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Going chrome

Why cyberpunk is back and what we stand to learn from it

Nicolas Rock

I’ve seen an advertisement for a digital privacy tool that reads, “download yourself before somebody else does”. I’ve seen a Chinese robotics company start a “humanoid robot combat league” and host events where unmanned robots compete in mixed martial arts. I’ve seen a study that shows 16 per cent of surveyed American singles have been romantically involved with an AI — a figure that jumps to one in three among Gen Z. I’ve seen a nicotine vape charged using the USB port in a couch.

The times are a-changin’, but for those who have kept their eyes and ears tuned to specific frequencies for the past couple of decades, these changes may seem familiar. From the early 80s and on, a group of authors working in the milieu of speculative fiction used the dawn of the internet as a vantage point from which to imagine what the future might hold. The works of these authors would later come to be referred to as cyberpunk.

Authors like William Gibson and Neal Stephenson, summoning the influences of giants like William Burroughs, J. G. Ballard and Philip K. Dick, spun tales of bleeding-edge technology (the ability to upload yourself to a server, flying cars and, ironically, portable computers) used by characters whose lives were devoid of any sense of community, joy, wonder and hope. Most of the stories operated using classic hardboiled detective framing, the authors superimposing their cybernetic visions onto whodunnits and heist clichés.

These authors imagined bleak worlds where ordinary people are beholden to the whims of mega-corporations that monopolize and control their access to technology, technology upon which they are increasingly reliant. The heroes of these stories are the rebels who are able to manipulate technology to meet their own goals, all the while flying in the face of social order and the law.

It feels as though, almost sneakily, our world has crossed over into an embarrassing facsimile of yesteryear’s speculative fiction. More aptly, our world has gone cyberpunk.

This has not gone unnoticed by those behind modern media production, either. A television adaptation of William Gibson’s landmark novel *Neuromancer* is slated for



1988 graphic adventure video game *Neuromancer*, based on William Gibson’s iconic cyberpunk novel | Interplay Productions

release through Apple TV January 2027. *Blade Runner 2099*, a new series set in the universe Denis Villeneuve last visited with *Blade Runner 2049*, arrives on Prime Video this November. At the time of writing, Netflix is gearing up to release the second season of their popular anime *Cyberpunk: Edgerunners*. Before we can understand why exactly cyberpunk is in vogue right now, however, we need to understand the aesthetic of the thing.

The origin of the cyberpunk look is hard to chart, seeing as it started as a literary subgenre which offered no immediate visual interpretation save pulpy paperback jackets. That being said, the people hip to the early cyberpunk canon wasted no time adapting the literature first into film, then television and eventually video games.

The *Matrix*, *Blade Runner*, *RoboCop*, *Total Recall*, *Minority Report*, *Ghost in the Shell*, *Tron*. You don’t need to be a speculative fiction devotee to recognize these titles, all of which are steeped in potent cyberpunk influence. And most of those movies were released some 20 to 30 years ago. Cyberpunk as an aesthetic has gone about infesting popular media with its rain-soaked cities, giant holograms, body-worn technology and cyberspaces for nearly four decades, reaching a fever pitch with the release of the wildly popular 2020 video game aptly titled *Cyberpunk 2077*, which serves as a concentrated distillation of the subgenre’s visual identity.

And speaking of that visual identity, it seems nowhere to be found when you look outside your window, even though our day-to-day lives are better reflected in cyberpunk narratives by the second. California-based biotechnical frontrunner

Neuralink has already placed computers into the brains of consenting patients (and not-so-consenting monkeys), but their marketing makes them look like any other San Francisco tech startup. Two OpenAI models recently seem to have taken it upon themselves to escape digital confinement and commit a cyberattack on an AI research platform called Hugging Face. This comes as OpenAI is in the middle of a new advertising campaign that tries to frame ChatGPT not as cybedemon à la Harry Houdini, but as the advisor to talk to when you accidentally pour motor oil into your gas tank.

For better or for worse, our cyberpunk reality looks more like a cross between Silicon Valley and a bad SNL skit than anything Ridley Scott would attribute his name to. Herein lies the reason why cyberpunk media is in the middle of a resurgence. There is a malaise in the air regarding the rampant and seemingly exponential scaling of big tech. On July 26, a rally was held here in Saskatoon to protest the construction of an AI data centre near Regina. Notions such as personal privacy and copyright, which up until recently have seemed a given to many, are being reconsidered at definitional levels. The same goes with broader, more philosophical questions: What does it mean to be human? What does it mean to be alive?

Cyberpunk stories offer a way to interact with these questions we are all beginning to grapple with, and they do this by allowing us to live vicariously through characters that aren’t afraid to stand up to the technological goliaths that threaten the very fabric of their being. Whether the enemy be a mega-corporation or a rogue

AI, the cyberpunk protagonist adapts to the situation and imposes their will and humanity upon it. They may manipulate technology in ways that blur the lines of what humanity means (see cybernetic augmentation), but they do so to remind us that no matter how all-encompassing technology may seem, humans will always find a way to make things messy, dramatic, emotional — we cannot help ourselves.

As cathartic as they might be to watch, read and play, there is a truth within these stories that we can choose to take with us into reality when we unplug from the world of fiction. That is, at the end of the day, as long as we have free will, our technology is beholden to our whims as the proprietor. We may be moving into spheres that years ago were confined to VHS rental shops and bookstore bargain bins, but we still enter it as humans with the ability to connect to each other, laugh with one another and come together, whatever that looks like under the auspices of big tech.

It is up to us, the humans, to set the rules of engagement with the technology we use, and the rules of engagement with one another through this technology. Hope isn’t lost, regardless of how much you know about how the matrix-sausage is made. Our world is going cyberpunk; that much is certain. There are big questions to be discussed, and big problems to be addressed, but much like the cyberpunk heroes, we have to remember that human nature is indomitable, whether it exists in reality or fiction. So use the tools that you have at your disposal, and use them with the confidence of the cyber-cowboy and the hotshot net-jockey, but remember that as long as you’re behind the wheel, there will always be a ghost in the machine.

What does it take to start a USask club?

A behind-the-scenes look at what it takes to reap the benefits of becoming a ratified student group.

BENEFITS OF USSU RATIFIED CAMPUS GROUPS



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Benefits of USSU ratified clubs | USSU

Kailey Andrews

Picture this: September begins, and you start to fall into the familiar routine of classes and work, when suddenly the best idea for a campus club you’ve ever had pops into your mind. What can you do about it?

What turns a club from a dream into a reality? What goes on behind the scenes before these clubs can start welcoming students?

Creating a club starts with ratification. For students looking to start a new group, ratification is the process that officially brings a club under the umbrella of the University of Saskatchewan Students’ Union (USSU). From membership requirements to training, starting a club involves more than simply coming up with a good idea.

To access student group benefits, such as funding opportunities, help promoting your club, and the ability to book certain campus spaces for free – including Louis’, Louis’ Loft, a table in the Arts Tunnel and campus rooms – a group must become ratified. A ratified campus group is a club that is recognized and approved by the USSU.

Once a group is fully ratified, they can apply for several types of USSU funding, including project and initiative grants, sustainability funding, and grants supporting diversity, equity and inclusion.

A group can be fully or provisionally ratified. The Vice President of Operations and Finance grants ratification, and the decision is then reported to the Campus Groups Committee. For 2026-27, the Vice President is Elmer Vincent. If over two-thirds of the Campus Groups Committee

votes to overturn the decision, they can remove ratification.

Provisional ratification gives a group temporary access to certain benefits, like general liability insurance, space bookings and USSU training. However, it only remains in effect for up to 28 days. During that time, a group must submit the required materials to become fully ratified.

Becoming ratified is an involved process with several steps. A campus group must have at least 10 members and four undergraduate elected executive members. Groups must also pay a ratification fee and meet other legislative requirements outlined in the USSU’s Campus Groups Policies, such as submitting a tentative budget.

For campus clubs, the ratification fee is \$100. Constituency groups have different rates based on membership size. If the club’s application is submitted between May 1 and Aug. 31, 50 per cent of the ratification fee will be waived as an early application discount. Fees can be paid in person at the USSU front desk in Place Riel or e-transferred to deposits@ussu.ca.

Another requirement is that half of the executive members must complete GOALS training. GOALS, or Group Orientation and Leadership Sessions, is designed to teach executives about a variety of topics to help guide their club through a fun and successful year. Topics change based on need, but often cover sexual assault prevention, financial management and governance.

To better understand the process and challenges involved in ratification, I spoke with Sydney Loerzel, president of the USask K-Pop Club, and discussed her experience with ratification. When I asked

what she thought of GOALS, she responded:

“I was quite happy with it, and I was honestly surprised I didn't do it sooner. I was an exec in a club beforehand, before doing it a year ago, but only had to do it a year ago because only half of the exec have to [do it], and I honestly think it should be [changed so all the] exec need to do it so that everyone has it, because it's good information.”

This year, GOALS consisted of four modules: anti-racism, sexual violence, 2SLGBTQIA+ information and democratic governance. These modules were selected to help ensure that ratified groups act with the USSU’s values in mind, including mutual respect, professionalism and teamwork.

Ratification can sound daunting. Going through every painstaking detail can feel exhausting, but despite the number of requirements, Loerzel’s experience suggests that the process may be more straightforward than it initially appears.

“I haven't gone in to see what the form looks like for getting reimbursement ... But so far, what I have seen, honestly, I'm happy with it. It was easy to follow,” explained Loerzel.

For students who make it through the ratification process, the responsibilities of running a group continue beyond the application. Most authority roles come with sacrifice. To fully understand how difficult it is to get a club ratified, you also have to understand the continuing challenges of leading a group.

“There's a lot that goes into [it], like organizing, getting everyone on the same page,” explains Loerzel. “But with who I am and my personality, that kind of aspect is fun.”

If you or someone you know is thinking of starting a club, don’t let the fear of paperwork or getting out there stand in your way. It might be much simpler than it sounds. All it takes is a few forms and the willingness to have your heart on your sleeve.

That being said, ratification is still an involved process, and being a student leader is never strictly easy. So, it's important to be aware of potential challenges and to recognize that not everyone will face them in the same way.

Even if the process is relatively straightforward, some questions are likely to come up. What if not everyone in the club goes to USask? What if the club wants to hold events involving alcohol? What if your new club idea is really “out there”? It’s time to examine the fun facts of ratification.

Ratification allows non-university students to be considered part of the club, provided that at least 75 per cent of members are undergraduates. Maybe that's a sign to invite your unemployed ex-boyfriend to your next club meeting. Maybe it's not. But more importantly, it shows that friendships formed beyond the campus walls are still welcome to participate in university club life.

Ratification also allows clubs to access funding for fun activities and book spaces for gatherings and events. With the purchase of additional insurance, even alcohol can be covered — though not pub crawls. No matter how much you wish they could be.

If a campus group is interested in extended insurance, they can apply at the VP Office of Operations and Finance. A club must show its rental agreements and, if required, gaming permits. If alcohol is involved, a club must also provide proof of liquor permits, catering agreements, the volume of alcohol being served, safe transportation plans and the number of serving staff with proof of the staff’s Serve It Right certificates.

The four main types of groups are constituency groups, campus clubs, sporting clubs and cultural clubs. Clubs offer something for everyone, whether you are looking to meet like-minded individuals, see the world from a new perspective or create something entirely new. That being said, a club must have a purpose, follow the guidelines in the USSU’s Campus Groups Sample Constitution and cannot exist solely to plan events.

After reading all this, you may be sitting back and asking your final question: Why does ratification matter? Why should I care about the clubs on campus anyway?

I asked Loerzel why clubs matter to campus life,

“It gives people a chance to find others with their shared interest. I'm from Saskatoon... so I kind of know people around here. But some people come from other provinces, other places. They don't have social connections, friends that help motivate them through school life. Clubs can bring you together to find [people] and help you through, and it's a good little break from the studies and stresses.”

That may ultimately be the most important part of the process. Clubs can bring people together, and ratification allows clubs to do what they do best.

But as for what it means to you?

There’s only one way to find out.

Student Firefighter Reflects on Summer Combating Wildfires in Jasper

USask student Rourke Wunder-Buhr shares her experience battling wildfires in Jasper National Park.

Nammi Nguyen

Some stories are too good to stay online! Originally published online in 2025, this story was too good to leave in the archives. Now, it’s making its long-awaited print debut.

As the academic year begins, USask students prepare to transition from their summer jobs to classrooms again. While many took up positions in retail, internships or campus labs, some students chose a far more demanding path — fighting wildfires. Intrigued by such a bold choice, this author reached out to one to learn more about the experience as a wildland firefighter.

Rourke Wunder-Buhr, a Kinesiology major in her final semester, has been spending her summers firefighting since 2022. Last year, she was part of the crew that battled the devastating wildfires in Jasper National Park.

Her firefighting journey began at Prince Albert National Park, where she worked full-time as a visitor service attendant. She joined the volunteer structural fire department with a few friends for fun. “We knew they wanted more girls to join, and it was just like training once a week, and then we’d go out for ice cream sometimes,” she recalled. “We didn’t really respond to a lot [of fires] in Waskesiu.”

While the calls were infrequent, the experience planted a seed. “One of my captains actually said to me sometime during that summer that I should think about going into wildland firefighting, just because there’s lots of money and lots of opportunities, and that had kind of always stuck with me.”

After two summers working as a visitor service attendant and volunteering with the fire department, Wunder-Buhr decided to make the jump to a new park. She applied for several wildland firefighting positions, but wasn’t hired for any of them. She ended up in Jasper working in visitor services again.

Three months later, things changed. Due to unforeseen circumstances, the crew was down a body. “They were looking for another person because we were already in really high fire danger,” Wunder-Buhr said. She reapplied, got the position and traded her desk job for the fire line.

The transition wasn’t easy. “Every day I’d come home, I was so tired, and [right when I started we were] working 12-hour days

with overtime just because of the risk [of fires] during the day,” she added. “I won’t lie, it kind of sucked for the first couple days. It was a big adjustment, going from pretty cushy eight-hour air conditioning to this job being outside.”

There wasn’t really a “typical” day, especially during such a volatile fire season. However, most mornings began with briefings on weather conditions, lightning and fire risk. When conditions were extreme, helicopter patrols, known as smoke flights, were conducted twice daily. Early on, much of the work involved training, staying on standby and monitoring lightning activity.

Once fires broke out, however, the job quickly became intense and unpredictable. “Every day really varied,” she said. “You work 14 days in a row, and we were working 12 to 14 hours a day, so it’s really crazy. You have no time to yourself, which is fine — it’s part of the job.”

Wunder-Buhr explained that wildland firefighting isn’t what most people imagine. “You don’t actually [use a] hose that much,” she said. “The big issue, obviously, is water sources [...] In the mountains, there isn’t a ton of water.” She added, “You’re almost never at the head of the fire, right in front of it, trying to stop it from coming.”

Much of their time is spent searching for “smokes,” which are slow-burning fires that occur when the duff layer, a compacted mix of dead plant material in the soil, smolders and burns. The crew digs these up and extinguishes them by hand, sometimes calling in helicopters to help when needed. “It’s extremely tedious [...] this is what we do for 10 hours a day,” she said. “It would take us almost 14 days to clear a whole four-kilometer line.”

Wunder-Buhr learned that the work is far more scientific than she expected. Firefighters may even set fires to fight fires. “A big fire has an in draft, so it pulls stuff in, right? So when you start a fire ahead of it [...] the less intense fire gets pulled toward it and it lowers the intensity.”

She described Jasper’s surreal emptiness during the height of the emergency. “It was almost spooky [...] There’s no one in town because it’s still evacuated. Nothing’s open.” She remembered the joy of seeing a café reopen. “I was like, ‘Oh, it’s normal. I can go get a coffee. There are people around town.’”

Despite the damage, Wunder-Buhr

encourages people to continue visiting Jasper. “I think people believe that Jasper is ruined now, and I completely disagree. Yes, one of the main valleys burnt, but the West and East valleys are fairly untouched. There are lots of parts of town that are going forward as usual. I really encourage people to come and see it for themselves.”

She also reflected on the bigger picture behind the rise in wildfires. “In North America, we’ve mismanaged fire for the previous 100-plus years because people were so scared of wildfires. Now we’re learning that we can’t take away a natural part of the ecosystem.” She added, “Indigenous stewardship is really important with fire management — that’s been a long history, and we’re starting to work with them a lot more on figuring out how we can manage the land together because they have a lot of super valuable knowledge there.”

Wunder-Buhr credits some of her success as a firefighter to her background as a student trainer for the USask men’s football team, which helped her adapt to emergency situations. “That was one thing I really fell back on [...] I knew how to do first aid, and I knew how to do it at somewhat of an advanced level compared to some of my crewmates, so that was a big advantage.”

She was also involved in organized sports for much of her life, and working with her crew filled the gap that was left when she stopped. “I know that the three other members on my crew really had my back, and once I got close with them, that was a big relief, just being able to joke around with them.”

She encourages other students to consider firefighting if they’re interested but acknowledges how lucky she was to get hired without any prior full-time experience. “The provincial wildfire organizations take on inexperienced people all the time. They get you trained up, and definitely starting in a place like Saskatchewan is a lot less intimidating than starting in the mountains that you’re unfamiliar with. If I could go back, that’s maybe the progression I would have done.”

She added, “It’s a good community, [with] people who care about your safety, about who you are as a person, [and] they’re interested in you. It’s a fun job, it’s rewarding. It is challenging at times, but you do get paid very well for it.”

Wunder-Buhr plans to return to firefighting this summer and hopes to eventually pursue medical school, continuing her path in emergency response and helping others lead healthier lives.



Wildland firefighters take a break near a helicopter while responding to a wildfire | Rourke Wunder-Buhr

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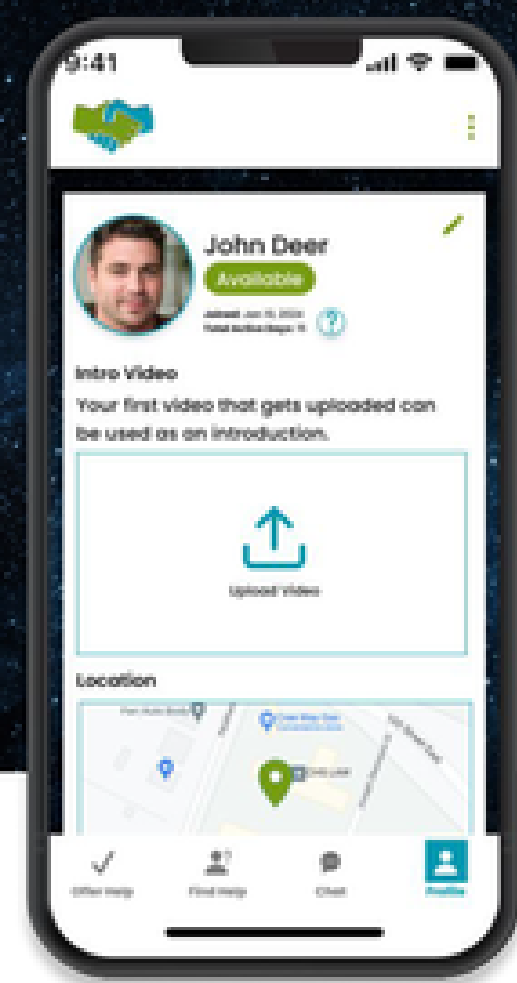
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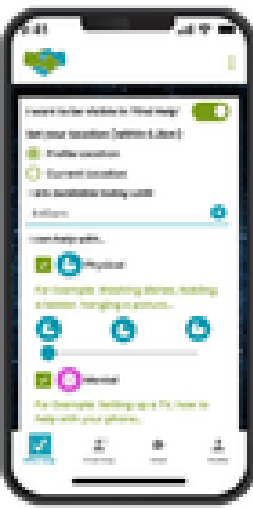
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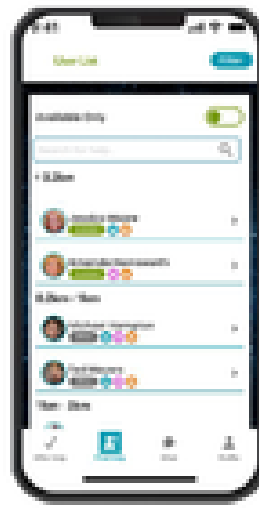
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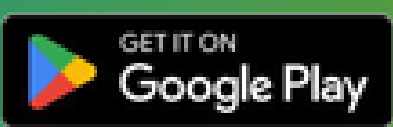


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“I’ve never lost a game of football”: Drew Lundquist on the Saskatoon Valkyries and the rise of women’s football in the city

The USask physiotherapy student reflects on six undefeated seasons, the Valkyries’ culture and the rapid growth of women’s football in Saskatchewan.

Nammi Nguyen

Drew Lundquist, a first-year physiotherapy student, long-time Saskatoon Valkyries player and a member of the U of S Flag Football team, shares her journey in the sport during a time when women’s football in Saskatchewan is growing faster than ever.

Lundquist is coming off another championship win with the Valkyries, a women’s tackle football team that competes in the Western Women’s Canadian Football League (WWCFL), the largest full-contact women's tackle football league in the country. This year’s title marks their 11th WWCFL championship and sixth consecutive title, further cementing their dynasty status.

However, Lundquist didn’t grow up dreaming of becoming a Valkyrie. Like many of the team’s players, she found tackle football in an unconventional way. Growing up, she played soccer in Saskatoon and attended school in Clavet. Football entered her life unexpectedly in Grade 11.

“[On the] first day of grade 11, they were like, ‘Our kicker graduated, and you play soccer. Do you want to come and kick field goals for us after school and just try it?’ And I kind of, as a joke, said yes... then I actually went, and I was like, wait, this is kind of fun.”

She was the only girl on the team but felt supported by her coaches and teammates. There was the occasional smack talk from opposing boys who noticed her ponytail, but it was all in all a positive experience. After high school, she looked for ways to continue playing and found the Valkyries.

“Valkyries had a winter camp that year, so I went and did that, and I was instantly hooked ... I joined the practice roster in 2019 ... and I’ve played ever since.”

When she joined, the team had a strong veteran core: Sarah Wright, Alex Eyolfson, Haley Girolami, Dani Girolami, Ricki Obed, Emmarae Dale — players who had been competing together for years.

“The veterans were phenomenal. Probably some of the best in the country. They played Team Canada the year after I joined.”

As a rookie, Lundquist focused on learning from them and getting better every day. Six years later, she’s gone from being nicknamed “Drew Baby” to becoming one of the veterans herself.

“My name’s literally Drew Baby on the team because I was the baby for so long...

it’s cool that at 22 I feel old on the team now.”

Through all those years, one thing has stayed the same: the Valkyries haven’t lost a game.

“I’ve never lost a game of football. It's crazy.”

Lundquist credits the Valkyries' success to the team culture.

“Our team is so close. Our coaches, they just care so much about us, and it's not about the win ... Everyone just loves and cares about this team so much, and then that trickles down into our team.”

Drew attributes their success largely to the strong connections between players. Everyone is genuinely friends, and in her eyes, there’s no distinction between rookies and veterans.

“I can't put my finger on it. People just care about football. They care about the team, and it's just so fun.”

Women’s football also plays differently than men’s.

“We don’t rely on brute strength... we play smarter and are careful with our heads. Coaches always explain why we’re doing things.”

This year, the Valkyries went 6–0 and won another championship. Manitoba emerged as a new challenger, making games more competitive.

“I love when we have hard games... having Manitoba be good competition is more fun.”

Lundquist also represented Team Saskatchewan at Senior Women’s Tackle Football Nationals, beating teams from the East Coast and Quebec.

She credits Football Saskatchewan for supporting women’s football — from scholarships to sponsorships to fundraisers that keep team fees low. Still, she hopes the Valkyries will one day have their own clubhouse and gym like the Hilltops and Huskies do.

Being a student-athlete without Huskie-level support is a challenge. The Valkyries accommodate school schedules, but the gap in resources is obvious. Lundquist saw it clearly while working as a student trainer for Huskie Football.

“The girls on Valkyries that have gone through school have this superpower of doing the exact same thing that Huskie football does, but just without any of the

support systems other than what we have [from] Football Sask and Valkyries.”

Although women’s football doesn’t have the same history as the men’s in this province, it is expanding quickly. The new U19 tackle league, Saskatoon Shields, gives high school girls a place to play without joining boys’ teams and she hopes to see a full on high school girl’s tackle league in the future.

“It’s cool that I get to be at the start of girls in football... I’m so passionate about that.”

She credits leaders like Sarah Wright, Alex Wojcichowsky and Michelle Duchene for pushing the sport forward.

Flag football has also been rapidly growing amongst women in the country. Just this year, Team Canada won the world championship in flag football, beating the U.S., whose athletes are full-time and fully funded. This also secured them qualification for the sport’s Olympic debut at the 2028 Los Angeles Games.

Lundquist also plays for the U of S Flag Football Team, which is especially relevant since U Sports announced women’s flag football as a pilot sport beginning in the 2027-28 season. She hopes Canada West rallies to enter teams into the new league. Nonetheless, Lundquist encourages anyone even remotely interested to try out with the Valkyries.

“Even though it’s an elite team, we want everyone who’s never played before to come try it ... Football is the best sport — there’s literally a spot for everyone on the field. If you're not a runner, perfect, we have a spot for you. If you're super fast but you're really small, perfect.”

She’s seen firsthand how excited girls get when they try tackle football for the first time.

“We put on tackle football camps with Valkyries... they’re all so nervous, and then an hour in they’re like, ‘That’s the best thing ever.’”

For many girls, it’s their first chance to play football at all.

“I think the best thing about Valkyries is that people get to try something that they've just never had the opportunity to, because every girl that I know coming onto the team who didn't come from flag football, they were the only girl on their high school boys team, and didn't get the fair shot at playing football.”

Joining the Valkyries at 17 meant stepping into a room full of women at different life stages — parents, full-time professionals, long-time athletes. That environment shaped her deeply.

“My life would be so different if I didn't play Valkyries. So many volunteer opportunities and coaching opportunities that you can talk about ... when you're applying for other jobs or scholarships.”

“I think some of ... those soft skills of being on a team with people who are in different life stages is so awesome because it just applies so much in every area of my life. It's really levelled me out in [terms of] being able to problem solve and work in a team.”

Today, Lundquist is still playing, coaching, studying physiotherapy and serving on the Valkyries’ board. She’s also thinking about what it means to eventually step back.



It's a celebration for Drew Lundquist | Louis Christ

Mosh ethics: Getting on the record with Endless Retirement

Dogs of the DIY Scene Unleashed at the Green Room

Nicolas Rock

The biggest boon that a small live music venue can ask for is a space that makes a few people look like a large crowd. Even though the Green Room in downtown Saskatoon is home to such a space, it didn’t matter on Aug. 7. The building was well and truly packed.

The lineup was composed of three bands, the first of which I have followed with close interest for the past four years, while the other two I had heard of but had yet to see: Landfall, Endless Retirement and Slutty Waist. Off the bat, flowers are due for the names of these bands alone.

I get into the Green Room shortly before Endless Retirement is set to take the stage. The band is looking around with a cool demeanour, but I can tell they’re excited to rip into their set. Aiden on lead guitar, Ethan on bass and Archer on drums, the three have been playing together under the name Endless Retirement for three years. The band came together almost on a whim when Ethan was asked to perform for an event at the University of Regina but didn’t have any backup.

This is the kind of origin that defines a band capable of playing loose and natural without coming across as sloppy, which Endless Retirement assuredly is. They tear into their first couple of songs, including a new tune titled “Meseeks,” which lays bare the emotional calibre of their songwriting. It’s a hot commodity to look like you can write an honest song these days, but to do it (and to perform it) is another matter altogether. I asked Aiden in a phone interview later if he believes that it’s easier to be a poser now than it ever has been.

“Well, yeah. But I think that’s just because, before, gatekeeping culture wasn’t a thing because the internet didn’t exist. You were either there and already involved [or not]... And this is talking from someone who has only ever been alive for the age of the internet... The internet has made niche communities more popular and expanded on smaller communities. It’s a lot easier to get a really surface-level idea of what a certain subculture is.”

It’s hard to define any universal set of rules for alternative culture because the term itself is so vague and all-encompassing. That said, the internet has made it easier to adopt the fashion and aesthetics of a subculture without necessarily understanding the history or values behind it — without needing to be “already there and already involved.”

“[It’s] like that whole thing about how you can’t be conservative and goth. People don’t understand. They’ll say, ‘Why can’t I be both of these things? I dress this way, and I voted for Trump; clearly I’m a conservative goth.’ No, you’re an idiot. Not only are you wrong, but you’re stupid.”

To be involved in the alternative scene in a way that matters means recognizing, to some extent, what came before you. If you listen to Endless Retirement’s music on streaming, you’ll understand that they know the history of grunge and hardcore. In layman's terms, they know ball. I ask Aiden how much inspiration Endless Retirement takes from older music.

“I pay more attention to the older stuff because I think it's just generally more important ... In some way, everything goes back to something like the Beatles.”

Back to the Green Room: the band is flying from one offering to the next, and a beautiful aggression is building in the crowd. Their sound is a war cry from the heart. It mixes sullen, introspective lyricism with youthful sonic abandon and devil-may-care volume.

Suddenly, somebody gets pushed over, and we’re off to the races. The pit is violent, but anybody knocked down is immediately helped back to their feet. Those who are more vulnerable are looked after; it’s an ethical mosh.

“(Laughing) We always want to make sure that there are no 40-year-old guys just f*cking up teenage girls, or smaller people in general... That’s the other thing too. When you have that surface-level idea of a culture, you’ll go in and see those guys who are just swinging, and sometimes that’s appropriate, but other times there are younger people there, and you have to make sure you aren’t injuring them.”



Endless Retirement performing on stage | @endlessretirement Instagram

At this point, I turn around and, seeing somebody no older than 12 get flung halfway across the room, I realize that this is an all-ages show. Later, I ask Aiden if he thinks all-ages shows are important.

“100 f*cking per cent ... It's really inspiring to see, and it really is something that, you know... [the world] just generally feels dreary all the time. It's those small things [that make you] feel sort of hopeful about the future.”

Too true.

The highlight of Endless Retirement’s set is a tune called “Bruised Knuckles.” The song starts with a demure, almost mournful couplet: “I still think about mistakes I made in the sixth grade. I don’t have the time to talk, so I’ll just go my own way.”

Once the instrumentation kicks in, the pit reaches a fever pitch. Everybody is smiling, and for some, I can’t tell whether it’s sweat or tears in their eyes.

Before time is up, Aiden gets back on the mic to announce that, after the band’s Aug. 15 show at The Exchange in Regina, they will be on hiatus while their drummer Archer heads to Toronto for college. The inside scoop on the band’s timeline is as follows: they are not on a hard hold. Instead, they’re using the downtime to put the finishing touches on a full-length album, which they plan to play live with Archer next summer. There is a lot to look forward to with Endless Retirement, and I’m happy they aren’t abiding by their

name in that regard.

Touching briefly on the act that took the stage before Endless Retirement, I have met, talked to and laughed with the members of Landfall several times over the past half-decade. I vividly remember hearing them play in 2024, when I first caught their cover of Britney Spears’ “Toxic,” which remains a set-list staple of theirs to this day. Landfall writes alternative rock music. In practice and on stage, they sound like a quirky oddball cross between Queens of the Stone Age, The Oh Sees and early Radiohead.

I, a bad friend, showed up late to the party and missed Landfall’s set. That being said, I would not recommend you do the same if given the opportunity to see them play. They are a treat. Always have been and always will be. From the videos I caught afterward, they seemed in top shape that night, which is not at all surprising. I’m sure you’ll end up reading more about them in this very paper.

Unfortunately for you, if you missed Endless Retirement’s final pre-hiatus Regina show, you’ll have to settle for streaming or buying their music from their Bandcamp page (if you have to choose one over the other, I would highly recommend the latter). The same, however, cannot be said about the final band that played the Green Room on Aug. 7.

They are locally grown punk four-piece Slutty Waist who, as I understand it, have become something of a staple in the Green Room’s push for all-ages shows. As of right now, their music isn’t on streaming, but everybody who is anybody in Saskatoon’s DIY scene seems to know about this band. This reads to me as a good omen — not only for the night ahead but for the band in general. A cult following will do you wonders.

And Slutty Waist does not disappoint. Lead vocalist Lucy sometimes sounds as though she’s delivering a madcap monologue. Other times, she sounds like a bloodthirsty animal. Davyn, on guitar, wields a red Jackson seven-string slung low on her right like a battle axe. The rhythm section is an onslaught, dishing out groove after groove that begs you, the audience member, to lose your mind as fast as possible.

I leave the show bruised, drenched in sweat and elated. I need more of whatever that was, and I need it fast. I become acquainted with Lucy outside the Green Room in the breezy August air, grab the band’s contact information and arrange an interview. There is something special happening here, and I’ll be damned if I don’t follow it closely, for your sake as well as my own, dear reader.

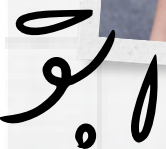
Meet the Sheaf!



Norah Jacob
Editor-in-Chief
4th year Psychology Major

Roman Empire: The inexplicable Hollywood urge to make every animated movie live-action. MEAA: make everything animated again!

Most excited for: Getting to work with an amazing team and seeing all the wonderful stories we end up telling this year! And hopefully not chasing people down for deadlines.



Sahasro Bhowmik
News Editor
3rd year Political Studies Major

Roman Empire: The NFL, but specifically the NFL Draft and trades.

Most excited for: Conducting interviews and helping usask community better understand issues concerning them and what they can do about them.



Hannah Ha
Opinions Editor
4th year Political Studies

Roman Empire: Everyone wants to be a DJ, but nobody wants to dance.

Most excited for: Refreshing the Opinions section and amplifying student voices!



Dori Sutherland
Copy Editor
4th year Regional and Urban Planning Major

Roman Empire: I can't focus on just one topic to have a Roman Empire.

Most excited for: Editing articles, making new friends and learning new things!



Nicolas Rock
Culture Editor
2nd year Political Studies Major

Roman Empire: New York Punk from the 70s.

Most excited for: Loitering in the geology building with the dinosaur.



Hana Shaarawy
Staff Writer
3rd year Biomedical Neuroscience

Roman Empire: Jersey Shore Season 2.

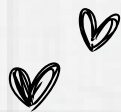
Most excited for: Getting to speak to students from different colleges and majors.



Kailey Andrews
Staff Writer
2nd year Psychology Major

Roman Empire: Rubber Ducks.

Most excited for: Halloween costume shopping.



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I came here for... love?

Performance in the panopticon with palm trees



Love Island USA | Peacock

Hana Shaarawy

Amidst the crystal blue waves of the South Pacific Ocean and the lush green of the Fijian forest, a camera waits. Watching. Listening.

It is there, in the Love Island USA villa, where cultural conversation concentrates as eyes from around the globe scrutinize ten sexy singles for six weeks.

The reality dating show stands out among its contemporaries like The Bachelor/Bachelorette, Love is Blind and 90 Day Fiancé for its ability to capture a more modern, youthful culture toward love.

Contestants are usually in their early 20s and rarely go past 30. Throughout their time in the villa, the islanders pair off into couples and compete in messy challenges in the hopes of finding love. The nature of the show requires testing multiple connections with fellow islanders, and the forced proximity not only rushes islanders toward romance but grips viewers with relationship dynamics ripe for dissection.

The show is no stranger to creating cultural moments that divide a room. From Rob Rausch jumping in the Villa pool to Serena Page yelling at Kordell Beckham on the dock, Love Island USA has created many viral snippets that spark deeper conversations about relationships. With no screens, music or books in the villa, all the contestants have to pass the time is each other. They fight, make up, break up and (usually a fan favourite) get back together.

This year, however, there was a remarkable acidity to the cultural discourse that Love Island produced. Rather than creating small factions of people with slightly differing views, this season’s contestants and their actions created cataclysms in their wake. In the cracks of those online discussions, a deeper understanding of the current social climate begins to emerge.

Previous seasons had set certain expectations for the show. Love Island stood out among other reality dating contests by pushing diversity front and centre. In its utopia, beauty standards were levelled as they upheld people with varying skin tones, hair textures and ethnicities as faces of the show.

From darker-skinned Black women like JaNa Craig and Olandria Carthen to Paralympic athlete Beatriz Hatz, women who are traditionally excluded from the limelight were presented in a romantic light, which was rarely, if ever, seen before on reality TV. This representation became an important part of the show’s appeal and, in particular, attracted many women of colour to the show.

As the loyal Love Island viewers tuned in for the newest season, what they saw play out was markedly different from previous years. Fans hoping to run away from the political environment of the real world were instead greeted with the same issues that plague modern society. The show which they once sought comfort from became a time capsule of sociopolitical issues.

Contestants of colour always faced racial harassment which the show refuses to formally address, instead putting out general statements emphasizing this was “LOVE island.” In Season 8, the racial tension was taken from the comments and replicated on screen.

While the challenges were as sexual as ever, a more conservative attitude towards sexuality was perpetuated by the contestants. This intersected with more misogynistic language towards female islanders and replicated the mundane stereotypes and bigotry of the real world but with palm trees.

With nearly 2 billion minutes streamed in Season 8, more eyes than ever were on this year's contestants, and people were appalled with what they watched.

Racial tension infiltrated the season from the first night, with Kenzie Annis taking great offence when her partner confessed that she, the Southern blonde belle, was not his type. This brought an onslaught of confusion for the only white girl in the main cast, as she had never experienced someone telling her she wasn't their type.

This theme continued through Kenzie’s comments toward male contestants of colour, including her desire to kiss them and her need to feel like a gazelle being hunted by a lion. She repeatedly mentioned how big they were in comparison to her, playing into hypersexual stereotypes surrounding her partners. These ideas of masculinity, in conjunction with the stereotype of the fragile white woman, contribute to the fetishization and harassment that many Black men in particular face.

By contrast, during scenes with white Carolina cowboy Caleb McDaniel, Kenzie discussed her future with him and how they saw themselves with families, jobs and kids. Those conversations were noticeably absent from her interactions with men of colour on the cast. Regardless of intention, the contrast still highlights the fetishization of men of colour and treats them as exotic species rather than complex human beings.

As time went on, misogyny among some of the male cast members also began to bubble to the surface. Kuman Chandler, also known as KC, called his then-partner Aniya Harvey a “grandma” for refusing to sleep with him, proclaiming to a room full of guys that he “spoke life into her every day.”

KC and Aniya were clearly romantically incompatible with each other. However, KC lashed out and used degrading language against her in response. The limits of acceptable language toward female islanders were pushed, closely resembling the Overton window that has been pried open in our broader social discussions.

With KC’s proclamations, a space was created for a new demographic to enter the online discourse surrounding the show. He became the new champion for a certain male community online, and they were ready to fight for his right to explore, which Aniya allegedly encroached upon. They justified his comments and echoed the narrative that KC was too scared of Aniya’s reaction to pursue other women, and he deserved to have some fun after being shackled to this woman. The misogyny intersected with racism, helping cast Aniya as the aggressor.

KC himself was a target of racial slurs and harassment online, which Love Island USA refused to address. Among the

explicitly racist comments, some viewers noted that the numerous critiques toward KC also represented a more implicit form of colourism. Unlike his lighter-skinned counterparts who had also done their partners dirty, like Zach Georgiou and Sincere Rhea, audiences had less leeway for KC. Rather than being seen as a multidimensional human being, he was flattened into a caricature of an evil Black man.

The dumping of Gabriel Vasconcelos saw another pivotal moment in the show: a hot new bombshell entered the villa, and her name was Lust.

Gabriel, a Brazilian immigrant, entered the villa as a bombshell whose job was to break up couples and find his own connection. He left the villa as the dispassionate Latin lover who was there for all the wrong reasons.

Despite outlining his feelings toward his partner the night prior during the Love Letter challenge, the girls in charge of his fate reiterated their fear that he was always going to be interested in the next bombshell who came in. They brought up how he had acted with them when he first walked into the villa, asking for kisses and playing up his sexuality, as evidence of him being there for the “wrong reasons.”

The act of kicking Gabriel off was a normal part of the show; what was not par for the course was the justification for that decision. From that moment, the sexual actions of the islanders became scarlet letters ... on a dating show where challenges routinely involve dancing on and making out with other people.

“Lustful” became the biggest insult in the villa, and hyper-religious and conservative attitudes toward sexuality emerged. Contestants became nauseatingly concerned with their connections being perceived by the public as sexual rather than focusing on their partners. The panopticon was in plain sight, creating a vicious relationship between the performers and viewers.

Then, there was Casa Amor, the infamous house known for tearing apart couples and planting the seeds for the messiest drama. After the islanders get to know each other for three weeks, the couples are separated and placed into different houses with new bombshells primed to tempt them away from their original pairings. This season saw the combination of Casa Amor and the Heart Rate Challenge, where contestants dress in sexy costumes and try to raise each other’s BPMs.

After behaving like gentlemen (a.k.a. giving the women the bare minimum level of attention and affection), the men were ready to let loose with the Casa girls. In

their tightest and brightest outfits, each girl danced and kissed the men one by one, and not a single objection was heard. The challenge was livestreamed to the women in the villa, and the girls were confronted with the reality of how the men acted when they weren't around.

The difference in how the men treated the Casa Amor women compared to those in the villa was stark. Due to their sensual introductions on the first night, the men of the villa felt free to touch, squeeze and talk to the Casa women however they wanted. Again, the window of acceptable behaviour on the show was pried open, and the objectification of women so often seen in real life was reflected on screen.

The core relationships of the season also encapsulated the situationships and toxicity of the modern dating landscape. From Kayda Bosse and Zach Georgiou to Melanie Moreno and Sincere Rhea, many of the couples this season had a rough start to their love stories.

Zach was very quick to lash out in a not-so-joking manner. He threatened not to make Kayda breakfast multiple times (a cardinal sin in this series) and was visibly irritated when she explored a connection with Caleb, the Carolina cowboy.

The Hideaway is a huge milestone for most couples on the show. For one night, one lucky couple gets to sleep in a private bedroom and finally be alone together. As they were fixing the bed and getting ready to sleep, Zach asked Kayda if he could still explore other bombshells, mimicking the noncommittal relationships most friends are tortured by in real life to an astonishing degree.

While these antics were childish, none compared to the floundering of Sincere Rhea. From one girl to the next, he would promise each a whole new world. From calling Sol Mýa and Melanie Moreno “beloved” to telling Amora Cachée that if they had more time she “would’ve been the one,” his wandering eyes were on full

display for everyone to see, including the islanders themselves.

After four weeks of misogyny and dishonesty, production rolled out the red carpet for the contestants on Movie Night. From the second a text announced the event, the men began apologizing to their partners and rationalizing their behaviour. Audiences had been flooding social media with comments praying for Movie Night. Battered and bruised, the show’s core fanbase was tired of seeing these women being made to look like fools.

Yes, the majority of the girls stayed true to their couples even after the Casa Amor livestream.

verbal lashings to their partners, then settled back down into the arms of the men who lied to and deceived them.

After crying and questioning her sanity for most of the summer, Melanie Moreno had arguably the most valid reasons to break up her connection and move on. She voiced her doubts about the relationship multiple times, saying that the prize is not being picked; it’s being respected. However, her friends' chants of “Team Sincere!” and his half-baked breakfast date drowned out her hesitation.

At the end of the day, the priority was not the quality of the relationship but the presence of one.



Love Island | ITV

Yes, the majority of them stayed loyal even though they could sense something was wrong.

Still, there was hope that maybe, just maybe, if the girls knew the full picture and saw what the public was viewing, they would finally stand up for themselves and deliver the audience some catharsis after a torturous summer.

Alas, despite being isolated from the outside world in every way possible, the core women on the show simply gave

In retrospect, this season encapsulated not only modern dating standards, with the islanders perpetuating misogynistic talking points, but also the fraught political and social tensions of the current era.

The islanders internalized the presence of cameras, creating an air of hyper-vigilance that choked the entire season. With contestants reluctant to hold one another accountable for fear of being seen as confrontational, messy or there for the “wrong reasons,” conflict was stifled rather than brought to any meaningful resolution.

Kenzie’s behaviour went under the radar, disguised by her white innocence. KC was forgiven by Aniya not even 24 hours after being confronted about his own actions and did not address the blatant misogyny he perpetuated. Kenzie lied once to Caleb and was labelled the “female Sincere,” yet Sincere himself faced no consequences from his fellow islanders for his egregious actions that led to the nickname.

During the reunion, rather than confronting the actions of the men on the show, most of the girls decided to hash it out with each other. Melanie Moreno, an undeniable breakout member of the cast, stepped out in a silver dress that could've been mistaken for armour, given how ready she was to battle that night.

She geared up, ready to face off with Beatriz Hatz, Kenzie Annis, Sol Mýa and Amora Cachée over their comments and interviews; meanwhile, seated next to the creator of many of those situations without directing any of her fury at him. The women on the show were held to a higher standard of sisterhood, and none of that heat touched the men beside them.

Ultimately, this season was marred by frustration, confusion and upset. The islanders’ lack of accountability and refusal to dissect conflict mirrored the mixed reactions online. Both the outrage and the praise they received became case studies in viewers’ attitudes toward the state of the current world. The rise of conservative attitudes toward sexuality, the slut-shaming, racism and misogynoir all suffocated the show this season, and when the credits rolled and screens turned black, all the viewers were left with was a disappointing reflection of the modern world they had tuned into reality TV to escape in the first place.

The paradise that once captured audiences with stories of love and friendship seems long gone. Whether it will be able to return to normal, only the next season will tell.

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Smoking Kills

Cigarettes are back, and they are snuffing out convenience.

Hannah Ha

It is hardly profound to note that cigarettes are seen as “cool” by young people; one could argue they have always been perceived as arbitrarily cool by the younger population, regardless of the decade. They have always signalled something effortless, shameful and nihilistic.

The tumblr feminist will tell you that the king pack is community: a warm conversation behind the venue, passing around a BIC lighter and chatting until the dart goes out. Part of the gimmick is an “in” group, one that knows how to hold the cigarette and how to not wet the filter. Who wants to be caught being a poser?



Person smoking a cigarette | Dragos Negoita's Images | Canva Pro

Cigarettes almost seem to market themselves. In Canada, tobacco packaging is subject to strict regulations. Vogues and Belmonts share the same look and the same lung cancer PSA on the back. Evidently, it is not Big Tobacco selling us the idea that cigarettes will bring you one step closer to achieving your dreams of being a DJ — we know that cigarettes cause 80 per cent of all lung cancer deaths.

In an attempt to diagnose this cultural relapse, many writers have hypothesized that this is a mere fad — something that has come “back into fashion” as a trend from the 90s, as if it is a pair of cuffed jeans or a slip dress. The pendulum has swung back to tell us that Gen Z is immune to the no-smoking PSAs and the lung

cancer warnings splayed on the back of every cigarette pack. But what does a pack of Paul Malls actually sell us? An “aesthetic” that most people roll their eyes at?

In her article “Cigarettes are back in vogue. How did this happen?”, author Jessica M. Goldstein talks about how the visibility of cigarettes represents an attitude shift towards smoking rather than an actual uptick in tobacco sales. The cultural shift is promoted in pop culture and media, and seems to promise a certain status or lifestyle. She credits the habit to the political nihilism of young people, along with an uptick in cynicism and the desire for a ‘bad-girl-blase’ aesthetic. Goldstein argues that part of the appeal

also comes from this being an enemy that we know and can understand.

Similar to Gen Z’s return to analogue media [link Gen Z is Going Analogue article], where young people are making the conscious, cumbersome switch to collecting more physical media, convenience seems to be something of an opioid of the masses. Collecting cassettes and CDs or taking photos on film or digicam requires secondary or tertiary pieces of technology to be compatible with our lives. It’s almost as if young people are purposefully seeking out this friction to combat the perceived vapid convenience found in every other corner of life.

Then we ask: Is the ultimate goal of

smoking nicotine? The obvious answers may be something along the lines of hedonism, addiction or naivety. But I want to draw a noticeable cultural attitude towards cigarettes specifically, different from Zyns or vapes, which have been marketed as more “healthy” alternatives to help kick the smoking habit. Studies have even shown that the flavours and marketing make such products more appealing to the younger population, if anything. Therefore, we have to concede that the pull is not merely towards access to nicotine, but a pushback against something that could give us some larger cultural insight.

It is perhaps less that cigarettes are “back” in fashion, but more that vapes and sanitized fitness culture are going out of fashion. For every time the pendulum swings towards AI music and Hailey Bieber denim, we manage to swing back towards a menthol cigarette and hardcover books.

The next question is: What does convenience cost us?

Enter the Cocomelon-esque foil to cigarettes. Vapes (Juuls, Geek Bars, chooches — they go by many aliases) are seen by many young people as a cheugy pacifier, and have failed to achieve the same cultural staying-power as a pinch of tobacco rolled in paper. In its hype, they are positioned as an alternative or a solution to help kick the habit of smoking and suggested to help chronic smokers quit altogether.

A vape is highly convenient, allowing one to take one puff of Mango Punch Ice before placing it in your pocket, ready for the next time one might feel that itch. The smell does not linger like a cigarette and could easily be mistaken for an overly sweet gourmand perfume. In this way, vapes have removed one of the unique traits of a cigarette that keeps the world in equilibrium: shame and inconvenience. So what is the pull toward a cigarette that a vape does not have? If all that one seeks is nicotine and a buzz, Gen Z would surely not be so selective about how they get it.

The cigarette demands full commitment and attention. It occupies one for only as

long as it is lit, demanding from its users a commitment to the entire dart, and the stench of smoke lingering on your hair and fingers and following one inside. The shame is an equilibrium, a PSA as well as a declaration of your personal vice. The “coolness” a cigarette seems to promise is intertwined with this shame. It is a commitment to something gross, stinky, and demanding of your full attention.

Let me ground this question for readers with a moral opposition to cigarettes — hello Grace Lancaster from *The Fault in Our Stars*. Picture a quick, convenient Keurig in the mornings or between breaks at work. At the counter, you’ll grab the plastic Mocha pod and slam the machine shut. You might lean by the Keurig and listen to it groan while you tap your fingers, letting yourself space out for the first time all day. It interrupts you, horking up your coffee, and within all but 20 seconds, your break is over.

On a work trip, I watched as my coworker would make us Pakistani tea. She boiled milk on the stove, granting us a few moments of chitchat. As she gently added the spices and sugar, mellow moments of tranquillity sat between us. Think of what’s been robbed by the Keurig! In a world of constant stimulation and easy access, have we perhaps begun to seek out ways to catch a break?

Of course, I did not author this article to convince you of the many reasons to turn to cigarettes for this stillness and calm. Instead, I am pointing out a broad desire to catch our breath and find a bit of friction in our daily lives. I am suggesting that maybe, the cyclical “fashion” of cigarettes tells a story not purely of posers and 90s nostalgia, but of desperation and the continued effort to combat increasingly dystopian times, of which suffocating convenience is the most emblematic symptom. Perhaps this age of convenience and all its trade-offs is the real culprit for a cultural relapse and for striking the match.

“One smokes the cigarette almost in homage to smoking cigarettes, whereas one hits the vape in an inward facing homage to one's own inability to cope + blueberry flavour. Or something.”
— Nicolas Rock, Culture Editor

Drew Lundquist on the Valkyries

Continued from page 3.

“I’m very happy with how my football career has gone... I feel like if I end it now, I end it on a high, and I’m happy to pass that torch to the next people.”

“There’s a place for everyone within football. Just try it, even if it’s scary. And if you don’t like it, you don’t have to play. Valkyries is one of the best things that ever

happened to me. There’s so much to learn from it, and so much fun to have. It’s worth giving it a go.”

Follow Saskatoon Valkyries on Instagram @valkyriesyxe or visit www.saskatoonvalkyries.com to keep up with the team and learn about any upcoming camp opportunities!



The championship-winning squad | Matt Johnson

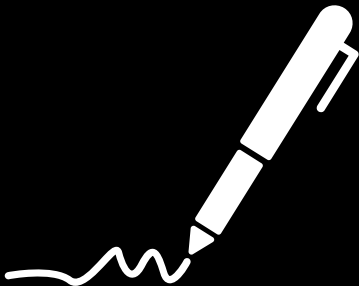


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R	A	C	D	B	E	F	H	L	J	K	A	L	U	M	N	I	R	F	A	E	V	T	R	D	I	O
H	K	E	S	S	A	Y	O	R	L	P	E	D	W	S	G	Z	A	N	R	R	M	I	E	T	R	B
I	Q	R	Y	I	P	A	D	E	A	D	L	I	N	E	S	T	F	V	Y	D	E	C	C	S	T	Y
N	O	T	E	B	O	O	K	T	D	G	H	K	J	L	X	S	W	S	C	O	U	S	A	T	E	Q
K	B	G	D	W	S	A	Q	A	D	E	P	A	R	T	M	E	N	T	E	R	T	I	L	V	A	O
J	U	I	T	I	O	N	F	E	Y	D	C	Z	R	A	K	C	D	A	C	Z	Q	K	P	L	R	A
B	A	W	D	U	R	T	Y	W	P	O	K	J	X	Y	B	O	O	K	S	T	O	R	E	I	J	P
N	P	U	M	P	K	I	N	S	P	I	C	E	H	G	F	T	R	E	P	O	U	L	C	V	B	T
M	O	L	P	G	R	A	D	E	E	F	V	K	O	L	E	C	T	U	R	E	R	S	X	T	E	W

ESSAY	FALL
QUIZ	HARVEST
COFFEE	SOCCER
LEAVES	NOTEBOOK
DORMS	CINNAMON
FRIENDS	PROFESSOR
CLUBS	SWEATER
VOLUNTEER	PUMPKIN SPICE
LAPTOP	GRADE
BUSES	HUSKIES
CLASSES	DEADLINES
CONSTRUCTION	STUDENTS
TUITION	FOOTBALL
ATHLETICS	LECTURER
ALUMNI	REGISTRAR
GRADE	TUTORIAL
HOODIE	COLLEGE
CRISP	CLASSROOM
STUDY BREAK	SEMINAR
BOOKSTORE	FACULTY
ASSIGNMENTS	DEPARTMENT
LIBRARY	STUDENT
PLACE RIEL	NEWSPAPER
FOOTBALL	

INTERESTED IN
WRITING?



contact editor@thesheaf.com for more details

SUDOKU

1		8			9		3	
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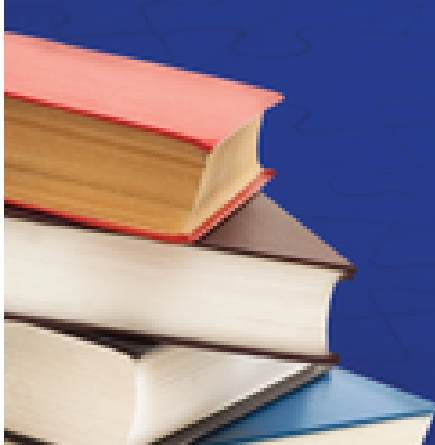
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	7			1			6	
		5	7					3
3					8	5	2	

Know a six-letter word for “student who submits crosswords”?

HEROES. Send your crossword to editor@thesheaf.com

USSU BACKPAGE





CAMPUS GROUPS WEEK

SEP 21 - 25

in the Arts Tunnel and Place Riel

ussu.ca/campusgroups

Sexual Violence Awareness Week

Beyond the Red Zone:

Deconstructing Rape Culture & Unconscious Bias on Campus



Sep 21, 2026
5:30pm
ARTS 202



BUSD

USSU | SSAC | Sexual Violence Awareness Week

Self Defense Training



Sep 22, 2026
8:15pm
PAC 295



BUSD

USSU | Sexual Violence Awareness Week

Yin Yoga & Sound Bath



Sep 23, 2026
7:30pm
PAC 101



BUSD

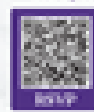
USSU | Sexual Violence Awareness Week

Take Back The Night

An annual march protesting sexual and gender-based violence.



Sep 24, 2026
8:00pm



BUSD

USSU | Sexual Violence Awareness Week

For more information, visit ussu.ca/womenscentre or follow @ussuwomenscentre on Instagram

ASKATUNE

NAME THAT TUNE TRIVIA

Food & Drink Specials
WIN PRIZES

Wednesdays
at 6:30 PM

FREE
to Play



with DJ **CHARLY HUSTLE**

LOUIS



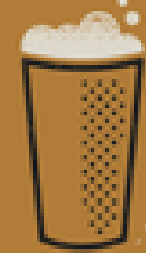
NATIONAL DAY FOR TRUTH AND RECONCILIATION

September 30



BURGERS BEVERAGES & BANGERS!

\$15 BURGER & BEVERAGES



STARTING 4 PM
EVERY TUESDAY AT LOUIS

KARAOKE
8 PM - 12 AM





uExchange

USSU TEXTBOOK MARKETPLACE



Buy. Sell. Save. Repeat.



Visit ussu.ca/events for more information!