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WEDNESDAY, JANUARY 17

PIT NIGHT: TROPICAL EDITION 9 P.M. @ PIT PUB
Forget about the winter blues and dance the night away with a tropical twist. "Costumes encouraged."
19+ NO COVER

FRIDAY, JANUARY 19

UBC WINTER CLASSIC 5 P.M. @ DOUG MITCHELL
Join your friends and thousands of other screaming fans for UBC's largest-ever hockey game.
$5 FOR STUDENTS

SATURDAY, JANUARY 20

WOMEN'S MARCH 2018 ON VANCOUVER
10 A.M. @ JACK POOLE PLAZA
2017 was just the beginning.
FREE

ON THE COVER

COVER BY

Koby Michaels

Heidi Demayo as Tilly

Want to see more events or see your event listed here?
ubyssey.ca/events

THE UBYSSEY

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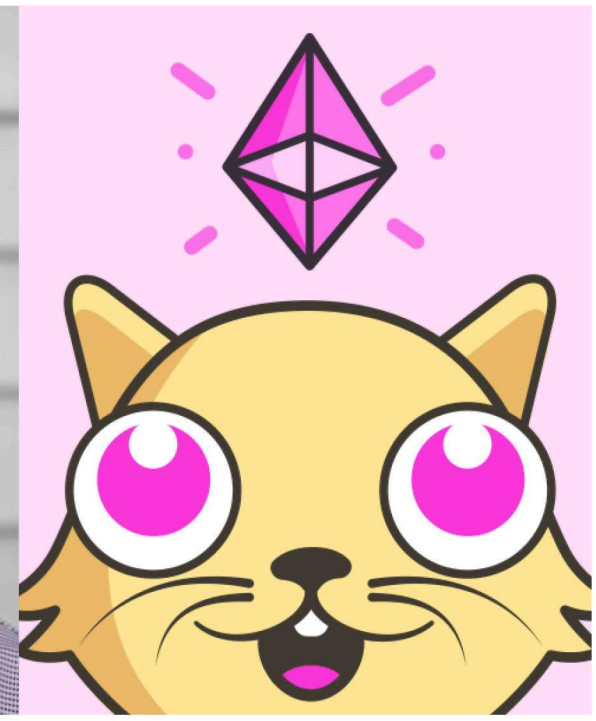
LAND ACKNOWLEDGEMENT

We would like to acknowledge that this paper and the land on which we study and work is the traditional, occupied, unceded territory of the Coast Salish peoples, including the territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), Stó:lō and Sel̓ílwitulh (Tsleil-Waututh) Nations.

OUR CAMPUS

Our Campus: Cool cat Jordan Schalm is coding your next obsession



Examples of fancy cats include Kitty Perry, Chairman Meow and Feline Musk.

COURTESY JORDAN SCHALM AND CRYPTO KITTIES

Joshua Azizi
Senior Staff Writer

On November 28, 2017, amidst the continuing rise in value and popularity of cryptocurrencies such as Bitcoin, the tech-based Vancouver venture studio Axiom Zen launched their latest project, CryptoKitties — a game in which users can buy, sell, trade and even breed cute virtual cats using the cryptocurrency Ethereum.

Among the team of Axiom Zen employees who developed the game is a UBC student: fifth-year computer science student Jordan Schalm, who worked as a software engineer on the project.

Given the internet's love of cats, the game's popularity exploded quickly. Within a week, CryptoKitties became the most popular application on the Ethereum network, and the high amount of transactions over the app caused all Ethereum-based transactions on the network to slow down. By the end of December, 180,000 users had spent around $20 million worth of Ethereum on CryptoKitties, with some cats having sold for over $100,000.

Even WikiLeaks joined in on the fun, cheekily gifting two CryptoKitties to Donald Trump and Hillary Clinton as well as selling other cats with names such as "Iraq War Kitty" and "NSA Spying Kitty."

"This was one of the crazier ideas we decided to try," said Schalm.

Before working at Axiom Zen, Schalm was *The Ubyssey's* web developer for four months in 2015. He's also the current co-president of LaunchPad club, a software engineering club where students build projects together throughout the term. He was hired at Axiom Zen this summer, where he worked on an extension for Google Chrome called Toby that helps users organize their tabs.

"In Google Chrome, you have a bunch of tabs at the top, and that's it," he said. "Toby allows you to organize them into lists and quickly open and close sets of tabs at once."

The Axiom Zen team developed CryptoKitties in order to introduce more people to Ethereum. Schalm began working on the game in early August, and he continued on a part-time basis when his classes resumed in September. Along with one other software engineer, Schalm was tasked with working on the game's smart contracts.

Within cryptocurrency lingo — which is not exactly lucid for beginners — smart contracts are sets of code that organize the terms of a cryptomarket transaction. Once said terms are met, smart contracts automatically carry out the transaction. When working on CryptoKitties, Schalm was tasked with organizing the buying, selling and auctioning system in the game's smart contracts.

As Schalm explained, the sale of the cats occur entirely within an open market where users determine their value.

"We don't say 'this cat is worth this amount of money.' It's completely up to the open market," he said. "So if somebody puts a cat up for sale for this price and somebody buys it, then that's how much it's worth."

Likewise, smart contracts also organize the game's breeding system, which determines what the offspring of two different cats will look like. Although a different software engineer primarily worked on this aspect of the smart contracts, Schalm helped out on it as well.

The breeding system in CryptoKitties is perhaps its most striking feature. Each cat has a genetic pattern that determines its "cattributes," such as the colour of their fur or the shape of their ears. The cats also don't have fixed genders, but can be assigned the roles of either sire or matron when they breed. When two cats breed together, an algorithm takes the two cats' genetic patterns and coordinates what cattributes the offspring will have.

A CryptoKitty's specific cattributes can also play a role in how much a user can sell it for.

"When a new attribute is discovered that maybe only one or two or three [cats] in the world have, that scarcity increases the value," said Schalm. "So that's one way which cats can be more or less desirable to people."

And then there are "fancy cats," which are rare CryptoKitties that have special artwork designs. Examples of fancy cats include Kitty Perry, Chairman Meow and Feline Musk.

"There's a certain kind of trigger that happens with a genetic code, and that will — rather than just showing what cattributes that cat has — trigger a fancy cat," he said, "and you'll see a fancy cat with a unique artwork rather than the summation of all the attributes of the cat."

But besides trading and breeding, CryptoKitties are mostly just fun, silly digital collectibles.

"They're like Beanie Babies or trading cards," said Schalm.

And just like Beanie Babies, baseball cards or Pokémon cards back in the day, these collectibles are enormously popular.

"It took off more than I was suspecting, and we've got tons of good feedback from people who've enjoyed the game and bought their first twenty dollars of ether to try it out and learn about new technology," he said.

SUPREME COURT //

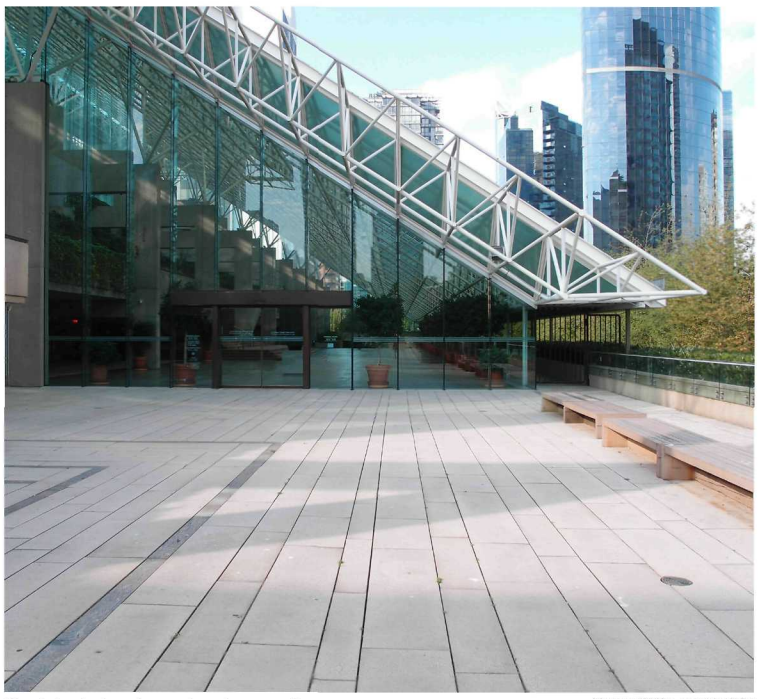
Man convicted of sexually assaulting UBC student sentenced to 21 months jail time

Samantha McCabe
News Editor

Mathew Aaron Shufelt, 28, has been sentenced to 21 months jail time plus 18 months probation for sexually assaulting a female student in a fraternity house at UBC.

Crown counsel Jennifer Dyck had sought a sentence of two years jail time plus 18 months probation, which falls at the lower end of the sentencing spectrum in sexual assault offences. Shufelt's defence counsel had asked that the judge depart from the traditional sentence range and proposed 18 months jail time.

In February 2015, during a visit to UBC when he was a 25-year-old recent graduate of UBC engineering, Shufelt went out drinking with the survivor, and a mutual friend. As the judge described, there was never any "romantic or even flirtatious" interaction between the two — the survivor considered her relationship with Shufelt as purely platonic and did not wish to pursue anything more. They later went back to a fraternity house on UBC campus.



Shufelt pled guilty to the charge of sexual assault in August 2016. GUILHEM VELLUT/FLICKR

Later in the evening, the survivor got tired and with permission of the friend that lived there, went to sleep in his bed in the fraternity house. According to her testimony, she considered the fraternity that she slept at as a "safe place to stay" at the time. She woke up to painful penetration from behind by Shufelt, and proceeded to elbow him and then yell at him until he left the room.

The next day, the survivor briefly met with Shufelt. He said that he had no idea what he had done, and had large memory gaps of the evening as a result of his intoxicated state.

Shufelt pled guilty to the charge of sexual assault in August 2016.

"It is clear that the accused, although in an extreme state of self-induced intoxication, knew what he was doing," said Justice Tammen in his sentencing. While acknowledging the "sincere remorse" exhibited by Shufelt during the trial and his "previously unblemished [criminal] record," the judge also noted that he completely acknowledged the profound and lasting psychological and emotional impact upon the survivor.

"Any sentence which I make cannot make her whole."

Shufelt's 18-month probation includes terms of good behaviour and no contact with the survivor. He is not to go to her place of employment or study at UBC.

He will also be required to sign up for the sex offender registry and will remain on that list for the next 20 years.

LIFE BUILDING //

The Old SUB is back in business — but only partly

The main concourse inside the Life Building AIDAN TONG

Henry Anderson
Contributor

The Life Building — previously the Old SUB — is back in business as of January 3. But it is only partly operational, as this reopening was just the first of many in a series of major move-in dates that will follow throughout the semester.

In early March, the Life Building will gain a fitness facility, food outlets and new offices for programs like International Student Development and Go Global.

There will also be the soft opening of the Wellness Centre, which is viewed as an especially important investment of the space by Janet Teasdale, managing director of student development & services.

"Our intention is that for students [who] want and need and are looking for access to wellness services ... this actual place in UBC Life is a place that students who didn't know where to go can go," said Teasdale.

Food outlets like Starbucks, Booster Juice and Subway already have banners hanging on their designated — but not yet constructed — locations. There is also "real estate set aside" for two more outlets according to a previous interview with Andrew Parr, managing director of Student Housing & Hospitality Services.

The AMS's area, mainly in the basement, is to be completed in June as of the latest estimate. The entirety of the building, which would also include the expansion of Collegia, is expected to be operational by July or August, in time for the start of the 2018 fall semester.

"I think [the Life Building] is the beginning — an important contribution to that sort of precinct of the Alumni Centre, the Nest, Brock Hall, and eventually you'll see Brock Commons there," said Teasdale.

"And the UBC Life Building is about engaging students in the participation of life at UBC, and what's needed, [as well as] what supports one's connection to peers and the university."

Currently, the building's top floor is seeing the most use as swing space for courses normally held in the Hebb building, which is undergoing seismic upgrade construction. The concourse and food court areas on the main floor are also accessible.

While construction is still underway in parts of the building, possible disruptions like noise and dust are expected to be minimal.

"I mean obviously there may be some audible noise, but it's on a different floor," said Jennifer Sanguinetti, director of project services. "And the majority of the really invasive construction work has already happened, so the things that could present some concern like asbestos remediation, that's all finished."

She also acknowledged that a lot of asbestos remediation work had to be done during construction because the Old SUB was built before UBC's 1985 mandate forbidding the use of asbestos in campus construction.

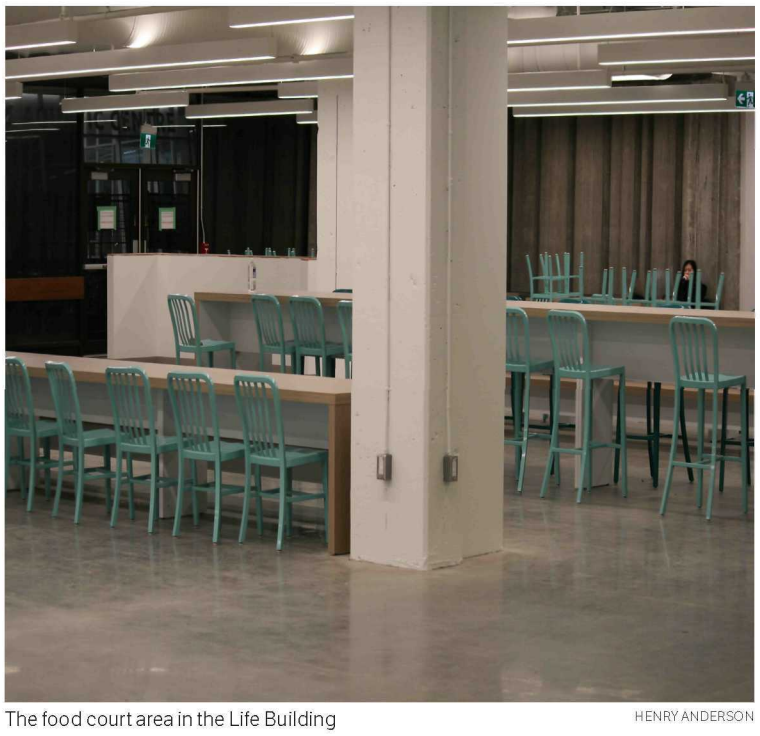
There are still warning signs about asbestos around the building, but Sanguinetti asserted that the work around it has finished.

The main concern from students had actually been about the removal of the walkway that connected the Nest and the bus loop, which forces them to take a long detour around the side of the Life Building or the University Boulevard area instead. One *UBC Confessions* post reads "santa, I know it's january but i need just one fucking christmas present: to give the walkway between the bus loop and the nest, back to the people. #tear. #down. #the. #fences. #commuter.#lives.#matter. "

It's currently unclear when this walkway will be cleared again.

"We're really wanting to centralize so many of these functions and be able to get the synergies that happen when things are co-located, and make it easier for students to access the things they need," said Sanguinetti.

"Construction's not just happening to be disruptive. It's happening to benefit people."



The food court area in the Life Building HENRY ANDERSON

JOIN THE CONVERSATION //

Events to take place all January as part of sexual assault awareness month at UBC

FILE PATRICK GILLIN

Samantha McCabe
News Editor

Since 2010, UBC has put on a sexual assault awareness month every January, and that continues this year with a host of events and panels throughout the month to kick off the term.

"I think the goal of Sexual Assault Awareness Month, especially against the backdrop of #MeToo, is to increase the awareness of sexual assault and most importantly where survivors can go for help," said Sonya Boyce, director of UBC's Sexual Violence Prevention and Response Office (SVPRO), which was staffed in October.

Created by Policy 131 — UBC's first sexual misconduct policy, which was passed in May of 2017 — the SVPRO has two broad mandates of support and education. The policy itself mandates an effort to not only institutionalize the way in which the university will respond to sexual misconduct but, more subtly, to increase awareness and understanding and change the rhetoric of campus rape culture.

Boyce pointed to silence as the antithesis of change on this issue, and hopes that this month will open up conversations and minds across the university.

"The theme for this year is to join the conversation, so we're really wanting for faculty, staff and students to speak out and speak about sexual assault and engage in that conversation around gender, sex, violence and consent, in a really critical way to hopefully disrupt rape culture," she said.

"[We need to] dismantle some of those institutional barriers that make it hard for survivors to speak out in the first place."

Events coordinated with sexual assault awareness month include a keynote on sex, pleasure and consent with activist and educator Farrah Khan, discussion panels, booths set up around the Nest and student residences to provide education on consent and workshops for parents on how to talk to their kids about sexual assault.

Aligning with sexual assault awareness month is January 17's Denim Day, the anniversary of a 1998 ruling where an Italian court overturned a rape charge because the survivor was wearing tight jeans. On this day people wear denim to show their support for ending sexual assault on campus and worldwide.

GREEN PRACTICES //

Sauder professors and researchers to lead international research network on eco-friendly shipping

Ryan Patrick jones
Staff Writer

Researchers at the Sauder School of Business are leading an international collaborative research network focused on improving the environmental performance of the maritime shipping industry.

The Green Shipping Partnership (GSP) is investigating efforts to encourage greener shipping practices and will contribute policy recommendations aimed at reducing the negative impacts of shipping on the environment.

"It's a topic that is integral to the global economy," said Dr. Jane Lister, research director of the network. "[Maritime shipping] has a major environmental impact which has been under-addressed."

The research network is being run out of the Centre for Transportation Studies (CTS) at Sauder, where Lister is the associate director. It involves academic partners from universities across North America, Europe and Asia, including four different faculties at UBC. Seventeen industry, government and non-governmental partners are also involved.

"We want it to be integrated in both producing knowledge but also disseminating knowledge," said Professor David Gillen, director of CTS and principal investigator for GSP. "Disseminating knowledge from academics to the private sector but also from academics to the private sector for policy, and to be able to use the network to facilitate education as well."

Currently, the project is funded by a six-year, $2.5-million partnership development grant awarded by the Social Science and Humanities Research Council, a federal agency that supports post-secondary research.

INCREASING IMPACT ON THE ENVIRONMENT

The maritime shipping industry is huge. Approximately 90 per cent of globally-shipped goods are transported by container ship, according to the International Chamber of Shipping.

This is because container shipping is relatively inexpensive. The enormous vessels burn bunker fuel, which is the lowest-quality form of diesel. It's cheap but dirty, especially in terms of particulate and carbon emissions.

The International Council on Clean Transportation estimates that maritime shipping contributed roughly three per cent of global carbon emissions from 2007 to 2012. That number could increase to 17 per cent by 2050, a European Union estimate says.

In addition to the shipping industry's impact on climate change, maritime shipping also causes numerous other land, air and water impacts. The transfer of ballast water — seawater collected by a ship to offset the weight of unloaded cargo — has been shown to introduce invasive species to marine ecosystems by transporting organisms to areas where they are not native. The impact of underwater noise on ocean mammals is also a key point of concern in places like Vancouver, where whales are common.

Individual ports have taken some action to implement green shipping initiatives, such as requiring ships to plug in to on-shore power upon arrival at port rather than idling their engines. The Port of Los Angeles has pledged to switch to zero-emission cargo handling equipment by 2030. The Port of Rotterdam has announced its intention to achieve zero-emission status by 2050.

The Port of Vancouver has also been a global leader in this regard. In 2017, the Vancouver Fraser Port Authority was given the North American Marine Environment Protection Association award for its marine environment protection initiatives. These initiatives include a study aimed at better understanding and managing the impact of shipping activities on whales throughout the southern coast of BC. Ships that implement emissions reduction measures can also receive a discount of up to 47 per cent off harbour dues.

But progress at the global level has been slow.

The International Maritime Organization, a United Nations body, is responsible for regulating the global shipping industry. But as of October 2017, it only had one regulation mandating improvements in energy efficiency.

The lack of international standards means that there is a patchwork of regulations at the domestic, regional and international levels.

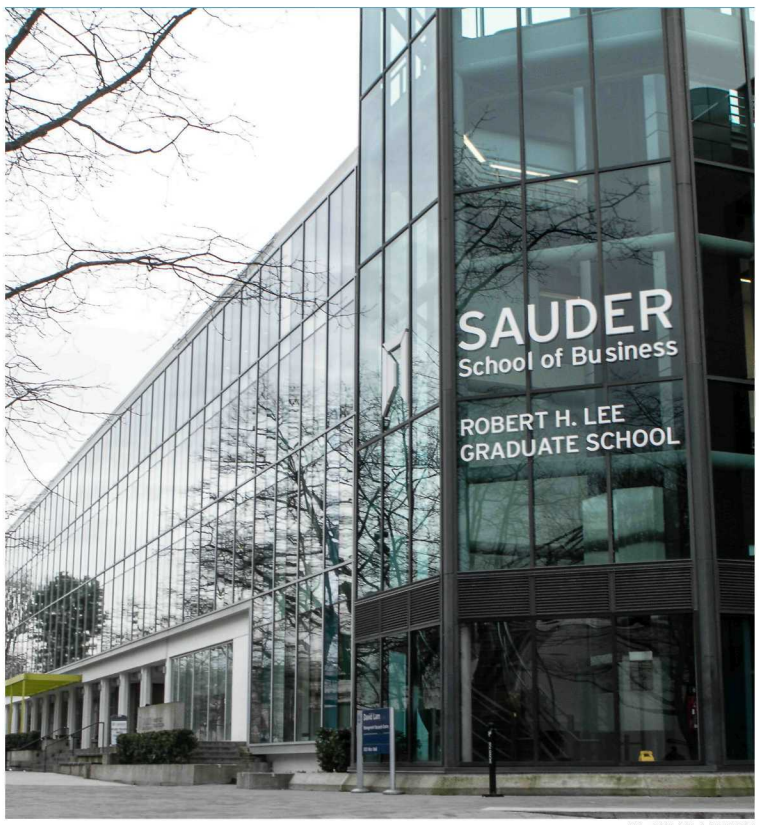
GSP aims to address this lack of policy coordination by examining case studies to determine the issues and the best policy instruments to address them. The results would be converted into policy recommendations.

CUTTING ACROSS DISCIPLINES

In response to the scope of this topic, the research network will take on a multidisciplinary approach, bringing together business management scholars, political scientists, economists and scientists.

Academics will participate in joint research projects that focus on governance in five main areas: trade and logistics, green ports, innovation, stakeholders and value chain. A chair has been appointed to lead research in each area.

Research will progress in phases, starting with an identification of the major knowledge gaps that exist, addressing those gaps, and then mobilizing knowledge by lobbying industry leaders, policymakers and other key players involved in the sustainable development of the maritime economy.



"[Maritime shipping] has a major environmental impact which has been under-addressed."

FILE KAI JACOBSON

"Our project is unique because it goes beyond strictly an economic analysis of the industry, which has been the major form of investigation, to include political, social and environmental aspects," said Lister.

ACADEMICS, INDUSTRY AND GOVERNMENT

The partnership with industry and government agencies is especially exciting, according to Lister and Gillen.

Industry partners will provide access to previously unreleased data that will be used for in-depth analysis. They will also provide guidance in terms of making sure the project is addressing research questions that are important to the industry.

"It's not a question of if — it's a question of how we're going to improve [the industry's] environmental performance," said Lister. "I think they appreciate that there [are] best practices that can be shared."

The participation of government agencies such as Transport Canada will also come into play at a later phase, as researchers seek to mobilize the knowledge they generate by converting it into policy recommendations.

The project will also open up a number of opportunities for Sauder students, according to Gillen. He hopes the partnership will facilitate exchanges of graduate students in the future.

Do android writers dream of a sci-fi competition?

We're looking to highlight the writers on campus who dream of crazy futures — the dystopian, utopian or some strange cross of the two.

Extended Deadline February 10, 2018.

Please see ***ubyssey.ca/science*** for more details.

Looking Back: Febuary 3, 1967, *The Ubyssey* interviews Leonard Cohen

After the wipe-out, a renewal

Ecstacy is the solution – the room sometimes turns to gold

Leonard Cohen, Montreal poet, novelist, singer and now painter (he's planning an exhibition of paintings later on in the summer) has written five books: Let Us Compare Mythologies, 1956, The Spice-Box of Earth, 1961, The Favorite Game, 1963, Beautiful Losers, 1966 and Parasites of Heaven 1966. He was brought to UBC under auspices of the Festival of Contemporary Arts.

Sandra Djwa, a grad student in English, interviews him for Page Friday.

pf: At one point, when reading Spice-Box, seeing all the poems that you simply call "song" and later, when you started singing on the TV show "Sunday", I thought of you in connection with that word ngin, I think it means singer of the people.

Cohen: Ngin, yes. That's close to the tradition. I mean, we have all somehow lost our minds in the last 10 or 15 years. Whatever we have been told about anything, although we remember it, and sometimes operate in those patterns, we have no deep abiding faith in anything we have been told, even in the hippest things, the newest things. Everybody has a sense that they are in their own capsule and the one that I have always been in, for want of a better word, is that of cantor — a priest of a catacomb religion that is underground, just beginning, and I am one of the many singers, one of the many, many priests, not by any means a high priest, but one of the creators of the liturgy that will create the church.

pf: Is that one of the reasons why the dominant personalities in most of your books are poet-priests? Even in Beautiful Losers the narrator-historian is a priest by election.

C: Yes, and since this is the vocabulary we are using for this discussion, I would say that Beautiful Losers is a redemptive novel, an exercise to redeem the soul.

pf: I also thought it was a pop-apocalypse.

C: Yeah, sure, that's good.

pf: But how do the two go together? That's what I don't understand.

C: When there's a complete wipe-out, there's a renewal. In that book I tried to wrestle with all the deities that are extant now — the idea of saintliness, purity, pop, McLuhanism, evil, the irrational — all the gods we set up for ourselves.

pf: But isn't there a kind of artistic dishonesty in setting up ideas to wrestle with and then trying to pin the structure of a book on it? It doesn't always work.

C: If you could see the man who wrote that book. I have always said that my strength is that I have no ideas. I feel empty. I have never dazzled myself with thought, particularly my own thought — it is one of the processes that my heart doesn't leap out to.

When you said a singer, that's it. A singer is one who embodies in his person the idea. I have never felt myself to be a man of letters. I've always felt that whatever there was, was me, and there was never any distance between myself and the reader. I've never had the feeling of writing a book but of going up and seizing somebody's lapel or hem.

I've always wanted to be created just like the priest creates the prayer for the mass for the congregation. It's not the idea of imposing a prayer but that he creates the finest part of themselves. It's that job more than anything else that I'm interested in.

pf: There seems to be a certain pattern in your work, that of creation, moving between aspiration and disintegration. It seems to me that your myth of art has two women figures, that of the beloved, the aspiring figure, and that of the mad-woman, the destructive. The whole structure seems to be that of the Orpheus myth.

C: Absolutely. I've always honored both the wrathful deities and the blessed deities and I'm in this completely. There are no functions that I have in my daily life that give me any distance from what I do and I systematically cut all the things that might. I've burnt all my bridges. What you say is true and I acknowledge it as we sit here. As it comes out I just feel that I'm a child. There's a poem about this, I just wrote it yesterday and can't quote it exactly: "I have come to this green mountain/I am 33/a child of the double trinity". You know, one is dark and one light and the third that comes from it like a braid that takes its color from both, like a salamander. That seems to represent me to myself. That's the way it's always been and I don't think I have control over it myself. I can tell you honestly, I've tried a lot of disciplines — yoga, Hebraic discipline — in an effort to control my mind but I find that I have no control. Its not that a man chooses the gods that he worships — it's the gods who choose him. And it's only when we come closest to the gods that we engage in creation. But I feel that these parts are unreachable parts of myself. There are times when I feel that I'll never do another thing. Creating a work is a lot of pain and that's all I'm trying to get across. And because of the pain you haven't got the opportunity to see the whole arena.

I'm not trying to dramatize or anything, but I vomit a lot at ideas. It's not that I put things in, it's just that certain things obsess me and I get nauseous. There are things I have to do. Of course you've got to watch yourself to see that you don't get addicted to pain and remember that there is another deity and that ecstasy is the other side. The one is the way to the other.

pf: Let's talk about Leonard Cohen, the folk-singing personality.

C: I wouldn't call myself a folk-singing personality. I think this nation has a great case of schizophrenia. There's no contact, in a sense, between the people who watch me on TV and the other half. I really don't care what they call me. I'm not a particularly good painter but I'm doing a little painting now, putting together a collection. I have this feeling that if you liberate yourself, anything you lay your hand on can sparkle. Professionalism is the enemy of creativity and invention. There's a possibility for men to live in a way of continually changing their evironment. It's a matter of whether or not you believe a man can change his environment. I believe he can. My painting and my singing are the same thing. I don't care what people call me, whether you call it folk-singing or some people call it a priestly function or some people see it as a revolutionary activity or acid heads see it as psychodelic revolution or poets see it as the popularization of poetry. I stand in with all these people. These are all the people who say we can change, get out of pain. That's why I'm interested in pop. In a way this is the first time that people have ever said, "This is our age and we exalt in it and we delight in it, it is ours". It's an assault on history and it's an assault on all these authoritarian voices who have always told us what was beautiful. I like to be created by pop because it's an ally in my own time. My time says it's beautiful and it's part of me and I want to be created by it.

LEONARD COHEN

pf: Is that why you choose an excerpt from a Ray Charles' record "Somebody said, 'Lift that bale'," as an epigraph for Beautiful Losers?

C: Yes, I think that's the real news on the streets today. You know, somebody said, somebody saying, it can be better, I don't know, maybe it can't but somehow we can get closer to our center. Somebody saying whatever there is around that we don't like, can be changed — the monolith has begun to dissolve.

pf: Are you suggesting the disintegration of personality when you quote from Primo Levi at the beginning of Flowers for Hitler?

C: That quotation is, "Take care not to let it happen in your own homes". He's saying, what point is there to a political solution if in the homes these tortures and mutilations continue? That's what Flowers for Hitler is all about. It's taking the mythology of the concentration camps and bringing it into the living room and saying, "This is what we do to each other". We outlaw genocide and concentration camps and gas and that, but if a man leaves his wife or they are cruel to each other, then that cruelty is going to find a manifestation if he has a political capacity and he has.

There's no point in refusing to acknowledge the wrathful deities. That's like putting pants on the legs of pianos like the Victorians did. The fact is that we all succumb to lustful thoughts, to evil thoughts, to thoughts of torture.

pf: In this admission you're suggesting that you're working in the same structure as are the contemporary writers — maybe it starts with Celine — Burroughs, Selbe, Gunter Grass, and for that matter, Sartre in Nausea.

C: The only thing that differs in those writers and myself is that I hold out the idea of ecstasy as the solution. If only people get high, they can face the evil part. If a man feels in his heart it's only going to be a mundane confrontation with feelings, and he has to recite to himself Norman Vincent Peale slogans, "Be better, be good", he hasn't had a taste of that madness.

He's never soared, he's never let go of the silver thread and he doesn't know what it feels to be like a god. For him, all the stories about holiness and the temple of the body are meaningless.

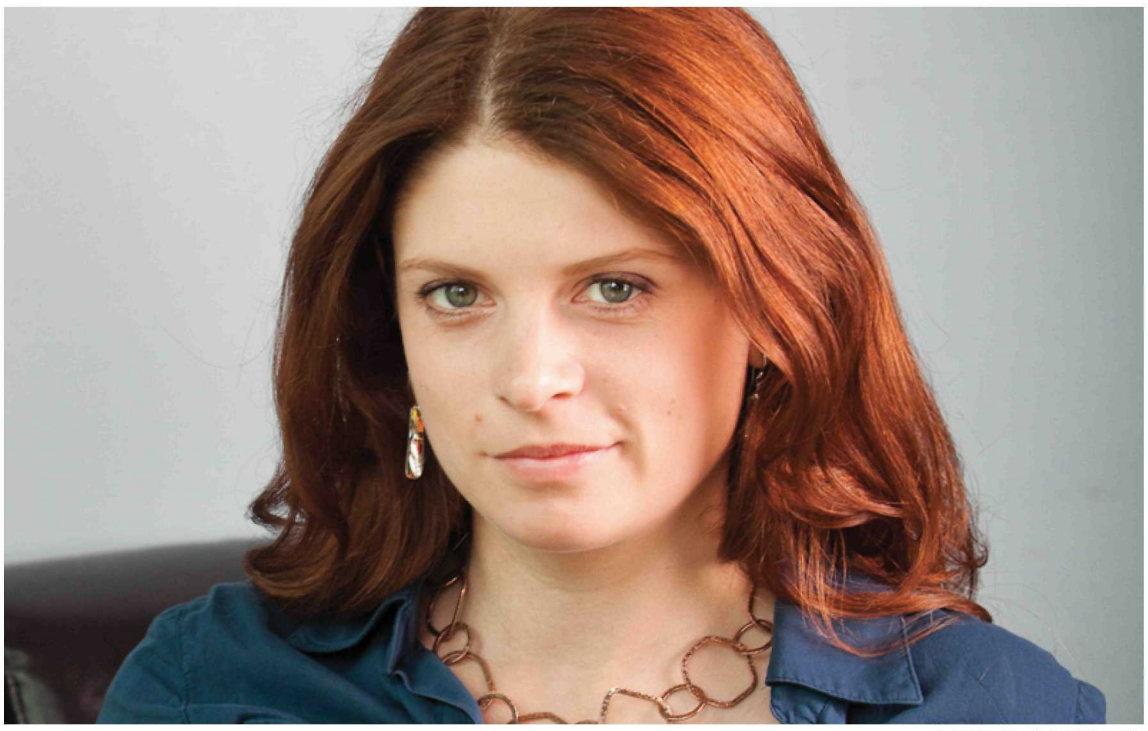
pf: When Sartre talks about the salauds, the cowards who are us all, they're the ones who refuse the experience of nausea. There's some point at which you allow yourself to go or you don't. Lawrence talks about this too.

C: The thing about Sartre is that he's never lost his mind. He represents a wonderful Talmudic sense of human possibility, but I know he' never going to say "and then the room turned to gold". He'll say "the room turned to shit". But the room sometimes does turn to gold and unless you mention that, your philosophy is incomplete. Like Bertrand Russell, he hasn't flipped out. Anybody who has flipped and survived, who hasn't been broken by conformity or pure madness like an incapacity to operate, knows the ecstasy and the hallucination and the whole idea of the planets and of the music of the spheres and of endless force and life and god — enough to blow your head off. And Sartre never had his head blown off. The thing that people are interested in doing now is blowing their heads off and that's why the writing of schizophrenics like myself will be important.

pf 3hree

KELTIE FORSYTH //

She Kills Monsters director on D&D and powerful women in theatre



Forsyth aims for the play to be bombastic in more ways than one.

COURTESY BC THEATRE AND FILM

Zak Vescera
Senior Staff Writer

"Alright," said Keltie Forsyth. "It's time for page 32."

The actors cheered. Within seconds, the team of theatre students becomes a squadron of medieval-age knights with a mission. Swords appeared out of thin air; someone brandished an absurdly huge battle-axe. On the other side of the room, the other half becomes monsters. Steel clashed on steel, and the small, plain theatre studio became a war zone.

This was the fourth day of rehearsals for *She Kills Monsters*, UBC's upcoming production of Qui Nguyen's hit play about a high school teacher, Agnes, who finds relief from her sister's death in the world of Dungeons and Dragons (D&D) — killing monsters both fictional and personal along the way.

SPECTACLE

A returning director to UBC Theatre, Forsyth said that *She Kills Monsters* aims to be bombastic in more ways than one.

"We're really at the pitch of silly," said Forsyth, gesturing to a character being fictionally disemboweled.

As her cast moves through the beginning stages of rehearsal, they've enlisted veteran fight choreographers Mike Kovac and Ryan Bolton to turn Agnes and her party into a team of bona fide fighters.

"They're doing this for four hours a day," said Forsyth as her actors moved through the fight sequence. "We've got a very athletic cast. They're dancers and gymnasts — people with athletic backgrounds. But it's still a new way of moving for all of them.

"The fighting is going to be close to the audience ... it's going to be literally in your face."

Beyond the combat, *She Kills Monsters* promises puppetry, props and costumes to match its fantastical source text, making it UBC's most technically ambitious production this year.

"The number of specialty costumes, the amount of fighting, the number of puppets and the man-hours that the props department is putting in to making puppets is crazy," exclaimed Forsyth.

"I don't know if you want to spoil this, but there is a dragon in this play. We are building a dragon."

A GEEK'S DREAM

On the afternoon of the first day of rehearsal, the 25 members of Forsyth's team gathered in a circle, chose their characters and played Dungeons and Dragons.

Forsyth, who started playing D&D in her mid-twenties, is more than familiar with the almost-transcendental element of the role-playing game.

"I'm a huge geek and I'm a huge theatre nerd," said Forsyth. "I love working with the fantastical ... it allows us to do things on stage that we wish we could do in real life."

Within a few hours, her cast was sold on it, too.

"They all had the moment that Agnes has in this play — they went from 'this is kind of stupid, I'm just sitting here pretending I'm an ogre' to getting their first kill or getting to do their first cool thing," said Forsyth. "And they go to 'oh my god, I want to do that again.'"

D&D peaked in popularity in the '80s, but the role-playing game is enjoying a resurgence in relevance. Whether it's *Stranger Things* or sheer nostalgia, 40 years after its creation, Dungeons and Dragons has become something its creators never anticipated — cool.

"People from my generation are very nostalgic for the 90s," said Forsyth. "D&D has entered the cultural zeitgeist, and it's kind of a cool thing now."

At its core, D&D does the same thing a good play does — it transports us. Both create a world where, for a few hours at least, we can take a rain check on reality.

"I think these days, the world feels quite grey," said Forsyth. "Having a wonderful silly night at the theatre will be a great thing."

THEN AND THERE, HERE AND NOW

Aesthetically, *She Kills Monsters* reaches back to the '90s and into the fantastical — thematically, the problems it explores are very current and all too real.

"This play is about the problems that young people face," said Forsyth. "It's nice to do a show that [the actors] can relate to. It's about the things that they are experiencing."

While *She Kills Monsters* might involve decapitating the odd monster, that doesn't preclude it from emotional depth. The play is fundamentally rooted in grief, escapism and identity — especially for its leading women. In that respect, *She Kills Monsters* might be more timely than ever. Forsyth points out that in *She Kills Monsters*, it's the women who get to lead the way and kill the monsters — something uncommon in a medium where traditional gender roles have been entrenched in text.

"It's a bunch of girls with big swords just killing stuff, and that's what's special about this show," she emphasized. "Women don't get to do this kind of thing onstage that often. When they do, it's often on the receiving end, as victims of sexual violence.

"I think in the era of #MeToo, reframing women as strong and powerful instead of victims is always a good thing," she added. "I think that's why we're doing this right here, right now."

CREATING A WORLD

Forsyth's cast and crew are just getting started. Over the next month, *She Kills Monsters* will go through the various phases of tech: sound, lights, finalized props, actors and space all uniting to create a world onstage.

"At the end, Dungeons and Dragons is about sitting around a table and imagining a great adventure," said Forsyth. "We want the audience to get that sense of being invited in to imagine with us.

"We want people to crawl over their seats, pick up a sword and kill a monster."

ANIMATION SHOW OF SHOWS //

A lack of context undermined the overall effect of the show.

COURTESY ANIMATION SHOW OF SHOWS

The 19th Annual Animation Show of Shows: A beautiful and disjointed showcase

Cassandra Betts
Contributor

For those who wanted to see Swedish fish sing about existential crises, or Kobe Bryant transform from a child shooting socks into a trashcan to a superstar dunking in the NBA, or an old lady being carried around a Japanese shopping centre by someone in a monkey costume, the 19th Animation Show of Shows at the Rio Theatre was a beautiful experience.

A showcase of animated short films from around the world, the night was both entertaining and thought-provoking. It successfully brought together visually diverse pieces that each convey a different message and mood. The show was cohesive, and the films flowed into one another well.

The standout of the show was Niki Lindroth von Bahr's stop-motion musical number entitled *Min Börda* (*The Burden*). The film begins at a long-stay motel, where a one-eyed fish mans the front desk and eerily sings in Swedish. English subtitles stream across the bottom of the screen, making the scene even more disjointed and unsettling.

As soon as the singing started, the theatre filled with laughter — it was unclear if this was due to the hilarity of the film or the audience's confusion and discomfort. Monkeys, rats, dogs and fish all sing about their daily toils, and the climax occurs when all the creatures collectively plead for the burden of life to be lifted from their shoulders. The ending is surprising and provocative; and when combined with the unearthly music and anthropomorphic animals, it helped to make this film one of the most memorable in the collection.

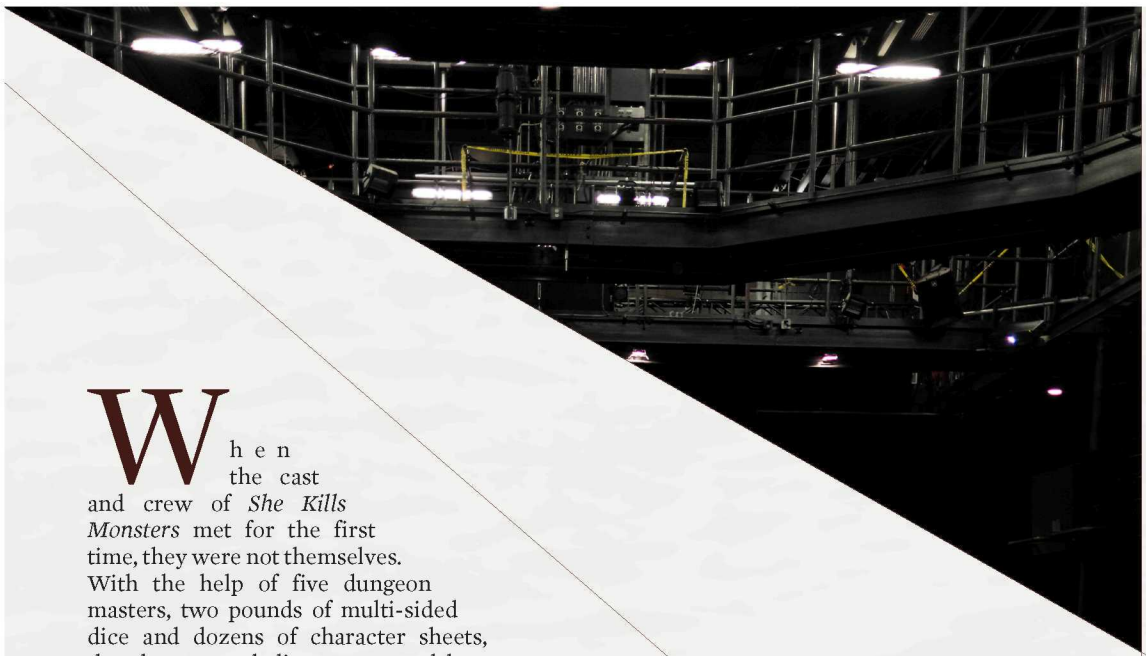
The other significant piece was in some ways the opposite of *The Burden*. *The Hangman* by Paul Julian and Les Goldman was released in 1964 and restored for the show. Whereas Lindroth von Bahr's work leaves the viewer unsure of what conclusion to draw, *The Hangman* has an obvious moral lesson against fearing differences and shirking personal responsibility. This film was a relevant reminder of what has happened in the past and what continues to happen today.

Unfortunately, the two Canadian pieces, Alexanne Desrosiers's *Les Abeilles Domestiques* (Domestic Bees) and Elise Simard's *Beautiful Like Elsewhere*, got lost in the power of the other films.

Desrosiers's short is close to being fascinating, but it seems like a puzzle that was given insufficient time to solve. While described as a science fiction film, Simard's work lacks any sort of narrative and does not warrant the label, despite it being gorgeous to watch on the big screen.

The entire show was thought-provoking in the moment — however, after researching each piece, it is clear that there is much more meaning in the works than can be digested in a single sitting. This was the show's failing. As there was rarely any context provided about the artists' visions or the history of the films, viewers lacked the time that is required to truly appreciate each film's message and depth.

Despite this, the 19th Animated Show of Shows was a stimulating collection that allows people to freely interpret art and discover their own meanings. Out of the 16 films, only a few are disappointing. Works such as *The Battle of San Romano, Everything* and *The Alan Dimension* each bring something unique to the show, whether it is philosophy, humour or breathtaking animation.



She Kills Monsters

Disemboweling conventions and slaying demons.

Words by Zak Vescera, Bridget Chase, Cassandra Betts & Bridget Berner

Photos by Koby Michaels

When the cast and crew of *She Kills Monsters* met for the first time, they were not themselves. With the help of five dungeon masters, two pounds of multi-sided dice and dozens of character sheets, they became paladins, mages and heroes in the fantastical world of Dungeons and Dragons (D&D).

"It was really important to me that all of the actors had the experience of sitting around the table, collectively imagining something," said the play's director Keltie Forsyth.

A long-time D&D player, Forsyth believes strongly in the power of the game — whether that's the power to let people put on a new mask or the ability to take one off.

"I was like 'oh, this is going to be something super dorky,'" admitted Lighting Designer Stefan Zubovic. "But then you try it and you get so into it, and it's actually really, really fun."

RISE OF THE GEEKS

She Kills Monsters — written by acclaimed playwright Qui Nguyen — is a marriage of indulgent fantasy, careful comedy and the power of escapism. Agnes, mourning the untimely death of her sister Tilly, seeks relief in the only thing she left behind: a D&D campaign.

D&D is a fantasy tabletop roleplaying game. Since its inception in the mid-1970s, it has been a resonating and evolving cultural icon in both geekdom and the mainstream. Once confined to the corners of comic book stores and fantasy subcultures, D&D has officially entered pop culture thanks in no small part to TV series like *Stranger Things*. For a moment, players of D&D can toss aside their real, 9-5 lives and enter their fantasy personas, leaving their troubles behind as they embark on a fantasy journey with their friends.

"At the end, Dungeons and Dragons is about sitting around a table and imagining a great adventure," said Forsyth. "We want the audience to get that sense of being invited in to imagine with us."

The show unfolds between two worlds. In Athens, Georgia, Agnes is an unhappy school teacher and Tilly is dead. In the fantasy world of Tilly's campaign, she and her sister are heroes on a quest to save Tilly's soul. Aesthetically, the result is a shifting dynamic between a pulp fantasy wonderland and the detached drab of the '90s.

"We really embrace the cheesiness of the '90s — the cheesiness of what D&D was back then," said Puppet Coordinator Nikolette Szabo, a self-admitted fan of the fifth (and current) edition of D&D. "Back in the '90s, it really was directed more so to the nerds and the geeks.... It's interesting how it's developed over the years."

BRINGING MONSTERS TO LIFE

Before Agnes and her team could kill their monsters, UBC Theatre had to create them. *She Kills Monsters* uses puppetry, digital projection, elaborate costumes and carefully curated, punch-em-up fight scenes to bring its audience into the thick of the magic. In sheer technical complexity and ambition, it's miles beyond anything UBC Theatre has ever attempted.

"This is our first time having puppets as a design in a show at UBC, as far as I know," said Szabo, whose job is to design and construct each one of the show's multiple puppets that bring Tilly's imagined demons from fantasy to reality.

"It was really exciting for me knowing this was an opportunity because it's something that I never considered at all."

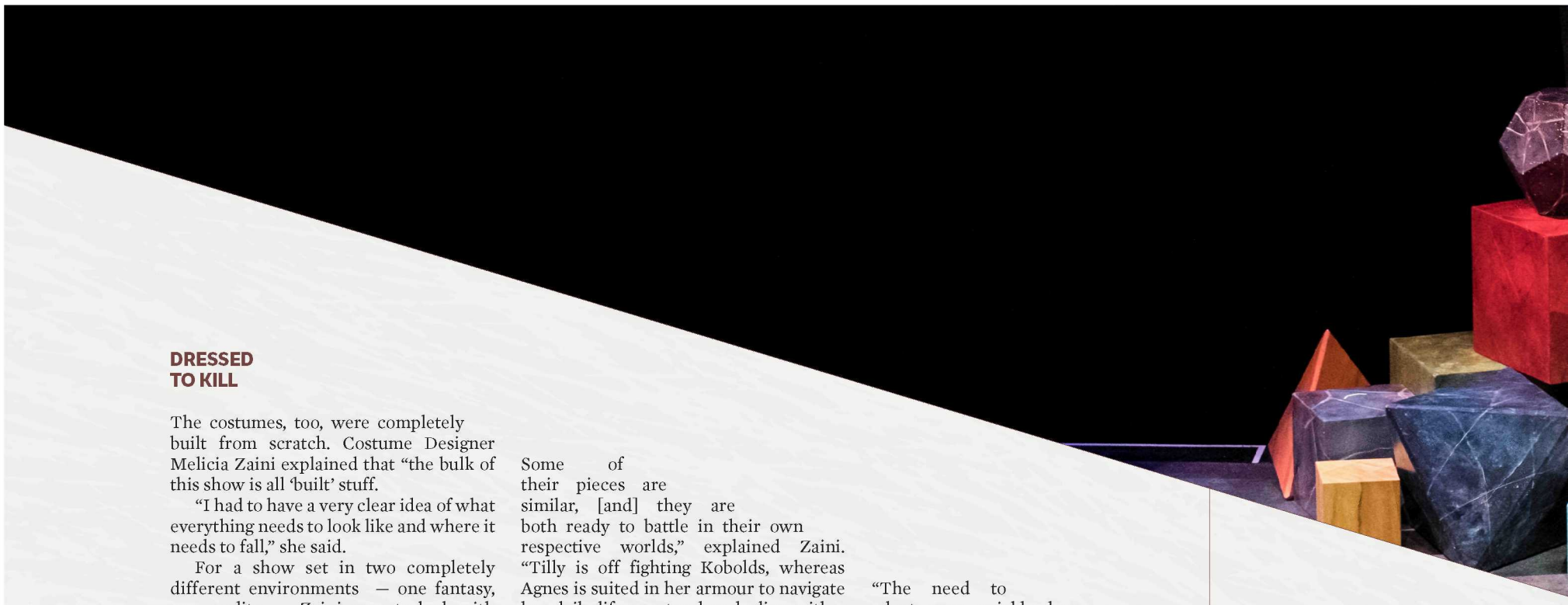
Puppets are only part of the puzzle. In both physics and theatre, every action has a reaction: each choice of costume has implications for fight choreography, every puppet requires its own lighting and the play's set changes need their own soundtracks.

One designer's choice becomes another's canvas.

"It's been fun for me since I'm going to watch our first dress run and see everything else that's going on," said Szabo. "I have no idea what the lighting and projections are going to be like. A lot of that will tie in with my work so seeing those together is something I'm especially excited to see."

As lighting designer, Zubovic said that the most intense part of his job was designing the magical battles between Agnes's party and the monsters of the D&D world.

"Everything from the textures to the spells to the animations were completely made from scratch, which is something I haven't done before," said Zubovic. "Normally we manipulate stock footage to do stuff. This show is almost 100 per cent original content."



DRESSED TO KILL

The costumes, too, were completely built from scratch. Costume Designer Melicia Zaini explained that "the bulk of this show is all 'built' stuff.

"I had to have a very clear idea of what everything needs to look like and where it needs to fall," she said.

For a show set in two completely different environments — one fantasy, one reality — Zaini was tasked with balancing camp fantasy and the bombastic '90s.

"This is a period piece," said Zaini. "It is set in the '90s and we wanted to reflect that."

While we remember that fateful decade as a mishmash of *Friends*, bright neon clothing and a growing fear of Y2K, the decade's simple charms are back in vogue. In preparation for the show, Zaini re-watched *Clueless*, *Friends* and *The Fresh Prince of Bel-Air* to shape her artistic vision.

Street-style wasn't the only place that Zaini turned to for inspiration. For the D&D costumes, she also set her sights on high fashion.

"There are some [D&D costumes] inspired by Chanel runway looks from the '90s," she said. "I would say they are a lot more heightened than the real world costumes, [with] a lot more shiny fabrics and skin-tight stuff in the fantasy world. In the real world, it's a bit more grungy and the colours are not as vibrant to really play [up] that contrast."

The design of the play's wardrobe had to reflect the characters' storylines, which is why the audience may notice the similarities between Agnes and Tilly.

"When we first see them, Agnes is in her real world clothes and Tilly is in her armour. I wanted for both of them to have a similar colour palette. Some of their pieces are similar, [and] they are both ready to battle in their own respective worlds," explained Zaini. "Tilly is off fighting Kobolds, whereas Agnes is suited in her armour to navigate her daily life as a teacher dealing with a life without her family. I tried to play that parallel between the two sisters."

Along with looking good, all of the characters also have to be dressed to kill — literally ready to do battle at any moment. Even with a name like *She Kills Monsters*, Zaini was surprised by how many design choices were driven by the physical nature of the show.

"I knew it was a physical show — I read the script multiple times. I knew there was going to be a fight director. I knew there was going to be fighting. But until I saw that first run-through of a fight, I had no idea. I'm so glad I saw it early because I was like 'oh ok, this is what we're dealing with.'"

Most of the actors need to be able to kick, jump, spin and, most importantly, change quickly.

"We won't only be dealing with fighting and dancing, but also with a lot of quick changes because these characters move back and forth between the worlds a lot," Zaini said. "Some of the characters are playing other characters as well, so we've had to rig the costumes for quick changes."

This is the case for Aidan Wright, who plays both teenage Ronnie and demon overlord Orcus.

"The need to adapt very quickly has been prominent in the show," Wright said.

His process of getting into costume includes a morphsuit, a raw leather chest plate, six-foot wings, platform boots and a demonic mask — all to be put on in under two minutes.

"It's really interesting to find how the costumes department can really inform the actor in how this character is and lives, just by what they wear and how the physicality is, which you wouldn't get with just your own instrument," he said.

"It was a challenge, and I've had to compromise some of my design choices," said Zaini. "[The costumes have] to be strong and durable for all of the fighting and also ... accommodate for movement that we aren't used to in real life."

DANCING, WITH SWORDS

She Kills Monsters is true to its name: there's a whole lot of killing and that means there's a whole lot of fighting — which requires a painstaking amount of choreography to hold it all together.

Lead actors all have at least four fight scenes involving everything from sword-fighting to cartwheels to battle-axes and — of course — dragons.

"We want people to crawl over their seats, pick up a sword and kill a monster," said Forsyth.

But what audiences may forget when riding the adrenaline high of each fight is how much work goes into preparing for these bursts of choreographed violence.

"We've had more fight rehearsals than we've had acting and blocking rehearsals," revealed actress Natalie Backerman, who plays Agnes. "In the time we usually have to rehearse one of these shows, all of that goes towards blocking, acting and scene analysis.

"We
that right
half. We've just
working on fights."
The time spent
choreography is essential,
only to wow audiences, but
to ensure the actors' safety.

"If you swing your sword the wr
way, that's an entire hunk of metal
you are throwing into a space that c
be someone's eyeball," Backerman s
"One injury somewhere means you c
do XYZ in another fight."

To match the pace of the h
of fight choreography, many ac
began training outside the thea
Heidi Damayo, who plays Tilly, tool
kickboxing and baton twirling be
auditions began because she knew
would be a physical show.

When Damayo first heard about
stage combat, she hadn't processed th
would be women wielding the weapo

"It hadn't dawned on me that I woul
able to fight," she admitted. "It was su

leap to be like 'I get to hold the sword!'"

That's what's special about *She Kills Monsters* — it disembowels the conventions of theatre with the quick twist of a weapon expertly wielded by a woman. Actresses like Damayo and Backerman get to kick ass in a way that isn't done in traditional theatre.

"Girls don't really fight in Shakespeare — at least not in the shows that are performed," said Damayo. "Most of the fight scenes are things like a woman getting slapped."

For Backerman, gender isn't the only thing that's kept her from showing off her combat skills on stage.

"The only time I was going to be able to wield a sword was if I ever got a period piece role that would allow a biracial woman to hold a sword," she said. "To me, it was never a real thing ... I wouldn't fit in in a period piece with my genetic makeup."

But in *She Kills Monsters*, this isn't the case. Women of diverse races and sexual orientations get to fight, and they do it with strength and style.

"We fight in really fantastic ways. There's some stuff that happens that isn't realistic, but we go with it. It's like fighting in a comic book," Damayo exclaimed. "Maybe I don't get to do traditional combat in theatre, but honestly this one is better."

KILLING HER MONSTERS

If the world Agnes and Tilly escape into is fantastic, it's because the realities of home are so harsh. And while the monsters in the play might be imaginary, they are just as often projections of the character's very real, if invisible, demons.

"This is Tilly's fantasy world, and she creates monsters out of some of the people that Agnes loves the most," said Damayo. "The way that she sees the world and how everything is a threat I think shows a lot of her own feelings of insecurity, of being abandoned. And those are the hardest demons to face."

She Kills Monsters, D&D and even theatre itself are ultimately about escapism. Agnes is escaping from the grief of losing her sister and Tilly is escaping from her tormentors at school, where she is forced to hide her sexuality.

For Damayo, this part of the story is especially relatable.

"The first time I read the script and I finished, I just started weeping a little bit," she admitted. "It was the first time I saw a character like Tilly ... In high school, I was so in the closet. I had a girlfriend, but went to a Catholic school so we kept that in the background.

"Tilly would have been a hero for me if I had known the character in that time."

She Kills Monsters might draw crowds for how it looks, but its real challenge will be how it makes us feel. Nguyen's play is a mishmash of technical wizardry, emotional openness and camp fun. It's a story that aims to indulge its audience and cast in who they wish they were — at least until the lights come up.

"Allow yourself to think about what kind of character you'd want to be in this world — because that's what it's all about," said Szabo.

"You can represent yourself in a way you never really imagined you could."

STRESS //

Mind your mind: Readjusting to school after the holidays

Going back to school can hit you like a truck — even in mid-January.

FILE STEPHANIE WU

Peggy Liu
Staff Writer

The adjustment coming back to school after the holidays is always tough.

You switch from enjoying a delicious holiday dinner with family and friends, to enjoying a glass of mulled wine on your favourite seat on the sofa, to drinking your weight in shots on New Year's Eve — and then BAM, you're back to sitting in a stifling classroom and sweating underneath a fresh mountain of deadlines and homework.

Most of us are probably still in "relax mode" but the academic calendar waits for no one, so here we are, crammed into the same massive, stress-laden boat. Thankfully, there are some things you can do to make the back-to-school transition easier in these first few weeks.

BUILD A TO-DO LIST

The first week back on the grind can be overwhelming with new schedules to hammer out, syllabi to pour over, textbooks to purchase, and looming deadlines to meet.

One thing that might be helpful is to compile a list of everything you have to do in order of importance. This may sound rudimentary, but writing a list not only helps you categorize and compartmentalize your many tasks it also helps de-clutter your brain. I often feel that putting the words in my head down on paper is like unloading my mind, leaving it to feel lighter and less stressed. I don't know about you, but it also feels pretty satisfying to be able to cross things off a to-do list!

FIND YOUR STUDY SPACE

Another trick I've learned is to study or work in a personally tailored workspace — choose a place that best complements your study habits.

For example, if you are caffeine-dependent when you study, try studying in a café — plus, if you like having background noise while working, cafés are also perfect. If you prefer having silence to think, Koerner Library might be more suitable. If you don't like the stressful atmosphere on campus, maybe try working in a library off campus, such as the Vancouver Public Library.

The key is to put yourself in an environment that will enhance your work habits, not stifle them, and choose one with the resources you need — whether it's books, food, coffee or company. Coming back to school is stressful enough without unnecessarily putting yourself in places that will further stress you out.

TAKE A BREAK

It's important to let yourself take breaks even if you think you don't have time for one.

There's understandably a lot to do in the first few weeks back, but let yourself have a coffee or food break if you feel yourself running low on energy. Sit down and enjoy that coffee without scrolling through your emails or texts. Go to the gym and burn off your stress for an hour. Let yourself sit in front of your TV and zone out for a little bit after a long day, take a bath, cook a proper meal, go for a night drive or listen to some music — it's okay to let yourself slow down even if it feels like life is speeding back up too quickly. Rome wasn't built in a day. All your tasks won't be finished in one, either.

The second semester usually requires more mental stamina and emotional willpower than the first, but you're going to be okay. You've made it this far.

The author of this column is not a mental health professional. If you need additional support, please contact Student Health Services, Sexual Assault Support Centre and/or the Wellness Centre. In the case of an emergency, please call 911.

Angry about something?
opinion@ubyssey.ca

The Ubyssey Culture presents
OPEN MIC
Koerner's Pub (19+)
Tuesday, January 23rd

LOOKING FOR A VENUE TO SHARE YOUR ART?
COME TO THE UBYSSEY'S OPEN MIC AT KOERNER'S.

We're a fun, supportive open mic space accepting performances of all types: music, comedy, poetry, theatre – anything that can be done on stage! Bring your friends, grab a bite and some drinks (it's Taco Tuesday!) and hone your craft with an audience of likeminded people.

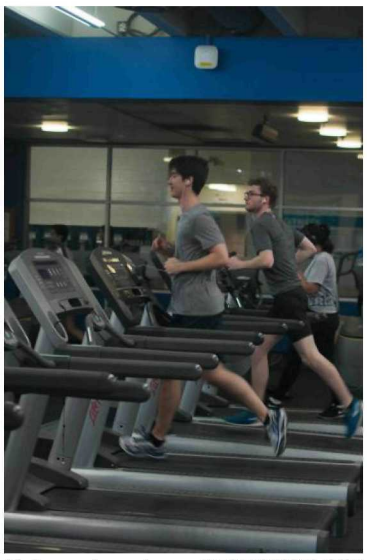
Sign up for your 5-minute spot at 7 PM with performances starting at 7:30. Performance slots are on a first come, first serve basis. Come early and grab a bite as slots are limited. A microphone and PA system will be provided, so be sure to bring your instruments, props, or whatever you need to do your thing.

This event is 19+ so bring two pieces of government I.D. (UBC cards do not count).
Any questions can be emailed to t.wheeler@ubyssey.ca

KOERNER'S PUB

NEW YEAR'S //

How to break your resolutions



It's fun and easy! FILE BORIS BOSNJAKOVIC

Tristan Wheeler
Senior Staff Writer

GO TO THE GYM

We all make this promise to ourselves come January 1. After the overindulgences of the holidays, it's not uncommon to think you need to shave off a few pounds and tone those biceps. I made this resolution myself. On January 2, you're out for a jog, on the third you're at the gym lifting weights, and on the fourth you take a rest day. Those rest days were the best part of working out, the time to eat and do nothing and allow your body to recoup. Another rest day is usually in order, to ensure full recovery. Soon these rest days will take up most of your workout routine. Might as well make it a rest year.

EAT HEALTHIER

The first few days into the new year, you have a grocery cart full of nutrition. It's got all those healthy items you've heard so much about: fruits, vegetables, oils distilled from strange plants. This will be a year of clean eating. Pure fuel for your body from here on out. Maybe have a few bags of chips and some ice cream for cheat days.

But after two weeks it's really hard to argue that today is not a cheat day.

DRINK LESS

You can have fun without booze! Nights of drinking hooch only makes you sick the next day, pack on the pounds and cause impassioned dancing to ABBA songs you'd rather everyone at your office Christmas party forget. You can have just as much fun sober!

Watch as your friends sip beer and down shots, simultaneously relaxing and forgetting the stress of the coming semester. With a blood-alcohol level of zero, you can have a clear head, allowing you to remember that you should be doing readings, you have a quiz next week already and another exam season is on the horizon.

Never mind.

SPEND TIME WITH FRIENDS AND FAMILY

No.

BURN IT ALL //

99 things to do at UBC: Ceremoniously burning last semester's notes is the most cathartic feeling in the world

Don't worry, you don't need those. ZUBAIR HIRJI

Tristan Wheeler
Senior Staff Writer

#11 BURN ALL YOUR NOTES AT WRECK BEACH

The old semester's over. The new year begins. As the stress of last term dissolves in the acid of the new one, catharsis is needed.

The high piles of notes that cluttered my basement suite needed to leave. They served as a reminder of not only my struggles with *Pride and Prejudice*, but also the fact that they might have become essential to my home's structural integrity.

Gathering them together, I sighed with relief as my home didn't collapse on top of me. In my hands was the culmination of four months of anxiety, stress and wanting to give all up and drink moonshine under an overpass.

I made my way to Wreck Beach with a lighter in my pocket and fire in my eyes. I marched down the stairs of Wreck Beach with my fanatical mission. No one would be naked this time of year right?

Near the water, I carefully set my notes in a hole I dug in the sand. I looked down at a semester's work laying like a used tissue in the dirt. I ceremoniously flicked my lighter and stared into the flame. I wonder if anything like this happened in Pride and Prejudice? I wouldn't know, I didn't finish it.

I touched the flame to the corner of the book and it quickly took. I stared as the slow orange flames enveloped the book and began to sing my favourite emotional song, "Video Games" by Lana Del Ray, as it burned.

But, before I even got to the chorus they flames stopped, put out by the wind. I tried the other corner and picked up the song where I left off. It went out again, but this time I hardly gotten through the first verse. I got frustrated and lit the book in as many different spots as possible. Soon the flames took over and no wind was able to put it out. As it burned, tears of happiness ran down my face.

I looked at the charred remains of the book long after the flames went out. After what seemed like hours, an unabashedly naked man yelled from across the beach that he'd been watching me for a while and was wondering if I was okay.

I told him "never better."

#12 REALIZE THAT YOU ACTUALLY NEEDED SOME OF THOSE NOTES AND DRINK AWAY YOUR SORROWS WHILE DROWNING IN TEARS OF DESPAIR

The serenity of the moment slowly wore off as panicked realization crept into my mind. I was in other English classes this semester — notably one on the 19th century novel.

Pride and Prejudice is a 19th century novel. Oh god, I just burned everything I know about *Pride and Prejudice*. I'm screwed.

If you need me I'll be under an overpass getting drunk on moonshine.

PRINT IS DEAD //

'24 *Hours News* man' no a longer a comforting campus fixture

EMMA NG

Emma Ng
Staff Writer

Typically, Gabriel — a grey-haired and ball-capped man — greets commuter students every morning with the daily newspaper and a warm smile as they step off the bus.

Gabriel has been handing out papers long enough to see the Aquatic Centre rise from the dust, providing a foil to the changing environment of UBC. But on November 27 he received a call that the *24 Hours* newspaper was shutting down. It would be the last day of distribution.

This sudden closure not only released Gabriel from his morning routine, but also his community.

Gabriel is from Toronto, Ontario and studied electronics at school. But he struggled to access resources that would guide him along a career path, specifically one that he enjoyed.

"I was always trying to figure out what I wanted to do, that was the hard part!" he exclaimed.

Gabriel eventually moved out to Vancouver several years later to see family and decided to stay. He was happy to find a flexible job as a newspaper distributor with *24 Hours*.

On a typical day, he woke up at 5 a.m. to distribute the papers at 7 a.m., just before many of us arrived at UBC. For him, the social aspects of the job make up for the other challenges, like the early hours and the weather.

Like many of us new to Vancouver and campus, making connections can been difficult, but he noted that the ones he made with staff and students was what made it really nice and worthwhile to come into work.

Those of us who were greeted by him every day on our way to class or work, would say likewise, especially those of us whom he has known for years by name.

"I'm very thankful for everyone who took the paper and that they were so nice and kind to me," said Gabriel.

Aside from finding a new job, Gabriel now hopes to invest time in his passion: music. He loves going to the Commodore and the Vogue, as well as following his favourite metal bands such as Symphony X. He hopes to catch a couple more shows and maybe even pick up the guitar. Perhaps he will travel Japan, Iceland and Scandinavia (which according to him has an awesome punk scene).

For now, he left us with some advice: "Do something you like. Find something you enjoy and be more compassionate to each other."

ADVOCACY //

UBCers sign the World Scientists' Warning to Humanity

Kristine Ho
Senior Staff Writer

A letter has been sent out to all of humanity, warning us of an impending calamity.

The letter, which has been signed by over 15,000 scientists, was published in November 2017. Aptly named the World Scientists' Warning to Humanity, the letter voices scientists' growing concern with climate change and calls for humanity's participation in curtailing environmental destruction. Of the signatures, there are at least 527 from Canada, and at least 60 from researchers or affiliates of the University of British Columbia.

This is not the first warning that has been sent to humanity. A similar letter, the scientists' first notice to humanity, was sent 26 years ago in 1992, also calling for humanity to take action against climate change by reducing environmental destruction and creating changes to avoid an environmental crisis for humanity.

The 2017 letter calls for similar action while examining climate change data over time, particularly during the decades that have elapsed between the first letter and the second.

Sarah Amundrud, signatory of the letter and a PhD candidate at UBC who studies the effects of climate change on food webs and Costa Rican ecosystems, noted that the publication of the letter was very timely. "Especially [with] the year that we had, we could really observe climate change firsthand like in BC with all the wildfires [and] all the tropical storms we've had."

WORLDWIDE CLIMATE CHANGE

The 2017 letter evaluates various global trends related to climate change, many of which have worsened over the past 26 years.

Since 1992, the global human population has increased by 35 per cent, putting pressure on the planet to support two billion more people. Additional trends include declining vertebrate species, increasing temperature change, decreasing freshwater availability and increasing carbon dioxide emissions.

By contrast, the depletion of the ozone layer, the atmospheric layer that inhibits the earth from heating up too quickly, has slowed and is expected to greatly recover by the middle of the century. The scientists also argued that climate change has unleashed a mass extinction event that will eliminate many life forms or set them on the path to extinction by the end of the century.

CANADA-SPECIFIC EFFECTS

Canada is no exception to the impacts of a changing climate.

Letter signatory Dr. Greg Henry, a researcher from UBC who studies the effects of climate change on the Arctic and northern populations, described the remarkable changes he has observed in the Canadian Arctic over time. When he started his PhD in the 1980s, it had already been predicted that the climate was likely going to change, but the research was in a fledgling stage at that time.

AIKEN LAO

"We just have to care about this," said Dr. Greg Henry, a UBC researcher who studies the effects of climate change in the Canadian arctic.

"By the time I finished my PhD ... it had already started to become widely known in scientific circles that the continued use of fossil fuels was going to warm up the planet," Henry said. "That change, just over the 1980s, made me look at my research in a slightly different way, that this was going to be an impending change. And even simple climate models that were starting to put out results back then were showing that the Arctic was going to warm the fastest and most intensely than anywhere on the planet."

Henry described a variety of changes in the Arctic he had observed due to climate change and how they have impacted ecosystems and people. For example, the thawing of the Arctic permafrost — permanently frozen ground — can lead to thermokarsting, where tundras experience increased ponding and consequently higher levels of freshwater.

These changes also include increased shrubbery north of the treeline, changing animal populations and increased winter snowfall and summer rainfall in certain areas of the Arctic.

Changes that occur, Henry noted, are not uniform and different parts of the biome respond in different ways to the changing climate. He also described how the Inuit and other northern populations, who have lived in the Arctic for generations, are finding it increasingly difficult to predict the way the system will react to changes in climate.

"I never thought that I would be watching whole ecosystems start to change, except in experiments, but they are," Henry said. "The whole place is warming up and reacting very quickly and in ways that shouldn't be at the pace that you see the changes."

Canada is home to a wealth of natural resources. It has the third largest renewable freshwater supply worldwide and 9 per cent of the world's forest cover. The changing climate has resulted in various consequences across the country, including melting ice caps in the Arctic, increased ocean acidity and lengthened growing seasons in many regions.

In BC specifically, there are a number of ongoing and projected changes influenced by the changing climate. Milder winters and warmer summers contribute to the infestation of mountain pine beetles which devastate BC's forests. The largest sea level rises in coastal BC that are influenced by climate change are expected to occur around the Fraser Lowland, southern Vancouver Island and BC's north coast.

Henry also explained that the loss of water reservoirs due to melting glaciers and icecaps in the mountains will affect BC and Alberta in particular.

Even though climate change has far-reaching consequences, its effects can be extremely difficult to track. "The effects of climate change aren't always obvious; they're often very difficult to predict, and the reason is because in the ecosystems, everything is connected," Amundrud said. "As climate change effects one aspect of an ecosystem, this can cascade to other ecosystem aspects that you would have never guessed beforehand."

CONSEQUENCES FOR MULTIPLE ASPECTS OF HUMAN SOCIETY

Describing her own research with food webs and the insect communities that live in certain flowering plants, Amundrud explained how changes in an ecosystem can affect other aspects of the same ecosystem. She found that predators in the ecosystem are actually disproportionately affected by decreased precipitation, a predicted outcome of climate change in the tropics.

This decreases the number of predators, which can then increase the number of prey and subsequently influence the amount of resources available and the food supply. The end result is an ecosystem structure that is completely different from the original ecosystem.

Similarly, the predicted impacts of climate change are expected to affect multiple aspects of human society such as environmental systems, the economy and human health. The impact of increased levels of greenhouse gases, which are a key factor in climate change and are the byproduct of many human activities, are expected to lead to increased average annual temperatures, higher risks of flooding and overall increased precipitation levels across most of the country.

Canadians may also experience an increased risk of respiratory and cardiovascular problems due to higher temperatures and increased air pollution. Agriculture, forestry and tourism are among some of the industries that may be affected by changing weather patterns, while the exacerbation of human health impacts is expected to put pressure on the healthcare system.

"We only have one planet. If we want to keep doing what we're doing, we really need to change our behaviour," Henry said. "That's the hard part. We can talk about what [climate change] does to the Arctic and what it does to reservoirs and we know all of this, but what it really comes down to is how we can change our behaviour."

The letter calls for changes such as preserving wildlife reserves, reducing food waste through better infrastructure and rewilding areas with native species. In 2015, Canada signed the Paris Agreement, an agreement within the United Nations Framework Convention on Climate Change to curb greenhouse gas emissions to prevent the planet from warming up more than two degrees Celsius.

"We just have to care about this," Henry said. "We have to stop polluting the atmosphere and treat it with a lot more respect... to find some way to care more... for the planet and all the fields of earth, what's around us and how important we are in the system and how the systems support us."

POLICY //

UBC's insight on changing coral reefs informs policy at annual UN Climate Change Conference

Allison Gacad
Staff Writer

Scientists spend much of their lives delving hyper-deep into one intricate detail that is yet to be understood in our world — be it a theoretical particle or a protein in the body. The work of a scientist is a microcosm for the issues of our world. A theoretical particle may explain the workings of gravity or that a protein in the body may be resistant to a disease.

For UBC professor Dr. Simon Donner, his work on changing coral reefs is of utmost relevance in a changing climate.

Donner conducts field research on the island of Kiribati (pronounced kiri-bus), located in the central Pacific off the coast of Australia.

"Mostly what we're doing is measuring how the corals on the reefs that surround the main islands ... are changing over time. That's because coral reefs are really threatened by rising ocean temperatures," said Donner. Kiribati's location in the middle of the Pacific allows for warmer periods of time in line with El Niño weather patterns, making it a prime place to study the effects of a warming climate on fragile coral reefs.

"[This] makes the reefs a little bit tougher than reefs elsewhere in the world. We're trying to learn from them."

Donner's research was of relevance at the recent United Nations Climate Change Conference, which took place in November 2017. Annually, these conferences bring together 197 member countries to discuss how to adapt, mitigate and prevent climate change, enacting policy to hold countries responsible for their actions.

Donner's work on coral reefs, specifically on the island of Kiribati, is of utmost relevance in a changing climate. COURTESY SIMON DONNER

This year's conference had a particular focus on small island developing states, such as Kiribati, recognizing the threat that climate change poses to their livelihoods.

The role of scientists in this regard is difficult — unlike a disease, there's no vaccine for a changing climate. Instead of coming up with solutions, scientists are there to observe, understand, predict and "to track how is the climate changing, why is it changing, what would happen [to the climate] if we made different decisions," said Donner.

Yet just the work of scientists is not enough on its own.

Different experts need to work together to respond to the call for action on climate change. "[Scientists] should not be the only ones answering."

The challenge is in translating scientific clout into action through policy.

Climate change is a scientific issue that needs a non-scientific solution. Although science can explain rising sea levels or dying coral reefs, science alone cannot stop sea levels from rising or coral reefs from dying.

"What we decide to do based on the scientific findings — scientists have an opinion about that. But really it's a value judgement. I think it's just important to recognize that we want our policy to be based on science, but never based on science alone."

When forming policy at conferences such as the United Nations, there exists a large and diverse group of stakeholders including businesses, NGOs, Indigenous leaders and more. Science is only one of the many facets of expertise that need to be considered when coming up with the framework to solve a changing climate.

Thus, the negotiation process seems to turn at a snail's pace and maintaining scientific interest can be a challenge when there are so many other priorities.

As a result, scientists are often found in positions of communication and engagement to inform policymakers and other decision-makers. At UBC, Donner leads the Ocean Leaders program, training scientists to be effective communicators in the sphere of climate change and public policy. SciCats, founded by UBC Assistant Professor Jennifer Gardy, also provides resources for effective science communication.

It is gatherings like the United Nations Climate Change Conference that are shaping the work of current scientists to think critically and globally about their work. Science communication and engagement are what will make issues accessible to the public and encourage citizens to be active members in their society.

With the continued support of engaged scientists at UBC, the university can continue to create leaders in science communication who can look beyond a single intricate detail to the world in which the detail resides.

VAYCAY //

Don't miss these top five must-sees during your trip around the universe

Make sure you have packed enough food for a lifetime and have a spaceship that can break the cosmic speed limit. FILE LUA PRESÍDIO

Katie Rink
Contributor

The UBC Astronomy Club invites you to join us on a trip around the universe!

To make your first trip around the universe less overwhelming, let's start with the top five must-sees. Before you begin your journey, make sure you have packed enough food for a lifetime and have a spaceship that can break the cosmic speed limit — the speed of light. Of course, if you plan to hitchhike, Douglas Adams would say "A towel ... is about the most massively useful thing an interstellar hitchhiker can have."

Your first stop should be Europa, 43 light minutes away. This moon of Jupiter is one of the most likely places to find extraterrestrial life — albeit single cellular — in our solar system, due to the presence of liquid water.

Water vapour plumes have been detected on the surface, rising to more than 20 times the height of Mount Everest. These oceans are completely under the icy surface of the moon. So make sure to pack a shovel, microscope and of course, a towel.

Next, you should journey to the centre of the Milky Way. There you will find Sagittarius A*, a supermassive black hole. Sagittarius A* is 26,000 light years away and estimated to be about four million times the mass of our own sun. The gravitational force around black holes is so strong that not even light can escape hence the name black hole so don't bother taking your camera for this stop.

For your next excursion, take the exit on the cosmic freeway, 147 million light years from your starting point, for the famed roadside attraction "The Mystery Spot." You are now in the zone of avoidance, a region of space we are unable to see from Earth since the light in the Milky Way's spiral arms blocks out all light behind it. There is something at this exit called the Great Attractor, with a mass of 10,000 galaxies.

We don't know what it is exactly since we can't observe it directly, but it's at the centre of our supercluster and affects everything in our region of space. Record as much data as you can so we can solve this age-old mystery.

Make sure to refuel before your next point of interest since it's a whopping 10 billion light years from Earth. Sitting at 10 billion light years long, seven billion light years wide, and one billion light years thick, the Hercules-Corona Borealis Great Wall is the largest thing in the entire universe.

This supercluster of galaxies disobeys the cosmological principle set forth by Einstein and shouldn't have even been able to form in the amount of time the universe has been around. Unlike the humble 1,000 days it would take to walk the Great Wall of China, this Great Wall will take more than the age of the universe to traverse, so make sure to pack a lunch.

Your last stop will be the oldest observable thing in the universe. When the universe expanded and cooled down enough for free electrons and ions to form neutral atoms, a few hundred thousand years after the Big Bang, photons were finally able to travel outward towards infinity. This first light is known as the Cosmic Microwave Background. Our best estimates predict the temperature of the CMB to be -270 degrees Celsius, so bring a jacket and of course, your towel.

We hope you enjoyed this journey, and wish you luck finding your way back home. You can learn how to arrange your own tour of the universe by getting involved with the UBC Astronomy Club!

Katie Rink is a fourth-year student studying astronomy with a minor in physics and is co-president of the UBC Astronomy Club.

FIGURE SKATING //

UBC skater Kevin Reynolds falls flat in free program, misses out on 2018 Olympics

Lucy Fox
Sports Editor

It's a Saturday evening at Doug Mitchell Thunderbird Sports Centre and the stadium is filled to the brim, each spectator sitting in hushed silence as athletes step out from the wings. Four and a half minutes go by and the arena bursts into applause and cheers as stories unfold on the ice. The fans aren't donning Thunderbird gear, though — this time, it's all about Canada.

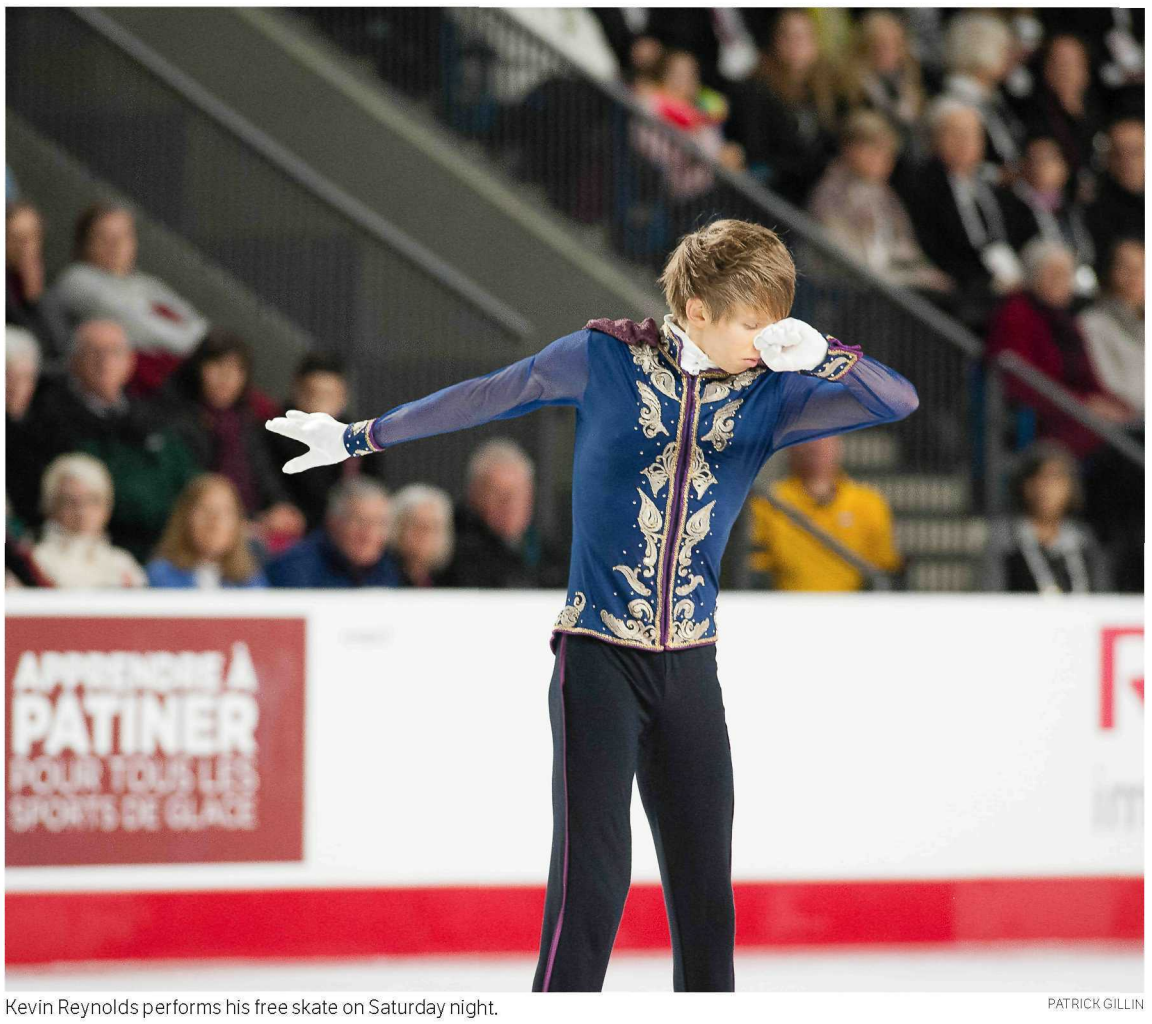
For six days, the nation's most promising and celebrated figure skaters brought life to a stadium that usually only sees its stands filled for hockey games and concerts. Here Canada's rising stars met the well-established heroes of Canadian figure skating, with both the novice and junior Canadian championships being held alongside the main event — two days of senior figure skating at the 2018 Canadian Tire National Skating Championships.

Friday and Saturday's program saw Tessa Virtue and Scott Moir take a commanding win in the ice dance with 209.82 points overall, followed by Ontario's Piper Gilles and Paul Poirier with 192.08. Similarly, the well-known pairs team of Meagan Duhamel and Eric Radford finished over 20 points ahead of their challengers Julianne Seguin and Charlie Bilodeau, setting a new Canadian record of 234.55.

For the women's event, Kaetlyn Osmond and Gabrielle Daleman were neck and neck after the short program on Friday, with Daleman sitting at 77.88 and Osmond at 71.41. Daleman stole the show on Saturday though, finishing with a overall score of 229.78 — a new Canadian record — something extra special on her 20th birthday. Osmond wasn't too far behind, with a final score of 218.73.

The final day of competition closed out with the men's free skate, and with it a chance for the crowd to catch a glimpse of one of Canada's most celebrated figure skaters: Patrick Chan. That said, for UBC there was another reason to celebrate.

Taking to the ice for the final group of the men's free program on Saturday evening, one athlete felt an even larger sense of home on UBC's campus. His presence was recognized in the stands as well, as posters emblazoned with his name circled the arena.



Kevin Reynolds performs his free skate on Saturday night. PATRICK GILLIN

Dressed in a long-sleeve, blue sparkly top and black pants with his angular, red hair, he is hard to miss. What's more, the crowd knows he's there, and his presence is felt: Kevin Reynolds, a staple in the Canadian men's figure skating lineup since winning the 2003 Canadian Championship in the novice events, and a UBC student.

"It's interesting for me," Reynolds said when asked about competing on campus after his practice skate on Thursday. "I'm usually at Buchanan, kind of the other side of campus but I've been here a couple of times and I really like the main venue. I like the atmosphere it provides here and so to see it filled with people and the excitement, the atmosphere kind of building up this week, I think it'll be a very fun week."

"It's very nice being close to home and knowing that family and friends are in attendance and they're supporting me and cheering me on."

The international relations student is a six-time medallist at the Canadian championships, the 2001 Juvenile Canadian champion and a Four Continents Championship gold medalist. What's more he is among the few UBC students to compete in the winter Olympics, taking home a silver medal from the Sochi 2014 Winter Olympics in the inaugural team figure skating event.

Reynolds is also the first athlete to land two quadruple jumps in a short program, achieved at the 2013 Four Continents event.

This past Friday, his experience showed in his short program, as he performed the high scoring quad toeloop early in his program. From there he skated to a score of 86.20, sitting just over four points behind Chan who finished with a score of 90.98. That said, Keegan Messing, Nam Nguyen and Elladj Balde were within closing distance, setting up for an entertaining finish on Saturday evening.

In front of a packed house at Doug Mitchell, the weekend didn't disappoint. As crowd favourite Elladj Balde and Keegan Messing brought fans to their feet to music from Bruno Mars and James Brown to Charlie Chaplin, Reynolds was left with little wiggle room to hold on to an Olympic team spot — and in the end, he wasn't able to hold off Messing.

With a few stumbles in his free program, Reynolds tumbled from second to fifth overall with a final score of 249.30. Nonetheless, his dedicated fan base echoed in the stadium.

"It wasn't what I hoped for, that's for sure. I did what I could, I fought for every element out there but in the end it just wasn't enough. There [were] too many small mistakes that just added up through the program. So I have to say I'm disappointed but again it's sport, it happens on the day and I did everything that I could to be prepared for this event and it's just unfortunate that I couldn't do my best for the program today," Reynolds said after his free program.

"With each small mistake that I made, I put more pressure on [myself] to land everything else cleanly because I knew there wasn't a lot of room for error."

On the other side of things, Keegan Messing — a relative newcomer to the senior Canadian team as he previously skated for the United States as a dual-citizen — will get his chance to represent the nation at the Olympics after taking home the silver medal at the national competition. He joins Chan as one of two men's singles skaters heading to Pyeongchang.

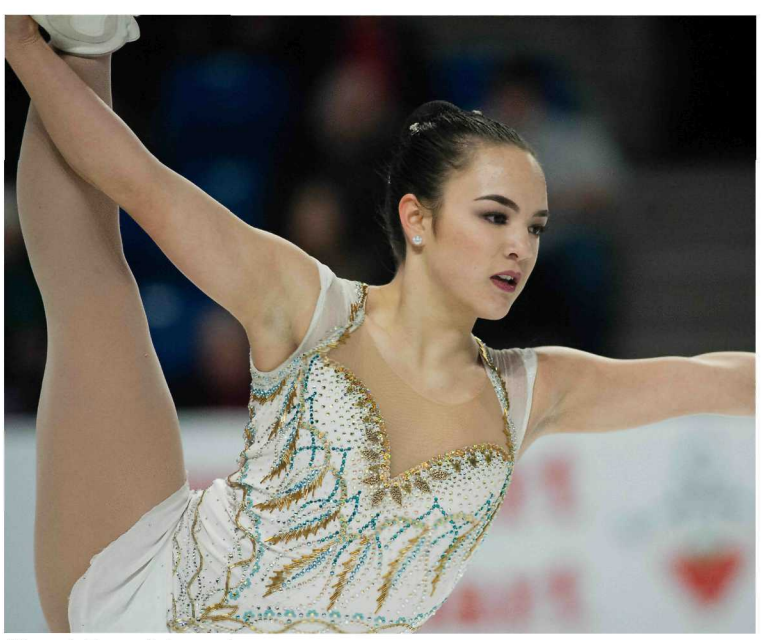
For Messing, it will be his first time at the Olympics. For Chan, it will be his third and last Olympics, having announced his retirement after this season. The veteran's free program this past weekend included a heartfelt — although not flawless — skate to "Hallelujah" by Leonard Cohen, performed by Jeff Buckley. Chan took home his record tenth national title with an overall score of 272.24.

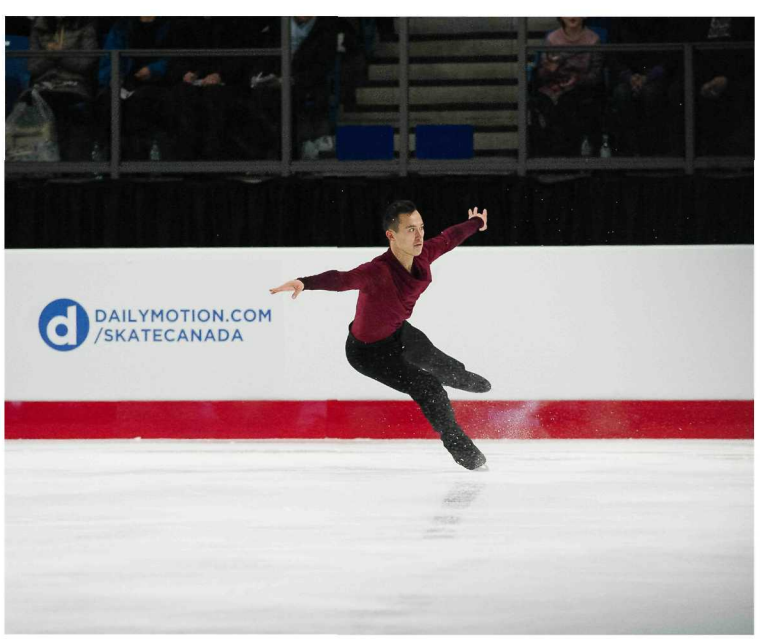
"It's obviously not the dream skate that you expected for number 10, but I think [with] any of the great athletes like Tom Brady, Michael Jordan and such... you see time and time again that it's not a consistent perfection but it's the little highlights here and there and the process," he said after his free program.

The win comes after a rocky season, where after a tough program at the Skate Canada competition in Regina in October saw him fall out of podium position, he withdrew from the NHK trophy event in November to focus on his training.

"I did what I had to do and came in and I had I think a lot of my own demons to battle coming here," Chan said. "I think I was able to accomplish a big goal and a big step forward so I feel good for the Olympics."

The entire Olympic team was announced on Sunday morning, and includes the likes of Virtue and Moir, Duhamel and Radford, and Daleman and Osmond. Lower Mainland skater Larkyn Austman also made the list for the women's singles event.


Alberta's Triena Robinson's short program on Friday. PATRICK GILLIN



Patrick Chan is the 10-time Canadian national champion. PATRICK GILLIN

HOCKEY //

Meaning of Mental Health Awareness night motivates women's hockey to win over Regina

The T-Birds get ready to take the ice on Friday. ZUBAIR HIRJI

Elizabeth Wang
Staff Writer

For the women's hockey team members, the game on Friday, January 12 was more than a conventional conference game. Though the third-ranked Thunderbirds (12-4-1-2) were up to face the fifth-ranked Regina Cougars (6-10-1-2), it was also the program's second annual Mental Health Awareness night.

The game was first established in 2017 when the team retired former UBC goaltender Laura Taylor's jersey. Taylor passed away in April 2016 after suffering from mental illness. The event was also designed to bring awareness to mental illness and help break the stigma around it. This year, Mental Health Awareness night fell just weeks before Bell's Let's Talk Day which will take place on January 31.

Before the game started, UBC President Santa Ono dropped the puck for the opening ceremony. Ono has previously been involved with mental health initiatives, having spoken at the TEDxWestVancouverED in September.

When asked about his feelings toward the game, Ono wanted to thank the Thunderbirds for their contribution to the community and for using their platform to raise mental health awareness.

"[The Mental Health Awareness night] is a very important game to remember individuals, and also to think about what we can do to better support individuals that are having challenges," Ono said after the ceremony.

"I'm very happy that the Thunderbirds are doing their part to recognize the importance of getting rid of the stigma of talking about mental health challenges."

During the second intermission of the game, a puck toss was scheduled to help raise money for the newly launched UBC Athlete Hub website. Created by Thunderbird defenceman Mikayla Ogrodniczuk and her dad, the site serves as a resource for scientific information about mental illness issues related to student athletes.

"The importance of creating [the website] was to have a resource in between having no help and going to see counselling. So having a medium for someone to self-help and be able to recognize signs if additional help is needed by professionals," said Ogrodniczuk.

The T-Birds wore customized helmets with green ribbons as well as white 'LT' stickers, in honour of Taylor, for the game.

"For us, it's a close to home cause. So [the game] is more than just awareness and a fundraiser. It affects our family in our locker room and it's emotional. You're bringing up memories of Laura; for the players that played with her and for the players that didn't, I think it just helps us stay motivated and focused," said UBC head coach Graham Thomas of the event.

"It's also a good reminder ... and a reflection of ... the bigger picture, and making sure for all of us we're communicating and supporting each other as much as we can."

In the match itself, the Thunderbirds quickly took control and scored the first goal in the first five and a half minutes as forward Hannah Clayton-Carroll slipped the puck into the net on the power play for her 10th goal of the season. The T-Birds then made it to a 2-0 lead when Emily Costales put a beautiful back-handed shot into the net at the halfway mark of the period, also on the power play.

However, the 'Birds failed to carry their two-goal lead into the intermission. In the 17th minute, Regina forward Jaycee Magwood scored the Cougars' first of the night, decreasing the lead to 2-1 — the game only got more heated from there, and saw even more penalties called as the clock wound down.

In the second half, aggressive play from the Cougars gave the T-Birds eight power plays, two of which they took advantage of. Emily Costales notched her second goal of the game, assisted by Madison Patrick and Alexa Ranahan. Ten minutes after, defenseman Madison Patrick contributed her own goal to the 'Birds tally, solidifying UBC's advantage in the game by widening the gap to 4-1 — and you guessed it, it was also scored on the power play.

Neither side scored in the third period until the final minutes of the game. This time, it would be in the Cougars' favour. Regina sophomore forward Merissa Zerr managed a shorthanded breakaway goal with four minutes to go, ending the power play goal trend for the evening.

The Cougars were given one final scoring chance when UBC's Kenzie Robinson and Celine Tardif were both serving penalties in the 18th minute. The T-Birds held a strong defense though, and finished the game still up 4-2.

When asked about the team's performance, Thomas said it was a good learning experience for the 'Birds around chippier games.

"It's a tough game to coach and play in sometimes, there's not a lot of flow and I think we played, I don't know, five minutes of five on five?...," he said. "It's good though. It's really good for our players to learn how to play with the chaos going on."

He also spoke to Costales' continued positive momentum with the team after her two goals on the night.

"She's been excellent, she just keeps getting stronger every game.... She's really settling in, playing with a lot of confidence right now," he said.

The Thunderbirds faced the Cougars again on Saturday night, taking home another victory with an overtime goal. The final score was 3-2. After two straight wins, UBC is now on a four-game winning streak and is ranked first in Canada West.

Next weekend, the 'Birds are heading to Alberta to face the Lethbridge Pronghorns on Friday.

Fixtures

Sport	Home	Score	Away
Friday, January 12			
Volleyball (W)	Winnipeg	0-3	UBC
Basketball (W)	Lethbridge	63-65	UBC
Ice Hockey (M)	Regina	1-3	UBC
Volleyball (M)	Winnipeg	1-3	UBC
Basketball (M)	Lethbridge	71-84	UBC
Ice Hockey (W)	UBC	4-2	Regina
Saturday, January 13			
Ice Hockey (W)	UBC	3-2	Regina
Volleyball (M)	Winnipeg	0-3	UBC
Basketball (W)	Lethbridge	65-76	UBC
Volleyball (W)	Winnipeg	0-3	UBC
Ice Hockey (M)	Regina	1-6	UBC
Basketball (M)	Lethbridge	106-101	UBC
Sunday, January 14			
Field Hockey (M)	Victoria	4-12	UBC

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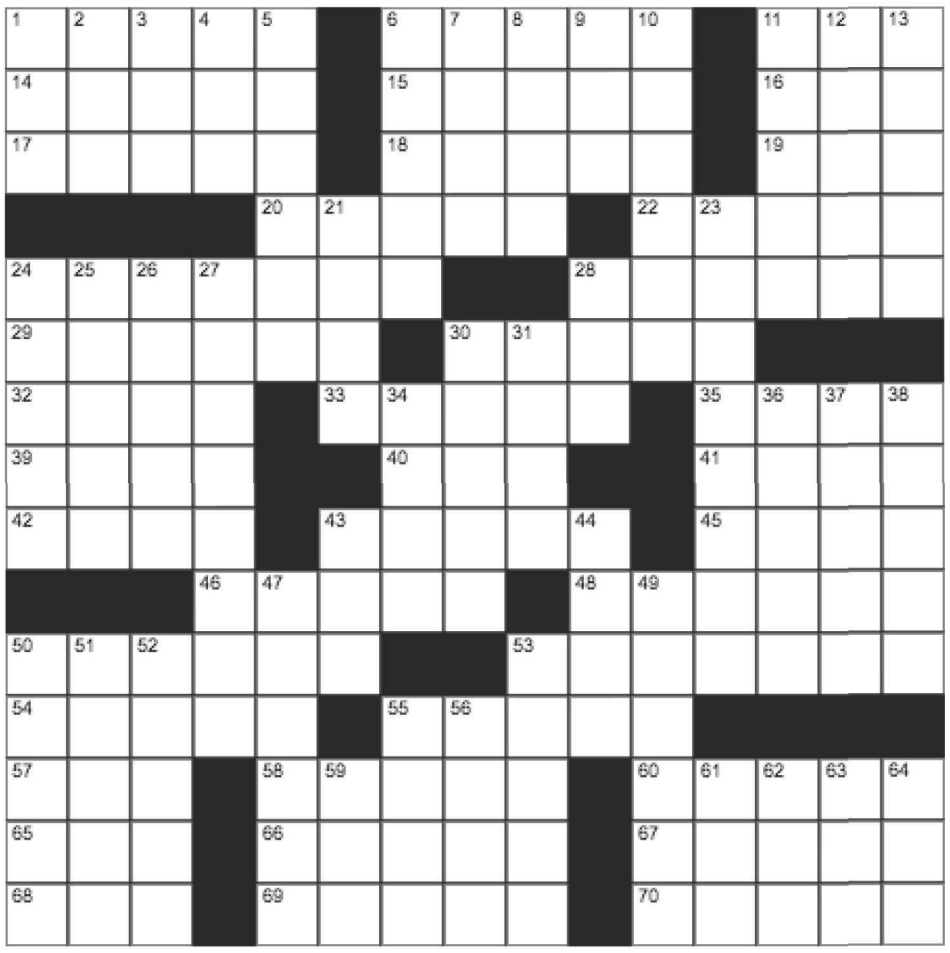

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ANTHONY LABONTE

CROSSWORD PUZZLE

ACROSS

1- Lusitania sinker;
6- Underwater worker;
11- Oklahoma city;
14- 1957 hit for the Bobbettes;
15- Actress Witherspoon;
16- Comrade;
17- Military chaplain;
18- Cream-filled cookies;
19- Carry with effort;
20- Strength;
22- ___ can of worms;
24- Heavy napped woolen fabric;
28- Soap ingredient;
29- Unobserved;
30- Brutal;
32- RR stops;
33- Broadcasting;
35- Colleen;
39- Sailors;
40- Apr. addressee;
41- Dies ___;
42- Zaire's Mobutu ___ Seko;
43- Author Horatio;
45- Sheep shelter;
46- Lover of Juliet;
48- Cream cake;
50- Pitch tents;
53- Sticks;
54- Concur;
55- Spring up;
57- Arctic explorer John;
58- Corporate symbols;
60- Lucy's landlady;
65- Cover;
66- Swashbuckler Flynn;
67- Chairs;
68- Great Lakes canals;
69- Fluff, as bangs;
70- Nobelist Root;

DOWN

1- Ref's counterpart;
2- Maidenform product;
3- Getting on;
4- ___ Lingus (Irish carrier);
5- Home on the range;
6- Destroy by immersion;
7- Able was ___...;
8- Swerve;
9- That, in Tijuana;
10- Fix, as a shoe;
11- Cop ___;
12- Unnerve;
13- Pond scum;
21- Vintner's prefix;
23- Thin membrane;
24- Corrodes;
25- Architectural piers;
26- Autocrats;
27- Mosaic pieces;
28- Belonging to us;
30- Freight;
31- Get up;
34- The world's longest river;
36- Bellowing;
37- French composer Erik;
38- Crystal ball users;
43- Roadie's load;
44- Cincinnati club;
47- Beaten egg dish;
49- Curd stuff;
50- Some nobles;
51- Marsh of mystery;
52- Words to live by;
53- Grocery lane;
55- Mogul capital until 1658;
56- Outback hoppers;
59- Prospector's find;
61- Aviv preceder;
62- Bali ___;
63- Biblical verb ending;
64- Baton Rouge sch.;

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