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20th Anniversary 2001

Fri, Oct. 19, 7:00 pm, Pacific Cinematheque

**Commemorating 124 days of transit frustration, this eclectic collection of shorts includes Jeff Cunningham and Andrew Locka-Norton's 10-Speed (British Columbia, 25 min.), Don Cowan's Riding the Rock (British Columbia, 4 min), and Sydney Lamarr's After (British Columbia, 12 min.).**

**The Suber of the Peach (British Columbia, 1993)**

Mades in 1983, when he was an undergrad at UBC, Larry seev's wayy, jasty, justly, escened, usually explicit film was arguably the first modern Canadian feature.

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Come to the UB 3 in SUB Room 23 (on the basement behind the arcade) to pick up a **FREE TICKET**!
LION IN THE STREETS
and the Frederic Wood Theatre
until Oct 6

UBC Theatre presents the audience with a fragmented and disturbing drama in its production of "Lion in the Streets." The play displays an abundance of repressive human behaviour and the societal root of these frightening acts. Judith Thompson's script strings together a myriad of unpleasant scenarios in her attempt to construct a picture of the 'underbelly' of society. The end result is a visually grotesque and emotionally traumatic marathon of a play.

What is most memorable about "Lion In the Streets" is the rollercoaster of emotions. There is no clear emotional climax in the play. Instead, it is a number of scenes, each with its own crisis and intense circumstance, ranging from the rather trivial problems of overprotective parents to grimmer topics such as sexual abuse and murder. This creates a disjointed and jolting viewing experience. It is a play that relies heavily on flashback and surreal scenes.

For the actors in the play, it is a grueling task. The character of Isola (Paula Avery), a murdered girl, is the only thread that seems to link these crises. As a ghost, she defines rationality and is essential to the emphasis on the surreal. The rest of the actors bounce back and forth between roles, changing appearances as they are chameleonically, radically transforming themselves and slipping into personalities without a hitch.

While the actors successfully create the emotional ambiance of the play, the set creates a number of problems. The design is simple: a number of catwalk-like platforms are scattered on a deep stage so that the characters are able to assert their physicality by climbing them or hiding under them when necessary. But the cavernous Freddie Wood stage sometimes swallows the actors' voices, especially when they are standing near the back of the stage. Often, characters would have to be yelling in a fit of rage in order to be audible. Due to the vast amount of space onstage, the action rarely connects the audience. This makes it a strange irony: these characters, who are condemning and criticizing society, often cannot be heard. Despite the distancing effects of the stage, the rest of the technical aspects add to the play's grim atmosphere. Lighting is frequently used to project imbalances and fluctuations in temperament, adding an uneasiness to the play, while jolting sounds and music bridge the gap between the unfamiliar and the recognizable. This helps to form the play's strange reality. "Lion In the Streets" is often termed darkly humorous, but it is also an extremely frightening depiction of the most undesirable aspects of human nature. UBC's production captured the complexities of Judith Thompson's script effectively, providing an indelible collection of human suffering, exposing truths that are often concealed by the projection of social norms. It's an emotionally exhausting experience, for both actors and audience, but one that creates lasting impressions, as well as many provocations.

What deal, who deal, old deal, New Deal

by Tessa Richardson

The New Deal with DJ Harry at Richards on Richards
Sept. 24th

What's the deal with the New Deal? It seems everyone's heard that they're good, but no one actually knows what they sound like. These guys are apparently regularly in Toronto and New York. Spin magazine even went so far as to characterise their sound as "the Krautrock of the new millennium." After this Monday, I can finally see why the Toronto group deserves the praise. Playing at Richard's on Richards to mark the release of their breakthrough self-titled album, the New Deal put on an inspired and memorable performance.

The show seemed to get off to a slow start, probably due to the opening act, a lonely DJ, spinning backbeats and Surreal house—hardly enough to keep my attention. I found myself counting the minutes until the New Deal hit the stage. At first glance, these guys appear to be a Revenge of the Nerds-style rock band, carting along their instruments: a keyboard, a five-string bass, and what can generously be described as a pungent drum kit, composed mainly of symbols. The set began as ambient house with a strong beat. As the concert gained momentum, the music ascended into high-energy break beats and funky house that had the audience dancing along.

The music itself wasn't overly exciting or anything terribly original, comparable to any good house act. But what really sets the New Deal apart is the fact that they play this stuff live—their seamless and energetic improvisation overshadows their just roots. The soundscapes are created with a three-piece band that a DJ would have to sample and mix to mimic. Scratching and snipping normally achieved with a turntable were made by the drummer, beat-boxing while he kept up the drums. And really, why glysine when you can beatbox? The musical virtuosity of the group was clearly a crowd pleaser.

The New Deal is quite an act to catch live. I definitely recommend checking them out the next time they're in town. Their album is in stores now; if you've never heard their music, give it a try, and remember that it's guys with instruments, and not samples, that you're hearing.

Duo finds joy in Beethoven's sonatas

by John Briner

Jane Coop and Andrew Dawes are two of Canada's most prominent classical musicians. So with dozens of recordings and the recognition of dozens of listeners, it's easy to assume that they're simply playing the standard pieces in the classical canon, Beethoven's violin sonatas.

But what you might not know is that Coop and Dawes are quick to defend the music. The sonatas themselves, Dawes declared, are as any of the composer's later works. "Andrew and I have been playing these sonatas for years," he said. "He was able to convey the most wonderful emotions. He longed to be heard as he was speaking to his Maker."

Perhaps the most powerful thing about Beethoven's music is the composer's connection with his audience. It's something that can be seen clearly in a work like Symphony No. 9, with its stirring and humanistic "Ode to Joy" movement. The sonatas, on a much smaller scale, also reflect this aspect of Beethoven's music.

"Beethoven loved people, loved humanity, and longed to communicate with his audience," said Dawes. "This music is meant as good as it gets for violin and piano. It's not particularly spiritual, but it speaks to the listener; it resonates with the people, and satisfies the soul," he said.

While some scholars criticize the sonatas for not being reflective of Beethoven's more 'serious' works, such as his later symphonies or opera "Fidelio," both Coop and Dawes are quick to defend the music. The sonatas themselves, Dawes declared, are a conversation between two performers. There is a sense of interaction that the listener can discern between the performers. And there is a real quality to the music, Coop added. Although the pieces were written near the beginning of Beethoven's career, they are just as moving and experimental as any of the composer's later works.

The concert series is an opportunity for Coop and Dawes to revisit the music for which they are renowned. The two musicians performed this same series in 1994, and have just recently completed a recording of the sonatas for Vancouver-based Skylark records.

So, seven years after their first performance of this series—and a three-CD volume of the pieces later—will Dawes and Coop approach the works differently? Coop thinks for a moment before responding.

"Andrew and I have been playing these sonatas for years," she said. "In that time, we've become more [intimate] to each other, and how we play the music. These are pieces that you can actually grow with...They mean more to me every time we play them."
Enquiries should be directed to: Jan Patocka (land envelope “Relief Fund.” This is a US Registered charity, no tax receipt. Make cheque to and drop off at the Dept. of Financial Services, 822-4800), or Hebert Rosengarten (President’s Office, TWIN TOWER FUND: UBC N.Y. DISASTER DONATION FOR professional roles in the clinical arena.

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Church turns greener with fright
The steak
John Briner, bleeds through the top shelf grabbing hot tamale
Emily Chan, roots,' say Ole
Sprouting spuds Graeme Worthy and Sarah
Trembles and leaks red sauce ail over Jesoe Marchand, the
Molesting Smolty' Beer Larue and flicking stray caper Lisa
Shouts of outrage ensue as Rob Soteebus Leeson, Adrian
Christensen, Michelle Rosa, Ayako Kobayashi sod Tease
Ole bashbrown Itywel Tuscan and Ole sausage Ai Lin
Nurwisah and Nic Fensom. 'it's not our fault our friends
Cheese accosts the

The Ubyssey is the official student newspaper of the University of British Columbia. It is published every Tuesday during the school year. The Ubyssey is owned and operated by a student cooperative. It is a non-profit, not-for-profit publication supported by the student cooperative and advertising. It is distributed free to all single family units, and single copy sales are available in the SUB. Students who have signed up for hardcopy subscriptions receive the UByssey as part of their subscription.

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FRIDAY, SEPTEMBER 28, 2001

THE UByssey QUIZ!

Take the Ubyssey quiz!

You just had a good day
With lots of smiles from all the
dudes that you just talked to,
met, served and made friends
with.
Goodness gracious, what a glorious
day!

-Rosario Laron
UBC Food Services

Shame on the Ubyssey

In an exceedingly poor editorial decision, the Ubyssey placed a letter from a Mr Kevin Annett on its opinion pages comparing the Ubyssey to the Islamic offensive to save its hypocrisy at this tragic time.

Opinion [Sept 25] which describes the re-called hypocrisy of the church in calling for peace in the wake of terrorist attacks in the United States. Mr Annett claims that anyone in the church calling for peace in the wake of attacks that killed thousands should be reminded of the 50,000 children that died in residential schools run by the Anglican, Catholic and United churches.

Mr Annett's claims that these churches committed acts of mass murder and genocide equivalent to Nazi Germany and should be tried in international courts.

Could any of these claims be correct? Is it instructive to note that he is a former minister of the United Church. In fact, officials from the United Church of Canada published a letter to church members on April 17 this year after members were apparently contacted by Mr Annett saying similar acts of mass murder and genocide, mass murder, etc. The church official pointed out that the church has been condemned and apologised for its involvement in the federal system of First Nations residential schools and that the church "actively seeks paths of justice, healing and reconciliation."

She further notes the RCMP has said that it has never received any evidence that would support any of the claims of Mr Annett, including his claims that the church has committed any of the atrocities he refers to in his letter to the Ubyssey. In fact, Mr Annett resigned from the church in 1995 and was removed from ordained ministry and from his position as church procedures in 1997, after he was deemed "unfit for ministry." Church officials further pointed out that the General Secretary of Amnesty International has described some of the allegations in the "case of Mr Annett and investigated any of his alleged atroc-

ies, and that the Circle of Justice has distanced itself from Mr Annett in a public statement in which they say he has "spread unproven gossip," and "slanted and labelled truthful and dedicated First Nations activists." The church officials conclude by saying that "no knowledgeable First Nations group endorses the words or works of Mr Annett."

The Ubyssey should apologize to all UBC students for printing this unubpliant, self-efficacy, inflammatory rhetoric from this widely discredited, outrageous individual. The Ubyssey has published the letter is an affront to any institution that pursues to press or its information to the university community, and indeed would only be printed by a paper that is not credible. The students who attend churches and church services. Spreading dis-
Football
After their lineup loss last Friday to the Regina Rams—currently ranked first in the Canada West conference—the Thunderbirds have another tough game ahead of them this weekend against Manitoba, the number two team in Canada West. Last season the Rams shut down the Birds, consisting of UBC’s lost three games (including a Canada West semifinal loss to the Bisons). So far this season, the 3-3 Birds are fourth in the conference.

Soccer
The UBC men’s and women’s soccer teams will also be playing on campus this weekend. On Saturday, both teams play Saskatchewan. The Saskatchewan women are currently tied with UBC for third place in the Canada West standings, while the 2-1-1 Saskatchewan men’s team is in fourth place, just one point behind the joint-second-placed T-Birds. The women’s game starts at noon and the men’s game starts at 2pm.

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Cross-country
The women’s team is competing in the Toronto International and the men’s at the 2001 Alliance Golden Bear Cross Invitational at McPherson Stadium.

Women’s Rugby
The women’s rugby team will travel to challenge the Emerald City Madhens this Saturday. The team had a bad start to the season, losing its first game to James Bay 27-7 last Saturday.

The future is growing.
Tenancy office to close
by Lars Goeller
A government decision to close Vancouver’s Residential Tenancy Office (RTO) will limit access to people living in poverty, say advocates of the poor and tenants.

The Solicitor General’s Office is merging Vancouver’s RTO—an office that handles disputes between tenants and landlords—with the two offices located in Burnaby and Surrey.

Vanessa Geary, coordinator of the Tenants’ Rights Action Coalition (TRAC), said that she is among many who believe the government’s decision has simply shifted part of the cost of the service onto the public.

Vancouver has the highest concentration of renters in the province, said Geary, who added that when tenants are faced with the inconvenience of travelling to Burnaby or Surrey to resolve a dispute with a landlord, many will decide simply to put up with the problem.

“We’re concerned that students, seniors, people with limited English and people on fixed incomes may not try to go in,” she said.

Terry Hamley, a representative of the Downtown Eastside Residents’ Association (DERA), expressed similar sentiments. She feels that this move will cause serious hardships for the people that she represents.

“Most of the people that DERA represents are on a fixed income and would probably balk at the idea of making a trip to Burnaby to lodge a complaint,” she said.

Hamley said that DERA will probably handle such complaints but the transportation cost to send tenants to Burnaby or Surrey, anyone who wants to lodge a complaint against a landlord or tenant must travel to an office to submit an initial complaint, which is a “big problem.”

Effective April 1, 2002, Richmond tenancy matters will be handled through the Lower Mainland South regional office in Surrey, as will those in Pitt Meadows, Maple Ridge and Mission. All other landlords and tenants who are now served by the Vancouver office will remain part of the Lower Mainland North region, and will be served by the Burnaby office.

"It is important that students who are interested in the direct-entry program are aware of this move, as it may result in cost savings or efficiencies for either tenants or landlords,” she said. "How can they close offices which provide vital services to both groups without any consultation?"

Despite repeated requests for further information about the office relocation, the Solicitor General’s Office could not be reached for further information.

First-year Commerce competitive
by Brian Liu
Miguez acknowledged that there would be lower offers of admission for second- or third-year students hoping to get into the program.

"We had a direct intake into the first-year Bachelor of Commerce program is over 90 percent," confirmed Miguez. "A number of students who applied for admission this year, only 150 were accepted.

This is the first year that Commerce has accepted students through direct entry. In previous years, the faculty only offered a pre-commerce year, where students enrolled in a different faculty at UBC for their first year, and then subsequently applied to the BComm program.

"The minimum GPA for admission into the first-year Bachelor of Commerce program is over 90 percent," confirmed Miguez. "A number of students in schools in the nation now believe that they will have to work harder to get into UBC Commerce, through direct entry are required to take the same prerequisite courses as students in other programs and have demonstrated academic achievement over the high school average.

"They may have been less competitive when they applied in the past. They have been very competitive," said Miguez.

"Still, achieving a 92 per cent average in secondary school is simply beyond belief for some students. Whoa," said current Commerce student, said that he was "surprised at the high academic standards required to get into the faculty through direct entry.

"I know a lot of people that get grades that high," said Chiu. "I guess it’s relative to the averages in high school right now."