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Space Moose

by Adam Thrasher

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colophon

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final news haiku
(by Michelle Mark, 2013-14
News Editor)

One last, moist haiku
For this final newspaper
Mourn with me, heathens



This couch is blue

Josh

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The Life and Times of A. E. Ottewell

Mitch Sorensen
STAFF REPORTER ■ @MITCHDSORENSEN

Dropping out of school in eighth grade to work in a coal mine isn't the typical route to university leadership, but it was the path Albert Edward Ottewell took.

This was the situation facing young A.E. Ottewell as he moved from Wiarton, ON to what is now the Clover Bar region of Edmonton. With only an eighth-grade education, Ottewell worked as a labourer on the sod farm and a nearby coal mine until he entered the world of academia. At the University of Alberta, Ottewell excelled as a student, served as *The Gateway's* first editor-in-chief and worked as the second president of the Students' Union.

Though Ottewell would later write that educational opportunity had been long denied to the people of Western Canada, he jumped at the announcement of a university opening in only two years' time. After spending two years at the McGill-subsidary Alberta College, Ottewell had completed his high school diploma and was preparing to join the ministry.

At the same time, Henry Marshall Tory was looking for students for his new university. Tory transferred all of the College's ministerial students, including 26-year-old Ottewell, to the U of A in 1908. The first class' 45 students attended lectures in what is now Queen Alexandra School, as no buildings were constructed yet on campus.

In the four years of his undergraduate degree in Classics, Ottewell helped establish the Students' Union and was elected its second president. Standing 6'2" and tipping the scales at over 270lbs, Ottewell also played on the university rugby team.

In early 1910, at the home of classmate Liddy Lloyd, Ottewell and a few others founded *The Gateway*. First published in November, 1910, Ottewell saw *The Gateway* through its first publishing year as Editor-in-Chief.

Though Ottewell was a man of many firsts (and seconds), no one can be sure of how he would react if he saw the U of A in 2016. Cam Lewis, current Editor-in-Chief of *The Gateway*, said he thought Ottewell would be glad to see so many of his projects still thriving.

"Anyone who is that much of a creator and a builder would be happy to see that there's still a group of people that are passionate about and committed to a project started over a century ago," Lewis said.

Ottewell graduated summa cum laude in 1912 with a B.A. He then established and presided over the U of A Alumni Association, which organized social events, fundraisers, and handled

alumni affairs. For current President Mary Pat Barry, the role that Ottewell played in the formative years of the university was key.

"He was such an ambassador, and carried that role of advocacy," Barry said. "Supporting the University of Alberta, extending its reach and carrying it throughout Alberta."

After his Bachelor's degree, Ottewell immediately enrolled in a Master's program in Classics at the U of A, was the completed in 1915. Following this, he was hired by Tory to head the newly-formed Extension Program.

Working in the Faculty of Extension was different in 1908, current Dean of the Faculty of Extension Katy Campbell said. At the time, Alberta was far more rural than it is today and the U of A was also the only university in the province. This made the scope of Ottewell's outreach even greater, since the area he had to cover was so large.

Ottewell wore through seven Ford Model Ts to take the university to the people. Ottewell's outreach involved packing his car with books and a movie projector and driving to small towns throughout the province. When he reached a town, Ottewell screened informational films in town halls and gave informal lectures.

"He would be in his three-piece suit and get stuck in the mud six times getting there," Campbell said. "A one-day trip turned into a four-day trip, and he would have to board in a house along the way."

Ottewell also helped establish the Extension library, where Albertans could request books from Edmonton, which would arrive on monthly buses in small towns.

In this position, Ottewell also assisted in founding the CKUA radio network, which broadcast from the university all over the province. After working in extension, Ottewell was hired on as university registrar in 1928 and held the position until he died in 1946 at age 64 after complications resulting from emergency surgery.

After his death, Ottewell's 2,300-word obituary ran in *The Edmonton Journal*. The piece, written by professor John M. MacEachran, praised Ottewell's commitment to education throughout the province.

"(Ottewell) made no sharp distinction between so-called practical knowledge and other forms of knowledge, sometimes regarded as extraneous or even useless," MacEachran wrote. "The object of education, he believed, was not merely to enable one better to earn a living but to enable one better to earn a life worth living, and that means that no human potentialities must be neglected or depreciated."



ORIGINAL OP-ED A. E. Ottewell explains what *The Gateway* will be in the paper's very first editorial. KEVIN SCHENK

Underwater U of A robot to compete in international waters

Sam Podgurny
NEWS STAFF

Alvin Ly isn't only building robots, he's helping build the future. Alongside his team, he's created a machine ripped straight from the pages of science-fiction — one that can swim and think for itself.

Ly and his team work on space-age robotic technologies and artificial intelligence as part of the Autonomous Robotic Vehicle Project (ARVP). The engineering student group designed autonomous — or self-thinking — robots to compete internationally since the late 90s.

Since 2007, the project focused on submersibles, which posed many challenges. Each year, the students in ARVP design a functional, underwater robot to compete in San Diego for an event called RoboSub. The group tweaks designs from previous years for various challenges they face in the competition pool. All tasks must be completed in a 20-minute time frame.

"I believe they set up the competition so that it's near impossible to complete all of them," Ly said.

During the narrow timeframe, the team faces manipulation, maneuvering and sensing tasks as their robot maneuvers through an underwater obstacle course. Different tasks are worth more or less points depending on difficulty. The robot attempts to pass through gates, as well as touch, move and find objects using an interplay of computer algorithms, cameras and sonar.

All electronics need to be waterproofed, which is only the beginning for Ly. As a student group, the ARVP cannot turn to a corporate-sized budget or long list of industry consultants for a solution. Instead, students have to study their way to success.

"For the past three years we haven't found a single leak," Ly said. "That's really impressive considering we're just students. We weren't formally taught how to seal it, the know-how came from previous generations of ARVP members. As students we have to

take the initiative, go and search online and learn from industry to figure out how to do this crazy thing."

Ly and his team put an emphasis on the highest-reward-for-effort tasks, often forgoing ones that may be more enjoyable but worth fewer points. Ly's team may not complete the BattleBots-esque torpedo challenge in which the submersible must fire two projectiles through different sized squares. Instead, the team opts for finishing the sonar detection task — where the robot detects and locates an underwater pinger and surfaces through a hoop above.

"The biggest challenge at the competition is efficiency," Ly said. "That's a very engineering answer, but it's true. Our goal is to have our effort-to-points ratio as low as possible. It's all about how many points we can get in the short amount of time."

The international competition draws teams from Canada, the United States, Europe, China, Russia and Singapore. Last year, the U of A's team finished eighth out of 40

teams and was crowned best Canadian team. This year, Ly hopes to make the top five.

"It's the best," he said. "You've been working late for six, seven days straight with less than four hours of sleep a night and then all of a sudden you're finished and you get to celebrate with all the people you've been working with and competing against. It's a brotherhood (of engineers and scientists) ... it's awesome competing and partying with them ... we're all willing to share and learn together."

Amidst relentless exams and assignments, six and seven class course-loads and capstone projects, the group's members draw on something more than the thrill of competition: true passion for their trade.

"The stereotypes about engineers working just to be rich, that's not what's happening (here)," Ly said. "We are all students and do it because (we) love it, (we) have a passion for solving real world problems and finding working solutions that can make society better."



MOULD IN MICHENER Unit 130 in Michener Park (above) has been vacated due to the presence of mould. The following page shows photos of Unit 131 (top left, bottom left) and Unit 130 (top right, bottom right). CHRISTINA VARVIS

Breaking the mould

Michener Park family discovers significant mould in reportedly renovated apartment

Jamie Sarkonak & Richard Catangay-Liew
NEWS TEAM

The fridge in Sebastian Dietrich's "renovated" university townhouse was slowly sinking into the floor.

Floorboards below the kitchen's original 1960s linoleum were moulding. The mould had crept upwards into the base of the cupboards and wall behind the fridge as well.

Dietrich, his wife and daughter lived in their Michener Park unit for more than a year. During this time, the family and any visiting neighbours noticed a distinct smell in the unit: "wet forest," "decomposing leaves" or "mouldy old car." For a renovated unit, this wasn't expected, Dietrich says. Michener Park units are older, and have incurred more wear and tear over time, but residents compromise for their convenience and price.

What students like Dietrich didn't bargain for, however, was the possibility of units filled with mould spores — up to 73 times the amount deemed acceptable by Alberta Health Service guidelines.

The living conditions in the aging Michener Park residences have wielded damaging effects on the health of residents, whose complaints to the U of A often fell on deaf ears, according to interviews, unit tours and documents provided to *The Gateway*.

Michener Park, far-removed from main campus' East Campus Village or Lister Hall, typically house graduate and international students. Tenants pay between \$836 and \$1,149 per month for either a townhouse or apartment.

In Dietrich's unit, the smell was fine on days when ventilation was high and windows were open. But when airflow was low, the familiar decomposing forest smell returned. After living with the smell for months and noticing suspicious respiratory problems, Dietrich requested an air test on Feb. 8.

On Feb. 9, Dietrich returned home from school to see the "Maintenance Was Here" slip in his mailbox. The comment from the maintenance worker contained no answers.

"I couldn't smell any kind of mould anywhere," the

maintenance worker wrote.

The request was filed as completed.

Dietrich, who suffers from asthma, moved his fridge away from the wall, pulled up the linoleum and baseboards to discover soft, dark, moulding wood. Growth was abundant — different colours and sizes of colonies were eating away at the old flooring. In the interests of his family's overall respiratory health, Dietrich asked the Michener Park unit coordinator to terminate his lease six months early, which was granted the next day.

"This is an absolute fail in the context of providing safe housing conditions," Dietrich says. "And then to say the unit is renovated and has new flooring. In the beginning we thought we were lucky for getting a renovated unit."

Dietrich vacated his unit at the end of the month. Though Dietrich had ripped open the flooring of the kitchen, the university did not withhold his security deposit. Residence Services agreed to reimburse Dietrich for moving costs, which his insurance company quoted as \$2,738.29.

"I cannot complain too much about how (the university) handled it, because once they knew that there was mould, they pro-rated our rent and paid for our move which was all really nice," Dietrich says.

"But on the other side I think there's still a fair amount of reliability, that they screwed up."

The university has responded by offering to answer any questions from Michener Park residents who suspect their own units have mould problems. According to Doug Dawson, Associate Vice President of Ancillary Services, university records indicate that Dietrich's unit received upgrades in the last five years, including kitchen cabinets and carpet, though the flooring in the kitchen was original. Upon Dietrich's move-in, maintenance staff reportedly found no excess moisture or mould in the unit.

"It's not clear (Dietrich) was rented a renovated unit, but that unit may or may not have been renovated at that period of time," Dawson says.

Reports from the unit's environmental inspection found air in Dietrich's townhouse to contain concentrations

of *Stachybotrys*, *Aspergillus* and *Botrytis* mould spores above Alberta Health Service guidelines.

Health guidelines aren't "health triggering points" — rather, they indicate the need for action to be taken in a unit, according to Warren Kindzierski, former federal health inspector and professor at the U of A's School of Public Health. When the amount of mould spores exceeds a health guideline, conditions of humidity in a unit should be examined by the property owner.

Adverse health effects from mould come from transient airborne particles, which are difficult to gauge, Kindzierski says. Air tests can show very high amounts of spores on one day and very few on the next. Recurring high spore levels provide stronger evidence of housing humidity problems, Kindzierski says.

"(Air tests are) hit or miss," Kindzierski says.

"However if you have clear amplification, where you have moisture, (the mould) is probably less transient."

The report of Dietrich's apartment found the amount of *Aspergillus* spores to be the highest of all tested species — 73 times more than the Alberta Health Service guideline. *Aspergillus* can produce toxins and prompt infection for young people and people with asthma, but for the most part spores are harmless, Kindzierski says.

Some species of *Stachybotrys*, a genus of green-black mould also identified in Dietrich's unit, may have links to pulmonary hemorrhage, but is mainly associated with general irritation that comes with indoor moulds. *Botrytis*, a genus of grey mould, can also cause irritation in people with respiratory sensitivity. For the most part, successful growth of both genera are indicators of humidity conditions that allow growth of possibly more toxic species.

In Dietrich's flooring, excess humidity likely came from a water leak, Kindzierski says. An examination from a home inspector would be needed to determine the source of the humidity in the flooring, possible sources being the fridge or a water pipe. The floor would have needed humidity exposure for some time — at least a couple years to accumulate, Kindzierski says.

Dietrich, his wife and young daughter moved into Michener Park Unit 130 in July 2014. The family left Germany for the pursuit of Dietrich's PhD. in soil science. When Dietrich was accepted to the U of A, he applied for residence because of cost and convenience. Soon after his move to Edmonton in 2014, Dietrich was offered a renovated two-bedroom row house for \$909 per month.

"When you're doing a graduate degree and you have a family and you look at housing conditions in Michener Park, you say 'Okay, that's fairly okay for \$800, \$900 you can rent a unit,'" Dietrich says. "You can actually survive as a family on a stipend while paying tuition for grad studies. You count on getting in there and getting a reduced rent."

■ **"I would have not expected to experience something like this at the University of Alberta, which is ranked fairly high in student life. I wasn't aware of this potential problem in Residence Services with not doing proper maintenance work."**

SEBASTIAN DIETRICH
FORMER MICHENER PARK RESIDENT

Over time, Dietrich requested maintenance for issues including fixing a faulty furnace hose, which wouldn't let condensed water run off. He also requested to fix a hole in the window of his daughter's room with concerns of high moisture, and coldness during winter. In September, 2015 — two requests 25 days later — the windows were replaced.

Problems with Dietrich's Michener Park unit continued into September, when he noticed condensation and mould in his kitchen windows.

In his maintenance requests, Dietrich mentioned his worsening asthmatic symptoms. He'd always had asthma, but his symptoms became chronic. Both he and his wife had long-term coughs for about three months. Full medical examinations from Dietrich's doctor, including chest X-rays, indicated recent living conditions may have

contributed to his worsening symptoms, he says.

In Dietrich's current living space, not rented from the university, the family's coughing symptoms have reportedly cleared up.

When Dietrich moved out, he asked the university why his unit was listed as renovated given its age. Terry Sperling of Ancillary Services answered Dietrich directly in an email, stating the unit was listed as renovated because of its new flooring, cupboards and sundry items. With Sperling's statement of the unit's renovations, the university "considered the matter closed."

"I would have not expected to experience something like this at the University of Alberta, which is ranked fairly high in student life," Dietrich says. "I wasn't aware of this potential problem in Residence Services with not doing proper maintenance work."

Leaking and high humidity are not uncommon in Michener Park. The older university residence's units date back to the 60s — many of these still have their original windows which let in condensation, and units' roofs are flat and susceptible to leakage. Water and humidity problems are common in Michener Park, residence association president Md Shaheen says.

Since Dietrich's move, Residence Services sent out a notice to Michener Park residents that discourages the installation of unauthorized appliances such as washing machines, clothes dryers, air conditioners and dishwashers.

Dietrich bought and installed a new dishwasher from The Brick in his unit upon move-in. Though a mould-causing leak from the dishwasher possibly caused damage to the unit, the extent of the mould damage would have a couple years of water damage minimum, Kindziarski says, and possible culprits could include the fridge.

The two units adjacent to Dietrich's unit were inspected for mould and amplification following the discovery of mould in Unit 130.

Richard Raffai, who lives in Unit 131, had been experiencing problems with mould, but not to the degree and severity of his former neighbour in Unit 130.

Safety is a priority, and the unit will soon be further tested "for peace of mind," Raffai says. His unit was also listed as renovated, given a monthly rental fee of \$930

per month. But unlike Dietrich's original linoleum floor from the 60s, Raffai's kitchen flooring is hardwood. Unit 131 features new living room carpet as well. Its windows, branded with dates of 1967 and 1993, harbour condensation and small amounts of mould.

After a recent visual inspection from Alberta Health Services, this mould can be controlled by spraying diluted bleach, Raffai says. Possible leakage coming from Raffai's roof was also identified, with white paint on the ceiling slowly staining with tannins from wood.

Raffai requested a spore test from the university soon after its notice on Friday was sent out, and his unit has been scheduled for window examination and spore testing on April 6 and 7. Raffai wishes he was notified of the mould problem in February when it first arose, but he's happy the university has committed to testing his unit for spores.

■ **"For us, it comes down to a three-year old and a family. We're not contractors, we don't build any houses, maybe it's nothing. And I'm hoping it's nothing. We'd rather spray some bleach and be good to go. We just want peace of mind."**

RICHARD RAFFAI
MICHENER PARK RESIDENT

"For us, it comes down to a three-year old and a family," Raffai says.

"We're not contractors, we don't build houses, maybe it's nothing. And I'm hoping it's nothing. We'd rather spray some bleach and be good to go. We just want the peace of mind."

Other neighbours declined to comment, but say they are having their unit tested as well.

While the short-term costs were dealt with, Dietrich and his family are waiting on medical examinations.

"This entire thing had a really negative impact on our life over a fairly long period, and you don't get that time back," Dietrich says.



CHRISTINA VARVIS



SUPPLIED — SEBASTIEN DIETRICH



CHRISTINA VARVIS



SUPPLIED — SEBASTIEN DIETRICH

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— LARA PEREIRA

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CSJ professor delivering Last Lecture

Nathan Fung
NEWS STAFF • @OPINIONATEDHACK

Normally known for making students laugh out loud, film studies lecturer Dalbir Sehmbly thought someone was joking with him in saying he'd been nominated for delivering this year's Last Lecture. The nomination was, in fact, genuine.

“It wasn't even on my radar,” Sehmbly said. “When I got the email, I first thought it was a joke and that someone was just messing with me.”

The Last Lecture, organized by the University of Alberta Alumni Association, gives professors a chance to break away from curriculum and address an audience as if it were their last chance to do so. The format was popularized by Randy Pausch, a professor at Carnegie Mellon University, who delivered his Last Lecture after being diagnosed with terminal pancreatic cancer.

As an instructor at CSJ, Sehmbly injects his lessons with large doses of humor. When his English 113 class reconvened after the Easter holiday, which he called a “chocolate binge of three days,” Sehmbly joked about Cadbury Mini Eggs throughout the class and how addicting they were

even though they made him sick. Using humour connects students with course material, he said.

“Yeah, I can be a dork,” Sehmbly said. “It annoys my wife but with those who have more minimal contact with me, like my students, it can make them laugh.”

Sehmbly, a sessional lecturer in English at Campus Saint-Jean since 2008, was born and raised in the Northwest Territories, and moved to Edmonton with his family when he was around 12 years old. At the U of A, Sehmbly studied film studies, comparative literature and psychology during his BA, MA and PhD. Sehmbly then taught film studies at the U of A from 2000 to 2005 and then spent three years teaching English as a second language in Lithuania before returning to Edmonton in 2008.

Emerson Csorba, a former student of Sehmbly's who graduated in 2014, remembered Sehmbly as a “super funny guy” from a first-year English class.

“There were a few occasions where I had to get up and leave the class because you're laughing so hard that your stomach is in complete pain,” Csorba said.

Csorba also remembers the individualized feedback Sehmbly gave

students in personalized letters, a practice he developed when teaching film studies.

“I had a student who had trouble with writing an essay and I started to write comments, but then the comments started to get quite big,” Sehmbly said. “Then I felt bad that I'm typing her letter and not anybody else so I started typing for the entire class.”

In teaching, Sehmbly is motivated by seeing students develop into mature learners as the class progresses, especially in a first-year English class that students don't want to take.

“In the beginning of the term, I'd ask (students) how many of you want to be here. Often people respond with, ‘I'm forced to be here,’” Sehmbly said. “If you're forced to be somewhere, you don't like it automatically so there's often that resistance. To see that switch when they start to see that this is valuable, it's a good thing to see.”

Sehmbly will deliver his last lecture, at the Timms Centre for the Arts on Thursday, April 7. He's still brainstorming what he'd talk about, but he hopes to touch on his family and experiences with cultural clashes, while giving it his usual humorous spin.



VINTAGE INTERVIEWING The PRL's data collection used to use punch cards and mail-out surveys.

SUPPLIED

Sociology research lab turns 50

Ashton Mucha
NEWS STAFF

From studying Francophone communities to the effects of Alberta's eugenics movement, the Population Research Laboratory (PRL) has seen plenty over the past 50 years.

The PRL, located in the Henry Marshall Tory building, provides expertise and instruction in social science research, specializing in computer-assisted telephone interviewing for clients in government, local communities and other faculties at the University of Alberta. With its establishment in 1966, the PRL paved the way as one of the first demographic research centres of its kind in Canada.

The lab collects data in health, education, labour markets, environment, science and technology, immigration, social policy and public opinion.

The PRL has been involved in notable studies such as Nancy Galambos and Harvey Krahn's 25-year study which argued the midlife crisis was a myth. The study followed cohorts of high school students as they grew up.

Dave Odynak, research analyst at the PRL, assisted in a study on eugenics on behalf of the plaintiffs involved in the sterilization of individuals with undesirable traits defined by the Sexual Sterilization Act of Alberta. Researchers computerized archival data and the Alberta Eugenics Board's records, and analyzed their findings electronically.

“We're more than just data collectors,” Odynak said. “We're really into the production of knowledge and transfer.”

When it opened, the PRL supported the sociology department, promoted demography for communities in Alberta and produced materials and research about Edmonton for the library of demographic trends, Odynak said. The lab then facilitated the first Alberta Survey in 1987, which still runs today.

Although the lab has been successful, it has a “liability of oldness,” Odynak said.

In the past 20 years, institutional support has been a challenge for the PRL. It runs almost entirely under the cost recovery model, with only one remaining funded position. The lab relies on contracts with grant-funded academics, Herbert Northcott, sociology professor and the PRL's executive director, said. More time is now spent on cost recovery than pursuing the academic mission of the university, which involves training students and publishing research, he said.

“It sets up a vicious cycle where we do less for the academic mission, and the university takes note of that and pulls more of our funding,” Northcott said. “We're spiraling right now into that very difficult place.”

Throughout the past 50 years, the PRL has seen changes in research focuses, provincial growth and technological advances. Before computers, researchers would physically flip

through the phonebook to call people. Data collection over the phone has become more difficult in the past few years because of the tendency to avoid telemarketers — response rates have declined from 70 to 20 per cent, he said.

“Telemarketers have really made it difficult for us to do our job well,” he said. “Now that people can screen calls, and now that they've been phoned every second day at supper time, they're increasingly reluctant to answer calls from strangers like us.”

The cell phone carries hope, Northcott said. A recent PRL project using cell phone samples was successful, with more than 25 per cent of their respondents are cell phone users, Northcott said. Respondents included young people.

In an upcoming project, students primarily from Faculté Saint-Jean will research Francophone immigrants and conduct interviews in French.

Projects like this one allow students to become more involved by learning and practicing skills that might not be taught in a textbook or standard classroom setting, Odynak said.

“A number of our students who have worked with the lab have gone on to great positions in government and other universities,” Odynak said. “There's a connection between practical applied stuff that you might learn here and going out into the community with what we do.”

EPS officer recalls U of A experience

Criminology grad went from a sorority to murder case surveillance



CRIMINOLOGY CONSTABLE Fidler works to protect Edmonton.

SUPPLIED

Sofia Osborne
NEWS STAFF

Mark Twitchell's homegrown horror movie of September 2008 starred a real murderer: Twitchell himself. In the case that followed, Constable Carmen Fidler was tasked with following and surveilling him.

Twitchell lured a man, under the pretenses of a date with a woman, to his Edmonton garage. It was there that Twitchell committed and filmed the murder in a movie he claimed was inspired by the TV series *Dexter*.

It was true crime stories like these that attracted Fidler to the world of criminal justice in the first place. Now, the University of Alberta graduate is an Edmonton Police Service (EPS) officer.

Fidler studied criminology at the U of A from 1988 to 1992. As the first of her friends and family to attend university she was unsure of what to expect, but she knew she wanted to study criminology, she said.

Learning from the people in her sorority and attending sports

games are some of the fond memories Fidler has from her time at university. Mostly, she remembers how much she liked the atmosphere on campus, she said.

After finishing two years of general arts she volunteered at the Edmonton Remand Centre before successfully applying to the criminology program.

“When I first joined, it definitely was different. There were some different attitudes and stereotypes I had to overcome. Nowadays, it's like I'm just another co-worker. An equal of everybody else.”

CONST. CARMEN FIDLER
EPS OFFICER

Fidler remembers her criminology classes fondly — one criminology professor in particular, Maurice White, stood out for the

help he gave her. It wasn't until her third or fourth year, after having completed a practicum with EPS, that she decided to apply to join the force.

As a woman in the police force, a lot has changed since Fidler first joined 23 years ago. An “old-school” mentality used to exist where female police officers were seen as small and weak, and unsuitable for the force, she said. The mentality even went so far as to suggest that women only joined to find husbands.

“When I first joined it definitely was different. There were some different attitudes and stereotypes that I had to overcome,” she said. “Nowadays it's like I'm just another coworker, an equal of everybody else.”

Now that Fidler is a police officer there is no typical day on the job and no typical case.

“It could be anything from shoplifters, parking complaints, to homicide,” she said. “It's really varied every day.”

That variance is Fidler's favourite part of the job, she said.

“The different people you get to work with and the different options within the service,” she said.

“If you get tired of working in one place, or if you want to learn new things or improve there's lots of different areas to move around to.”

Fidler advises students interested in joining the police force and pursuing intense cases like the Twitchell case to take the opportunity to speak with current members of the force and to be prepared for every stage of the application process.

“People might leave university thinking ‘Oh well that's not a career that I hoped for when I went into university,’” she said. “But just know that it actually is a career and there are lots of different options within it.”



FINANCIAL FRIGHT The upcoming budget may result in fewer library hours. KEVIN SCHENK

New Notley budget coming in April, likely to impact students

Previewing possible implications of AB Budget 2016

Kate McInnes
NEWS STAFF

While students won't have to worry about increases in taxes or tuition, they may notice changes around the province as the Government of Alberta prepares to run the largest deficit in its 111-year history.

Almost a year after their historic election into office, Premier Rachel Notley and the New Democratic Party (NDP) provincial government will release the 2016 financial blueprint on April 14. Though finance minister Joe Ceci said the budget's primary aim is to diversify the economy and free the province from the “oil-price rollercoaster,” it is unclear what initiatives will be implemented and how much they will cost taxpayers.

Though it is hard to say what will and will not be included in the budget, Bob Ascah, the director of the Institute for Public Economics, agrees with most commentators that the province will run a \$10.4 billion deficit.

“Across the province, on campus and off campus, things will be very, very tight for the next few years,” Ascah said.

On March 7, government house leader Brian Mason said Albertans can expect a budget focused on job creation, economic diversification and provincial market expansion. For Ascah, the emphasis on these three points reveals a naïve idealism on the part of the NDP government.

“Diversification (in Alberta) is a little bit like the Holy Grail,” Ascah said. “The government recognizes that we have to get off this rollercoaster of natural gas prices going up and down, but ... what are our options?”

Though politicians have not said what these three points might entail, Ascah said it would be logical for this diversification to come in the form of investment in intellectual resources and renewable energy, which would operate in tandem

with the provincial carbon tax that will be implemented for the first time in 2017.

“We need to start investing in what's in our minds, rather than what's in the ground,” he said. “We need to focus on intellectual property and the capacity of universities to foster innovation.”

Despite this, one of the public institutions that will likely fall victim to provincial restraint measures will be the University of Alberta. Students will not be directly impacted by budget cuts because of the tuition freeze, but may notice a deterioration in the quality of the resources they are paying for. According to Ascah, infrastructure spending will be the first thing the university will seek to cut.

“I'm almost certain library hours and transit hours (will) be cut back, and there will be issues around attracting professors to come and work here,” he said. “It's already very difficult to run a university efficiently, but in the next few years, it's going to become an enormous challenge.”

Ascah said it is important to remember the province cannot control the price of oil and natural gas, exchange rates, how stock markets perform or how pension fund liabilities fluctuate. According to him, the government is “desperate” to appear to be creating jobs and helping spur the economy in order to appease a dissatisfied public. In a free market economy, however, there is only so much they can do.

“The government and the Finance Minister have to manage the expectations of the population, and they have to be more frank with ... the public on what (they) can and cannot do,” Ascah said.

“You can sense that (Notley) is frustrated that she's inherited such a financial mess. There's just no money for them to spend on initiatives that are socially progressive. They're in such a difficult situation.”

Fracking research receives \$2 million

Sofia Osborne
NEWS STAFF

With natural resources making up a fifth of Canada's GDP and providing almost 1.8 million jobs, gas production strongly impacts Canadians, Albertans and professors at the University of Alberta.

Assistant professor of Earth and Atmospheric Sciences Daniel Alessi has received \$2 million in funding from the government of Canada and Encana to closely study the effects of hydraulic fracturing, or fracking, on water.

This funding adds to \$3 million Alessi received as Encana Chair in Water Resources at the U of A for project work.

Fracking, an oil extraction process, involves injecting fresh water mixed with chemicals deep into the ground to break up rock and release crude oil. The water that returns to the surface after injection is mixed with chemicals and can be up to 10 times the salinity of the ocean. This water can be toxic for animals such as zebrafish, Alessi said.

This new funding will cover the hiring of up to 25 graduate and post-graduate students and the maintenance costs of the lab's state-of-the-art equipment for studying water produced from fracking, Alessi said.

Alessi, along with professor of biology Greg Goss and professor of medicine and pathology Jonathon Martin, analyze flowback samples from Encana's fracking sites and test inorganic chemistry, organic chemistry and toxicity, respectively. The three researchers are figuring out why some samples are more toxic than others, Alessi said.

“We've characterized these fluids better than anyone in the world at this point,” he said. “One thing that we're doing that nobody else is doing very much of is linking specific chemical phenomena in the fluids, to measure toxicity of these fluids onto aquatic organisms.”

While some environmentalist groups lobby against fracking, other industry groups hope to expand the practice. Alessi believes the answer lies somewhere in the middle.

“It's easy for people to jet up here to the oil sands and criticize Albertans for extracting that resource,” he said. “But then the question is, ‘What is your carbon footprint and what are you actually doing?’ Are you really willing to live a life style that is petroleum-free, for example and do you know the implications of that?”

Alessi thinks fracking will be used in the future and that his research will lower water use, increase recycling and mitigate

the toxicity of water used in the process.

As a scientist, Alessi views his role in the debate as providing accurate information without personal opinion. He has spent years working on this issue and thinking about it carefully and not reactively, he said. Without the new funding from the government of Canada and Encana his team would not be able to study the flowback and its implications as closely, he said.

“Even as an undergraduate you have some years to think about a few problems very carefully and it's a wonderful thing to be able to try and understand the nuances,” he said.

Fracking wasn't always Alessi's focus — as an undergraduate student in 1997, Alessi studied geology at the University of Wisconsin and went on to pursue environmental geochemistry for his MA and PhD. When Alessi met with Encana, he learned fracking was a project he was qualified to pursue at the U of A.

“It could have been hydraulic fracturing, it could have been the oil sands, it could have been something in a different country,” Alessi said, “But it just happens that that was the problem available here and I think it's a pretty important one right now in terms of water use and water contamination.”



KEVIN SCHENK

Opinion

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EDITORIAL COMMENT

After 106 years, we bid farewell to the newspaper

RECENTLY SOMEBODY JOKINGLY ASKED ME IF I'M WORRIED THAT if this whole thing goes south, I'll be forever known as the guy who ruined *The Gateway*, a 106-year-old University of Alberta campus institution.

First, here's a quick Reader's Digest of what's going on for those who haven't followed. We're making a massive organizational shift this coming year and we're not printing weekly newspapers anymore. Instead, we'll be putting articles online as they happen, engaging with new types of social media, and putting our best pieces together into a monthly magazine.

Newsprint isn't dying. It's already dead. The corpse is still dancing around on strings as those who can't seem to let go and adapt continue to drag it through the mud. A few months ago, a bunch of talented and hardworking individuals lost their jobs at PostMedia because those at the top didn't have the foresight to make a change.

Well, here it is. Am I worried? To be honest, no, I'm not worried at all.

I have confidence in the next group of people coming in. I have no doubt in my mind that they'll nail it. I'm thrilled to watch a new and eager crew roll in, ready to completely invest themselves in this organization and create something incredible.

But as less of a Public Relations answer, I'm not worried at all because that's the point of being here. We're students, we're here to learn, and we're here to take risks. The first ones to smash their heads through the wall are going to get a little bloody, but there's no better opportunity to do it than now, when we're in university. If you aren't willing to do it now, then when?

That's what makes a organization like *The Gateway* so valuable. It's a place to come and take risks, put yourself out there, and get better. It's more than just learning technical writing skills, CP style, or how to structure an article — it's learning how to write for a real life audience. We try to connect with campus, interpret things, and then tell the stories that otherwise wouldn't be told.

It's tremendously exciting having your work put out there. But in the same vein, it's hard. It's so fucking stressful. When people lash back and criticize what we do, it hurts. Obviously you can't just take the good and completely reject the bad. When your work gets ostracized, there's a good chance it's for a legitimate reason. You have to stomach it, and allow it to help you get better. That's what putting yourself out there means.

What made that so easy to do this year, and I'm confident that others who have had the privilege of working here in the past will attest to, is the fact that we supported each other. Working here didn't feel like work. Of course, the work itself is some of the most exciting and worthwhile stuff you can do, but also, I had a damn good time being in the office with these people. It wasn't just because we dicked around, played Nutball, a form of keep-it-up with a nerf football to relieve stress, or because we had a really good franchise file on NHL Hitz 2003, it was because we created an environment in which everybody was comfortable, and as a result, could do their best work.

That's what you want in a job. It's so underrated. Work can suck, but it never really does if the people you work with are ones you enjoy being around. It's important to find work that you're genuinely passionate about, because it'll never feel like a job if that's the case, but it's also important to have that kind of relationship with your coworkers.

I've spoken with a handful of *Gateway* alumni over the past few months since we made our plans public. I've listened to hilarious stories about press night shenanigans, goofy inside jokes, and all of the amazing things that people have done here. But the one constant among alum who felt their time here was worthwhile is the people they spent it with.

The work is huge, don't get me wrong. I'll cherish some of the articles I've written here and the skills I've developed, but nothing about my time here will mean more to me than the memories I made with these people.

How does this apply to the average reader? What can you take away from this? Find work that you love to do. That much is a given. But also, get to know your coworkers. They may end up being some of the best people you'll ever meet.

As long as this organization exists as a place for misfit university students to come collaborate and pound out something loaded with passion and energy, it'll shine. So that's why I'm not nervous for the future of *The Gateway*. In fact, I'm excited. And you should be too.

Cam Lewis
 EDITOR-IN-CHIEF



WE RAN OUT OF IDEAS FOR THIS SHIT IN NOVEMBER

JOSH GRESCHNER AND ADAIRE BEATTY

letters to the editor

Correction: in the March 30 issue of *The Gateway*, an article appeared in the Opinion section entitled "Registered nurses can't legally advise on assisted suicide." Rather than "assisted suicide," the preferred phrase is "physician assisted death."

FROM THE WEB

Ms. Foord's opinion article accurately reflected my thoughts. Thank you Ms. Foord.

(Re: *Don't put eugenicist women on bills or anything else*, by Shaylee Foord, March 30)

"Oh. Hell. No." Sums up my feelings perfectly.

Emma
 VIA WEB

RNs throughout the province should work as a team

(Re: *Registered nurses can't legally advise on assisted death*, by Julia St. Louis, Paige Watson, Emma Allen, Jocelyne Loiselle, Danica Zhang, March 30)

Very well written article! A great way to spread awareness and advocate on behalf of nurses. The university has a funny way of developing novice RN students in believing that they are the collective body of "nurses in the province." Transitioning into a different

role and having to switch regulatory bodies as I become an RN only means I take on more responsibilities with a larger scope of practice. You write on a very important issue. It would have been nice to see novice RNs advocating on behalf of not only their own collective body, but also including the two other VERY IMPORTANT regulated bodies of nurses within our province. Both LPNs and RPNs share the stress, workload, hardships, and care on the front lines in our system. As I move forward in my role as an RN, I would like to see a new culture of nurses be born where we all work together collectively as a team and advocate for each other. The voice of the RN is strong. You-being a leader and taking an important initiative like this is an impressive step. I commend you for that. It would just be nice to see articles written that has a tone of inclusiveness-collectively as one so that the public sees that all nurses stand together as a team. We each have our roles in the system, we all critically think, our scopes divide us, but does not mean our voices need to be when advocating an issue such as: "RN's 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." Both LPNs and RPNs have been in those rooms, holding that patient's hand as they take their last painful breath. All nurses need to be included in this. The Executive Director of the CLPNA came out with an editorial message that spoke volumes. She is

an RN and this message should be shared across the provinces. <http://www.clpna.com/.../editorial-is-collaboration-just-.../>

Editorial: Is Collaboration Just Talk?? - CLPNA
 CLPNA.COM|BY COLLEGE OF LICENSED PRACTICAL NURSES OF ALBERTA (CLPNA)

josh
 VIA WEB

Convinced

(Re: *The Watch-men Ep. 24: Batman vs. Superman Review*, by Sam Podgurny and Matt Rea, March 31)

Funny comments and criticisms from all today. I think I will wait for a rainy day when I feel like seeing this type of movie and trust Sam and batapolt myself to the theatre.

Jen
 VIA WEB

Letters to the editor should be sent to letters@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. The Gateway also reserves the right to publish letters online.

Letters to the editor should be no longer than 350 words, and should include the author's name, program, year of study, and student ID number to be considered for publication.



ALEX COOK

“Trade and Commerce” mural in HUB is an abomination



Kate McInnes
OPINION STAFF

Unlike U of T, Queen’s, and UBC, the University of Alberta is not often heralded as a beautiful campus. This is partly because we’re in Edmonton, a city that *Maclean’s* once called “despair-inducingly ugly.” But it doesn’t help that our school takes it upon itself to commission pieces like the “Trade and Commerce” mural at the north end of HUB, which stands out as one of the most unsightly works of art in this godforsaken city. And that’s saying something.

In this painting, we see the

visual timeline of the great neoliberal destiny of Edmonton. Our city’s saga begins when a peaceful pastoral landscape inhabited by First Nations people is cast away by a Ukrainian babushka, symbolizing European colonialism. A manifestation of Adam Smith’s invisible hand extends from her ass and shakes hands with another fist. The mural is a bizarre mishmash of images, and it seems as though the artist put it off until the last minute and just sort of improvised.

In the next few scenes, we’re presented with the most innovative, cutting-edge technology of our time — generously provided to us by companies like Telus, who commissioned this piece — including a 1990s computer lab, Jeff Goldblum’s cell phone in *Jurassic Park*, a train,

a plane, a boat, and an RBC debit machine. What connects the past and future is a chiseled Aryan businessman, bursting forth from the shimmering womb of business school to rescue the population of Alberta from the savages of yesteryear. Either that, or he’s fleeing from Canada Revenue tax evasion claims.

• (The mural) stands out as one of the most unsightly works of art in this godforsaken city. And that’s saying something.

The fact that the hero of the mural bears a startling resemblance to Christian Bale’s character in

American Psycho shouldn’t go unnoticed. Behind the wealth he generates lies a grisly past of feeding stray cats to ATMs and murdering homeless people for the hell of it, or at least a legacy of colonialism and cultural genocide.

The message the artist is trying to convey is that progress is borne strictly through capitalism. Some of the business students who use the pedway likely enjoy this mural, as it supports the capitalist ideology they have come to study in their degrees. They can actively picture themselves as the hero, briefcase in hand, jumping through their own piles of cash.

Arts students, on the other hand, are forced to stare at this painting as they make their way to their classes in Tory basement. They

see it as a contradiction to everything they’ve learned in their university career from their socialist professors. Development is not achieved solely out of wealth, but out of ideas. Or, if they’re an asshole like me, these students feel an unfounded sense of superiority over their colleagues in business for “forgetting” to pay their taxes and fellating Karl Marx in the angry essays they write for their political philosophy classes.

The mural plays off all the worst stereotypes of business students as money-grubbing dicks. There seems to be no point to this useless image, other than to indicate that the apex of history is a relentless money-chase. No ideas, no bigger picture, no concept of exchange or reciprocity — just a fuckton of money in a hurry.

#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

Tidy one bedroom condo for sale. Whyte Avenue/University area. Excellent access to UofA. Contact: 780-722-8047	1B Anthony Rizzo, ChC 1BRecent News @LAA 10:05 PM (Heaney) --/--	OH NOOOOOOOOO OH YEAH Sorry, Josh. I never bought you that donair in the end. Maybe next year. Can we order some pizza?	C: Coopy (any rendition of coom), Check your privilege , COINS ON THE table!?! probAbly MinE!!, CAWNT	MOookah N: Nobody, Nothing you? Nothing coo? NUTBALL
I started the year with 2 girlfriends and 0 tacos and now I have 2 tacos and 0 girlfriends?	-- -- -- -- 99.4 -0.1	So is Richard from Mongolia or not?	D: Dave work, Dad, Demi Dave, Drama Girl (2013/2014), Donkey time, Doey, DARIAN, Dark man, DARIAN IS LEAVING	O: Orange, Order Pizza 73, Okay computer
Nutball	2B Ben Zobrist, ChC 2B, OFBreaking News @LAA 10:05 PM (Heaney) --/--	FIGHTING EVIL BY MOONLIGHT, WAITING FOR LOVE BY DAYLIGHT. LA LA LA LA LA LA LA OUMAR YOU HAVE TO WATCH SEINFELD.	E: Evans, Ekans, Ekbok, Ebab, Egg, Eggbob	P: Puppies, Pizza Line, Put those seeds way up your butt, Plox Bwaaaaah! (blank passes away, Prince of the Patio, Pressure cooker
But where did BEARDSEX go?	-- -- -- -- 95.7 +0	OH HAI JON. I LIKE YOUR HAIR TODAY.	F: Fat Jon Yakimov, Fat Jon, Fingerspell Again, 420, Foodbin, 5, Fool me once, FIVE TACOS and Acoffee? What is it?!	R: Richard, Rich, ROB
How do you even start an orgy club?	3B Mike Moustakas, KC 3BBreaking News NYM 0-0 End 3rd 0/1	THANKS GREEK WOMAN <3 “OH HHHH YAAAAAAAAAAAAA”	G: Girom Iignal, Go by boat, Guys enough, GreeEk	S: Scott, Scott is dead, Spinning Jenny, Show me your moves, START OF ARTICLE Snake McReptile, spitter, shady gtwy~*~
How Can I order food	0 0 0 0 0 1 0 0	What the hell are you looking at Cam??? HUH?	H: Homg, Hm hm hhm, HIII ZACH, Hotline Ding	T: T, Toss the ball around, TWIST, TaKe em out and measure em?
So can I now post the entire bee movie script in 3LF after that giant religious rant in the March 30th edition?	0 0 0 0 0 1 0 0	Mucha	I: I respect you, Impa, I guess I’ll just go home, I SLEEP like an AIRport, NEVER, i work at the student newspaper...	U: Unghy,
What do you call an employed science student? An engineer.	0 0 0 0 0 1 0 0	Mooka	J: Jon, Jon girls, Jim, Jimmy, JunkYaRd Jim, Joshu	V: Vexed vagina
All I use the gateway for is making paper mache dolls and having sex with them	0 0 0 0 0 1 0 0	MOOOKAH	K: Koala, Koran, KAtdOg(r.i.p.), Kevbab/Kierbab	W: Well hello to you too, Well great, Wiggle, Wanda, What do you mean there’s no peanut butter, Well I guess nobody wants me, whats in it for me
Which is more of a liability in fantasy baseball?	0 0 0 0 0 1 0 0	MooOOoooooKah egg bob	L: Let’s get faded, Loose cannon, Lets take a look.	X: X-Force
Adam Lind?	0 0 0 0 0 1 0 0	A Coom?	M: Melon, Myers, Mergim, Maegm, Mimg, Median, Mercunt, MacLean 420, MacLean is a last name, Most of my friends like me, My cousin Mitchell told me, My man, Morty, Ma, Monkey, Mitch, Mongolian	Y: Yakimov, You yes you no you money (ASL grammar), Yeah (Mario tennis wario), Yes (rick and morty), Yaye
Sam Dyson?	0 0 0 0 0 1 0 0	Mook a?		Z: Zoey, zOk, Zeke, ZABO fuck you all, we’re fucking hilarious blue jays world series 2016
Or Jose Reyes?	0 0 0 0 0 1 0 0	Mook a?		k jon lets smoke this weed now.
Fuck I hope I beat Andrew	0 0 0 0 0 1 0 0	Coopy and Moopy :) JOKES LIST DICTIONARY: A: AE Ball hockey, American sign language, Ariane, ATV, AE B: Ball hockey, Bunka, Bunka Imborgno, Bozo, Ballpark Buns, Bird, Boston Pizza, Bab, Big Rich, BATHtub, Bitch Zack, BATH(CONT), BOYFRIEND (Josh <3)		
Buster Posey, SF C, 1BBreaking News @Mil 8:10 PM (Nelson) --/--	0 0 0 0 0 1 0 0			
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Public transit shouldn't be an incubator of bad behaviour



Riley Samson
OPINION STAFF

So your bus was late today. Maybe it's always late, or maybe the driver is just having an off-day. Angered, you climb on board, and choose to verbally express your frustration on the poor soul who drives you to class every morning.

Oblivious to the four children, the elderly man and the young couple who are easily within ear-shot and no doubt wish they (or you) were anywhere but on that bus at that moment, you mutter something disparaging to the driver about how she's going to make you late for your class (which you hate anyway and would probably rather skip altogether).

- You didn't "instinctively" act like a jerk, you chose to act like a jerk because you thought it would make you feel better or more powerful.

I wouldn't doubt that this type of behaviour happens on every bus in the city at least once per day. When things don't go our way, we have a bizarre need to blame someone and to make known to the entire world exactly how displeased we are.

Rudeness, pointless aggression and general unpleasantness are far



RANDY SAVOIE

from limited to people on transit. They're afflictions that don't discriminate, although they do seem to be most virulent amongst people who drive raised pickups or lowered sports cars, and university students who try to use expired U-passes. A friend relayed a story

to me where one such student became hostile to an eagle-eyed driver, stealing several transfers before storming off the bus. I wonder if she's proud of herself for sticking it to the patriarchy.

Think carefully — how many people have you been rude to in

the past day? The past week? Are you proud of that behavior? Did it accomplish anything? Did it make you feel better about yourself? Or did it only serve to further embitter you about whatever you were bitter about and ruin the day of the other person as well?

If someone truly hurts or offends you, you are well within your rights to speak out about it. But don't think for a second that you now have permission to be as rude as you want. We all learned it in elementary school: two wrongs don't make a right.

Sometimes we use the excuse of acting in the heat of the moment. That's bullshit. Everything we do, we make a decision, on some conscious level, to do. You didn't "instinctively" act like a jerk, you chose to act like a jerk because you thought it would make you feel better or more powerful. Newsflash: abusing the person next to you on the LRT whose music is a little too loud or cutting someone off in the BMW your parents bought for you doesn't make you manlier, nor does it make you cool or edgy. These sorts of things make you appear small and petty, and demonstrate only your own insecurity (oh, I'm sorry — am I being rude?).

It is, believe it or not, within your abilities to make a different decision in that heated moment. To give the benefit of the doubt to the late bus driver, because as possible as it is that he lazily slept in, it's equally possible that he had to wait at a stop for a few extra minutes while someone in a wheelchair got on. It's within your power to decide not to throw that punch, hog the disabled seats or threaten to burn someone's face off with your cigarette.

Every choice we make is a deliberate one. Next time you feel tempted to take your anger out on someone, consider for an extra moment whether they really deserve it and whether any good at all will come of it.



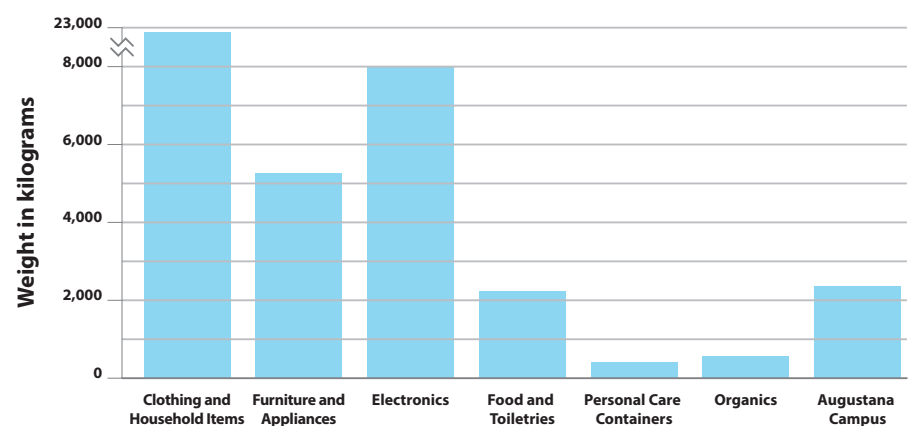
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Catch the wave of positivity emanating from Jumbo Donair



Ashton Mucha
OPINION STAFF

I don't know about you, but I feel like there's been a perpetual downpour of pessimism lately. Just when I think things are fine, I find myself drowning in a sea of negativity. So it's refreshing to come up for air every once in a while and be greeted with an overwhelming sense of positivity.

When a man with little money and in need of food walked into Jumbo Donair on 66th street, Maher Tawell, the owner, didn't shoo him away. Instead, he offered the man a free meal.

Another customer in the shop at the time witnessed this good deed and wrote about it on Facebook. The post went viral, and it's now been shared over 9,600 times. Additionally, since the post, Jumbo Donair has been busy with customers from all over the city who are coming to support a man who provided a nice gesture.

An act like this may seem so trivial to some, and even though Tawell's actions were small, he paid it forward in a big way. Unfortunately, not enough people engage in such simple and selfless acts. Instead, negativity spreads like wildfire: people are so quick to



SUPPLIED - ALPHA DONAIRS

judge, they criticize others' ideas, and they bring people down by encompassing hate rather than love. Since when did it become human nature to be so pessimistic and hurtful?

I can't help but consider all the negativity in the world. When you turn on the news, you're more likely to hear about a murder or terrorist attack than see a heartwarming story. When you're driving in Edmonton, you're

more likely to see people flip you off or honk their horns than toss you a thank you wave or hold back to let you into their lane. When you go on social media, you're more likely to see strangers pick fights with each other over something so minuscule rather than engage in polite conversation.

Yes, I'm talking about everything from the active Brussels attacks to the passivity and anonymity behind *The*

Gateway's comments section.

People will always complain regardless of whether or not people want to hear it (no one wants to hear it). But it's rare to see people acknowledging something good and appreciating something positive. What ever happened to "if you don't have anything nice to say, don't say anything at all?"

For the record, I'm not saying

it's unacceptable to disagree with someone — you may very well disagree with me right now. And I'm also not encouraging people to be fake and disingenuous.

But I am asking you to take humanity into consideration.

Paying it forward doesn't have to be an elaborate and expensive ordeal. It can be as small as complimenting someone or paying for someone's meal. You don't even have to go out of your way to do something for someone, I'm just asking that you be decent human beings.

I may be one of the few, but I believe in karma. Yes, people probably automatically associate karma with a negative fate, but I'm talking about good karma — the what goes around comes around kind of deal. And yes, it works both ways.

Tawell considered closing Jumbo Donair because business wasn't good. He didn't get mad at the world for not coming to his shop nor did he attack people who went to the McDonald's down the street. Instead, he simply helped someone in need, and now Jumbo Donair has people lined up out the door.

It's little things like this that people often overlook. So not only does it make me happy to see people like Tawell doing some good in this world, however large or small it may be, it makes me happy to see those 9,600 people on Facebook acknowledging it.

Air France cocks up secularism



Cole Forster
POLITICS COLUMNIST

With Air France set to resume service to Tehran this month, the airline's stewardesses are in a fury over a decree by chief executives that they must veil themselves upon touching down in the Islamic Republic. The appropriate unions have announced their solidarity with *les hôtesses de l'air* and demanded that the policy be reversed. Forcing its employees to cover their hair is a bizarre protocol for Air France to implement, especially given the intensely secular nature of public life in the hexagon.

Obviously the stewardesses should use prudence and caution when in Iran, which ordinarily means donning a loose rousari. However, requiring the headscarf as part of the regulation uniform

for these flights is ludicrous. At the very least the employees must be afforded the choice to opt out of this particular route at no cost to their pay or career ambitions. The individual liberty of Air France's female employees cannot be humiliated because theocrats like Khamenei are incapable of conducting themselves normally in the presence of a woman's uncovered locks.

(...) requiring the headscarf as part of the regulation uniform for these flights is ludicrous.

The scarf isn't the only degradation France's flag-carrier is prepared to subject its stewardesses to. No, Air France also noted in its policy that female employees who normally have the choice between pant or skirt uniforms will be restricted to the former and forced to wear a longer jacket than usual. The clothing stipulations might

sound trivial, but they represent a very grave trespass on the secularism for which France is known.

Counter-arguments have suggested that this is business as usual for Air France in the Middle East, (the company already requires its stewardesses to adopt more modest uniforms for flights to Saudi Arabia) but there is something insidious about this line of thought. Just because covering one's head as a woman is a legal obligation within the borders of the Islamic Republic, there is no reason that French citizens serving as transport personnel need to be affected by such medieval misogyny. What will the clerics do if the stewardesses refuse to make their tarmac descents fully scarfed? What will the Élysée do if there is any trouble about this situation? I know what should happen. Air France should axe their insane conditions and let their employees determine if capitulation to religious zealotry is really the French way.

Appreciate our differences



Chyana Deschamps
OPINION WRITER

Hands up if you've ever been personally victimized by scowling eyes! (Insert *Mean Girls* image where the whole gym raises their hands). Maybe you're the offender. But most likely, you fall under both categories.

People like to showcase to the world who they are through their own personal appearance. Perhaps you like metal, so you feel inclined to wear only band tees, leather and Converse while consciously or unconsciously seeking others of the same. Or maybe, you're an old hippie soul who gets down to tie-dye and flowers in your hair while only listening to the music of the 60s and 70s. No wait, I've got it! You're my hipster neighbour who wanders around listening to the newest unheard-of band while claiming you don't know what YouTube is. Whatever label you identify with, it shouldn't be the dogmatic definition of who you are.

Growing up as a 90s kids, we have borne witness to the half-horrific-half-stellar birth of 90s style. Throughout the ages of mood rings, belly shirts (yes, they weren't always called crop tops), chain wallets and not having access to a straightener, we've developed quite a versatile demographic in the "fashion" world by hanging on to the best of it.

If you're like me, chances are you've embraced every style under the sun. Born as a tomboy running around making muddies and beating up boys, I've made the transition from goth to punk to hip-hop to prep to wearing-prom-dresses-to-school to hippie to punk again and then finally entering adulthood and finding my own niche that fits all those styles that I once held so dear.

By doing so, I have realized that by seeking the attraction of certain kinds of physically similar people, we are subconsciously rejecting those who

are different than us.

I've witnessed metal-heads hating non-metal-heads for wearing band tees that they swear said person doesn't listen to. I've seen some hip-hop loving friends make fun of the hippies' embrace of Pink Floyd and flared denim. I've seen the Kardashian-esque beauties of the world snarling at the next chick's more-than-basic eyebrows.

When did we start identifying and showcasing our physical appearance more than our internal selves? By critiquing what is different than us, we are inadvertently wanting them to be like us, subconsciously trying to strip away the beautiful colours of the world into mere shades of grey.

Unless we all commit to entering some strange reality or social experiment where a person from each clique enters a house and truly gets to know each other on a personal level, our tendency to turn to what is comfortable prevents us from knowing each other and appreciating our vibrant world.

We are lucky enough to live on a planet that has come to embrace individuality and equality, and fight for more rights. We live in a world that our ancestors fought to achieve, we experience the rights that our parents were forbidden to, and in the process, we have become individuals. Why should we let our judgements of other people take that away?

I guarantee we have all had the privilege of knowing the yin and the yang of this world — good people and bad people. I realized both kinds of people come dressed up as hippies, goths, punks and hipsters, and every time out of 10 it has nothing to do with the clothing they sequester. How a person is dressed will tell you absolutely nothing important about that individual. It may reveal a favourite colour, or a preferred brand but something that it won't tell you is if they're kind, trustful, broken, damaged, harmful, deceitful or your next best friend.

Learn to love these differences, and appreciate the varying colours of our souls that we paint the world with. Our eyes can't predict the important things.



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THE GATEWAY: END OF AN ERA

KIERAN CHRYSLER

Arts & Culture Editor (2014-15)
Managing Editor (2015-16)

Welcome to the last weekly issue of *The Gateway*.

For 106 years, *The Gateway* has been an entertaining nuisance at the U of A. It provides a place for students to learn about and discuss issues that are important to them. It keeps the university accountable for their actions and lets students know what's going on around campus. It also gives them a space to voice their opinions, which are in no short supply when there's a bunch of people in their early-20s forced to read Foucault twice a semester.

Next year, we will continue to publish all this and more. Just in a different format.

The staff for next year will be treading through the murky waters of primarily online reporting, with a monthly magazine full of the juicy content you've come to

know and love from your sometimes-inappropriate student newspaper. It'll just be on the internet where most of our readers are instead of littering tables in CAB.

While this is a necessary jump in the slow-bleeding print industry, it's hard to let go of a medium you know and love. The difficulty of letting newsprint go hit me in the last week, when the realization struck that had I been allowed to just write about talking to Mayor Don Iveson instead of trying to be modern and making a video, I wouldn't sound like an idiot every time I do that thing when I awkwardly giggle at people when I interview them. Well, I would, but the audio would be hidden in my recorder like my interviews with Will Butler, James Vincent McMorrow and Missy Suicide instead of living forever on YouTube. But I digress.

This nostalgia for print is why we invited some of our alumni to write one last time for their favourite paper. They made *The Gateway* great(ish), fought for autonomy from the Students' Union, and helped us continue to exist today. Here, they reflect on their ink-stained memories, the paths that *The Gateway* led them on, and the ever-terrible (but always fun) press nights.

Reading the alumnus' memories really makes you look at *The Gateway* for what it is: a place for students to write stories for other students, and act like complete lunatics while doing it. Press nights have always and will probably continue to be insanity and people will still get mad at stuff we print, but it's ultimately a place where the greatest friendships are born. And that's the one constant *The Gateway* can rely on.

EVAN DAUM

Sports Editor (2009-10)

When I think of my time at *The Gateway*, I don't have to look far for a reminder of how special my time as a student journalist was.

While I look back fondly on the many unproductive hours I spent in the couch room, or the even greater number of productive hours spent in Clare Drake Arena and the Main Gym as a sports writer and editor, those memories come a distant second to the best *The Gateway* offered me.

Long before the days of Tinder, or the Match.com app, *The Gateway* was THE place to be when it came to the dating scene at the

University of Alberta.

Maybe that's a bit of an exaggeration, but that's what it ended up being for me, as it has been for so many before me and presumably will be for those who come after me.

It all started at NASH 72 here in Edmonton. Sure, the conference featured some stellar speakers and sessions, but more importantly for me it also sparked my interest in a special someone who has since become my wife.

Walking up to the registration table at NASH one fateful day, little did either of us know that some six years later we would be

inseparable, or that my sugary adult beverage-fueled dance moves which first captured her eye would still embarrass her periodically to this day.

Ultimately, *The Gateway* gave me everything. Without it I wouldn't have met the love of my life, or been provided with so many of the lessons that have helped me both professionally and personally.

Here's to more than 100 years of student journalism in print, an exciting future in the digital world, and — most importantly — to matchmaking skills that are second to none.

SUZETTE CHAN

Editor-in-Chief (1985-86)

I first walked into *The Gateway* office in the fall of 1983. I was attending a recruitment party in the paper's second floor offices in SUB, currently the site of a medical clinic.

Owing to reprints of Lois Lane comics, I had romantic notions of what a newsroom would look like, and, once I'd walked past the snack tables and fraying couches, my expectations were definitely met. Atop several rubber-topped tables and desks were heavy, austere manual typewriters.

I'd only ever worked on electric typewriters before, so most of the time I spent working on my first story was devoted to figuring out how to operate that mechanical beast. I stared at the carriage, willing it to move. It didn't. Meanwhile in California, Apple was rolling out its first Macintosh.

After a year of working out my finger muscles on the stiff keys, I became fairly proficient with the old typewriters, as did most of the writers. When it was suggested that we buy computers, we passed. Computers were expensive: I don't recall the estimate we

received, but Wikipedia notes that the 1984 Macintosh retailed for \$2,495 U.S. at the time (adjusted for inflation, it would be \$7,500.00 Canadian now). The technology was new and proving Moore's Law, the adage that computing power doubles every year. So we were looking at huge capital outlay that would have to be repeated in a couple of years. We bought electric typewriters instead.

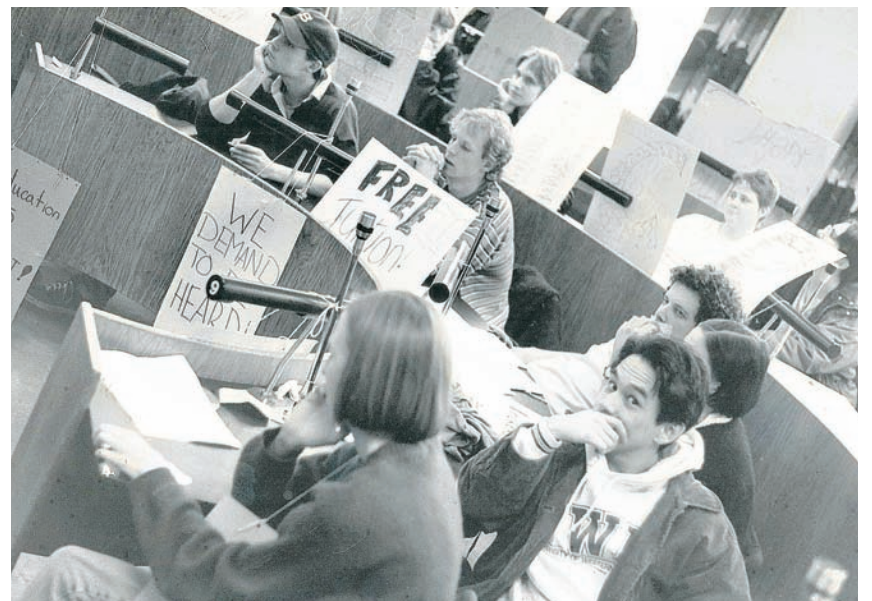
We also sprung for a new phototypesetting machine. The older one used punched paper tape to automatically generate type. The new machine had a computer interface and enough memory to generate copy at a faster rate than the old punched-paper machine.

Despite these improvements, production nights did not change much. Reporters came in to type up stories, or brought in handwritten notes. The stories were edited and an employee re-typed them into the typesetter. We took the glossy-papered galleys from the machine and cut them into sticks of copy, rolled wax on the back and

stuck them onto sheets of layout paper: literally, cut and paste. Easy peasy!

In reality, thanks to delays, technical issues or last-minute changes, production nights could be long and slow. We published two editions each week, so production nights burned up 12 to 16 hours that could have been spent studying, sleeping or working on more stories.

It would be romantic for me to say that I miss those production nights, when we forged a sense of camaraderie over the shared work — that did happen. But so did frustration, bickering, tiredness, dehydration and accidents. The most serious accident I witnessed was on a night when the typesetting machine was particularly slow in producing galleys. When it finally spat out the last stick of copy, the most exasperated editor grabbed it, plopped it down on a cutting mat, whacked at it with an Olfa knife, and promptly sliced off the tip of his finger. He was fine, but we could have used that medical clinic.



TODD BABIAK

The Cat's Ass (1993-95)

One day I wrote a column for *The Gateway* about that evening my brother and I were wrestling on the trampoline and he was stricken with bowel trouble. He was ten and I was twelve. Our parents were out drinking at the Legion. I had prepared tacos for dinner, that kind where everything but the beef comes from a yellow box.

I had to make a decision, as my brother squirmed in my arms: let him go to the bathroom or squeeze him about the middle until the inevitable happened? That is, to execute "the poop squeeze."

To my lasting regret, I chose the latter. Did I stop there, and reflect on what I had done? No. No I did not.

My brother availed himself and ran in

shame to the back door of our house in Leduc. I ran after him kicking him in the rear every few steps so that his shame smeared about his backside.

Somehow *The Gateway* made it to my brother's hands and he read my confession, the meaning of it. The newspaper allowed me to express, in glorious print, the depths of my regret and how the memory had haunted me. My brother phoned me. We talked through it, how he had thrown his clothes away rather than try to clean them.

It sparked a new understanding between my brother and I, and between siblings all over campus who had spent their adolescent and teen years violating and humiliating one another, so often with bodily fluids and trampolines.



Breakfast Club
Gateway Staff 1996

MAGGIE SCHMIDT

Arts & Culture Editor

(May-July 2015)

Wannabe Canadian

When I was 18, I was lucky enough to have landed a wicked scholarship to the University of Alberta. It seemed like a big enough change from my Colorado youth, but also familiar enough so that I wouldn't be slapped in the face by culture shock. I packed one suitcase worth of clothes and set out to try Canadian living.

As it turns out, Canada is Disneyland for adults. Everybody is super nice, aware of what's going on in their government, and actually care about the community around them. I quickly found my niche in the local music scene and started writing and delivering papers for *The Gateway*. By my fourth year, I was on top of the world and earned myself the position of Arts & Culture editor.

Of course, it isn't cheap to be an international student. During the summer before my reign as an editor, I realized how strapped for cash I was and had to withdraw from all of my classes, nullifying my visa. The Canadian government politely requested that I leave the country, and in one fell swoop I lost everything I had been working towards. In extreme contrast to the rose-colored glasses

that Canada gave me, I realized just how much of a mess it is to be living in the United States these days.

Canadians always offer harebrained schemes in order to swap citizenships with me. After about the sixth time I had to turn down offers for marriage or passport trades, I started to really wonder why anybody from the Great White North would ever even consider making the big move to the land of the not-so-free.

Canada was graced with the title of second best country in the world, so why the heck are you all clamoring to get into the United States? It's of utmost importance to understand what life in the south is really like before making the rash decision to marry a Canadian deportee just to get your foot in the door.

There is nothing more painful than being a university student in the States. The average loan debt that graduates owe is nearly \$30,000. That's nearly \$10,000 more than what U of A students have to pay for an average four-year degree.

The world post-graduation isn't peachy,

either. The economy in the U.S. is garbage. The wage gap, which is ridiculously disproportionate, has taken a toll on the lifestyles of Americans. Even working full time, most of us can barely keep up rent and groceries, much less afford to go out to bars or restaurants or do anything that brings us a sense of purpose. Americans have been cursed with being the only first world country that doesn't require paid vacation, and most jobs can't offer any sort of maternity or sick leave. Essentially, Americans are prisoners of "The Man."

I've always found it really unsettling that those desperate to jump south are aware of all of the problems the US is facing. I don't understand why anybody would be willing to give up free health care, a very attractive Prime Minister, or the chance to see the wonderful Northern Lights for a chance to move to a self-destructive country. The grass may be greener because of the longer growing season, but that hardly makes life in the U.S. worth it.

But heck, at least a few of our states have legal weed.

GARY KIERNAN

Gateway Staffer (1962-1965)

I understand that *The Gateway* is terminating its weekly print publication.

Although I recognize that the transition to a digital format is consistent with the communication preferences of the current student population and is probably a sound "business" decision, I fear something very significant associated with publishing *The Gateway* will be lost.

It seems to me that much of our interpersonal interaction today is a solitary activity. Social media — texting, tweeting, emailing, etc. — allow for almost instantaneous interaction between people. Not only do participants not need to be in the same room, they don't even need to be on the same continent. There is, however, at least in my view, something very important missing in modern dialogue.

In the early 1960s when I, as a young undergraduate from "smalltown" Alberta, was a member of *The Gateway* staff, we gathered together two nights a week to "put the paper to bed" — get it ready for

the off-campus printer. These evenings (not the significance of the issues we covered nor the excellence of the articles that I wrote) are what I most remember and treasure about my years at *The Gateway*: nights (sometimes long ones) of work, camaraderie, laughter, stress and satisfaction shared with some great people.

I suspect that much of the work on future editions of the digital *Gateway* will be done electronically, by staffers working remotely from a variety of locations according to their own schedules and timelines. While I am certain the product will be equal to anything that has gone before, the process will in all likelihood lack the personal face-to-face interaction with fellow staffers that I enjoyed so immensely.

I hope that in structuring the "new" *Gateway* that those in charge can find or invent some methods to give future *Gateway* staffers the joy of being part of the "team."

Gary Kiernan completed his BA (History) at the University of Alberta in 1965, followed by an after-degree teacher program and an Educational Administrator diploma at the University of Calgary. He returned to school midway through his career to earn both MS and PhD degrees from the University of Oregon.

Mr. Kiernan spent over 50 years involved in education in Alberta and abroad working as a teacher, counselor and administrator at both school and district levels. Gary retired as Superintendent of Schools (Lethbridge School District 51) in 2000 and established DISTRICT OFFICE online Ltd. — an online educational HR service for Alberta school systems. There, he served as President and CEO until December 2015.

Gary is now fully retired and splits his time, with wife Linda and his extended family, between Lethbridge, Hawaii and Fernie B.C. He is very proud that granddaughter Kieran (Chrysler) has continued *The Gateway* connection.

KATI KOVACS

Volunteer (1990s - 2003)

Astronowatch: The Last One

Keeping an eye on the sky...

Well, it's been a while. In the 5+ years since my last *Astronowatch* I've changed countries and careers, and had the sweetest little girl who's turning three in June. I still find time to party, but no more boy drama since I was made an honest woman a few years back. The times they are a changin'.

There is a lot less astronomy in my life. My little corner of western France is often very cloudy and rainy. However when I do get to see the stars the lack of light pollution is wonderful. Nothing compares to lying on the beach at 2 a.m. with the sound of the waves and the black, sparkly sky stretched above you. A 3€ bottle of wine is

just icing on the cake!

Astronowatch would never have been possible without so many people, too many to thank. But I'm going to give a little shout out to Sharon Morsink and Douglas Hube, both of whom are amazing teachers, role models, and extremely passionate about space science.

As ever, if you want to learn more about the incredible vastness surrounding our little blue dot, please visit the campus observatory. It's located at the top of CCIS, 5-240, and during the school year it's open on Thursdays from 12-1 p.m., and 8-9 p.m. It's staffed by an amazing group of volunteers, who will be more than happy to show you the sights (Jupiter is visible right now,

just below the constellation of Leo the Lion) and answer your space-related questions.

In the immortal words of James T. Kirk, "It was fun."

No silly. It's not astrology, it's astronomy. *Astronowatch* was a weekly feature published in the *Classifieds* section mostly every Tuesday, but sometimes not, for over four (five?) straight years in the early 2000s, and occasionally afterwards. Our resident astronomer Kati Kovacs, set the stage for the cosmos and gossiped about her boyfriends. Let's be real, it was mostly gossip. She invites you, even still, up to the Campus Observatory every Thursday evening at 8 p.m. at CCIS 5-240. Walk out on the roof and check out the view with the university's telescopes.

DAWN KIERNAN

News Editor (1990)

PAT KIERNAN

Reporter (1990)

A lot of good things happen because of deadlines in journalism. Impact. Accountability. And, in our case, love.

Deadlines push journalists to do their best work and beat the competition.

Deadlines force officials to be accountable and responsive — or risk not having their side of the story told.

For decades *The Gateway's* print publishing deadlines forced the editors and volunteers to lock themselves in a room — with no exit permitted until the paper was literally “on paper” and ready to be hand-delivered the printer.

And it was in that room that we fell in love. One wax-coated piece of news copy at a time.

Neither of us really knew what a waxer was before joining *The Gateway* staff for the 1989-1990 academic year. But at that time, the wax machine was one of the many critical parts of a half-manual, half-computerized process that brought the paper to readers twice a week.

This was an era where we had a lot of technology that was not-quite revolutionary. We had computers but not email. Our photographers shot on film and scanned their

work later. We had a digital typesetting machine, but its output was on paper that we made sticky with that wax machine. Two nights a week the entire staff stayed late into the night to glue the paper together.

It was on those long “layout nights” that we fell in love. There was a lot of time to talk in the production room as we waited for various elements of the paper to arrive. We could only listen to the era’s chart-topper “Love Shack” so many times before we got bored and struck up another conversation — so we got to know each other well in that “hurry up and wait” environment.

Dawn was a paid *Gateway* employee as one of two News Editors. Pat was an eager volunteer. Too eager, according to the rest of the staff. “Are you interested in journalism or Dawn?” they asked. Other unpaid volunteers would fade at 10 or 11 p.m. on a deadline night, leaving the editors to finish the task. Yet Pat would stay until the paper was done. Sometimes midnight. Often 2 a.m.

We did good work that year. There were memorable stories about tuition increases. The sit-ins to protest tuition moving above the \$1,000 a semester milestone seems

quaint now. And we single-handedly blew the whistle on a sneaky move by the Faculty of Business to rebrand a tuition hike as a “mandatory donation.” We stayed extra late the night that story broke, because the fee was due to be rushed through an approval process before our next issue.

The details of those stories have grown fuzzier as the years have passed. Most of them were important at the time but didn’t rise to the level of “historic.” Which means, for us, the most enduring legacy of our time at *The Gateway* is our marriage.

We learned to collaborate on production nights. We managed through small crises together. We offered praise, support and criticism as necessary. And a commitment to the paper became a commitment to each other.

After her time at *The Gateway*, Dawn Kiernan retired her journalism career to move into brand management. Pat went on to work as a broadcast reporter and anchor at Edmonton’s CTV and Global stations. They moved to New York City in 1996, where Dawn is a market research executive with *The Nielsen Company* and Pat is the morning anchor for NY1 News.

DAVID “SKIP” ZEIBIN

Editor-in-Chief (2002-03)

Production Editor (2000-02)

GSJS Chair, Board of Directors (2002-04)

I started at *The Gateway* in 1999, and I think wrote a total of two articles that year and published maybe a handful more photos. I had my first real press night experience in 2000. Entranced, I watched then-Production Editor, Dan Lazin, lay out, tweak, and tighten the paper using QuarkXPress. The first thing I ever laid out was a three-page feature by Steve Lillebuen (“Indiewood to Hollywood: A First Take...”) that contained a fairly extensive interview with Bruce Campbell. In the following years, I acquired the Production Editor position, did it again, and then managed to do the Editor-in-Chief thing — the first EiC of the newly autonomous *Gateway* in '02-03, in fact. (Somebody said the paper was boring that year. Sorry. I was really just trying to not bankrupt the newspaper!)

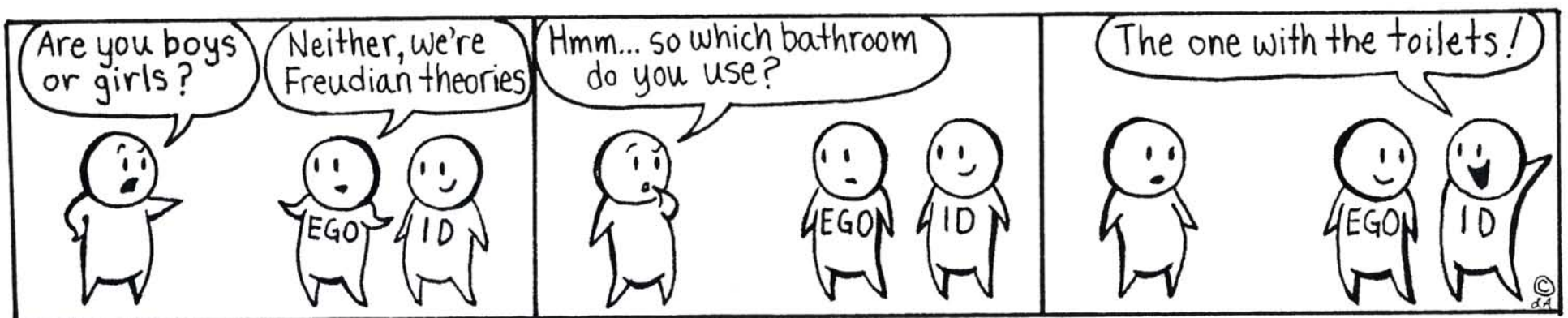
If you were to look back at the colophon circa 1999/2000, you’d read something about how we would print paste-up pages on a LaserJet 5000N. Here’s how it actually worked: we’d print the pages on pretty nice paper on that printer (affectionately named *The Gateway Sex Printer*), use an adhesive wax coating machine to add any ads pro-

vided only as hard-copy, gather the pages up in a cardboard folder, call a taxi, hand over the folder to the cab driver, he would drive the folder to the printer in Leduc (or some other godforsaken perimeter suburb. I don’t remember), then they would literally take photos of each page with a large-format camera, I guess develop the film somehow, expose the images on to plates, mount the plates on the printing press, and then some guy presses the “go” button. Voila. 10,000 newspapers. This was in, like, 2000 keep in mind. The Internet had existed for, what, 10+ years by then? Ridiculous! (The technology moved fast though. Soon, we were sending PDFs via FTP, and the web press company could burn them directly to the press plates. Full disclosure: I still own a LaserJet 5000N. It works OK.)

Anyway! Here’s some other things I remember about press nights: staying up way too late; going to Mac’s with Dan to buy candy, chocolate milk, and 2L bottles of Dr. Pepper; blasting ‘90s techno music (Gina G); blasting ‘90s rap music (Coolio); someone defacing my Christina Aguilera poster; joke issues; falling in love; Jacket Potato

Man; Ho Ho Chinese Food; D17 at Sam Wok; updating the first *Gateway* website; our server ROBOCOP! dying on a press night; going for a run one night and changing my shirt in the office and Collin Gallant saying, “You’re a lot hairier than I thought you’d be;” getting my first Apple PowerBook; fighting about date formatting; failing my thermodynamics mid-term; getting to read all the comics before anyone else; spelling errors; laying out the classifieds, AstronoWatch, and Happy Bob Knows; changing people’s home pages to the Merriam-Webster audio pronunciation of “penis” or “vagina” (try it!); Man of Green Gables; bundle toss; “deddyjusleh”; and beef dip at RATT.

We experienced our fair share of stress and frustration, but I feel pretty nostalgic about it now. Those were good times, shared with very good people. As others will no doubt repeat in these pages, those people became lifelong friends (and sometimes significant others). It’s a unique club we belong to. Never doubt that a small group of half-drunk, smarmy students can publish a newspaper before 3 a.m.; indeed, it’s the only thing that ever has.

LAUREN ALSTON *Ego & Id* Comic Artist/Illustrator (2007-13)**RYAN BROMSGROVE**

Business Manager (2012-14)

Editor-in-Chief (2012-13)

Opinion Editor (2011-12)

Here’s the value of *The Gateway* to me: it puts your work in front of an audience.

Yeah, there’s high-minded ideals about doing vital journalism for the U of A community, but the most important thing this publication does is provide space to anyone who so wishes to occupy it, and to brutally thrust said occupied space into the public eye.

You can spend your time at school never writing for anyone but your professors. Maybe you’ll get a good peer editing group. Maybe. But it’s real easy to spend four or more years in a total academic bubble.

Putting your stuff out there for anyone to see, and knowing that they will indeed see it? It’s exhilarating, scary, and humbling. And one of the best things you can do.

There’s a lot I could say about the garbage

of internet comment hate mobs. I’m aware that for all the vitriol I did attract, it was mostly just pissed off SU hacks posting under pseudonyms rather than the manbaby hordes of say, *Return of Kings*. But regardless, it’s rare that anyone ever had a single goddamn nice thing to say about anything I wrote, edited or published.

You learn something when you turn up to the paper day after day with no one to pat your back.

You acquire the determination to try harder, get better, push your peers and be pushed in turn by them. You’re not just going for an A, but something more important. You’re going for someone giving a shit.

Eventually, someone does.

When that happens, you don’t even care about all the times they said you were just

bitching about nothing, had a typo in the second paragraph, didn’t know what you were talking about, or looked like a fucking hobo in your headshot. You made someone care about something, and what more important thing is there to do in life?

None of this needs to change about *The Gateway* of course. But running a website/magazine will be a much different challenge than a website/newspaper. I hope they and the U of A are up to it, because look: this is paid for by all students. It’s yours. And if you don’t like it next year, rather than whip up a witty fake name to post in the comments with, why don’t you shuffle along to the office and show them how it’s done?

That’s literally what I did. Within two years, they let me run the place.

ALEX MIGDAL

News Editor (2011-12)
Multimedia Editor (2012-13)

Student journalism nearly killed me.

At least, it felt like death was imminent as I alternated for hours in my hotel bathroom between projectile vomit and explosive diarrhea. At one point, word spread that infected conference delegates were being wheeled out of the hotel in stretchers. Praying for an end to my misery, I begged my roommates to summon help. The paramedics found me lying on the ground, shivering in sweat, and gently told me to wait it out. I sunk my head back into the toilet and cried from the smell.

In January 2012, I was one of 60 delegates who suffered from a norovirus outbreak at the Harbour Towers Hotel in Victoria, B.C. It amounted to a sixth of the 360 delegates who were there for the NASH 74 national student journalism conference. We were

promised four days of keynotes, workshops, drinking and debauchery. Instead, we ended up with a gastrointestinal massacre.

To this day, no one is sure how the outbreak broke out. Norovirus, more commonly known as the stomach flu, is insanely infectious, and all it took was for one dick in that hotel to wreak havoc on the rest of us. The last night of the conference devolved into delegates rushing out of the keynote talk to find the nearest bathroom, students projectile vomiting on yellow buses and the abrupt cancellation of the awards party. Given everyone's thirst for reporting, the entire thing played out live on Twitter like some B-grade horror movie.

Things got so bad that the B.C. health authority quarantined our hotel. The next morning, CBC reported on the grossness,

parents freaked out, infected delegates had to cancel their flights and the whole thing became a gong show. I refused to stay in my toxic waste of a room and escaped to the airport, panicking whenever my stomach gurgled. I was still forced to stay home from press day because the other Gateway editors were, understandably, scared shitless that I would infect them.

NASH 74 has since turned into the stuff of legends. "Did you survive #NorovirusNASH?" old-timers chuckle to each other. Like, barely, to be honest, and student journalism fucked me up so bad that I somehow ended up organizing the NASH conference in Edmonton two years later. At least NASH 74 blessed me with the enduring image of student journalists going full-blown Exorcist.

STEPHEN NOTLEY *The Germ* EIC (1993-94)



NICK FROST

Sports Editor (2008-09)
Managing Editor (2009-10)

Journalism was my first love.

As many can attest, though, first love rarely sticks. I'll come back to this in a bit, but let's rewind the tape for a moment.

High school. That's when I first learned of *The Gateway's* existence — back when its website was a maroon/darker maroon/MS Paint Gold™ shell spattered with six-point-font text. Every night, I would look up at the poster of shirtless Editor-in-Dreamboat Adam Rozenhart on my bedroom wall for something to aspire to — I already knew I wanted to write for it.

Back then, the "keener" label fit me about as well as a pair of stilts, so this strange gut feeling was outside my wheelhouse. Practically speaking, however, this was the best way into journalism's heart I could think of.

So, a year later, there I was: a 17-year-old undergrad, unable to get into beer gardens without a fake I.D. or a zip-line, standing in the narrowing corridor outside of the third-floor newsroom, harbouring a look somewhere between jittery and concussed. Only thing missing here was a handful of posies.

Love. It don't come easy.

I must've stood dumbstruck in the mouth of the mighty ivory tower for 15 actual

minutes before then-Sports Editor Chris O'Leary looked up contemptuously and gnarled, "Hey, how can I help you?" Contact was made.

Once I calmed the fuck down and put my jangled nerves back together, I started showing up at volunteer meetings and leaving without having said a word or taken an assignment. Many wondered how I, the apparently deaf-mute kid, would ever meet journalism's gaze.

When I finally did, journalism was extremely kind to me. We travelled to the most exotic locales (Kelowna, East Vancouver, Winnipeg, etc.), spent weekends curled up in underwear-clad bed. It even almost introduced me to Lil Jon before his PR team pulled the plug on the interview. (Jonathan, I'm still down to chat if you're ever available, okaaaaay!?)

Naturally, things escalated. *The Gateway* led me to working for Canadian University Press (CUP), which led me to a steady freelance gig for the *Edmonton Journal*, which led me to a modest haul of international bylines.

Somewhere along the way, though, I realized things weren't going to work out between us. Print journalism started dying

— er, changing. Professional jobs were being bulldozed.

I lost interest in a life consumed by career, but still aspired to stability off the back of writing. (Stop laughing.) In other words, journalism just wasn't happening.

Thankfully, Catherine happened. And it was journalism that introduced us.

We first met working for CUP in 2010. She, a born-and-bred Montrealer writing for McGill University's *Le Débit*, was the French Bureau Chief, while I had taken over Sports.

It was not love at first sight — this isn't that kind of story. It actually took us about three years to get there. But one day, both of us woke up asking ourselves, "... why not?" We were a pair of jokers cut from the same goofy-patterned cloth, after all. Not your classic rom-com romp. Significantly better, actually.

As luck would have it, we're getting married this summer.

First love rarely sticks, but sometimes it helps you find your way to the one that will. Journalism and I might not have lasted, but without it, I never would've met the love of my life. And I have *The Gateway* to thank for setting the dominos in motion.

MIKE EVANS

Managing Editor (1985-86)
Entertainment Editor (2000-01)

I was fortunate to serve twice on *The Gateway* staff. I drew the only decent editorial cartoon of my life in 1986 after the Challenger space shuttle explosion of Neil Armstrong's flag on the moon at half-mast.

For my first tour and the beginning of the second, staffers toiled twice a week beneath the heavy yoke of the last century's technology.

We typed every story into the same word processor, often beginning at noon.

The processor printed long spools of paper a single column wide to which we applied hot wax, cutting stories to size with Exacto knives, and "pasting" the output on to a large piece of heavy stock paper, one for every two *Gateway* pages.

Editing and layout were slow and laborious. We got in line at the word processor to correct single spelling mistakes, corrected by "cutting in" a single word.

We finished at 4 a.m. or later, and the lone finished copy of the paper was sent by cou-

rier for printing. It was too late for a beer, too early for breakfast — no one was open. Just a slow walk home in the dark. The printed *Gateways* were returned mid-morning for campus distribution.

In 1990, our production editor introduced us to the Apple Mac. Each editor piloted his or her own desktop, received stories from volunteers on 4" floppy disk, and did layout by arranging electronic copy on a virtual page on a black and white monitor.

It took a few months, but soon we finished layout before midnight. Our patronage of RAT for last call rose dramatically.

Not long before, *Time* or *Newsweek* had run a cover story suggesting leisure was the next big industry. Personal computers going to make everyone so productive that the work week could be cut to three days. More leisure would be required to fill the remaining four.

Instead, most people in the workforce — especially the "creative class" — now do the

work once done by three or four people. We take our work home on laptops evenings and weekends. Many people work, on average, 10-20 hours a week more in the new millennium than we did when I was your age. And not for more money.

And now *The Gateway*, God bless 'em, is putting the physical paper to rest to concentrate on new media and a less-frequent magazine format. This is responsive, responsible change. But mental flag flies at half-mast.

I wish them good luck. *The Gateway* is an indispensable U of A institution that engages students in important conversations, conversations that might be different now, accessible 24/7.

I'm going to log off and go play kick-the-can with my kids. I hope that game has not yet faded into the mists of history too. I hope to keep real world, real-time leisure alive a little longer.

Come join us.

Arts & Culture

A & C Editor | **Phone**
Jonathan Zilinski | 780.492.5168

Email | **Twitter**
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Volunteer
Arts meetings every Wednesday at 4pm in SUB 3-04

fashion streeters

COMPILED & PHOTOGRAPHED BY Joshua Storie



Christina Varvis
GREEK VI

Richard Liew
CHINESE XVIII?

GATEWAY: What's your favorite piece in your wardrobe and why?

VARVIS: I really don't think I could pick just one piece. Every single item in my wardrobe has some sort of memory attached to it and I love them for that. I wear them and always have in mind someone who I love and all the good times.

GATEWAY: What's the most important thing you've learned about fashion?

LIEW: It's all about fit and details. Doesn't matter how much you spend on clothing, if everything about it, from sleeve and pant length, to chest and shoulders, don't streamline together, your outfit just won't jive.



JOSHUA STORIE

ONETWOSIX Design: innovation meets solution

Raylene Lung
ARTS & CULTURE STAFF

Every designer has a driven passion that ignites a million different ideas, you just have to pick one and run with it — and if it doesn't work then try the next one. Nick Kazakoff and Brendan Gallagher, University of Alberta design graduates, took the plunge and left their previous industrial jobs to do just that.

What started out as toying with new ideas and building their own products began to fledge into something more serious. They outfitted Gallagher's garage as their creative space and barely two years later, they started their own studio — ONETWOSIX Design.

ONETWOSIX offers services for everything from signage to furniture. They also offer services for print material and website design based out of Vancouver. With a background in design for manufacture, Kazakoff believed in the company's process of creation. The company centres around the development process of design, but innovative problem solving and client satisfaction lies at their core. Clients can bring their idea for a product to the studio and the designers will work through the process, providing feedback and research up until the project is complete. The project is outsourced and sent to manufacturers in Edmonton and throughout Alberta.

"At the end of the day, we are creative problem solvers, we're not marketers," says Kazakoff.

The Edmonton-based company has been creating innovative products since the studio's inception. The Mosaic Centre in Edmonton was one of their recent clients, as ONETWOSIX was struggling to find space to conduct private phone calls within their open concept office. They were recommended by two U of A design professors, Brandy Burdeniuk and Jeff Johnston, and proceeded to create a futuristic sound-dampening phone

booth. Following the success of the product, ONETWOSIX plan to sell the phone booth in Canada as well as the U.S.

Kazakoff names the Selkirk dining table as his favourite product, one that he created in collaboration with co-founder Gallagher. With legs made of powder-coated industrial grade steel and hardwood top, the table is both simple and durable. ONETWOSIX presented the product at a recent design show called Tete Jaune to act as the kickoff for the company.

The Selkirk table is one of ONETWOSIX's most successful designs and they plan to expand the line further, designing chairs, benches and a bed in similar fashion.

founders.

Clean lines, careful thought and overall simplicity dominate each product the company helps to create, focusing on the marriage of form and function.

Kazakoff says the company leans away from decorative designs, centering their attention on products with purpose. Apart from their competitors, ONETWOSIX aims to focus their products less on the craft involved in design, utilizing whatever equipment works well for the job.

The designers are planning on expanding their marketing plan, searching for potential new spaces to set up shop, and in the future, hiring multi-skilled individuals to their team.

"We do really pay attention to truth to materials. We don't hide things, which I think goes along with good sustainable practices in design."

— Nick Kazakoff, Co-founder

"We are growing it as a whole package so there isn't necessarily one product sector we want to focus on," says Kazakoff.

The company hopes that the strength of the Selkirk line will grow enough to stand as a separate business unit, with ONETWOSIX still remaining the design firm. Their specialized service sets them apart from other industrial design companies, with high consideration for how the products are made.

"We do really pay attention to truth to materials," says Kazakoff. "We don't hide things, which I think goes along with good sustainable practices in design."

In addition, the company offers prototypes rather than just conceptual designs for clients — a unique trait that the designers owe to the U of A industrial design program which promoted hands on work, which was already second nature to the co-

"We want to stay lean at this point in time and just have people who are willing to work hard and believe in the same values that we do," says Kazakoff.

As a designer, Kazakoff struggles with perfectionism and although he always sees improvements in the company's work, he remains rational.

"To be a good designer, you also have to consider timeline and budgets, it's important to work within the constraints of reality."

ONETWOSIX epitomizes a risk-taking, ambitious young design company, helping clients think outside the box to achieve the best possible product.

"This is my career and my passion ... I couldn't imagine doing anything else," says Kazakoff. "When I wake up in the morning and go to work and run my own business, it doesn't feel like I'm ever going to work."

Katie Laine plays tropical folk tunes better than you'd expect

MUSIC PREVIEW

Katie Laine

WITH The Good Goodbyes
WHEN Wednesday April 20 Time TBD
WHERE Bohemia (10217 97st)
HOW MUCH TBD

Sam Podgurny
 ARTS & CULTURE STAFF

"I was trying to post us on Reddit and I sat there thinking I needed a really good title for the post and I couldn't come up with one. Then, all of a sudden it came to me and I wrote: 'White person plays reggae and it doesn't sound like complete shit.' That's us in a nutshell."

The group in question here is a trio made up of MacEwan University music students who play a unique and soulful blend of reggae-inspired folk-fusion — one which, according to Katie Anderson, also happens to not sound like complete shit. They go by Katie Laine.

Anderson — of whom the non-shit-sounding act takes their name — leads as guitarist and vocalist, while JD Speelman holds down the groove on bass and Sam Malowany sets the pace on drums.



JON ZILINSKI

“White person plays reggae and it doesn't sound like complete shit/ That's us in a nutshell.”

KATIE ANDERSON
 GUITARIST/LEAD SINGER

The group recently celebrated the release of their defining debut EP, *The Sea & The Soil*, with a sold out gig at Cha Island Café and have recently garnered more attention than

ever, with a string of interviews, live radio performances and album reviews.

Despite the average age of the performers being no greater than twenty years old, they have a mindset towards their art that feels well beyond their combined years on this planet.

"Once you decide you want to do music for your life, you can't just be one thing," says Anderson. "You can get good playing one genre and be known as that guy but if you want to make a living you can't pigeonhole yourself ... as younger musicians we have to be versatile," adds

Malowany.

This acknowledgement is reflected throughout Katie Laine's music — jumping at one moment from tropical, reggae progressions to neo-R&B-soul the next.

"I travelled a lot as a kid, my family always had to get away from this cold shit — it was Costa Rica, Mexico and other Latin American countries where there are so many musical influences, from salsa to reggae," Anderson explains. "Edmonton is like this giant flower, opening up with all different kinds of music, so it's not 'oh we have to play folk because we're

from Alberta', no, we're going to play all the kinds of music we want."

The confidence to utilize this mixed-bag approach in part comes from each member's pragmatic mentality toward their music but also finds roots in Anderson's inherent love for collaboration and experimentation.

"I used to travel with a ukulele — I had this little, pineapple shaped one — I would just sit on the beach and jam with people," Anderson recalls. "I remember being in France and there was this group of guys playing reggae, I asked if they wanted to play

together and they were like 'fuck ya!' I could barely understand anything they were saying so I was just like 'oui!' I love connecting with people through music and sharing styles."

Anderson, Malowany and Speelman are still early in their musical careers but they have already set their eyes on lofty prizes — the top tier teddy bears at the carnival.

“I envision being on Folk Fest main stage in front of 30,000 people. The coolest part is that there are so many people in the city who are trying to help young musicians like us get up there.”

SAM MALOWANY
 DRUMMER

"I envision being on Folk Fest main stage, in front of 30,000 people," Malowany says. "The coolest part is there are so many people in the city who are trying to help young musicians like us get up there."

While the future careers of Anderson and Co. are sure to be bright, the present remains filled with youthful fun as the trio continues to experiment and build a unique musical offering that will appease listeners and get them onto that stage of their dreams.

"If you were eating Katie Laine for breakfast, you would have scrambled eggs, an English muffin, some kind of salsa, guacamole, then add in something sweet, so a bunch of fruits and then spiciness — Siracha — you would do whatever you want with that. That's what we are here for, to shove this giant mess of stuff to people and see how they will enjoy it. It might be a little bit of a cluster-fuck, but that's what we like."

U of A Fine Arts grads reach their denouement

GALLERY PREVIEW

Denouement: Bachelor of Fine Arts Graduate Show

WHEN Tuesday, April 19 to Saturday, April 30; Opening Reception Thursday, April 21
WHERE FAB Gallery
HOW MUCH Free

Lisa Szabo
 ARTS & CULTURE STAFF

Many of us will remember having heard the word "denouement" in high school English class. After the tumultuous climax, and gradual return of order, denouement is the final sigh of relief — which is why this year's Bachelor of Fine Arts graduates have chosen it as their grad show's theme.

"This work that's going to be shown is a culmination of four years of work on various other projects which kind of synthesized into what we're showing in this exhibition," says Michelle Paterok, Vice President of the Visual Arts Students' Association — the committee behind the grad show.

14 students have been working towards a BFA and this grad show is an opportunity to show their friends, family, and guests what

they have accomplished. According to the Association's President, Agata Garbowska, the show is the "punctuation mark" following a lot of hard work. Both she and Paterok appreciate the opportunity to finish their program with the exhibition.

"I feel like we kind of get so used to working alone in the studio — like in the corner at night with no one else around. So it's a little — not isolating — but it's a solitary activity. It's nice that the stuff will be out in the world, and others — besides just people in our own department — can view it," Paterok says.

Preparation for the show started last fall with a silent auction fundraiser, and has continued through the year, as the grads worked on exhibition catalogues, advertisements, and of course, artwork. But on April 19, the BFA grads can finally experience their denouement.

The exhibition, while acting as an

“Denouement places everything in proper order and allows the central theme to resonate.”

AGATA GARBOWSKA
 VISUAL ARTS STUDENTS' ASSOCIATION PRESIDENT

opportunity for others to see what BFA grads have created, also provides a sort of map through each artist's experience in the program. Fine Arts students have spent their

time in class and in studio developing discipline, work ethic, and critical thinking skills. And for Garbowska and Paterok, progression as an artist has not only meant becoming more technically adept, but figuring out what you want to do and what you want to say.

"I feel like themes kind of come up throughout — like I'm exploring the same themes I touched on unintentionally or subconsciously in my first and second year classes and now I just have the technical means to actually express them," Paterok adds.

While both women specialized in painting and printmaking, they insist this year's grad show will also have sculpture, digital art, photography, and other types of visual media represented, with each grad displaying three to four pieces. Paterok says there will be something for everyone.

"I find that through visual arts you can express something that maybe can't be expressed in the same way in other media — like through language or music," says Paterok. "(Visual art) can convey emotion or feeling that other things can't do quite so well."

"Denouement places everything in proper order and allows the central theme to resonate," says Garbowska.

In other words, it is the final act — summoning the scattered ashes from the explosive pinnacle and allowing them to settle in the forms they had been intended for all along.



CHRISTINA VARVIS

From the hidden gem to the diamond of Whyte

Jessica Jack & Chyana Deschamps

ARTS & CULTURE STAFF

The aroma of freshly brewed coffee and the ever-present serenade of music while you gander down Whyte Avenue is exactly what will direct you to a new, yet old, hangout.

Block 1912 is the same age as the average student, an original classic 90s baby. It was birthed in 1992 in the Historic Hulburt Block Building that was built in 1912. It's name is a tribute to the year the building was made.

Walking through the doors of Block 1912 was like entering a time capsule, with its knick-knacks, old art, and the yellow and green painted walls. It gave out a truly unique, homey feel. As true to any time capsule, sometimes its presence is completely unknown. The main idea behind renovating the quirky cafe was to give it more exposure and make it more well known.

"A lot of people would walk in the front and ask how long we'd been here, and we'd say 20 years, but they would kinda miss it on the street," says general manager Mikayla Vandenbrink.

Those who were lucky enough to notice Block 1912 almost never left. With the welcoming atmosphere and the mismatched furniture, it created an atmosphere indicative of belonging and creativity — which is probably why so many university students choose this hidden gem as their study environment. The eclectic and comforting setting was the main aspect they wanted to keep during the renovation process. They smashed down the wall to expose the original brickwork, and in doing so, they have smashed their way into the



KEVIN SCHENK

new, yet still classic Block 1912.

Peter Pepin, one of the owners, is proud to acknowledge the diverse demographic that the cafe brings together. With patrons ranging from single mothers, Princess Theatre-goers, youth, and married couples, this clientele reinforces the familial feeling that is Block 1912. While aesthetically different, the homey vibe remains.

"I don't believe the demographic has changed ... We're hitting a lot of different parts of society with our customer base." Pepin says.

One of the major changes customers will see in the new Block 1912 is their optimal use of space, especially with the adjustment of the service station.

"We doubled the capacity of the amount of seats we can have in here... 50 per cent of the cafe was space that wasn't utilized, so we were able to add more seating," says Vandenbrink.

In order to welcome patrons into the cafe with open arms, Pepin and Vandenbrink emphasized how important it was to make everything

more open. The front windows now open with folding doors, and they plan to extend it with a patio this summer. This contributes to their movement of the stage to the front of the cafe, as they want to draw customers in with music.

Block 1912 has always been an advocate for local art and music, and that is set to increase with its reformed setup. They wish to continue with their Monday jazz nights, but increase the amount of musicians playing in the cafe weekly. Doubling their seating capacity

means doubling the amount of ears and eyes for musicians and artists. Artists are also encouraged to pitch their portfolios to potentially get hung up on the walls, as each month a new local artist is featured, emphasizing their passion to support local art.

The grand re-opening is set for Friday, April 15. Customers old and new can expect many exciting things to celebrate the revival of the historic cafe. Musicians will be performing throughout the day, desserts will be on special, and there will be a free coffee drip for anybody wishing to have a taste of what they have to offer.

"We really want to invite people in who just would not regularly come here," Vandenbrink says.

The eclectic art and knick-knacks of the old Block 1912 will of course still be there. The unique ornaments and trinkets served as a reflection of the people who have worked there, eaten there, had a first date there and had a last date there.

With many more years ahead for Block 1912, time and years work together to build on the uniqueness, consistently adding new art, sculptures and zest. When another 20 years has passed, we can enter Block 1912 and remember the shift of decades in a place where time stands still. Block 1912 is transitioning from a once hidden sanctuary into a well-known, and impossible-to-miss, place to be.

"We've always been very good and we have a strong following, but we want more people to recognize that this place is here," says Pepin. "For years, this was the jewel that you never knew was here. The hidden gem. Now, we want it to be the diamond of Whyte."



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Kermit the Frog is enjoying his life in the swamps of Florida when he's offered a chance to make millions of people happy with his music.

Free admission for kids 12 & under.

April 9 at 2:00PM.



Reform School Girls
Metro Bizarro

Reform School Girls is one of few cases where the genre spoof is a solid example of the genre. Nubile babes from all walks of life find themselves in an unjust prison where the only thing worse than the inmates are the wardens.

April 13 at 7:00PM.



Metro Shorts
Season 8 Finale

Metro Shorts is a quarterly adjudicated short film event, hosted by *Mostly Water Theatre* and produced by *Metro Cinema*, that gives local filmmakers an opportunity to screen their work in front of a live audience, get priceless insights from industry professionals, and network with likeminded artists.

April 7 at 7:00PM.

Visit metrocinema.org for full listings!

Debunking the Stereotype: A ballerina shares her story



CHRISTINA VARVIS

Jessica Jack
ARTS & CULTURE STAFF

Ballet is a graceful and captivating art that is often associated with anorexia, cut-throat competition, and unreasonable expectations. Portrayals of ballet in film and television continue to emphasize this stigma. However, long time ballet dancer Elya Hunt wants to debunk these inaccuracies and show the truth behind the controversial art form.

Hunt started her ballet journey at the age of three. Now twenty three, she is currently dancing with the School of Alberta Ballet, Edmonton Studios. This is the most intensive she has been with ballet, as she is currently working on her Advanced 2 Cecchetti examination — a ballet method consisting of a rigorous syllabus formed by Enrico Cecchetti in the late nineteenth century. Through two decades in the ballet world, she has had tremendous amounts of experience, not only with the dance but with the stereotypes that surround it.

“I think the stereotype is pretty blown out of proportion,” says Hunt. “When *Black Swan* came out years ago, people kind of saw every dancer as a crazy neurotic person.”

She describes ballet as a competitive art form with limited jobs, which is likely the cause of the “every dancer for themselves” mentality. With that being said, Hunt doesn’t feel it’s as common as people think.

“You always get the odd person who takes it too far and is a little bit too cut-throat, but most dancers I’ve met are completely sweet and awesome people who just want to share what they have with the world and encourage other people to do that, too.”

As for anorexia and other associated eating disorders, Hunt does not see this as often as people expect. She explains that the vast majority do not have eating disorders, as it is taken very seriously.

■ **“When *Black Swan* came out years ago, people kind of saw every dancer as a crazy neurotic person.”**

ELYA HUNT
BALLERINA

“It is really not encouraged to starve yourself because it’s not conducive to training. A lot of us are perfectionists and we want to be as good as we can be, but very rarely is it to the extent that we are completely sabotaging ourselves.”

Misty Copeland, dancer with American Ballet Theater, has been in the spotlight recently, but not only because of her skill. She is the first African American principal with the company and doesn’t have the stereotypical stick-thin

ballet body type.

“For a long time, ballet has very much been white-washed, and it is nice to see there is more diversity going on ... There’s no reason why African American girls can’t be ballet dancers.” Hunt says. “I think it’s really fantastic that it is okay to be a woman with a lot of muscle and visibly see that strength on the stage.”

Hunt trains numerous hours a week to keep up with the intensity ballet requires. It takes up much of her time, but it’s worth it. She is passionate and can’t see herself quitting anytime soon. However, the main reasoning behind her continued involvement with it is because it was very important to her father. He loved watching her dance and encouraged her to follow her dreams. Hunt’s father sadly passed away last year, and she continues to dance to keep that connection with him.

“It is just kind of a way to keep close to him even though he’s not here,” she says.

She wishes to encourage people to embrace ballet and its culture. Ballet is a true form of escapism for those performing and viewing, as it transports you to a completely different world.

“You don’t need to do ballet to appreciate it. It’s really important to have arts in your life. I think music and dance and things like that are important for emotional and mental wellbeing.”

Artist Sarah Levy menstruates a masterpiece

Pia Araneta
ARTS & CULTURE STAFF

With the help of her Diva cup and a paintbrush, Portland artist Sarah Levy was able to paint a portrait of Donald Trump using her menstrual blood. The creation of her bloody Trump portrait, titled *Whatever*, followed comments Trump had made back in August regarding Fox news anchor, Megyn Kelly, saying “(That) you could see there was blood coming out of her eyes ... blood coming out of her wherever.” Suggesting Kelly was being hormonal and on her period while mediating the debate.

Offended by his comment, Levy collected her menstrual blood to use as watercolour pigment — painting Trump’s scrunched face and wavy comb-over in a crimson red that celebrates both feminism and remonstrance.

■ **“People were saying stuff like, ‘You’re disgusting. Why are you painting using your own blood?’ And then you look at what Trump is doing and saying with all his racism, sexism and xenophobia, I think that’s what’s really disgusting.”**

SARAH LEVY
ARTIST

“It’s incredibly uncool to insult a woman’s intelligence based on the fact that she menstruates,” says Levy. “That shows such immaturity that shouldn’t be tolerated in the media or at all, let alone a presidential candidate.”

Bloody Trump was quick to catch



SUPPLIED

the attention of the media, and though not everyone was appreciative of the medium Levy chose, her work calls for the end of menstrual-shaming and body-shaming.

Levy also wanted to get people thinking about what topics should and shouldn’t be considered insulting.

“People were saying stuff like, ‘You’re disgusting. Why are you painting using your own blood?’ And then you look at what Trump is doing and saying with all his racism, sexism and xenophobia, I think that’s what’s really disgusting.”

Levy is auctioning her work online through Trumpmania — an art exhibition which features a collection of art work that responds to Trump’s presidential campaign — and she plans on donating the proceeds to VOZ — an organization which aims to protect the civil rights and working conditions of immigrants.

“She’s lodging a protest by inserting her work into a public market and asking people to bid on it,” says Natalie Loveless, a University of Alberta art history professor who specializes in feminist and performance art. “The higher the bid goes

the more people are stating their support for this anti-Trump protest action.”

Levy is also going to be selling buttons and prints on Etsy, featuring bloody Trump and the words: “So much blood, such tiny hands.” The proceeds from those products will also be donated to VOZ as a way to support both women and immigrants in a fight against Trump’s platform.

“I know you can’t compare different oppressions. Mexicans are getting beaten up in the streets, Muslims are getting beaten up at

rallies and women aren’t being seen as human beings,” says Levy. “It’s different effects for everyone. So I think that anyone who cares about human beings and justice should be motivated to shut him down.”

In an essay Levy wrote defending her portrait, she remarked that the outrage expressed towards her art be reassessed and redirected towards the sexism and racism present in Trump’s campaign.

“There are plenty of things to be outraged about, but my little piece of art should be at the bottom of that list.”

Honouring a musical legend:

Edmonton-based cover band Lazarus ensures David Bowie's legacy lives on

Brenna Schulhaus
ARTS & CULTURE WRITER

"How do you grieve an immortal?" Stephan Boissonneault asked the crowd halfway through the band's show at The Common on March 10, 2016.

"You don't. You remember him." After hearing of David Bowie's death on Sunday, Jan. 15, Boissonneault took to Facebook as a means of reaching out to fellow Bowie enthusiasts to accomplish just that. The result was the tribute band Lazarus.

Composed of Boissonneault, singer and guitarist; Andrew Brown, singer and guitarist; Astrid Sparks, singer and violinist; Jeremie Mahaux, bassist, and Jonn Lillico, drummer, the band began by jamming in Mahaux's basement.

"The band is great because it's a chance for everyone to get deeper into the music and really appreciate Bowie." Mahaux says.

What was a spontaneous pipe dream quickly turned into a reality. Lazarus booked their first show at The Common before they even had their second rehearsal, eventually playing to an enthusiastic full house. Ultimately, their goal is the celebration, appreciation and remembrance of both the individuality and variety of the Starman's days on earth.

"We're paying a tribute to him as an individual as well as to his music." Sparks says.

David Bowie passed away after an 18 month, private battle with

cancer. He kept his illness hidden from the public, only choosing to confide in a few close friends and family. As a musician, actor, and overall icon, his unexpected death shocked the world.

Despite his terminal diagnosis, Bowie managed to record a final album and music video in the late stages of his illness. The album *Blackstar*, along with the music video for the song "Lazarus," were released just days before his death and have been described as intrinsically Bowie. Both are a final gift to his fans, and a way of saying a lasting goodbye.

"How do you grieve an immortal? You don't. You remember him"

STEPHAN BOISSONNEAULT
SINGER/GUITARIST

"There's something symbolic and metaphorical about the album. It's very foreboding now after his death. It's still Bowie, it still has that authentic Bowie sound, but the meaning of the lyrics has changed." says Sparks.

Few musicians had the cultural and individual impact of Bowie. As an artist, he was unapologetically true to himself, a trait which garnered the appreciation and admiration of his countless fans. Many members of Lazarus view Bowie as an influence not only musically, but personally.

"He transcends every stereotype and genre, not because he's trying

to but because he's so genuine. He isn't defined by any one thing." Sparks says.

"He does what he thinks is cool, what he enjoys, and doesn't worry about how it's going to be received. He just puts it out there, and as we saw it was wonderful." Mahaux says.

The way they speak of Bowie in the present tense indicates that Bowie will undoubtedly continue to live on in his body of work, despite his death.

Lazarus represents a broad range of Bowie's career and artistry throughout the ages in an attempt to reach and engage as many people as possible. Each member dresses as Bowie from a different era including Aladin Sane (Brown), The Thin White Duke (Sparks), and a depiction of Bowie taken from his recent music video for the song "Lazarus" (Lillico). The 12 songs they play are a mix of crowd pleasers and personal favorites selected from Bowie's extensive discography.

"If you asked different people what they know Bowie from they would have different answers, and that's why his legacy is so profound. He belongs to everyone in a different way." Sparks says.

With a tentative set at The Underdog on Wednesday, April 13, and talk of a larger show at the Buckingham, Lazarus hopes to continue playing shows for the foreseeable future.

"Everyone deserves to see Bowie's music live once at least." Sparks says.



LAZARUS The immortal's final ballad. ILLUSTRATION BY: ADAIRE BEATTY

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Jesse Niles finds success on the court and on the board

Mitch Sorensen

STAFF REPORTER • @MITCHDSORENSEN

In her five years with the women's volleyball program, Jesse Niles has become one of the most decorated libero in Pandas history.

Though she's now in sole possession of the Pandas' career digs record, Niles came to the University of Alberta having played outside hitter for nearly her entire career. When starter Erin Walsh fell to an injury in the second half of the 2011-12 season, Niles was given an opportunity to step in, and she never looked back.

Since then, Niles has played almost every match for the Pandas, and said that switching positions has made her more versatile, which has opened up opportunities to play on increasingly bigger stages. After two summers with various national teams, Niles was a member of the Canadian women's volleyball team that attended the Universiade Games in Guangju, South Korea last summer, finishing sixth out of 16 teams.

"It was a great experience to play in an Olympic-scale event," Niles said. "Switching positions has opened up a lot of other doors to play on the national team and other high level teams like that."

With the Pandas, Niles established herself as one of the best liberos in the CIS, and her awards cabinet mirrors that dominance. Named a CIS First-Team All Star twice, she's featured prominently on a variety of All-Tournament teams. Niles was quick to credit



DOUBLE THREAT Jesse Niles made an impact both on and off the court in her time as a Panda.

MITCH SORENSEN

her teammates and coaches for her success, but said she'd trade the rest of her hardware for a CIS Title. The last title the Pandas volleyball program won was in 2007, three years before Niles started her

degree.

Though her success on-court has been well-documented, Niles is also heavily involved in the community. Named Canada West Student-Athlete of the Year in her fi-

nal season, she is graduating at the end of this semester with a Biology major and a Business minor.

Niles has also sat on the executive committee of the Athletics Council for the past three years,

spending the past year as President. With enhancing the student-athlete experience as their main mandate, Niles said the council also organizes volunteer opportunities for varsity athletes.

"I've worked hard to develop myself as an all-around person, with school, volunteering, leadership, and volleyball," Niles said. "It's about growing that sense of community among athletes, and it has opened a lot of doors for me."

As an athlete who received both sports and academic scholarships throughout her degree, Niles said the work ethic that makes athletes perform well on the court also leads to success in the classroom.

"The athletes that I have been able to work with are some of the most generous people with their time and work hard to earn that support they do receive," she said.

Currently working at the TEC Edmonton internship program, Niles plans to seek a contract to play professionally in Europe after she graduates. Playing full-time with the national team is also a goal for her. Beyond that, she plans to return to school after her volleyball career is over.

Leaving a Pandas squad that she's been a part of for five years, Niles said she expected the team to maintain its spot as a premier team in Canada. As for where the program is going, her answer was clear.

"We've had enough silver medals, so I think a gold medal is on the horizon for us pretty soon."

U of A triathlon club seeking success with second annual Spring Thaw

Kate McInnes

SPORTS STAFF

Danielle Meunier keeps busy. On top of her coursework as a second-year student in the Faculty of Medicine, she swims, cycles, and runs five days a week for two hours each day. And she doesn't do it alone.

Meunier is one of 90 members of the University of Alberta's Triathlon Club, an athletic association offering personalized training in swimming, cycling, running, and core strength. With members from across the university and the Edmonton community, it offers athletes who normally compete in individual sports an opportunity to push themselves to their physical limits alongside their peers.

Though Meunier joined the Triathlon Club as a way to stay in shape for bike season, she discovered a love for swimming and running, and continued on to become the club's secretary. Though many students enrol for the subsidized spin classes, Meunier said the reasons for joining the group vary from member to member.

"If you asked any given person in the club, you could get a different answer," she said. "Some people want to train for something else, some people have never done a triathlon and just want to give it a go, and some people just want someone to run with."

Any U of A student, regardless

of experience in any of the three events, can join the club for \$200 a year. The fee covers the cost of training facilities, triathlon-specific equipment, and sports gear — the coaches are all volunteers.

"We want to be inclusive to all levels," Meunier said. "Whether they're a total beginner to the three sports, or whether they've (competed in) a number of triathlons, we try to tailor our training plan to everyone's level of experience."

"Some people want to train for something else, some people have never done a triathlon and just want to give it a go, and some people just want someone to run with."

DANIELLE MEUNIER
TRIATHLON CLUB MEMBER

These training plans can prepare members for the shortest triathlons to ironman races, which consist of a 3.86 kilometre swim, a 180.25 km bicycle race, and a 42.2 km marathon, completed consecutively without a break. Though it is not a requirement, the club's executive team encourages all members to participate in at least one race.

Because triathlons are

considered among the most challenging physical events in the world, Meunier said the club frequently hosts events in order to balance intense competition and social activities.

"They mostly involve food, because we like to work out and then eat a lot," she said with a laugh.

Although the group mostly focuses on training athletes for races external to the U of A, the club is currently in the process organizing its second-annual Spring Thaw triathlon. The event features two distances: Sprint, and Try-a-tri. Sprint is for more seasoned competitors, and features a 750-metre swim, a 20-kilometre bike, and a six-kilometre run. Try-a-tri is for novice or first time competitors, incorporating a 400-metre swim, a 10-kilometre bike, and a three-kilometre run. Because the event takes place at the beginning of the season, it will be low-pressure and ideal for first-time triathletes.

Though the club revitalized the event last spring after several years without it, Meunier said the group was surprised by its success, as 120 athletes participated in the race.

"Our race director was really enthusiastic and he did an amazing job putting it together," she said. "We're trying to recreate that enthusiasm this year."

Spring Thaw kicks off bright and early at the Van Vilet Complex on May 1.



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BEGINNERS WELCOME The triathlon club is making the sport accessible.

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NO. 5 THOMAS CARR

RANDY SAVOIE



NO. 11 KRUISE REDDICK

RANDY SAVOIE

Moving on: Golden Bears hockey

Written by Richard Catangay-Liew
Designed by Cameron Lewis

2,700 kilometers is a long way from home.

The six-hour flight across the American border may be daunting, knowing that you'll basically have to start a new life, make new friends and wonder how you're going to fit in once in town. Unfamiliarity and unavoidable awkwardness as a foreigner is inevitable.

After five years suiting up for the Green-and-Gold, leaving Edmonton, AB behind for Cincinnati, OH was difficult for Brett Ferguson. A mainstay at left wing for the Golden Bears, Ferguson averaged 30.3 points in his last three seasons at the U of A, annually ranking him among the top scorers in the Canada West. He was what Bears head coach Serge Lajoie called a "players' coach" in the locker room, and an unquestioned leader. But none of that really matters in Cincinnati.

"It's tough stepping into a new locker room, especially around the playoffs," Ferguson said, as the ECHL's Cincinnati Cyclones prepare to make a run in the postseason. "You don't know what guys here think of you. You don't know what they're like."

Having a friend in that alien locker room is helpful. Having a family member is even better.

Joining Ferguson in the Cyclone organization is fellow Bears alum Levko Koper, a former seventh-round pick

by the then-Atlanta Thrashers in the 2009 NHL Draft. Despite scoring the first Winnipeg Jet goal in 15 years at the Young Stars rookie tournament in 2011, Koper wasn't offered a professional contract by the organization and turned to the CIS, and his hometown Golden Bears.

"There's no team I'll ever go to where you'll be that close to a group of guys for so long."

LEVKO KOPER
GOLDEN BEARS HOCKEY

After netting at least 25 points in each of his five seasons at the U of A, Koper looked to turn pro as his CIS eligibility expired. Koper received offers from a "handful" of professional hockey teams in North America, but Cincinnati was the best fit for the former U of A star. Partly, if not mostly, for Ferguson being there.

"I was hoping to play with someone from the Bears," Koper said. "Helps with the transition. Makes things a lot more fun."

"We thought it would be a great opportunity to be together and make it a little easier," Ferguson added.

After Koper and Ferguson signed their pro contracts, the Cyclones offered them something a little more reminiscent of home — an apartment together.

Having that familiarity and feeling of comfort has made the trip to professional hockey much smoother for the two alums. Koper and Ferguson rarely played on the same line at the U of A, and only occasionally shared the ice on penalty kill units, but the bond the two formed as Golden Bears was invaluable. Though they've been in the ECHL for just one week, they've realized how often organizations make trades and free agent signings, as players often come and go. Every couple of months, a new face appears in the locker room, and the two former Bears are no different.

Looking back, it's made the five years at the U of A that much more meaningful.

"There's no team I'll ever go to where you'll be that close to a group of guys for so long," Koper said.

"It's going to be tough for me to ever have that much fun playing hockey again," Ferguson added. "I felt really as a part of a family there. I just don't know if it gets better at the U of A."

After four contests with the Cincinnati Cyclones, Levko Koper has assisted on three Cyclones goals. In two games, Brett Ferguson has zero points, and a plus one rating.

One look into the Clare Drake Arena rafters, and Kruiise Reddick was sold.

The 20-year-old Reddick, fresh off a 68-point campaign with the WHL's

Tri-City Americans, traveled to the storied Clare Drake Arena from Manor, SK in 2011 while on a tour with Golden Bears hockey general manager Stan Marple. The young centre was looking for two conditions in his university hockey program search: to be able to win, and be able to play pro hockey afterwards. Marple guaranteed Reddick both.

"Now I really know what it means to be a Golden Bear."

KRUISE REDDICK
GOLDEN BEARS HOCKEY

It was likely something that most prospective programs promised Reddick, but after seeing the 13 national championship and 21 conference championship banners hanging from the ceiling first-hand, he knew he found his new home.

There's too many memories to name, many of which are difficult to put into words for the now 25-year-old star when looking back at his Golden Bears career, but that first trip to Edmonton will always stand out in his mind. Before his rookie season, Reddick dreamed of donning the Green-and-Gold, and after seeing former teammate Greg Gardner with the heralded "C" on his chest, Reddick knew that one day, he wanted that too.

In the 2014-15 season, Reddick's teammates rallied around the forward and voted him in as their next

captain. A tenacious leader on and off the ice, Reddick served as the Golden Bears captain for two years, winning a national championship in his first season at the helm. He's been a "tremendous leader" and "tremendous individual" for the Bears, head coach Serge Lajoie said. And his resume, which includes three conference championships and two national championships, enforces that title.

Which is why the transition to pro hockey was a little difficult, Reddick admits.

He went from "the guy," to "the new guy," in just one week.

Today, Reddick suits up for the Idaho Steelheads of the ECHL. He scored his first goal in a 4-1 win March 31 over Utah Grizzlies, and was awarded a taped puck signifying the feat as a postgame memento. As exciting as it was for Reddick to net his first point in a brand new uniform, it's something that hasn't happened in five years.

"It's hard to explain," Reddick said of being in a new locker room. "But the hockey world is small. Everybody has kind of been the new guy at some point. It was definitely intimidating on that first day, but one you hit the ice, it doesn't matter. You just go out and play."

That win over the Grizzlies clinched a postseason berth for the Steelheads, as they moved into first place in the West division and fifth in the Western Conference.



NO. 40 LEVKO KOPER

RANDY SAVOIE



NO. 52 JORDAN ROWLEY

RANDY SAVOIE



NO. 12 JORDAN HICKMOTT

RANDY SAVOIE



NO. 18 JAMES DOBROWOLSKI

RANDY SAVOIE

graduates embark on new careers

Reddick got as much out of the Golden Bears program as he could in his five years at the U of A. The fresh-faced forward who stepped onto that Clare Drake ice for the first time is a completely different player, size- and skill-wise, from the grizzled veteran today. But the former captain's time with the program taught him much more than how to fill a Canada West statsheet.

"Now I really know what it means to be a Golden Bear," Reddick said. "When you come in, you're excited, but there's so much you don't know. And you have so much to learn. My five years there were just great. I'd like to thank everyone who gave me the opportunity to be a Golden Bear. The coaches, managers, trainers — everybody, who made my five years just so enjoyable."

Through four games with the Idaho Steelheads, Kruike Reddick has scored two goals and owns a plus two rating.

Thomas Carr and Jordan Rowley shared a lot of similarities over their five years at the U of A. They both were raised in Edmonton, with Carr from the north side and Rowley from the south side. They each took a Bachelor of Commerce degree and shared similar — sometimes identical — class schedules. They both took a summer job at the same time with KBR, an oil field module build-

ing company.

But one thing made them almost inseparable — the blue line.

Carr and Rowley have been a Golden Bears defensive pairing ever since they entered the program in 2011-12. Both credit each other for their stellar play on defence, with Rowley winning Canada West Defenceman of the Year in 2012-13 and 2015-16, and Carr being named to the Canada West All-Star second team in 2015-16.

“Hockey success comes from being a family and playing with each other.”

THOMAS CARR
GOLDEN BEARS HOCKEY

"When you find another good person who you click well with, and somebody to play with, night in and night out, you're kind of all on the same wavelength," Carr said of Rowley. "Hockey success comes from being a family and playing with each other. Having fun, and we've allowed each other to have success in what we're doing."

Rowley deferred his DPOY win to his teammates, and especially to Carr.

"It was a great award to get, but at the same time, it was my teammates who helped me get that award,"

Rowley said. "But it was my teammates who pushed me. Especially Thomas, who was unreal himself. There's a lot of guys who helped me get that trophy twice."

This April marks the first time the two won't be on the ice together in what seems like a very long time.

Following the Bears CIS National Championship loss in March, Rowley signed a pro deal with the ECHL's Orlando Solar Bears, reuniting him with former Bears teammate T.J. Foster. Carr signed with the Allen Americans, who are primed for a postseason run in the ECHL.

They both realize the difficulties of playing in a brand new locker room away from each other and the rest of the Golden Bears. Carr is still getting used to his new partner, Matthew Register, though the two have a shared starting lineup pairing since Carr's arrival just last week.

Carr said he wants to play pro hockey "as long as he can," though he realizes how much teams rosters change. It makes the five year commitment to the U of A and his teammates in 2011-12 that much more memorable.

"Those are your brothers, and that's the guys, you're going to be with," Carr said. "You get a certain bond. I'll always remember those guys."

Through two games with the Allen Americans, Thomas Carr sports a plus two rating with zero points. Jordan Rowley has posted a minus

one rating in his two games with the Orlando Solar Bears.

This year's graduating class is special to Stan Marple.

Yes, there are the two national championships and the three conference championships in the Clare Drake arena because of this group. But something else about this class makes it dear to Marple's heart — it was his first recruiting class ever.

Marple was handed the reins of the Golden Bears hockey program in 2011-12, and the class of Kruike Reddick, Levko Koper, Brett Ferguson, Jordan Hickmott, James Dobrowolski, Thomas Carr and Jordan Rowley were the first group he signed to the Green-and-Gold.

“I appreciate the fact they trusted me, and I tried to uphold my end of the bargain.”

STAN MARPLE
GOLDEN BEARS HOCKEY

They're also the first of his he's had to see leave.

"I appreciated the fact that they trusted me, and I tried to uphold my end of the bargain ... by helping them get pro jobs once they graduated, and give them the opportunity

to be part of something special — which they were," Marple said. "A lot of that came down to them, their hard work and commitment to the program. Those two were imperative to the program. They were a big part of that."

Marple recruits on two philosophies. The first is to come and play hockey by challenging themselves as individuals and becoming good students. When their career is over, he promises them that he'll try to place them in a pro hockey gig in either Europe or North America. If they choose not to play hockey, he helps them secure jobs in their respective fields of study.

He and video coach Michael Chan have been preparing game tape highlight reels and letters of reference for this graduating class since September. After setting the players up with Ross Lambert, a player agent who also represents Derek Ryan who suited up for the Carolina Hurricanes this season, six of the seven seniors currently find themselves on pro hockey rosters.

It's the least Marple can do for what he calls, "his kids."

"You know, after five years, they kind of are like your sons," Marple said, as he took a deep breath after choking on his words. "It was a huge privilege for me to work with those guys. I just appreciate everything they've done for the program. Very happy to see them all having a good level of success now."



NO. 8 BRETT FERGUSON

RUILIN FU



The Golden Bears won Canada West in 2012-13, 2013-14, 2014-15, & CIS Nationals 2013-14 and 2014-15. KEVIN SCHENK



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SUPPLIED - JANET HOFFAR

U of A rugby club takes major step forward

Oumar Salifou
MULTIMEDIA EDITOR @OPTIMISTICOMAR

Even though they compete with varsity competition, the University of Alberta Men's Rugby Club certainly doesn't enjoy the same benefits as a varsity team.

Unlike their varsity competitors, the club is self-financed, paying for practice facilities, coaching, and road trips. By contrast, the UBC Thunderbirds rugby team, which enjoys varsity status and plays in the some of the same tournaments as the U of A rugby club, gets help from the Thunderbird Rugby Endowment, a fund that provides over \$30,000 a year for field rentals, coaches, scholarships, and travel.

"Our team is completely self-funded so we have to pay coaches to come on trips with us," club Vice President of Finance Connor Vaandering said. "All our members have to pay, as well as fundraising to help, so it's a challenge financially for sure."

Recreation Services does help the team occasionally, allowing them to use U of A facilities such as the Pavilion and the main gym for free, but those facilities are in high demand, and the team isn't always guaranteed a spot.

Rugby is one of the more expensive clubs on campus. Whenever they travel to tournaments, they have to pay for the entirety of the trip, whereas varsity schools would get those costs covered.

"We're pretty competitive, and we play in a lot of high level competitions," Vaandering said. "So the battle there is us organizing fundraising to buy facilities to practice in, and to raise money to pay for flights and hotels when we travel."

There aren't any male varsity rugby teams in Alberta, as the sport

isn't officially recognized by Canada West, but club teams operating out of the U of A, the University of Lethbridge, the University of Calgary, and Mount Royal all play in a self-organized league. The first matchup of each season between the U of A and U of C clubs is fondly referred to as the Little Brown Jug game.

That game was the first big match-up on the schedule this year for the club, and it's one that's been dominated by the U of C in recent years. This year however, the U of A club won the Jug for the first time since 2005. Each year's score is written on the side of the trophy, and for Vaandering it showed the club's consistent improvement over recent years.

"You can see the progress of our club just by looking at (the trophy)," Vaandering said.

"This year, to win it was huge," club president Mike Adibe added. "To start the season off like that was just phenomenal."

The team carried their momentum into the Hindson Cup, a tournament contested between the top two club teams from Alberta, and the third and fourth ranked teams from B.C. This gave them their first taste of varsity competition with matches against UBCO Heat, and the UBCO Barbarians, a team made up of first-year players and members of the Kelowna Crows club team. They were victorious in both games, winning 15-5 against the Heat, and 22-0 against the Barbarians, en route to dethroning the two-time defending champion Heat and taking top spot in the tournament.

After the fall, the club prepared for sevens rugby, a condensed version of fifteens rugby with seven players on the field and shorter matches.

"The bulk of our training does go into sevens," Recreation Services Representative Connor Milligan said. "From November to early March we're doing fitness three days a week in the mornings, given that it's one of the biggest parts of sevens."

Those early morning fitness drills were in preparation for the National University Sevens Rugby Championship, which took place March 12-13. The U of A was pitted against their toughest competition of the season in the form of varsity teams from Ontario and B.C., including Brock, Queens, UBCO, and two teams each from the University of Victoria and UBC.

Though the tournament was dominated by the two entries from the Vikes and Thunderbirds, the U of A club still managed a positive result. The team finished sixth in the tournament, losing in the Plate Final to the University of Calgary. The teams from Vancouver and Victoria occupied the top four spots, but U of A team members were still happy with their final placing.

"It's a good sign that two Alberta schools can come fifth and sixth in a national tournament," Vaandering said.

The U of A rugby club has shown that it can overcome their financial and logistical handicaps and compete with teams that are funded by universities, and while Vaandering, Adibe, and Milligan acknowledged that gaining varsity status is something they hoped would happen, they also said that they were proud of their accomplishments during the season regardless. Even if they continue to just be a club, the future looks bright, and the successes of this year show the club won't back down from any competition, varsity or otherwise.



VARSITY VANQUISHERS The U of A rugby club competes against varsity competition for the majority of their season. SUPPLIED - JANET HOFFAR

Sports 2015-16 Through the Lens

by Richard Liew, Randy Savoie and Joshua Storie

See more at gtwy.ca



Diversions

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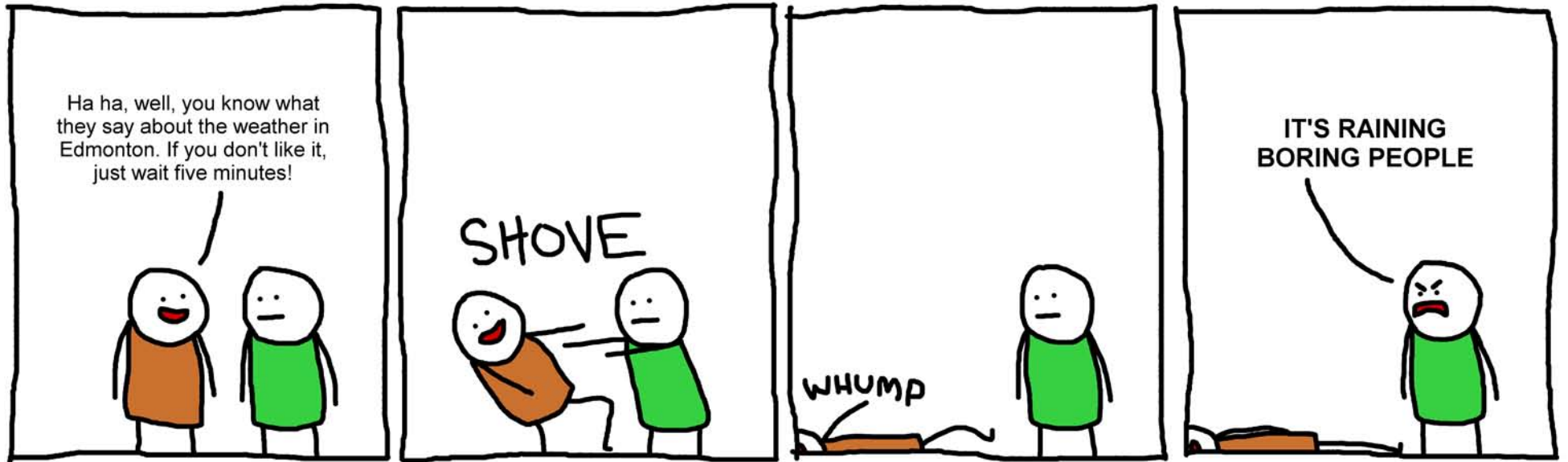
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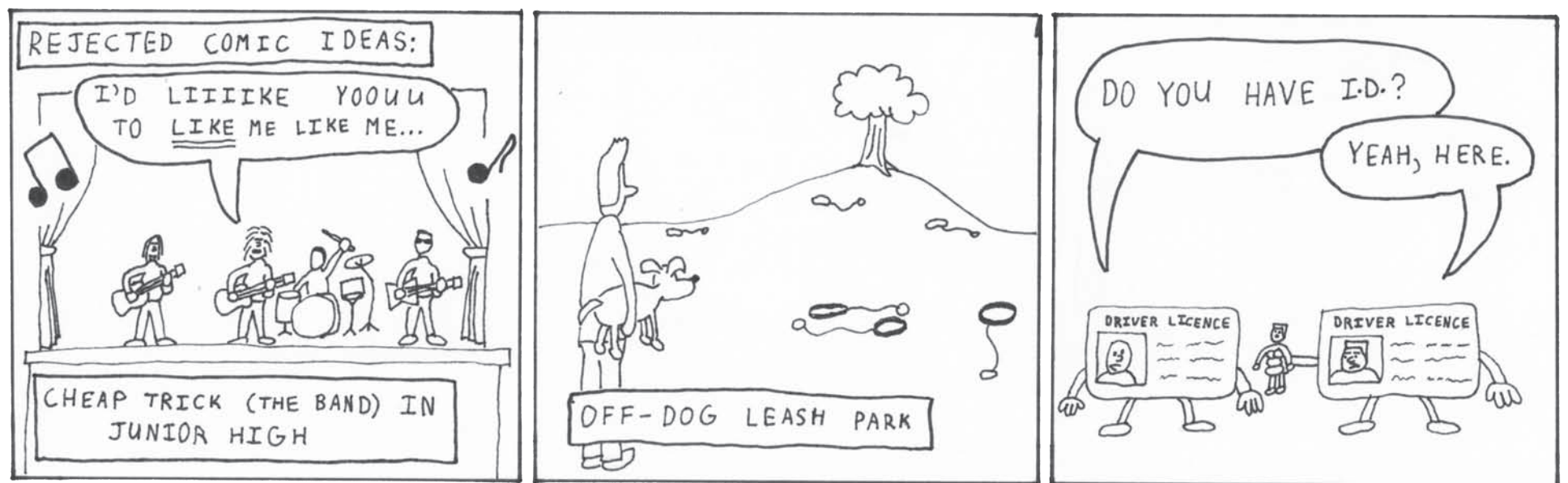
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Voting in of new Bylaws
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Volunteer BoD reps



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