everyone — and it goes far beyond entertainment. It's included in the individual's struggle to find meaning in life (p. 10) and humanity's struggle for freedom (p. 12). It's also a daily part of our lives at UBC, whether we're in a band ourselves (p. 6-7) or attending a concert on campus or off (p. 7-9).

We wanted to write about something all students could relate to, and we figured music was that thing.
Hope you enjoy!

-Features Editor Arno Rosenfeld, Culture Editor Rhys Edwards

PROFILE »

HØØVES take fun seriously

Marlee Laval
Contributor

For UBC-based girl group HØØVES, music is all about fun.

"When people take music seriously, good for them, but I feel like we are the opposite," said bass player Zarah Cheng, a fifth-year Commerce student at UBC. "We're all about just having a good time."

Formed through meeting in classes and around campus, the group started to first play in Cheng's garage. This evolved into playing at house parties and eventually larger venues, which prompted the release of their *Dear Nevada* EP earlier this year.

"Venues were not really keen on letting us play without hearing stuff first," said Cheng. "We finished all the recordings in one day, which was super intense."

"It was exhausting, but it was fun," added drummer Josefa Cameron, a fourth-year anthropology major.

Placing the EP — recorded at Studio Downe Under in Abbotsford — into a genre at a record store, however, could be difficult. Having been compared to the Yeah Yeah Yeahs, Madonna and, according to Cheng, "the Spice Girls on meth," HØØVES has since created their own genre: "unicorns barking."

"People always ask us what our music sounds like, and we don't even know," said Cameron.

While their style is unspecified, the group says that avoiding comparisons is difficult. "I feel like there is a little bit of a stereotype, because we are an all-girl band, that we get compared to other girl groups," said Cheng.

Regardless of the stereotypes, the group's main focus is still to have as much fun as possible — even with a limited budget, which they list as their biggest challenge.

"I like having absolutely no money and trying to make things work," said guitarist and Sauder School of Business graduate Brittani Ballantyne.



PHOTO CARTER BRUNDAGE/THE UBYSSEY

HØØVES' capacity to have a good time is matched only by their impeccable fashion sense.

"It makes you more creative, having no money," added vocalist and keyboardist Paulette Cameron, an environmental design graduate, and Josefa's sister. "You come up with better ways to do things."

"We did a trip to Calgary on a zero-dollar budget," she said. "The shows paid for gas, and that was it. It was really fun."

In fact, the group agrees that shows are by far the most exciting part of being in a band.

"I love super tight and sweaty places where everyone is just wild," said Cheng. "When they are pushing us around, that's my favourite. When Paulette gets pushed around and her keyboard gets knocked over, that's the best."

The fun does not always stop when the show is over, however. Post-show antics have included impromptu dance parties.

"[On one occasion,] everyone from the show came outside, Brit-tani played music in her car, and we all literally danced in the street," Paulette said. "People were walking by and joined us. It was a nice time." While future plans for the band

are unclear — though they are confirmed for a show on Oct. 29 at the Biltmore — HØØVES hopes to continue the fun they have been having.

"It would be really cool to record another album, but it's expensive," Paulette said.

"We're not really taking it too seriously," sister Josefa added. "We take fun seriously, though."

For other groups who want to start making music and playing shows, HØØVES wishes for bands to not take themselves too seriously.

"Smile on stage!" Josefa said. "Sometimes when I watch bands, they are way too serious live. They don't look like they are having a good time and nor do their friends."

"We don't really know what we're doing, but we are pretty good at it," Paulette said.

Paulette advised upcoming bands, and especially girl groups, to not be afraid. "Girls, if you know what you are doing in the music scene, then just go for it." [u](#)

HØØVES can be found on Facebook and Soundcloud.

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PROFILE »

Funk Dirty spits fresh university rhymes



PHOTO CARTER BRUNDAGE/THE UBYSSEY

UBC hip hop outfit Funk Dirty is already making names across the country.

Sarah Manshreck
Contributor

Despite being together for only two months, hip-hop band Funk Dirty has come a long way.

The group recently won the 2013 Campus Choice Award for Canada's most prominent artist or entertainer, winning out against competitors from universities all over Canada, including Western

University and the University of Waterloo.

Although broadly classified as hip-hop, there is something unique about the sound of Funk Dirty. Made up of vocalist Maneo Mohale, rapper Francis Aravelo, beatboxer and sound effects expert Sam Dabrusin and drummer Gabe White — all UBC students — as well as Vancouver Community College student and keyboardist Sasha Olynyk, they are reluctant to classify their band's sound into one category.

"It's just this crazy energy that comes together," White said.

Although the jazz and funk influence is clear, they credit a large part of their original sound to spontaneity and late-night jam sessions, and stress how each member of the group has their own niche to fill.

"It is a rare opportunity where everyone is skilled in their medium of expression, but also equally invested," said Aravelo, who personally credits rapper Shad as an inspiration for his lyrics.

In contrast, bandmate Mohale credits Ella Fitzgerald as her "driving force." The resulting music is definitely something special.

On first glance, it is a challenge to see how such involved individuals can find the time to work together. Mohale, for example,

has to balance her obligations as president of the Africa Awareness Initiative with the requirements of her honours degree in history and international relations.

However, it is clear that Funk Dirty is a priority for the band as a whole. Many of its members have dropped other commitments to dedicate more time to the band. Furthermore, many of the group's extracurricular activities outside of music have assisted the band's cohesion — in fact, it was their involvement in a UBC SLAM open mic night that initially brought the performers together.

Although Dabrusin and Olynyk were not available for interview, their fellow bandmates had only positive things to say about them. They got serious when speaking of Olynyk, with White describing him as "the best musician," and spoke of how rarely he makes mistakes.

On Dabrusin, his dedication to sound effects was linked to his versatility. "He's like a Swiss army knife. Throw him at anything and he'll get it done," said Aravelo.

Even though Funk Dirty have only been together for two months, they have already performed at a number of Vancouver venues. After doing a set on CiTR radio, they have gone on to do shows at

the Backstage Lounge and Fortune Sound Club.

The group has also stayed true to their roots, however, and performed on campus during Imagine Day. In Aravelo's words, it is UBC's "community of artistic culture," and their connection to the city, that has given Funk Dirty extra opportunities and success in performances off campus.

When asked what their goal was with regards to future performances, they pointed to a whiteboard in Aravelo's dorm room where the words "Block Party" are spelled out in huge letters. "That's where we're headed," he said, earnestly. UBC, it seems, is their favourite audience.

But the most notable feature of Funk Dirty as a band is the close connection between the musicians. Some of their greatest sounds have come from impromptu sessions, and they are able to read each other well on stage. Watching them interact, it is obvious that their chemistry as a group is genuine.

"I don't know how we got to this point," Aravelo said. "It just is this way. And it comes from a place of friendship." [u](#)

Funk Dirty can be found on MySpace, Soundcloud and Facebook.

CONCERT PREVIEW »

A Chan Centre world premiere

Kronos Quartet returns to campus to celebrate four decades of music making



PHOTO COURTESY JAY BLAKESBERG

They may like their water pure, but the infamous Kronos Quartet aren't afraid to blend musical genres or blur the boundaries between electronic and acoustic soundmaking.

Joey Levesque
Contributor

This Saturday, the Chan Centre will host not one, but two contemporary music legends.

On Oct. 19, the Chan will open their new music season with a Philip Glass world premiere, written for and performed by the Kronos Quartet. To celebrate their 50th anniversary, the Faculty of Arts, through the Chan Centre, has co-commissioned an entirely new piece from the legendary composer, which Kronos co-founder David Harrington called "[Glass'] very best ... He held nothing back." The new piece, *String Quartet No. 6*, will

be introduced by Glass himself in an exclusive discussion before the premiere.

The show, "Kronos at 40," celebrates just that: four decades of the San Francisco-based chamber music ensemble's love affair with experimentation and collaboration. The quartet, composed of Harrington and John Sherba on violin, Hank Dutt on viola and new addition Sunny Yang on cello, has received a variety of awards – including a Grammy – for their outstanding ability to adapt anything, from Eastern European folk music to Jimi Hendrix, for audiences worldwide. In particular, they are known for

playing compositions commissioned uniquely for them.

Chan Centre co-managing director Joyce Hinton, a self-described Kronos Quartet groupie, has brought Kronos to the Chan Centre before, notably as part of the 2010 Cultural Olympiad with Inuit vocalist Tanya Tagaq. She described how Kronos' manager approached the Centre to propose the partnership, attributing this to the combination of Vancouver audiences and the Centre itself. As Harrington himself put it, "[The Chan is] one of our very, very, very favourite halls."

The performance will also feature the Canadian premiere of

Hymnals by Nicole Lizée, written for Kronos and featuring vintage electronics and percussive guitar work.

"The shape of the concert is such that I'm hoping our listeners feel like they've traveled through a vast universe of musical possibilities," said Harrington. "Every piece has a different way of approaching the sound of the hall and approaching the feeling of music filling the hall."

The program will open with John Oswald's *Spectre* written for Kronos in the early '90s; the original recording features the sound of 800 Kronos Quartets playing simultaneously at its peak. This will be fol-

lowed by the Canadian premiere of Jacob Garchik's arrangement of *Last Kind Words* by Geeshie Wiley – who Harrington considers "one of the greatest American singer-composers" – then an early 20th-century cantorio, Lizée's *Hymnals*, Glass' *String Quartet No. 6*, Tanburi Cemil Bey's *Evic Taksim*, and a traditional Iranian lullaby arranged by Garchik. The performance will conclude with *Hold Me, Neighbour, in This Storm*, by Aleksandra Vrebalov – a Serbian composer who, according to Harrington, brings out "some of the most amazing music being written right now."

One thing Harrington is passionate about is improvement through collaboration. He discussed his experiences with Veda Reynolds, his violin teacher: "The last thing Veda ever said to me was, 'You know, the great thing about music is, it always can be better.' That's so consistent with her teaching; you can always find things to add or experiment with. Music is so much a part of life and the universe."

As part of the Chan Centre Connects initiative, Harrington will be giving an artist's talk and participating in a moderated discussion this Friday at the UBC Music Building. "I haven't the slightest idea of what I'll say!" he laughed.

"I'm very much committed to listening to what I do and trying to make it better. When you work in a group, one thing you always try to do is to always improve what you do, and we all try to get the best out of each other. Kronos is very committed to teaching each other and learning from one another." ☞

David Harrington's talk is Oct. 18 from 12–1 p.m. in Room 116, Music Building. Philip Glass will be giving a talk at 6:30 p.m. before the Kronos Quartet concert at 8 p.m. on Oct. 19. A limited number of rush tickets are available at the Chan Centre box office (open 12–5 p.m.) with special student pricing available upon presentation of a valid student ID.

PROFILE »

Greet the Mind gets grassroots at the nightclub

Gabriel Germaix
Contributor

"The average forest-dweller."

This is how Mike Jensen and Igor Puznov describe the audience that listens to their music. As unusual as it may appear for electronic music producers, this statement embodies Greet the Mind's philosophy.

For Puznov, currently taking a year off of his Forestry degree, and Jensen, a third-year software engineering student at UBC, the adventure that led to the success of Greet the Mind started about a year ago. Jensen was a Wreck Beach jammer – playing the guitar and harmonica – and had previously played in Snag Junction, a now defunct bluegrass band also composed of UBC students. Puznov, on the other hand, had been playing the violin as well as toying with electronic music since high school.

Soon after meeting Puznov through a common friend, it became evident the two of them were to found a band. "For me, it was the first time that we jammed. We jammed for 20 minutes straight," said Jensen, "I had never seen anything like that before." They came up with a name: Greet the Mind.

In the ever-flourishing world of electronic music, they had to come up with a label for their music. Puznov described it as "forest-inspired trip-hop." Indeed, most of their tracks feature rainforest noises, or an atmosphere of fresh and misty Canadian woods.

If electronic components were to always be part of their music, Puznov and Jensen wanted to make it smooth – some might even say exotic. No surprise they mention Pretty Lights and Gramatik as inspirational artists.

"We didn't want to make abrasive music," said Jensen.

"It's made to be friendly," Puznov added.

And lively, as well. Over the past few months, Greet the Mind has been performing at several major Vancouver clubs: first at the Annex nightclub, and then only a couple weeks ago at the Fortune Sound Club for a party hosted by the UBC Surf Club. On stage, they jam over mastered tracks, Puznov playing the violin and Jensen the guitar.

The two musicians do not hesitate to cut their tracks and fully improvise. "Our tracks couldn't really exist without us playing as well. Our live playing fills the track,"

Jensen said. To complete their live band, they plan to invite a drummer or even a didgeridoo player on stage.

To involve the audience even more, Puznov and Jensen show video footage from the conservation organization Pacific Wild. The movies are not only an invitation to wonder at nature, but also a testimony to the band's commitment to protecting Canadian wildlife. Part of the benefits of Greet the Mind's shows are donated to Pacific Wild.

Through this organization, Puznov and Jensen believe they can give back what the rainforest brought them. The Canadian woods inspire their music, and the musicians try to protect it by giving exposure to the endangered wildlife that lives there. "It's a symbiotic relation, really," Puznov said.

When asked if their near future involves UBC, Puznov and Jensen reply with a smile: "We definitely want to play at Block Party." If they were to accomplish this objective, there's no doubt they would give a unique musical performance to the school that united them – and its surrounding rainforest. ☞

Greet the Mind can be found on Facebook and Soundcloud.



PHOTO CARTER BRUNDAGE/THE UBYSSEY

Igor Puznov, left, and Mike Jensen, right, synthesize the sounds of the forest with classical instruments and electronica.

The *U*byssey guide to the best music spots in Vancouver

Whoever first called Vancouver the “no-fun city” must have been deaf. After all, if you’re unable to appreciate sound, it’s entirely understandable you would ignore the local music scene, which constitutes one of the city’s most outstanding cultural offerings. There are literally dozens of shows happening most nights of the week in Vancouver, at venues both large and small, catering to tastes that span the entirety of the audio spectrum.

And even if you’re not into live music, it’s still possible to have a good time — most of the venues we’ve featured here offer supplementary diversions such as fashion shows, eating, fine art galleries and games. Many of these venues also offer student-friendly prices, too. Of course, our survey here isn’t exhaustive, but at the very least, it’ll help you get your eardrums wet.

Reviews by Rhys Edwards, Quinn Aebi, Sunny Chen, Ming Wong and CJ Pentland. Graphic by Nena Nguyen.

DOWNTOWN

A Venue Nightclub 881 Granville St.

Usually a club-like atmosphere with electronic dance music and DJs spinning, but various artists play here too including Atlas Genius and Wale, who are both playing here in coming months. Bonus: it’s next to McDonald’s and your drunk, danced-out self will need it.

—MW

B The Vogue Theatre 918 Granville St.

One of the few venues left standing from Vancouver’s historic “Theatre Row” — a famed lane of high-class theatres from the mid 1900s — the Vogue brings a vintage look to modern music performances and events. While still hosting theatrical plays and other similar events, the Vogue now caters to a much broader audience. Dancing in a hyped-up crowd to modern electronic music in a theatre that looks like it could host *The Phantom of the Opera* is quite the experience. Including an upper deck with cheaper tickets, the Vogue is a fully functioning bar, music venue and theatre.

—QA

C The Commodore Ballroom 868 Granville St.

Since its opening in 1929, the Commodore Ballroom has not disappointed in providing a consistently fun, wild and also spacious dance floor. The venue was originally constructed as an alternative to the single overcrowded ballroom in Vancouver. Built right before the stock market crash, the Commodore could have easily fallen under, but smart managers thrived on cheap admission. The venue quickly became popular among youth, and today, it’s one of Vancouver’s most favoured dance venues. The Commodore features music from all over the world, hosting tour stops for electronic, rock, punk, and many other genres. It’s great for groups of friends to hang out and dance due to the large floor, and the multiple bars that line it.

—QA

D The Orpheum 601 Smith St.

A must-stop for many of the top classical musical acts in the world since its opening in 1927, the Orpheum Theatre on the Granville strip still plays host to the Vancouver Symphony Orchestra, but now hosts the occasional rock show as well. Also a popular location for movie screenings, the building’s stunning architecture is perhaps the best among Vancouver venues, and its sound is also arguably the best. Get there early to bask in all the Orpheum has to offer — they don’t make concert halls like this anymore.

—CP

E The Railway Club 579 Dunsmuir St.

Opening in 1932 as an exclusive club for the railway workers who worked at the CPR station, the Railway Club has since abolished its tight guest list and now is a live music venue open to the public. The restaurant and pub section makes you feel as if you are back in the 1930s, with its quality wood and brass trim. Paralleling this space is the dance room, which hosts live music from a variety of artists seven days a week. One of the finer points of the Railway Club is the diverse selection of domestic and imported brews and other cocktails.

—QA

F The Media Club 695 Cambie St.

True to its namesake, the Media Club is a venue that caters to the broadest possible interpretation of the term “media.” The Club provides an open, all-purpose platform for local musicians and DJs to ply their art, with no particular mandate towards one genre or another. It’s a no-nonsense venue with basic acoustics, room for about 150 people, limited booth seating and a standard bar. Shows are performed most nights of the week, sometimes with double billing. The Media Club is a great way to get a live music fix without paying through the nose.

—RE



DOWNTOWN

P The Backstage Lounge 1585 Johnston St. #2

Located on Granville Island, the Backstage Lounge is a full-service restaurant and bar that puts an emphasis on local, unknown artists. Until 1991, the Lounge had a different location downtown, with a theatre on the top level and a lounge below. The Lounge was an extremely influential part of Vancouver’s early punk rock and alternative music scene. Even today, it makes sure to maintain those roots by hosting up-and-coming Vancouver artists. Its new location on Granville Island makes it perfect to stop in for a quick drink during a day around town, or even a destination on nights where live music isn’t an option.

—QA

G Rogers Arena 800 Griffiths Way

If a well-known band or artist comes to Vancouver, they’re most likely going to play Rogers Arena. The 18,360-seat venue lacks intimacy, and if you want to get up close, you’ll be shelling out the big bucks to get on the floor. Cheap seats still aren’t that cheap, and will leave you mainly watching the band on the giant screens next to the stage; however, the screens and the fantastic light shows are a plus. Overall, a concert here is typically attended for one reason: you *really* like the band that’s playing.

—CP

H The Calabash Bistro 428 Carrall St.

The Calabash Bistro boasts the biggest rum selection in Vancouver. Featuring an authentic Caribbean

cuisine, the Calabash is a fully functioning restaurant and brings a flavourful variety of dish and drink selections. On top of being a cultured restaurant, local Vancouver artists are highlighted quite often and bring a number of diverse sounds to the venue, including reggae, hip-hop, funk and even poetry. The live music is essential to the vibe of the Calabash, and it does an excellent job of bringing the soulful island experience to the Pacific Northwest. Moving downstairs, the Calabash is also home to Foundation Radio, an online radio station that focuses primarily on young, undiscovered artists. If you’re looking for a cultured evening with live music and unique food, the Calabash is an excellent choice.

—QA

I Fortune Sound Club 147 E Pender St.

The Fortune Sound Club offers a mixed bag of both mainstream and lesser-known DJs and electronic outfits for Vancouver’s clubbing scene. With a suitably outstanding sound system, the Club hosts a variety of acts, from local DJs and rappers to big names like Brooke Candy, Jessie Andrews and King Krule. If you’re planning to go in advance, you can RSVP for the guest list for free on Friday nights. Fortune also hosts fashion shows for local boutiques like El Kartel and F as in Frank, as well as vintage and contemporary brands like RVCA and DGK on Friday nights.

—SC



DOWNTOWN EASTSIDE

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HIP-HOP »

Making it in the Vancouver hip-hop scene

Martin Stillman
Contributor

For roughly three months, local rapper Gregory Travers put every dime he had into making music to the point that he was left without a home.

Travers would rise at 6 a.m. in a homeless shelter and was out the door no later than 7:30. He worked nine to five by day, but in the evenings, you could find him around Vancouver, performing at various open mic events and sometimes freestyling outside of the Vancouver Art Gallery downtown.

Most days, he made it back to the shelter before their 11 p.m. curfew, but occasionally, Travers was forced to seek refuge in the dugout at a Burnaby baseball diamond.

Travers lived like that so he could pour all his extra income into his grand investment: four-hour recording sessions with a sound engineer at a Gastown warehouse. In August, it all began to pay off upon the release of his debut album, *Poor People Music*.

Born and raised in Mississauga, Ont., Travers — who goes by joBlow in the rap game — started performing as a child. His pursuit of a career in hip-hop led him to the more musical hub of Toronto, where he lived for three years before moving to Vancouver last summer.

Back east, Travers said he ran into some bad drug issues, which made it impossible for him to do his work. He took a chance on



Won't stop rockin' 'til he clocked in a gazzillion grand.

PHOTO: BRUCE BACHAND/DEVIANART

starting fresh in Vancouver, and his months of homelessness attest to the stakes of such a gamble.

Making it as a professional musician anywhere in the world is already challenging, perhaps beyond measure. Trying to do it the city of Vancouver as a rapper is insane. Hip-hop culture exists here, but not as strongly as in a city like Toronto.

According to Travers, big names visiting Vancouver on tour have no problem attracting massive crowds, but the underground scene suffers because of how

difficult is to book shows and to do the promotion necessary to attract audiences.

One has to wonder, then, why Travers took the risk of trying to make a life in the Vancouver hip-hop world. For him, the answer is simple.

Travers recalled a conversation he had with his best friend's father. "He was telling me how hard it is going to be for our generation to live the kind of comfortable lives of past generations," Travers said. "I agreed with him and said, well, fuck it — if I'm going to be strug-

gling anyway, [I] might as well struggle doing the thing I love.

"I've been at it long enough now that if I turn back, it would all be for nothing. I have to see this through."

While Travers may not be selling out Rogers Arena anytime soon, he's starting to see steady growth in his fan base. Though the growth has been gradual, the only thing that's set in motion has been the rapper's constant networking and self-promotion.

Every free moment, Travers said, he's at the library shooting off emails to professionals in the music industry or updating his various social media pages, reaching out to fans over Twitter and Facebook.

Live performances are crucial because of all the people who congregate there, providing underground artists with business opportunities.

Making such friends in the field has led to some impressive bookings for joBlow, despite his underground stature. He opened for Killah Priest of the seminal hip-hop group Wu-Tang Clan, as well as for Bizarre, a former member of Eminem's hip-hop group D12.

He has also made several public appearances at political events, including at Occupy Vancouver and the 420 rallies at the Vancouver Art Gallery in 2011 and 2013.

Now that Travers' album has finally surfaced, he hopes more opportunities will arise as the album increases his exposure. Travers tracked down some notable Canadian artists to

collaborate with on the album, including Grammy-nominated singer Jonathan Emile and rapper Speeches Beyond.

One can learn a lot about Travers on the 11 tracks of *Poor People Music*. It captures the classic rap theme of the everyday struggle, while delving into Travers' personal life. His life of hardship and living on the street for months taught him a lot about life and people, his music seems to suggest.

But it's not all sad subject matter. At times, *Poor People Music* can sound like a love song.

"My music is my girlfriend at the moment, and I am most definitely in love with her. I give her my time, my eyes and ears, show her off to my friends, think about leaving her when things get rough," Travers said. But he's not complaining.

"If I could only find a way to have sex with music, I would be set."

Poor People Music has opened doors for Travers going forward. He now has a roof over his head and a full album to distribute to the hip-hop community.

Travers' next target is campus radio stations around the country, including UBC's C1TR 101.9 FM. In the meantime, Travers is happily navigating Vancouver's often treacherous underground hip-hop scene and delighting in his growing audience — not that he wants anyone to know.

"Getting fans is like picking up chicks," Travers said. "Can't let them know how excited you are that they are talking to you."



PUBLIC PRESENTATION

Dr Adity Iyer

Research Coordinator with the Centre for Public Policy, Indian Institute of Management, India

Dr Rudoba Rakhmatova

Senior Health Programme Officer with Aga Khan Foundation, Tajikistan

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PHOTO: AKFC/LUCAS CUERVO MOURA

PSYCHOLOGY »

This is your brain on music

Spencer Toffoli
Contributor

When we listen to music, it interacts with our brains in much the same way as other sounds.

The sound waves hit our inner ear, bouncing around our tympanic membranes, causing vibrations in the small bones of the cochlear system. These physical vibrations are converted into neurological signals, making neurons fire, and sending information about the sound into the auditory cortex in the brain. From there, it goes on to secondary auditory cortices, and more complicated processes come into play. To make sense of these sounds, our brains try to identify them using various regions, such as language centres, memory processes and more.

Yet anyone who enjoys listening to their iPod, going to a concert, or rocking out to their favourite tunes knows that this is different from listening to cars passing on the highway. This difference has been observed in a variety of scientific studies, and is part of what makes music a special part of our brains.

Ging-Yuek Hsiung, assistant professor in the neurology division of the department of medicine at UBC, explains that researchers have long observed physiological responses to music. Lowered heart rate, better sleep and lower cortisol levels — a signifier of reduced stress — are all responses to listening to music. But this is only part of what makes the subjective experience of music unique.

Being involved in music creation, for example, has a profound impact on your brain. Peter Gouzouasis, an associate professor of music education in the department of curriculum and pedagogy at UBC, described how brain scans done by neurologists show visible differences between children who study music between the ages of five and seven and those who do not. There is clear evidence that the study of music changes the structure of the brain, although current research cannot definitively say to what effect.

It's almost like the brain is getting up and moving, and exploring what would be involved in creating that sound.

Bradley Vines
Experimental psychologist

Even listening to music activates somewhat surprising parts of the brain. Bradley Vines, who holds a PhD in experimental psychology, said music actually activates the motor cortex in the brain through mirror neuron systems. Mirror neuron systems are pathways in the brain that activate when we see someone else perform an act, effectively mimicking their action in the brain. For example, if you were to watch someone pick up a plate, the brain systems that would be involved in that action will activate while you were watching them.



FILE PHOTO KAI JACOBSON/THE UBYSSEY

There's a scientific reason why music makes people want to dance.

"When you hear a beat, the part of your brain that would be involved in generating that beat activates," said Vines. "When we are hearing [that beat], it's almost like the brain is getting up and moving, and exploring what would be involved in creating that sound."

This also helps to explain to why people so often feel the urge to dance when listening to music.

"It's like accepting that compulsion to move, and not only that, but going with it and completing that cycle. Instead of just modelling it in your mind, you are actually ... bringing that to life through your body."

So what are the ramifications of the unique effect that music has on us physiologically and psychologically? Current research shows that music has surprising — and useful — applications, both medically and academically.

MUSIC AND EDUCATION

Can music make you smarter?

While just listening to music may not, some studies suggest that musical training can boost academic achievement. Gouzouasis has done research that suggests studying music could actually give students a leg up in their academics.

A longitudinal study he did several years ago on students in Grades 11 and 12 emphasized the relationship between musical success and what is typically thought of as academic achievement — high grades in math, English and biology. Students who participated in classes like

band, guitar and choir — and who did well in those subjects — also did better academically.

"What we found was a consistent pattern of results across all three years: that music achievement predicts academic achievement across all three subjects," Gouzouasis said.

But the professor cautioned against seeing the value of musical training as only instrumental to academic success, emphasizing that he believes music learning can give much more to students in terms of personal enjoyment and experiences than just being an aid to academic success.

"It's important that we think of music as a lifelong endeavour, and that music learning is not a product, but a process."

MUSIC AND MEMORY

Not surprisingly, listening to music can elicit powerful emotional reactions. Vines has done research on the potent ability music has to elicit emotion from audiences. To change a soundtrack in a movie, for example, has a profound effect on the viewing experience. This emotional connection is part of why researchers think music has a unique connection to memory.

Both Vines and Hsiung agree that memories are stronger when associated with strong emotions. Hsiung is in the midst of a study on the effects of music therapy for dementia and Alzheimer's.

During fMRI scans of patients with Alzheimer's, Hsiung found that the brain lights up in a much more diverse fashion when the patient is engaging with music opposed to when they are simply

engaging with language. It is because of this that they believed that music could help patients with brain degeneration to recover memories.

"A memory of music is represented in the brain in a much more diverse way than a particular memory," said Hsiung.

They theorize this is because a regular memory is usually stored in a particular area of the brain, causing that area to "light up" during the fMRI scans. Memories connected to music, however, are probably stored more diffusely in different brain areas. According to Hsiung, this means it would take a lot more brain degeneration or damage to lose these

effects from the music therapy, including positive trends in improved memory, lowered levels of stress hormones and improved caregiver reports for neuropsychiatric symptoms such as irritability and depression.

Studies on music therapy for stroke victims, which Vines participated in, also showed the power of music in recovering memories and abilities — such as the ability to speak — especially in patients for whom other treatments had been unsuccessful. This was also due to the way that music helps to use the brain's resources in a more diverse way, creating pathways into damaged areas, and engaging undamaged areas in new ways.

One important factor in both treatments was that they did not involve merely listening to music, but also music participation — and to some level, music creation. Hsiung's patients work one-on-one with music therapists who encourage them to participate in the music, whether it be by singing along or tapping a beat, and to respond to the music afterwards, thinking about how it made them feel or what it made them think of. The stroke victims Vines worked with used melodic intonation therapy, which involves, not surprisingly, sound intonation in rhythmic patterns.

So the next time you listen to your headphones, play an instrument or sing along to the radio, take a moment to think about all the different ways that music is affecting your brain. You are experiencing emotions, storing memories in a unique way and potentially even helping yourself to get better grades. [u](#)

It's important that we think of music as a lifelong endeavour, and that music learning is not a product, but a process.

Peter Gouzouasis
UBC associate professor

types of memories entirely.

In this way, musical therapy can help to activate different pathways in the brain, potentially allowing patients to access damaged or degenerated areas of the brain. Although Hsiung's research is still in the early stages, they had promising results on a preliminary study. Although the group was too small to be statistically relevant, they were finding a number of positive

History of the Pit

Words by Iman Ghosh

Graphic by Nena Nguyen

"What this campus needs is a pub!"

Little did the esteemed David Suzuki know quite what he would spark when he made this declaration in October of 1968. In the wake of the Pit Pub's supposed waning popularity, we take a look at the events leading up to the formation of UBC's very own liquor establishment.

EARLY 1968

Students had already begun to show interest in a campus bar, such as when student activist Stan Persky mentioned that having one "would be a good thing purely on the grounds that it's a good place for people to meet each other" in March.

OCT. 1968

Suzuki, then an associate professor of zoology at UBC, believed that an on-campus bar would encourage dialogue and communication between the various communities at the university. His argument in a *UBC Reports* article gained "the whole executive's blessings," and sparked a campaign in favour of starting a student-run drinking establishment.

1992

The Pit Pub underwent a major renovation to upgrade the concert experience for its student patrons — including a new sound and lighting system, bar and dance floor, along with wheel chair access.

An unofficial (non-AMS affiliated) "pub-in" was held to celebrate the opening of the new SUB, and attracted over 400 people. It was technically still illegal under B.C. laws to have so many people gathering with alcohol out in the open.

SEPT. 1968

A beer garden, named "the Pit," finally started on Thursday Nov. 21 — but was only accessible to students and faculty of ages 21 and up. It worked inconveniently on a liquor license that required daily 24-hour renewal. Students also needed three pieces of ID to obtain exclusive membership cards; interestingly, females only made up 15 per cent of those members.

NOV. 1968

IN RECENT YEARS...

The Pit Pub has been the preferred venue for many famous musical acts, including East Coast singer-songwriter Tim Chaisson as well as internationally acclaimed electro-house artists Steve Aoki and Skrillex, to create one of the most vibrant scenes offered at the university to students, by students.

1968 - 1973

The Pit Pub was run out of the SUB Ballroom on the second floor throughout these five years and only officially secured its present location in the SUB's basement during its expansion in 1969. The management also opened up access to more than membership card holders to everyone on campus that same year, and it started operating three times a week in place of the initial one. In the daytime, the Pit served as a coffee house.

In the words of the man who started it all, none other than Suzuki himself — "[the Pit]'s a place where you have fun but also exchange ideas."

45 years of history leading up to those infamous party-hard Wednesday Pit Nights? We'll (legally) drink to that.

ETHNOMUSICOLOGY >>

Gage Averill Q+A: where rhythm meets race

Miriam Baldeh
Contributor

College dropout and proud father Gage Averill — when he's not busy as dean of the Arts faculty at UBC — is a world-renowned ethnomusicologist. To find out exactly what that means, and how music comes into play in race relations, *The Ubysey* sat down for a conversation with Averill last week.

The Ubysey: First off, what exactly is an ethnomusicologist?

Gage Averill: The easiest description is an anthropologist of music. Ethnomusicologists have anthropological training, but many come out of musicology. Ethnomusicologists have an understanding of the music structure and music sound, so it's someone who bridges that.

U: And your forte is Haitian music?

GA: Yes, my initial research was in Haiti, and I still work in and out of Haiti. I've also worked in North America on kora music, or barber-shop music — African-American music that became nostalgic sounds.

U: So what got you started in ethnomusicology?

GA: I was a college dropout playing music and doing community organizing, and I was playing Irish music in an Irish band. I was running festivals, doing world music radio programmes, and I was a tractor driver for a while until I hurt my back. At that point, I decided to try to go back to school and there was this category, ethnomusicology, as an undergraduate general studies major. It was as though all the things I was interested in, you could just roll them up and label it — so it piqued my interest.

U: And in addition to studying music, you play a lot of cool instruments, like the Trinidadian steel pan. What exactly is that?

GA: [Laughing] You take a 55-gallon oil drum — imagine that



COURTESY UBC ARTS WIRE

— and cut off a little bit of the rim, and you pound down the surface so it's concave. Then you pound up and down so that it forms notes, and you tune it, and then make whole orchestras of up to 150 people. It's the world's most sophisticated 20th century orchestra. It's the first major orchestral instrument developed in the 20th century in Trinidad during and after World War II.

U: So what role has music played in race relations?

GA: Oh, it's huge. I mean, you could go in so many directions. You were just asking about steel pan, so imagine that this music — what came out of Carnival, which was a gathering of very poor, very black neighbourhoods in Trinidad under British colonialism as they moved into post-colonial era — this was the kind of music that middle-class parents didn't want their kids to play. It was racially associated as well as class associated. And so it was music of assertion. You'd play it loud to piss off all the people in the area. Gradually, it became a national thing, but really it was a poor, black musical symbol for quite a long time.

U: Interesting.

GA: Everywhere where you have a group that is racially marked and

made marginal, music and other cultural expressions take on a really symbolic role. The music tends to mark the group: this is our thing, this is what we play. And then they tend to create moral panic elsewhere, especially among the racially dominant groups.

I grew up in the states during the civil rights era, and the really important songs from that era were songs that gave people courage. They created a sense of possibility that barriers could be overcome. It was like a soundtrack to a movement. Very often, you find that when there are those kinds of claims being made and groups are in social and political motion, music becomes a soundtrack to that, and reinforces those claims of political power and social and economic equality being made. This usually comes into play in situations where there is an obvious racial divide.

U: Does music only underline racial inequality, or can it be an aid to racial healing as well?

GA: It often assumes positive valences too, because it's associated with edginess. For instance, blacks in the '20s and '30s were considered a creative people in the United States, doing new things that nobody had ever heard of: new dances, new songs, new instruments. Then, it becomes an object of envy, typically by the racially dominant group.

U: So what role does music play in bridging cultural divides?

GA: There's a lot of cross-fertilization. You have whites who are singing blues, playing jazz [and] doing hip-hop in a period when all these things are otherwise associated with a "black address." That's what's fascinating: seeing people look across what is supposed to be a divide.

U: And these are things you've observed outside of Haiti and the United States?

GA: Pick anywhere in the world: say, Australia and relationships

between white Euro-Australians and Aboriginals. There are a whole bunch of white bands in Australia who use Aboriginal sounds.

You could go to China and talk about how there's a Han Chinese dominant majority ethnic group, who historically looked down upon Uyghurs and other people from around China, and how those sounds are played out and who listens to what and what's valued and what bands are supported.

Go anywhere and you'll find groups that are marked racially or ethnoculturally, and look for the ways in which they make music and value music and listen to or perform each other's music, and you'll find some of these same dynamics.

U: In your book, *A Day for the Hunter, a Day for the Prey*, you write that popular music is where power is "enacted, acknowledged, accommodated, signified, contested and resisted." Can you explain how the struggle for power is expressed in music?

GA: We started off talking about Trinidad. Almost half of the country is Indo-Trinidadian, meaning that they come from India and are typically rural, and the Creole classes looked down on them. They are almost half the country, yet they feel completely shut out. So the Creoles — a black-white mixed leading class

in Trinidad — embraces steel pan and calypso as national symbols and says, "This is our instrument, calypso is our music and we're going support Carnival" — half the country is saying, "Well, what about us? What about our music?" They demand similar priority for their music and festivals. So that's one way: people will say they want a symbolic space in the nation-state.

Look at the arts councils in Canada that give away money for music. Up until 15 or 20 years ago, they were giving it to opera and symphony: 99 per cent white, 100 per cent Euro-Canadian, with no money going to the First Nations people or to recent immigrants.

I was asked at one point to be an expert in a genocide trial in Rwanda, because a Hutu musician had produced all these songs disparaging the Tutsi ruling class that could be interpreted as having a hatred of Tutsis built into them. When the conflict came where they turned against each other and millions were killed, those songs were used as triggers on the radio for slaughter. So that's the worst case, where music can be turned around and used as a tool of ethnic hatred, a tool to oppress people. ▢

This interview has been edited for length and clarity.

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POWER OF SPORT »

UBC's Right to Play chapter looks to get kids active

Group spreads international organization's global message by focusing on local events

Rob Ragotte
Contributor

UBC students who do not spend 16 days every two years binge-watching the Olympics may have never heard of Right to Play. For those who have heard of the organization, it likely conjures up images of Clara Hughes' beaming smile, or perhaps prolific Canadian kayaker Adam van Koeverden — two of the most well-known Canadian Right to Play ambassadors.

Unfortunately, this can all seem somewhat distant from UBC. Laura Kean and Derek Flint hope to change that.

"I want to provide the same positive sport experience I had to youth around the world," said Kean, who feels that sport has shaped who she is today.

This year, Kean and Flint are serving as co-presidents of the UBC chapter of Right to Play, where they have both been involved with the organization for two years. Although they may still be relative newcomers to Right to Play, the UBC chapter of the organization was started in 2005 and is the oldest Right to Play club in the country.

Right to Play states that its goal is to "create a healthy and safe world through the power of sport and play." It recognizes that play is an integral part of childhood development and can be used as a tool for education. The organization works in over twenty countries worldwide, including Canada, where they work with nearly fifty First Nations communities. Globally, Right to Play reaches over one million children with its weekly play programs.

Both Kean and Flint state that one of the reasons Right to Play appealed to them was because they recognize the immense impact sport had on their own personal develop-



Derek Flint and Laura Kean are the energetic leaders of UBC's Right to Play chapter, which runs after-school play programs locally and raises funds for the global organization.

ment. As well, both believe in the sustainable model of the organization. Flint said he likes how Right to Play does not take the one-size-fits-all approach in dealing with communities around the world.

"Right to Play actually hires local people to run its programs and works with local communities to create programs that address the specific needs of each community," said Flint.

Kean said a common misconception about the organization is that they provide sports equipment to youth in developing countries. In fact, its programs are designed specifically to educate youth and promote social and physical development. Flint cited "mosquito tag" as just one example of how Right to Play uses sport to educate children about the dangers of malaria and the importance of mosquito nets. Another example is how Right to Play uses sport to empower women and educate youth about reproductive health and HIV/AIDS.

For Kean and Flint, their goals for UBC Right to Play are twofold. First, they want to spread the organization's message of development through sport but with a more local focus. This is done through the After School Play Program that works directly with a few Vancouver elementary schools to get students involved in sport. Second, they aim to raise money for the global Right to Play organization through their events during the school year. Fellow club member Ella MacDonald is currently cycling 4,000 kilometres from Vancouver to Central America with her sister to raise money for the organization.

This year is a big year for Right to Play UBC. The iconic red Right to Play soccer ball will be travelling across the country going to each of the 25 universities that have a Right to Play chapter in a nation-wide event known as the Canadian Call for the Red Ball. The journey has already begun on the East Coast, with the ball set to reach Vancouver sometime in March. The journey will end at UBC, which Kean said "will be an event to remember."

T-BIRDS 5-ON-5

THE ACADEMICS

ROB RAGOTTE



Nordic skiing,
third-year
Science

CAT OHLER



Rugby,
fourth-year
Forestry

HEATHER MACLEAN



Swimming,
fourth-year
kinesiology

MADISON MCCARTHY



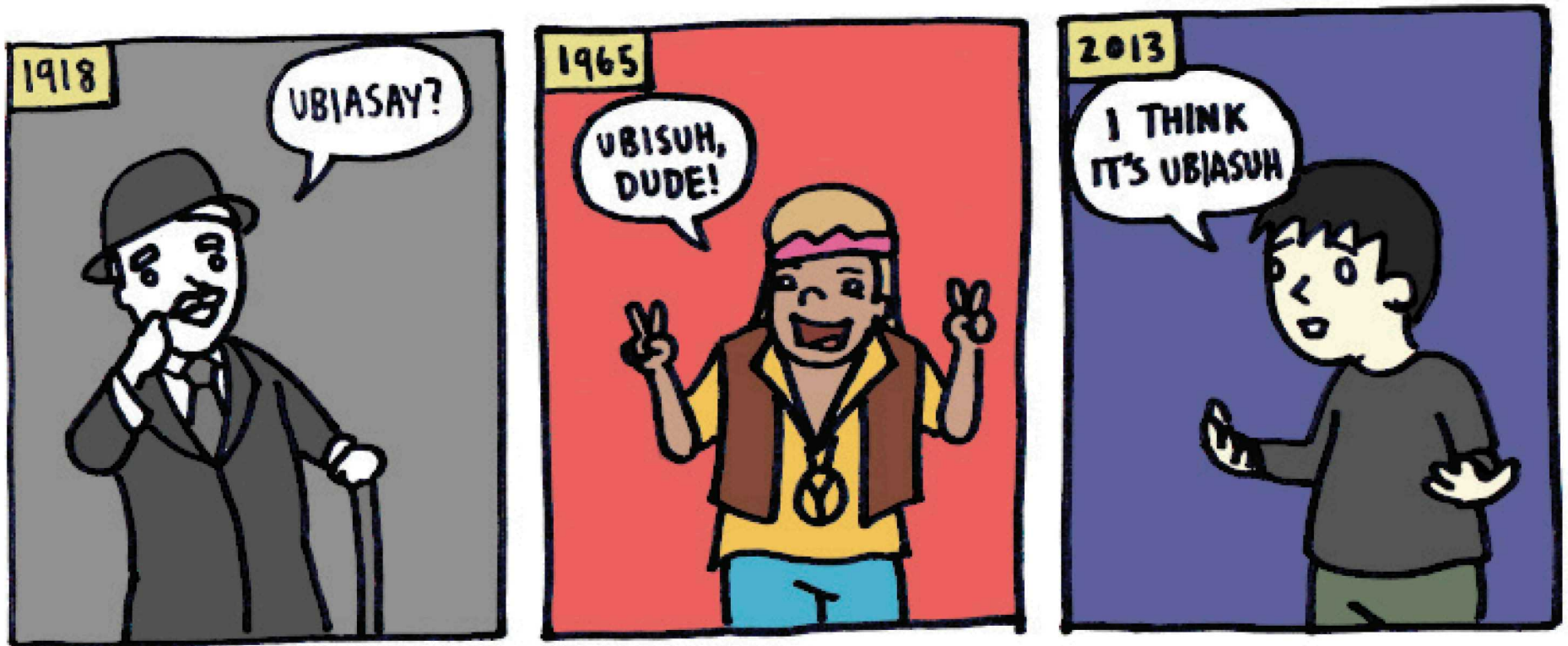
Track,
fourth-year
kinesiology

JACOB DEREWENDA



Rowing,
fourth-year
Arts

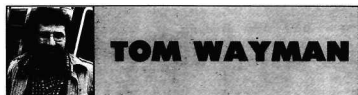
1. Favourite study place?	The basement of Population and Public Health. It has no windows to the outside to tempt you.	The Forestry Building because it is where all my classes are located and it's close to the varsity gym and fields.	The Harry Potter room in IKB. It's just a beautiful room with the big wooden tables and chairs.	My bedroom, because it's close to my kitchen — AKA my endless supply of snacks.	I like to study in Allard Hall because eventually I want to go to law school and it's nice to be in that environment.
2. Favourite UBC course?	So far it has to be MICB 306, "Molecular Virology." Pretty sweet course.	ISCI [Integrated Science] 361, a month-long field course in Iceland studying sustainability.	KIN 190 so far, probably. I love anatomy. Although I've liked a lot [of courses]. I'm a nerd.	KIN biomechanics courses. I can actually stay mentally engaged for the full lecture in those ones.	Right now, I'm taking biomedical ethics, which I enjoy.
3. Last book you read?	Do textbooks count? If so, it was the Princeton Review MCAT Physics Prep. If not, it was <i>The Omnivore's Dilemma</i> by Michael Pollan.	<i>The Glass Castle</i> by Jeanette Walls.	Other than textbooks it was <i>The Hunger Games</i> over a year and a half ago. I don't read [laughs].	<i>The 100-Year-Old Man Who Climbed Out the Window and Disappeared</i> . Long title, super funny book.	The last book I read was called, uhh [pause]. I just read it last week. It's really funny and it's written very well. <i>I, Lucifer</i> .
4. Dream job?	When I was six, my dream job was a "taste tester"...for dessert companies before they sell it.	I'm not sure exactly, but the ideal components would be environmental work, outdoors, travelling and avoiding a desk job.	[It] was a doctor. Now I'm thinking more nurse or midwife.	Working in the super secret Nike research lab doing biomechanical stuff.	I want to go to law school and become a lawyer. I think I would be interested in doing medical malpractice type stuff.
5. Finish this sentence: I can't function without...	...exercise.	...a cup of black coffee in the morning. Without it, the day is a lost cause.	... the support of my family and friends.	... my endless supply of snacks. Things get ugly when I get hungry [laughs].	...coffee.



95 years later, people are still confused about how to pronounce our name.

ILLUSTRATION JETHRO AU/THE UBISUH

When the 1960s came to UBC — and *The Ubyyssey*



TOM WAYMAN

In the basement of Brock Hall, where the *Ubyyssey* offices were in 1965-66, we vaguely knew about the free speech fights at the University of California in Berkeley the year before, and how our student counterparts in the U.S. were the sparkplugs and even martyrs in the struggles against segregation, and led the opposition to the military draft and to U.S. involvement in some war in southeast Asia.

But all that seemed very distant from our lives.

The newspaper staff was, however, aware of what a small percentage of Canadians received a post-secondary education. Since the Association of Universities and Colleges of Canada was holding its annual conference in Vancouver in the fall of 1965,

the newspaper argued for, and pushed the AMS into, endorsing and eventually organizing a march to advocate universal accessibility to higher education. Thousands of UBC students paraded down Georgia Street to the Bayshore Hotel where the university administrators were meeting, to hammer home the point that university should be available to all who academically qualified, regardless of economic status. The motto on buttons and banners was "We're Concerned."

Only a few rowdies, ahead of their time, sported the slogan: "We're Pissed Off."

For the balance of the year, *The Ubyyssey* rode then-president J.B. Macdonald on a variety of issues, including his inaccessibility to students and the quality of student residences — notably the World War II-vintage Fort Camp and Acadia Camp. We were aided by a hard-hitting editorial



PHOTO UBYSSEY ARCHIVES
UBC students at a Jefferson Airplane concert in 1966.

page cartoonist, a young fellow by the name of Jeff Wall, who later became a world-famous art photographer.

Among the president's chief backers on the Board of Govern-

ors was the publisher of *The Vancouver Sun*. The downtown paper in those days used the student paper as a farm team, sending a *Sun* news desk editor each week to critique *The Ubyyssey's* news stories and features — a must-attend event if you wanted a summer job at the *Sun*, which most of us did — let alone if you wanted a permanent position when you graduated or dropped out.

Just before *The Ubyyssey* won, as usual, the trophy for the best Canadian University Press newspaper for the year, the *Sun* published an editorial saying *The Ubyyssey* had never been worse.

But more was afoot. I remember somebody one noon hour coming down to the *Ubyyssey* offices and announcing, "You've got to come upstairs. Something is going on." A band was playing a noon-hour dance in Brock Hall — not an unusual event, although this band was from someplace

The *Sun* published an editorial saying *The Ubyyssey* had never been worse.

called San Francisco. The band, dressed in second-hand-type clothes, had such huge amplifiers, the like of which we'd never seen, that Brock Hall's hardwood floor positively rippled to the music's driving bass. The band called itself "Jefferson Airplane," whatever that meant, and people liked them enough that they were speedily contracted to play a second dance on campus a few days later.

The Sixties were about to arrive in Vancouver, although none of us knew at the time what that would mean for our lives.

Tom Wayman was a *Ubyyssey* editor during 1965-66.

Can we have a sleepover? An open letter to Stephen Tooep

Dear President Tooep,

A few months ago, a group of students came together and decided that what this fine university needed most was a sense of humour. Since then, *The Syrup Trap*, UBC's campus humour magazine, has resolved not only to provision UBC students with good humour and wit as they navigate academia, but also to awaken within the student body an appreciation for campus tradition and history.

It is in this spirit that we come to you with the following request: we would like to hold our staff retreat — slated for the middle of November — on the lawn behind your house. The purpose of this outing would be twofold: one, to inspire within the staff, and within students in general, a closer attachment to UBC; and two, to show the world what we know to be true, which is that you are a really great guy.

This would not be your everyday sleepover. It would be a journey through UBC history and lore, a paean to campus culture, an exultation of the Point Grey spirit, a slumber party the likes of which this campus has never seen. Here is how we imagine the evening would unfold.

First, we would pitch our tents on the spacious lawn behind Norman

Mackenzie House. We would then make our way to a campus sporting event, bedecked in UBC apparel and varsity colours. After the game, we would return to Norman Mackenzie, where we would eat a meal consisting entirely of things grown at UBC Farm. Dinner would be followed by a screening of *The Graduates*, a documentary about the history of the University of British Columbia. The evening would be capped off by a nighttime stroll through campus, and the singing of UBC songs.

We understand that allowing a dozen students to set up camp in one's own backyard is no small thing, but we also hope you see that our intentions are noble. Our only hope is that this celebration of UBC culture will convince other students to begin thinking of their alma mater with the same affection we do.

Yours sincerely,
N.Z. and D.M.
Editors in Chief, *The Syrup Trap*

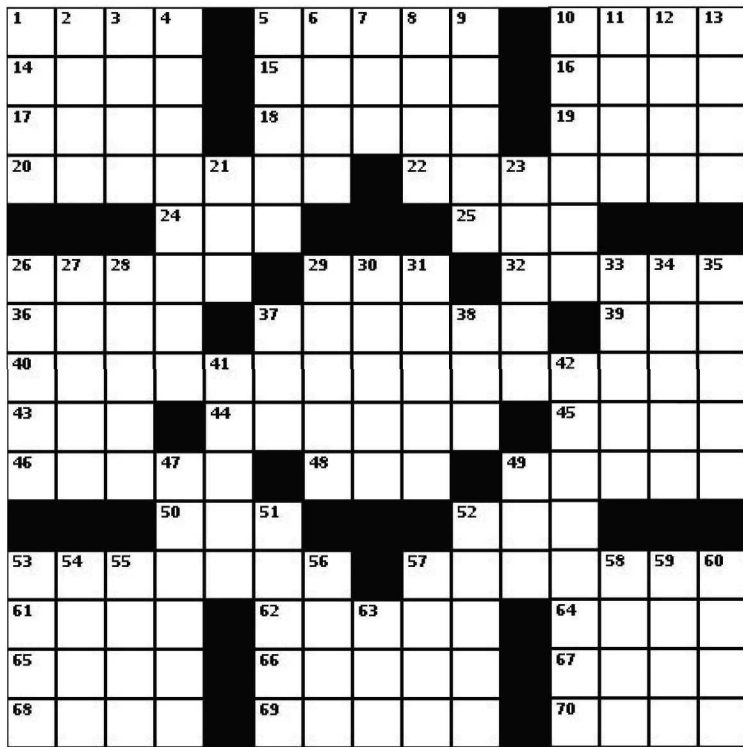
P.S.: We promise not to use Twitter at any time during our stay.

Editor's note: The *Syrup Trap's* editorial board includes current *Ubyyssey* copy editor Matt Meuse and a number of former *Ubyyssey* staff.



PHOTO ILLUSTRATION ARNO ROSENFELD/THE UBISUH

Crossword



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ACROSS

- 1- Inner layer of a quilt
- 5- ___ lift?
- 10- Dynamic beginning
- 14- Black-and-white cookie
- 15- Greased
- 16- One of a matching pair
- 17- Close with force
- 18- China's Zhou ___
- 19- Head of France
- 20- Perfumed toilet water
- 22- Pert. to a union of states
- 24- Roulette bet
- 25- Pot used to contain the ashes of a dead person
- 26- Eddy
- 29- Isr. neighbour
- 32- Revere
- 36- Buck follower
- 37- Italian sausage
- 39- Far out!
- 40- In spite of
- 43- JFK posting
- 44- Country
- 45- Routine
- 46- Gum
- 48- Comparative suffix
- 49- Taboos
- 50- Paris' Pont ___ Arts
- 52- "You've got mail" co.
- 53- Referees
- 57- Fishermen
- 61- Bull
- 62- Wild Asian dog

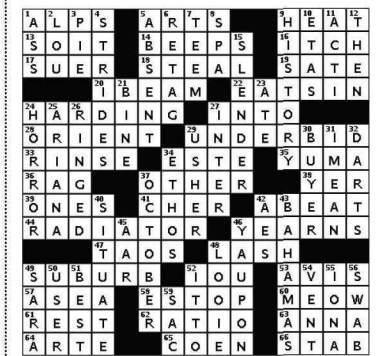
- 64- *The Time Machine* people
- 65- Send forth
- 66- Eagle's home
- 67- Harvest
- 68- Droops
- 69- Pertaining to birth
- 70- Hankerings

DOWN

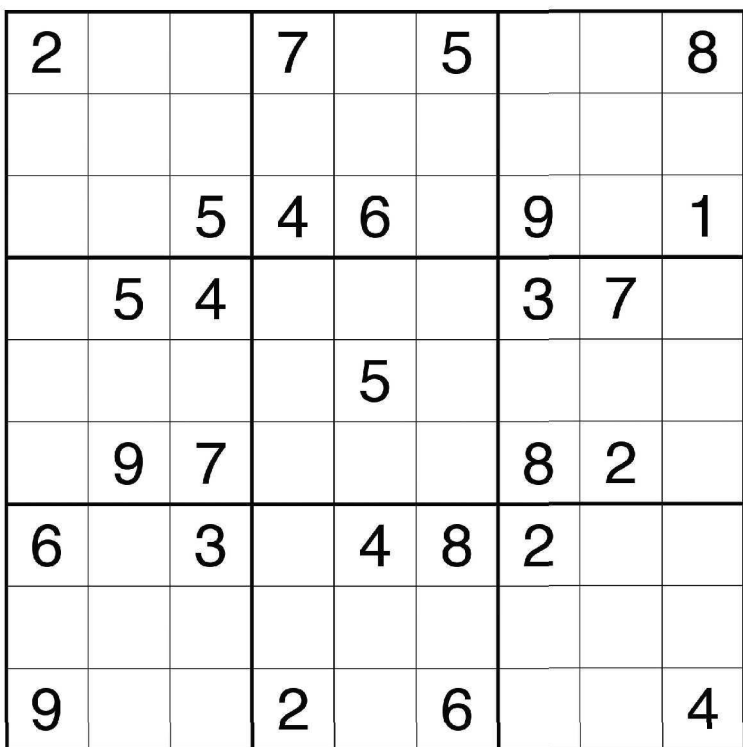
- 1- Anjou alternative
- 2- He sang about Alice
- 3- Bluey-green color
- 4- The day following today
- 5- Very much
- 6- Mozart's ___ *kleine Nachtmusik*
- 7- Building annex
- 8- Unhearing
- 9- Old French expression meaning "goodbye"
- 10- Be present
- 11- Water pitcher
- 12- Comic Rudner
- 13- Like Nash's lama
- 21- Hair goop
- 23- Draw off liquid gradually
- 26- Less loony
- 27- Penned
- 28- Bits
- 29- Christine of *Chicago Hope*
- 30- Borden's spokescow
- 31- Ulan ___
- 33- Rigel's constellation
- 34- Cost
- 35- Boundaries

- 37- RR stop
- 38- Adult male
- 41- Type of sanctum
- 42- Whimsical humor
- 47- Foolish persons
- 49- Beverage made with beaten eggs
- 51- Family car
- 52- Slippery as ___
- 53- Western Indians
- 54- NYC cultural center
- 55- Bluenose
- 56- Queens stadium
- 57- Inter
- 58- Gen. Robert ___
- 59- Horse of mixed color
- 60- Drinks slowly
- 63- Leftover

Oct. 15 answers



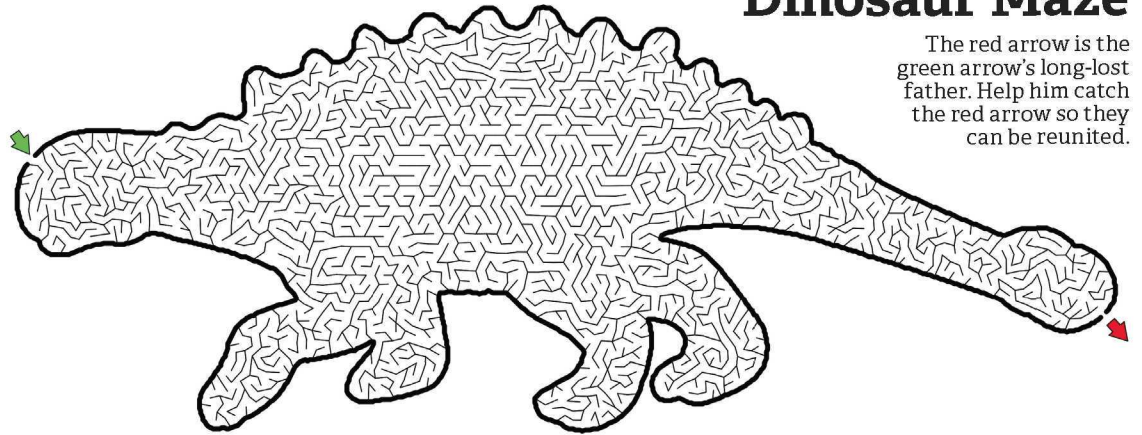
Sudoku



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Dinosaur Maze

The red arrow is the green arrow's long-lost father. Help him catch the red arrow so they can be reunited.



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COME BY THE UBYSSEY OFFICE
SUB 24, FOLLOW THE SIGNS

95 and still getting picked up

The Ubyyssey: dicking around, being outrageous and marching boldly beyond convention* since 1918

*based on a quote by Michael Valpy, *Ubyyssey* alumnus and former editor for *The Globe and Mail*



1915

The University of British Columbia opens.

1918

The Ubyyssey prints its first issue on Oct. 17.

1947

In an attempt to die of exhaustion, *The Ubyyssey* decides to publish four times a week, from Tuesday to Friday. The experiment ends after only one year, but the paper publishes three times a week into the 1980s.

1959

Lampooning the celebration of Easter, a photo is published with a UBC student crucified on a totem pole. The entire staff is fired by the AMS.

1993

Following a dispute over editorial control, *The Ubyyssey* is barred by the AMS from publishing during the summer. When we use our fax machine to tell national publications about our possible demise, the AMS promptly takes it away.

2003

The Ubyyssey goes online. Since we started tracking our web statistics in 2007, we've had over 3.2 million unique page views on <http://ubyssey.ca>.

2013

The Ubyyssey leaves the Canadian University Press, of which it was a founding member, and creates the National University Wire with other major Canadian student newspapers.

Former *Ubyyssey* editors get nostalgic

I had four wonderful years at *The Ubyyssey*, spending thousands of hours in a poorly lit basement with people who loved journalism, booze and each other's company and hated anything resembling work-life balance.

Justin McElroy
Former *Ubyyssey* editor

I rose to the top of *The Ubyyssey* with atrocious writing. Ironically, I wrote more for the humour issues than for any "real" news. My grand total stories written: one! Instead, I had a great staff to get copy out while I made sure everything ran smoothly.

Kellan Higgins
Former *Ubyyssey* editor

Damn you, *Ubyyssey*, breaker of hearts, ruiner of livers, wrecker of academic careers. Damn you for making it all look like fun when the most fun to be had was with you, and all to follow pales in comparison. Damn you.

Tom Hawthorn
Former *Ubyyssey* editor

SHAMELESS GIVEAWAY

johnny Knoxville

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SCREENING OF
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BAD GRANDPA**
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OCTOBER 23rd
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PRODUCED BY JOHNNY KNOXVILLE, SPIKE JONZE, JEFF TREMAYNE, DEBRA FREED. CASTING BY JOHNNY KNOXVILLE & SPIKE JONZE. EDITOR JEFF TREMAYNE & TAYLOR & ADAM SMALL
SCREENPLAY BY JOHNNY KNOXVILLE & SPIKE JONZE. MUSIC BY JEFF TREMAYNE. BadGrandpa.com

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