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The Gateway

October 2016

A FRINGE BATHTUB

ABANDONED HOSPITAL

PALLIATIVE CARE

The greatest challenge of my career has been...

Believing that it actually is a "career" instead of just a long string of employers too lazy to fire me.

If I were to change professions, I would be...

Either President of the Universe or a school crossing guard. Whichever one has a better dental plan.

The last thing I Googled was...

"What happened to my Netscape email account?"

After I die, I want to be remembered for...

Leaving clues that brought the people that killed me to justice.

On the day I graduated, I wish I'd known...

Campus isn't just R.A.T.T. and Dewey's.

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Events

So you want to be a...

A session series to help students understand the admissions of various professional programs.

Medical Radiation Therapist

Tuesday, October 4, 5:00 p.m. | CCIS 1-140

Pharmacist

Thursday, October 6, 5:00 p.m. | CCIS 1-140

Dentist

Thursday, October 13, 4:00 p.m. | CCIS 1-160

COST: FREE

Prism

An afternoon of fast-paced, “flash of light” performances showcasing the Department of Music’s students and faculty, soloists and ensembles, improv and opera.

Sunday, October 16, 3:00 p.m. | Winspear Centre

COST: \$10 FOR STUDENTS

God’s Ear

A studio theatre production directed by MFA candidate Suzanne Martin that explores loss, grief, and reality as a family copes with the loss of their son.

October 13 - 22*, 7:30 p.m. | Timms Centre for the Arts

COST: VARIES (check online at ualberta.ca/drama/about-drama/studio-theatre)

Halloween

A celebration of pumpkin-based foods, ghosts, and half-assed costumes, which stems from the centuries-old pagan tradition of Samhain.

October 31 | Some countries

COST: VARIES (depending on commitment level)

From the Bruce Peel Archives By Ashton Mucha



In the mid-19th century, novels were published in monthly parts, which were popular among the middle-class. The monthly parts were typically read and then thrown away, making them rare and quite valuable nowadays.

Charles Dickens was one of the most popular authors of the mid-19th century. Due to his popularity, publishers released Dickens’ parts as they were written, rather than waiting for the complete piece. This publishing model would inevitably undergo complications if Dickens were to die partway through writing a novel, which was the case with *The Mystery of Edwin Drood*. Though it was meant to have 12 instalments, it only contains six, as Dickens died of a stroke before the novel’s completion.

Thus, the murder mystery remains unsolved.

“(Dickens) was very innovative in that he was really the first popular writer of novels. And the reason is because of the way (novels were) published. We’re all familiar with (a fictional novel in its published form), whether its hard cover or soft cover, (but) that wasn’t really how fiction originally came out.”
— Linda Quirk, Librarian, Bruce Peel Special Collections & Archives

The Mystery of Edwin Drood
Author: Charles Dickens
Collection: Charles Dickens’ Works
Year: 1870
Call Number: PR 4564 A1 1870a

Magpies are loud but they’re nice too By Jamie Sarkonak

Black-billed magpies glide between North Campus buildings and forage in their shadows all year. For students, particularly those new to Edmonton, magpies are often the birds noticed first, naturalist and Renewable Resources instructor John Acorn said.

“They’re so gorgeous,” Acorn said. “Not just for their long tails and streamlined bodies, but their beautiful blue, green, and purple iridescent feathers.”

Magpies are members of the corvid family, whose members are commonly seen in Halloween symbolism. Sometimes, they’re disliked because of Alberta’s latent agricultural mentality — the birds are commonly seen as pests on farms, Acorn said. Others dislike

magpies for their calls, but Acorn said he finds them interesting.

“Magpies always sound like they’re talking to themselves,” he said. “It’s not a bad sound to me.”

Acorn added that loud magpie chatter can be useful in signifying that a bird of prey is on campus. Sometimes a group of magpies will loudly chase away a merlin, a species of small falcon. The exchange often happens very fast, so it helps for observers to be attentive and to know what to look for when bird-watching on campus, Acorn said.

Students can also watch for magpies’ attempts to inconspicuously stash food, which is a process that occurs in cycles, Acorn

explained. Sometimes a magpie will stuff a food item under a leaf and fly away, only for a blue jay to dig it out and stuff it under another leaf. Another magpie will then steal it from the blue jay.

Whether it’s the magpies, the rabbits, or squirrels, watching wildlife will enrich students’ campus experiences through the year, Acorn said.

“Knowing your local plants and animals is part of the way we develop a sense of place,” he said. “It places you geographically and ecologically.”

Q&A by Sofia Osborne



NAME Michele Mosaiccki, FACULTY Arts, Science POSITION Instructor of Psychology, FAVOURITE ALBUM OF ALL TIME Led Zeppelin's Greatest Hits

What inspired you to pursue your field?

I always liked finding creative answers to things. When I was a kid I thought this must be what scientists do, so I decided that a scientist was what I wanted to be ... As I learned more in my science classes, I became interested in the brain, why people behave certain ways, and watching people in school and how they would get stressed out about different things.

What is the biggest misconception that people have about psychology?

The biggest misconception is that we're always analyzing people all the time. Whenever I tell people that I have a PhD in psychology they'll immediately say, "Are you analyzing everything I'm doing right now?" and I say, "Well I work on birds and fish so ... no."

What's your favourite spot on campus?

That whole walk along all of Saskatchewan Drive is so beautiful. It's not usually that crowded, and it's just a serene place to be because the campus is a little bit offset from all the traffic and everything.

If you could only eat one Thanksgiving dinner food for the rest of your life what would you choose?

Can I choose dessert? Pumpkin pie with whipped cream, sold!

What's the coolest costume that you've ever done for Halloween?

Four years ago I worked at a Halloween store for a season while I was a grad student, so that was interesting. Every time we would come in they would do some Halloween makeup on us to display for the clients. One time, the makeup women put a bunch of bullets and broken glass on my face and did the makeup really nice. I sent a photo to my mom and she panicked that some sort of beaker had exploded in the lab ... It was probably not the most creative one but she bought it so I thought it was good. Also the unicorn costume my mom made for me when I was in kindergarten because she spent so much time on it and I loved that thing.

The U of A actually has a high-tech garbage system

By Jamie Sarkonak



In HUB Mall, a Subway patron has four options when disposing of the empty sandwich bag and crumpled napkins that remain from their meal: “Landfill,” “Recyclables,” “Mixed Paper,” and “Organics.” If the individual was reading correctly, they would throw the bag into “Landfill,” the napkins into “Organics,” and continue on their way to Tory to catch their afternoon class while forgetting about their garbage disposal experience.

For Daryl McCartney, executive director of the Edmonton Waste Management Centre of Excellence, the University of Alberta’s four-category waste bins are actually a product of engineering, psychology, and hours of sifting through waste.

“People tend to think of big facilities as state-of-the-art technology,” McCartney, also an environmental engineering professor, said. “But these little waste stations are actually state-of-the-art technology for getting people to separate things properly.”

At the University of Alberta, the colourful Zero Waste bins are fairly new, the first having been installed in Lister Centre and SUB in 2014. In February 2015, additional stations were placed in HUB Mall. The program is now expanding across the university, with the end goal of reaching 90 per cent of waste diversion by 2020. As of 2014, the university diverts about 42 per cent. Waste that isn’t diverted includes anything that is thrown into “Landfill” bins, and contaminated bags from other categories — for example, if dirty yogurt containers are thrown into the “Recyclables” bin, the entire bag must be thrown into landfill.

The idea is to reduce the amount of material sent to landfills, said Jessie Kwasny, the U of A’s waste diversion and recycling coordinator. Materials such as paper and recyclable plastic have market values for recycling, and organic waste from food can be composted and converted to energy, Kwasny added.

“It’s a holistic approach.”

Vendors in HUB, such as Academy Pizza and Joe Coffee & Tea, found that sorting their garbage with the university’s system has made business cleaner.

“It makes our life easier,” Nadeem Jafri, with

Joe Coffee & Tea, said. He added that the only challenge that came with implementing the system was with training employee habits when the venue started diverting waste more than a year ago.

“We reduce and recycle every day,” Eun Suk with Academy Pizza said. “I like it. It’s very comfortable and there’s no smell.”



The Zero Waste program is one of the U of A’s most recent initiatives contributing to the environmental movement. The movement began around 1962 with the publication of Rachel Carson’s *Silent Spring*, which investigated how industry chemicals, such as DDT in agriculture, affected wildlife. People started to see water, air, and soil as vulnerable to contaminants, McCartney said. Groundwater needed to be protected from pesticides in run-off, air needed to be protected from smokestacks, landfills used liners to prevent waste from leeching into surrounding soil. But solid waste, which was not associated with any health risks, wasn’t thought about to the same extent, McCartney said.

“We were just consuming things.”

In the 1980s, the United States Environmental Protection Agency coined the term “solid waste.” It had been previously called “refuse.” The terminology change was to make people think they were wasting resources, McCartney explained. By the end of the decade, cities began recycling initiatives such as Edmonton’s Blue Bag program.

Organic waste programs are still in development — as of 2008, about seven per cent of Canada’s organic waste is diverted from landfill. And there are no consistent rules across Canada dictating how cities should deal with solid waste.

“I can go to any city in North America and find the wastewater treatment plant that treats to the same standard, same with drinking water,” McCartney said. “Solid waste is all over the map.”

The wide range of waste diversion practices can also be seen in Alberta: as of 2015, Calgary diverts 30 per cent of its waste, while Edmonton

diverts up to 60 per cent and is using a waste-to-energy facility to bring the diversion rate up to 90 per cent.

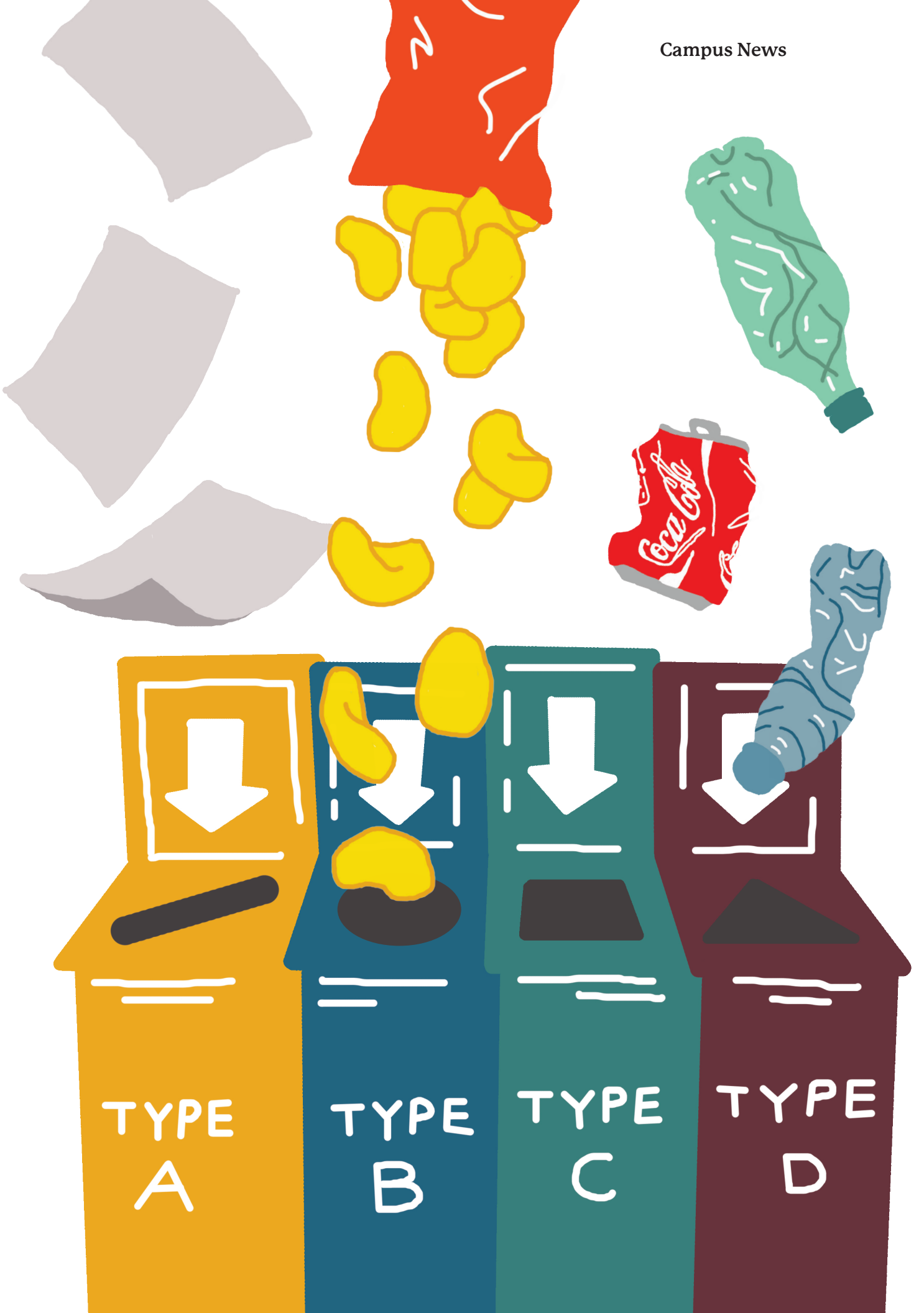


Edmonton and U of A are taking their next steps to zero waste together with the construction of an anaerobic digestion facility, which uses bacteria to ferment organic waste to produce methane, then energy. The U of A’s sustainability plan aims to send 1,500 tonnes of organics to compost — currently, it’s only at 500 tonnes.

There is much more awareness on campus surrounding waste than before, sustainability coordinator Shannon Leblanc said. Student and food vendors are both improving their disposal habits. And as contracts come up for renewal, more vendors are agreeing to meet new sustainability goals, such as using biodegradable packaging and utensils, which will reduce waste overall, Leblanc said.

“That will be a slow change over the next few years,” Leblanc said. “We’re going to have less Styrofoam, and less confusion, by the time the digester opens.”





TYPE
A

TYPE
B

TYPE
C

TYPE
D

Editorial: Mental health advocacy is shit

By Jon Zilinski

If you've sat through at least a year of university in the past five years, you're guaranteed to have heard "mental health" on numerous occasions. In most cases, I'll see split classrooms: some students will perk up and advocate for how important practicing good mental health is, while others collectively roll their eyes. Usually I roll mine to the point where they pop out of their sockets.

For those who were just as confused as me when I heard mental health and mental illness weren't the same thing (I get that they relate to each other, but let's not kid ourselves), here's a quick breakdown. According to the Canadian Mental Health Association, mental health is a balance of social, physical, spiritual, economic, and psychological aspects. If you think that's just as ambiguous as I did, it's simpler to look at it as a spectrum of how you're feeling on any given day. Some days you feel like Beyonce, while on others you wonder if you're actually the most miserable person on the planet.

While mental health is a spectrum, mental illness is a diagnosable mental health disorder, such as schizophrenia or depression. According to the CMHA, one in five Canadians will experience a mental illness in their lifetime. Wow, 20 per cent of us are going to be labeled by our eating disorder, depression, schizophrenia, whatever it may be at some point in our lives. How shitty is that?

Is this a problem of ignorance or lack of empathy that some students can't take anymore "discussion" about mental health seriously? I don't think so. Let's do some quick math: take the variable "s" representing a student's level of stress. Now, "s" is determined by the values of "x," how many classes a student is in, "y" how many hours a student works per week at a part time job, and "z" any other obligations that you may have. Multiply that all by pi, and 99.9 per cent of the time

you'll find that if you're a student, you're probably stressed the fuck out.

In all seriousness, if a fifth of us will experience mental illness in our lives, there's a pretty good chance you're already dealing with someone in your immediate family or friends circle who is affected. Pair this with the fact that we're all stress case students. The result? A grey area where students are unsure of their own mental health situations as they see their family members and peers diagnosed with a mental illness. "Is my anxiety that bad?" "I'm sad sometimes but I don't think I have depression?" "Is it normal to have these thoughts?" Whether or not you like to admit it, these are all questions we have likely asked ourselves.

Regardless of this grey area, students should really give a shit about mental health since all of us are dealing with it directly or indirectly. But then why do so many of us (myself included) make a mockery of mental health by joking about it? Student apathy isn't the problem. Our current mental health advocacy is.

Mental health campaigns need to emphasize providing action-oriented solutions as opposed to just raising awareness. Too often, conversations start with "Oh, mental health has a stigma behind it, that's why 49 per cent of those who feel they have suffered from depression or anxiety have never gone to see a doctor about their problem, but we're trying to get rid of the stigma by starting a conversation."

Having conversation after conversation can only do so much. Since mental health and mental illness often go hand in hand, once you open up about your mental health problems, you may end up taking a very medicalized mental illness route as you're bombarded with brochures, medications and professionals trying to figure out what exactly is wrong with you. It's easy to see why so many people

avoid talking about it whatsoever, as the medical route doesn't work for everyone. So, then what's the solution?

To me, action-oriented solutions aren't as complicated as we make mental health and mental illness out to be. You think students are stressed out during midterms or finals? I've never seen a more calm group of students than the ones who are petting the "anti-stress dogs" that come around during finals. I've never seen happier students than the ones who get the free snacks that they bring around Rutherford library during finals. These are simple acts that have done more for my mental health than any brochure, professional, or conversation ever has.

It's beyond me why we don't have more simple solutions at our university if people are serious about the mental health of our students. It's a stupid cliché, but "actions speak louder than words."

Period in the streets, mess-free in the sheets

By Pia Araneta

Have you ever bled on a dick? I have. After getting a copper IUD inserted into my uterus, my body reacted unfavourably, causing me to spot blood for approximately three months — a time in my life I refer to as the summer I bled on four dicks. During this time, only one of my sexual partners was cool/horny enough to disregard the bleeding and keep going, and that was partially because he thought his penis size was the cause. Nevertheless, I bled and I felt shitty about it.

Flex is a new menstrual disc that was developed to work around the stigma of vaginal bleeding during sex, allowing women to get freaky without worrying about painting the sheets with their blood. Flex is made of a medical-grade polymer blend that forms to the natural shape inside of your body and creates a leak-free seal that collects blood, rather than absorbing it. Unlike a tampon or menstrual cup, Flex sits at the base of the cervix and prevents menstrual fluid from entering the vaginal canal for up to 12 hours — this blockage is what allows for a mess-free penetration. Keep in mind however, that in no way does this product act as a contraceptive and it should be disposed of after use.

In an ideal world, where people weren't as freaked out about blood coming out of vaginas — you all came out of vaginas and I don't shudder at the sight of you — the “bleeding vagina” stigma wouldn't exist and women could be having sex whenever they damn well pleased, bleeding or not. Alas, the average man will still quiver at the mere thought of period blood. I remember once hearing a guy refer to his girlfriend's time of the month as “blowjob week” — and dude if that's the case, you'd better be repaying the favour when she's off her period or whipping her up deserts like Buddy Valastro from *Cake Boss* because damn.

Flex was originally developed so women could have a menstrual device that wasn't uncomfortable or disruptive to their normal life or sex schedules. So, unlike with tampons, women should feel little to no cramping if inserted properly, because Flex is far more, well, flexible and is able to move with the contractions of your body.

Personally, after bleeding for three months straight and surviving, I've chosen to take a serious break from my period by continuously taking birth control. Yes, I know that sounds unnatural and unhealthy and would have you believe my body is probably backed up with enough menstrual blood that it will soon be coming out of my ears — cue the elevator scene from *The Shining* — but after doing some research and inquiring with my doctor, I've learned that this causes no short or long term harm and is actually a safe and common practice.

My goal isn't to start a war-of-the-periods or to encourage you to take the same steps as I have. Every woman fights her own battle with periods in her own way and whether she chooses to use tampons, menstrual cups or free bleed, the result is the same: there will be blood. But for those women who want it, Flex is there to ensure that every cloud can have a thin polymer lining which will prevent you from raining blood on your next period-sex partner.

My mid-degree midterm crisis

By Sam Podgurny

Exam time wasn't always a philosophical shit show for me.

When I was 18 and in my first year of Engineering, my mindset come midterms was straightforward: memorize the steps to solve the induction question for calculus, cram as many microscopic formulas as possible onto the 8.5" by 11" sheet of paper for physics, and somehow find a way to convince my prof that I could solve problems with some fucking thing called a force-couple system in mechanics. I did the work, wrote the tests, and waited for my grades.

When I moved on from Eng, my class names changed — physics became finance and algebra became accounting — but the way I handled

tests didn't. Profs threw definitions, formulas, practice problems, and theories my way and I would furiously write notes, cram my brain full of the most important info, and spew it all out when it came time to write the exam.

It was a fool proof system — hell, I was nearly a 4.0 student! I was the multiple choice maestro, the part-mark marvel, the “fuck it, I'll just guess and still get it right” guru. In the game of university testing, I knew all the rules and I was winning.

But my champion's spirit wouldn't last. The party ended the instant I realized the truth about my examination domination: I had written all these tests, but I hadn't learned a damn thing.

Each semester would bring with it a barrage

EXPERIENCE GREAT ART ON CAMPUS

University of Alberta | Department of Music

2016/17 MAINSTAGE

CONCERT SEASON



U of A | STUDIO THEATRE

at the TIMMS CENTRE for the ARTS

God's Ear

by Jenny Schwartz

What strangeness fills the void when we experience loss? A fantastical exploration of grief that challenges our understanding of reality and connection.

October 13 - 22 @ 7:30 pm
Timms Centre for the Arts



Graduate Design Group Show: de tales

A selection of work by students graduating with a Master of Design degree: Graduates: Travis Holmes (VCD), Devaki Joshi (VCD) and Adam McKertcher (ID).

September 20 - October 22
FAB Gallery



A Musical Feast

A musical celebration of food to nourish the body & soul. Performed by John Tessier, Elizabeth Turnbull, Sherry Tessier, David Wilson and Shannon Hiebert.

Saturday, Oct 15 @ 8 pm
Convocation Hall



Prism

A fast-paced, “flash of light” style presentation showcasing the Department of Music's students and faculty.

Sunday, Oct 16 @ 3 pm
Winspear Centre



of quizzes, lab exams, midterms, and finals. And in every individual case I would know the material and get a good grade. But a month would pass, the next round of exams would approach, or the summer would fly by and nearly everything I busted my ass to remember and expertly recall on each exam would be long forgotten.

The system of learning around me, the one I believed I understood and conquered, felt broken and hollow of purpose. Now when I sat down to study, trying to read and memorize my way through hundreds of PowerPoint slides or work through countless back-of-the-book practice problems, I couldn't help but think, what's the point?

“fuck it, I'll just
guess and still
get it right”

On one hand, I can see the reality of the situation: hundreds of students will register in a single course and there is no better evaluation option for the university than to administer periodic exams. But as one of the students who has to study for and write them, it's hard not to feel discouraged by the insignificance your efforts seem to have on your long term learning.

Adding to the frustration, many instructors are aware of the limitations of testing as a learning tool and will address them, albeit discreetly, during their first day spiels. They will plead with students to “understand” their material, not just regurgitate it for exams — well aware that for the most part, a test evaluates little more than an individual's memorization and cramming

abilities. Many assign out-of-class readings to complement their lectures, offer office hours, help sessions, and tutoring options to encourage students to embrace deeper, more permanent learning. As noble as this is, as a student in a class of 400, reading a new set of notes from a projector each day while dividing your time between five other lectures and labs (not to mention while also trying to have a life outside of the classroom), having time to truly grasp concepts beyond what's needed for your nearest exam is nearly impossible.

It's painfully clear now that I'm 23 and in my sixth year of university that the system I once thrived in, which relies on exams as a measure of students' learning, may be functional but is unquestionably flawed. That being said, exams aren't going anywhere anytime soon and neither am I. So what's a guy to do?

I have nine classes left and likely over double the number of exams to write before I graduate into a world where potential employers, investors and intelligent consumers expect far more than the ability to test well in their future employees/investments/business partners. So, the onus falls on me to step the fuck up and learn something on my own terms for once and not on those of convenience derived by the institution around me.

Join a club, apply to a work experience or internship program, look into courses that focus on research or paper writing, take fewer courses per semester, or simply talk to your professors about better ways to engage in the material you want to learn beyond the pages of their exams. The solution to my mid-degree midterm crisis might not be the same as yours. But take it from a soured sixth year: it can be found. Just don't expect the university to find it for you.

Fear and fascination

A chronicle of horror stories

By Ashton Mucha & Sam Podgurny

Consider the first time you experienced the horror genre. Maybe it was on Halloween night, watching a young Michael Myers creep with a kitchen knife toward his sister's bedroom. Maybe it was through the static of a VHS tape when you saw the sinister body of a girl emerge from a dark well and inch toward your TV screen. Or maybe it was under the covers with a flashlight as you nervously turned the page to reveal Danny's fate as he ran for his life through the snowy hedges outside the Overlook Hotel.

Horror narratives have told tales of fear and explored the darkest depths of our minds. Generations of audiences have watched, read, and listened to these stories — often through covered ears and one closed eye — as authors and directors unearthed topics of the unsettling, unordinary and unforgettable.

Gothic literature, a stylized form of horror writing, emerged during the Enlightenment, a time defined by European society's widespread fascination with science and philosophical reason. Gothic writers such as Horace Walpole challenged these ideas by writing tales of the supernatural. In 1764 he wrote *The Castle of Otranto*, evoking fear in readers with his depiction of a haunted castle. This element of the “uncanny” — taking something that was once familiar and safe, like a home, and making it unfamiliar and unreal — underlies most horror plots today.

Skip ahead to the mid-19th century and horror shifted from external fears, such as ghosts in a castle, to internal ones. Edgar Allan Poe's fascination with the subconscious caused him to create a different type of horror — one based in the minds of “mad” individuals. Poe's characters appear to be insane, paranoid, nervous, and overwhelmed with guilt, making them more relatable than readers would find comfortable. This emphasis on the human mind and body continued with Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* and Bram Stoker's *Dracula*, which explored pseudoscience of the age and the devolution of humans into monsters.

The birth of cinema at the end of the 1800s provided a new medium for horror, allowing audiences to view their deepest fears on a screen. After World War I and as part of Germany's “Expressionist Movement,” *The Cabinet of Dr. Caligari* and *Nosferatu* epitomized visual terror. The films were influenced by Germany's isolation from the rest of the world following the war and the shadowy, nightmarish qualities of the films significantly influenced horror for years to come.

Hollywood celebrated its “golden age” of horror

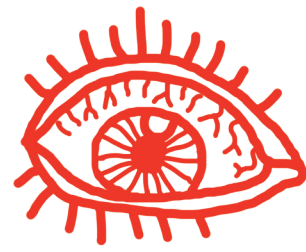
through the 30s and into the 40s. Classics such as *Dracula*, *Frankenstein*, *The Wolf Man*, and *King Kong* all debuted during this time, delighting movie-goers with unprecedented visual effects and new interpretations of age-old stories. Monster movies dominated popular culture, giving viewers clearly defined heroes to cheer for and villains to hunt and kill — something which resonated during another World War.

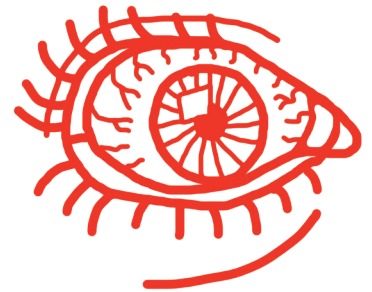
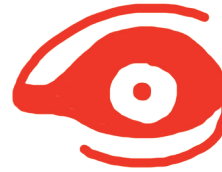
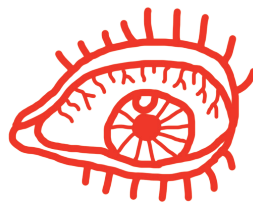
Region and regional tropes also influence horror, and famously, the American South became a platform for more realistic depictions within the genre. Although southern gothic appeared as early as the 20s in literature by authors like William Faulkner, it didn't reach its height until the 50s. The genre incorporates grotesque violence and dark humour to address problems in the American South like crime, poverty, racism, and questions of morality. Flannery O'Connor's “A Good Man is Hard to Find” introduces readers to a bitter grandmother who represents problematic Southern values. But a disturbed, merciless killer “The Misfit” subverts the order of things by shooting her point blank. This Misfit archetype is also seen in characters of later novels like Anton Chigurh in Cormac McCarthy's *No Country for Old Men*.

Civil rights movements and the Vietnam War pushed horror into uncharted territories — edgier, more violent, and controversial narratives became popular. George A. Romero used zombies in 1968's *Night of the Living Dead* and 1978's *Dawn of the Dead* to comment on racism and consumerism while ultra-violent films such as *The Texas Chain Saw Massacre* and *Cannibal Holocaust* continued to test how far movies could push moral boundaries.

It was also during this period that masters of horror Alfred Hitchcock and Stephen King made lasting influence on the genre. Hitchcock's *Psycho* was released in 1960 and went on to become widely considered the greatest horror film of all time, and from his first release *Carrie* in 1974 to this past summer's *End of Watch*, Stephen King has remained the biggest name in horror writing.

In recent years, horror has experienced another major shift as many of the genre's most popular and progressive stories have moved from paper and film to television. Joss Whedon exemplified this in 1997 when he introduced viewers to *Buffy the Vampire Slayer* — a show based in the supernatural and monsters. The 2000s furthered this trend as shows such as *True Blood*, *American Horror Story* and *The Walking Dead* began to capture audience's attention en-masse. Meanwhile, less watched but well-crafted shows like *Hannibal* and *Penny Dreadful* prove that the genre is far from the end of its evolution.





I find zombies creepy but too unrealistic, I faint at the first droplet of blood from a paper cut, and I jump when my hair falls the wrong way on my shoulder. Despite this, I enjoy the twisted discomfort of torturing myself with gothic literature. Reading horror allows me to envision the words on the page without having them interpreted for me on screen. The special effects and eerie music that are neatly packaged for you in horror flicks only extend so far, but the familiar yet disturbing ideas you form after reading horror can elicit a greater fear.

Imagine being a 12-year-old kid and having someone spill the details of a brutal murder they committed. What's more terrifying: the crime itself, or the fact that you know this person's darkest secret and most morbid sin? That's how uncomfortable I felt the first time I read Edgar Allan Poe's "The Tell-Tale Heart." It's written confessionally; the killer speaks directly to you as if a good friend is confiding in you with their gruesome crime. You don't get the privilege of simply being a distant observer. Instead, you're almost an accomplice to the murder and you find yourself in a personal relationship with the villain.

It's been 10 years, but I still read Poe's work, and it still makes me uncomfortable. Only now I can appreciate the insight it gives me into the human mind. It's the dark thoughts that form in someone's mind — thoughts that you're privy to as a reader — that intrigue me. It's the same thoughts that go through the characters' minds in these situations, authors' minds as they create such inhumane plots, and readers' minds as they reach for another twisted story. I don't think external things like ghosts and vampires are nearly as scary as these internal hauntings. After all, who could possibly think up such horrors?

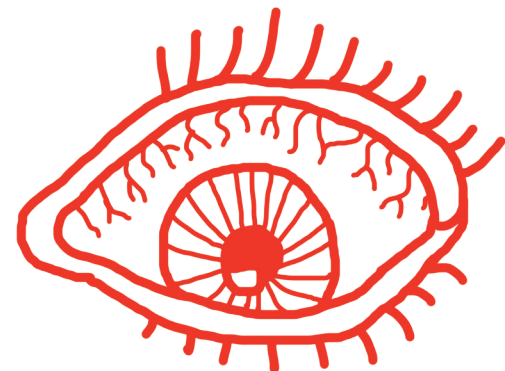
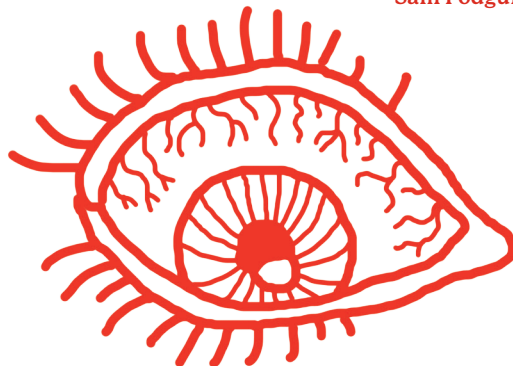
— Ashton Mucha

I was watching horror movies well before I should've been. As a kid, I'd sit with my Bubby on her couch watching Halloween movie marathons, in awe of the creatures that would jump from the darkest corners of the TV. We'd walk through the horror aisle at Blockbuster, examining the gruesome titles while searching for the most promising VHS/DVD cover — the image of a snarling werewolf was usually enough to satisfy me. Even when the toy alien (I'm talking about the shit-your-pants one from the movie *Alien*, not the wimpy green with big eyes type) she bought me had to be hidden in her room because I couldn't look at it after the lights went off, I would obsess over what feat of horror I'd see next.

As I got older, my passion for fear on film intensified. Hours of binging trailers teased me to what glorious guts-and-gore fests were out there, even when I wasn't old enough to watch them in a theatre. When I saw *Halloween* for the first time in grade 10 film studies, I was enlightened by the idea that the same movies I knew could provoke intense shock and terror could also inspire deep thought.

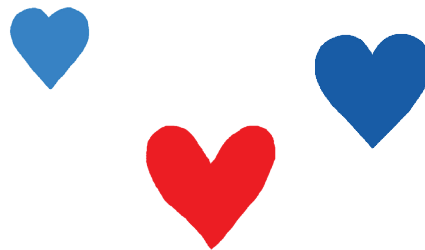
To this day, my Bubby and I continue our pursuits of a horror film fixes. Her Netflix list is a smorgasbord of D-grade demon flicks and silly slashers, and her PVR is religiously loaded with the newest episodes of *The Walking Dead*. As for me, you can find me taking in a monthly midnight scare at the Metro (now that I'm old enough to actually watch in theatres), scouring blood-loving film blogs for the latest scoops and stories, or simply sitting alone on the couch in a dark room, waiting to see what amazing thing, beast, or maniac will find its way onto my screen and into my horror-loving heart.

— Sam Podgurny



Captain America should have a boyfriend

By Alyssa Demers & Sam Podgurny



With blockbuster films like *The Avengers*, Marvel Studios became a game-changer in modern Hollywood, creating a rich film universe in which nothing seems beyond imagination. But somehow, in this universe where a man in an iron suit can outrun a jet plane, a man can crash like lightning from the sky, and a man with a temper can turn gamma rays into hulking strength, there still isn't a man who can love another man.

The hashtag #GiveCaptainAmericaABoyfriend surfaced shortly after the release of Marvel's latest billion dollar blockbuster, *Captain America: Civil War*. Fans of the superhero franchise took to Twitter and other social media platforms to express their desire for the filmmakers to introduce an open LGBTQ relationship between all-American Avenger, Steve Rogers (Chris Evans' Captain America) and his

"best pal" slash "best enemy," Bucky Barnes (Sebastian Stan's *The Winter Soldier*). The call from fans may seem destined for the lowly pages of a fan fiction novel, but in a franchise with no gay characters, outing this franchise's major hero would not only benefit the films but could also be a step forward for an industry confounded by queer characters.

Among the mile-high explosions and helicopter biceps curls, the relationship between Cap and Bucky's characters has always been essential to the Marvel film universe. Their bond is one of Cap's greatest character motivations and has influenced many key moments in the series to date; the civil war of which the latest film is named, relies almost entirely on Cap's unwavering dedication to Bucky. In the series, Bucky's character is often reminiscent of a "Helen of Troy" or "femme-fatale" figure — typically a female character that

creates trouble but still ends up romancing the film's leading man. This age-old characterization comes with certain expectations from viewers, regardless of the character's gender. So, in *Civil War*, when Cap kisses the girl before battle instead of Barnes, fans feel utter disappointment as the character whom Cap has been fighting for over the course of numerous films is left on the sidelines in exchange for an eye-rolling and typically underdeveloped female love interest.

Evidenced by story-telling woes like this, it's apparent that Hollywood is not too sure how to handle LGBTQ characters in their multi-million dollar franchises. Outside of tokenized roles (the experimental college lesbian, the flamboyant gay kid) or sexualized, hyper-masculine character stories (*Brokeback Mountain*), the LGBTQ community is poorly represented, if represented at all, in major popular films today.



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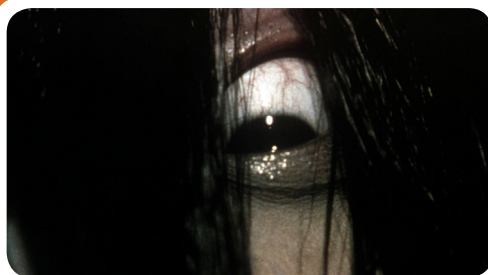


Annual Metro Halloween Mash

This double feature night starts out with our annual tradition of screening *House on Haunted Hill*, a bloodcurdling supernatural murder mystery with an appearance by a very special guest. Next up we have *The Tinger*, wherein a scientist discovers a mysterious parasite that feasts on fear and lives in the spine of every human.

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Ringu

Reiko Asakawa is a young journalist who comes into possession of a tape that is said to kill you seven days after watching it. As time grows short, Reiko and her ex-husband Ryuji race to save their lives from impending doom and discover what the tape has to do with a tragedy-stricken volcanic island and a very strange little girl named Sadako.

Japanese with subtitles.

Tuesday October 25 at 9:30PM
Sunday October 30 at 9:00PM

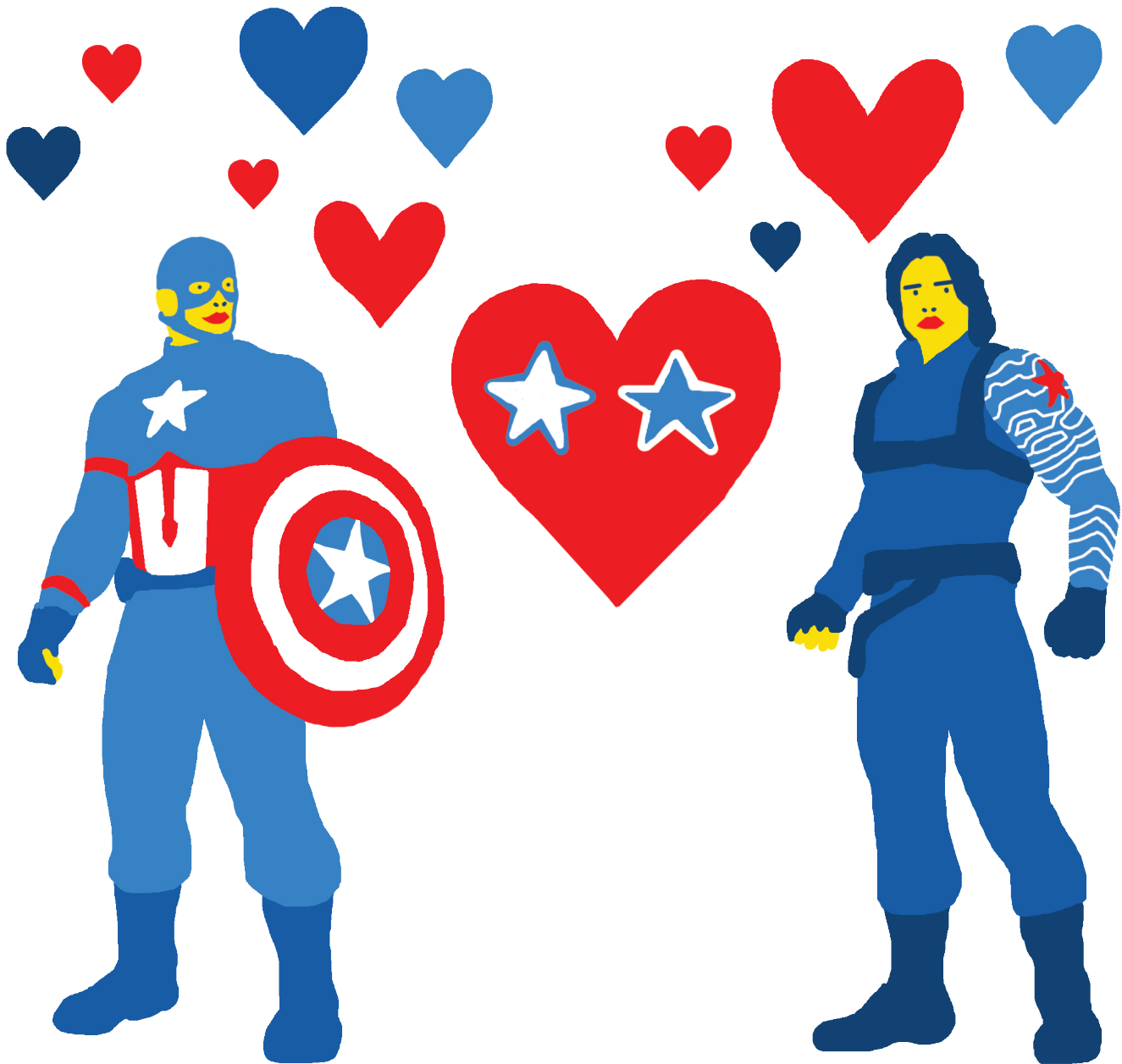


Quote-A-Long Ghostbusters

If by now you don't know who you're gonna call, we can't help you. But we can give you the chance to come shout your favourite lines along with the film.

Spectre-destroyers Murray, Aykroyd, Ramis, and Hudson decide to set up shop in an old firehouse and wise-crack their way through the city, trapping pesky ghosts, spirits, haunts, and poltergeists for money.

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Joe Russo, one of *Civil War's* directors, danced around the issue when asked about the homoerotic nature of Captain America and Bucky's relationship, ultimately saying it should be left up to interpretation. He stated that although he believed the characters' relationship to be fraternal and platonic, fans were free to interpret the relationship as they pleased. And at the conclusion of the film, this passive approach left certain fans disappointed.

But the director may have a point. It is still a risk to include queer relationships or characters in a major movie. Outside of protecting market appeal in less progressive, revenue generating countries like China and Russia, LGBTQ characters cannot seem to exist in film without fanfare. In blockbuster Hollywood, if a queer relationship is in a film, typically the entire premise focuses solely on the relationship or is seriously impacted by it. The

film becomes a flagship for LGBTQ cinema and is remembered as such (*Blue is the Warmest Colour*, *Rent*, *Brokeback Mountain*, *Carol* etc.). Unfortunately, and not surprisingly, queer relationships have not been normalized in blockbuster cinema, so much so that directors and studios have to weigh the risks vs. rewards of including these relationships, leaving many shying away from them, for fear of harming the reception or perception of their films.

This reservation toward queer characters has found its way into other notable blockbusters this year. *Independence Day: Resurgence* and *Ghostbusters* both boasted to feature a queer character in their films (Brent Spiner's Dr. Okun in the former and Kate McKinnon's Holtzmann in the latter), but outside of keen YouTubers, no one knew about it. The characters were not explicitly identified as being queer during the film and their sexual identities were left up to the interpretation of

the audience. Interpretation does not begin to adequately represent a community that makes up approximately 10 per cent of the world's population. By treading around the topic of queer relationships, blockbuster filmmakers are failing to support the visibility of these groups — a step which is critical if we hope to erase the attitudes of disparity and discrimination queer individuals still face today.

So are the actions of these blockbuster filmmakers acceptable? While it's possible to understand their reservations, the LGBTQ community deserves to be represented on a larger platform in cinema. Blockbuster films like *Captain America* must take a risk on behalf of the LGBTQ community and fight for increased visibility, and eventually, acceptance. So, when Marvel's next billion dollar film hits theatres, perhaps all that can be expected is a kiss, but as both fans and Bucky would agree, it would be one that's long overdue.



Baseball comes to the U of A

By Mitch Sorensen

For the first time in its history, the University of Alberta will have a baseball program.

Men's and women's teams have begun in September. With club status, both teams will not have the same support structure as varsity programs. Nonetheless, people at the centre of both clubs see the baseball teams as filling a gap in athletic opportunities offered to athletes.

PANDAS

For Nicole Luchanski, the University of Alberta becoming home to the only women's collegiate baseball program in North America has been a long time coming.

Luchanski, an Edmonton native, has played baseball her entire life, including the past 10 years on the Canadian National Team. It hasn't always been easy, and Luchanski said a lack of grassroots infrastructure is hindering the development of the women's game.

Starting in t-ball and progressing through the coach-pitch level, Luchanski decided to stay in baseball rather than making the change to fast-pitch softball. This posed a significant challenge for her, as she almost always had to play on a boy's team in order to gain increased practice.

"There is that infrastructure for women's fast pitch," Luchanski said. "If that's your thing, it's all laid out for you."

Despite the comparative ease of switching to softball, Luchanski chose to keep playing with the boys on the big diamond. The choice was affirmed for her in 2004, when she attended the inaugural Womens' World Cup of Baseball, held in Edmonton.

"I went and watched the games," Luchanski said in an interview with CTV. "I was young enough to not be on the team but old enough to know that I wanted to get there."

The then-16-year-old Luchanski made her first

Canadian national team at second base only two years later. When it came time to choose a college, however, Luchanski chose to switch sports and go south of the border.

After three seasons with the women's softball team at Oregon State University, Luchanski returned to baseball full-time, completing a Bachelor of Science in Forestry in 2013 at the University of Alberta. Though she said she doesn't regret changing sports, Luchanski said this was indicative of one of the biggest barriers to the growth of women's baseball.

"The thing that has to happen to grow any women's sport is college scholarships. Sports blow up when people can get their school paid for."

For Luchanski, recognition as a varsity program is the end goal for the new baseball program. For now, Panda's Baseball will settle for existing as a club team associated with the university. According to Luchanski, it's a good place to start, and she hopes to see more universities follow suit.

"If nobody starts (a league), why would anybody else jump on board?" Luchanski said. "If we get the numbers in the program and get better, maybe it could convince a group in Calgary and Lethbridge to do the same thing, and before you know it, we have a little three-team league."

That day, Luchanski admits, is far off, but the

establishment of the U of A program means that she is hopeful a league can be established. In order to spark this development, Luchanski said that Baseball Alberta is waiving many of the player criteria the men's team have to deal with: along with U of A students, alumni and prospective students and transfers are allowed to play. For Luchanski, it shows that the powers that be are making an effort to get the numbers needed to run the program.

Once the team is established, Luchanski said their opposition would likely be Midget-level boys teams from local leagues. Despite not having a full team of players yet, Luchanski said those who have signed on are committed to making Pandas Baseball work.

"I can't imagine that 'women's' anything started with a bang," Luchanski said. "You have to convince people that you belong. Women's rugby just made it into the Olympics."



BEARS

Mark Randall knows a thing or two about bouncing around to play baseball.

Having spent time playing professionally with the Philadelphia Phillies, Houston Astros, Edmonton Cracker-Cats, and several teams in Europe, Randall has also coached and played for the Canadian National team.

Currently in charge of the baseball program at Vimy Ridge Academy, Randall said there were several reasons why the time was right to start up a baseball program at the U of A. For Randall, the primary goal was to keep local talent.

“The main push is the fact that kids are being sent away (from Edmonton) by the hundreds that could stay at home,” Randall said. “Primarily, I’ve sent those kids to schools in the Canadian College Baseball Conference (CCBC), the league that we’d be in.”

The U of A would join five other teams from across Alberta and British Columbia in the CCBC. Randall plans to have two full teams, much the same as the other squads in the league. One team would serve as the main travel squad, and the other as a junior varsity team.

Though Randall said the idea of a baseball program at the U of A had been kicking around for several years, it was the availability of the Edmonton Ballpark (formerly Telus Field) for training through the winter that spurred the development of the program for the start of the 2016-17 year.

Randall pointed out that the province’s economic uncertainty has many parents re-evaluating the significant investment that comes with moving away to play baseball.

Randall said that moving to another team in the CCBC can cost over \$15,000, with the expense being even more if an athlete chooses to go to the United States. For comparison, Randall said the fees for the U of A program will be around \$4,500 for the year, with prorated fees for those players that don’t travel. Heading south can also put players in uncertain academic situations.

“Usually, (in the U.S.) you’re going to a junior college, you’re not getting the best education if you want to play regularly,” Randall said. “If you want to go south for an education, you’re not gonna play.”

According to Randall, staying in Canada does not hamper the professional ambitions of prospect players. In fact, he said, scouts can sometimes over-value players from the Canadian system.

“If a player is good enough, (scouts) are going to find them regardless of where they play,” Randall said.

Since most of the prospective U of A players will spend their summers with different teams, Randall said the program will be delivered from September to May, with a travel schedule starting

in February and league games starting in March. In the end, Randall said the program is meant to be an accessible stepping stone for athletes.

“That’s ultimately what the program is there for, to expose kids to opportunity,” Randall said. “Just like any other program in the CCBC, if you’re good enough, you get drafted and move along.”

Features





Charles Camsell Hospital

by Joshua Storie

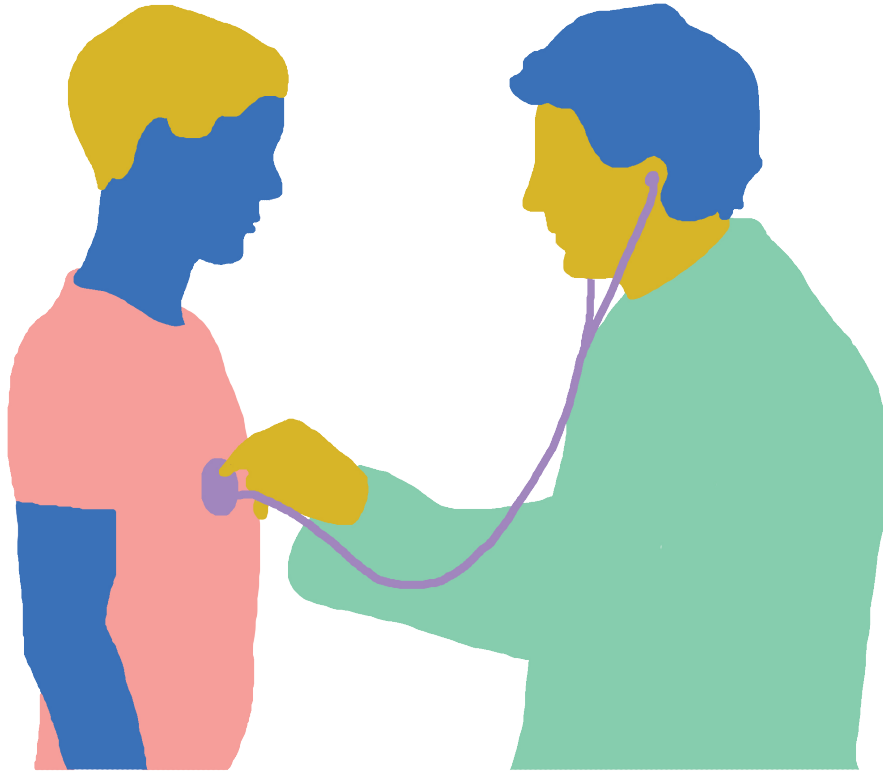




The transition from curative to palliative care

By Julia St. Louis





Kathryn Martin, registered nurse and Faculty Lecturer in the Faculty of Nursing, doesn't attend the funerals of her deceased patients. But she knows nurses who do.

"You become quite close with the families," Martin says. "It's okay to have feelings about the situation. I respect other nurses attending funerals, but I personally don't (attend). It's important to set your own boundaries."

Martin says decades of working in the intensive care unit have made an impression on her. The ICU is a hospital unit dedicated to treating patients with severe and life-threatening conditions. She remembers cases from years ago with vivid detail, and feels she has made a difference in the lives of her patients.

Nursing is a complex and dynamic profession. RNs work with patients and families around the clock, and are often advocates for patients and their families. Nurses advocate for time, information, increased pain medication, spiritual services, and any other needs families may have.

One of nursing's significant challenges is transitioning patients with life-limiting illnesses — illnesses in which death is the expected outcome such as cancer, heart disease and dementia — from curative to palliative care. The goal of curative care is to modify a disease, either through management or working towards a cure. It can involve intense medication regimens, 24/7 nursing care, repeated hospital stays with limited visiting hours, and it isn't often provided at home. Palliative care, alternatively, focuses on comfort as opposed to modifying or curing a life-limiting condition. It is provided both at home and in health facilities such as long term care centres or hospitals. Common aspects of palliative care are reduced invasive procedures and increased pain medications.

When the transition between curative to palliative care goes well, the grief impact on families is minimized and the work experience can be satisfying for health care professionals. When it doesn't, many walk away with feelings of hurt, failure, and of letting loved ones or patients down — people close to patients often interpret the transition as medical professionals letting patients die. An article in the *Journal of Palliative Medicine* reports that during the five years previous to 2012, at least half of the physicians surveyed had experienced a patient's family members, another physician or another health care professional describing their palliative methods as "euthanasia, murder or killing."

"Transitioning from curative to palliative care is anything but a static process," says Kristin Jennings, an RN experienced in palliative care. "Unfortunately, (to some) it feels as though our medical system gives up hope."

In spite of treatment that can be harsh, palliative care is not diagnosis-centred, but person-centred care. It focuses on the needs of all key players: patients, families, caregivers, and loved ones with hopes of creating the most possible value in a person's last days, weeks, or months. It is a broad category, encompassing anything from the removal of life support to increased pain medications.

The increasing prominence of palliative care in the past decade is a marker of change in medical thinking towards a more holistic model of care. Palliative methods are now initiated much earlier in treatment than they have been in previous years and are starting to be provided concurrently with curative methods. Comfort matters, and it matters throughout the entire experience of illness.

"In an ideal world, palliative care would be initiated when an individual is diagnosed with a life-limiting illness," Jennings says.



The value of a “good death” is frequently discussed in health care literature and public media. Value lies not only in how we live, the arguments go, but also in how we die. A good death can mean a week on the beach with loved ones — it can also mean minimizing time spent breathing with a ventilator. The scope of end-of-life care is broad, but value can be created in both situations and all in between.

“There are only two things we can guarantee in life: birth and death,” Jennings says. “The processes of being born and dying are dynamic and unique experiences that deserve equivalent amounts of respect, care, compassion and love.”

“Death has the potential to be a beautiful experience.”

Jennings chooses to attend patient funerals — she says they keep her humble.

“I get to share grief, see an individual’s beginning, middle and end, and see how many people were impacted by their life.”

The most crucial factors in a smooth transition between levels of care are time, information, and communication. Martin says she’s seen physicians give families three to seven days to process information in the smoother transitions she has participated in.

“Lack of time is the worst thing that can happen,” Martin says. “Resistant family members need to be able to ask questions. You need to take any and all questions. You need lots of people to interact with

A poster for a music event. On the left, there is a large, brown, textured speaker on a black stand. The background is a light brown, textured surface. The text is in a bold, sans-serif font. At the bottom, there is a small circular logo featuring a black silhouette of a dog sitting.

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resistant family members and provide consistent information over those days.”

When a transition is abrupt, key players feel they are letting their loved ones down. Family meetings, multiple conversations with care providers, and openness to questions are all necessary.

“(Relatives) feel they are letting their loved one die ... They need lots of information about the pathophysiology of what is going on,” Martin says.

Second-year nursing student Olivia Roth says she most likely will attend the funerals of her patients.

“Attending funerals will allow me to grieve, and make the process feel full circle,” says Roth.

Roth had an “eye-opening” experience caring for a palliative patient in her first year.

“It really transformed the way I thought about nursing ... It was hard for me to understand that switching from curative to comfort measures would allow her to die with dignity,” Roth says.

Palliative care can also be provided in final moments when an individual is dying suddenly, or after a short period of illness.

When a patient dies suddenly, or without a period of anticipation by the family, there are greater feelings of loss than when a death is foreseen. Family members and other loved ones experience increased stress and higher rates of morbidity in the two years following a sudden death.

Loved ones sometimes turn to requests for potentially inappropriate treatment. Potentially inappropriate treatments are those that may have a small chance of treating the patients, but ethical considerations justify not providing the treatment. Some examples of potentially inappropriate treatment could be extended intubation, or life support beyond a reasonable timeframe.

Responding to requests for potentially inappropriate treatment can create moral, ethical, and legal dilemmas for health care professionals. Potentially inappropriate treatment can include ICU stays when prognosis is poor. Intensive care unit stays are costly in terms of dollars as well as discomfort, and can cause potentially traumatic experiences. Forced intubation, intravenous and arterial lines, time spent breathing on a ventilator, and decreased ability to communicate all add to the dramatically uncomfortable experience of an ICU stay.

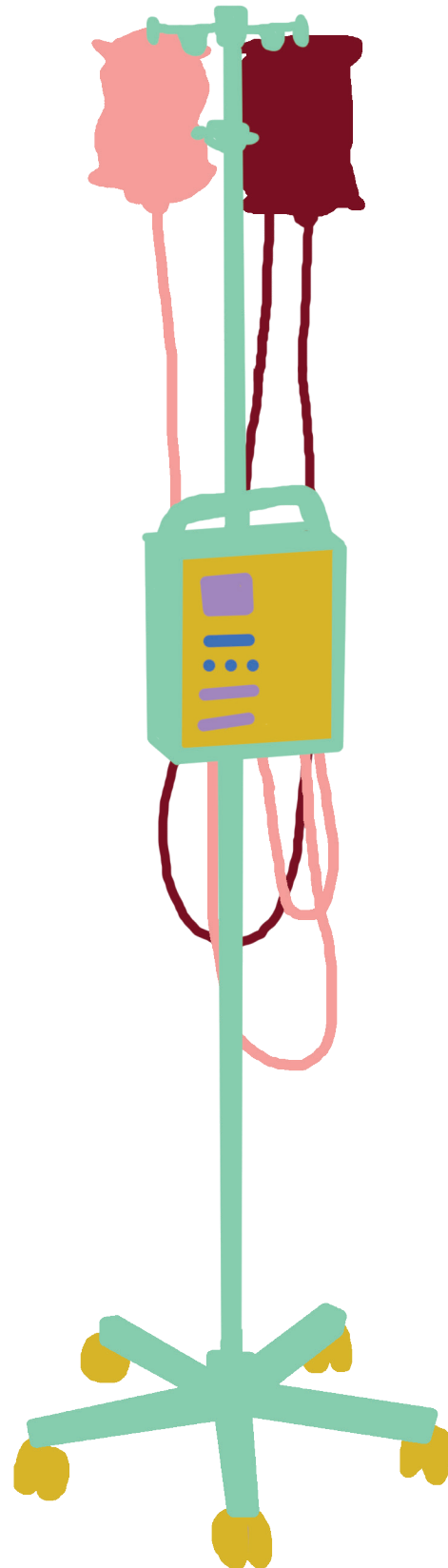
Finances are also considered. Health care professionals never hope to have a conversation regarding the ethical and financial benefit of keeping somebody’s loved one on life support, but public dollars are sometimes a factor to be considered in medical decision making.

“It’s important to consider resources,” Martin says of one of the hardest conversations professionals and families face. “Access to intensive care beds, nursing care, ventilators, medications ... It’s all very expensive.”

Many health authorities have developed policies and timelines to facilitate transitions from curative to palliative care, and the denial of requests for potentially inappropriate care. One significant aspect of the grief experience can be anger towards professionals, but evidenced-based, health authority-wide timelines can lessen feelings of anger towards and abandonment by the health care team.

Along with the families of patients, health care professionals can also walk away from end-of-life experiences with pain and grief.

“It’s exhausting, both emotionally and physically,” Martin says. “But when (the transition) goes well, it’s one of the most satisfying experiences you can have. You feel like you’ve made a difference.”



The unwell-made
play: a story about
a Fringe show,
a bathtub, and
“Building Mode 6”
from *The Sims*
Soundtrack

By Jamie Sarkonak

It's the first Sunday of August and campus is silent, except for a studio on the third floor of the Fine Arts Building. The cast and crew of a never-before-seen play trickle into a rehearsal studio.

The play, called *The Big Fat Surprise*, has a prop list that includes a lobster, a large white tarp, cucumber sandwiches, a bottle of fake blood, a cardboard cutout of a lamp, and a bathtub. As the crew remove their shoes at the door (no shoes are allowed in the studio), stage manager Louise Mallory asks one of the actors if a bathtub has been found.

Yes, we're going to rent it.

How will we fill it on stage? Could we use a water dispenser?

We're going to fill it with dirt now.

Dirt?

Dirt.

Mallory grins. Up until now, she was challenged with finding an appropriate-sized drain plug for a bathtub she'd never seen before. Now, she just has to find dirt. Mallory discusses an appropriate source and pricepoint for sparkles with director Kristine Nutting. Nutting brings up a document on a laptop to track creative changes. The script is being worked out.

The show's creators, University of Alberta Bachelor of Fine Arts (Acting) students Jake Tkaczyk and Sarah Ormandy, shove props into place. The pair run through their performance twice. The first is a warm-up, where Tkaczyk and Ormandy rehearse the movements of each scene without speaking any lines.

Nutting, cross-legged on the floor, calls out a sequence of attitudes the actors must convey as they "reach into" their characters. Tkaczyk and Ormandy open their performance with boisterous piano. "Can I see welcome coming out of your eyes?" Nutting says. "Good."

She asks for exhaustion in the next scene, then frustration, guilt, defiance ("I want to see 'fuck you' coming out of your kneecaps and eyes.") She then asks for innocence, apology, addiction, "fuck it," melodrama, sarcastic-joyful, and, finally, respect.

Nutting instructs Tkaczyk and Ormandy to quickly run through the play's attitudes

one more time and leaves to make a quick phone call. The pair quickly dance, sing, verbalize snippets of lines, and correct each other on the performance sequence. They're about an hour and a half into rehearsal with three more to go. The Fringe starts in a week.

Fringe shows start with creators paying \$700 to enter a lottery. The winners, picked at random, each get a venue, two technicians, box office services, one rehearsal, and six scheduled shows. Unlike other festivals, there is no adjudication to decide what shows are to be performed. When Tkaczyk won a Fringe venue, the 55-seat Nordic Theatre in the ATB Financial Arts Barns, he and Ormandy knew they wanted to do something outside of the audience's expectations.

"(In traditional theatre, the) lights are going to go down, actors are going to shuffle on the



stage, we're going to hear some music covering (their footsteps), then the lights come up and the show begins," Tkaczyk says. "Theatre is a ritual."

He says the idea was to break the ritual.

In a booth at the Next Act, a thespian-frequented pub off-Whyte Ave, Tkaczyk explains that *The Big Fat Surprise* intended to "shock and *ahh*." He and Ormandy were going to make a show with no story with the sole purpose of entertainment.

"It's the gut reaction that we're looking for," Tkaczyk says. "(We're not going for) the whole cerebral, 'What does this symbol mean?'"

Tkaczyk and Ormandy had recently read *Theatre of the Unimpressed*, a book by

Toronto-based playwright Jordan Tannahill. Tannahill argues that Canadian theatre has stagnated because it attracts audiences with safe narrative formats such as the "well-made play."

According to Kathleen Weiss, Chair of the Department of Drama, the well-made play dates back to Norwegian playwright Henrik Ibsen. It represents life through a linear, logical narrative where one thing leads to another. The causes and effects eventually lead to a climax, and then a denouement. The structure is "like taking a breath," Weiss says.

"It's the kind of acting you see in any movie," she explains. "(The actors) look like real people and have to convince you that they are the people they're playing."

The "unwell-made play" attempts to recreate reality by often telling nonlinear narratives that don't adhere to realism, she says. It's similar to how Picasso approached painting. "In a realistic painting, you would just

see a bottle," Weiss says. "But Picasso said that he was trying to show ... the top of the bottle, the bottom of the bottle, a shook-up bottle, a bottle on the floor, and a bottle hanging from the ceiling in the painting. He was presenting an idea about reality that wasn't literal — it can be true, but it's not necessarily realistic."

In a well-made play, acting is also based on motivation — characters want to do certain things, and therefore act a certain way to achieve those things. If a character is

motivated to impress another, they would act intelligent or funny, Weiss explains. Rather than using psychology and behaviour to drive a narrative, an actor of non-traditional theatre might physicalize a couple of images and tie them together with a story.

Ormandy had a few images in mind for *The Big Fat Surprise*.

"One of the things on my list was taking a bath on stage ... So we knew we'd have a bathtub," Ormandy says. "And (I said,) 'Oh, I really want to eat blood.' So we were going to have that. And as we have something to work with, we keep spewing out images."

By August rehearsals, the images were fleshed out.

Features

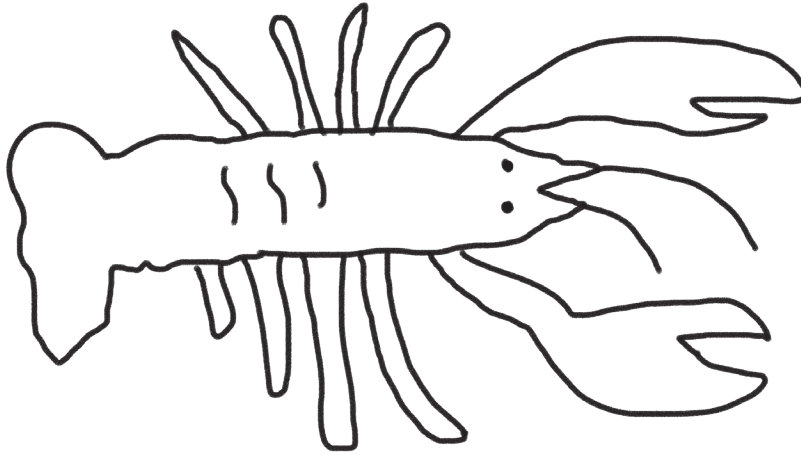
After a warm-up, the actors rehearse the show.

Ormandy begins by singing Minnie Riperton's "Lovin' You" in a large, white bridal dress as the stage hand, dressed in 80s workout attire, blows bubbles. Tkaczyk hides in the skirt, and sticks out his feet, then legs, seductively. Ormandy then climbs on Tkaczyk's shoulders.

Tkaczyk then erupts from the bodice and takes over dancing and singing after Ormandy crawls out from the bottom of the skirt.

In another scene, Ormandy pounds the floor while Tkaczyk stares listlessly into the distance. They hand out imaginary sandwiches to an imaginary audience, and Ormandy asks what they remember about "the deceased." Tkaczyk answers that the deceased wanted to go to Sudan. Ormandy picks up a box of Lucky Charms and wails.

Game show music blares and the actors



are suddenly hosts of *Let's Make a Deal*. Exuberantly, the pair reveal three options for the imaginary audience to pick from: *Streetcar Named Desire* (which Nutting votes for), *Streetcar Named Desire* (which Mallory votes for), and *Streetcar Named Desire* (which I vote for.) *Streetcar Named Desire* wins. Ormandy becomes Blanche, and Tkaczyk becomes Stanley. They play out a scene with cardboard cutouts of a lamp, a bed, a bottle of Southern Comfort laying flat on a table.

Ormandy delivers a monologue about aging

while Tkaczyk throws imaginary eggs, one-by-one, into a garbage bag.

Tkaczyk and Ormandy sing ABBA's *The Winner Takes It All* while Kai, their stage hand, flips through several audience prompt signs with absurd instructions including "GUTTERAL SHRIEKS" and "LET'S GO SHOPPING."

The pair recreates *Streetcar* once more, this time acting out the rape scene with monotone lines and robot-like movements. They change into swimsuits, and roll out an imaginary bathtub. Ormandy bathes while Tkaczyk swims in the background. They sing the Marineland theme song.

Tkaczyk spoonfeeds Ormandy blood to "Building Mode 6" from *The Sims* Soundtrack. In a fatherly tone, he tells her, "You are enough." She giggles. They dance.

For a third time, they return to *Streetcar*. It's the rape scene again, with Ormandy as the

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“I love it when I see a middle-aged man eating alone on the patio at Boston Pizza,” Ormandy says to the audience.

lamp and Tkaczyk as the bed. They joke about Blanche and the well-made scene. They then roll a white tarp over the audience as Ormandy leads a discussion about magic.

“I like to press buttons and read about what’s going on in the world,” she smiles.

Everyone in the room replies in an enchanted tone, “*Maaagiic.*”

“I like to go geocaching in the river valley,” Tkaczyk says.

“*Maaagiic.*”

“I love it when I see a middle-aged man eating alone on the patio at Boston Pizza,” Ormandy says to the audience. “*Maaagiic.*”

“I love it when I’m driving down Whyte Ave and trying to turn left but I can’t because there’s a pedestrian standing on the corner and I’m wondering if they’re going to walk because they’re staring at their phone and I don’t know what they’re going to do so I don’t turn,” Tkaczyk says. “*Maaagiic.*”

Tkaczyk and Ormandy don’t exactly think Canadian theatre is stuck — there’s a purpose to having well-known productions coming to venues that stage conventional performances such as the Citadel Theatre. Citadel productions such as *Death of a Salesman*, *The Sound of Music*, *Romeo and Juliet*, *A Christmas Carol*, and *Who’s Afraid of Virginia Woolf* sustain a base of theatre-goers that provide consistent interest and revenue for the local arts community — Citadel patrons pay upwards of \$70 for most tickets and Citadel subscribers each pay between \$300 to \$500 for season tickets.

Finding Canadian theatre audiences has been

a challenge ever since the advent of television, Weiss says. A lot of people in professional theatre write well-made, naturalistic plays in Canadian professional theatre because they’re expected and understood by the audience.

Nutting sees a number of problems in the industry, including fear, conservatism, a desperation to cling to existing resources, and a lack of accessibility (the Citadel maintains theatre audiences, but only those who can pay upwards of \$70 for most tickets.)

“Our culture doesn’t really let artists fail,” she says. “Everything has to be a product ... If you look at systems of production, before an artwork even hits a rehearsal room, it’s already appeared several modes that are already proved acceptable.”

In *The Big Fat Surprise*’s handbill, Nutting reiterates her critique that Canadian theatre limits true experimentation. To gain funding, she writes, a work must be “almost guaranteed a success” before rehearsals even start. And when young artists aren’t able to find funding, they can’t test their works on an audience.

“What would happen today if a young Beckett submitted *Waiting for Godot* to the Canada Council for the Arts for funding?” she writes. “... Honestly not much.”

Nutting herself prefers creative freedom — last year, she created *Devour Content Here: A Show*, a “contemporary postmodern gothic opera” staged in a warehouse North of downtown Edmonton. The audience followed 30 castmembers through the building, telling told a story about an inarticulate farmboy in love. The work included scenes with old toilets, a singing of Kanye West’s “Power,” and a simulated feast of a dog. It concluded with the burning of a piano.

Nutting says conservative attitudes restrict artists even at the Fringe: rules stipulate that audiences aren’t allowed to be moved, and bathtubs full of water aren’t allowed on stage either.

Tkaczyk and Ormandy’s *The Big Fat Surprise* earned four stars from VUE Weekly, which called the actors “masters of absurdist comedy.” *The Edmonton Journal*’s reviewer, however, gave the show a half star, commenting, “I don’t think the actors suffered much. But theatre sure did.” Ormandy says the review was great.

“Going into it, we knew that show wasn’t for everybody,” she says. “The (*Journal*’s) review was a great way to see how somebody hated it and didn’t find any value in it. And that’s an experience, to leave and be like, ‘I wish I could have those 40 minutes back.’”

The Big Fat Surprise sold out most nights — it was successful “money-wise and response-wise,” Ormandy says. She and Tkaczyk will be using the next months to reflect on the show, and incorporate their experience into their final year in the more-structured, “conservatory” training style of the UofA’s BFA program. Tkaczyk says the training is important and useful, but the process of creating a spontaneous, narrativeless play allows the pair to apply the tools learned in university explore their own styles of creation.

“(In the BFA program) we focus a lot on classical texts and published works that have been done before,” Tkaczyk says. “It’s fun to take the creative energy that we had in *The Big Fat Surprise* and try to follow our impulses.”

SPOOKY HOROSCOPES



ARIES (March 21 – April 19)
Don't quit your day job otherwise you can't afford a costume. Twenty miles south you can find the treats! Be wary of your own treasures, (we have your box full of stuff). Bring back your key, please.



TAURUS (April 20 – May 20)
You can't run, you can't hide, from Little Richard. Keep your skirts up around your nickers and you best not be lollygagging on the avenue. If Halloween doesn't work out this year try Greece or Mongolia.



GEMINI (May 21 – June 20)
My brother's a Gemini but he's an ASS.



CANCER (June 21 – July 22)
MooGa. Et arcid que cume od et lab iur, sam aliquo eveleucus eosam laturandi beriatemped que et odior sa num ape volestistio. Ulparciet ape ped que denis sunt aut ate vendantur? MoOGa. Id quis dolestiatus eum quam, venimi,



LEO (July 23 – August 22)
Don't go to the mall in winter. There's bombs cause they did a bomb threat. That other one is Latin.



VIRGO (August 23 – September 22)
I caCAOn't and print 6,000 copies. NO



LIBRA (September 23 – October 22)
Congratulations on your aneurysm recedeing. Make sure you keep the Mastercard receipts. Watch for sunflares up your butthole Lil' Bitch!



SCORPIO (October 23 – November 21)
Eating ass is like living in Edmonton, it's not great but you're already there! :)



SAGITTARIUS (November 22 – December 21)
Coraline was so scary, it was about a girl, this girl crawled into a hole and on the other side she became claymation. How can you have a mother if you're made of clay?



CAPRICORN (December 22 – January 19)
Tomorrow you'll take naked pics but that's ok, we've all been there. You can't call me a cannibal.



AQUARIUS (January 20 – February 18)
If I were smart I would sit on this for a week and then decide if I should send it, but I'm afraid I wouldn't so there you go. I hope I don't fuck up press day for you, but hey — you fucked up my birthday.



PISCES (February 19 – March 20)
Worst case scenario you can go live in the river valley and periodically ask your parents for money until they die, then hey, you'll inherit the rest so it'll be okay.

Pices

Punkin Time

By Kathy Hui

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Solution posted online at GTWY.CA under diversions

Across

- 1. Airy apartment
- 5. Pork or veal
- 11. Head accessory
- 14. Unit of hay
- 15. Use the microwave
- 16. Old Tokyo
- 17. Jack Black in a boney institution?
- 19. Turnt
- 20. Toyota's brand
- 21. Root veggie
- 22. Fad
- 26. Where monsters buy their electronics?
- 29. Free VPN add-on
- 30. "Je ne sais ----"
- 32. Pet hand
- 33. Strawberry's sidekick
- 35. Mafia
- 36. Didn't fast
- 39. Employment Authorization Doc
- 40. Measurement in chem.
- 41. Total
- 42. Went for a jog
- 43. Western New England
- 44. Orgo chem suffix
- 45. Trick of deception
- 47. A little
- 48. "- long ways - go"
- 49. Open land
- 50. Ill feelings between vampy mammals?
- 54. Flower nectar
- 55. Of great proportions
- 56. Image
- 59. Verb in-progress suffix
- 60. When Fiona said yes to Shrek?
- 66. "Oh em ----"
- 67. Rough
- 68. When things go amiss
- 69. Often pierced
- 70. Not us
- 71. Bubby joy

Down

- 1. Not kgs
- 2. Acorn maker
- 3. Common virus
- 4. Ten dig. #
- 5. Gator cousin
- 6. Replaces BIOS in laptops
- 7. Pulses
- 8. Sierra _____
- 9. Edmonton Art's Council
- 10. Time-To-Kill
- 11. A-lister
- 12. To God (fr.)
- 13. Tots need training for this
- 18. Acid
- 21. "Oh yeah, also..." (abbr.)
- 22. Lobbed
- 23. Horse land in LOTR
- 24. Fail to grasp
- 25. Grab
- 27. Son of Zeus
- 28. Shortbread cookie
- 30. ASAP
- 31. Can do
- 34. "To no ----"
- 35. Flag pole
- 36. A noble gas
- 37. Lake bordering Cali and Nevada
- 38. User's input
- 46. "I think that..." (abbr.)
- 47. British channel
- 48. Stick to
- 50. Neutral colour
- 51. Sleep disorder
- 52. Big cat
- 53. Television host
- 54. Garden tool
- 57. Sort, unsorted
- 58. Multiple articles
- 60. Orbiting Carbon Observatory
- 61. Have
- 62. Monthly sub.
- 63. Hooter
- 64. Mined rock
- 65. The science guy

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