
THE GAUNTLET

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The Cover
Photo by IQRemov/Flickr

Budget cuts provide opportunity for student solidarity

The United Conservative Party tabled a new budget and students are understandably concerned. The University of Calgary is facing an immediate cut of more than \$32 million to their Campus Alberta Grant, tuition is now able to be raised by seven per cent per year for the next three years and the interest on student loans will be raised.

The Students' Union gave a presentation on Oct. 29 at the weekly Students' Legislative Council meeting, detailing how the new budget might impact students. There were far more students present in the gallery than usual and the SU held a second question period for those in attendance to air their concerns. Jessica Revington, SU president, appealed to students to get involved and have their voices heard. And that's exactly what students should do.

While the university has yet to decide what steps they'll take to mitigate the imminent shortfall, students are starting to organize themselves. Student organizing is a good thing, but it must be done in a

way that makes an impact. A small demonstration with 20 people isn't going to change anything — gather 5,000 other people to protest with you and you'll at least get some attention.

If students are to make an impact, they need to put individual egos aside and do so as a unified voice. The SU has been criticized in the past for not lobbying hard enough for student interests and for not organizing and mobilizing students. And while many are critical of, and even hostile to the SU in light of these issues, now is not the time to hold a grudge. Now is the time to stand with them and ensure those fees you pay are going to good use. Be unrelenting in your feedback to your elected representatives. Give them what they're asking for — your opinions and feelings on how the budget will impact you. Write them letters, phone them, demand to get involved and to be updated on their efforts.

It's unfair to expect a mass mobilization a few days after the budget release. It's also unfair to demand that the SU fight the budget and then not get involved yourselves. Allow them some time



If students are to make an impact, they need to put individual egos aside and do so as a unified voice.

TRICIA LIM

to organize, to hear from students and to ensure they have the necessary tools to organize impactfully. A half-hearted protest won't do much. But a well-organized, concerted effort certainly can make a difference.

If the SU doesn't follow through on their promise to fight this budget and fight tuition increases with everything they have, students will need to add a third organization to

their list of groups to protest — the university, the government and the SU. But, allow them some time to figure out the best approach. This time around, they seem committed to action. Time will tell.

When they do mobilize, join them, no matter your feelings on what they've done — or not done — in the past.

—Kristy Koehler
Gauntlet Editorial Board

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MacEwan Student Centre, main level

BUDGET CUTS »

UCP budget cuts will damage student experience through tuition hikes, SU says

Gayathri Peringod
News Editor

The University of Calgary is bracing itself for rainy days ahead following the release of the United Conservative Party government's provincial budget in late October.

In an effort to rebalance the provincial budget, the released budget entails cuts to advanced education operations in Alberta.

The university is facing an immediate \$32.9 million cut to its \$479 million operating grant, with more cuts to come over the next three years, the Students' Union announced in an email to students earlier this week.

While it is unclear which parts of the administration will bear the brunt of these cuts, the SU has projected potential cuts to faculties, loss of instructors and reduction in student services like mental health supports, wellness services and the Student Success Centre. Tuition can also go up by seven per cent each year for the next three years.

"The budget will have an immediate, profound and damaging impact on our experience as University of Calgary students," the SU email read. "The cost of our education is going up. We are likely to see lasting effects across campus."

Tuition:

The budget outlines that student tuition as set by the university is allowed to go up by a maximum of seven per cent per year for the next three years. Individual programs within faculties could see additional increases of up to 10 per cent per year.

"The current tuition that an average student pays is about \$2,692.95, according to the University of Calgary's undergraduate student cost estimator," stated SU president Jessica Revington in a presentation to the representatives of the Students' Legislative Council during their weekly meeting on Oct. 29, which featured a discussion of the financial consequences of the UCP budget.

"Overall, over the next three years, your average undergraduate student in the Faculty of Arts for example would be paying about 600 more dollars in tuition based on these simple increases.

"It's really important to note that this base cost of tuition does not include any additional fees that students pay [...] like the Student Services fee, athletics fee, Dinos fee, the residence fee or the meal plan fee," Revington stated.

Revington went on to emphasize that this base fee only applies to domestic students.

"One of the biggest surprises from the provincial budget was that no mention of international students was noted anywhere," she said. "This means that there really is no cap in the same way on international student tuition."

"This is incredibly concerning for us, because we know already that international students pay a significant amount in tuition."

Those taking student loans will also be paying back more in the long run. Student loan interest will increase by one per cent as of April 1, 2020.

The provincial government will also cancel tuition tax credits beginning in the 2020 tax year, preventing students from getting tax breaks as a result of paying tuition.

The Council of Alberta University Students (CAUS) — a student body representing over 100,000 students from the U of C, University of Alberta, University of Lethbridge, Mount Royal University and MacEwan University — released a statement on Oct. 24 denouncing the cuts.

"The government committed to support 'post-secondary education as critical to both Alberta's future economy and to a vibrant Alberta,'" said Sadiya Nazir, CAUS Chair and vice president external of the U of C Students' Union.

"Cuts to funding for these institutions that impact the quality of instruction or student supports outside of the classroom should be a last resort."

Programs:

Some programs have been permanently cancelled or suspended for this year. The Summer Temporary Employment Program (STEP) — which provided funding to connect students to summer employment opportunities in Alberta and accounted for a significant proportion of jobs in the nonprofit sector — has been cancelled.

"The elimination of STEP was a huge surprise to us [...] this is an



The UCP budget cuts to education has been a frequent topic at SLC meetings.

MARIAH WILSON

elimination of essentially 2,500 to 3,000 youth and student jobs across Alberta," said Revington in her presentation to SLC. "Yes, the program was not perfect, but it provided students with opportunities to develop their skills and actually incentivized nonprofit employers to hire student employees."

"Across Alberta, by removing this program, there are now additional barriers to experiential work-integrated learning. And there's no proposed replacement. There's nothing."

In addition, the Infrastructure Maintenance Program, which oversees the maintenance and upkeep of buildings in the university, has been suspended for 2019-20.

"UCalgary was expecting to receive \$22 million this year to help repair and maintain classrooms, labs, and study spaces on campus. Now they won't be able to," the SU's email statement to students opined.

These budget decisions are in line with the budget recommendations of the MacKinnon Report, a report released in August by an independent panel of experts commissioned by the UCP gov-

ernment to review the province's finances and recommend ways to bring the budget back to balance.

"The report suggested less reliance on provincial government grants, following the model of Ontario post-secondary institutions," said Nazir in the Oct. 29 SLC meeting.

"The recommendations for post-secondary did concern us [...] since then, we have been meeting with MLAs and ministers including the Minister of Advanced Education Demetrios Nicolaides and the Minister of Labour Jason Copping, who oversees the STEP program, which has now been eliminated. We've really tried to promote what student priorities need to be taken into consideration as the government moves forward after the MacKinnon Report."

Everything is on the table:

In response to these updates, the SU issued a plea to students to express their opinion of the provincial budget.

"At the forefront of our minds is student consultation [...] unless students tell us exactly how this

is impacting them, we will not be able to accurately and effectively advocate to the university and the government on your behalf," said Revington.

"I would love nothing more than to rock up to the Tuition and Fees Consultation Committee with a stack of 300 letters from students and drop them down and say '[For] these students, you cannot raise tuition in the way [...] that you're thinking, because you will impact these students. These are 300 student stories, there's hundreds if not thousands more students that feel the same way on campus,'" Revington continued.

The SU president then directed meeting attendees to a webpage on the SU website that provides students with budget updates and details the recommended calls to action. A letter from Revington on the SU website urges students to speak up about their reaction to the budget cuts to post-secondary education.

"We know students are upset and want to mobilize," said Revington. "Right now, everything is on the table [...] we will keep you informed. We need your help."

RESEARCH »



Oct. 15 was opening day for the new Glenbow Western Research Centre, located on the second floor of the TFDL.

MARIAH WILSON

Glenbow Western Research Centre opened in TFDL

Nikayla Goddard
News Editor

The Glenbow Western Research Centre opened Tuesday, Oct. 15 on the second floor of the Taylor Family Digital Library (TFDL). With over 70,000 books and boxes of material moved so far, a total of approximately five linear kilometers of textual materials, two million photographs, 125,000 books, 15,000 maps, 4,000 videos and films and 600 hours of audio recordings will find their home in the space by 2020, when the relocation is set to be completed.

Annie Murray, Associate University Librarian for the TFDL's Archives and Special Collections, gave tours leading up to and including the opening date, describing the work done to an area previously populated by student seating.

Designed by Gibbs Gage Architecture and built by CANA Construction — who Murray added built the TFDL and High Density Library (HDL) as well — the Glenbow West-

ern Research Centre plans were finished in the spring of 2019 and the build took place all summer up until a week prior to opening. Murray said that “Nordic chic” was the style they wanted — light wood, white chairs, greys, natural light, and frost films of mountains and hills on the windows.

There are also spaces around the room for small cased exhibits, a large screen for displaying photos and documents, a set of computers, height-adjustable tables for better viewing archives, private consultation rooms and much more. The area is double the size of the other Reading Room in the TFDL, meaning more space and more accommodation for researchers.

“We’re trying to think of all the different ways people access archives, whether it’s online at their house, listening to files or audio here, using analog materials, needing to talk about it and so on,” Murray said.

In terms of the move, Murray said hired movers work with archivists to ensure the safe transportation of materials, rolling out and

moving 16 huge carts of material at a time. The materials then go to HDL to get accessioned and catalogued, where they’ll then exist in the U of C’s system.

“Ever since we’ve been receiving this stuff it’s been available in our Reading Room,” Murray said. “So right away we noticed that U of C students were requesting a lot of the Glenbow books, which was great. It showed us that there’s some overlap with the collections, but there’s a lot of unique items — and the U of C students found those unique items right away.”

Glenbow CFO & Interim President & CEO Glenn McMurray said that this initiative began with Glenbow’s former President & CEO, Donna Livingstone.

“Glenbow has a vast collection and we are always looking for new ways to share these resources with more people,” McMurray said. “This move allows us to prioritize public access and relevance to the community, which has always been Glenbow’s primary mandate, established by founder Eric Harvie. The Glenbow Western Research

Centre is an example of the kinds of new possibilities for how Glenbow’s collection can be actively used by Albertans and Calgarians far into the future. Also, the books, documents and photographs in Glenbow’s Library and Archives collection align closely with research strengths at the University of Calgary.”

In preparation for the move, Murray says that U of C archivists spent the summer doing “Glenbow summer school” which was preparing for and learning about all aspects of the Glenbow’s collections to understand how the archives might be used.

The relocation of the archives will allow the Glenbow to free up their storage and potential exhibition space and to change their mission to focus more on art and artists. The next steps for the museum will be a major renovation to the whole building, with a focus on the newly-cleared sixth floor where the archives were.

McMurray added, “We will retain library and archival material related to art history, such as art-

ist’s files, art books and other material. This initiative will better allow us to focus our resources and fully inhabit our role as a public art museum.”

McMurray and Murray both say that for the massive size of the move, it has been running smoothly. “Given what a large undertaking it has been and the relatively short amount of time we’ve had to do it, we’re more than satisfied with the transition,” McMurray remarked. “We’re proud and appreciative of the professionalism of both Glenbow’s and the University’s teams.”

“I’m really pleased that the university was able to respond to this and to make this all happen,” added Murray. “It’s great that these collections are available in Calgary and that we can continue caring for it. It’s a great collection, and we’ve just had so many fun adventures learning about it as we’ve been preparing to move it.”

The Glenbow Western Research Centre is open weekdays 10 a.m.–4:30 p.m. Requests for materials must be submitted at least one business day prior to visiting.

GENDER EQUALITY »

University works toward rectifying gender pay gap

Manahil Hassan
Contributor
With files from Kristy Koehler

Earlier this month, the University of Calgary announced that pay would be increasing for female staff after the results of a gender equity salary review yielded disparity between male and female staff members at the institution.

The task of conducting a joint salary review for the second time was undertaken by the U of C and The U of C Faculty Association (TUCFA) earlier this year. The review demonstrated a pay disparity between male academics and their female counterparts. This disparity existed independently of department, rank and years of experience. An attempt has been made to rectify the situation.

"The increase to the salaries is part of the bundle of EDI (Equity, Diversity and Inclusion) activities that are ongoing," said Dru Marshall, provost and vice-president academic.

The statement released by the administration stated that female staff would be paid an additional

\$1,398 to their base salary with an exception to staff members in the Cumming School of Medicine and academic staff residing in Qatar who will have a separate review undertaken in the near future. The pay increase will be retroactive to July 1, 2019.

Some light has been shed onto the issue of gender equity and efforts will be continued to examine these issues going forward.

"You always have to have checks and balances," said Marshall. "We have a couple of automatic processes that we do right now."

Marshall said that ensuring diversity in hiring pools, in addition to a salary anomalies process, are ways to make sure that there aren't wage gaps again.

"We try to ensure that hiring pools have women and men and different races in them — that's what our unconscious bias or implicit bias training is all about — to make sure that the pools that you're hiring from are reflective of your organization," she said.

"There will be some times when errors occur. We have things in place to correct them immediately — that's what the salary anomalies process will do. If people think they've been unfairly treated because of the way they negotiated when they were hired, if you're

within 10 years of hire there's a process for any academic staff to apply and we'll look at it."

Marshall says there will also be

an annual check and balance put in place as part of a larger EDI strategy. "This is an important area," she said.



Most female staff will be paid an additional \$1,398 to their base salary.

TRICIA LIM

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INTERVIEW »

Andy Kim talks about life



Andy Kim is one of the 2019 inductees into the Canadian Music Hall of Fame.

courtesy ANDY KIM

Troy Hasselman
Arts & Culture Editor

In a decades-long career that has included everything from penning radio staples such as “Rock Me Gently” and The Archies’ “Sugar, Sugar” to collaborations with Broken Social Scene’s Kevin Drew and friendships with countless Canadian music scene figures, Andy Kim has cemented his place within the canon of Canadian songwriters. Kim was inducted into the Canadian Music Hall of Fame in a ceremony at Studio Bell on Oct. 27 along with Chilliwack, Cowboy Junkies and the late Bobby Curtola.

Kim was born in Montréal to Lebanese immigrants and moved to New York as a teenager where he worked at the famed Brill Building as a songwriter alongside figures such as noted Phil Spector-collaborator Jeff Barry. He came to New York with only \$40 in his pocket, enamored with making music and determined to have a career as a songwriter.

“There’s no courage involved, there’s just blind faith in the fact that this was your purpose in life, that your life depended on it,” Kim says. “If your life doesn’t depend on it then find something that your life does depend on. I was out of my element when I first went there, these were superstars already but there was something in me that they felt was valuable enough for them to work with me and teach me. I remember not knowing what I was doing but hellbent on doing it.”

Kim was inspired by the music he heard on his transistor radio when he was growing up and from seeing The Beatles on *The Ed Sullivan Show* and watching *Dick Clark’s American*

Bandstand which he went on to perform on eight times in his career.

“I was so incredibly influenced and intoxicated by the music I heard on transistor radio, especially stations like WABC in New York and WKBW in Buffalo,” Kim says. “They made it sound so exciting and I wanted to be a part of that world and be in that kind of playground. I just wanted to be around musicians, artists, sculptors, painters without knowing what all of that was about. I just felt that I was pulled in that direction, sometimes you don’t know why. I look back on it now and find myself pretty lucky.”

His career began to take off in the late ‘60s after a string of successful singles including ‘How’d We Ever Get This Way?’, ‘Baby, I Love You’ and the global-selling smash ‘Sugar, Sugar,’ which topped the Billboard Hot 100 for four weeks and became the best-selling single of 1969 — a year with no shortage of memorable songs.

“I’m really an in-the-moment kind of guy — the less I plan the happier I am. I got a foot in with ‘How’d We Ever Get This Way?’ and ‘Baby, I Love You’ and ‘Sugar, Sugar’ really gave me the kind of freedom to just blossom into a songwriter,” Kim says. “People ask me ‘How’d you write the song?’ or ‘Why’d you write the song?’ and it’s not a science here, you just put something in your cassette player and all of a sudden you’ve finished something and you love the way it sounds and in the end I like to think that songwriters write songs for themselves — unless you’re given a direction that says ‘You have to write a song for such and such’ or ‘Do you have a song for a band?’ It’s a different concept because then you want to know what their range is,

who’s the singer, what they sound like, all that kind of stuff. I had to write for four comic book characters, they’re not people. So I wrote that and found millions of people identifying with it.”

Kim’s career wasn’t without adversity, with his sales fading in the mid-1970s Kim found himself without a record deal. He started his own record label and personally financed the sessions for his single “Rock Me Gently” which landed him a deal with Capitol Records. They released the single to slow-building success, topping the American charts in September 1974. Kim’s perseverance through this time is illustrative of his perspective on his career and the clear gratitude that he has for being a songwriter.

“I’m excited about the fact that I stuck it out,” Kim says. “I’m excited about the fact that I never took anything for granted. I’m excited about the fact that when a song of mine became a hit, I wasn’t one of those guys that thought I was better than anyone else. I was always cognizant of the fact that I was lucky and blessed to be doing this. Someone else made a decision on whether or not they like it. You can’t force people to buy your goods, you can’t force people to read what you write, you just have to be interesting. But you don’t know if you’re interesting when you’re starting out. I think the important thing is finding out who you are. The two most important days of your life are the day you are born and the day you find out why.”

In recent years, Kim’s music has found a new generation of listeners and he has friendships with musicians like Ron Sexsmith, Ed Robertson of the Barenaked Ladies and Broken

Social Scene’s Kevin Drew who produced Kim’s 2015 album *It’s Decided*. The two became friends after Kim reached out to Kevin Drew and his Broken Social Scene-collaborator, Brendan Canning, to participate in his annual charity Christmas concert. This friendship has led to the two continuing to collaborate and even having Kim join Broken Social Scene on tour.

“I think the love and respect we have for each other was a bonding influence on our lives. Kevin said ‘I’d like to produce your next album’ and I said ‘I don’t think there’s a next Andy Kim album,’ and he said ‘No, we’re gonna do this.’ It was a most joyous time. Every rule I learned in the Brill Building in New York, Kevin broke. It didn’t matter because we ended up creating a great album together. When I look back on it all, I feel very, very honoured that not only did we create something that I could not create on my own but we’re the best of friends and we’re gonna go in and write again and go in the studio again. It’s a wonderful, wonderful feeling to know that a younger generation heard your songs because parents played it because it was on the radio all day. I think the most important thing is who are you as a human being and I think that’s how Kevin and I connected.”

Kim has connected with numerous Canadian artists in recent years through his annual Christmas concert, which he’s held every year since 2005 and has included performers such as Ron Sexsmith, Billy Talent and Rush’s Alex Lifeson amongst countless others. The concerts have given Kim the chance to build relationships within Canada’s music com-

munity.

“It’s a phenomenal community. It reminds me of the kind of community that existed in the Brill Building, one that is all about music,” Kim says. “Alex Lifeson has gone four or five times, Kim Mitchell came last year. There’s an incredible community of not only my generation but younger generations and artists that are just starting and I want them to meet each other, I want them to have a relationship with each other long after I’m gone because I think it’s important. Some of the artists come and they’re thrilled to meet someone for the first time. It’s a joy to bring people together for the purpose of love and understanding and helping a community of people that need help.”

Kim owes his success to his decision to follow his passion for music and a willingness to take risks to be able to achieve his dreams, evoking a quote from the Canadian author Basil King in explaining his take on life.

“Stay true to yourself and no matter what you decide to do in life, you’ll live a happy life,” Kim says. “If you try and live someone else’s life, it’s going to be messed up. Don’t do anything for publicity, don’t do anything to be noticed. Be smart, be articulate, be different. If anyone can learn anything it’s to find out who you are and build on that because the right people will run into your world. There’s a great Canadian by the name of Basil King who said ‘Be brave and mighty warriors will come to your aid.’ I was brave enough to come to New York and mighty warriors came to help me and I’m here. I don’t know how but I got here, but I’m here.”

REVIEWS »

New Music Wrap-Up



King Princess's *Cheap Queen* is one of notable new releases this week, along with Cigarettes After Sex's *Cry* and Kanye West's *Jesus Is King*.

courtesy YOUTUBE

Cigarettes After Sex - *Cry* Nikayla Goddard

Reminiscent of romantic grey and rainy days, the new nine-track album *Cry* from Cigarettes After Sex is similar to their previous works, but not in a monotonous way. The new album carries the same sultry ardour and slow, ethereal style that encapsulates Cigarettes After Sex, but this time taking a turn towards the darker, fleeting aspects of a borderline-toxic love. Compared to their previous self-titled album, *Cry* hones in more on bedroom and date scenes that waver back and forth between soul-mate love and "everything is wrong but it's alright" one-night stands.

While the songs vary between topics of love and loss, the similarity across all songs leaves a feeling of unease knowing that even the happiest of the album's songs and the darkest are given a similar level of feel and tone. The underlying saturation of sex heightens this contrast as songs swing between references to both true love and fuckboy culture, with "Hentai" and the final track "Pure" anchoring the pervading sex appeal of the music.

Songs like "Falling in Love" and "Heavenly" are sweeter, headier pieces that encapsulate that genuine feeling of true love that shines in any indie-romance film without boiling over with roll-your-eyes clichés. "Heavenly" in particular is slightly more upbeat and cheery, arguably distinguishable from the rest of the album for that slight deviation from such a standard sound.

"Don't Let Me Go" and "Cry" are

both tracks of loss made even more tragic by their simple and bare music. The fact that "Cry" is the title track and speaks of falling out of love in a manner that does nothing more than "only make you cry," is a dark but oddly refreshing take on modern romance where pop songs littering radio stations lately seem to focus on either first-look soulmates or crazy break-ups.

As a similarity to some modern pop, "Kiss It Off Me" follows a similar trajectory of pining for attention among less worthy boyfriends, asking "Could you love me instead / Of all the boyfriends you got? / Know I make you forget / About all of those rich fuckboys." On the flip side, if this was sung as a typical pop song, it would lose a lot of the built-up authenticity and down-to-earth approach of their portrayal of a first encounter with a lover.

The effectiveness of the themes of love and loss are primarily effective and significant because of the style of Cigarettes After Sex. Had these songs have been paired with an upbeat drum track and electronics, it would slice through the tension and leave us entirely unsatisfied as listeners. While glancing at the lyrics it may not seem at first like a ground-breaking work, the entire album is strung in a complex balance between their style and vocals that pair with the lyrics to make something original.

Kanye West - *Jesus is King* Matthew Herring

Last year was a bad year for Kanye West. From his unrelenting Twitter presence to the messy

release of the lackluster *Ye*, few days passed without Kanye's name hogging the headlines. While West has always caused controversy, 2018 felt like a turning point from his previous relatively harmless arrogance. West had always been political, but when he announced his undivided support for Donald Trump over Twitter — despite admitting that he doesn't fully understand his platform — it was concerning. West went from calling out politicians for their wrongdoings to playing the role of spokesperson.

On Jan. 1, 2019, West revealed that he would take a social media hiatus after disappointing fans by announcing multiple albums that would never see the light of day. Most notorious is *Yandhi*, which West promised to release on multiple occasions but missed the release date every time. It was hard to defend West throughout 2018 due to his sporadic social media use, so when his Twitter went silent, he reinstilled a glimmer of hope within questioning fans.

The nine months that West stayed off Twitter felt peaceful. There was no worry that your favourite artist was going to say something that was both shameful and laughable. It was easy to just enjoy his music. Even in this time of silence, West was still musically active, assembling his Sunday Service gospel choir to infuse traditional Christian prayer songs with elements of hip-hop. Though Kanye was never in the spotlight at these events, his passion for the music was enough to give longtime fans hope that he was back on his groove.

That hope didn't last long. In late August, West's silence was broken when his wife Kim Kardashian tweet-

ed the announcement of a new album titled *Jesus Is King* with a Sept. 27 release date. Unsurprisingly, that day came and went without the promised album. However, interviews with West surfaced, focusing on his newly-rekindled faith. It felt eerily familiar as he indulged in rants about Trump and boasted about his 68 million dollar tax return — only now he used his religion to back up his nonsense.

In the past, West's arrogant personality contributed to the quality of his music. But when *Jesus Is King*, was finally released a month late, there was nothing to defend. The music is vapid and every moment feels more dull than the last. The record isn't worth talking about because West refuses to put in the effort to make an album that lives up to his legacy. He can do better.

West has never been a spectacular person in the past, but at least his music made it justifiable. Now, one of the greatest artists of all time is nothing more than the controversy that he creates, and that's why *Jesus is King* is so disappointing.

King Princess - *Cheap Queen* Erin Novakowski

Mikaela Straus, better known by her gender-bending stage name King Princess, has proven that she has no issue tackling a variety of musical genres with ease, class and an overarching attitude of bad-assery. Her ascent to lesbian icon status followed the release of her single "1950," which was named one of the 50 best songs of 2018 by Billboard. King Princess has since been con-

sistently releasing new music, the most recent being her album *Cheap Queen*.

King Princess provides upbeat, highly animated songs that lend themselves well to dance parties with friends, such as the title track "Cheap Queen," and just as masterfully gives us soft, reflective tunes to cry to in the car like "Ain't Together." All of her lyrics seem to be largely reflective of her own relationships, translating into a collection of songs that are relatable to the listener. With a voice that can only be described as smooth as hell, King Princess delivers compelling narratives in neatly-wrapped packages that leave us wanting more.

Cheap Queen explores a wide range of music styles in only 13 tracks, offering everything from autotuned synth pop to raw, raspy vocals full of soul — oftentimes both within the same song. There are a few shorter songs that appear almost as placeholders in the album, which seem to lack something when compared to the extended finesse of the more lyrically-developed tracks. These are the handful of songs I wouldn't add to a playlist, and will likely skip over when listening to the album the whole way through.

Overall, I recommend *Cheap Queen* if you enjoy pop music, if you have inclinations towards vintage-style vocals or if you're looking for an artist offering great representations of LGBTQ+ relationships. One thing is for sure — King Princess has raised the bar with this release, and leaves many fans eagerly waiting to see what will come next.

THEATRE »

Downstage Theatre looks at social issues in new season

Troy Hasselman
Arts & Culture Editor

Downstage Theatre — a Calgary-based theatre company, is going to be focusing on some prescient issues in their upcoming season, including safe-injection sites, climate change and masculinity.

The company was founded 15 years ago by Simon Mallett. Over the years, the company has developed a new mandate that focuses specifically on relevant social issues and is doing so through collaborating with community members that are impacted by such issues. The first play to premiere for the season will be their production of *Safe Site* on Nov. 16–17. The play tackles the issue of safe injection sites and was made in collaboration with members of the community that have accessed these sites.

"It's a really important conversation in Calgary," Downstage Theatre Artistic Director Clare Preuss says. "What was really important to Downstage is that there's a breadth of participation as far as who is telling the story and who's making the story. We found a community support group called Grateful or Dead. Grateful or Dead became a real central hub in gathering folks that wanted to participate in this, we would go to their meetings and just talk to people. These are folks that are currently accessing the supervised consumption services, or in the past have accessed supervised consumption services, or are allies that want to support people they love and care about that are accessing these services. We started creating the show over the summer and we had a really cool work-in-progress showing in the park in September. At the end, amongst the participants and public there was a real sense of 'We need to take this to the next level. We need a full production right away,' because it's happening right now."

When it is performed, *Safe Site* will not only be performed in the Motel Theatre at Arts Commons but will also be performed in other parts of Arts Commons like offices and meeting rooms. The play will also include aspects of conversation, poetry, music and installation art for a unique theatre-going experience.

"It's an adventure piece, you get a map and get guided from one experience to the next," Preuss says. "What's great is that the people creating and performing it, a lot of times a part of their individual pieces encompasses conversation. Not only are you experiencing a theatre piece, you are asked questions directly. You are able to ask people with first-hand experience of accessing the site what their experi-

ences are of supervised consumption services — they're very open to talk about their lives and what brought them to different life experiences. It's full of poetry and song, installation art and conversation. It's quite an exciting experience and quite unique and very engaged. The core of nine performers are very dedicated and are great at creating and there's a whole group of professional facilitators working with them."

Downstage will also be participating in two different festivals this season, with the first being the 10-Minute Play Festival which will take place on Jan. 11 at the Grand Theatre in the 20th anniversary season of the festival.

"It's in the Grand Theatre this year, which is exciting," Preuss says. "The whole thing sells out quite quickly so it's packed to the rafters and we're always highlighting six indie, new, fresh companies and they get 24 hours to create a play from scratch. It's a 10-minute play, the night before they get a line and a prop. They're basing their whole show around the line and prop which is based around the theme of the night."

To close their season in May, Downstage will be participating in The Shakeup which involves a collaboration with University of Calgary Master of Fine Arts Directing candidate Brittany Pack in a performance that will include set design from U of C students. The festival will also include staged readings and plays recorded as podcasts.

"The Shake Up is exciting," Preuss says. "Brittany Pack will be directing a play called *DJ Jaw Bone* and that will be one of the real focuses of the festival because it's going to be a full production. We're going to have a live performance at the festival that will be recorded and put in a podcast form so people can listen whenever they want. We have a couple other staged readings, we're going to do a staged reading of a Dada play in collaboration with newcomers who are coming to Calgary who are artists in their country of origin. Part of that cast are newcomers and part of that cast is folks who have lived in Calgary for a long time. We're having a sneak peak of Ellen Close's new play and she's our playwright-in-residence this year. The cool thing is that you pay one ticket price and you see as much as you can in that day or night so it's a pretty good bang for your buck. You get to see a lot of new artists, new plays and fresh takes on plays themselves."

Downstage will also be staging a play that deals with climate change as part of the bi-annual Climate Change Theatre Action event. Downstage will



The season includes the hockey-themed *Men Express Their Feelings*. courtesy MEAGS FITZGERALD

be staging their work *Lighting The Way* in a one night only event on Dec. 29 that will include staged readings of seven plays and a long table discussion.

"Long table discussions are a really interesting format for people to be able to share and take in each other's thoughts," Preuss says. "There's a long table in the middle of the room and seating around that long table and seating around that seating. You can either sit at the long table or sit at the outskirts, when you're ready to be part of the conversation you go sit at the table and it's a very dynamic, physicalized conversation. The idea with these plays is to really focus on what we're envisioning and what we want for the future and acknowledge where we're at with climate change. The Plays that we're going to do are wild. Some are very absurd and really tilt this notion of how we save the planet or if we can or talk about humanity and the species that are populating the planet. It's definitely a piece that will stir up a lot of conversation, I would love to see young people and university students there engaging in in the conversation and I think it's going to be a really great night."

In February, Downstage will run the world premiere of Sunny Drake's *Men Express Their Feelings*, a comedy that focuses on themes of masculinity, culture and sexuality within the backdrop of hockey culture.

"Sunny Drake is one of my favour-

ite playwrights," Preuss says. "He's hilarious and super-poignant and has a really good way of looking at important social issues with a sense of levity and buoyancy. It's focused on hockey culture — there are two dads and two sons and their two sons are teenagers on hockey teams and there's a misunderstanding between the fathers that leads to violence and all four of them are sequestered into a locker room to sort out this misunderstanding. There's a lot of humor around the two dads even understand what their feelings are and what their emotions are. There's also talk about what it means to be a leader and if someone is bullied or to be a bystander to bullying. There's also talk about sexuality in hockey and how people are treated and how women are treated by men in hockey and also how men treat each other if there's any sexual fluidity within the players. There are a lot of topics that get looked at in 90 minutes and it's done in a funny, bracing way. We want to stir up conversation but we want it to have enough nuance that everyone is included in that conversation."

There is a pay-it-forward system for anyone short on cash and wanting to see one of their plays. Downstage gives away up to 25 per cent of tickets for each of their performances and tickets can be secured through emailing them and enquiring about tickets.

"No questions asked — you don't have to prove your income, you just

email us at info@downstageyyc.ca," Preuss says. "Within a month of the performance being opened, we give away up to 25 per cent of all of our tickets at no costs. You just say 'I want to see the show, these are the dates I want to see it,' and if there are still tickets left then we will give you those tickets. You show up the day of the show about 15 minutes ahead of time, and we give you your tickets. You can be any age, there's no limit."

Downstage as well has a student ambassador program for any students looking to get involved with the company.

"I think this program is so important for students who have an interest in becoming theatre artists or becoming a part of a theatre-loving community," Preuss says. "You don't have to be an artist at all, you can either sign up to be a full ambassador for the season, or on a show-by-show basis if there's a certain show you're especially excited about. Your job is to share information about the show on social media or through talking with your friends. There's other opportunities like ushering and there's sometimes paid opportunities as well if we want support staff involved in the project. We offer tickets, invitations to opening night and we have a pizza party in December."

More information about the upcoming Downstage season and tickets can be found at downstage.ca.

WORLD POLITICS»



Many Lebanese people both in Lebanon and abroad protested the corrupt government.

courtesy SHAHEN ARABOGLIAN/WIKIMEDIA COMMONS

All of them means all of them

Adam Idriss
Contributor

Found along the coast of the Mediterranean, Lebanon sits between Syria and Palestine, only 11,000 square kilometres. Despite its size, Lebanon is a country rich in culture and is a symbol of multiculturalism — diversity of identity within the Arab world. The Lebanese people are among the most inviting, always eager to share a cup of strong Arabic coffee. Lebanon has a large population of refugees from Palestine and Syria, with one refugee for every four nationals. The high number of refugees within Lebanon places a strain on the resource accessibility throughout the country. The reality of Lebanon's resource deficit became alarmingly apparent when fires broke out across the country on Oct. 3, 2019. More than 100 fires raged across the country, destroying large forested areas and quickly became the worst fire Lebanon has seen in decades. The fires left the

Lebanese people angry and confused by the government's obvious incompetence. Despite early warning signs, forests were neglected, and once fires had started raging, the country lacked the resources to fight the fires. Investigations found that government officials had embezzled money that was supposedly dedicated to fighting wildfires. The people were angry — they'd had enough of corruption and governmental indifference. When the government proposed a tax on using online phone calling services such as WhatsApp, the people of Lebanon had finally had enough.

On Oct. 17, 2019 protests broke out across the country.

The protests had one resounding demand — "All of them means all of them." From the north to the south, politicians across every party must step down from government. Years of a corrupt non-secular government have left Lebanon on the brink of economic ruin and have solidified a dysfunctional system, a system that fails to supply clean wa-

ter and electricity across the country, while government officials can afford to live in French villas.

In 1975, Lebanon entered a bloody civil war lasting nearly three decades. During the civil war, thousands were killed and hundreds of thousands more were displaced. The country was left fractured and divided. Today the people of Lebanon are all too familiar with the dangers of turning against each other.

With the scars left from the civil war still present in the hearts of the Lebanese people, the protests became a symbol of unity and peaceful resolution. Thanks to the strength of the Lebanese people, the protests have largely been peaceful. Protesters can be seen using symbolism and comedy to depict the will of the people and the necessity for change in Lebanon. Videos of people chanting, singing and dancing through the streets of Beirut are being shared to the millions of Lebanese living abroad. As a demonstration of national pride, Lebanese people

abroad have responded by coming together to support change, holding similar peaceful protests outside Lebanese embassies across the world.

Unlike many of the protests previously seen during the Arab Spring, the protests in Lebanon are not using force in order to demonstrate their discontent. Rather, unification of a once fragmented people coming together has sent a powerful message to not only the Lebanese government, but also across the Arab world. Religious leaders walk down the streets of Beirut, hand-in-hand, as a way to declare that religion will no longer be used to divide the Lebanese people. However, what might be the strongest image so far was a drone-captured image of a human chain from the south to the north, spanning the entirety of the country. Today, the protests near their third week with no sign of slowing down. Protests have managed to capture the attention of an otherwise indifferent government and a massive milestone was

reached when Prime Minister Saad Hariri decided to step down from his position. Accomplishments such as the resignation of the prime minister has kept the Lebanese people hopeful, but the message still remains — "All of them means all of them." There will be no end to protests until the Lebanese people experience actual change.

As a young Lebanese-Canadian I could not be prouder of my people, watching them chant together for revolution and share in their collective suffering. It has made me hopeful for the future of Lebanon. However, like many Lebanese, I am afraid of outside influence distorting the message of the protests. I am afraid of Lebanon becoming an example of a failed revolution or worse even, slipping into another civil war. Despite these feelings, now is not the time for fear, not while the people of Lebanon stand proudly united against corruption. Now is the time to be hopeful of Lebanon's future and to rejoice in every victory we can get.

STUDENT LIFE »



Arts students should be proud of their degrees.

MARIAH WILSON

Arts students need to focus on the societal value of their degree

Kristy Koehler
Editor-in-Chief

A new provincial budget was tabled last week and it was pretty much what we expected — cuts across the board, including cuts to post-secondary education. If you're a student in the Faculty of Arts, you're probably worried about cuts to your program, whether that be courses, faculty, support staff or your major as a whole.

A quick scroll through social media, a flip through a campus newspaper or a chat with a classmate in a social science class reveals that arts students are perpetually worried about budget cuts.

Universities never cut science, business or engineering programs, right? The Schulich School of Engineering is getting a fancy new façade and history students are running from one end of campus to the other — their first class of the day is on the third floor

of the education tower and their next one is in the kinesiology theatre. Arts students don't have a building with a donor's name on it and we perennially complain that people don't value our degrees.

While there may be some truth in our worry, we're complicit in the devaluing of our own education. How often do we mumble something about a "backup plan" when our friends and families ask us, "Philosophy? What are you going to do with that?"

Arts has a reputation for being the place to go when you don't know what you want to do — and more insidious still, when you aren't capable of doing anything else. We are complicit in this narrative. We laugh at jokes about "being a career barista" when our degree in Religious Studies is mocked.

Long have we sat around the dinner table and shied away from the questions directed at us by our families. "Political Science? What will that get you?"

It's time we stopped thinking about education in terms of what it's going to "get" us or at least change the narrative about what it is we're supposed to "get." It's time we started evaluating our degree in a way other than financial. Critical thinking, interdisciplinary knowledge and awareness of the world around us represent a value to society that far exceeds financial reward.

It's hard, when society tells us that the end goal of an education is a job. Engineering students graduate and become engineers. Nursing students graduate and become nurses. Some fields are easy to measure. What do women's studies majors do when they graduate? Sociology students? In some aspects, this speaks to the larger failing of society as a whole in how the goals of education are defined. However, it also speaks to our failing in allowing society to create an elusive definition of success and then adhering to that definition.

We measure our success by the

metric set by science programs. We aren't, however, comparing apples to apples. When we talk about the University of Calgary being a research institution, we need to stop leaving arts out of that equation. Research isn't only taking place in the sciences — it takes place in the Faculty of Arts too. Our professors are studying the accessibility of public spaces, energy security, resistance rights in international politics, regulation in Canada's internet and telecom industries — they're developing ideas that will shape the world and how we think about issues for years to come.

It's time that we, as a faculty, decide what our own metric of success is. It's time we started evaluating our education in a way other than financial, and thinking of the value our degree provides to society rather than to our bank accounts. When we ourselves understand what success looks like in the arts, and the sheer volume of research that has been done by

our faculty, we'll be able to convey that information to others — and it will make it a heck of a lot harder to even consider dropping programs or majors from the Faculty of Arts in the face of budget cuts.

Sure, I'd love a fancy Faculty of Arts building. I'd love a legion of donors who understand the value in receiving a broad-scope education and want to fête us with gala dinners, research symposiums and award presentations.

But, what I want more than those things, is for every student in the Faculty of Arts to not dread the family gatherings where they'll inevitably be asked "What are you gonna do with that?" I want Faculty of Arts students to stand up for their degree, understand its value to society, believe in its merits and stop wanting some nebulous idea of "funding."

Look your family and friends in the eye and tell them exactly what you're going to get — knowledge and skills that will equip you to literally change the world.



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SPORTS »

DIPLOMACY ON ICE »

Canadians organize hockey tournament in North Korea



Not many people know that North Korea has a hockey team.

courtesy INERTIA NETWORK

Kristy Koehler
Editor-in-Chief

It's been said that "sport is a great equalizer that can build bridges, transcend borders and cultures and render even the fiercest conflicts temporarily irrelevant." That's certainly what Isaac Yeung and the Inertia Network hope to do by facilitating the Pyongyang Cup. Founded in October 2017 by three Vancouver-based friends, Inertia Network is a unique travel company, organizing experiences in the most remote and inaccessible parts of the world. Inertia Network's mission is to facilitate genuine connection between people, wildlife, the planet and ourselves.

In May 2020, the company is bringing hockey players to North Korea to play in the first international mixed team hockey tournament ever held in the oft-newsmaking nation. Four teams, made up of men and women from North Korea and North America, will compete for the Pyongyang Cup — and hopefully learn about each other, and themselves, in the process.

Matt Reichel, one of the founders of Inertia Network has been to North Korea more than 50 times. He's also produced a documentary film about hockey in North Korea, set to premiere at the Whistler Film Festival in December, called *Closing the Gap*.

Many are shocked to learn that

North Korea has a hockey team. The sport has been played in the country since the 1950s, explains Reichel, when the Chinese and Soviet soldiers brought it with them during the Korean War.

In the 2018 Winter Olympics in Pyeongchang, five members of the North Korean women's hockey team crossed the 38th Parallel and played with their southern neighbours under a unified flag.

Yeung hopes to continue those diplomatic efforts.

"It's Canadian diplomacy at its finest," he said. "We're trying to connect regular people through sport. What is the common ground between us and how do we communicate and cooperate? We're trying to get people who come from very different cultures to understand each other."

Reichel says the country has changed profoundly in the last decade — there are more cars, more construction cranes, traffic lights and people starting their own businesses. It's still a far cry from the freedoms enjoyed by their southern neighbours, but it's something. Repression is certainly an issue in the country — it's no secret. But, says Yeung, while very little has been changed in that outer shell, what's happening inside the country domestically, the way that people are operating and surviving and making their living, has changed dramatically.

The North Korean government is fully aware of the tournament. Yeung says it's been a trust-building project between his team and the North Korean Ministry of Sport.

"It took a long time to build this bridge with them," he said. "After working four years on the documentary and really getting to know the hockey community in North Korea, I see this as the continuation of that project."

While a third of the program is strictly hockey — practicing, dry-land training, working together to try and win the cup — the rest of the program is devoted to tourism and cultural exchange.

"The idea behind having all these components is that tourism allows people to understand where we're at — walking around Pyongyang, taking local transportation," said Yeung. "It allows people to interact with the city. The exchange is a combination of working with your North Korean teammates on ice but also off ice doing things like going bowling with them, having meals with them, singing karaoke with them, but also visiting universities and meeting with local students."

The North Korean hockey players that participants will meet aren't tour guides, nor are they government officials. They're mostly people from the countryside, and Yeung stresses that the interactions are completely unscripted.

"A lot of them don't have families

that have disposable incomes, so for them to get to engage on an intimate level with foreigners is awesome — and pretty much unheard of," he said.

The film crew was given unprecedented access to the North Korean Ice Hockey Association, and while they were accompanied by their North Korean organizers, they were never censored.

"North Korea is a scary place because the media says a lot about it," said Yeung. "The reality is that a lot of those people in the country are just regular folk."

He said that, while there is political interest in painting the regime in a certain light, there's a better way to go about achieving progress in the country.

"We think that, instead of deploying sanctions and hating these 'other' people, the way to progress forward is to find common ground. We think that sport is one of the best ways of doing this," he said. "The exchange goes both ways — it's not just about changing foreigners perspectives of North Koreans but helping change common North Korean people's perspectives of foreigners."

As far as the skill level needed to play in the tournament, Yeung says anyone who is a decent recreational league player should be just fine. He describes the North Korean men's team as "really good beer league players." The women, on the

other hand, are great.

"Having worked with the men's and women's team for the last few years, the women's team is far superior in almost every way imaginable," he said. "They're better on the ice together, they're receptive to coaching and real leaders on the ice."

The tournament will take place from May 2-11, 2020. Early bird pricing is available for the first 20 registrants and costs \$2,500 USD. Afterward, the price increases to \$2,900. The fee includes transportation, accommodation, food, an entry visa, train tickets from China to Pyongyang, team jerseys and activity fees. Each team will have a North Korean coach, a Canadian team manager and two translators.

Those looking to spectate can also register and take advantage of Inertia Network's intimate knowledge of North Korea. The program for spectators will involve more cultural activities but will end with taking in the last two games — hopefully alongside plenty of North Korean locals as the games are open to the public.

Hockey equipment and plane tickets to and from China are not included. Neither, says Yeung, is beer. There are several breweries in Pyongyang and the hockey players love their beer — despite the many differences, it's clear some things are the same all over the world.

For more information or to register, visit inertianetwork.com.

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LIFESTYLE »

MAGIC MOVIES WITH MORALS»

Life lessons learned as an adult watching Disney

Lauren Olson
Contributor

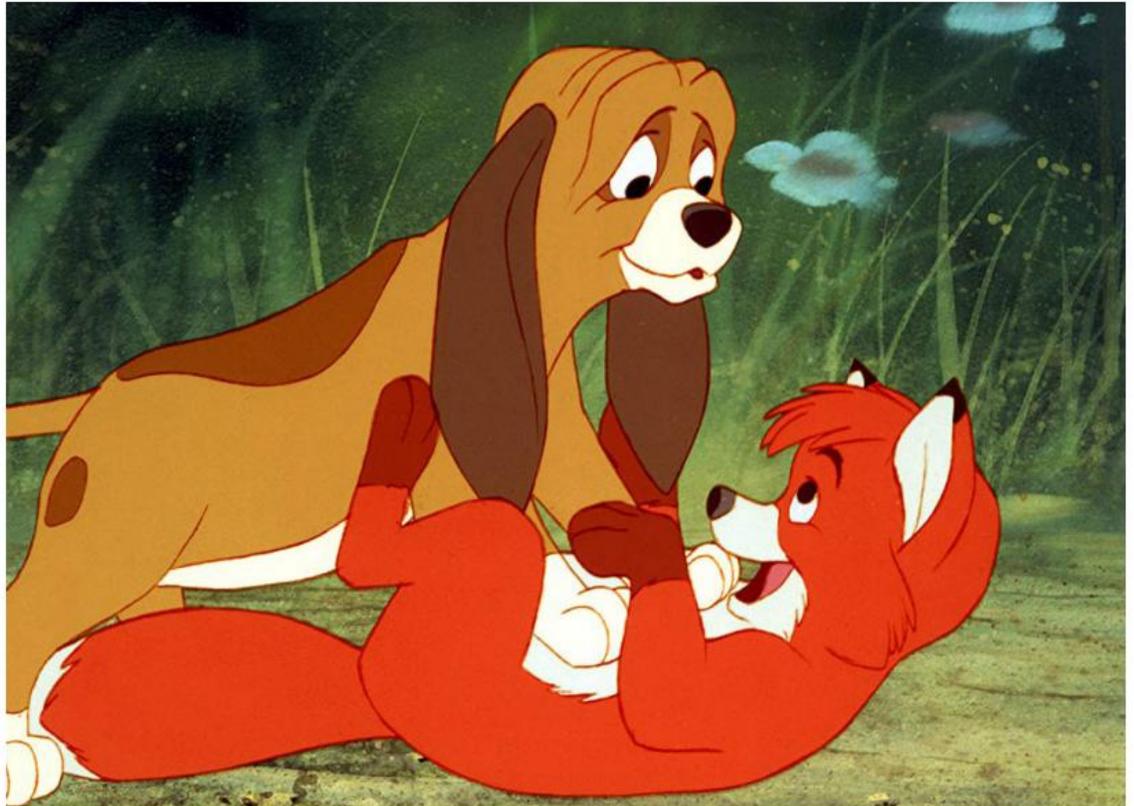
My cousin and I, when we lived in the same city, used to have weekly “Disney and wine” nights. She would put her kids to bed early — which was completely unnecessary, as we were watching kid-friendly movies — and I would come over with wine and snacks. We would sift through our impressive, combined collection of DVDs — we’re both over 30, don’t laugh — and choose a movie. We would laugh, cry, sing along with the characters and marvel at how we remembered all the words.

It always stood out to me how well I remembered everything. Song lyrics, dialogue, intonation — everything. I literally grew up on Disney. My aunty used to mail my sister and I the latest VHS as soon as it came out. I remember the delight when that distinctly shaped package would arrive in the mailbox, knowing which movie would be concealed behind the wrapping. *Pocahontas*, *The Aristocats*, *The Lion King*, *The Hunchback of Notre Dame*... We watched them religiously, bought the corresponding Barbie dolls and played for hours, recreating worlds with those limitless characters. I’m sure I’ve come by it honestly when, today, as a 30-year-old woman, people comment on my cartoon-like characteristics and animated tendencies.

But enough about me. Beyond the obvious and wonderful rush of nostalgia that watching your old favourite Disney movies offer, there are other benefits worth a nod. With all the re-engineering and remaking of Disney movies with real actors and Disney+ rolling out in just a couple of weeks, it seems appropriate to remind my fellow grown-ups of all the greatness of Disney and why building a nest on the couch, making some tea and bingeing on all your old favourites is one of the most positive things you can do for yourself.

There are good lessons to be learned:

Yes, I know there are lots of problems with Disney, and many people are up in arms about the political and social correctness of Walt Disney. But please get past this for a moment and see that there is a lot of good here too. I think we can all use a reminder to treat everyone with the same respect. Todd and Copper didn’t



Big Mama voices a very solemn social truth that resonates more with an adult audience than with children.

courtesy WALT DISNEY STUDIOS

even see their differences and become best friends. Jane attempted to understand the strange ape-like man in a loincloth rather than rejecting him based on fear and judgement. Belle accepted the Beast for who he was — as well as hardly missing a beat at meeting a bunch of talking appliances. I could go on, but basically every Disney movie has a concrete example of learning to treat others nicely and respectfully.

You get to laugh at all the adult humour you missed as a kid:

It’s endless. We all know it. From certain words “hidden” in the stars, Anna remarking that “foot size doesn’t matter” in *Frozen*, to Gaston letting viewers know that every last inch of him is covered with hair — insert wink — we’re only scratching the surface of adult-only comments inserted by Disney. Maybe not as inappropriate as some, but a personal favourite of mine is when Ariel exclaims to her father, “I’m 16 years old, I’m not a child!” Um... honey, you are a baby. A baby throwing a tantrum.

You may unnervingly relate to**the villains on a personal level:**

Ah, the villains of Disney. They’ve all been wounded in some way as a child and are acting out their pain by inflicting pain on others. It seems to me they all really just want to be heard. Yzma has been the advisor to the prince forever, it seems reasonable that she’d want a promotion. Scar has felt smaller and outshone by his brother Mufasa for his whole life — it checks out that he’d be insecure and resort to bullying as a coping mechanism. Ursula is... well, she’s just plain terrifying. But, she too, was cast away and lived in a cave with two eels. I’d probably want revenge too. Maybe it’s the psychology major in me who gets all the kicks out of psychoanalyzing these guys, but I think any adult with some life experience can at least see where these villains are coming from and share a nod of sympathy.

You’ll be reminded to appreciate your family and friends:

Nearly every Disney movie has a strong theme about the strong bonds of family and friends. Timon and Pumbaa saving Simba from the desert and returning to

Pride Rock to fight for the kingdom, Pacha selflessly helping Kuzco get back to the castle, even though it meant losing his village and in doing so warming the heart of the spoiled llama. Mulan standing up for her country and saving her family — shit gets really real, guys. Unless you have no heart, I can’t imagine there isn’t a Disney movie that can’t tug at your heartstrings, even just a little bit.

There are strong social commentaries on serious issues:

Rewatch *A Bug’s Life* and look at the issue of tyranny — the grasshoppers control the ants with threats and intimidation, basically authoritarianism at its finest. Racism and colonialism are taken on in *Pocahontas* while *The Hunchback of Notre Dame* highlights the dangers of warped religious ideals and radicalism. A more recent example is *Zootopia*, a clear demonstration of how prejudice and sexism occur even in seemingly all-inclusive societies. There are many more, but for the sake of the length of this article, I’ll leave it at that.

The part of you who craves to be-**lieve in magic, happy endings and fairy tales will get some TLC:**

For me, this is really what it comes down to. We live in a stressful world full of things that just don’t work. There’s often a sense of helplessness or powerlessness and, let’s face it, Disney is the best at serving up a really great, happy ending. Sure, it’s not real and a lot of people say it’s problematic to show impressionable kids movies that depict neatly-tied up solutions because “that’s not how the world works.” But I would like to take the opportunity to offer the possibility that having that little sense of magic and a fairy tale ending isn’t such a bad thing. Believing in the good lends itself to acting for the good. If nothing else, popping on a Disney movie and letting yourself be drawn into those heartfelt musicals is a little 90-minute escape to Never Land.

So the next time you’re feeling overwhelmed by the adulthood of life — change it up. I am not saying that your favourite sitcom shouldn’t be used as a visual valium during the end-of-semester crunch time. But it may be worthwhile to check out the “Kids” section in your Netflix account. Find out what *Lilo & Stitch* has to offer your soul.

HUMOUR »

VERY REAL CAMPUS POLITICS »

Western separation group emerges on campus

Frankie Hart

Wary of wexit, merry of mwexit

Post-election tensions are rising as some Albertans are feeling the rage and alienation that has been stoking from all the way back before 2015. Such frustrations have culminated in the emergence of various groups advocating for separation from Canada. One such group recently formed on the University of Calgary campus, in the form of the Mwexit Club.

Third-year political science student Oliver Oken founded this club for like-minded students who wanted to advocate for Alberta to separate. However, he wants to ensure that the specific goals of his club are clear — this isn't your average Alberta-separatist group.

"Western separation means a lot of different things to a lot of dif-

ferent people," Oken explained. "We don't want to be confused with any other groups — though we do think the Western Block Party sounds cool, I love block parties."

Some groups want to see Alberta separate as its own entity, others want multiple western provinces to break off as a unit. The goal of the Mwexit Club is to advocate, very specifically, not only for the separation of Alberta from Canada but also of Montana from the United States.

"When I first propose this to people, I gotta be honest, they're pretty skeptical," Oken said. "But then I explain to them this: Consider the town of Hanna, Alberta. Nickelback was born here — epic. We combine Alberta with Montana, and make the capital Hanna. Would you not want to live in a country whose capital is Hanna,

Montana? That's what Mwexit is all about. You get the best of both worlds."

It seems that the entire selling-point of Oken's club is the allure of having a capital called Hanna, Montana, as the club offers no solutions to the many issues implied by their proposed plan. In fact, the plan suggests no calls to action besides to like their various social media pages.

"Social media is the most accurate representation of people, and we consider the likes on our Facebook page to be much more effective than any petition could be," Oken said. "Trudeau's going to see our YouTube and be all like, 'They got how many views? We gotta get on this!' And then he'll let us go."

Beyond that, the club's only other agenda is in regards to the leadership of the new Montana.

"Obviously, we want Hannah



The Mwexit Wants Mout.

TRICIA LIM

herself to be its empress," Oken said. "The whole country would be in honour of Disney Channel's best original series. But obviously, if it's what the people want, I would be

her vice-prince."

When asked about what implications an Albertan separation would have on Treaties 6, 7 and 8, Oken said, "Huh?"

SOCIAL MEDIA SLEUTHING »

Where are they now: People you went to high school with

Frankie Hart

Least likely to succeed

After your second year, you start to realize that you've lost track of most of your graduating class. Do you think that one couple is still together? What's the shy kid up to? Do you think those kids that used to eat in the quieter part of the school are still... you know... like that? If you take a perusing down the ol' memory lane, perhaps aided by some lurking on Facebook and Instagram, here are some characters you'll catch up with:

The girl pretending she wasn't in an MLM:

It's inevitable that some people you went to high school with would get sucked into a multi-level marketing scheme. Whether it was the lipstick that would burn your skin or the leggings that would arrive in the mail wet, she was in your DMs trying to sell it to you. But now, a whole half year later, she's different. Her old posts about her products are buried under a steady stream of normal posts that don't advertise anti-ageing skin cream. She seems to think that if she posts enough mom-type memes about wine, that everyone will simply forget that she used to use her

high school acquaintances as a potential customer base. But is there ever a way to rebuild a connection with somebody who tried to sell you Herbalife because they saw that you "could stand to lose a few?"

The guy who has no social media:

You looked up this guy on Facebook, Instagram and Twitter — nothing. You search up his name in Spotify, Skype, Steam, any social site with a search bar, still nothing. You cautiously enter his name in Google with the word "obituary," and luckily for him, get nothing. Where did he go? I guess we'll never know.

The couple with a kid:

This couple seems to exist for the sole purpose of freaking you out about the reality of your age. They're married and are responsible for a human baby, and you spent the weekend on TikTok while eating an entire package of Lofthouse cookies. If things had gone differently, maybe you'd be the one with a baby. Ew, that's terrifying, don't think about that.

The car guy:

Thanks to his social media, you have access to countless photos and every intricate detail of his



If you look good in your grade 11 yearbook photo, you owe me \$5.

TRICIA LIM

car. Although you can't gather from any of this what he looks like now, where he works, if he's single or what he's been up to besides taking pictures of his car, it seems like he's enjoying himself. Good for him.

The girl who works at the salon you went to once:

You didn't expect to see anyone you knew while out to get a

haircut, but next thing you know, you're asking her about the appointment you booked for that day. You can't tell if she recognizes you, and you don't really expect her to since you didn't have any classes together. But as she seats you and washes your hair, you realize that despite not having any classes together, you still recognized her. Does that mean she recognized you? Is she

pretending to not recognize you because it's her job to wash your hair and massage your scalp before passing you on to a hairstylist? Well, certainly it would be weird to say something now since it's been a solid five minutes since you started this interaction. You decide the best course of action is to simply close your eyes and wait for the moment to pass. You'll get 'em next time.

Q CENTRE »

Photo recap: Q Centre's 9th Anniversary



PHOTOS BY MARIAH WILSON

CROSSWORD »

My Chemical Crossword

Frankie Hart
Eternally emo

to submit last issue's crossword!
Send a photo of a completed crossword to humour@thegauntlet.ca.

ACROSS:

- 3. Break up month.
- 4. The tv show *Glee* unfortunately covered this song and also implied that one of its characters slept with a member of My Chemical Romance.
- 5. Greek goddess of love.
- 7. Rhythm guitarist birthday.
- 10. My Chemical Romance made a somewhat puzzling cameo on this children's tv show.
- 11. Low amounts of this chemical can be found in apple seeds and almonds.
- 12. *Umbrella Academy* author.
- 13. Also known as the "cuddle hormone."

Be among the first three submitters to be congratulated in our next issue and win a *Gauntlet* toque!

Golden Spatula:

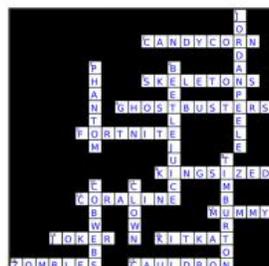
Former Three Lines Free Editors

 In honour of our 60th anniversary, we're resurrecting an old favourite. Here's to the editors who curated cringe before it went digital.
 "Y'all nasty." Stay tuned!

LAST ISSUE'S CROSSWORD »

DOWN:

- 1. How are you?
- 2. Fast food sandwich, or reunion prediction?
- 3. See this in the city.
- 6. Scary generation.
- 8. Steamy publishing company in Toronto.
- 9. Campy hidden track.



Congratulations to Attila Fekete, Austin Docherty and Michelle Nguyen for being the first students

