

THE gateway

March 30th, 2016 ■ Issue No.31 ■ Volume 106

GTWY.CA

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Taurus



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Leo



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Sagittarius



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Aquarius



YOU WILL MAKE SIGNIFICANTLY LESS MONEY THAN YOUR MALE COWORKERS
PG. 4

YOU WILL CRASH YOUR ENGINEERING ECO CAR BECAUSE YOU WERE HIGH ON FENTANYL
PG. 6

BEWARE OF GOFUNDME CAMPAIGNS
PG. 11

EVERYTHING YOU KNOW ABOUT GOALTENDER STATISTICS IS WRONG
PG. 19

THE FACE OF YOUR FINANCES WILL CHANGE GREATLY IN 2024
PG. 10

MYTENSRAL WILL REFLECT YOUR CONSUMPTION OF MACHOS
PG. 19

NEW MONEY IS ON THE HORIZON, BUT WHERE IT COMES FROM IS A MYSTERY
PG. 3

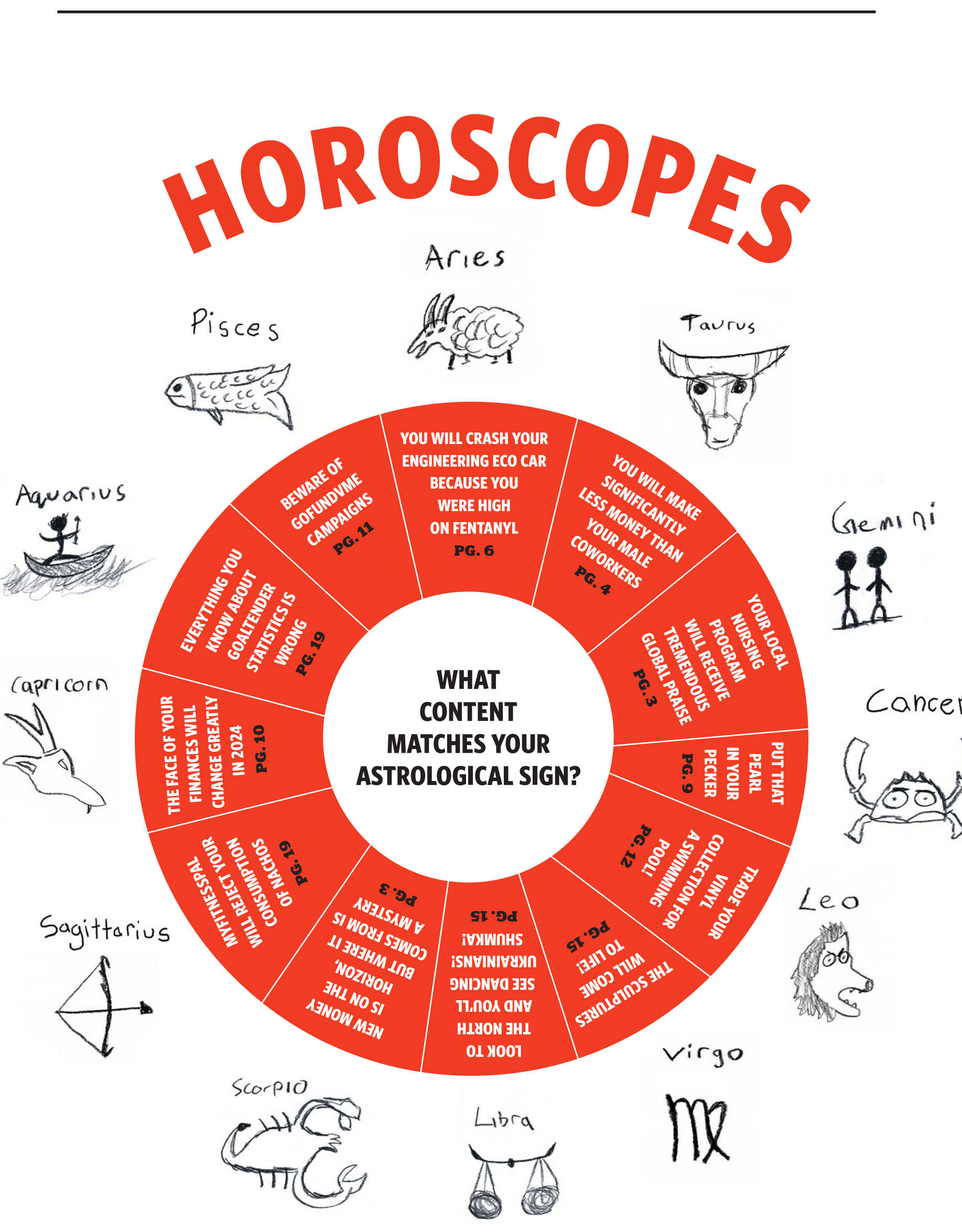
LOOK TO THE NORTH AND YOU'LL SEE DANCING UKRAINIANS! SHUMKAI!
PG. 15

THE SCULPTURES WILL COME TO LIFE!
PG. 15

TRADE YOUR VINYL COLLECTION FOR A SWIMMING POOL!
PG. 12

PUT THAT PEARL IN YOUR PECKER
PG. 9

YOUR LOCAL NURSING PROGRAM WILL RECEIVE TREMENDOUS GLOBAL PRAISE
PG. 3



THE gateway

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colophon

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GTWY.CA

Meeting UAlberta

Heather Baker

CHEMISTRY II



Gateway: Do you have to refrigerate carrot cake?

Baker: I would say yes because of the cream on top and plus it tastes much better cold.

(For the record, a Google search determined that carrot cake does not need to be refrigerated if you plan on eating it within two to three days of purchase.)

Gateway: What are your thoughts on this years NCAA March Madness?

Baker: My thoughts are that I'm losing and that I'm out \$20, but I'm hoping my friends who are on top are willing to share the wealth.

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SECTION MEETING TIMES ROOM 3-04 SUB

NEWS Mondays at 3 p.m.

SPORTS Wednesdays at 3 p.m.

OPINION Wednesdays at 2 p.m.

ARTS & CULTURE Wednesdays at 4 p.m.

PHOTOGRAPHY Mondays at 2 p.m.

MULTIMEDIA Mondays at 4 p.m.

COMICS & ILLUSTRATIONS Fridays at 2 p.m.

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Federal Budget Breakdown



GRANTS ARE GROWING The 2016 federal budget will inject more funding into grants, which post-secondary institutions have been lobbying for.

KEVIN SCHENK (LEFT) & CHRISTINA VARVIS (RIGHT)

Sofia Osborne
NEWS STAFF

The new federal budget reflects the work of the Students' Union and other student associations who have been lobbying the federal government on behalf of post-secondary students.

The budget includes a 50 per cent increase to low and middle-income grants, additional funding for youth employment, a lowered student contribution for student loans, a higher threshold for student loan repayment and a \$2-billion investment in post-secondary infrastructure.

Overall the budget was good for post-secondary education, SU Vice-President (External) Dylan Hanwell, said.

"It was great to see that we got some investment, especially in student grants as well as youth employment," Hanwell said.

The new budget adds \$165 million in funding for the Youth Employment Strategy and \$73 million for

co-op and integrated learning for science, engineering and business students. This funding is in addition to the \$339 million already committed to the Canada Summer Jobs Program for the next three years.

Students with loans will be able to wait a little longer to pay them back, as the minimum salary required to repay loans has been increased to \$25,000 in the new budget. In the past, graduates making less than \$20,210 a year did not have to make payments on their student loans.

While student loan repayment won't be required for graduates with lower salaries, more clarity is needed for the students' flat contribution for loans, Hanwell said. At the moment contribution rates depend on how much money a student or their parents make, but while a change to a flat rate has been announced an amount has not been set.

Leading up to the budget, the Canadian Alliance of Student Associations (CASA) focused a lot of their lobbying efforts on student

grants. Those efforts contributed to the budget's announcement of a 50 per cent increase to low and middle-income grants, to begin in the 2017-2018 academic year. Grants help increase access to post-secondary education for low-income students as they can make tuition affordable in the first place, Hanwell said.

The increased funding for grants will partially come from the elimination of education and textbook tax credits, which the SU and the national lobby group have campaigned against. Students in need won't benefit from tax credits as much because they only help retroactively, Hanwell said. Similar to mail-in rebates, tax credits only provide assistance after tuition and books have been paid for — that doesn't help students who can't afford those resources in the first place.

Funding for graduate student research, through the Social Sciences and Humanities Research Council, Natural Sciences and Engineering

Research Council and Canadian Institutes of Health Research, saw a slight increase this year. This increase was one of the things CASA was pushing for as it lobbied the federal government.

The most visible impact of the budget on the U of A will be in the form of infrastructure, Hanwell believes. A new Post-Secondary Institutions Strategic Investment Fund with a \$2-billion dollar contribution from the federal government will cover up to 50 per cent of the costs of projects including new labs, Leadership in Energy and Environmental Design certified buildings, and business support companies.

While these changes are clear, funding for aboriginal students remains murky.

"We're still waiting to get some more clarity on things like aboriginal education especially for post-secondary," Hanwell said.

Hanwell was impressed by the billion-dollar commitment to aboriginal education in this budget,

but only primary and secondary education are addressed. Post-secondary education funding for aboriginal students is not included in the budget but Hanwell hopes the investment goes into programs like the Post-Secondary Student Support Program (PSSSP) which provides financial aid to First Nation and Inuit post-secondary students.

As the federal lobby group moves forward it will focus on implementing policy changes and making sure that money from the government works for students, Hanwell said. In the meantime, he hopes the upcoming provincial budget will offer a similar level of support for post-secondary.

"I think the biggest thing that we saw from this budget is a great step forward for post-secondary in the country," Hanwell said. "More than anything we're hoping that the province sees this as a path to follow when it comes, especially, to student grants."

Nursing program ranks 4th in world, students still critical

Jamie Sarkonak
STAFF REPORTER ■ @SWAGONAK

Given the nursing program's "decades of depth," professor Olive Yonge isn't surprised at its near-top ranking. Students, on the other hand, feel less sure.

Nursing programs were included for the first time ever in the 2016 QS World University Rankings by Subject, an annual publication by Quacquarelli Symonds. The U of A ranked fourth, behind the University of Pennsylvania, John Hopkins University and the University of Toronto.

The rankings, published March 22, used research publication data and surveys of academics and employers. Overall, 33 of the U of A's subjects ranked in the top 200 of the world.

While the nursing program ranks fourth worldwide for reputation

and research, some students are critical of the QS list, Lauren Lee, Vice-President (Academic) of the nursing faculty association said.

"When I talk to my nursing peers about (the ranking) there are some mixed reviews," Lee said. "A lot of us are very happy about it, but if you look at the criteria, (almost) half of it is based on research."

The QS rankings weigh an institution's academic reputation, employer reputation, amount of research citations from the university. Weightings vary, but research factors into both academic reputation and publication quantity.

Students still have concerns with the program's free-reign style of allowing students to come to logical conclusions themselves, which is used by the faculty to teach students critical, independent thinking. Some students think the program needs more guidance, Lee said. The

program might be changing this way to complement the National Council Licensure Examination (NCLEX), the new standardized test given to students at the end of their degrees. The NCLEX contains more knowledge-based questions instead of the "fluffy stuff" on the art of caring, Lee said.

Lee enjoys nursing because of its hands-on nature compared to sciences. Students in the program are exposed to healthcare systems in their first or second year — Lee was placed at the U of A and worked with health programs such as the immunization clinic. Originally from British Columbia, Lee said she chose the U of A because of its reputation for having passionate instructors.

Faculty of Nursing Dean Anita Molzahn credits professors in the faculty for the program's strength because of their commitment to

research, teaching and community service. It's "gratifying" for nursing do so well given the reputation of other leading universities in the world, Molzahn said.

"Although our strengths cannot be summed up by just numbers, external rankings like the QS World University Rankings indicate that others think we are on the right path," Molzahn said.

Challenges arise with nursing's popularity — this academic year, 1,486 students were registered in the undergraduate program. Of all faculties, nursing had the largest over-enrolment this year, about 85 students over target, according to a report by the registrar.

Ranking fourth in the world will likely help attract more nursing students from outside Edmonton Olive Yonge said. Overall, nursing has been "doing well" internationally because of

partnerships and outreach, she added. Currently the U of A works with with universities in the USA, Brazil, Ghana, Japan and Thailand to provide students with abroad opportunities.

Nursing has seen many changes over its time on campus — having been at the U of A since 1982, Yonge has guided curriculum changes and seen nursing become one of the first faculties to use online learning and videoconferencing.

"My colleagues embrace change, it's part of our nursing DNA," Yonge said. "I think if you can't change, you really can't function."

Yonge said she's happy with the nursing program within the wider scope of the university.

"The whole university has me in awe," Yonge said. "I think, how did this landlocked prairie university become so prestigious? It's always the people."

Gender wage gap apparent in business graduates

Survey by U of A career advisor reveals upward trend in male salaries while female salaries remain static, with overall decrease in employment

Eryn Pinksen

NEWS STAFF • @ERYN PINKSEN

The wage gap is increasing between recent business graduates, according to the Bachelor of Commerce Employment Statistics survey.

The difference in salaries among recent male and female business graduates has grown in the past five years. In 2011, the average female salaries totaled approximately \$45,742, slightly above the male average of \$44,309. The study indicates that in 2015, the female average has remained stagnant at \$45,879, while the male average has significantly increased by \$7,401 to \$53,280.

The survey also indicated a five per cent drop in hiring rates which concerned the study's publisher, Dale McNeely. As the director of career services for the Alberta School of Business, McNeely said he hopes to ensure new graduates will be prepared for increased competition.

McNeely predicts the disparity will continue to increase and that hiring rates will drop throughout the next few years. The market causes the fluctuations between female and male salaries because the industries themselves determine what they're paying, he said. While the university can't do much to affect the market, career services can help students increase their employability.

"It's hiring rates that we're concerned about," McNeely said. "With the economy as it is right now, students have to realize that it's going to be tight and this is going to go on for a long period of time."

Salary surveys identify possible explanations of the wage gap, assistant professor of Political Science Siobhan Byrne said. In economic crises, men who work in the economic and financial sector are often the first to lose jobs. Women then have more opportunity to enter the work force and the men who remain employed have suppressed wages. This creates the appearance

of equality but when the economy improves, men's salaries rise and women's salaries do not, Byrne said.

"One (myth) is that everything will become equal over time. They just have to wait for the wage gap to narrow," Byrne said. "So as more women are entering universities and more women are entering the employment sector, we'll eventually

see a closing of the gap and that's not happening."

Byrne's students have argued in class that equal representation of men and women in university will help the gender gap eventually disappear, but identifiers such as in the business graduate salary survey suggest this is not the case. And since base wages influence raises throughout a career it is only the

beginning of the disparity between men and women, Byrne said.

"All your raises are based on that entry level salary so (women are) already disadvantaged," Byrne said. "The idea that the plain will equal won't happen."

The study has been conducted every year for more than 25 years by the business career services center. Only 28 per cent of recent graduates partook in the survey, meaning it should be taken as a sample, Dale McNeely said.

With the steady drop in hiring rates, new graduates will see an increase in competition, and McNeely said there may even be a decline in entry-level wages. He said he hopes that survey information will help students maintain sensible expectations when job searching.

"If their expectations are realistic then they have a greater chance of being successful," McNeely said. "If they think they're going to walk into high-paying jobs that have lots of offers, it just isn't going to be happening."

McNeely explained that with the fluctuations of the job market and the economy this is a time of preparation so that students can be educated about their situation while working on their employability.

"For the students, it's so they have a clear picture of what's been happening as to the hiring rates and what (average) salaries are," McNeely said. "We aim to support our business students for the two or three years prior to them graduating to help them in their professional development to give them the best chance possible."



WAGE GAP WIDENING Weak economies bring out wage differences and troubles finding jobs.

CHRISTINA VARVIS



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This mini-retrospective features *Kill Bill Vol. 1 & 2*, *Pulp Fiction*, and *The Hateful Eight*

April 4 - 14.



Hitchcock/Truffaut

Hitchcock/Truffaut "will thrill you and change the way you watch movies" (Esquire), so Metro Cinema provides an opportunity to see this great documentary side by side with *Psycho* and *Jules and Jim*.

Hitchcock/Truffaut - April 1 - 6

Hitchcock's *Psycho* - April 2 @ 9:00PM

Truffaut's *Jules & Jim* - April 3 @ 3:30PM

Visit metrocinema.org for full listings!

SU developing response to TRC calls to action

Jamie Sarkonak

STAFF REPORTER • @SWAGONAK

Aboriginal students are underrepresented in the university's population, and the Students' Union will soon have an official policy to address that.

The political policy will incorporate the four post-secondary related calls to action in the Truth and Reconciliation Commission (TRC) of Canada's report, released last June.

"(The policy) falls into a good spot because it is us fulfilling the role of responding to these calls to action as a public institution as the University of Alberta community," Hanwell said.

The TRC listed 94 calls to action to address the impact of residential schools in Canada. The calls mention the need for funding aboriginal students and research into reconciliation. Because of their relevance to the undergraduate experience, the calls were incorporated into the SU's proposed policy, SU Vice-President Dylan Hanwell said.

The policy's first readings were recently passed in Students' Council on March 22 and will now be researched by a task force to determine any changes that will make the policy more relevant to the U of A.

The proposed TRC response outlines the importance of aboriginal language programs, which are currently only offered at the U of A in Cree. Further research will be conducted to determine whether different languages should be offered as well, Hanwell said.

Suggestions for certain programs to include a mandatory Native Studies course are also included in the SU's policy, but the SU will consult more before it decides to



ANSWERING THE CALL The Students' Union is researching its upcoming TRC political policy.

CHRISTINA VARVIS

take an advocacy stance. Some U of A faculty associations are in favour of making a Native Studies course mandatory, while others are opposed, Hanwell said.

The policy also addresses the high number of aboriginal students waiting for post-secondary funding. Currently, there is a two per cent growth cap on the federal post-secondary funding program — the growth cap barely keeps up with inflation, Hanwell said. In 2008, the federal program supported

an estimated 22,000 aboriginal students, but lack of funding left more than 10,000 students without support. There are no details as to how many aboriginal students are unable to attend the U of A due to a lack of funding, Hanwell said.

There are no recent statistics on the backlog of Canadian aboriginal students waiting on federal funding, but numbers are likely similar due to inflation, Hanwell said. The SU's policy would advocate removing the two per cent growth cap

which would allow more post-secondary funding for students rather than just keeping up with inflation.

"We know the need is there, and I think it would be great to enshrine (aboriginal student funding) in policy so that it doesn't get forgotten," Hanwell said.

"(This way) it's constantly on the minds of Council and the executive, that it's important we push for financial aid to reduce that gap where we have aboriginal students underrepresented."

TRC First Principles

1. The Truth and Reconciliation Commission came forward with "Calls to Action" that are relevant to all Canadians.

2. As the Students' Union, we have a mandate to improve the undergraduate experience at the U of A.

3. The U of A Students' Union should adopt Calls to Action from the Truth and Reconciliation Commission's Final Report that directly relate to the undergraduate experience at the University of Alberta.

4. The education and employment gap between Aboriginal and non-Aboriginal students should be eliminated.

5. The backlog of Aboriginal students seeking post-secondary education must be dealt with.

6. Aboriginal language programs are an (sic) important for the University of Alberta to offer.

7. Students in the following areas of study should have mandatory aspect (sic) of their degree that deals with Aboriginal Peoples in reference to their studies:

- a. Medicine
- b. Nursing
- c. Law
- d. Theology

8. There should be funding available to those that wish to integrate indigenous knowledge into the classroom.

9. Undergraduate students will benefit from the increased ability to do research on understanding reconciliation.

10. University of Alberta Museums and Libraries should work collaboratively with the National Centre for Truth and Reconciliation.

Incoming Dean of Pharmacy returning to alma mater

Mitch Sorensen

STAFF REPORTER • @MITCHDSORENSEN

Though he may be two provinces away, the start of Neal Davies' new position at the University of Alberta will be a homecoming.

Having served as the Dean of the School of Pharmacy at the University of Manitoba in Winnipeg for five years, Davies has been named the new Dean of Pharmacy at the U of A, effective Sept 1, 2016. Davies received both his Bachelor's and doctorate degrees at the U of A in 1991 and 1996 respectively, and has gone on to professorships at Washington State University and Manitoba.

Having an extensive research experience the areas of drug delivery and natural antioxidants, Davies also served as Director of Research in pharmacology and toxicology in his time at Washington State. Though his personal ties to campus run deep, Davies said the reputation of the U of A also drew him back. Calling the U of A "one of the elite universities in Canada," Davies said the pharmacy program here is "excellent."

Davies called the responsibility of overseeing the faculty that saw him through two degrees a "humbling" one, and said he would focus on maintaining the tradition of excellence in the Pharmacy program as emphasized by current Dean James Kehrer. That program is significantly larger than the one Davies currently heads at the U of M, as its undergraduate population (209 students) is less than half of that of the U of A (527 students).

Despite the step up in program



MANITOBA MIGRANT Neal Davies will be coming back home to Edmonton to assume the position of Dean.

SUPPLIED

size, Davies said he would begin by getting re-introduced to the faculty, students and culture of the Pharmacy program.

"A good leader listens first, you have to understand the important things that have to change," Davies said. "You have to have a shared vision for people to buy in to those ideas."

Davies said that his main vision for Pharmacy involved greater visibility for the program. With a comparatively small faculty population, Davies

said he wanted to re-emphasize the importance of pharmacy and pharmaceutical science.

One significant change for the program going forward will be the implementation of the Doctor of Pharmacy program which will expand on the skills taught in the BSc currently offered by the faculty and develop advanced clinical expertise. For Davies, the PharmD program emphasizes the importance of the pharmacy field going forward.

"The scope of what pharmacists are doing in Alberta already has changed and what they are doing in the program will change," Davies said. "So it is a time of opportunity and growth in the profession of pharmacy."

With many new faces in university leadership at a variety of levels, Davies said that attracting people from elsewhere is a sign of "a very healthy and prosperous university." Davies said that the new leadership team in place at the university, as well as

new governments at the federal and provincial level, would serve to bring new perspectives to the university.

Davies said he relished the opportunity to come back to his hometown, and said he hoped another Edmonton institution would see similar improvements.

"This is a great opportunity for things to change over," Davies said. "When I left (the U of A), the Oilers were an excellent team, hopefully that will be the same in years to come."

Alice headed to Wonderland (Detroit)

Sofia Osborne

NEWS STAFF

Students have been working into the early morning hours in the ETLC basement preparing "Alice," their zero-emissions car, for the Shell Eco-Marathon.

Next month, Alice will compete in Detroit with more than 100 cars from North and South America, where fuel efficiency rather than speed which will determine the winner of the six-mile circuit. Of the EcoCar's 40-person team, 20 members will travel to guide the Eco Car to the finish line.

For now, the team is putting in many hours of preparation, lead engineer Mike Bardwell said.

"I can tell you what we're not doing: sleeping," he said.

Alice runs on hydrogen fuel cells which provide their own challenges, as hydrogen is highly flammable. The team is currently testing the fuel cell in a controlled environment for maximum efficiency and safety.

"We want to be able to make sure that we have alarms that go off in case we have hydrogen leaks cause if you have over a certain (parts per million) you're going to go boom and that's not good," Bardwell said.

Alice also has the typical features

of a car, including a horn, windshield wipers and speedometer.

The EcoCar team had humble beginnings with their inaugural car "Steve," made out of paper mache and baseboards. The team placed second in 2012, despite being their first year in the competition. In 2014, the team placed first.

"We want to be able to make sure we have alarms ... cause if you have over a certain (ppm) you're going to go boom, and that's not good."

MIKE BARDWELL
LEAD ENGINEER, U OF A ECOCAR

Over the course of its competitions, the EcoCar team has learned even more about maximizing fuel efficiency. Lighter cars are more efficient, and Alice weighs in at only 130 kg compared to Steve's 150 kg. The team has also taken on a more hands-on approach to component design, explained EcoCar Outreach and Events Coordinator Natasha Pye.

"We've designed a lot more of the

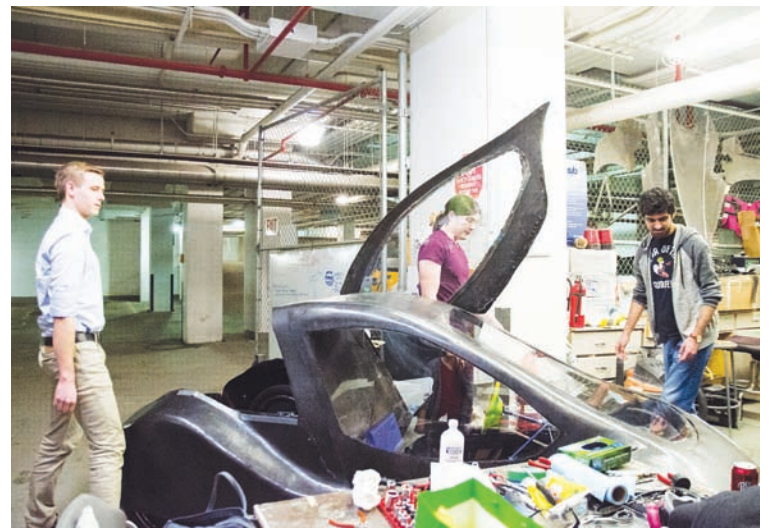
components ourselves and by doing that it not only offers us an incredible learning opportunity," Pye said. "We're also able to have a lot more control over the functions."

This approach can have its drawbacks though the team has experienced issues with design and manufacturing that have resulted in last minute changes and missed deadlines. But despite that, seeing the car move makes all the hard work worth it, Pye said.

The EcoCar is also a look towards technology that could contribute to a carbon neutral 2050, Ruman Waqar, a fourth year engineering student, said. Companies such as Toyota and Mercedes trying to implement hydrogen fuel cell technology but they face challenges with safety and economic viability.

The U of A EcoCar team is an interdisciplinary group of students in engineering, industrial design, business, and fine arts. They're becoming a stronger squad as the marathon draws closer.

"I think definitely all the late nights we've spent building this and all of our work sessions really bring us all together," Pye said. "We're all working on the same projects we all have to coordinate together. It really is a team effort."



HYDROGEN HATCHBACK More than 40 students constructed this vehicle.

SOFIA OSBORNE



OPIOID OVERLOAD Fentanyl kits are now available on campus in case students overdose.

JAMIE SARKONAK

Fentanyl-fighting kits available on campus

Jamie Sarkonak

STAFF REPORTER • @SWAGONAK

The number of university students recreationally using fentanyl painkillers is unclear, but with fentanyl-related deaths doubling from 120 to 272 in Alberta last year, university members are taking matters into their own hands.

As part of Pharmacist Awareness Month, the Alberta Pharmacy Students' Association's is spreading campus fentanyl awareness with an informational booth on opiates and overdose help available on campus.

"There's a lot of outreach (on fentanyl) being done to the general public, but students sometimes stay inside the campus environment," Iqbal said. "We thought it would be a good idea to connect with students specifically."

Without treatment, overdosing fentanyl users will lose consciousness and respiratory function. At roughly 100 times stronger than morphine, the difference between doses that result in a high or a death is very small. In a fentanyl overdose, the overdose antidote naloxone is injected into the affected person's thigh to temporarily reverse the overdose effects. After injection, an ambulance must be called to provide further treatment.

Campuses are investing more in fentanyl harm reduction — in the

past month, the SUB pharmacy and the University Health Centre recently started stocking naloxone kits. Pharmacy students advise anyone who knows a fentanyl user to obtain an overdose kit, which are available for free under the government.

Kits contain one dose of naloxone, one syringe, a pair of gloves and a mouthpiece for administering CPR. Once prescribed, a health care professional will teach the student on how to use the kit.

The young adult age group is very vulnerable to mental health problems which can lead them to resort to using drugs such as fentanyl. With the stress of final exams coming up, now is a good time to educate students on harm reduction, pharmacy student Mariah Anderson said. This includes sending messages that aren't dismissive or negative towards the user.

"Naloxone and other harm reduction strategies have been criticized as encouraging drug use behavior," Anderson said in a statement. "However, an analogy can be drawn to the use of seat belts and life jackets encouraging risky behavior versus purely a safety measure."

Fentanyl became a popular opioid after the painkiller oxycodone was changed to be tamper-resistant. In clinical settings, the drug is administered in small doses due to its strength. Outside of

clinical settings, fentanyl has been combined with caffeine, heroin and methamphetamine. One pill can contain enough fentanyl to send a user into overdose.

Iqbal hopes to see more awareness on fentanyl safety across campus. Current resources for students include the University Health Centre's fentanyl advisory webpage, which provides a harm-reduction approach to fentanyl use. Students can help with harm reduction by understanding risks of fentanyl and providing non-judgmental support to users, Iqbal said.

Users need practical tips to stay safe, such as not using alone, sampling before heavy use and not mixing uppers and downers. Everyone already knows the message of "don't do drugs," but some people end up on a life path of substance abuse, Iqbal said.

Health Canada recently proposed to take naloxone off of the prescription drug list, which will allow it to be dispensed on a much wider basis. For now, certain pharmacists in Alberta with extra prescribing abilities can dispense naloxone to people in need, Iqbal said.

"We want to keep people as safe as possible until they're ready to make the change in their life," he said. "If we can keep them safe, they can one day look back and say, 'Because of these interventions I'm alive today.'"

U of A food insecurity findings

Eryn Pinksen

NEWS STAFF • @ERYNPINKSEN

Stationing herself in the Campus Food Bank to ask people about their food insecurity, Jasmine Farahbakhsh conducted the first on-campus survey of food bank clients.

Farahbakhsh collected data on food bank users' demographics, coping methods and level of food insecurity, which was defined as the impact of financial or proximity based access in post-secondary. She surveyed 58 people on their lack of food and asked questions on topics such as how often they skip meals because of unaffordability.

be going so it was surprising that 10 per cent of our sample came in at food secure and showed that they didn't have problems."

The survey shed light on food bank clients and how people understand food security. Farahbakhsh explained there was a huge range of people who used the food bank.

Some deemed themselves as food secure while others used drastic measures of food coping. For example, three students surveyed said they would steal food.

"It's surprising that students would be stealing food. I'm so happy they told us about it cause it's good to know about these things," Farahbakhsh said.

"You think of post-secondary students as a privileged group. If you can afford to go to university then of course you must have a lot of money, but often times that comes at the expense of other things." — Jasmine Farahbakhsh

Farahbakhsh found 90 per cent of students to be either moderately or severely food insecure.

"You think of post secondary students as a privileged group. If you can afford to go to university then of course you must have a lot of money but often times that comes at the expense of other things," Farahbakhsh said. "People might go to university but then might not have enough money to spend on things like food."

Farahbakhsh was interested in pursuing this research because there has never been a survey based on post secondary food bank use with an on-campus food bank. Many people who she has spoken to are surprised to know that there is an on-campus food bank.

The U of A Campus Food Bank was established in 1991 and was the first post-secondary food bank in Canada. She hopes the research will let students who might need it be aware that it exists for them.

"We were expecting people who come to the food bank to all be food insecure, especially because in our society there's a stigma around going to the food bank," Farahbakhsh said. "People don't think that they should

Farahbakhsh explained that the most common coping strategy used by 86 per cent of surveyed students was using student loans to pay for food. Other students said they applied for jobs or asked for more hours. Using employment to cope with food insecurity is often difficult especially for international students, who were overrepresented in the survey, Farahbakhsh said.

Other coping methods used were using a credit card to pay for food and delaying the acquisition of university supplies such as textbooks — or not getting supplies at all.

Farahbakhsh said the goal if her research is to find where students need resources so they won't have to use the food bank at all.

"In general what you might hear from food banks is that they don't want to have to be there," Farahbakhsh said. "An eventual goal of this research is to prevent students from needing to use the food bank and to look at where they're getting funding from or trying to give them enough resources so they can be self-sufficient without needing the help of the food bank."

Opinion

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EDITORIAL COMMENT

Consumerism in the Institutional Strategic Plan

Despite being in a post-PC (and post-Samarasekera) era, President David Turpin's first draft of his Institutional Strategic Plan seems to fully embrace the producer/consumer exchange model of post-secondary education.

The Institutional Strategic Plan is a 28-page document designed, according to Turpin, to be "one strategic plan to guide all institutional, academic and administrative priority-setting, decision-making and governance" for the next 10 years. To say the least, it will become one of the U of A's most important texts. It deserves to be read and scrutinized.

From meetings with 17 faculties, Turpin, along with Provost and Vice-President (Academic) Steve Dew, developed a Discussion Paper, which after 30+ meetings such as campus forums and round tables, 850 in-person consultations and 125+ email responses, was converted into the first draft of the Plan. The Plan consists of five themes: Build, Experience, Excel, Engage and Sustain. Each theme features a few objectives and strategies to accomplish the objectives, while an account of the "U of A's story" separates the themes.

As expected, the Plan is a dull reading experience. Administrative rhetoric is an amalgamation of semiformal academic language and marketing terms. Redundancy abounds as certain words are overused ("excellence" appears 19 times, "engage" appears on average once per page) and objectives and strategies are often indistinguishable apart from a few altered words. "Community" (appearing 41 times) is a undefined concept taken for granted despite the contradictory and often conflicting interests of faculty, staff, students, administrators and other groups on campus.

For a text used to determine academic matters, the Plan's outright use of marketing terms is curiously prominent. Much to the pleasure of the business-oriented (and to the suspicion of Humanities profs), the Plan begins with an appeal to the teleological with banal declarative statements: "We seek knowledge. We educate citizens. We (...) lead to positive change," and later, "we (...) develop compelling and relevant solutions that matter." Sentences beginning with subordinate clauses appear throughout and along with numerous three noun lists, create a kind of stultifying ambience of generalizations about what university is and what it should be. The rhetorical effect, especially of the Plan's "U of A's story," isn't unlike listening to a dictator repeat himself for an afternoon.

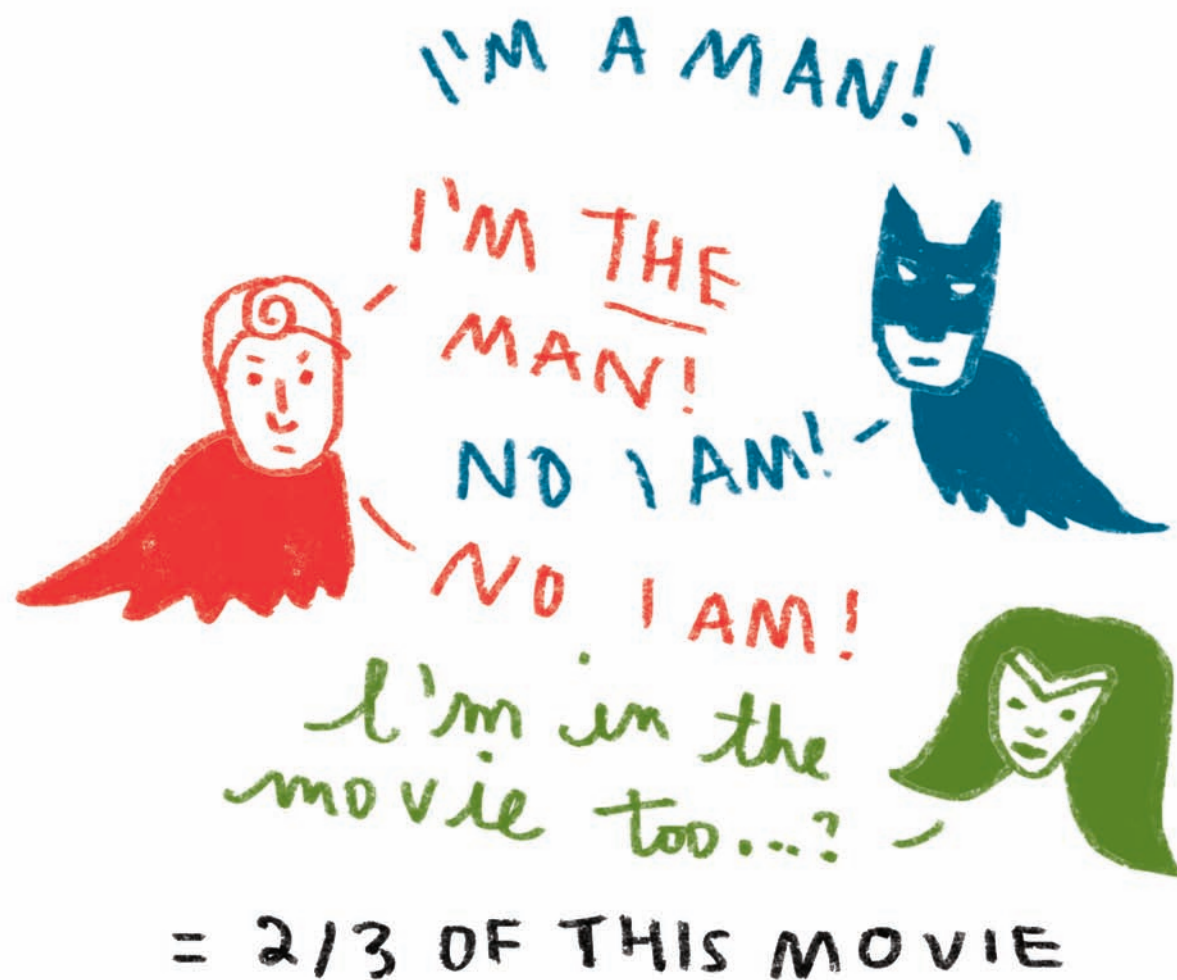
Ultimately, the Plan assumes that students are consumers and faculty are producers. "Student" or "students" appears 56 times and are framed within a number of discourses such as "wholeness," implying that students aren't whole without the product of education. Students (and faculty and staff) are also considered within global citizenship, a nonsensical concept often used by the Faculty of Arts to promote education abroad trips. Professor Gary Kelly is right when in a February town hall he called the idea "a sham."

Meanwhile, faculty (29 times) and staff (21 times) are almost always together in the Plan, suggesting their operation as a single unit. Interestingly, whenever "teaching" appears in a list alongside "research," "teaching" or to "teach" is before "research" at least twice as often. Despite a professor's workload consisting of 40 per cent teaching, 40 per cent research and 20 per cent administration, in the Plan, teaching literally comes before research. Research is obviously important as it appears 60 times, but administration seeking "the benefits of intellectual capital arising from research" reveals what they think research should be for.

Academic labour was a common theme at the forums, and such emphasis in the Plan on teaching is interesting because the current teaching model is said to be unsustainable. Estimates of the number of sessional, contract academic staff at the U of A vary: Mark Karstad in the Faculty of Medicine and Dentistry said at a forum he thinks the percentage is about 34 per cent while Dougal McDonald in the Faculty of Education estimates it's more like 40 per cent. McDonald explains that such workers experience "onerous conditions, including lack of job security, lack of benefits, and a general under-appreciation of their important role." Contract staff also lack academic freedom. Rather than being considered for tenure track positions, many deserving academics must re-apply for low-paying temporary jobs every year because faculties aren't hiring. In the first forum, English professor Julie Rak explained that the Faculty of Arts has been in a hiring freeze "for at least five years."

The Plan promises to "stabilize long-term investment in contract academic staff" and to "continu(e) appointments based on demonstrated excellence in teaching." Obviously many sessionals would appreciate teaching appointments, and Turpin's Comprehensive Institutional Plan promises to increase the proportion of assistant professors from 17 per cent as it is now to 21 per cent by 2025. But such initiatives potentially jeopardize the future of tenure. Apart from mandating a few more assistant professor positions, administration has little incentive to implement a culture shift in academic labour and reverse the trend of the U of A essentially being run by what some have called the "preariat."

The Institutional Strategic Planning Advisory Committee is interesting. Out of the 22 people involved, nine (including Turpin and Dew) have academic backgrounds in scientific fields, five in Arts, one in Business, and one



ADAIRE BEATTY

Letters to the editor

EDITORIAL CONTINUED

in educational psychology. Three members were administrators, and three were students: an Arts grad student, a Science student, and next year's SU President Fahim Rahman. There is obviously interdisciplinarity involved, but the fields in which one would expect to find resistance to a consumerist education model are underrepresented. There is obviously interdisciplinarity involved, but the fields in which one would expect to find resistance to a consumerist education model are underrepresented.

It must also be said that the Plan wouldn't be terribly appealing to indigenous students given its emphasis on "citizenship," a colonial concept that often conflicts with indigenous ideas of identity. Also, "consensus" shouldn't appear in the Plan at all because even if it means "general agreement," the word too strongly connotes unanimity to be accurate.

In short, the writers of the Institutional Strategic Plan want it to be everything when they know it can't be.

The consumerism of the Plan isn't in the students' choice: students should study what and when they want. It's consumerist when student choice dictates everything from which programs should receive funding to which programs should exist and which scholars should have jobs.

It's the responsibility of students and faculty who are against the commodification of education or the consideration of the university's primary purpose to provide vocational training to speak against such a model. If there's any institution that should resist consumerism rather than succumb to it, it's the university.

Josh Greschner
OPINION EDITOR

LETTERS

Discussion of wills continued

I'll respond inline to some of your points.

"I think we can both agree that if Victor Priebe had administered his scholarship in life, and vetted the candidates himself, he could have fulfilled his implicit conditions with no inconvenience"

— Isomewhat agree to that, but death is not the deciding factor. The important factor is that Priebe is directing the use of property once he no longer has ownership. Once a trust has been created the testator has no interest in it. Scholarships are quasi-public because institutions have to support them and administer them. Exposure to the world is the critical distinction, not death. Forcing people to be racist in their private lives instead of imposing their racism on others once they die is a perfectly sound policy.

I'm going to treat our argument as "I don't think judicial review on public policy grounds is legitimate, there isn't any logic to it". Seems like that captures the essence in a succinct and less pretentious way.

— Judges aren't unilaterally imposing views. Public policy is shaped by legislation (enacted by our elected officials), international obligations, the law in other jurisdictions, and market efficiency. It isn't really up for debate that internationally and constitutionally there is a public policy against discrimination. It's not like Canada is the only place with a doctrine of public policy either. Every common law jurisdiction limits what you are

allowed to do with your property and what you are allowed to do in contract.

when the currents change, and "affirmative action" scholarships are struck down as being unconstitutional, I will argue that they should be upheld.

— I don't really understand the point here. The Constitution applies to government action, not testamentary gifts. If you are saying that the Constitution and the Charter inform the doctrine of public policy, then I think that is a good point and I would refer to section 15(2) of the Charter and the corresponding jurisprudence. Our Constitution expressly indicates that equality means more than just equal treatment. Programs based in affirmative action are 100% acceptable, if not encouraged, under the Constitution.

"supporting "disadvantaged groups" argument is not factually compelling, unless you cherry-pick your evidence."

— Historically disadvantaged is the point, not what percentage of each group attends university. That is the same concept enshrined in section 15(2) of the Charter. There's no legitimate basis for saying that women or any racial minority in Canada have an advantage over white males.

Reuben Wells Leonard
VIA WEB

Letters to the editor should be sent to opinion@gateway.ualberta.ca (no attachments, please).

The Gateway reserves the right to edit letters for length and clarity, and to refuse publication of any letter it deems racist, sexist, libellous, or otherwise hateful in nature.

Registered nurses can't legally advise on assisted suicide

Julia St. Louis, Paige Watson, Emma Allan, Jocelyne Loiselle, Danica Zhang
NURSING STUDENTS

A new occurrence in the health care field is the slow, steady legalization of physician-assisted death. Instances of individuals tired of waiting who take matters into their own hands appear in headlines every few months. Some of the most famous cases have sparked legalization processes in both Quebec and Oregon. Physician-assisted death is also a public conversation — countless sites host polls and threads of comments where civilians can share their thoughts on physicians, patients, and assisted death.

Only physicians, patients, and death.

One of the primary ethical responsibilities of RNs is to provide complete, unbiased information to patients to enable them to make autonomous decisions.

None of the developing legislation, government recommendations, or health care authority policies acknowledge other members of the health care team. Nurses, social workers, and occupational and physical therapists have not been designated any sort of formal role in the process. This leaves the rest of the care team, such as RNs, in limbo. Physician-assisted death cannot be ignored, but where can we rightfully (and legally) participate?



SUPPLIED - COD NEWSROOM

Legislation currently exists to protect physicians from section 241(a) of Canada's Criminal Code, which states, "Every one who counsels a person to commit suicide, whether suicide ensues or not, is guilty of an indictable offence

and liable to imprisonment not exceeding fourteen years." Nurses are personally liable under this section of the Code, which means that we cannot engage in any sort of dialogue regarding physician-assisted death with our patients for

fear of violating the law. The College and Association of Registered Nurses of Alberta (CARNA) currently recommends that any inquiry or mention of physician-assisted death be referred to the physician. One of the primary ethical and

professional responsibilities of RNs is to provide complete, unbiased information to patients to enable them to make autonomous decisions. We engage in open, honest, therapeutic dialogue with patients from the moment they enter our care, and this is part of what makes nurses some of the most trusted healthcare professionals. RNs also provide care and support 24 hours a day, often making them the professional body in the room when a patient might be considering ending their life. It is detrimental to the patient's trust in nurses and dismissive of the RN's knowledge and competency to be forced to reply to an inquiry with, "I can't talk about that with you. I'll tell the physician to come by."

RNs need a defined role throughout the entire process of physician-assisted death — we have valuable assessment skills and interview skills to complement the physicians, and the gift of time spent with patients that simply does not occur in the MD role. We may be the ones to notice that a patient doubts their decision, or the first health care professional approached with a request for more information regarding assisted death. RNs need the opportunity to advocate for, provide information to, and support their patients regarding all end-of-life options without fear of imprisonment.

The same protective legislation that exists for physicians needs to exist for registered nurses. Continuing education must be provided so that nurses are aware of the information patients and families will need, strategies for challenging conversation, and support for nurses experiencing moral distress and burnout. The care team is no longer just the physician.

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Wanna please her? Pop a pearl in that pecker



Pia Araneta
SEX COLUMNIST

Penis pearling is a thing. It's real, it's happening and it's very important you know what it is, because if you're in a situation where a guy whips out his dick and it has the same aesthetic consistency as corn on the cob, I don't want you to be alarmed — it's just a bunch of beads he decided to deck his dick out with for your benefit.

Now you're probably reading this thinking "What the fuck is she talking about, penis pearling?" Well, penis pearling, or penis beading, is the trend where men make an incision either on the shaft, under the foreskin or in the scrotum of their penis, and place a plastic bead in that special spot. The purpose of penis pearling is to heighten female stimulation during penetration.

"For it to really stimulate the clitoris, the pearl should be placed at the base of the penis, which never happens," sex therapist Dr. Almudena Lopez told *Vice* in an interview. Thus proving once again that the

attempt to pleasure females via clitoris has been carelessly tossed out the window into the boulevard of broken dreams.

The pearls come in all sizes and quantities. They can be arranged in an assortment of patterns and are sometimes referred to as "speed bumps." If you want to get an idea of what that looks like, just make a fist and imagine your knuckles as your dick.

Penis pearling is most commonly found in Cuba and in some parts of the Philippines. So if you've never encountered a beaded dick, one day you will. You will because sometime in the future, you're going to need a vacation. And when you go on that vacation, you better believe that foreign shaft you plan on stuffing yourself with has your mother's necklace and dad's anal beads surgically placed right in there.

Chinese traders even took it one step forward and five steps back by inserting rattles into their junk, making their maraca balls perfect for a sexual soundtrack, or to initiate the conga line from your worst nightmares.

Traditionally, men in the military or in prison would have the procedure done with makeshift tools, making their dicks sensitive and

creating fresh scabs for several days (hopefully these men practiced self-restraint by not beating off their raw sausages post-procedure).

Side effects could include inflammation, tenderness, redness and infection if the procedure is done by a professional, and the likelihood of tetanus, balanitis and gangrene forming is greater if the procedure is done by an unprofessional (yes, you could end up losing your dick with an infection that's bad enough).

Although pearling is a procedure most commonly received by men, women can also get them done. Yes, women, you too can cut open your labia to store your sacred family heirlooms. I don't see much benefit in it other than fulfilling your own sick, twisted fantasies, but fuck it, there are worse things happening out there (like that story about a girl who masturbated with a broom while she was on a chair, and then fell off the chair and died because the broom went right through her).

And on that note, I hope to see more of those precious pearls out there. Hopefully, one day I can encounter enough pearls to harvest, crafting myself a necklace that I can be buried with and illuminating my coffin as a symbolic commentary to "live fast and die young."



US DEPT OF AGRICULTURE



RICHARD LIEW

Current Bachelor of Arts degree has too many core requirements



Thomas Feth
OPINION WRITER

Fortysevennotintheloop, the Bachelor of Arts is currently undergoing the process of a curriculum renewal. In other words, the Faculty of Arts is proposing degree changes in which the current core Arts degree requirements would be cut and replaced by thematic pathways (with their own set of requirements, presumably).

While these proposed pathways are still in a draft stage, the Faculty has been clear in stating that the current 36 credits of core requirements, including "Breadth and Diversity" courses, will be the responsibility of departments, which means that some will be cut if not re-organized.

Although there has been push-back from students and faculty members alike, the proposed changes have brought me relief. The proposed BA renewal is a welcomed development as the rigid and outdated core requirements of the BA should be eliminated in order to improve the BA program and the education of individual Arts students. While I can sympathize with the intention of providing students with samples of languages, social sciences, humanities, and

fine arts courses through mandatory core requirements, these can ultimately take away from a student's area of study without much value in return.

The U of A's current BA structure is generally more restrictive and less flexible than other BA programs in Canada, due to it having the highest amount of specific credit requirements. If students aren't taking classes that may interfere or distract from their chosen program, Arts students are often forced to bypass preferred classes in order to satisfy degree requirements, resulting in a class schedule that doesn't complement their education. For some, it seems useless and unnecessary for fourth-year Arts students to take 100-level courses they don't care about in order to graduate.

BA traditionalists, if you will, argue that without core requirements, students will simply stack up courses from their major and miss out on other valuable courses, resulting in a narrower education. The BA renewal draft, however, actually reduces the number of maximum credits in a chosen major from 48 to 42. For fans of math, this means that 78 credits must be in courses that are not your major, which undoubtedly leads to the diversity that many advocate for.

Not only would the proposal make it easier for Arts students to double major, but the new requirements would simplify the process for transferring students coming

into the Faculty of Arts from another faculty or another school altogether. It simply isn't reasonable or considerate to force transfer students to satisfy the core requirements instead of maximizing their time and dedication to their majors.

It is also too subjective for an outside observer to argue which courses are more "useful" or "valuable" to an individual's own education, as core requirements seem to suggest. For this reason, more flexibility and decision-making should be left to the individual student.

Don't get me wrong, I believe every course offered at the U of A has educational value. And the vast amount of diverse courses offered by the Faculty of Arts can only make Arts stronger. My only issue is with mandatory requirements. Many students, including myself, believe these offer nothing to their respective university experiences. Certain areas of study are not for everyone, and that's what mandatory requirements get wrong.

As adults paying thousands of dollars toward our educations, students should not be forced into courses that offer little to no complimentary cross-over for their areas of specialization. While I sympathize with department staff who worry about potential drops in enrollment for their courses if mandatory requirements are cut, phasing out core requirements is, overall, the best decision for Arts students.

Students need more interdisciplinary options



Yiji Zhao
OPINION WRITER

The University of Alberta has long prided itself on the interdisciplinary programmes available to students, but with the exceptions of the Computer Game Development Certificate, Religious Studies, and Science, Technology and Society majors, the current interdisciplinary programmes offered by the university are restrictive.

Environmental Studies, for example, is a joint program between the Faculty of Arts and ALES, but this program is offered only for a specific group of students. Similarly, International Studies is suggested as a minor for liberal arts students so they can "internationalize" their degree, and the Peace and Post-Conflict Certificate is suggested to those seeking a career in international relations. The Writing Studies program only has three courses — not even enough for a minor. Other interdisciplinary programs, like Humanities Computing and Internetworking, are restricted to graduate students, who can also apply for an individualized program.

Simply put, interdisciplinary opportunities aren't as readily available to undergraduate students as the university would have us believe. Those who aren't in a professional program or aren't interested in these specialized subjects would find it difficult to personalize their education and make it interdisciplinary.

While science and arts students can double major within their faculty, cross-faculty double majors are nearly nonexistent. The university assumes that students are only interested in areas in their faculty, but not between two different faculties. Students who are interested in a broader education are

forced to choose a single faculty, sacrificing one area of interest for another. This choice increases the imagined divide between arts and science, maintaining the stereotype that a student can only succeed at one, as well as the fictitious notion that there is a fundamental difference in the required skill set.

One could argue that students still have the opportunity to pursue a minor, but that fails to reflect the interest the individual may have had in the area. A minor is called such for a reason — people assume you are more interested and knowledgeable about your major. The U of A's current system doesn't allow for undergraduate students to gain the depth and understanding they may desire from their education.

In addition, a cross-faculty double major would not take students longer to graduate. Under the current requirements, even students in an honours or specialization program have enough arts or science credits and approved options in their program that they could complete an entire major in a different faculty if they would be allowed.

The suggestion of a cross-faculty double major may seem strange, but universities across Canada have this option available to their students. For example, the University of British Columbia has both cross-faculty double majors and dual degrees available to their students. U of A should be proactive and offer these kinds of programs to undergraduates so it can remain competitive. Students well-versed in multiple areas are more prepared for the job market, and are more employable.

The university remains the primary barrier to the interdisciplinary opportunities available to undergraduates. It is in administration's interest to create interdisciplinary options to help students get the education they want, and the one they're paying thousands of dollars a year for.

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Don't put eugenicist women on Canadian bills or anything else



Shaylee Foord
OPINION WRITER

Wanted: a real Canadian heroine (the token women) who epitomizes leadership and success in Canadian history.

On March 8, on a cringeworthy webpage entitled "A Bank NOTE-able Canadian Woman" (get it? because they're looking for notable women to put on bank notes? HA), the Bank of Canada put out an invitation for the public to nominate "iconic Canadian women," one of whom will be chosen to feature on a new bank note to be released in 2018.

This project was announced on International Women's Day by the Minister of Finance and our new Prime Minister, who has so far marketed himself as a champion for women's rights.

Fueled by the combination of naïve hope, girl power, and celebratory wine that comes with every IWD, I managed to silence the little voice in my head saying "not enough, not enough, not enough" and let my cynical heart do a tiny victory dance. After all, with the exception of the queen, no Canadian woman has ever been on the front of a bank note.

The victory dance was short-lived, however, as I looked at the criteria and some of the nominations that had already been made.

The requirements for nominations are that the women must be Canadian citizens who have been dead for at least 25 years, effectively killing my hopes of having Céline Dion money.

Nellie McClung, Emily Murphy and Irene Parlby were all vocal advocates for the implementation of sterilization laws...

When that dream was crushed, I started looking at some of the suggested nominees in online comments section, and I noticed one name that just kept popping up: Nellie McClung, followed by the rest of the Famous Five.

Oh. Hell. No.

If you aren't aware, our home-grown heroine and her pals were not only instrumental in gaining political equality for Canadian women, but they were also super into eugenics. That's right — the women who worked so hard to be considered persons under the law also really liked to decide which persons should reproduce.

Nellie McClung, Emily Murphy, and Irene Parlby were all vocal advocates for the implementation of sterilization laws, and in 1928, the Alberta Eugenics Board was created and given power to mandate the sterilization of women deemed "mentally deficit" and liable to produce equally "degenerate" offspring. Between 1929 and

1972, the board was responsible for the sterilization of over 2,800 individuals.

As if it isn't enough to put her name on parks and schools and library branches, it would be utterly disrespectful to the victims of the Sexual Sterilization Act of Alberta to put Nellie McClung's picture on a bank note, particularly in light of the recent death of Leilani Muir.

Muir successfully sued the Alberta government in 1995 for wrongful sterilization and has been a very important anti-eugenics activist. Bringing more fame to the women who were partly responsible for robbing her and so many others of their autonomy and dignity would be an insult to her memory.

As much as I would love to see Sir John A. MacDonald booted off my bills, I am not content with replacing horrible men with horrible women in the name of equality.

In 2011, when the Famous Five were taken off the back of the 50 dollar bill and replaced with an icebreaker, I knew I shouldn't be stoked that someone had decided a boat was more important than women, but I'll admit, I was a little smug about it.

This time around, the choice is not between women and a boat but between hundreds of cool, smart, iconic, Canadian women that we get to have a hand in choosing. So do some research, make some nominations, and for the love of women, demand better heroines.

No one on Facebook cares about your GoFundMe



Ashton Mucha
OPINION STAFF

Pack your bags, you're headed on a guilt trip. Facebook has turned into advertising space for your "friends" who are in need of some extra cash. I'm looking at you, GoFundMe.

More and more of my Facebook friends are creating GoFundMe pages as a way to ask for monetary support for a costly, tragic event in their lives. So far, I've seen two sick pets and one divorce settlement, and so far people are contributing.

I understand that unforeseen circumstances can arise that eat away at your bank accounts. But I have so many problems with the premise of GoFundMe.

First, I don't air my dirty laundry on social media. I used to until I realized negativity sucks and no one gives a shit.

Second, I hate asking people for favours because I dislike the feeling of owing someone. And asking for money is the most uncomfortable favour of all.



\$56,859

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\$1,150

An Aspie's Adventure in Australia
NEPEAN, ON



\$5,345

Rohit's college fund
WHITEHORSE, YT

SCREENSHOT - GOFUNDME.COM

Third, and arguably the most controversial, I value independence. Sure, there are moments that require assistance, whether it's in the form of money or not, but it's all about asking the right people. Acceptable dependency comes in the form of best friends and family members. Not 480 people on your friends list that is made up of 390 people you went to school with in elementary, junior high, high school, or university; 25 people from all of your work experience ranging from Safeway to your current managerial position at Earls; 20 family members including your distant cousins who live in Taiwan; 15 people you met while

drunk at a party; 12 people you met on S-Trip!; 10 of your closest friends and people you chat with regularly; five people who you don't actually know and aren't sure why they're on your friends list; and three exes.

In some ways, I commend you for sharing your money struggles with these strangers on Facebook. It's a rather personal issue that you're making known to the interweb. It's also strategic because the more people who see your page, regardless of how you know them or if you know them at all, the more donations you'll probably receive. That's the whole point, right?

But for people who aren't your close

friends and have stumbled across your page, it's uncomfortable. I'm tempted to stop scrolling to read your story. Then I feel obligated to donate money after reading your story. And then I feel guilty for not donating money to help fund poor Fluffy's surgery.

I can also foresee one major problem: false GoFundMe profiles.

I'm not accusing of poor Fluffy of being a Google image search result with a fake backstory, but I am saying that unfortunately in today's society, this could be a possibility. Yes, I'm skeptical.

How do I know that this money will actually help African kids in need?

How legitimate is the Brussels Terror Attack Victims Fund and who is collecting this money?

On the other hand, people could simply see how much they could get away with. There's some unfortunate GoFundMe pages out there that have somehow actually received donations: "Help Jah get to Vegas" and "Help Ivory Get a Bottle of Henny." There's also some brutally honest and creative pages that have yet to receive money: "Tired of Being Broke," "Why lie? I need money for tits," "I need half for this abortion," "Help me throw money at the strippers," and "I need a car to bring you this dick."

I guess you have nothing to lose except maybe some self respect. And you could gain a pretty penny: chaching.

I know I may hold an unpopular opinion on this topic, but I'd think twice before sharing your GoFundMe page with your Facebook "friends" because of the obligatory, uncomfortable feeling that overwhelms viewers. I've never met Fluffy, I might not even know you that well or remember you from elementary school. I'm not heartless, I do hope things work out with your cat, but I'm also not going to pull out my wallet and I don't want to feel bad for not doing so.

#this headline is exactly one hundred and forty characters



Abdulhalim Ahmed
OPINION WRITER

On March 21, the world's most important social network celebrated its 10th anniversary.

Twitter was created in 2006, and although critics and business analysts are quick to assume its demise because of business-related problems (monetization issues or stagnating user base), not only is the platform alive and well, but its unique features like trending topics, 140-character limits and the ability to see tweets of virtually anyone in the world foster an online community unrivalled and unmatched by any other social media platform. Because of this, Twitter has become the world's most important

social network.

The public nature of Twitter accounts exposes people to conversations and social circles they never would have discovered on other social networks. This has fostered a global community and has given Twitter advantages that other, more private platforms don't have.

This global community has banded together to change the world on numerous occasions, including Jan. 25 2011, when Egyptian citizens were fed up with the dictatorship of Hosni Mubarak and took to the streets (and Twitter) to call for democracy and for Mubarak to step down. They started the hashtag #Jan25th and used it not only to organize and notify fellow Egyptians of their plans, but also to inform the rest of the world of their displeasure with Mubarak's regime.

The ability to bypass traditional media such as newspapers, radio and television (all state run and biased

towards the authoritarian regime) and share their voices to Twitter's worldwide community globalized the movement, causing users all over the world to echo their pleas. These domestic and foreign pressures toppled the 30 year Mubarak regime after only 18 days of protests.

The quickness of this overthrow prompted similar revolutions all over the Arab world with The Arab Spring. While this revolt against dictators was not caused by Twitter, it was aided and accelerated by its ability to globalize these messages.

Other political activist movements have used Twitter as their main communications platform. #BlackLivesMatter started trending after George Zimmerman was acquitted in the Trayvon Martin shooting, and was subsequently used after the shooting deaths of Tamir Rice, Michael Brown, Eric Garner, and many others. The hashtag created awareness of the kill-

ings of unarmed African Americans by law enforcement, and organized protests that called for police reform.

Additionally, #BringBackOurGirls was created in response to the kidnapping of 300 Nigerian schoolgirls by the terrorist group Boko Haram, and #OccupyWallStreet functioned as a protest against rising economic inequality in America.

This sort of political activism can't happen on any other social network because the sheer magnitude of Twitter's global communication network is incomparable. The ability to interact, circulate information, and participate in discourse is a combination that just can't happen on Instagram, Snapchat, or Facebook.

Snapchat and Instagram are more visual media, while Facebook is limited to connecting with friends and family. Thus, Twitter has become the discussion medium of the internet — a discussion between close friends or

larger audiences that engages with topics from the American presidential race to Beyoncé's new song.

Plus, Twitter is now the unofficial "breaking news" site where insiders break sports, political and pop culture news on the platform before anywhere else because they know that it's the fastest way to reach audiences.

Another advantage is that jokes, videos and memes to go viral much quicker. Thus, Twitter has spearheaded pop culture and become the de facto "comedic center" of the internet, where viral content such as "Damn Daniel" or the Crying Jordan face meme originated.

Twitter validates its position as the most important social media platform because of its distinct ability to communicate with the world. The Twitter community can inspire global change while simultaneously influencing pop culture. #LoveTwitter.

#3LF

three lines free

Got something that you need to get off your mind? Either email us at threelinesfree@gateway.ualberta.ca, tweet @threelinesfree, or message us at www.thegatewayonline.ca/threelinesfree

iWgAmh iefgrx-lhnlkf.com/, [url=http://iyjspzuasruw.com/]iyjspzuasruw[/url], [link=http://wudkktznqxae.com/]wudkktznqxae[/link], http://yzmwmwlrjc.com/

So now that SU elections are over, has Reed finally changed his clothes?

Sorry, Reed.

Oh sure, the library can have stacks of old newspapers but if I do, it's hoarding.

Charming U of A engineer seeking a long-term girlfriend. Contact: quest4love89@gmail.com. Serious ladies only please.

1 Cuil: if you asked me for a hamburger, and I gave you a raccoon.

2 Cuils: If you asked me for a hamburger, but it turns out I don't really exist. Where I was originally standing, a picture of a hamburger rests on the ground.

3 Cuils: You awake as a hamburger. You start screaming only to have

special sauce fly from your lips. The world is in sepia.

4 Cuils: Why are we speaking German? A mime cries softly as he cradles a young cow. Your grandfather stares at you as the cow falls apart into patties. You look down only to see me with pickles for eyes, I am singing the song that gives birth to the universe.

steven berendt

i

cannot describe all the stomach pains and the walking of the cranes

"Even now," declares the LORD, "return to me with all your heart, with fasting and weeping and mourning." 13 Rend your heart and not your garments. Return to the LORD your God, for he is gracious and compassionate, slow to anger and abounding in love, and he relents from sending calamity.

And we know that in all things God works for the good of those who love him, who have been called accord-

ing to his purpose.

Do not conform any longer to the pattern of this world, but be transformed by the renewing of your mind. Then you will be able to test and approve what God's will is—his good, pleasing and perfect will.

Therefore, I urge you, brothers, in view of God's mercy, to offer your bodies as living sacrifices, holy and pleasing to God—this is your spiritual act of worship.

Finally, brothers, whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is lovely, whatever is admirable—if anything is excellent or praiseworthy—think about such things.

Have I not commanded you? Be strong and courageous. Do not be terrified; do not be discouraged, for the LORD your God will be with you wherever you go."

For the wages of sin is death, but the gift of God is eternal life in Christ Jesus our Lord.

No temptation has seized you except

what is common to man. And God is faithful; he will not let you be tempted beyond what you can bear. But when you are tempted, he will also provide a way out so that you can stand up under it.

But he said to me, "My grace is sufficient for you, for my power is made perfect in weakness." Therefore I will boast all the more gladly about my weaknesses, so that Christ's power may rest on me.

Then God said, "Let us make man in our image, in our likeness, and let them rule over the fish of the sea and the birds of the air, over the livestock, over all the earth, and over all the creatures that move along the ground."

the new chairs in Rutherford North changed my life for the better

As I bid farewell to the honey bee farm, a giant swarm of bees with their little bodies formed the phrase 'BUZZ YOU LATER!' in a cartoony italicized font punctuated by an extravagant exclamation mark.

My uncle told them to get back to their hives and told me to go home already.

WELL GREAT

would "I often get 10 or more likes on my facebook statuses" be an acceptable thing to add to my resume?

Hello,

My name is Isabel from www.NewCarCanada.ca. I am a car finance specialist in Toronto. New Car Canada helps Canadians get car financing approved regardless of credit score. We help over 10,000 Canadians per month get exactly the car they want that is within their budget.

Whether you want a n Oh wow you graduated engineering fuck off

DEbuchery

Man Cannibal Corpse was a really good band

I hope Corpsegrinder is still going at it

hahaa

fun

RECORD STORE DAY

WRITTEN BY

Jon Zilinski

Jessica Jack

Ashton Mucha



For music fans in Edmonton, Christmas comes in March, bringing a plethora of treasures along with it. But in recent years, with the resurgence in popularity for purchasing vinyl, Record Store Day (RSD) is beginning to resemble the madness of Black Friday.

In the early hours of Saturday, April 16, hundreds of music fans across Edmonton will flock to their favorite record store to patiently wait for their chance to pick up one of the day's many limited releases. Numerous vinyl, CD and various promotional products are produced exclusively for RSD and hundreds of artists in various countries across the globe make special appearances and performances at the local stores.

Originally conceived in 2007 by an assortment of independent record stores across the U.S., owners and employees alike came together to celebrate and spread the word about the unique communities and cultures behind their record stores. RSD seemingly came out of nowhere, snowballing into a massive, global event.

Two of Edmonton's most well known music destinations — the iconic Blackbyrd Myozik on Whyte Ave and the eclectic Listen Records downtown on 124 street — are participating in RSD. For each of these shops, RSD helps maintain a musical community. However, it can act as a double-edged sword, putting massive strain on the same shops it was created to benefit.

For those involved with Edmonton's independent record stores — Listen Records owner Kris Burwash, Blackbyrd owner Arthur Farfard and Blackbyrd sales manager Jason Troock — navigating the hundreds of releases in preparation for each year proves to be a steady challenge. The challenges and strains faced by the stores and their staff are unknown to many RSD frequenters, as these shops year after year put enormous amounts of time into preparation for RSD in attempts to build their city's record community. These independent stores have been massively important for the music scene, as they don't only function as a retailer for albums but a destination for the city's music fans.

"The point is to be a hub for the music community," says Troock. "A lot of us are either musicians or DJs or both. It's not part of the job description but it's helped to foster the community vibe."

One of the main ideas behind RSD is to put physicality back into music — an aspect that's been primarily fading away since the Napsters, Youtubes

and Spotifys of the last two decades jumpstarted the music industry's shift into the online sphere. Hordes of customers are drawn to stores by the limited runs of records alone. Each fan attempts to win their personal musical lottery by picking up something sonically unique that holds an air of collectability.

"It's a favour to your customers, try and get them the Record Store Day stuff so they can continue to be your customers," says Burwash. "It's like concert tickets — people used to line up and camp out days in advance to get tickets, and it created this community. To have people line up at a record store to go out and get stuff one day, that's kind of cool. It brings back the whole community mentality instead of sitting at home online clicking refresh on a screen."

Shop owners and employees have to gauge their customers and develop tactics to ensure they order enough stock. Due to Edmonton's musical market, which is miniscule in comparison to places like New York or Seattle, distributors won't even get enough to supply to stores, so many resort to over-ordering as a tactic to get their fair share of RSD releases.

"In Canada, our market is 10 per cent of that of the U.S., even with some limited stuff, even with regular release stuff, distributors will get enough to send each store one. Why bother?" says Burwash. "We're in the business of distribution, not mail order. At that point, it's not worth their time to get it in even."

Another challenge, as Troock explains, is that "often for the popular sorts of records, the quantity that you order is allocated." He acknowledges that Edmonton has a big record-buying market, but it's small in population. And unfortunately, that's what determines the limited record allocation.

But there's a trick: "We might order 10 and only get three, so you have to be strategic to get what you actually want," says Troock.

"It's hard to gauge because you don't know what you're going to get shorted on and what you're going to get your full order of," says Burwash "I'm sure there's stores (where) you'll order 100 assuming you're going to get shorted, but what if you get 100? Then what?"

Although this yearly ordering process is exhausting for the retailers, the participation seen from the community largely makes the headache worth it.

Retailers don't make anything available to customers before the day, so the only way to get the

products is to line up and shop in store — the whole point is to drive people to a record store.

As a response to the high demand, people will attempt to do reselling after the fact, or sometimes even before the fact.

"Some of the stuff, it's baffling the demand on it, how people want it so badly. One of the ones that could've been hot if you had it (in 2015) was the U2 record with the bonus disc that came with the CD," says Burwash. "I had multiple people bugging me days in advance, 'oh did you get it? I'll give you \$100 for it?' Well I can't do that. I could've in theory, but that's totally not the point of Record Store Day."

Smaller shops like Listen never had much interest in ordering RSD's entire list of releases and even Blackbyrd dropped out of ordering the entire list of releases.

"We used to be more complete, we tried to get everything before and did for a few years," Farfard says. "But it became apparent that it's just too much and if you do it you can get stuck with stuff that isn't selling."

Due to major labels pushing more and more releases, the frequenters of RSD have questioned some of the quality of the releases.

"There's a bit of a backlash, because major labels get involved and the integrity behind some of the releases is a little questionable," says Farfard.

"Warner does this series called *Side by Side*, and it's two artists covering each other songs," says Burwash. "It's kind of neat and it might come on coloured vinyl, but it's a seven-inch in a plastic sleeve with a sticker on it. Zero effort, and now they've gone up in price this year. Its \$15 or \$18 with no packaging."

"When you look at the list it's like 500 to 600 releases, it's like 'wow, what a lot of garbage,'" says Burwash. "Then you whittle it down to the hundred or so things that will get in and it's some awesome stuff."

For those fans looking to find shops with the most extensive list of RSD releases, the best approach is simply to ask store staff ahead of time about what's on the list. They'll be able to push customers into the realm of quality.

Reissue specialists Light in the Attic are doing a 40th anniversary box set of the *Heartworn Highways* documentary. The hand-carved, wooden box and whiskey-coloured vinyl perfectly personify the outlaw country movement of the 70s. The rest

of the box set isn't too shabby as it includes a DVD, Blu Ray and an 80 page insert containing artist photos and interviews.

"It's going to be nice, but not cheap," says Burwash. "That's the kind of thing you put out on record store day and it can fly because people want to pick up something neat, special and fancy."

Fortunately, there will be 1,500 copies of the *Heartworn Highways* box set available come RSD. But unfortunately, from a pure quality and collectable standpoint, it's disappointing to see plants pump out 7,000 copies of Justin Bieber's *Purpose* on picture discs for RSD. It's a gimmicky release that takes opportunities away from artists and labels trying to create something in the vein of *Heartworn Highways*.

Plants are already backlogged in the first place due to the sheer lack of capacity for products. It's an old world technology that's dealing with a surging interest it can't keep up with. Large set up costs, the fact that the presses aren't made anymore and fact there aren't many with the expertise to make vinyl make starting new plants extremely difficult. In turn, this backlog is reflected back on the retailers who have to make up for lost time.

"Pressing delays today are insane. Its four to six months so you have to be ahead," says Troock. "So the Monday after record store day it's like 'okay lets do this for next April,' and then by that point, we might get it together."

There is a significant amount of strain put on these stores both from the sheer amount of ever-expanding releases and the primarily major label presence on said list. But Record Store Day still functions as a day to celebrate the recent vinyl resurgence and the music fans who are interested in the physical aspect of the listening experience.

Vinyl's comeback can't be denied, as sales have steadily climbed since the first RSD in 2007. Purchasing vinyl, as Troock explains, is a tactile process. People are drawn to the physicality of music that is brought to life through vinyl — they want to purchase something they can hold on to. Although the digital world makes music easily accessible, it also devalues it because it lacks that tangibility. "Why would you just want a file on a computer?" asks Troock. "The record fills a collector niche."

Though RSD has its inherent problems, it's undeniably attributed to saving the dying art form of the record and put physicality and thought back into music for many dedicated music fans.

Uncovered truths behind massive hits and unknown gems

Creating a record is a usually a lengthy and tedious process. Not only do the musicians have to record their tracks, they must be pressed and edited before they are released to the public. The entire process makes for some interesting stories about the products.



the white album

The Beatles

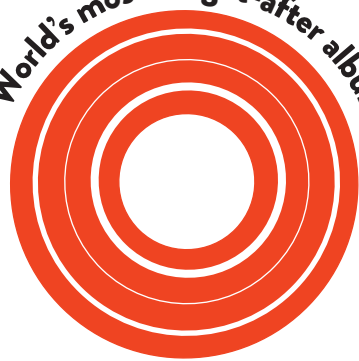
According to NME, the *White Album* is one of the most valuable records of all time, and certainly the most valued in their discography. An original U.K. pressed copy from 1968 can go for as much as £7,000. However, Kris Burwash notes that because there are numerous Beatles albums out there, the pricing range is quite large.

"There's millions of copies of the *White Album*, yet there are copied versions of it that sell for a lot

of money," he says.

The record's value is due to its extreme popularity. Like Burwash says, millions of copies have been sold over decades, and it continues to be in demand. Because of this, there was an increased incentive for it to be reissued in 2012. However, the pressing process of this reissue came with numerous complications, as certain fans were disappointed with its sound quality.

World's most sought-after album?



lazaretto

Live 7-inch Jack White

Normally, the recording process takes months, if not years, to perfect an album before its release. Not only do the tracks take multiple attempts in order to be deemed worthy, but the actual process of editing albums takes a substantial amount of time. Taking this into account, Jack White's release of his record *Lazaretto* was almost an impossible feat, as he completed it in three hours, fifty five minutes and twenty one seconds.

During Record Store Day in 2014, White set out to complete the world's fastest record. The record would include two tracks, the A side being a live version of the song "Lazaretto," the title of his upcoming album, and the B side being a cover of Elvis Presley's "Power of my Love."

Rolling Stone followed his journey — he completed his set, oversaw the pressing process and

presented the first retail copy to a crowd waiting patiently outside.

"There was no safety net — only a short dry run the night before — and so when some stereo equipment broke, the only option left was to cut in mono," says *Rolling Stone*. This was a risky process, and it sparks the question as to what the purpose of the fastest selling record was.

White says this was a campaign for vinyl. After all, vinyl outsold streaming and online music this past year. However, with this in mind, is it truly an advocate for vinyl if it is made in such a short time? Isn't it more important for the recording and pressing process to be thorough rather than being made as quickly as possible? Fans want quality, and it is arguable that sheer speed does not necessarily give it to them.



cold fact

Sixto Rodriguez

The elusiveness surrounding lost albums, or even artists, cause their resurfacing to develop a heightened appreciation and value. An album like Sixto Rodriguez' *Cold Fact* is a prime example.

Initially released in 1970, *Cold Fact* never gained popularity in the United States, causing Rodriguez and his album to be forgotten by many and fade into the background of psychedelia. That is, until the release of the 2012 documentary.

During the 70s, Rodriguez was actually wildly popular in Australia and became a "cult hero," as Jason Troock describes, in South Africa through the trading of bootlegged tapes. "He was like Bob Dylan in South Africa in the time," he says. In addition, his popularity remained in the 90s and, as Troock says, "he was basically the voice of the reaction to (the) apartheid."

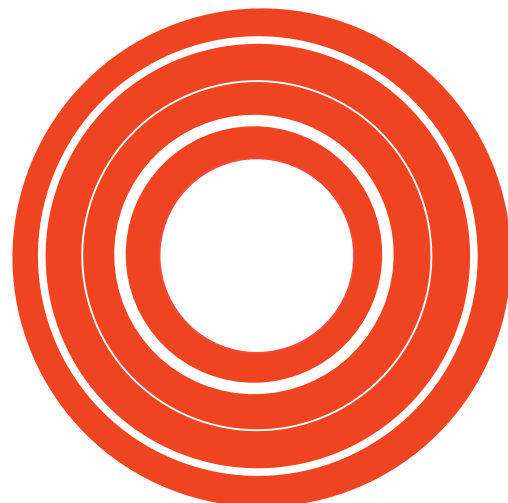
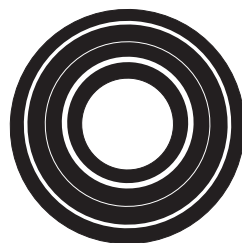
But Rodriguez vanished. No one knew where to

find him, not even the label, and rumours circulated that he was dead.

"Apparently he committed suicide on stage by lighting himself on fire," says Burwash. It wasn't until Craig Bartholemew, a fan and eventual director of *Searching for Sugar Man*, decided to investigate this mysterious disappearance that Rodriguez was found nearly 30 years later — in Detroit.

As a result, the documentary was created to chronicle and exploit this enigma. For viewers who didn't know the story, Burwash imagines their reactions: "What? He's alive? Holy shit." After its release, the once forgotten album gained a serious hype. As Burwash says, "It's funny with *Cold Fact* because the original wasn't that rare or that valuable until after the documentary." And because of this, it went from a \$40 or \$50 record to a whopping \$500 and counting.

Want to grab a lost record?



Arts & Culture

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Volunteer
Arts meetings every Wednesday at 4pm in SUB 3-04

fashion streeters

COMPILED & PHOTOGRAPHED BY **Christina Varvis**



Tassala Attai
ARTS II

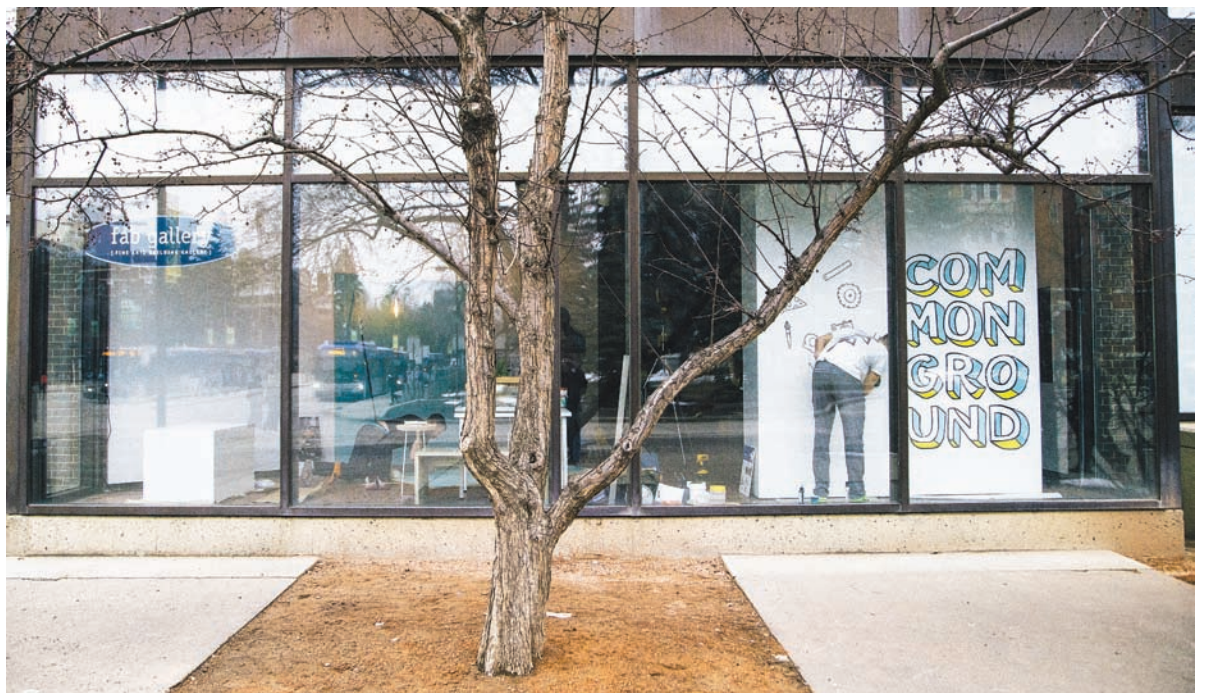
Joanna Bai
ARTS II

GATEWAY: Describe your outfit for me today. Tell me where you got each piece from, why you put them together..

ATTAI: I like wearing black — black goes with everything. I think in any outfit, if you wear all black or all one tone colour, your shoes can always be a different colour because they stand out. So that's why I picked the natural kind of, I don't know what colour this is, cream colour — beige coloured shoe. So I like layering clothes a lot, and I got my flowy top from Zara, and I'm wearing a T-shirt under it, you can't tell I'm wearing a T-shirt. These flowy pants, I think they're from Zara too, I don't really remember. This jacket is from Forever XI, I really like it because there's three different ways you can wear it — you can pin it this way, or just open it up like this or you can zip it up. And the things on the sides adjust so you can make it more wrinkly or less wrinkly as you like

GATEWAY: You can cinch in the back of it

ATTAI: Yeah, I like stuff like that. I really like this flowy top and this plain, gold jewelry. I like the little gold at the end of here, the zippers on the bottom of here, and my gold watch is something I always wear, and then this silver ring is kind of the odd one out, but I always wear this one too. I just wear the earrings I always wear and that's about it.



JOSH STORIE

Design students share *Common Ground* for grad show

GALLERY PREVIEW

Common Ground

WHEN Opening reception Thursday, March 31 at 7 p.m. Runs until Saturday, April 9

WHERE FAB Gallery

HOW MUCH Free

Josh Storie

ARTS & CULTURE WRITER

With each project, students in the Bachelor of Design program sacrifice part of themselves as they face frequent and meticulous critique from their peers and their professors throughout their time in the program. This constant stream of work that the students have faced over their years in school will culminate this year at their annual graduation show.

The theme for this year's exhibit is "Common Ground" which is as multifaceted of a theme as the students it intends to represent.

Giselle Boehm, the graduate who is responsible for External Communications of this year's show wanted to choose a theme that all disciplines participating in the show could relate to.

"We want the idea of 'Common Ground' to communicate this idea that when all of these disciplines come together they are strongest together as a single idea," Boehm says.

Adaire Beatty, this year's Visual Communication Design (VCD) Grad Chair, adds that "Common Ground" also represents graduating and being

on common ground with industry professionals, and now having the tools necessary to take the next step into a career.

At its base level, the theme of "Common Ground" is achieved through Visual Communication Design (VCD) and Industrial Design (ID) sharing a gallery space during their exhibit. "Common Ground" also represents the collaborative effort between both disciplines to create the aesthetic of the show, from the website to the plinths that will be used to display this year's submissions.

"I think a lot of the time it feels separate for us (ID and VCD) cause we are physically separated on campus ... which we always find really frustrating because I think there would be a lot more opportunity for collaboration and things like that if we were physically closer together as well," Beatty says.

This collaboration between VCD and ID is especially demonstrated by Jon Thompson (this year's ID Grad Chair) and Adaire Beatty, as one of Beatty's submissions will be displayed on top of Thompson's gorgeous "Log Table" (which simultaneously appears well-refined, yet undisrupted and natural) quite literally sharing "Common Ground".

In addition to collaboration within the U of A's community of designers, the theme of "Common Ground" lends itself to the journey of personal discovery that design students face in acquiring their degree.

Boehm has found that the creative process, regardless of medium, is ultimately the same across the board. Whether it's oil painting, music or creating vectors Boehm feels that the

medium is just a toolkit that is applied to the process of creation and concept development.

"Each of us are a Printmaker and a Painter and a whole bunch of other disciplines at the same time as being a designer and so I think, there's also this idea of finding common ground within the self, and trying to sum that up into a design project," says Boehm, who is very modestly a passionate oil painter and musician in her personal life.

Sharing similar sentiments, Beatty describes that accepting that she was both an artist and a designer was an integral part in realizing that the differences between art and design are found in medium and not in process.

"You really have to understand you and your process and what you're passionate about and once you figure that out it just clicks and you can make work that is exactly what you want it to be," Beatty says.

This year's exhibit houses an extremely diverse set of submissions including: Joyce Zhou's beautifully simplistic redesigns of William Golding books, Julie Christenson's minimalistic shoe display system entitled "Sko," and Ryan Wayne's "Monster Alphabet" which is a collection of wonderfully animated letters in the form of stickers and magnets. "Common Ground" certainly exemplifies the broad reach of design and just how much designers are capable of changing the way we perceive our world. It is clear that designers are destined to constantly face new challenges, as Thompson describes the realization "that nothing is ever really done."



Sculptor Blake Ward invites viewers to look past the surface

GALLERY PREVIEW

Inner Reflections, Outer Perceptions

WHEN Tuesday, April 2 to Tuesday April 19, 2016 (Tuesday through Saturday from 10 a.m. to 5 p.m.)

WHERE The Front Gallery (12323 104 Avenue)

HOW MUCH Free

Jonah Angeles

ARTS & CULTURE STAFF

For sculptor Blake Ward, a work of art is a conversation between an artist and their audience. His contemporary sculptures amount to more than just visually striking, thought-provoking eye candy, they are Ward's meditations on the human experience.

Since graduating from the University of Alberta with a Fine Arts degree in 1976, Ward has made an illustrious career as a visual artist specializing in classical figurative sculpture. His recent work challenges traditional techniques in the field, resulting in provocative and visually striking depictions of the human figure. His recent work aims to captivate viewers on a visceral level, challenging our notions of beauty and the human condition.

"Art is a wonderful medium through which to communicate," Ward says. "I use figures because it's something we can all identify with. The medium alone is a wonderful way to talk about 'us'. That's my pur-

pose in my work, to communicate as much as I can."

Inner Perceptions, Outer Reflections will present Ward's recent work from *The Spirits* collection, which challenges viewers to explore their inner selves. Through his work, Ward hopes to inspire discussions revolving around consciousness, spirituality as well as what makes us who we are.

The *Spirit* collection, which will be featured at the *Inner Perceptions, Outer Reflections* gallery, is a deeper dive into the abstract and ethereal. The *Spirit* collection consists of partial bronze figures depicting the human form. The interiors of the sculptures are exposed, serving to represent the connection between the physical body and the inner landscapes within us. In other words, it's a commentary on the "trinity of human complexity," of mind, body and spirit.

The collection was heavily influenced by Ward's experiences with meditation, as well as the work of various thinkers in psychology and philosophy. He feels society is warming up to the idea of spirituality (as a practice distinct from religion) and consciousness exploration.

"In my last show at the Front gallery, we had words on the wall that read 'Who looks outside, dreams. Who looks inside, awakes.' It's a quote from Carl Jung," Ward says. "One of the reasons I opened up the interior is to show people that we are important, and yet many of us suffer terribly from low self-esteem. We should never question our self worth."

The *Spirit* sculptures combine the

familiar with the mystical, taking inspiration from various sources within religion and mythology. Ward's definition of "spirit" is similar to what many would consider to be the "soul" or the human psyche.

On a socio-political level, the *Spirit* collection, consisting largely of female figures, is also a commentary on women's rights, particularly in parts of the world like Saudi Arabia that neglect the issue. He views the "status", or lack thereof, of women in some cultures to be one of many issues that divide the world.

Ward often combines his artistry with social activism to raise awareness about humanitarian issues. His previous series of sculptures entitled *Fragments* was made in dedication to landmine survivors, many of whom he met during his years teaching in Vietnam. *Fragments* features a collection "deconstructed" sculptures of human bodies — which, essentially, involved Ward defacing and damaging his own work.

"What I did to my art was, in effect, destroy it, or part of it," he explains, emphasizing the idea that there is a particular beauty that can be found in destruction. "It symbolizes what war does to a society."

While on the surface the *Spirit* collection doesn't hold an explicitly humanitarian angle, one of Ward's main aims is to inspire people to look deeper into themselves, as well as what it means to be human.

"I hope that it will inspire people to look inside themselves. I'm trying to inspire them to [realize] who they are and how wonderful they are, to look into self-awareness and self-esteem."



FRONT GALLERY

Ukrainian Shumka dancers explore universal meaning

EVENT PREVIEW

The Ukrainian Shumka Dancer's present KOBZAR

WHEN Saturday, April 9 at 8 p.m. and Sunday, April 10 at 2 p.m.

WHERE The Northern Alberta Jubilee Auditorium (11455 87 Ave)

HOW MUCH \$25-\$60 (ticketmaster.ca or the Jubilee box office)

Jessica Jack

ARTS & CULTURE STAFF

Outside of Ukraine, Alberta holds the largest number of Ukrainians and their descendants (according to the Canadian Encyclopedia). The town of Mundare alone, approximately an hour east of Edmonton, is known for its famous Ukrainian sausage. However, the most prominent

expression of Ukrainian heritage in Alberta is showcased through the Ukrainian Shumka Dancers.

Shumka is Canada's only professional Ukrainian dance company. Outside Alberta Ballet and Edmonton Opera, Shumka is one of the few groups to be a resident company of the Northern Alberta Jubilee Auditorium. They strive to "present, promote, preserve, and develop Canadian-Ukrainian inspired dance as a leader in the performing arts community." This mission is beautifully presented in the world premiere of their new production, *Kobzar*, at the Jubilee.

Michael Eeles, principle dancer with the company, has put countless hours into this production alongside fellow dancers, choreographers, and production teams.

"We rehearse three days a week, plus extra rehearsals when we need it," he says.

Kobzar is inspired by Taras Shevchenko, a famous Ukrainian poet and artist. He was a visionary

in Ukraine, as he provided hope to the Ukrainian people during a time of desolation.

"He is kind of like a hero to Ukraine." Eeles, who has been with Shumka for over four years now, is proud to honour Shevchenko by expressing his thoughts through dance.

"His words are relevant to his time, but they are also universal to our world."

MICHAEL EELES
DANCER

Kobzar uses folk and character dance to bring Shevchenko's message to stage. A kobzar was a singing bard who travelled across Ukraine, playing an instrument known as a bandura. It is similar to the contemporary version of a guitar, although it is smaller, wider and has more strings. *Kobzar* is not only the name

of said bard, but of Shevchenko's famous book of poems. It is often referred to as a literary monument to freedom for the Ukrainian people, as his words inspired them to continue fighting for their rights.

The first half of the show is split into four acts, each act representing a pillar of Shevchenko's thought — destiny, soul, courage, and hope.

"Shumka tries to honour Taras' message and bring it into a more contemporary setting," says Eeles. "His words are relevant to his time, but they are also universal to our world."

With the state that our current world is in, the message behind this production is relevant and relatable. Ukraine, Belgium, and Syria are all dealing with their own type of crises, but as *Kobzar* and Shevchenko's message prove, hope is universal.

The second half of the production turns its attention to a classic Shumka piece, *The Travelling Chumaky*. It follows four travelling salt

traders, known as the Chumaky, as they trade their wares. Eeles, who plays the serious book keeping Chumak, feels it is paired perfectly with *Kobzar*.

"There is a natural connection between the two. In *Kobzar*, the Milky Way plays a crucial role because it instills hope within the oppressed. It works similarly in *The Travelling Chumaky* as they rely on the stars to guide them throughout their journey. This is referred to as the Chumaks' Way."

This production's exploration of hope as a universal message creates an emotional connection regardless of audience members' relationship to Ukraine. It is not only a form of cultural and artistic expression, but encourages perseverance in a world that is sometimes bleak. *Kobzar* does not only represent the identity of the Ukrainian people, but can represent all those who see it.

In the world of Taras Shevchenko: "do not wipe my tears away, let them freely flow."



SUPPLIED PAUL MCGRATH SHUMKA



SUPPLIED J.R.'S PHOTOGRAPHY



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Paddle For the North educates about the Peel Watershed

FILM REVIEW

Paddle For the North

WHEN Sunday, April 3 at 7 p.m.

DIRECTED BY Simon Lucas

STARRING Gabriel Rivest, Simon Lucas, Scott Sinton, Michah Rauguth, Alexandre Deschênes-Dénomé and Matt Holmes

HOW MUCH \$8 (metrocinema.org)

Josh Hickmore

ARTS & CULTURE STAFF

Over the course of two months and 1,500 kilometers, six friends canoe and hike their way down six remote

area. Filming themselves and their surroundings as they venture through the Yukon, the Northwest Territories, and into Alaska, this group of Canadians and New Zealanders hope to educate people about the potential destruction of the Peel Watershed.

The watershed is one of Canada's last undeveloped river systems and the Yukon government is attempting to change that. *Paddle for the North* aims to cause viewers to care about the protection of the Peel Watershed. A court ruling currently in place has placed 80 per cent of the watershed to be protected from development. The Yukon government has appealed the court decision in hopes to create mining operations in the

area. The film showcases the beauty of the untouched rivers, with many wide shots highlighting the vast expanse of the mountains and forests surrounding the water. By placing still photos from the trip in between video footage, a greater sense of the stillness and serenity of this area is showcased. This sense of calm is contrasted by the time lapses that showcase the changing skies over the stagnant ground below. By incorporating both the calming stillness and grand movements of nature, the film creates a strong argument for the preservation of the Peel Watershed.

Aside from the showcase of nature through the two month long

adventure, Lucas and company meet with different First Nations groups of the Yukon. Creating emotional appeal for their cause, they focus on the importance of the clean and natural lifestyle which these people live by. Featuring several testimonies of the individual First Nations who would directly be affected by the proposed changes, they speak out against the corporate greed. The emotion of the affected guides the audience to agreement, this is more important than the money it would generate, it's important to preserve the land for generations to come.

The film debuted at the Banff Mountain Film Festival with great success and was subsequently

included on the Banff World Tour. Following that, the film has won awards at both the Fernie Mountain Folk Festival and the Reel Paddling Film Festival. Since then it has had screenings across the country and is increasing the awareness for the preservation for the Peel Watershed and the rest of the remaining wild landscapes around the world.

With its use of emotional appeal and showcase of the natural beauty of the Peel Watershed, *Paddle for the North* educates their audience of the potential destruction of the watershed. It's success at film festivals dedicated to nature have proven that *Paddle for the North* has made people passionate about the preservation of nature.

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September 2016

Fallujah's Alex Hofmann is anything but *Dreamless*

Sam Podgurny
ARTS & CULTURE STAFF

To Alex Hofmann, a cookie-cutter is a cop out. For him, the idea is simple: stretch boundaries and don't cut them off at their edges. So, when asked about the uproar his specific brand of artistry tends to rouse from his fans, his response is short, poignant and unsurprising: "It means I'm doing my job."

What is Hofmann's job exactly? He's the vocalist of the San Fran-based, death metal outfit Fallujah — a band that has fans and critics alike mesmerized by their original take on a genre plagued by perpetual "sameness" and a stubborn adherence to genre conventions.

Hofmann and Fallujah have been stirring the death metal pot since 2007, but it wasn't until the release of their universally acclaimed album, *The Flesh Prevails*, seven years later that this stirring started to create waves and people in the music community turned a watchful eye towards the group.

"(*The Flesh Prevails*) got people to pay attention," Hofmann begins, "but the follow-up defines what kind of band (we're) going to be."

Their next album, *Dreamless*, is exactly that — their follow-up, their chance to not only affirm the hype bred by *The Flesh Prevails* but also prove that their bold and innovative sound was no fluke.

"*Dreamless* will be the one to determine how big the band becomes," he says. "There are elements that are going to freak out and piss people off, because, you know, that's how metal is. But



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at the same time, I think those elements ... are what make an album come full circle and push boundaries."

One of these "freak-out worthy" moments is boldly showcased on the album's first single, "The Void Alone", where the band enlists Tori Letzler to add her beautiful, clean vocal melodies on top of their pioneering blend of aggressive, yet lush, soundscapes of soaring guitars, groovy bass, and punishing percussion.

The unconventional elements

that are seldom seen — and even more rarely embraced — in the death metal community are the ones which excite Hofmann most but also embody his need to perpetually innovate and make music that has a real impact on listeners.

"You need to be a little bit more ballsy if you want to change people's lives," he says. "I think that the melodies and the progressions can affect a person in so many different ways, and I'm intrigued to see what kinds of emotions it brings up in

other people."

"I just hope (fans) come up to me and say, 'This album made me feel like this.' That's what I want to hear."

But it's not only metal fans Fallujah has their sights set on. It's also a wider audience, one that may have never before ventured into the labyrinth that is metal and all of its sub-genres.

"I think the idea that you're going to stay locked in the metal scene is pretty depressing," he says plainly. "You've got to do your best

to diversify."

"It's very naïve to pretend that anybody who makes music seriously says, 'I only want people in this genre to like our music.' The goal is to get as many people to be affected by your music as possible."

This is a tall task and one that, in reality, very few heavy metal bands have gone on to achieve. In recent memory, Deafheaven may be one of the only examples of a metal group who has received widespread praise and acknowledgement from outside the metal community.

Despite this, Hofmann believes that all the groundwork has been laid for Fallujah to reach this level, and that *Dreamless* is a realization of the heights Fallujah can reach.

"If you listen to our music, you know we've done it before, but I think we've taken it to the next level this time," Hofmann says.

Whether or not Fallujah can actually achieve this lofty goal is another question, and one that will only be answered with time. Despite this uncertainty, one thing is crystal clear in Hofmann's mind: when it comes to Fallujah's music, they will always push the envelope, regardless of who is listening to the songs.

"If an album is so soft around the edges and it fits everyone's ideas and fulfills everyone's needs, what are you doing?" Hofmann questions. "You're like the musical equivalent of working at Applebee's or something."

Dreamless will be released April 29. Fallujah is currently supporting on *The Black Dahlia Murder's "Unhallowed Resurrection" Tour*.

Canadian books face off in a literary fight to the death

Ashton Mucha
ARTS & CULTURE STAFF

On the afternoon of April 24, I raced out to my nearest Chapters and picked up Lawrence Hill's *The Illegal*. You all should too, and here's why.

Every year, CBC provides a literary version of the reality show *Survivor* called *Canada Reads*. In this battle of the books, five Canadian celebrities, ranging from political activists to athletes, each advocate for a novel in a four-day debate. Every representative argues why their book best depicts that year's theme, and every day, a book is voted off until one remains and is crowned the book that all of Canada should read.

2016's theme was starting over. From Thursday, March 21 until the 24, four books were eliminated, starting with Michael Winter's *Minister Without Portfolio* defended by Adam Copeland, Saleema Nawaz's *Bone and Bread* defended by Farah Mohamed, Tracey Lindberg's *Birdie* defended by Bruce Poon Tip, Anita Rau Badami's *The Hero's Walk* defended by Vinay Virmani, and Lawrence Hill's *The Illegal* defended by Clara

Hughes — the eventual winner.

Lawrence Hill, who also won *Canada Reads* in 2009 for *The Book of Negroes*, wrote *The Illegal* which takes place in the futuristic world of Zantoroland — a poor, fictionalized country that is distraught by tyranny. Keita Ali, a runner, must flee his homeland after his father, a journalist, is killed for his unpopular political views. Keita is forced to seek refuge in the wealthy Freedom State — a place where he is unwelcome, unwanted and considered an illegal. He is undocumented in a nation that hunts undocumented people, and as a result, Keita is forced to hide, living underground and only earning cash in the form of prize money from running races when he dares to resurface. The novel explores the courageous efforts of Keita, and addresses what it means to be a refugee and what it means to start over.

The debates got heated when Poon Tip exploited *The Hero's Walk*, which chronicles an elderly man living in India who must look after his Canadian grandchild after his daughter passes away, for its Indian (not Canadian) setting: "This isn't *India Reads*." Mohamed took offense to this comment, accusing

him of trying to elevate one community while putting another community down, and asking Poon Tip to apologize to Anita Rau Badami. The other panelists dismissed Poon Tip's comment by reinforcing the fact that all of the books are written by Canadian authors.

The Illegal also doesn't take place in Canada, but instead of focussing on this element, panelists critiqued the fantasy aspect of the novel. Poon Tip went so far as comparing it to a *Harry Potter* book, and saying "there's so many good stories of actual refugees, why make one up?"

But Hughes held her own. She says the fantasy of the novel allows for imagination and provides an understanding of the devastating side of the human condition and the struggles of racism and xenophobia. "By going into that fantasy place," explains Hughes, "you're allowed to ... enter into the humanity of millions of displaced people."

She takes it a step further, comparing the futuristic setting of the novel to the potential reality of Donald Trump's presidency. He's "talking about deporting 10 or 11 million Mexican people — human beings that are called 'illegals' down in the United States."

Hughes also compares Hill's novel to dystopian societies presented in George Orwell's *1984* and Margaret Atwood's *The Handmaid's Tale* by discussing the importance of learning from refugees in order to prevent the future depicted in *The Illegal*.

In defense of *The Hero's Walk*, Virmani indirectly defends *The Illegal* by saying that "Canada has started to resemble the map of the world; this is a country of immigrants."

"It's essential for Canadians to understand the challenges to immigrant communities, to new cultural adjustments, to new ways of life," says Virmani. "That's what Canada is all about."

The cultural mosaic presented both in Hill and Rau Badami's novels ultimately outweighed the inefficiencies exploited by Poon Tip. And with its influential message, *The Illegal* deserves its win.

Hughes stresses the importance of *The Illegal* for its relevancy. With 25,000 Syrian refugees assembling new homes in Canada, she thinks everyone should read this book to learn about the immigrant experience. Mohamed agrees, saying *The Illegal* tackles "an issue that's

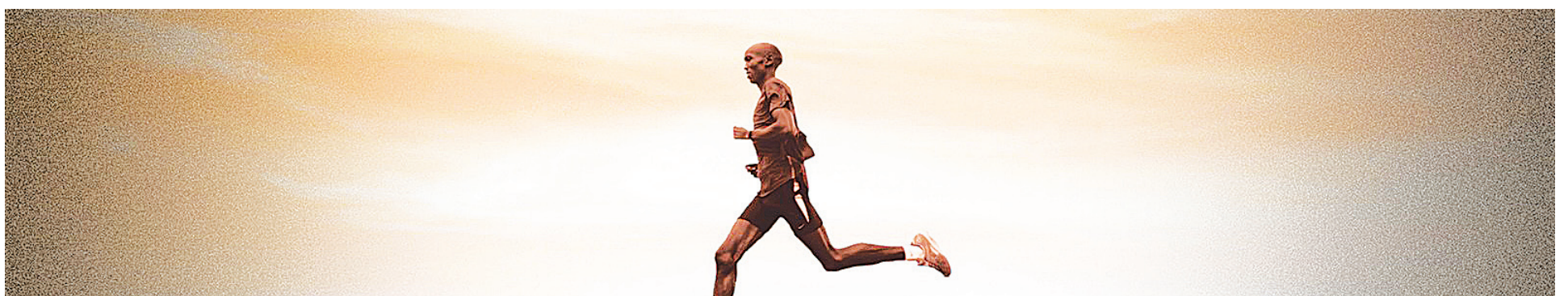
so topical." With reference to refugee stories in newspapers and on TV, Mohamed says, "we have to tell those stories, they're so important to who we are as a country."

"*The Illegal* shows us that starting over in a new land is never easy," argues Hughes. Seeking refuge in a nation that doesn't want you highlights the significance of humanity and acceptance.

"Empathy is so important," Hughes says, "I do truly feel that it's difficult, next to impossible, to understand what that plight is. And *The Illegal* helps us give an understanding — a voice to the voiceless, a face to the faceless."

As a book that discusses an issue so prevalent in today's society, and as the winner of *Canada Reads* 2016, you should all go pick up Hill's *The Illegal*.

"Great writing, an amazing plot, a courageous mix of comedy and tragedy, and characters that leap off the page," Hughes says. "*The Illegal* asks Canadians to imagine the humanity of one refugee and thus all refugees. It urges Canadians to think about our own relationship to refugees today and ask what kind of country we want to forge tomorrow."



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Basket Bears' Clarke makes waves in first full season

Kate McInnes

SPORTS STAFF

Brody Clarke may be one of the most talented basketball players in Canada, but he spent far more time lamenting on his March Madness bracket than discussing his accomplishments.

"My brackets are absolutely destroyed," Clarke said, laughing. "I didn't keep up with it a lot during the year, but ... all the number one seeds are legit number one seeds, and so I'm going with UNC. They're so good."

In the past year, Clarke, one of the most sought-after recruits in Canada back in 2014, has enjoyed a tremendous season with the Golden Bears. The second-year engineering student was second on the team in both points per game and rebounds per game during the regular season. On March 9, he was named the

Canada West Rookie of the Year and was also named a finalist for CIS Rookie of the Year.

"(Winning Rookie of the Year) definitely brought a smile to my face, but I wasn't all that surprised," Clarke said. "There was a lot of talk about it during the year, but I stayed focused on basketball instead of worrying about whether I would win any type of award."

Before settling on the U of A in 2014, Clarke had offers from several NCAA schools, but, according to him, they were small Ivy-League schools who were "competing in questionable conferences." When he decided to stay in Canada, the U of A was among his top choices, and after visiting the campus in his senior year of high school, the decision became a no-brainer.

"I could see myself going to school here. I felt like I would get the experience I needed and everything

I wanted was here, all across the board," Clarke said. "Academically, athletically, socially ... it was the right fit. I don't regret it for a second. It's been a fantastic experience."

"I want to see what we can do, and what kind of noise we can make on the national stage."

BRODY CLARKE

CANADA WEST ROOKIE OF THE YEAR

A Toronto native, Clarke spent his first year in Edmonton rehabbing an injury and settling into the Faculty of Engineering. Though he's in one of the most intense programs offered at the undergraduate level, he dismissed claims that his workload is too much for him.

"It's a lot of work, but it's just an exercise in time management," Clarke

said. "Just start your stuff early. You manage. It's not awful."

This year, Clarke has been forced to reduce his course load in order to balance academics and his rigorous training schedule as one of the team's top players. It was crucial for the Golden Bears to improve and "rebuild" in the 2015-16 season, especially after key players like Joel Friesen and Kenny Otieno graduated last spring.

"We're a championship-caliber program, but our goal this year was to make playoffs, and we did that," Clarke said. "We're a really young team, and no one expected us to make the noise that we did."

For him, one of the highlights of the season was the quarterfinals play-in series against Grant MacEwan, when the Golden Bears defeated the Griffins by a single point on a buzzer-beater in the third and deciding game. But the game that

followed, in which the Golden Bears lost to the University of Calgary Dinosaurs by a margin of 10 points, devastated Clarke.

"Calgary came second in the country, so beating them wasn't an easy task," he said. "I was really upset when we lost, but I was more mad about the fact that our season was over. It's hard to lose games, but I'm so proud of what we did as a team this year."

Though he can't speak for the rest of his team, Clarke's personal goal for the rest of his university career is simple: Win the Canada West conference. Though this is easier said than done, Clarke doesn't doubt the skill and ability of himself or his teammates.

"Right now, we're really talented, but we're just young and inexperienced," he said. "I want to see what we can do, and what kind of noise we can make on the national stage."



JOSHUA STORIE



JOSHUA STORIE

Puck Pandas captain Froehler ends varsity career with CIS award

Zach Borutski

SPORTS EDITOR • @ZACHSPRETTYCOOL

Even though Janelle Froehler wasn't able to help the Pandas hockey team win the ultimate prize this season, she was still able to bring home some hardware of her own.

The fifth-year Physical Education and Recreation major served as team captain this past season, and recently won the Miriam Hillard award for athletics, academics and community service, becoming the first Pandas hockey player to receive the honour since Taryn Berry back in 2007.

A humbled Froehler said she was initially surprised to receive the award.

"At first I was actually kind of surprised," she said. "I know there's a lot of girls who commit a lot of time to the community and volunteer opportunities... and I was really honoured to get the award."

Froehler donated her time to many causes in Edmonton during her time as a Panda, including the Steadward Centre for Personal and Physical Achievement, read-in weeks at local elementary schools, as well as the Edmonton Girls Hockey Association, which she said was particularly gratifying due to the fact that she was able to mentor younger girls

who wanted to play hockey.

"(The kids) are just full of joy when you go see them," she said. "They just appreciate it so much, and you can tell that it's something that they might strive for."

With all of her on-ice and off-ice commitments, Froehler has certainly had a busy schedule through the course of her five years at the U of A, but she said that her teammates were a large part of helping her stay on track.

"It helps with all your teammates, you're all in the same boat," she said. "We have lots of study sessions together, and we just make the commitment to be involved. It becomes a habit, and you learn to use your time very effectively."

Through all of her extra commitments, Froehler maintained an upbeat and positive attitude, which head coach Howie Draper said was one of her defining traits as a teammate.

"It's not an easy thing to come to the rink every day and be positive, engaged, and have a smile on your face," Draper said. "Very few people can do that in my opinion, (and) Janelle is one of them."

For her part, Froehler said she doesn't have to force herself to have a positive outlook on life.

"A lot of it does come naturally,"

she said. "I'm a pretty happy person, and I smile all the time. Hockey is always the best part of my day, so even if I have a bad day, when I get to the rink, that makes me happy."

With her varsity career now over, Froehler hopes to pursue physiotherapy at the U of A, and is awaiting acceptance into the program. She's excited to move onto the next phase of her life, but said she'd miss the sense of community the Pandas program fosters.

"I'll definitely miss having an automatic 25 girls that are your best friends," she said. "You come to this huge university, where there's thousands and thousands of students, so when you come into a group of 25 girls that you love no matter what. I think that's what I'll miss the most."

In Draper's mind, Froehler will leave a lasting impact on the Pandas hockey program because of the way she carried herself both on and off the ice.

"I'm sure there were days where she was sick, tired, had a bad day, or whatever... yet still, she never seemed to let any of it get her down," Draper said. "In every group there are people that contribute to bringing positive energy to help the group achieve its goals. She was a builder in that way."



CHRISTINA VARVIS



PROUD PANDA Janelle Froehler recently won the Miriam Hillard award.

JOSHUA STORIE

Fancystats: Not all shots on goal are created equal

Cam Lewis

EDITOR-IN-CHIEF @COOOM

It seems to be a foregone conclusion that Washington's Braden Holtby is going to win the Vezina Trophy for the NHL's best goaltender this season. I mean, why not, right? The Capitals are far and away the league's best team, he's been a huge part of their success, and he's only three victories away from tying Martin Brodeur's record for most wins by a goalie in a single season.

But the problem is, he hasn't been the league's best goalie this year. Don't get me wrong, he's been fantastic, but there have been goalies on vastly inferior teams to the Capitals who have simply been better. Unfortunately, these performances fly under the radar because the general rhetoric around what a good goalie is begins and ends with three stats: Wins, goals against average, and save percentage.

Wins are a team stat and don't provide anything more than a basic indicator of the situation the goalie is playing in. Same goes for goals against average, which simply provides us with intel on how many goals the team allows while that goaltender is playing. Save percentage finally starts to dig into how good they perform in relation to their workload, but can be misleading based on the quality of shots taken. Sure, these numbers are a nice and basic way to see which goalies are playing well, but none of them take into consideration how they play in certain situations, or whether they're the benefactor of a good team that makes their life easy on a game to game basis or the hero that compensates for terrible defence.

In order to figure out who the best goalies are, we need to dig a lot deeper than just the amount of saves they make divided by the total number of shots they face. Is a save made on a soft

wrist shot from just above the face-off circle the same as one made on a one-timer in front of the net? According to save percentage, yes, they're the exact same thing. How about a goal allowed in the first period of a game in which the team is already winning by four? Is that goal the same as one allowed in the dying seconds of a tie game while on the penalty kill? Absolutely not. Not all shots are made equal. Some are more difficult than others, either because they're taken at a more important time in the game or because they're taken from a more dangerous part of the ice, so they need to be quantified accordingly.

There are three categories, or zones, in which a shot can come from. I won't go into a tremendous amount of detail on how each of them was quantified, as it was work done by the fantastic hockey minds over at War-on-Ice.com, but I'll gloss over what a shot from each of them looks like.

The Low Danger Zone is the perimeter and behind the net, where there's less than a three per cent chance the shot will be on goal. This would be a soft wrist shot from the left point, or a quick shot from the boards off a broken rush. There's a pretty good chance the shot will be blocked or it'll miss the net

know, a pretty decent scoring chance. From here, there's a significantly higher chance that the shot is going to make it to the net, and because of its close proximity, the goalie will likely won't have much time to react.

"Is a save made on a soft wrist shot from just above the face-off circle the same as one made on a one-timer right in front of the net?"

The High Danger Zone is the small area immediately in front of the net. If you're shooting from here, it's probably a rebound, a breakaway, or a one-timer chance that has a very, very good chance of reaching the net and leaves the goalie with virtually zero time to react.

These are the point blank chances that goalies really earn their money on.

With that in mind, we can track where all of the shots were taken during a given game, where the goals are coming from, and then we can break them into those three categories. Now we have a low danger save percentage, a medium danger save percentage, and a high danger save percentage. From here, we get the real number we're looking for: Adjusted Save Percentage (AdSv%).

Yet another statistic developed at

and it can be further adjusted for score situation, so we can see which goalies thrive in the third period of a tie game by taking away the situations in which their team is either blowing out, or being blown out by their opponents.

This levels the playing field, and breaks down the walls between goalies on good and bad teams to determine who really stands on their head every night. If a goalie allows a goal on a flip in from the blue line, which is the low danger zone, it'll have a much higher negative impact on their save percentage than a tic-tac-toe goal popped in at the side of the net.

Of course, this metric isn't perfect. You can easily argue that a clapper taken by Shea Weber that finds its way through traffic is a hell of a lot of difficult to stop than a one-timer shot right in the crease that Alex Ovechkin completely fanned on. But the goalie who pushes away Ovechkin's lazy slider is rewarded heavily, while the goalie who couldn't figure out where Weber's shot was until the red goal light came on is punished. But hey, life isn't fair sometimes, and we're just rolling with the averages here. More often than not, a shot from the crease is more difficult to stop than one from the outside wall. That being said, it's much, much better than just looking at how many saves a goalie made, or how many wins his team managed with he was fortunate enough to be in net.

So, with all that considered, who should win the Vezina Trophy this season?

Holtby's 0.922 basic save percentage

seems good, especially when you also notice his 45-9-4 record this season. But Holtby has had the fortune of playing behind a good team, and as a result, a good chunk of the saves that make up that number come in low danger situations. His 98.04 save percentage from the low danger zone is excellent, but his 92.52 and 84.77 save percentages in medium and high danger zones respectively are just above average. Then, as you would expect, his AdSv% is just average, coming in at 12th in the league at even strength among goalies who have played at least 2,000 minutes.

My choice for the Vezina, if I had a vote, would be Corey Crawford of the Chicago Blackhawks. Wait, what? This generation's version of Chris Osgood? The guy who wins games and Stanley Cups because he's fortunate enough to play for a dynasty? Yeah, that guy. Despite what you might think, the Hawks haven't made life easy on Crawford this season.

Nobody in the league faces more shots in the high danger zone than he does (nobody makes more saves on high danger shots than him either), and as a result, he boasts the league's third highest even strength AdSv% at 93.39. The two goalies who are better, Steve Mason and Henrik Lundqvist, become worse when you adjust for score, meaning Crawford steps him game up even further when in a tight situation. The Hawks's success can be attributed to Patrick Kane, Jonathan Toews, and Duncan Keith, but this season, Crawford has been just as big a part of it as they have.

Unfortunately for him, come voting time, all of that will be overlooked because he's a 35-win goalie with a 2.32 goals against average and a 0.926 who plays on an excellent team. Sorry, Corey.

"My choice for the Vezina, if I had a vote, would be Corey Crawford of the Chicago Blackhawks. Wait, what? This generation's version of Chris Osgood?"

from here, and if it does make it to the net, there's a good chance the goalie had a fair amount of time to prepare for it.

The Medium Danger Zone is somewhat of an extended crease around the net, ranging from the centre blue line point, to the top of the slot, and over to each hashmarks in the face-off circles. This would be a slap shot from the point, or a wrist shot from the circles. You

War-on-Ice, AdSv% determines how good a goalie is based on the success they had stopping more difficult shots by presenting the "weighted-average of SvPctHigh, SvPctMed, and SvPctLow, where the weights correspond to the league-wide percentage of shots from each of those areas." It's also calculated at even strength, so goalies aren't punished for allowing goals on the penalty kill,



Above on the left represents a low danger shot taken from the outside point.

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Above on the right represents a high danger one-timer from the slot.

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MyFitnessPal focuses too much on weight loss to be truly effective

Chelsea Greschner

SPORTS WRITER

A couple months ago, my friend, while logging her dinner into MyFitnessPal, asked me why milk is "so bad for you." She was upset that her cup of one per cent milk had over 100 calories, putting her over her daily calorie goal. I gave her a dirty look and started a passionate monologue about just how fabulous milk is, but her eyes just about rolled out of her head before she said "K whatever, tomorrow I just won't have milk so that I'll have enough calories left over to have some nachos."

MyFitnessPal is a calorie counting app that's marketed as a weight loss tool. After punching in your height, weight, age, activity level, and weight loss goals, it shoots out your calorie goal. Food journaling is

known to be an effective strategy for weight loss, holding the individual accountable for their food choices (I really like to think that if I don't write down that I had Mini Eggs for breakfast, it doesn't actually count).

In most cases, weight loss should really be seen as an outcome of healthy lifestyle behaviours, and not as its own goal. MyFitnessPal abuses the effectiveness of food journaling by focusing too much on weight loss, as opposed to healthy lifestyle.

Losing weight is, in theory, very simple, and probably super boring if you don't love biochemistry. Burning more calories than you eat puts your body in negative energy balance, forcing you to metabolize your stored energy in tissues. If you're burning your body's stores, you'll lose weight. In real life, however, metabolism is much more compli-

cated. The more weight you lose, the fewer calories you burn at rest. If you're below your calorie goal one day on MyFitnessPal, it gives you an estimation of how much you'll weigh in five weeks if "everyday was like today," based off energy balance calculations.

MyFitnessPal abuses the effectiveness of food journaling by focusing too much on weight loss, as opposed to a healthy lifestyle.

The app completely disregards the other aspects of weight homeostasis, like vitamin and mineral intake, oversimplifying weight loss and un-

derestimating the importance of an overall healthy diet.

Improving health is so much more than just losing weight. If my friend had consumed 100 calories worth of nachos instead of that cup of milk, her body's energy balance would stay the same, but her metabolic processes would be much different. In the way the app portrays health, you could eat solely small amounts nachos everyday while staying below your calorie goal and be perfectly healthy. Nachos might have their small place in a varied, balanced diet, but milk is ultimately healthier in the long run.

Long-term weight loss goals need to be met through lifestyle changes. There's literally thousands of fad diets, super foods and supplements "proven" to help you lose weight FAST! All the while, obesity

rates are at an all time high. This junk sells because drinking a Gwyneth Paltrow Moon Juice Sex Dust smoothie every day sounds a hell of a lot more fun than eating a balanced diet and exercising regularly. Long-term weight loss is difficult, and almost impossible to attained through quick fixes.

MyFitnessPal has potential as an effective weight loss tool if the user understands that being healthy is more than calories in, calories out. We need to focus more on healthy lifestyle behaviours with weight loss aimed as an outcome, not quick fixes that focus on weight loss as the only goal. Changing weight status is a complicated process, and it needs to be addressed as such. So please, drink your milk, stop eating nachos every day, and maybe just totally avoid Moon Juice Sex Dust.

The Gateway's Annual



Brett Walsh

In a 2014-15 season that saw him break the Canada West single-season assist record, Brett Walsh was named only a second-team Canada West All Star.

This season was a different story, as the fourth-year setter captained the Golden Bears volleyball team to a 23-1 record in conference play. While he didn't reach his assists mark set last season, Walsh averaged more assists per set, leading Canada West with 11.76. Mid-season, he broke the Golden Bears record for assists in a career.

Walsh contributed to a bulletproof Bears block, as well as spinning 16 aces from the service line on the season. With the Bears grinding out a bronze medal victory in the Canada West Final Four, they punched their ticket to CIS Nationals.

There, Walsh managed 10.76 assists per set, an .800 kill percentage, and was named a tournament All-Star for the third straight season, as well as taking home the R.W. Pugh Fair Play Award.

In addition to being named a Canada West and CIS First-Team All Star this season, Walsh won the CIS Player of the Year Award, becoming the eighth player in program history to win the award. The other finalists for Bears athlete of the year include Bears hockey forward Jordan Hickmott, who scored 35 points in 28 conference games in his fifth and final season, good for first on the Bears and third in the conference, and Bears basketball forward Mamadou Gueye, who led his team in both scoring and rebounding this past season.



RICHARD CATANGAY-LIEW



Ashley Whiteman

Due to her outstanding individual efforts over the course of the season, runner Ashley Whiteman is your Pandas athlete of the year.

The first-year Arts student was instrumental in helping the Pandas track and field team win their first Canada West gold in 33 years, winning three medals in the event: a gold in the 300-metre dash, a silver medal in the 600-metre race, and another gold as part of the 4X400 metre relay team.

Whiteman's momentum didn't stop when she got to the national stage. She racked up three more medals at the CIS championships in Toronto, helping the Pandas to a fourth place finish, their highest national placing since 2011. She won gold in the 300-metre dash once again, while also helping both the 4X200 and 4X400 metre relay teams collect gold and bronze medals respectively.

Her six medals over the course of the season represented a team high, and the future of Pandas track and field looks bright with her leading the team forward.

The two other nominees for Pandas athlete of the year include hockey goalie Lindsey Post, and volleyball outside hitter Meg Casault. Post had another outstanding season between the pipes for the Pandas, finishing the year with a 14-8-1 record, 1.34 goals against average, and eight shutouts. She also set the Canada West record for career shutouts by a goaltender during the season, and currently sits with 26 for her university career.

Casault also had a great season in her own right, being named a first-team All-Canadian, and finishing second in Canada West in both kills and kills-per-set.



Bears and Pandas Curling

There was only one team at the U of A this year who managed to take home a CIS gold or silver medal: curling. Because of this, they were an easy choice for team of the year.

While the Bears and Pandas couldn't repeat their double gold performance from last year, they were both still able to land on the podium, with the Bears taking home silver, and the Pandas winning their second consecutive CIS gold medal.

The Pandas were 5-2 after CIS round robin play, and managed to get past the Guelph Gryphons with three points in the tenth end of their semifinal, winning 8-6. There were more late heroics from the Pandas in the final, as they were down 4-3 against the Thompson Rivers Wolfpack heading into the tenth end, but managed to steal a point to tie the match, and then won in the 11th end off another steal, securing the CIS championship with a 5-4 victory.

The Bears went 7-0 in round robin play, and also made it to the finals, but were unfortunately overmatched by the Wilfred Laurier Golden Hawks, losing 7-4.

Kelsey Rocque's Pandas rank will now also get to represent Canada at the 2017 Winter Universiade games in Almaty, Kazakhstan.

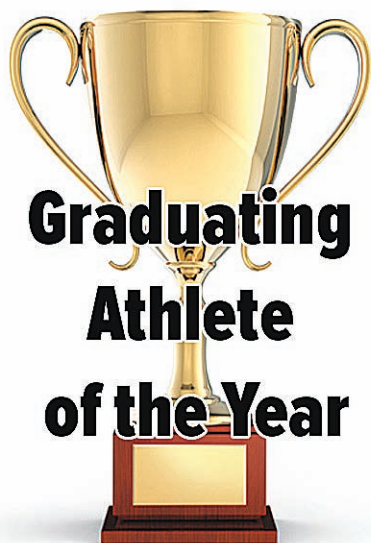
The runners up for team of the year include the Bears volleyball team, the only other U of A team to capture a CIS medal this year, as they won bronze. The track and field teams, who finished first and second at Canada West finals, were the other nominee, with the Pandas side winning their first gold medal in 33 years.



SUPPLIED - ADAM GAGNON

Varsity Sports Awards

By Zach Borutski and Mitch Sorensen



Graduating Athlete of the Year

Michael Asselstine

No CIS wrestler had won three consecutive Wrestler of the Year awards until Michael Asselstine accomplished the feat this year. As a result of this historic achievement, he is the graduating athlete of the year.

The accolades were certainly well deserved for the Edmonton native, as he also won three consecutive CIS gold medals, the first two of his career coming at 61 kilograms, while his most recent medal came at 68 kilograms.

Asselstine's medal from his final season adds to an already full trophy case, as he also has a CIS silver medal from 2013 in the 65-kilogram weight class. Aside from that, he also won the Wilson Challenge trophy as U of A athlete of the year in 2013, Canada West rookie of the year in 2008, and the CIS student athlete community service award in 2013.

He's also had success while representing his country, winning gold at the 2013 Francophone Games, and silver at the 2014 Pan American games.

The other nominees for the award were Bears hockey defenceman Jordan Rowley, and Pandas basketball guard Jessilyn Fairbanks.

Rowley had an immensely successful CIS career coming off stints in the WHL for the Kamloops Blazers and Prince Albert Raiders. Rowley has won the Mervyn "Red" Dutton trophy for Canada West's top D-man twice in the last three seasons. He was also the Bears lone representative on the CIS All-Canadian team this past season. Fairbanks also had a great final season, as she won defensive player of the year in Canada West this past season, while leading her team in points per game.



CHAO ZHANG



Rookie of the Year

Brody Clarke

There were no shortage of outstanding rookies at the U of A this year, but given how much of an impact he made on his team, your rookie of the year is Bears basketball forward Brody Clarke.

Clarke took home Canada West rookie of the year honours, averaging 12.0 points per game and 6.3 rebounds per game, putting him second on the Bears in both categories. Clarke and Mamadou Gueye formed an impressive one-two punch for the Bears this season. Clarke was also the only forward to be named to the Canada West All-Rookie team.

Season highlights for Clarke included a 30-point effort in a 72-65 win against the Brandon Bobcats on Jan 22, and the last five games of the season, where he averaged 17 points per game, a figure well above his season average.

The two runners up for rookie of the year also took home some hardware of their own, both winning Canada West rookie of the year in their respective sports. Bears soccer midfielder Shomit Shome was an integral part of his team's offence this past season, finishing tied for second on the team in goals with six, while also recording the highest shooting percentage on the team, scoring on 40 per cent of his shots during the regular season.

Brooklyn Legault was also very impressive for the Pandas basketball team during the regular season. The 6'1" native of North Vancouver, B.C. averaged 6.5 points and 4.5 rebounds per game, while starting in 19 out of 20 conference games last season, and was named Canada West and CIS Rookie of the Year. She also became the first Panda to win CIS rookie of the year since the award's inception in 1990.



JOSHUA STORIE



Coach of the Year

Rob Krepps

The coach of the year comes from the most successful varsity team at the U of A this year. 10th year head coach Rob Krepps led the Bears and Pandas curling squads to dominating seasons this past year, and once again saw success at the CIS level.

The route to CIS Nationals wasn't easy for either team, as they had to finish strong at the Western Canadian Championships in order to qualify for a shot to retain their titles. Both teams took care of business in the tournament, each winning the Canada West crown.

Both teams went into CIS Nationals with a target on their back as the defending champions, and Krepps was able to coach the Pandas to another title despite the added pressure of being defending champions. Kelsey Rocque's rank went 5-2 in round robin play, and beat the Guelph Gryphons in the semifinals, and the Thompson Rivers Wolfpack in the finals en route to their second straight CIS crown. While the Bears weren't able to retain their title, they still were able to walk away with a silver medal. This year also marked the fourth straight season either the Bears or Pandas played in a CIS gold medal game. Credit goes to Krepps for being able to keep the program at a consistently high level over the course of the past few seasons.

The other nominees for coach of the year were track and field coach Wes Moermann, who coached Pandas track and field to their first Canada West championship in since 1983, and Bears volleyball coach Terry Danyluk, who led Bears volleyball to a CIS bronze this past season, making them the only team other than curling to reach a CIS podium.

Diversions

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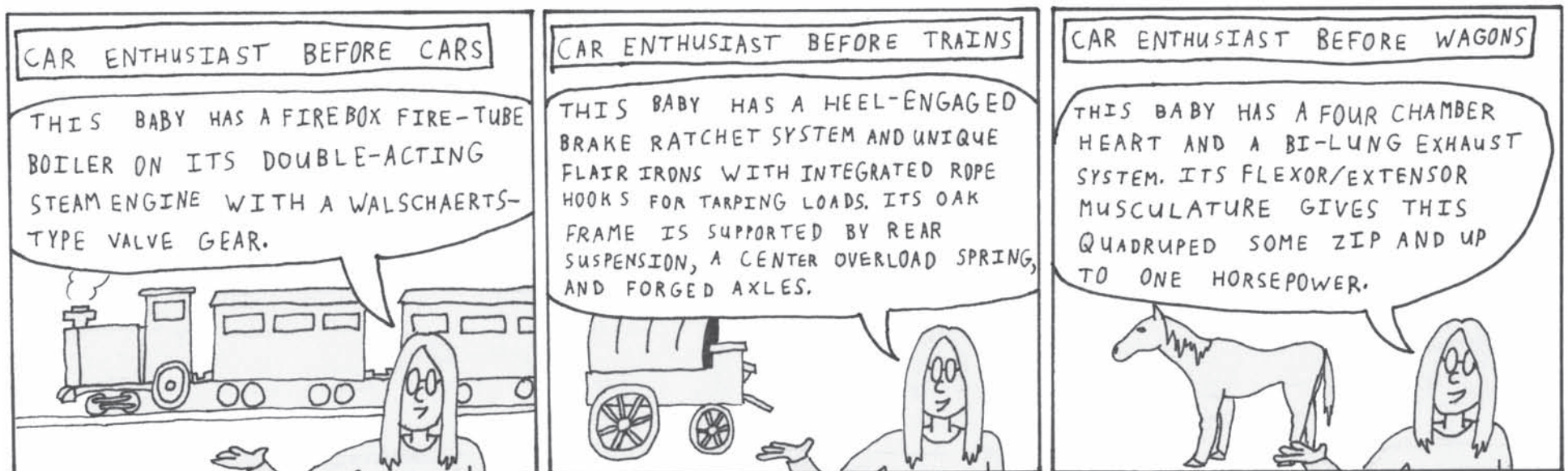
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Diversions meetings every Thursday at 3pm in SUB 3-04

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DESKTOP INK by Derek Shultz

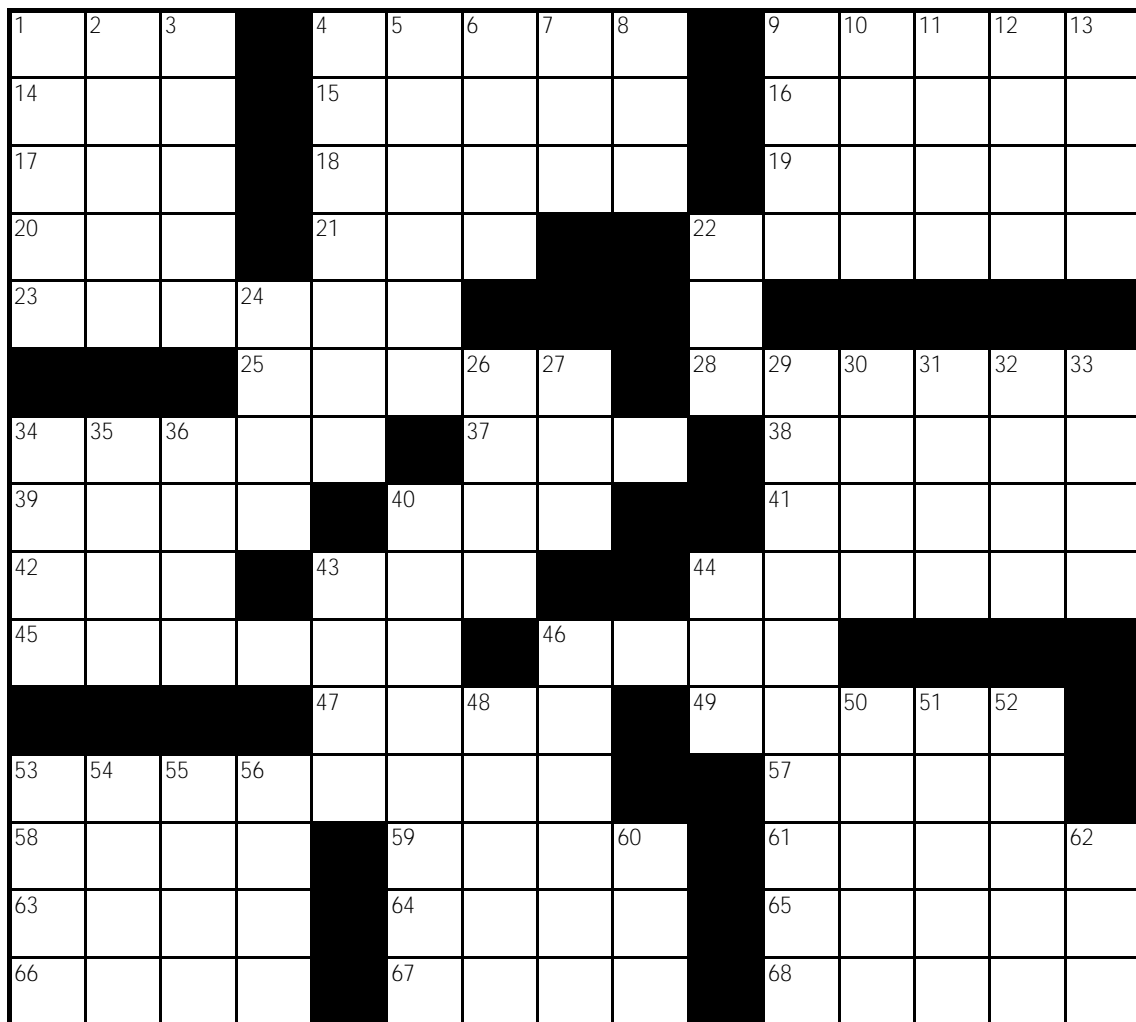


FOOTGOOSE by Christina Varvis



THE RINGED LIFE

by Kathy Hui



CROSSWORD SOLUTION NOW POSTED ONLINE

ACROSS

- | | | |
|--------------------------|------------------------|--------------------------|
| 1. Burst | 25. Asleep? | 47. A common question |
| 4. Social class | 28. Combat aircraft | 49. Decamole (abbr.) |
| 9. Band of ships | 34. Sharp end | 53. SIX |
| 14. Stadium chant | 37. Understanding sigh | 57. Soy |
| 15. Not tenors | 38. Beer (Fr.) | 58. Shepherd |
| 16. Enthusiastic | 39. Weight | 59. "Yeah right" (2 wds) |
| 17. Keep them with you | 40. Primal cousin | 61. Lead in |
| 18. Andean mammal | 41. Not buy | 63. Tapioca dessert |
| 19. Royalty's bling | 42. Popular on Reddit | 64. "That's sick yo" |
| 20. Mendes or Green | 43. In-class position | 65. Alternate |
| 21. Carry | 44. TWO | 66. Etc. (2 wds) |
| 22. Iron Ring supervisor | 45. Hookups or love? | 67. Emit |
| 23. Passed on | 46. Take a drink | 68. We all have them |

DOWN

- | | | |
|---------------------------------|----------------------------------|-----------------------|
| 1. Rings from LOTR | 22. Net | 43. Hemmed |
| 2. Green or black | 24. "Say it ____ so" | 44. Eliminate |
| 3. Plant's aesthetic | 26. Overly attentive | 46. Can be magnetic? |
| 4. FOUR | 27. ONE | 48. Fable guy |
| 5. Refer to | 29. Said before the Iron Ring | 50. ____ Carlo |
| 6. Male deer | 30. Scrambled time | 51. THREE |
| 7. Cat or boy | 31. Boyfriend | 52. Seduced |
| 8. NASA's rival | 32. Zeus' daughter | 53. Plan B word |
| 9. Salad cheese | 33. Fishing action | 54. Cool |
| 10. Den | 34. ____ Farm, gangsta clothing? | 55. A Lady |
| 11. Greek exclamation | 35. Culinary rat | 56. Fox's talent hunt |
| 12. Blind eerie | 36. FIVE | 60. Not that many |
| 13. Common Vietnamese last name | 40. Chewy candy | 62. Other options? |

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FINGERTIPS

WITH HUCK

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