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## Legal Follies 2025: Where Law Students Trade Statutes for Spotlights

The 56th year's annual variety show showcasing law students' talent and humor while raising \$22,000 for CLASSIC.

Hajra Ghuman

Every year, students of the University of Saskatchewan's College of Law abandon their serious legal minds for a while to fill a stage with comedy, music, dance and all-around chaos. Legal Follies is a long-standing variety show where law students prove they're not only future lawyers, but also aspiring comedians, musicians and, in some cases, interpretive dancers.

This year's 56th annual show was nothing short of spectacular, bringing together a wildly talented group of performers for two unforgettable nights on February 7 and 8 at the Broadway Theatre. With the theme being a PJ Party, the event raised an incredible \$22,000 for the Community Legal Assistance Services for Saskatoon Inner City (CLASSIC), a non-profit legal clinic that provides pro-bono legal services to marginalized and low-income individuals without legal representation.

From dazzling dance numbers to musical performances that brought the house down, every act added to the magic of the night. Here's a deep dive into some of the acts that made this year's Legal Follies unforgettable.

### **P.Y.T. – A Solo in the Spotlight**

Jordyn Nachtegaele took the stage with a jazz dance solo to Michael Jackson's *P.Y.T. (Pretty Young Thing)*. With crisp choreography inspired by the King of Pop's moves, Nachtegaele delivered a performance that was both sassy and groovy.

"The best part is just getting to share my choreography with my friends and family and to hear them having fun through their reactions! The little hoots and hollers are always appreciated by us performers," she shared. As her final beats hit, the applause was deafening—a perfect send-off for Nachtegaele's last dance at Follies.

### **Short Skirt, Long Jacket – A Chair Dance Extravaganza**

Featuring five performers, *Short Skirt, Long Jacket* was largely choreographed by Laura Chartier. With some of the dancers responsible for their own solos and two of them putting together a duet, the carefully curated costumes and routines made each dancer stand out during the performance.



Legal Follies marquee at the Broadway Theatre | Taylor Ernst

Chartier's background in aerial dance gave her the perfect opportunity to introduce specific moves into transitional parts of the performance and showcase her skills in the final piece. The team crafted a seamless, visually captivating routine. The audience's reaction to the waterfall leg twizzles? A collective "Ooooh" followed by roaring applause, which accurately sums up these dancers' impressive performance. Their vibrant stage presence made it one of the most talked-about performances of the event.

### **Counting Mercies – A Powerful and Moving Performance**

Shari Thompson, the College of Law's Career Development Director, attended a Jann Arden concert in Saskatoon in the middle of December that inspired her to sing at Legal Follies. Towards the end of the performance, Arden sang *Counting Mercies*—a song Thompson had never heard her perform before.

"It really moved me," Thompson recalled. "I believe in happenstance — we [her and her friend] were meant to be at that concert this year!"

Thompson's performance was one of the most intimate and meaningful moments of the night. Her soulful, heartfelt delivery made the lyrics feel deeply personal, and the raw emotion in her voice held the audience in rapt attention.

The unexpected comedic moment of the night came when a male law student in the audience shouted, "Shari got me my law job!"—a spontaneous tribute to her role in helping students launch their legal careers. "... the truth is I gave him the tools to get his law job," Thompson said, still not knowing who it was specifically. "And he actually got himself the job!"

For Thompson, the goal was never just to perform—it was to share a message. "I always hope that the audience enjoys the performance and that the message resonates with them in some way," she expressed.

### **Fiddlin' with Myself – A Violin Masterpiece**

Sam Matsell stepped into the spotlight armed only with a violin and a setlist of fast-paced Celtic and French-Canadian

reels. Reviving an old passion, he dusted off his instrument and delivered a foot-stomping performance that had the audience clapping along.

The performance itself was effortlessly equal parts of technical mastery and raw fun, with each note crisp and full of life. The audience was swept up by the infectious rhythm and clapped along. By the time he played his final note, the crowd erupted into applause. "I made a few mistakes, but I think that is natural when you are in front of hundreds of your peers and have had a few drinks," Matsell admitted.

"I feel partially relieved and partially sad," Matsell said when reflecting further on how his performance went. "It is nice to not have to practice anymore but it was also really fun to play in such a big room with acoustics like that. I think the performance went as well as it could have."

### **Kickline – A Follies Tradition with a Modern Twist**

The Ladies' Kickline, a longstanding staple of Legal Follies for years, was led by Emma Neufeld and choreographed by Nachtegaele.

The performance brought together dancers of all experience levels to create a high-energy, perfectly synchronized routine that left the audience in awe. The audience's reaction was immediate. From the opening beat, the energy in the room skyrocketed, and it only went up throughout the routine.

"It was so great to see all of our dancers' hard work pay off," Neufeld reflected. "I'm so proud of everyone and so thrilled with how it went."

### **The Dating Game: College of Law Edition – A Hilarious Take on Legal Love**

Jetta Bilsky's *The Dating Game: College of Law Edition* brought a twist to Follies with an interactive and comedic experience that had the audience in stitches. The act followed the classic dating game format: a bachelor or bachelorette posed a series of quirky, law-themed questions to three mystery contestants, each vying for a chance to win their heart.

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# Phishing Season! The USask Cyber Security Team Seeks to Educate the Community on Safe Use of the Internet

Ryan Mathews and Parsa Djavaheeri, members of the USask Cyber Security Team, discuss the club's latest activities, goals and plans.



USask Cyber Security Team Executives (L-R): Tristen Macpherson, Ryan Mathews, Parsa Djavaheeri, Adhyan Patel | Supplied by the Cyber Security Team

## Francisca Lopez Molina

At the Computer Science Fair in September 2023, Ryan Mathews and Parsa Djavaheeri, two undergraduate computer science students at USask, were shocked to discover a Cyber Security Team within the Department of Computer Science that only had a handful of people attending the weekly meetings. Like many other USask clubs, the COVID-19 pandemic had negatively impacted the Cyber Security Team's operations.

"As the weeks went on, we noticed that more and more people were dropping off, mostly due the fact that no one really knew of the club. And we [Mathews and Djavaheeri] were having fun week to week. Me and Parsa kept talking. We had all these really, really good ideas," explained Mathews, the President of the Cyber Security Team. Mathews is a part-time computer science student and a full-time network engineer for the university.

Djavaheeri, the Vice-President of the Cyber Security Team and a third-year computer science student hoping to pursue an Honours degree, said that lengthy discussions with professionals in the Department of Computer Science about potential topics to cover and how to get students interested in cybersecurity laid the foundation for the revival of the team.

When elections for club executives rolled around, Mathews and Djavaheeri ran for President and Vice-President, respectively, and have been leading the club since.

The Cyber Security Team is, of course, cyber security-focused. They hold weekly short lectures on different aspects of the field, ranging from the history of cybersecurity and how it has been exploited in the past to the physical, psychological, and social aspects of the field. The team also discusses how to recognize potential cybercrimes and how to navigate situations where one might be a target. These talks are usually followed by demonstrations or challenges designed by the executives to translate the concepts into real-life scenarios. For example, one of their most recent exercises was focused on educating the participants on the potential dangers of unsecured websites. By having participants visit a fake website fabricated by the executives, Mathews was able to control their computers and perform several tasks, such as forcing the browser to visit a different page and open pop-up windows.

"That caused a lot of shock in the room (...) When we actually showed [the participants] the practical demonstrations on how this works, I think that really set the fear in people of 'Oh, wow. This is not [just] something you see in TV and movies,'" said Mathews. "This is something that people can do with very little time if they have the resources to do so."

Djavaheeri added that another key aspect of the club is their organization of internal *Jeopardy*-style 'Capture the Flag' competitions, where participants must look for vulnerabilities in different software

programs, websites, or networks, to accumulate points. According to Djavaheeri, this prepares team members to partake in larger-scale 'Capture the Flag' events hosted by other institutions or cybersecurity enthusiast groups.

"When we go and represent the University of Saskatchewan in those competitions, we have a strong team with a strong foundation that can do well in those challenges," he expressed.

The last event they attended was the local security conference BSides Saskatoon, where the team attended lectures from cyber security experts and participated in a 'Capture the Flag' competition, narrowly missing first place and finishing second behind the University of Regina.

"The experience was extremely rewarding," said Djavaheeri. The team got the opportunity to network with industry professionals, with Djavaheeri mentioning how they got to see how they approach and solve problems, and collaborate with others.

"Not only does [the competition] allow you to flex your skills [and] what you've learned so far, [but] it [also] allows you to be creative, and it allows you to have [strong] collaboration that you won't see in other team activities," he mentioned. Mathews added that every team member has their own niche, likening their relationship to that of a sports team.

Mathews and Djavaheeri emphasized that

the Cyber Security Team is not just for computer science majors. Members from different disciplines including engineering, physics, business, bioinformatics, and agriculture have benefited from being involved.

"No matter what major you're in, you're going to experience cyber security at some point in your career," said Mathews. Independently of your career, he believes that it's likely we will be a target of cybercrime in our lives and we need to know what this looks like to be more security conscious. "With the internet, everything feels so easy. But that's also a scary thing — because attacking someone's also very easy," he explained.

Mathews also insists that non-computer science student members can improve their creative thinking and problem-solving skills by learning how to work around problems and come up with novel, creative solutions.

Another benefit Matthews believes people can earn from the club is learning to think simply about all the possible solutions to a problem. He enthusiastically recounted a time during a challenge when his vigorous attempts at a solution, based on his previous five years of schooling, were overshadowed by Djavaheeri simply finding the answer at the bottom of a file opened in a text editor. "It keeps people humble, but allows them to really work around things in interesting ways," he added.

Mathews explained that the club is meant for all people and that regardless of your skill level, the challenges are structured so that their level of difficulty varies. This way, people from all skill levels can experience something new and potentially solve a problem.

Another major benefit the club provides is the social aspect of meeting new people with similar interests. Mathews and Djavaheeri emphasize that the club is a good place to work together on problems and bounce ideas off each other. "My favorite part about our meetings is walking around the room, and if anybody has a question about the challenge or just wants to talk, I can interact with them," said Djavaheeri. "I've been noticing friend groups forming, very spontaneous friendships that happen because they share the same interests," he added.

Additionally, Mathews explained that the club is always keen on pursuing the success of its members. "Are you going for a job? Talk to us. Let's look at your resume. Let's get everyone to come in and try and provide our feedback.

Continued on page 14.

# Lattes and Live Music Galore: d'Lish By Tish Turns 12 Years Old

Celebrating the café, the mind behind the mochas, and over a decade of making life delish.

## Laila Haider

If you're ever looking for a good place to catch up with friends, study for a midterm, or see an independent artist perform, d'Lish by Tish is the place for you. Known for its unique atmosphere, weekly live music performances, and a wide menu of homemade soups and coffees, the café has fostered a welcoming and diverse community for over a decade. They've worked hard to ensure there's always something for everyone, even the most staunch coffee haters.

For those who haven't had the pleasure of visiting d'Lish yet, it's a quaint (but hard to miss) coffee house located on the corner of 14th Street East in the Nutana area. Owned and operated by Saskatchewan-born entrepreneur Tish Paget, the café has become a pillar within Saskatoon's community. Over the years, it has become a place of connection, warmth, and togetherness for everyone.

d'Lish is like a world of its own, filled with unique art and food. Like many other students and locals, I've become familiar with the café. Its consistently delicious baked goods and welcoming environment have offered me solace on several occasions. No matter the time of year, I know I can walk through the doors of that vibrant amber building and enjoy a good cup of coffee and a great time with friends or on my own. It doesn't matter who you are, whether you're a newcomer looking for work, or just reaching out for friendship—everyone has a place at d'Lish.

d'Lish is home to weekly performances by various local artists. Whether it's screamo, folk, indie-pop, or electric bagpipes, the stage is open for entertainment all year long. Their commitment to celebrating the arts and Saskatoon's talented populace is unwavering. Last year they held weekly talent shows, giving members of the community the chance to show off their skills and bask in the limelight. Earlier this month, they hosted a Valentine's Day concert with music performed by their event coordinator and one of Paget's longtime friends, Heidi Munro.

"Heidi had offered to fill in and take care of the live music for me," Paget said. "She seeks out really great new artists. She's very involved in the music scene, so hiring her to do that and her keeping us full with all kinds of people has been

a great connection." But it's not just the food or music that makes the café so special. It's the people behind it and those who support it that truly bring the space to life. For the 12 years d'Lish has been in operation, it has served as a gathering place for people around the city to connect, meet new people, and try new things. If you were to ask Paget about her most cherished accomplishment throughout her 12-year career running d'Lish, she'd say she's most proud of the community she's built.

"She's all about promoting her community, creating community, supporting wonderful causes, and creating great memories for the people of Saskatoon through her café," says Munro.

Paget is a compassionate, hardworking woman with a knack for making things happen. Using skills learned in past coffee shop experiences and motivated by a zest for the restaurant business that started in her childhood, she opened the café's doors with the vision of creating a place that incorporated all things that make life 'delish'.

"I just wanted to have a place where I get all the different parts of my life in one place and create a community," Paget said when asked about the driving inspiration behind her thriving business. "All the things that I might want in my life I pretty much have here."

Every aspect of the business is personal to her. From the art on the walls to the recipes for the different soups on the menu, everything has been carefully curated and chosen by Tish herself, based on her desire to bring happiness to herself and others. Whether it's regulars sipping their morning coffee, first-time visitors sampling seasonal dishes, or local artists performing on weekends, her goal has always been to provide more than just a meal. It's about creating a sense of home for everyone who steps through the door.

Like many others, Tish and her business felt the impact of the COVID-19 pandemic. However, while several locally owned businesses closed due to financial reasons or other constraints, Tish did her best with the hand she was dealt. Despite some restrictions, she remained open throughout the quarantine—not only to help her 30 employees but to also support the people around her in any way she

could. It's a testament to her kind heartedness and dedication to the community that the people around her supported her right back.

"Many businesses closed down. Many did not survive, and her being a sole proprietor [and] an independent small business, it was really miraculous how the community supported her, how she pivoted, and how her staff rallied to make it work. I think it's something so incredibly big to be proud of," says Munro about Paget's work through the pandemic.

While d'Lish might seem like the average coffee shop to the untrained eye, those familiar with it know it's much more than that, it is that it houses something much greater; a network of people dedicated to making life easier for everyone around them. Paget and her team have consistently shown their dedication to the community. Their contribution over the years to the Nutana neighbourhood and the greater Saskatchewan population is indisputable.

By bringing together the most important and 'delish aspect' of her life over the past 12 years, Paget has successfully established a place open to all and for all. She's built a welcoming environment in the café and formed lifelong connections with her community through outreach, fundraising, game nights, and organizing group trips to Mexico with customers turned close friends.

As we advance further into the year, Paget is determined to keep the momentum going, consistently delivering good food, drinks, and vibes. She looks forward to keeping the café's mission alive and well and giving USask students the caffeine and comfort they'll need during finals. Keep an eye out for more musical events and festivities from d'Lish as we trudge out of winter and into spring. The ideas they bring to life this year might surprise you.

"We're open to giving anything to try," Paget said. "We're trying to just find any reason to put on a good party when people come here."



Exterior of d'Lish | d'Lish by Trish Instagram

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# “No Money is Lost on Charity”: Islamic Dawah Society Lends a Hand to the Saskatoon Unhoused Community

The Islamic Dawah Society, alongside multiple Saskatoon organizations, distributed winter packages to the community amidst the frigid cold for the fourth consecutive year.

## Francisca Lopez Molina

Abd Alfatah Alras, a second-year medical student at USask and the vice-president of the Islamic Dawah Society, pushed forward a motion to make and distribute winter packages to the unhoused community four years ago. Throughout the years, the Homeless Support Initiative spread from the Islamic Dawah Society across the broader Muslim community in Saskatoon, encompassing many USask students and campus groups, and even expanding to Regina. This year, packages were distributed in early February around Saskatoon.

“Saskatchewan is a special place with special needs. The homeless population in Saskatchewan cannot be compared to other places like Vancouver,” he expressed. Due to the extremely cold prairie temperatures and often underfunded and inadequate resources, the local unhoused community sees significant challenges. Alras along with Karar Al-Shanoon, who leads the Humanitarian Committee associated with the Islamic Dawah Society, conceptualized multiple aspects of this year’s event.

The Islamic Dawah Society, in partnership with the Saskatoon Islamic Academy, Saskatoon Dawah and Community Center, Saskatchewan Arabs Society, Averroes Muslims Professionals Society, and multiple volunteers, gathered and assembled over 100 winter packages containing winter clothing, tuques, winter gloves and socks, sanitary soap bars, combs, nail clippers, toothbrushes and

toothpaste, menstrual products, emergency thermal blankets, and bulk drawstring bags. Al-Shanoon, who handled the logistics of the event, explained that these packages were also accompanied by meal bundles containing a sandwich, fruit, and juice box.

The event was planned for close to four months, but on the day the packages were to be delivered, the ‘feels-like’ temperature exceeded -40°C.

The team developed a system to mitigate these circumstances. Alras and Al-Shanoon explained that some teams stayed inside, some bravely volunteered to stay outside, and some rotated shifts. They also had cars stationed for the volunteers to warm up.

Alras and Al-Shanoon wondered if the unhoused community would be outside in such harsh conditions. Unfortunately, they were. “I do this every year, and every year I am shocked to see homeless people still in need. They are still outside, they can’t find a place. We look like penguins with our winter gear, and in front of us, some people do not even have clothes,” Alras stated. “I always go home with a lot of reflection on what I saw and how blessed I am.”

Even though the event has been taking place for four years, the groups continually look for ways to improve it.

For instance, the group held a clothing drive before the event to provide more clothing in their winter packages. They

walked through neighborhoods in Saskatoon and Regina collecting donations. Alras explained that significant work “behind the scenes” goes into organizing these events. “One of our team members, Abdul, took all the clothes home and categorized them. He also cleaned them all so they were prepared,” he added. Alras also noted that the group was somewhat surprised by the demand for menstrual products in the packages, which they hadn’t anticipated. He expressed gratitude to Giant Tiger for offering reduced prices on the much-needed products.

Additionally, the team researched the resources different cities offered to their unhoused communities and how they were presented to them. Inspired by the City of Calgary, they put together pamphlets with relevant information including shelter locations, food banks, resources focused on harm reduction, and crisis phone lines for people looking to leave dangerous situations or trying to find housing with a criminal record. Alras explained that his USask medical school class, the Class of 2027, was immensely helpful. His classmates donated generously to the initiative and assisted in putting the pamphlets together.

“People are very generous. Saskatchewan has a vision as a community that cares for one another and they want to help, whether it is the volunteers, the small business, [or] the clubs and the organizations, they were all very awesome and very eager and passionate to help,” explained Alras.

Alras and Al-Shanoon agreed that their religious convictions instilled this drive to help the community. “As Muslims, charity is an essential part of our religious faith,” said Al-Shanoon. “Our religious convictions tell us to put a hand forward, to be charitable, [and] give back to the community.”

“I want to highlight one of the prophets’ Hadith, which is what the Prophet said. He said that no money is ever lost from charity,” expressed Alras. He explained that a common sentiment in Muslim religion and culture is that giving to charity is never a loss of wealth, as God rewards generosity in this life or hereafter.

Alras also emphasized the importance of addressing how people perceive homelessness. “It’s important to realize that when we look at homeless people, we think that they chose that, that it was their decision, [or] a lot of wrong decisions they made throughout their life. But in fact, that’s not the case. All of us are one or two calamities away from being homeless,” he said. Alras recounted speaking with a person during the event who became unhoused after an accident caused him to lose his job, stressing how we all should view this situation with empathy and care.

“It’s very important to try to help in whatever way we can, and to always count our blessings when they happen,” said Alras.



2025 Homeless Support Initiative | Ballal Hossain

# Empowering Indigenous students at USask Through Community

Shining a spotlight on the University of Saskatchewan's Indigenous Students' Union.



2024/25 USask Indigenous Students' Union members photographed together | Supplied

## Laila Haider

Indigenous peoples have faced institutional racism, systemic oppression, and inequality in academic and non-academic spaces across Canada for generations. Despite improvements over the last century, remnants of systematic marginalization dating back to colonial times still persist, both on and off campus.

Indigenous students often deal with unique challenges such as social and cultural disconnection while living in the city, lack of representation, and limited support services tailored to their needs. To advocate for themselves, student activists worked diligently to create safe spaces and resources for all Indigenous students across campus. In an institution not designed to accommodate Indigenous presence and relations, they continue the fight for equality that had long been started by activists before them. To meet the needs of Indigenous students attending USask and provide the support that they weren't getting elsewhere, they established the Indigenous Students' Union (ISU).

Originally the Indigenous Students' Council (ISC), the group was formed with the aim of creating inclusive spaces, fostering long-lasting relationships, and advocating for all Indigenous students at USask. In 2018, student leaders began calling for union status, to establish a body that would allow Indigenous students much-needed representation and autonomy within the university's system of governance.

In 2019, the ISC continued pushing for union status, prioritizing the ISU's creation and addressing critical issues like housing and food security for Indigenous students at USask, while also opposing university-led reconciliation efforts. At the time, they boycotted Indigenization talks due to a lack of genuine Indigenous representation

in decision-making and student governance. The 2020 name change from ISC to ISU was a significant move, symbolizing an assertion of inherent rights to self-governance. It marked the establishment of a fully independent Indigenous student governance body dedicated to challenging systemic barriers and advocating for Indigenous students on their own terms.

Since then, the ISU has grown into a structured organization guided by its initial aims of creating inclusive spaces, building relationships, and empowering Indigenous students. It is a volunteer-based student group, led by students from different academic backgrounds, programs, and colleges. Membership in the ISU is open to all USask students who self-identify as Indigenous, First Nations, Métis, or Inuit. Operating independently from the University of Saskatchewan Students' Union (USSU), they continue to push for systemic change by way of student-led activism and engagement with university policy.

The ISU operates with five key portfolios in mind: community engagement, economic empowerment, logistics and sustainability, public relations, and student support and advocacy. These portfolios allow them to foster belonging on campus, create opportunities for Indigenous students, provide direct support, and address institutional barriers—all while staying true to the core message: building community for Indigenous people on campus and creating a place where students feel safe, connected with each other, and connected to themselves.

"We need to build that community, where there's strength in numbers, and as a group and a collective, we could do so much more together and share our ideas, our values and our experiences. Our stories are so important, and to be able to share those

things as a community, that's the first step," says Kal Ledoux, Director of Culture for the ISU.

Over the past five years, there has been increasing progress towards the ISU's goals of addressing the challenges faced by Indigenous students at USask. The ISU has created more resources for students around campus, regularly scheduled cultural events and ceremonies, and continued advocacy for Indigenous autonomy, dignity, and representation at the University.

One of the most striking changes made recently to the ISU's internal structure was the abolition of the hierarchy of power, as proposed by their most previous president Justice Noon. Noon suggested a more holistic approach to running the ISU, geared more towards running the ISU as a collective that amplifies all Indigenous voices.

"One of her [Noon's] initial ideas was to dismantle the presidency, the hierarchy structure, that colonial thinking of 'We need a president to advocate and be that one person that leads us.' So we dismantled that. All of us have a say in what we do as a group, and that was a really powerful thing for us. Now everybody can bring forth what they would like to do, what they would like to see, because that's important, right?" said Ledoux, reflecting on the impact that decision has had on the group.

The ISU holds introductory powwow dancing classes, drum groups, beading circles, ceremonies, study nights, workshops, guest lectures, and various other events throughout the year, all with the intention of ensuring Indigenous students feel welcomed and represented on campus. While their resources and programs are designed with Indigenous engagement at the forefront, they also hope

to create connections between Indigenous practices and ways of knowing, and the rest of the student body.

"We want to develop protocols where students can come and learn about it, and I think this is more so important for research and just building connections, building community, building relationships with Indigenous people," explained Ledoux.

At the heart of it all, the ISU's mission is one of community building. It is a testament to the spirit and passion of all the activists involved, past and present, that the organization has come to be what it is today. Born out of the need to address the unique challenges Indigenous students face on campus, the ISU stands as a reminder of the resilience, leadership, and determination of Indigenous students at the University of Saskatchewan, and it is something to be celebrated. With an inclusive model of governance and a clear commitment to making lasting change, they remain a driving force for institutional accountability and Indigenous student empowerment at USask.

Despite the many challenges the organization has faced, as well as the barriers still in place for Indigenous students in academia, the ISU continues to thrive. Dedicated to creating meaningful opportunities for connection, cultural revitalization, and the overall health and wellness of Indigenous students, the ISU intends to keep pushing for advocacy within the University of Saskatchewan and continue fulfilling its vision of a strong and interconnected Indigenous community on campus.

If you're interested in getting involved or checking out some of the ISU's upcoming events, make sure to check out their Instagram page, @isu.usask for more information!

# Women and Inclusion in Sport

A look into the Remai Modern's Panel of four inspiring women athletes earlier this month.

## Dori Sutherland

On the second floor of the Remai Modern sits French artist Céline Condorelli's piece *Limits to Play*. The exhibit is a multicoloured display of six different sports fields overlapping each other – badminton, basketball, football, pétanque, volleyball, and a running track.

Intended to explore the exclusion faced by marginalized groups in sports, particularly focusing on the traditional exclusion of women in male-dominated sporting culture, each court is marked on its border with the respective date women were allowed to participate in official competition in each sport: 1920, 1921, 1926, 1952, 1956, and 1977.

On February 6, a day after National Women and Girls in Sports Day, the Remai hosted its Women and Inclusion in Sport Panel, set against the backdrop of this exhibit. The panel featured four inspiring Saskatoon-based women athletes — Emmarae Dale, Reed Thorstad, Kendra Weenie, and Ashley Baerg, and discussion featured the achievements of these trailblazing women while also shedding light on many of the challenges women and minorities continue to face in sports.

Reed Thorstad, a Saskatoon native, grew up trying a variety of sports but eventually found her passion in the worlds of flag and tackle football, despite initially feeling out of her comfort zone in the male-dominated world of football.

A long-time member of the Saskatoon Valkyries tackle football team, who were recently named the "2024 Team of the

Year" at the Kinsmen Celebrity Sports Dinner, Thorstad has appeared in eight seasons and won five Women's Western Canadian Football League (WWCFL) championships with the Valkyries. The team boasts an impressive record of 30 consecutive wins.

Thorstad believes that sport builds resilience, belonging, confidence, and community. She seeks to spread these values through her work coaching and organizing flag and tackle football programs for girls in Saskatoon.

Alongside her Valkyries and Team Canada teammate, and fellow panellist Emmarae Dale, Thorstad coaches the USask women's flag football team and founded Female Athletes Tackling Excellence, a high school girl's tackle league, providing young girls with opportunities to find a place in football.

Emmarae Dale, the youngest of six siblings, was a multisport athlete who grew up in a competitive environment. At the University of Saskatchewan, she was a thrower on the Huskies Track and Field team, winning three Canada West team golds, before beginning her tackle football career with the Saskatoon Valkyries.

In 2020, Dale's performance with the Valkyries caught the attention of the Saskatoon Hilltops of the Canadian Junior Football League (CJFL), with whom she spent one season, making history as the first woman to ever play in the CJFL.

Dale highlighted the effort her Hilltops teammates put in to make her feel included as the only woman on the team and

highlighted football's potential to facilitate inclusivity as a sport which has roles catering to a wide range of body types.

The importance of including all body types was reinforced by panellist Ashley Baerg, a native of Dalman, Saskatchewan. Born with spina bifida, Baerg has been a wheelchair user her entire life. Despite this, sport was a major pillar of Baerg's childhood, thanks to her resilience and the support of her community.

Baerg's basketball journey began in grade 7 when she tried out for and made, to her surprise, her school's junior basketball team. Playing against able-bodied girls as a wheelchair user, this experience was a testament to the importance of community in sport, as coaches from various small towns around the league coordinated to make rule adjustments so that Baerg could be accommodated.

While she was initially resistant to trying wheelchair basketball, she was forced to try it if she wanted to continue playing basketball once she aged out of her school's junior team. She fell in love and would go on to play the sport at a high level, being named an alternate for Team Canada at the 2012 Paralympics.

This love was soon eclipsed by another. In 2012 Baerg discovered water skiing, and she would eventually pick the sport over basketball. Baerg would go on to become the women's world record holder for the longest adaptive seated water ski jump at 17.9 metres.

A common theme in Thorstad, Dale and Baerg's segments was a supportive

community rallying behind them as they broke barriers, and each acknowledged their privilege in receiving so much support. Unfortunately, this experience is not universal for women athletes. Discrimination is commonplace, and this is particularly exacerbated for women athletes of colour.

Weenie grew up on Sweetgrass First Nation, where she had little opportunity to participate in sports until her teenage years. She was able to play sports for the first time as a teenager at her local high school, where she fell in love with volleyball. During her time playing in tournaments around reserves in Saskatchewan, she was scouted to play at a college in Alberta.

Weenie would play for two separate institutions during her collegiate career. On both teams, she would face discrimination and exclusion from her teammates because of her race. This experience would prove to be devastating to Weenie and would affect her for years to come. Playing volleyball had given her purpose and confidence, and this sanctuary had been stolen by her teammates.

While Weenie is still impacted to this day, she channels this experience into positivity by using it to help others. As an author and speaker, she shares her story in hopes of facilitating healing in others.

She continues to deepen her connection with the sport as well as encourage Indigenous youth to reap the benefits of participation both through her role as co-founder of Neechie Gear sports camps and by cheering on her own daughter in sport.

Women's sports are currently experiencing a renaissance. Women athletes have more money, leverage, and star power than ever before. New high-calibre professional leagues are popping up left and right and media exposure is at an all-time high.

The industry has grown exponentially in recent years and will continue this upward trajectory for years to come as investment and awareness increase. This growth cannot be taken for granted – it did not come easily or naturally. It is the product of persistent women athletes, coaches, and fans who fought, and continue to fight, to break down barriers in sport on a local, national, and global level.



Limits to Play, exhibition view, FRAC Lorraine. | Photograph by Fred Dott.

# Mosh Rages and Fan Pages: An Interview with Tracy Waters

“I did a stage dive and completely took out this girl—God bless her heart. I picked her up, and I was like, ‘I’m so sorry’. And she turned to me smiling, and I was like, ‘This show is the shit.’”

## Sean Erhardt

More than a month later, the echoes of one unforgettable night at Louis’ still linger. Three local bands—Blu Beach Band as Mac DeMarco, Blind Commentary as Title Fight, and Tracy Waters as Pinegrove—are still basking in the afterglow of a show that was equal parts tribute and triumph.

The idea for 331 came about when William Sanzu Kuto was managing the SaskTel Saskatchewan Jazz Festival: “I realized how strong community-driven events centered around live entertainment can be. At the same time, I couldn’t help but notice a gap—the University of Saskatchewan campus lacked events that truly celebrated the youth and alternative communities.”

In his work with the USask UNICEF chapter, Kuto organized 331 in collaboration with the USSU, the College of Arts and Science, the USask Biology Club, and the UofS Debate Society.

With more than 320 attendees, the event raised between \$6,600 and \$7,000. Organizers will be donating \$2,000 to the Prairie Harm Reduction, “especially given their lack of government funding,” Kuto says. The remaining funds and future fundraising proceeds will be directed toward a UNICEF campaign. “With so many impactful initiatives to choose from, our strong funding position gives us the opportunity to support a cause that can make a noticeable difference,” Kuto said.

Kuto was inspired by the “real festival experience” offered by Sask Jazz as well as Beefy Records’ celebration of the “alternative community” in Saskatoon: “From the start, my goal wasn’t financial—it was about building a successful event where attendees could find like-minded people and where bands would walk away with a memorable experience they’d want to relive. More than anything, we wanted to create a concert that resonated with both the audience and the artists—something they’d look back on with excitement and be eager to be part of again.”

Kuto shared exciting details about future shows: “Looking ahead, 331 may become an annual concert. Louis’, the USSU, and the bands themselves have expressed interest in bringing it back—bigger and better. Next year’s event, potentially titled 441, is already shaping up, with Greenwing as a possible addition to the lineup.”

Tracy Waters is a high-energy band from Regina, SK, known for their raw and exhilarating live shows. The lineup consists of Justin Wagner (Guitar), Marshall Brooks (Drums and Vocals), Imari Wensel (Vocals and Guitar), and Orlando Salazar (Bass and Vocals). The band’s formation was as spontaneous as their music. What started as an impromptu show, with two of the members performing while the others watched from the crowd, sparked an immediate connection driven



Tracy Waters as Pinegrove performing at 331 | Light Thief Media and Utopia Captured.

by their shared passion to create and share music. I spoke to them following their performance at Louis’ for 331.

### Q: Can you tell me about your musical influences?

The band’s sound initially began with a chill, folk-influenced vibe—Wensel initially envisioned something like *Men I Trust*. However, after performing their first single, *50 Nic*, and feeding off the crowd’s energy, their sound quickly evolved.

Salazar: “I got an overdrive pedal, and that changed everything.”

Another turning point came at their Hampton Hub show, where a moshing crowd cemented their direction. “With each show, we realized what energy and expression get the crowd going,” Salazar added.

Live performances shape their songwriting process, with songs often coming together on stage before being recorded. The band is still refining its sound, avoiding “labels or restrictions”, said Wagner. They point to *Violet* as an example of the “drastic duality” in their music, a defining element of their style.

Wensel: “What’s super important to us is not having an idea of how the song should be. What we’re learning now is like, you just have to be of service to the song.”

### Q: Have you guys ever felt pigeonholed [by audience expectations]?

Wensel: “We’ve definitely had learning experiences where we expected so much. For example, we were asked to do this show, and it was quite a milestone for us. We set great expectations—we wanted to look good and have aura.”

However, the band’s high hopes quickly turned into disappointment. “We thought this was going to be ‘the show,’ but it ended up being the worst,” Wensel added.

Salazar: “We were too uptight, trying too hard to live up to the idea of what we thought we were. My mom [...] came up to

us afterward and said, ‘You guys didn’t seem like yourselves.’”

Brooks: “On the contrary, we have a little community around us [with] all these other bands. They’re with us wherever we go.”

Salazar: “I think people cling to authenticity—that’s why people have stuck with us.”

### Q: What did you think about the energy at Louis’?

Wagner: “We were treated really well by everyone that threw the event. The crowd was amazing. The energy was fantastic.”

Brooks: “We got free nachos.”

Wagner: “We got a lot of love for Saskatoon—a lot of love for the UofS. They treated us so good.”

Salazar: “It was a lot of cool contrast between the people that were there, the people that were obviously Blind Commentary fans, like outcasts and fruits and whatnot,” he added playfully. “Everyone was vibing, the girls were moshing just as much. I did a stage dive and completely took out this girl—God bless her heart. I picked her up, and I was like, ‘I’m so sorry’. And she turned to me smiling, and I was like, ‘This show is the shit.’”

Brooks: “Everyone there was just super nice. Moshing or not, everyone’s there for each other, everyone had everyone’s back, everyone’s equal too.”

Wensel: “That’s the one thing I love about Sask shows [...] there’s no barrier between the artists and the crowd. I really like how it’s just a bunch of people coming together to do music.”

### Q: Speaking of the lack of boundaries between fans and performers, I know you guys have a fan page. Have you— [Band laughs and hollers]

### Q: —Have you had any other crazy fan experiences?”

Brooks: “When we first saw [the fan page], we’re like, ‘Yo, this is really weird.’ There’s one point where we got so in our head about it that we were like, ‘Yo, these people have to stop, we have to shut down this operation.’”

Wensel: “‘Cause it was like, ‘Where are they getting some of these photos?’ There’s a photo of me on there from when I was 10!”

Salazar: “I mean, no matter who it is, there’s people who care that much about us to make a fanpage.”

Wagner: “Yeah, it’s kinda cool. But, like—chill out!” (laughter).

Salazar: “For our [album] release show [...] we had our set list written on dresses, and at the end of the night, there were all these people coming up to us and being like, ‘Yo, can I get that one?’ And there were people fighting, like, ‘No I want that one!’ There were a couple kids that came on to us with a sharpie, [asking] ‘Can you sign my Tracy Waters shirt?’ I was so imposter syndrome, like, ‘Am I worthy of signing this kid’s shirt?’”

### Q: Where do you guys see yourselves going?

Wagner: “We want to do some kind of tour soon this summer. We really want to bring the sound and the energy out to Alberta, Manitoba, and even maybe all the way up in BC.”

Wagner: We want to try something new every show, writing lots of music, hopefully some [music] out this year.

### Q: What’s the most rewarding part of being in a band?

Brooks: “For me [it’s] the community. At the end of the day, whatever happens with the show or with our music, we always have people here for us, which is—it’s not something I’ve always had—something to this scale. So, it’s really nice to just have all these people in my life.”

Continued on page 14.

# Small Town to Big Sound: An Interview with Blu

“She got kicked out of the bar really early, and then she came back 20 minutes later in a cartoonish

## Sean Erhardt

In case you missed it, 331 was a night to remember—three local bands, a packed house, and nearly \$7,000 raised for charity. The event left its mark on Saskatoon’s music scene with an electric atmosphere and a stacked lineup. Blu Beach Band had a lot to say about their experience and what’s next for them.

Blu Beach Band is an indie rock band from small-town Southeast Saskatchewan known for its charismatic stage presence and high-energy performances. The lineup consists of Carter Vosper (Vocals and Guitar), Remi Berthelet (Guitar and Vocals), Eric Vosper (Bass), and Riley Buchberger (Drums). If there’s one phrase they’ve adopted as their motto, it’s “fired up.” I spoke to them following their performance at Louis’ for 331, a USask UNICEF fundraiser.

### Q: Can you introduce yourselves?

Vosper (E): “I am Reggie. Otherwise known as Eric. I play bass and write some songs as well.”

Buchberger: “I’m Riley Buchberger and I play the drums—and that’s pretty much my role... and roadie.”

Vosper (E): “And trailer driver.”

Buchberger: “Backer upper.”

Berthelet: “My name is Remi. I play the guitar and sing backup vocals, and my other job is making really bad jokes on stage.”

Vosper (C): “My name is Carter and I sing and play guitar in the band.”

Berthelet: “And do everything else—set up shows—”

Vosper (C): “And write grants and make

sure to attend Zoom meetings.”

Berthelet: “And make sure everyone’s on time” [laughter].

### Q: Can you tell us your favourite song you guys have made?

Vosper (C): “3...2...1...”

Unanimously: “The Middle!”

### Q: Why is that?

Vosper (C): “I think it was like the most collaborative songwriting thing we’ve done to date. We usually like all pitch-in ideas to a certain extent, but with that one, every single verse was like somebody had an idea, and we combined them all together. It turned out way better than I think any of us thought it was going to, and it seems to be the crowd favourite.”

### Q: Have you guys ever felt pressured to please the people and play those crowd pleaser songs?

Vosper (C): “Yeah.”

Vosper (E): “Yeah, but those ones are usually like some of our favorites, too.”

Berthelet: “Yeah, Like *Fishing in the Dark*” [laughter].

Vosper (C): “Well, when it comes to covers, you just gotta swallow your pride sometimes. Play those corporate gigs. But I think the crowd pleasers are the ones that we want to play anyways.”

### Q: So for the people who haven’t heard your own music, what should they listen to first?

Vosper (E): “City love.”

Buchberger: “Yeah, I’d say.”

Vosper (C): “Yeah, we put it at the start of the new album for a reason. I think it’s a

good gateway drug to Blu Beach, maybe?”

### Q: Tell me a little bit about the Louis’ show; talk about the energy there.

Buchberger: “That was a lot of fun.”

Vosper (C): “Yeah, it was electric. That was probably one of the bigger shows that we’ve played.”

### Q: So in that same vein, not only was it a fantastic gig, but it was also a good fundraiser for UNICEF. Do you guys ever think about ways that your music can give back to the community or do you have any plans to collaborate with local initiatives?

Vosper (C): “We have played a couple of benefit shows already. I guess the contribution that we’ve made is organizing a festival called Indie Rock Summer Kickoff in Regina, and I guess we’re going on year number four. It’s more of an artist showcase. We’ve been really fortunate to gain a following and have people support us, so we’re trying to share the love and share the platform with up-and-coming artists.”

Berthelet: “And the Frost festival. We do a lot in Regina with the Creative City Centre. That community of artists and recording engineers is real close to our hearts. So anything we can do for them really means a lot for us.”

### Q: What’s the most rewarding part of being in the band for each of you?

Vosper (E): “Playing live shows.”

Vosper (C): “The money” [laughter].

Berthelet: “Getting up in front of a crowd full of people and really putting your whole heart and your feelings out on the line and receiving that back is such an amazing feeling that a lot of people just don’t understand. Like it’s crazy—the rush you get from going up there.”

Buchberger: “We’ve played so many shows where it’s been nobody. So that’s where we’ve known to just have fun with ourselves. That has carried so much in the live playing [...] I get goosebumps sometimes, just playing like our own songs—which sounds so corny—But it’s just so fun seeing everybody so fired up [...] I get so wound up about that, it makes me so excited. That’s huge.”

### Q: Tell me more about the new project.

Vosper (C): “It’s underway. We’re hoping to have it out for early summer, spring-ish. We also have our biggest tour planned yet for April. So, hopefully, we have a couple of songs out to hype the album up before we go on tour and then release it once we get back from tour. But we’re producing it entirely ourselves this time. So, it’s tough. It’s not easy. It’s a lot of coordinating, especially with all of us living in different cities now.”

Berthelet: “We’re musically homeless, as Carter likes to put it, we have no place to jam or record.”

Vosper (E): “But it’s our best work yet.”

Vosper (C): “Ah, we’re going with that? I like it.”

Berthelet: “I think I think the fact that we have to really work to get together makes the writing process a lot more enjoyable because you’re there to write [...] We do have fun, but we’re not there to just mess around, we’re there to get the work done and it feels very rewarding.”

Vosper (C): “Yeah, cause like with No Guff, we were all just living in the same house together. It would take us like 20 sessions to finish this song, cause it’s just mixing in beers and Fortnite and whatever the hell else you’re doing the whole time. So this, yeah, we’re more focused this time around.”

### Q: So what does success mean to you on the new project or as a band in general?

Vosper (E): “Being entirely satisfied with the finished product. Every song, the sound. I think that’s a big thing.”

### Q: Sounds like you’re a perfectionist.

Vosper (E): “Well, you want to put out your best work.”

Vosper (C): “Yeah, I’d like to not feel like I want to crawl into a hole and die after we put it out ‘cause that seems to me, every time we put out music, just like—‘this sucks’. And then it takes me a while to come around on it.”

### Q: What’s the best piece of advice you’ve ever received, whether music related or not?

Vosper (C): “The best advice I got was that never forget that music is funny [...] Don’t



Blu Beach Band performing at 331 | Light Thief Media and Utopia Captured.



# Beach Band

disguise—she was wearing a trench coat and a top hat.”

get so wrapped up and like being an artist and like, you know, just yeah, remember that it's a funny thing to get up on stage and sing and play your little songs. You play together. I know that for me takes the pressure off of like [thinking] ‘What if these lyrics aren't resonating’ [...] It helps me. Music is funny.”

Vosper (E): “I think when Rory Allen told us to ‘crack your water bottles before you go on stage’” (The band laughs in unison).

**Q: Explain that for me.**

Vosper (E): “Rory Allen—an Elvis impersonator. We played the show with him in Esterhazy. [He told us to] twist the lid of the water bottle so you don't hurt your hands while you're on stage” [laughter].

Vosper (C): “He also told us ‘don't drink cold water. It's gotta be lukewarm, otherwise your throat will seize up.’”

Berthelet: “Lukewarm beers” [chuckles].

**Q: “What's your favorite memory as a band? Favorite memory you guys have together?”**

Berthelet: “When we came up with the name of the band, we stayed up all night at Pyotts West Music Festival just on the edge of the Manitoba border at the Lake of the Prairies. We were all going for a piss at like 5:00 in the morning. We looked outside and the sun was just starting to rise. The sky was clear and the way it reflected off the water onto the beach, it just made it look so blue. And we all ran out there. And then, yeah, four hours after that we decided—this is the name of the band—It was just such a beautiful moment between four dudes hanging out in the trailer” [laughter].

Buchberger: “I got one too. We were playing a show near Round Lake, and it was for a biker bash [...] During the show, in between songs they would start burning rubber on their motorbikes until the tire was completely gone. Smoke was completely filling the air and it was tough to breathe, but we were just playing through it.”

Vosper (C): “It was like a fog machine, but it just smelled like shit. It was so loud and it wasn't even in between songs. They were ripping it while we were playing.”

Berthelet: “They had a line of people with their motorbikes in a little grotto there, right in front of the stage. Not like downwind or anything from us. Just right smack in front of our faces. I can't even remember what we were playing but it definitely did not fit the vibe.”

Vosper (C): “I like the memories of the really shitty gigs too. We actually played a pretty tough one this summer at like a Ford dealership. They did not give a fuck that

there was live music. They could have just had a Bluetooth speaker. At one point, they're like, ‘We're gonna unveil the 2025 Raptor. Can you guys give us some hype-up music?’ And we're like, ‘Yeah, well, we'll play *Thunderstruck*.’ That's gotta be rock bottom.”

Buchberger: “Nobody was fired up at all.”

Vosper (C): “[The Raptor reveal] was over in 30 seconds, and you have to finish *Thunderstruck* while everybody's walking out of the parking lot. It was like an I Think You Should Leave skit.”

**Q: Have you guys ever had any crazy fan encounters?**

Vosper (C): “I don't know if you can call them fans, but we've had obnoxious people at shows before. We were playing at Bobby's Place in Moose Jaw. We started at 5:00PM and she was already pissed drunk. She got up on stage and was like, ‘you guys know any Janis Joplin?’ We're like, no. And she was like ‘GRAAAHHH!’ She got kicked out of the bar really early, and then she came back 20 minutes later in a cartoonish disguise—she was wearing a trench coat and a top hat” [raucous laughter].

Vosper (C): “You know, you gotta respect it, though. It's like they really want to be there at that point, if you're willing to put on a fucking trench coat and top hat, you should just let them stay. I think they wanna be there more than us.”

Buchberger: “Yeah, they're trying. They're gonna dance too!” [laughter].

**Q: “Do you guys have any preshow or post-show rituals?”**

Buchberger: “Cigarettes.”

Berthelet and Vosper (C) (in unison): “Beer.”

Vosper (C): “We got to be a part of Jake and the Kid's preshow ritual. They do shit you do before a football game. It got us fired up.”

Vosper (C): “We don't have anything locked in like that.”

**Q: “Just the sound of a beer can cracking is enough.”**

Vosper (C): “It's like shaking a bag at temptations for cats.”

Buchberger: “Yeah, like I'm fired up. Ready to go.”

**Q: “If you guys weren't doing music, what do you think you'd be doing?”**

Vosper (C): “Just a gym bro, honestly.”

Berthelet: “I'd be deathly afraid to talk to women, that's for sure. I think if I wasn't in the band, or if I never had the thought of playing music I think I'd be an incel” [the

band laughs].

**Q: “What's next for Blu Beach band? You guys have an album in the works. You're working on the tour. Here, what else is in the future? Any dream gigs?”**

Vosper (C): “I'd like to tour outside of Canada, personally I think going to Japan is my goal, my end game for music.”

Vosper (E): “Coors Event Centre in Saskatoon, that's probably the number one.”

Vosper (C): “Shootin' for the stars, Reggie.”

Berthelet: “The Russell Inn. That would be a fun place to play” [laughter].

**Q: “Describe the vibe of your shows in three words?”**

Vosper (C): “Fuck-around as one word.”

Berthelet: “Loose.”

Buchberger: “I think it's fuck around, loose, fun.”

Blu Beach Band has received two 2025 Sask Music Awards nominations: Rock Artist of the Year and Music Video of the Year for *July Again*, featuring nominee Carter Vosper. You can get fired up at their next gig on April 10 at the Coors Event Centre (The Green Room). Maybe they'll have learned some Janis Joplin by then. It couldn't hurt to ask.

Special thanks to the event photographers Light Thief Media @lightthiefmedia and Utopia Captured @utopiaptured that supplied all images for this article.



Blu Beach Band performing at 331 | Light Thief Media and Utopia Captured.

# Russna Kaur's *again and again... finally, the freedom to fall* The link between Indian bridal wear, abstractionism, and learning to use your voice again.

Laila Haider

Russna Kaur's story is one many South Asian-Canadians can relate to: expectations and traditions balanced against desires and dreams—a tug of war between trodden past and unknown future.

Kaur's mother worked in the Indian bridal industry, designing intricate sets of clothing for women to wear during the most pivotal moments of their lives. She grew up in a tight-knit Punjabi community in Brampton, always enveloped in the vibrant and saturated hues of her culture and its equally vibrant people. All this to say, her life was never dull. She was raised in a world of colour, surrounded by swaths of velvet, georgette, satin, and tulle.

When Kaur started her Bachelor's degree at the University of Waterloo, despite not having a burning desire to work in healthcare, she opted to take the pre-med track and major in biology. As the eldest daughter, she knew that her parents expected her to follow certain steps and achieve normative success, which she intended to do; the beginning of a familiar tale to any child within the South Asian diaspora, filled with feelings of filial piety and a loyalty to tradition that is too heavy to shrug off.

Beyond the primary obligations she felt to her parents, the pressures of being the eldest daughter in a Punjabi family played a huge role in her career choices. She saw how cultural norms and expectations shaped the lives of the other women in her life, and how freedom of choice was typically out of reach for them. Watching them sacrifice for the sake of tradition was conflicting for Kaur, who also saw the support systems that formed out of this pressure and brought women together as anchors within their families and communities.

As Kaur explained, and as many other South Asians can attest, there is a feeling of social pressure that comes with the decision-making process when choosing a career. The question "What would people think?" ringing like tinnitus in your ears with every step you take outside of the well-trodden, traditional path.

Initially, Kaur pursued a career that she and her family felt was respectable, especially within their cultural norms, despite the fact that it wasn't what she truly wanted. Like her mother, aunts, and grandmothers before her, she was ready to sacrifice her dreams and desires for the sake of tradition.

Her journey veered off its set course during her second year of university, when she finally made the decision to switch her biology major with her fine arts minor. A small step towards the future she dreamt of, but a big step out of the norm. Later on,



Russna Kaur's 'In many was, a great fall can be found in a memory', 2024, acrylic, oil stick, cut cotton, jersey and twill, sawdust and dried flower petals on canvas, 120 x 112 in. | <https://kagcag.usask.ca/>

she dropped the biology portion of her degree entirely and switched to a bachelor of fine arts. Still determined to contribute to her family's traditions, Kaur worked in commercial surface and textile design as well as fashion design after graduating, helping her mother's clothing boutique. It took time before she finally confronted her true dreams and desires to pursue a career in painting and visual art.

"The sacrifices made by the generations of my family made me feel even stronger about pushing forward, breaking past certain patterns of behaviour and continuing to improve upon, expand upon, [and] build upon the progress made by this line. Trying to split away from things seeming like they are going well to achieving a true sense of freedom and happiness."

Kaur attests that during that time, she felt like she was making choices based on what others wanted her to do. She was losing her ability to speak for herself in the noise of what others wanted for her, her voice becoming background music in the symphony of her own life.

"People kept asking me the same questions, again and again and again, until I'd give them the answers they wanted to hear."

It took time and introspection but eventually, Kaur made a point to stick to

her answers and let her passions be known. She found solace in painting and using color to express herself. Even if she wasn't speaking, her voice could still be heard. She found the strength to pave her own path, despite the cultural or social consequences of her choices.

Curated by Leah Taylor, Kaur's current exhibition *again and again... finally the freedom to fall* is on display until April 25. The installation spans the two available exhibition spaces in the Administration building on campus, utilizing the open concepts and wall space to display puzzle-like abstractions that challenge perspective.

The separate and massive canvases all fit together like puzzle pieces, creating a larger-than-life image across the walls. The beauty of this method is not only in the cohesion between the separate pieces, joined together only by proximity, but in the fact that the piece is never set in stone. Each canvas in the piece is interchangeable, every side can be expanded further. It is only a brief and fleeting moment expressed on canvas, and once it's gone, it's gone forever.

Kaur uses façades in her works, fascinated with juxtaposition and concealment. The art of distraction and illusion. Her abstractions urge viewers to dig deeper into each piece, beyond the bright colours and into what's truly being said. Look past the distorted letters and repeated mark-

making patterns. Find the meaning, be it Kaur's or your own.

She credits her childhood exposure to textiles for her fondness of mixing fabrics and other materials in her works, always experimenting with different combinations, much like the way her mother did when she designed stunning bridal wear out of any fabrics her keen eye could find. Like her mother, Kaur finds ways to highlight the connections and contrasts between different materials while keeping the image, and its story at large, cohesive.

Just like Kaur's life, the exhibit is filled with colour. It's a snapshot into her life, in the form of contorted words, a sunset-like mural and vibrant, consuming images. She's taken small pieces of her life—her experiences, feelings, and expertise, and created a collage for the world to see.

There is a story here, hidden in between the geometric shapes and distorted lettering, for any keen eyes to find. It's one that often goes unheard. A story of ignition, of flames unwilling to be snuffed out by the winds of cultural expectations and domineering norms. It is a story of freedom, told by one strong enough to speak for herself again.

# Disability is Fundamental to Being Human

The importance of practicing collective care and groups on campus that practice collective care.

**Darshana Lanke**

I took an English class the previous fall term because I needed one more course to complete my C1 College Requirements for English Language Writing. While scrolling through the list of options, I found ENGL 114: Literature and Composition Reading Culture, which caught my interest. Even as a STEM major, I have a particular affinity for the humanities, specifically English classes. The last English class I took was ENGL 113: Literature and Reading Composition Narrative with Dr. Adam Epp, and I loved it!

I greatly enjoy reading texts, analyzing them, and participating in class discussions. I am always spellbound by the detailed nature with which the instructors take you through the poems. They analyze each line's words, punctuation, capitalization and many other components. While I always enter class having read the text and understood the general themes and messages, it is only through in-class discussions that I truly gain a deeper understanding of it.

ENGL 114 is a class that focuses on how literature shapes and is shaped by culture. Each class examines a different cultural form, with my fall term class focusing on disability culture.

While I went in with an understanding of ableism and how society often views people with disabilities, I was still amazed at the new learnings and the many reflections I had throughout the course.

It was in my first lecture that a quote from Rosemarie Garland Thomson's essay *Becoming Disabled* was introduced: "The fact is, most of us will move in and out of disability in our lifetimes, whether we do so through illness, an injury or merely the process of aging (...) Still, most Americans don't know how to be disabled (...) Since most of us are not born into disability (...), we don't get acculturated the way most of us do in our race or gender. Yet disability, like any challenge or limitation, is fundamental to being human — a part of every life."

We all, in some way or another, will experience disability throughout our lifetime. As we grow older, our bodies can no longer perform certain tasks that they once could. Even when we fall ill we are not well enough to carry out everyday tasks. Yet, our society looks down upon those who are dependent on aids to help them perform certain tasks.

I was raised in a Western culture that tends to value independence, so I too believed



Accessibility ramp connecting the arts tunnel to Edwards | Francisca Lopez Molina, The Sheaf

that the mark of a competent adult was the ability to do everything myself. I had to know how to cook, clean, file my taxes, and every other task on the never-ending list of adulting. It almost reaches a point where one can feel ashamed to ask for help as they navigate those challenging situations, even at the cost of burning out. Our society views being dependent on others as a failure.

One of my favourite poems that was analyzed in this class captures this idea perfectly. *No Public Safety* by Chrystos is about Anne Mae Peoples, a woman living with Chronic Paranoid Schizophrenia who is homeless. She repeatedly trespasses the Public Safety building to sleep. She goes to court but is deemed unfit to stand trial because of her disability. At one point in the poem, the speaker says "We're all terrified not of growing old but of being unable / to take care of ourselves," describing how our society is not scared of old age, but of the changes to independence that we experience as our bodies no longer perform certain tasks.

The poem goes on to demonstrate the hypocrisy of this notion of independence by arguing that we all, disabled and non-disabled, rely on others for help, with "[The lawyers] can take care of themselves with a little help / from their wives who clean buy groceries take the suits / to the cleaners change the bed cook meals raise / the children." Society views lawyers as successful, thriving, and independent people, yet these lawyers still rely on another person to do household chores and share parental responsibilities. However, if a disabled person relies on a mobility aid such as a wheelchair or requires a white cane, society views that as a failure to walk or see.

This devaluing of interdependence is also shown in how our society views care labour. Often professions that provide care for others such as teachers and nurses are underpaid and lack proper staffing ratios. Even at the university, this can be seen with the AES notetaker position, a form of care labour, that is classified as a "volunteer position" and is unpaid. Yet this

service is important for some students with disabilities to continue excelling in their education.

The concept of collective care, where the group and community take responsibility for each other's well-being, was introduced to me through this class. There are countless collective care practices around us used not just by disabled people.

In a university setting, many communities support each other's well-being such as a peer support network. At the University of Saskatchewan, there is the USSU Help Centre. Their Peer Health program promotes students' well-being through a variety of initiatives, such as the Peer Drop-in Centre, which helps students by providing a listening ear and advice on support services and how to access them on campus. There are many other programs on campus, whether formal or informal, where students can have check-ins and share resources.

Another example on campus is the USSU Food Centre. There are many programs that the Food Centre offers to help students facing food insecurity, including the uFood Emergency Hamper Program, which provides four hampers per student in each Fall and Winter term.

Collaborative study spaces found in the libraries on campus or group study sessions, such as the mandatory first-year engineering study squads, provide students with the spaces to work together, assist each other with content, and exchange knowledge. This environment promotes and prioritizes collective success.

Before this English class, I had never thought of the help I would offer a loved one when they were sick as an act of collective care. With this new understanding, I have learned we are all dependent on others. It is virtually impossible to always be fully independent and being dependent on others or something is not a bad thing or a failure. Supporting your peers is part of being in a community, not a burden to our society.

If you are looking for an English class, I highly recommend taking ENGL 114 or really any class taught by Kylee-Anne Hingston, my English professor.

This academic year, let us strive to build a culture of interdependence—one where students and faculty recognize that fostering an environment that supports academic growth stems from caring for each other.

# From Swiping to Saving

Breaking the cycle of impulse shopping through budgeting, mindful habits and a little self-reflection.

Hajra Ghuman

There was a time when my shopaholic tendencies felt like a never-ending cycle. A scroll through a shopping app, a swipe of my card, and the thrill of a new purchase quickly became routine. However, as my account balance began to dwindle, I realized it was time to take a closer look at how I managed my money and address my shopping urges. Over time, I've developed strategies to curb these tendencies, and they've transformed not only how I spend but how I think about spending.

One of the most pivotal tools in managing my shopaholic tendencies has been using my bank app to budget. Initially, I resisted doing this—seeing the numbers of my spending habits was daunting. However, facing the reality of my finances turned out to be the first step in taking control. My bank app has a feature that categorizes spending, and I started to set weekly and monthly budgets. These limits became like guardrails, helping me understand how much I could spend without going over budget. Watching those categories fill up as I spent, and sometimes surpassing them, forced me to reevaluate what purchases I considered essential.

A significant part of this re-evaluation was differentiating between my wants and needs. To do this, I made a comprehensive list of categories for each. Needs were things like certain grocery items or academic-related supplies. Wants, on the other hand, included new clothes, tech gadgets, and, of course, impulse buys from late-night scrolling sessions. Writing these lists was eye-opening. I'd never realized how often I justified wants as needs. Having this visual distinction helped me set priorities and focus my spending on essentials, reserving treats for rare occasions.

Even with a clear understanding of wants and needs, the desire to shop didn't magically disappear. That's where online browsing came in. I discovered that simply browsing online stores and putting items in my "likes" or "loves" list often fulfilled the need to shop for me. This was an unexpected revelation: I didn't need to make a purchase to feel satisfied. The act of browsing, admiring and saving items in my cart gave me the same dopamine hit



Shopaholic | Petekarici from Getty Images Signature | Canva Pro

without the buyer's remorse. My favorite platforms often have wish-list features, such as Sephora, so I'd add items there and revisit them occasionally. Often, the initial desire to buy had faded by the time I looked again.

Another method I use is putting items in my shopping cart but not checking out immediately. Seeing the total cost of all the things I'd impulsively added often shocks me into closing the app or website. When the total climbs higher than expected, it's a sobering reminder of how quickly small purchases add up. This simple trick has prevented me from making countless unnecessary purchases. It's like holding up a mirror to my impulses, giving me a moment to step back and think, "Do I really need this?"

To stay consistent, I've developed a habit of monitoring my weekly spending through my bank app. Every Sunday, I sit down and review my transactions for the week. It's not always a pleasant exercise, especially if I've gone overboard, but it's an effective accountability tool. Knowing that I'll have to face those numbers at the

end of the week often deters me from swiping my card mindlessly. Over time, I've come to appreciate the sense of control this practice gives me.

Perhaps the most significant change I made was deleting TikTok. While it may seem unrelated, this single decision had a surprisingly profound impact. My TikTok feed was filled with influencers showcasing "must-have" products and irresistible deals. I'd often save videos of things I wanted, creating folders full of items I felt I "needed." When I deleted the app, those folders and the constant stream of temptation disappeared inevitably. The noise of wanting things subsided, and with it, my compulsion to shop. I've since realized how much social media fuels consumerism and how stepping away from it can quiet that incessant urge to buy.

These strategies have helped me transform my relationship with shopping. I've even gone a step further by reflecting on how my purchasing habits align with my values. This realization has made me question whether the things I'm drawn to add meaning to my life. I've learned to focus

on items that truly enrich my days rather than chasing trends or temporary satisfaction. Mindful spending has become an extension of mindful living, and it's a practice I'm eager to maintain.

In the end, curbing shopaholic tendencies isn't about denying yourself completely; it's about finding balance and understanding what truly brings value to your life. By using my bank app to budget, distinguishing wants from needs, indulging in online browsing without buying, confronting the total cost of potential purchases, tracking my weekly spending, and reducing exposure to consumer-driven content, I've learned to find satisfaction in ways that don't involve spending money.

Reclaiming control over my finances has also had a ripple effect on other aspects of my life. It's given me more confidence, reduced my stress, and even allowed me to save for experiences and goals that matter far more than fleeting material possessions. For me, it's about shifting from impulsive gratification to intentional fulfillment—a transformation that has made all the difference.



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# Legal Follies 2025

Continued from the front cover.

The first night's bachelor version went smoothly, as Bilsky had planned. This allowed her to make minor adjustments to her script for the next night's performance. The bachelorette version for the Saturday performance turned into a 20-minute spectacle that had the audience fully engaged, actively participating with their own entertaining commentary.

As the final round concluded and the "winners" were chosen, the show wrapped up with thunderous applause. For Bilsky, it was an experience that lived up to her expectations. "The atmosphere was electric, and seeing everyone laughing, cheering, and fully engaged made it even more rewarding. It was an unforgettable night!"

## USask Dawgs in the Sea – A High-Energy Law Games Victory Lap

One of the most energetic performances of the night was *USask Dawgs in the Sea*, choreographed by Alyssa Cratty.

The number opened with an unexpected twist—*Baby Shark*. Just as quickly as the nursery rhyme-turned-dance-craze began, it transitioned seamlessly into *Cake by the Ocean*. The act concluded with bringing out the trophies they won at the Law Games, sending the energy through the roof.

This spirited dance number straight from their championship run at the Law Games in Halifax this January was a fusion of humor, athleticism and sheer team spirit. The tight-knit bond between law students and their ability to entertain as well as they can argue a case was showcased throughout this routine.

"I think teaching a number of people that did not know how to dance was the best part," Cratty shared when reflecting on memorable moments throughout this process. "And watching them absolutely shine on stage and their confidence grow!"

## How to Be Popular in Law School – A Wickedly Entertaining Parody

Humor, musicality and law school satire blended within *How to Be Popular in Law School*, a show-stopping duet that took inspiration from *Wicked's* hit song *Popular*. Led by Follies directors Amy Bjarnason and Emily Claude, this performance reimaged the classic Broadway tune into a hilariously over-the-top guide on navigating the social scene in law school.

The performance had a lot of theatrical flair, as Bjarnason and Claude were dressed in glitzy extravagant robes. The delivery of their lyrics being done with perfect precision and comedic timing caused the audience to stay intrigued throughout.

When asked about her favourite memory from the Follies experience, Bjarnason

shared it was having her parents fly in from Prince George for her last Follies. "They both performed in Follies back in the 90's, so it was a full circle moment having them there," Bjarnason said.

## Weekend Update – Legal News with a Comedic Twist

This year's *Weekend Update* segment (*Saturday Night Live* style), by Follies hosts Carter Easton and Amy Constant, was a comedic news segment hit. The combination of law school inside jokes, pop culture references and clever punchlines had the crowd within the theatre in constant laughter.

The biggest challenge of this segment was making sure to use current events to create jokes or connections that were relevant to the people within the college. "Like *SNL's* *Weekend Update* I wanted to have a bit of social commentary in some of the jokes, such as how law can still be male-dominated and still has work to do with regards to the inclusion of women, parents, people of colour," Constant explained. "The jokes we tell can be funny but also be a criticism of the law profession."

Easton and Constant played off each other effortlessly, delivering each joke with precision. Their perfectly satirical legal humor was a memorable component of the event.

## The Hallmeyers – A Legendary (Secretive) Tradition of Law School Absurdity

For over four decades, The Hallmeyers have been the crown jewel of Legal Follies—a group of nine law students who take the stage each year with an outrageous, high-energy dance number that defies logic, grace, and often personal safety. This year's Hallmeyers did not disappoint, delivering a performance packed with wild choreography, theatrical antics and an undeniable sense of camaraderie that had the audience clutching onto their stomachs from laughing too hard.

The Hallmeyers, composed of three students from each year, take serious pride in upholding this tradition that has been passed down. "When you come to a Hallmeyers show, you know what type of delicacy you can expect," group leader Griffin Moody explained. "But the flavour of the year is a treat steeped in mystery."

The performance was a spectacle. "Watching back our performance I think we were in an acceptable amount of synchronicity, which is an unquestionable victory for any Hallmeyers show," said Moody.

After yet another legendary Hallmeyers performance, the group took their final bow—not just for themselves, but for the generations of law students who had come before them. "I was able to leave knowing that an incredibly talented (and remarkably



Legal Follies poster designed by Taylor Ernst | Taylor Ernst

handsome) generation of Hallmeyers were there to carry the torch and carry the group to new heights next year," Moody reflected.

May the legacy continue.

## The Dissent – A Rocking Finale to Legal Follies

No Legal Follies show would be complete without The Dissent, the college's very own charity band, taking the stage for an electrifying closing set. The Dissent has been a longstanding tradition, passing from one generation of law students to the next, and this year's lineup brought both new talent and seasoned performers together to deliver an unforgettable show.

Led by Sophie Lovsin, the band featured an eclectic mix of musicians from across all years. Their setlist was a mix of singalong favorites, ensuring that every audience member, whether a die-hard fan or a casual listener, found something to enjoy.

One of the highlights of the performance came when Martin Phillipson, the Dean of the College of Law, stepped up to guest drum for two songs. "It is such an incredible opportunity to have the Dean participate in the show, and it is even better when everyone in the crowd expresses how much it means that he wants to be a part of it all," said Lovsin.

As the final chords rang out and the lights dimmed, the band members exchanged triumphant grins, knowing they had just capped off another spectacular year of Follies. "I remember looking over at my guitarist at one point, and the way he was grinning from ear to ear made me realize that if there was one law school memory I could capture in picture form, it would be the faces of all my fellow band members the moment they just fell into the groove of

performing!" expressed Lovsin.

With another year in the books, The Dissent passed the torch to next year's lineup, ensuring that the tradition of rocking out at Follies will live on for years to come.

Legal Follies wouldn't have been possible without the incredible support of its sponsors, whose generosity helps make this event a reality year after year. A massive shout-out to the Platinum, Gold, Silver and Bronze Sponsors, whose contributions directly supported CLASSIC's vital legal services.

Special thanks to the Broadway Theatre for providing the perfect venue to host the show, as well as the Legal Follies volunteers, whose dedication ensured that everything ran smoothly behind the scenes. Gratitude is also extended to the sound technicians, lighting crew and backstage crew, whose expertise brought each performance to life.

A heartfelt thank you goes to CLASSIC, whose mission continues to inspire and make a difference in the lives of those in need of legal support. Appreciation for the College of Law is thoroughly showcased, for fostering this tradition and encouraging students to showcase their creativity beyond the classroom.

And, of course, to the incredible performers, who poured their time, talent and energy into creating a show that entertained and united the College of Law community — it couldn't have happened without you.

Thank you to everyone who contributed to making this year's Legal Follies an unforgettable success. See you again next year!



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# APRIL 1-30, 2025

## USask Cyber Security Team

Continued from page 2.

We want to make sure that people have everything they need to succeed, whether they're still in university or outside of the university," he said. To support these goals, the club is trying to get more industry professionals involved. In the future, they hope to get USask graduates in the field of cyber security to deliver talks about their experience in the industry, the steps they took to get to that point, and to provide their insights on the field from a career perspective.

The USask Cyber Security Team holds weekly meetings on Tuesdays from 6 p.m. to 8 p.m. on the third floor of the Spinks Addition building, in the student computer labs. Attendees are encouraged to bring their own laptops, but there are usually enough computers in the room for everyone to use. The team communicates

through a Discord server where all membership information is provided, including notes on the lectures given every week, information on different USask computer science programs, and general advice. Instructions to join the server are provided in the room where meetings are held. Additionally, the club encourages professors to reach out to them if they wish to have demos related to cyber security performed in their classes.

For more information on the USask Cyber Security Team and their operations including contact links, please visit their website: <https://cst.cs.usask.ca/#connect>

The USask Cyber Security Team encourages people from all academic backgrounds to check out the club — even if you're not a computer science student, you never know where a new interest might lie!



Login and password, cyber security concept | anyaberkut from Getty Images | Canva Pro

## An Interview with Tracy Waters

Continued from page 7.

**Q: If you could open for any band or artist, who would it be?**

Wensel: "Title Fight."

Salazar: "Turnstile."

Brooks: "Pinegrove."

Wagner: "Fontaines D.C."

**Q: Is there anyone you want to shout out?**

Wensel: "Blind Commentary, Endless Retirement."

Brooks: "Blu Beach Band, Riley [McLennan] of Lova Lamp, Nathan [@brain\_\_freeze]."

Wensel: "@utopiacapturedd, Failed States, Sadie Hawkinz."

Wagner: "Jacob Slater."

Brooks: "Shout out to you, the reader of this newspaper."

Wagner: "Shout out to Sean."

Wensel: "Shout out to Bob Dylan."

**Q: Have you guys seen the movie?**

Wagner: "We went and saw it last week, and then the next day, me and Imari both bought a harmonica."

Tracy Waters reflected on 331 as an awesome opportunity to fundraise for a good cause and discussed their commitment to using their music to give back to the community. Salazar emphasized supporting up-and-coming artists by providing opportunities, while Wensel highlighted that all the proceeds from their album release show were donated to the YWCA. Wagner felt that it was meaningful "to be a part of something bigger than yourself," such as the benefit shows they have organized for the Regina Sexual Assault Centre.

Tracy Waters has been nominated for Album of the Year for *Who The Fuck Is Tracy?* at the 2025 Sask Music Awards. The SMAs will occur on Sunday, March 2, at the Regina Performing Arts Centre.

Special thanks to the event photographers Light Thief Media @[lightthiefmedia](https://www.instagram.com/lightthiefmedia) and Utopia Captured @[utopiacapturedd](https://www.instagram.com/utopiacapturedd) that supplied all images for this article.



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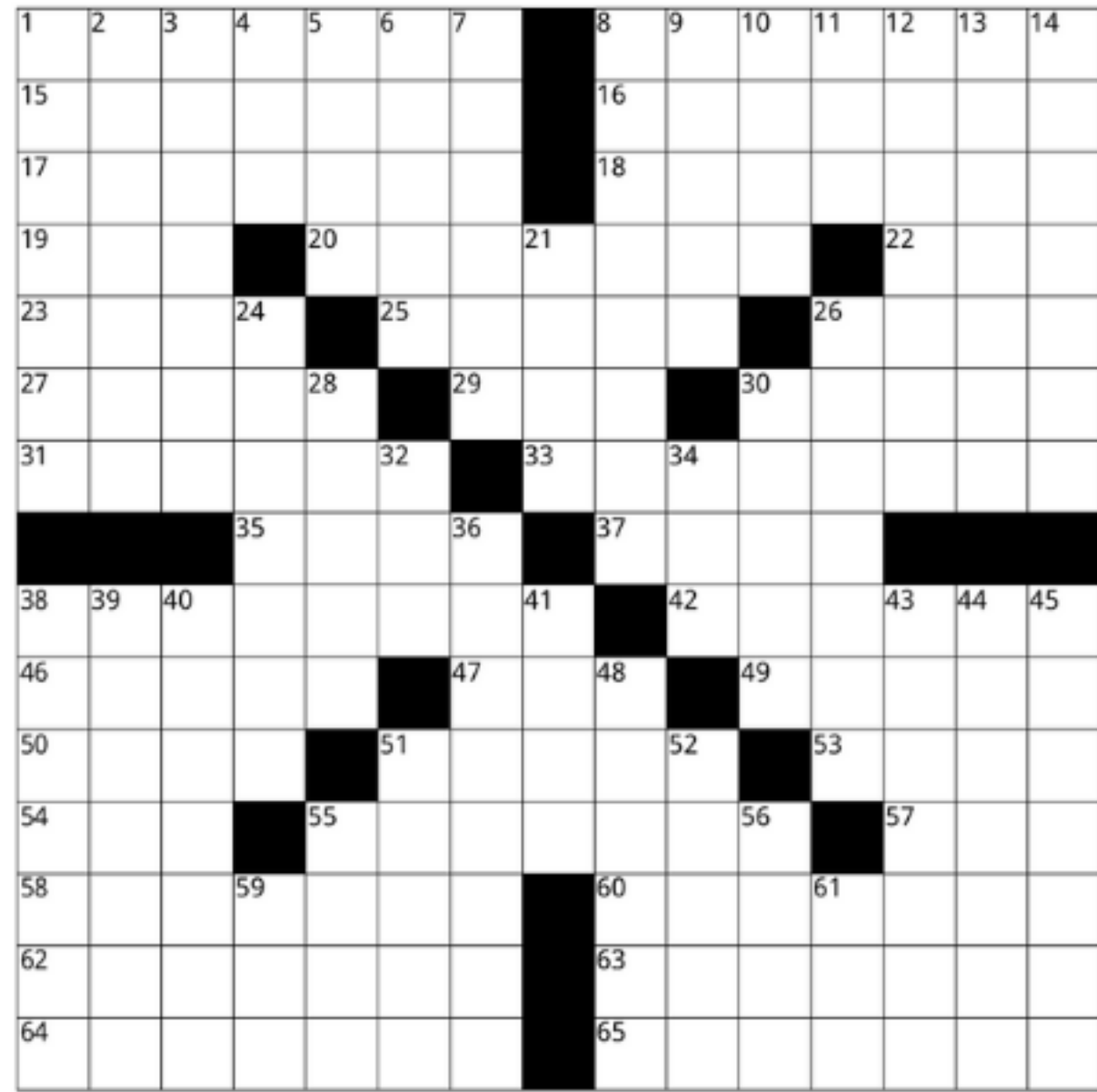
**Across**

- 1. Risks
- 8. Daughter of King Minos
- 15. Parking round back
- 16. Boat with a float
- 17. Thank you in Tokyo
- 18. Member of the Missionary Society of Saint Paul the Apostle
- 19. Radio settings
- 20. Founding member of 55 down
- 22. Liquidity Adequacy Requirements for short
- 23. Celebrity
- 25. People who practice divination
- 26. 4
- 27. Silly
- 29. Issa \_\_\_\_ of Barbie
- 30. Part of an act
- 31. Founding member of 55 down
- 33. Might be used to prove paternity
- 35. Big \_\_\_\_
- 37. Turquoise
- 38. Italian guns
- 42. Founding member of 55 down
- 46. One of twelve in a Scrabble set
- 47. Chap
- 49. Ventriloquist dummy Mortimer
- 50. Edges
- 51. Pranks
- 53. Premier of Ontario, Ford
- 54. \_\_\_\_ Guessr

- 55. Kleenex
- 57. Nuclear Energy Institute for short
- 58. Synchronous
- 60. Squirm
- 62. Still on the plate
- 63. Cartwheels without hands
- 64. Advisers
- 65. Disciplines

**Down**

- 1. Rush hour cause
- 2. Spanish sister
- 3. Gymnast Aly with three Olympic gold medals
- 4. Work unit
- 5. When I was \_\_\_\_ \_\_\_\_ ...
- 6. Large bags
- 7. Like Snoop Dogg
- 8. Obvious
- 9. Grrrrrrs
- 10. Native of Alaska
- 11. Ocean of 55 down for short
- 12. Dainty dining decorations
- 13. One who is morally corrupt
- 14. Arrivals
- 21. Honey Beer
- 24. Coats on teeth
- 26. Founding member of 55 down
- 28. Computer hookup?
- 30. Suns
- 32. Part of a play
- 34. Part of the US Armed Forces on the Western Front in WWI



Crossword | Greta Mader Stevens

- 36. Japanese lutes with 3 strings
- 38. Founding member of 55 down
- 39. French version of Stephen (apparently)
- 40. What kids do to a present on Christmas morning
- 41. Smooth Operator singer
- 43. It glows orange-red when placed in an electric field
- 44. Villain of 101 Dalmatians
- 45. Most tense
- 48. Founding member of 55 down
- 51. Pharmacist
- 52. Asian clothing wrap
- 55. Famous defence alliance
- 56. Lass
- 59. Cap
- 61. Brazilian Singer Gilberto

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## #PowerofthePack

## #WinTheWest



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Congratulations to the Huskies Women's Track and Field team who won their 7th consecutive Canada West Title, the Huskies Women's Basketball team that won their Canada West Quarter-Finals game and are advancing to the semifinal round, and the Huskies Women's Volleyball team that secured a spot in the Canada West Quarter-Finals! 🐾🐾



Huskies Women's Volleyball Team | Electric Umbrella



Huskies Women's Volleyball Team | Electric Umbrella



Huskies Women's Basketball Team | Electric Umbrella



Huskies Women's Track and Field Team | Arthur Images and Regina Cougars



Huskies Women's Track and Field Team | Arthur Images and Regina Cougars

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