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Looking back: Gonzaga women’s basketball over winter break



TERRANCE YIM IG: @terranceyimphoto

See page 8 for a rundown of the women's basketball team's performance over winter break. Due to COVID-19 related protocols, three out of six games during break were postponed.

Adjunct faculty set to receive raise

By SYDNEY FLUKER

A recent article from Faculty for a Living Wage (FFLW) announced that adjunct faculty at Gonzaga University are set to earn more this term after receiving a pay increase of slightly more than 21%. Furthermore, the university has pledged to provide annual raises of at least 2%. According to FFLW, for some of the almost 300 part-time adjunct faculty at GU, this will be their first raise since 2014.

“Starting with Gonzaga, we’re asking Spokane colleges and universities to pay at least the minimum legal salary and provide health insurance, retirement and other benefits for contingent faculty,” stated the FFLW website in its “About” section. FFLW is a network of faculty and supporters organizing for better wages for college and university employees in the Spokane region. While this promise of higher wages is good news for the network, they stress what they see as inadequacy of

the plan in terms of benefits in their news release from Saturday. “While we welcome this raise, Faculty for a Living Wage will continue to press the administration for benefits and higher pay,” FFLW’s recent news release read. GU’s administration has not explicitly disclosed specifics of the new wages. However, FFLW has determined that adjunct faculty will be paid \$4,005 per 3-credit course without a doctorate or other terminal degree, \$4,545 with a

terminal degree and \$4,845 per credit with a terminal degree teaching doctoral-level courses. Previously, adjunct professors without a terminal degree made \$3,300 per 3-credit course, the equivalent of \$12.69 per hour according to an FFLW news release from Oct. 4. “We have recommended setting a minimum pay rate at 1/24th of the legal

SEE FACULTY PAGE 2

Japanese program gains new professor

By SOPHIA MCKINSTRY

Gonzaga offers a variety of language courses for students to take, including Japanese, one of the select Asian languages offered. However, with the sudden departure of the only Japanese professor at the end of last year, the future of the program hung in the balance. That’s when Hiroshi Miyamoto stepped in. Originally from Kyoto, Japan, Miyamoto has been living in the U.S. for over 40 years. He’s lived in multiple states throughout the country and taught at many colleges such as Seattle Central College. He currently resides in Mill Creek, Washington.

Aside from GU, Miyamoto works at the University of Washington (UW), Olympic College and Central College. He has been teaching at UW as a Japanese professor for the past eight years. He began working at GU at the start of the fall semester after seeing an application online for a position as a Japanese professor. Since he lives in Western Washington, Miyamoto teaches his classes remotely over Zoom. He said that GU was incredibly flexible and accommodating. Coming from a bigger university like UW, Miyamoto said he also likes GU’s small class sizes, which allow him to engage with his students.

“I enjoy teaching Gonzaga students because they are highly motivated, and they are hard workers,” Miyamoto said. “With the limited amount of experience I’ve had with Gonzaga, that’s my true and honest impression.” GU offered two Japanese courses in the fall - Japanese 101 and Japanese 201 - both of which Miyamoto taught. In the spring semester, Japanese 102 and Japanese 202 are going to be offered for students who took those classes. Oftentimes upper-level language classes are smaller in size. This past semester, only around six students

SEE MIYAMOTO PAGE 3

Proposal to update gender-inclusive housing in works

By LILLIAN PIEL

A proposal to improve policies relating to gender-inclusive housing is in the works and awaiting approval. According to Jon Wheeler, director of residence life, the new proposal seeks to make information about gender-inclusive housing options more accessible to students, especially for students applying to Gonzaga. The proposal also makes a clearer distinction between gender-inclusive housing and housing meant for students who are LGB+ since they have different needs, and better defines what an ally is, he said. Gender-inclusive housing refers to housing options that are encompassing of students’ needs and affirming and validating of them as well, in any gender that they identify, said Matthew Barcus, program manager for LGBTQ+ education and support. “Gender-inclusive housing is providing options for students to be residential, so live in the residence halls, or university owned properties...and be housed in spaces that are not focused on exclusively binary of only female spaces or only male spaces, but providing opportunities for people to live in gender-inclusive spaces, or live in spaces with people regardless of gender, and have facilities that meet that need,” Barcus said. Currently, campus has a variety of spaces that are conducive to gender-inclusive housing, Wheeler said. Although suites and apartments are more suited to gender-inclusive living spaces, almost all residence halls on campus have all-gender restrooms as well, he said. On the housing application, students have the option to select gender-inclusive housing. From there, those in charge of housing assignments reach out to the students who marked the option on their application and connect with them about their living arrangement needs, Wheeler said. The option to select a gender-inclusive living space has been available since 2017, he said. Students who indicate the need for gender-inclusive housing are also able to see the spaces on campus that would best suit their needs, and generally would have an earlier room selection to ensure those students get a space that meets their needs. “It’s not everywhere on campus, so again we want to make sure folks are settled in a space that’s going to meet their needs before the general population of students selects,” Wheeler said. Red Kwenda, a sophomore social justice peer educator, said gender-inclusive housing is important because not feeling safe or secure in your living space because of where you have been assigned is difficult on top of being a student and trying to get involved with other aspects of campus life.

SEE HOUSING PAGE 3



CHIANA MCINELLY IG: @picsbychiana

Joan Iva Fawcett will take on a new role as Dean for Social Justice Leadership & Community Empowerment.

Student Affairs restructures

By NOAH APPRILL-SOKOL

Gonzaga University’s Division of Student Affairs is turning over a new leaf to begin 2022, adopting a unique organizational structure to improve its response to the needs of students, and facilitate stronger collaboration among different teams within the division. The Division of Student Affairs’ main goal is to reflect the experience of students outside the classroom. For the past several decades, the division has operated under a two-dean model. Under the division’s previous model, having two deans allowed for one to focus on health and wellness and the other on student development, in addition to a team of assistant deans, directors and the vice provost.

Yet, this past December, Kent Porterfield, vice provost of student affairs, announced that the division would be adding a new dean focused on social justice and diversity, equity and inclusion (DEI), to accompany the roles of the other two deans. “If our work is about the students and our impact is measured by what students do, learn to do or are able to do, then it seems to me that we need to make sure that we are aligning our resources in ways that best support students to do that,” Porterfield said. “Institutions are changing as a result of the socio-political, environmental and economic conditions in which we operate, and yet the

SEE STUDENT AFFAIRS PAGE 2

INDEX

News.....1-3
Opinion.....4
Arts & Entertainment.....5-7
Sports.....8-10

OPINION

Reflecting on 2021 and heading into the new year hoping for a fresh start

A&E

Trio of ‘Goons’ create new clothing brand

SPORTS

Zags prepare to face rival BYU in the kennel

FACULTY

Continued from Page 1

minimum salary per credit hour (1/8th per 3-credit course, or just shy of \$6,600 in 2022) based on the fact that Gonzaga advertises 2-2 adjunct positions as 50% time and has most full-time lecturers teach a 4-4 course load,” the release read.

Adjuncts are able to teach four classes maximum in order to remain part-time employees. This also exempts the university from providing many of the benefits full-time faculty receive, such as health insurance and tuition benefits.

According to the recent news release, the current raise does not introduce added benefits.

FFLW advocated for the broadening of qualifications for retirement benefits to adjuncts who have taught at GU for at least a year. They wanted prior service counted, so those who have worked here won’t have to re-qualify for the retirement benefits.

Currently, adjuncts working at least 1,000 hours per year, which equates to four 3-credit courses, qualify for GU’s 8.5% retirement contribution after one year of employment.

“We are also asking for health insurance, at the very least for adjuncts teaching two courses a semester,” said adjunct faculty Jeffrey Meyers in an interview for a previous *Bulletin* article from November. “Access to employer-based health insurance is really essential in part because the plans available for individuals are terrible.”

The requested class cancellation fee also remains unaddressed, which would protect adjunct faculty from losing a planned class because of enrollment requirements.

Erin Robinson is an adjunct faculty instructor at GU. While she derives most of her income from her main job as the digital content manager at KXLY News and does not plan to follow a tenure track, adjunct teaching provides supplemental income for her already lower-wage field.

“To get into higher education, you have to take that first step and [adjuncting] is a great way for people to break into that,” Robinson said. “I hope [the money] isn’t the reason people get into higher education teaching, but that is a legit factor in deciding because you need money to pay for rent and food and life.”

The *Gonzaga Bulletin* reached out to interim provost Ken Anderson to speak on the issue. He declined to comment.

Sydney Fluker is an A&E editor. Follow them on Twitter: @sydneymfluker.

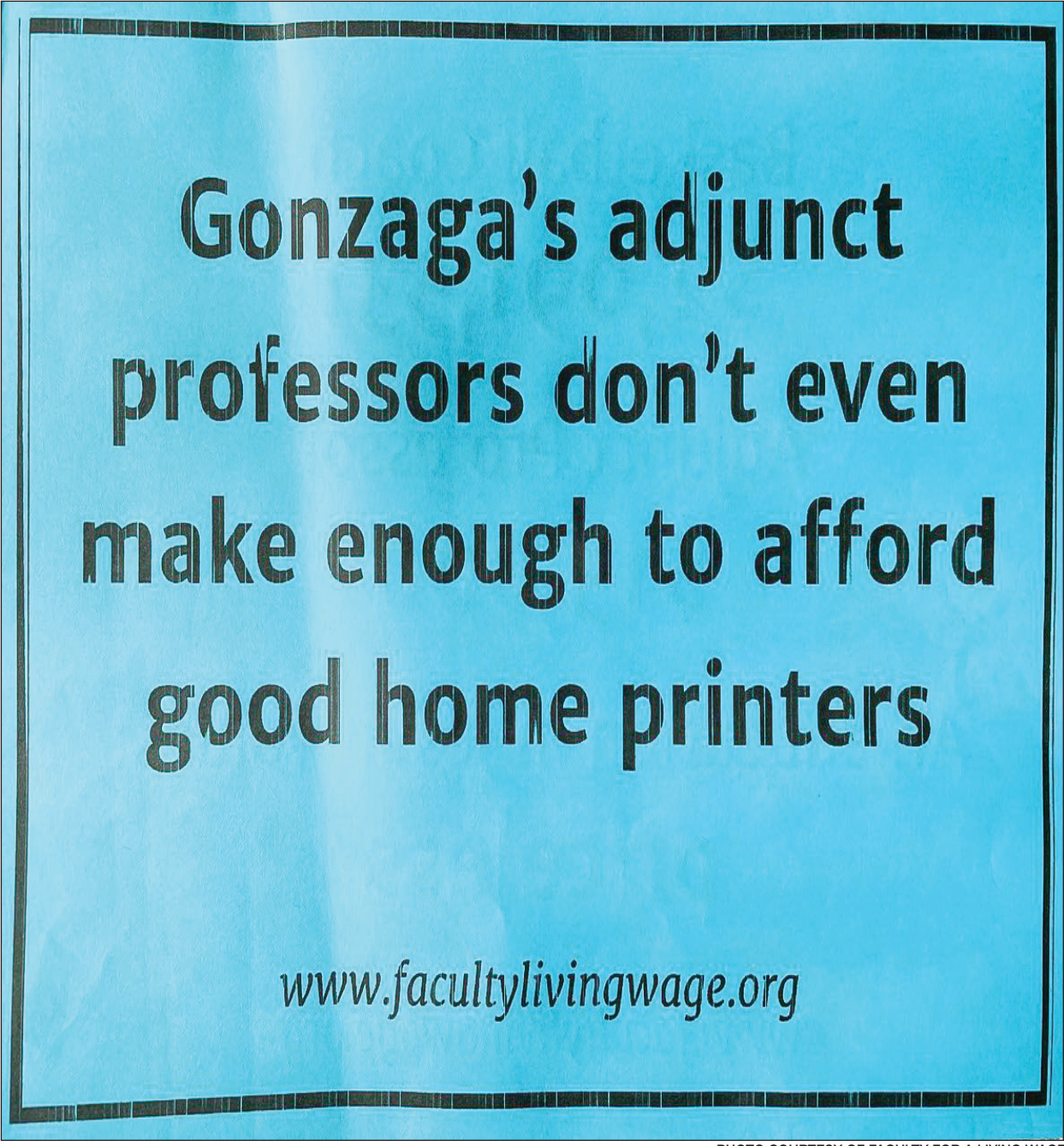


PHOTO COURTESY OF FACULTY FOR A LIVING WAGE
Faculty for a Living Wage members have been granted a 21% pay increase, their first raise since 2014.

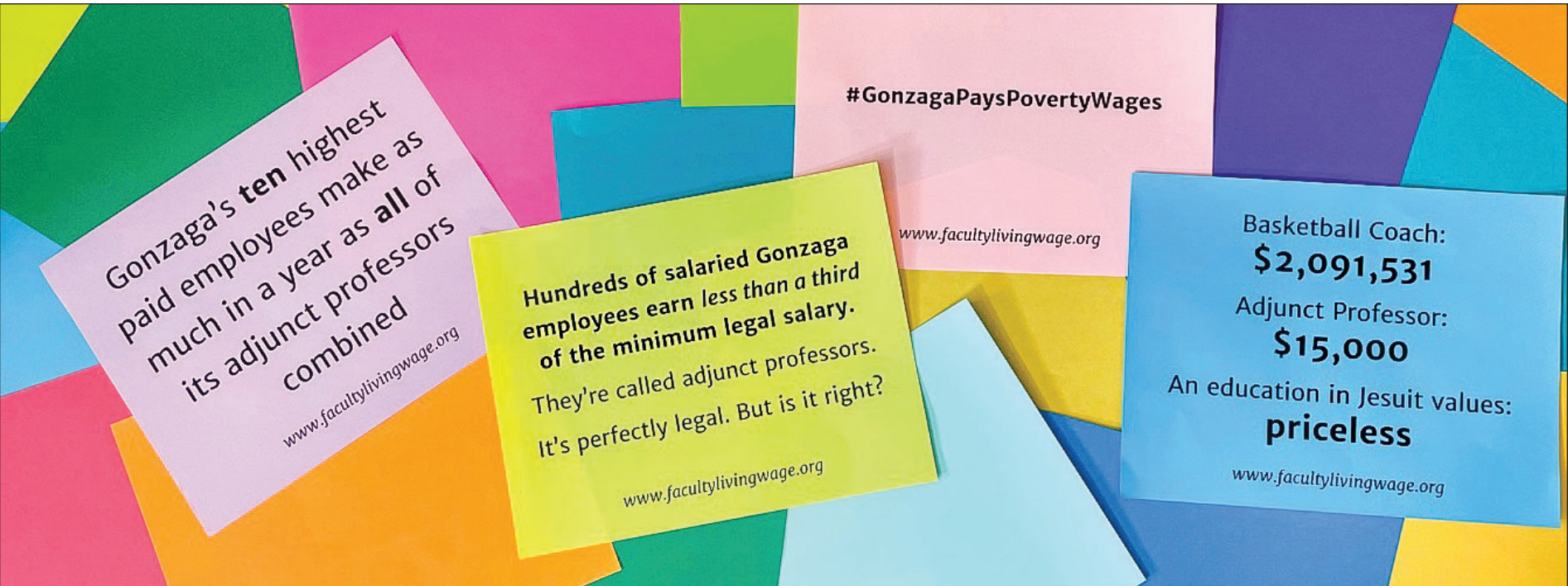


PHOTO COURTESY OF FACULTY FOR A LIVING WAGE
Adjunct faculty members can now earn between \$4,005 and \$4,845 per 3-credit course.

STUDENT AFFAIRS

Continued from Page 1

models of practice reflect the same kind of approach to it that we have used for decades.”

In the announcement, Porterfield described how the division has outlined three pillars — advancing DEI, promoting well-being and fostering an integrated approach to student learning and development — in defining its role for the university.

These pillars, according to Porterfield, are the backbone of this new structure. The variety of teams and offices that work within the division have been categorized within one of these three pillars, with each under the direction of a corresponding dean.

The teams and offices will report to their respective dean in their branch within the student affairs division, who will then report to Porterfield.

Matt Lamsma will continue as dean of student development and will lead the pillar of fostering an integrated approach to student learning and development, and Paula Smith will remain as interim dean of wellbeing and flourishing as the division searches for her replacement.

The new pillar added to the division, advancing DEI, will be headed by Joan Iva Fawcett, who is currently the assistant dean of Diversity, Inclusion, Community and

Equity (DICE). The Office of Sustainability, the Center for Community Engagement, the Payne Center for Leadership Development, Lincoln LGBTQ+ Resource Center and Unity Multicultural Education Center (UMEC) will all be moved to her supervision.

The addition of a new branch in the division has also led to more funds being reallocated to the division. Particularly, the division hopes to hire a director for UMEC and the Lincoln LGBTQ+ Resource Center with some of these funds to fill in the work that Fawcett has been doing to monitor those two teams.

“The opportunities and new relationships are that we have some departments and some folks coming together to work together who haven’t worked together in real intentional ways consistently,” Porterfield said.

Ideas for a change in the organizational structure came a year and half ago when Porterfield took the reins as vice provost of student affairs for the university. Porterfield, a veteran in student affairs work, noticed that there were gaps within the division that a new model could fill.

“The process of doing that kind of work together means that you start to know each other better,” Porterfield said. “You start to have a deeper appreciation for the work that other people are doing. You start to get connected to the people that they’re connected to. You start to meet the students that they’re working with, which might not be the same students that you’re working with.”

In consultation with the Division of Student Affairs, Porterfield spent the past year researching student affairs

models and drafting a more than 15-page document explaining the significance of this new model and the reasoning behind these pillars. The result of this effort is a new structural model, which he believes will transform the division to be more active in addressing student need.

With this new model, Porterfield and Fawcett hope that this structure will create more deliberate and intentional partnerships, which Porterfield calls “communities of practice.” This intentionality, they believe, will lead to more holistic action from the division in addressing the student experience.

According to Porterfield and Fawcett, the deliberateness of creating a third branch in the division focused on DEI, coupled with the reallocation of funds specifically to DEI work, will also significantly benefit the student body and especially minority students.

“Clustering them under this DEI pillar shows even more so that DEI is everyone’s responsibility,” Fawcett said. “It shouldn’t just be siloed to one office or to one individual; it’s integrated throughout all of the pillars.”

Porterfield did express some concern about how dividing the teams under separate deans might lead to a lack of partnerships forming between teams that are under two different deans. However, he also said that he plans to have meetings twice monthly with all the directors and deans (DDT meetings) to help spark these cross-pillar relationships.

Porterfield said this model does little to strengthen the relationship that the student affairs division has to other divisions within the university structure.

He hopes to develop the division more to tackle this challenge.

“There’s no perfect model,” Porterfield said. “It’s [the people we have hired to fill these positions, the DDT meetings and additional systems], not just the new structure that has hopefully positioned us better to support the needs of students as we have defined them at least around these pillars.”

While the plan is a significant step in progressing the division, according to Porterfield, this plan is only one part in a three-phase plan to strengthen the Division of Student Affairs.

The first phase, which the restructuring and the creation of the pillars fell under, is setting up a foundation for the division that addresses certain initial gaps and creates a framework for the division when it comes to future planning. Porterfield said that he wanted to layer DEI into the foundation of student affairs during this phase.

The second and third phases of the plan are the next steps Porterfield hopes to progress onto, and are where the division hopes it will gather more resources and hire any needed positions to then launch new initiatives.

While this is just the beginning of the changes that Porterfield seeks to make in the Division of Student Affairs, he said he is hopeful about these changes and is excited about the new model and the course it sets the division upon for future transformation and new initiatives.

Noah Apprill-Sokol is a staff writer.

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Hope after another year of COVID-19

New years resolutions for the weary and worn of a pandemic-stricken world

As we head into 2022, many of us are still processing the isolation, exhaustion and grief that have marked the past two years of the global pandemic.

I think it is safe to say we would rather forget about the time we spent isolated from family and friends, the hours spent on Zoom and the moments when we felt sad, anxious or alone.

But I hope that we do remember these times, as hard as they were and still are, because I think they remind us of what really matters in life.

I hope we remember the missed milestones, the canceled weddings and the times when we could not hug our loved ones. I hope we remember this so that this year, when we gather with loved ones, we are grateful. I hope we cherish those hugs we give. I hope we reach out to friends we haven't seen in a while. I hope we make new friends and are grateful for old ones.



By CLAIRE TOLLAN

I hope we remember the days we struggled, felt lonely or sad. I hope we remember, so that this year, we take care

of ourselves. I hope we prioritize our physical and mental health. I hope we check in on people who are struggling and ask for help when we are, too. I hope we find time to rest and do the things that bring us joy. I hope that we are gentler on ourselves and each other.

I hope we remember that we are resilient. Even at the peak of the pandemic, we still found ways to laugh, celebrate and connect with each other. We found ways to fight injustice, to organize and to demand change.

Scientists developed life-saving vaccines. Frontline and essential workers tirelessly and bravely went to work each day. Artists continued to create, teachers continued to teach and students continued to learn.

We even saw some glimpses of normalcy again. Although we are still very much in the fight against COVID-19, I know there will be more moments of resiliency to come. I hope we remember

that, too.

And lastly, as we embark on a new year of unknowns, I hope that we can find a fresh start. If you're one for New Year's resolutions, I hope you can find a renewed desire to prioritize human connection, mental health and self-care.

I hope we remember what made these times so hard, what we were longing for and what we took for granted. Life is short and fleeting, so reach out to that friend you've been thinking about, hug the people you love and take care of yourself, too.

These are the things that really matter.

Claire Tollan is a staff writer.

Queen, watch your mouth

A year's review of fads and trends in 2021 slang

The college vernacular is positively peppered with slang. Apparently it's not enough to learn the Gen Z jargon once and call things quits, as it seems to change more frequently than the "Donda" release date.

So, if you want to avoid being cheugy and keep your slang game gucci, look no further than this small sampling of my top-five personal favorite 2021 expressions. This article is written from a place of great irony as I am a confidently unknowledgeable source.

- 1. Cheugy: no longer trendy.**
I have a love-hate relationship with "cheugy." On the one hand, it's elitist and harsh. On the other hand, it's a great way to bring levity to a situation or be gently self-deprecating. What does it mean?
According to a *New York Times* piece from April 2020 (yes, they really assigned a Harvard University fellow to write an article about what it means to be cheugy), "cheugy (pronounced chew-gee) can be used, broadly, to describe someone who is out-of-date or trying too hard."
Common casualties which have fallen to cheuginess include Gucci belts and Golden Goose sneakers. But isn't it mean to call someone's favorite things cheugy, you ask? Yes, it is a bit mean. Isn't it a bit elitist to assume everyone has the money to stay out of cheugy territory? Yes, it is a bit elitist. For this reason, cheugy is a term best applied only to oneself. For instance, one might express defeat by saying, "My dorm room is so cheugy!"
- 2. Queen: an uplifting affirmation used to empower individuals.**
"Queen" is a way to praise someone for their appearance, actions or a combination of the two. The word, when used in this context, has roots in the LGBTQ+ community. More recently, it has also come to signify ambition, boldness and talent.
I, for one, love blurting this word at the end of a sentence like a garnish. My liberal use of "queen" has



By KATE SULLIVAN

- veered into unironic territory and I fear I may be utterly overusing this word. Regardless, it's fun to say, and I am sure I will not give it up until it is replaced by its 2022 counterpart.
- 3. Sus: a short version for suspicious.**
"Sus" is a modern substitute for questionable or its slang-cousin "shady," because shady was just too long, apparently. "Sus" is typically used at the end of a sentence, such as, "He's really good at poker- seems kinda sus," although the likelihood of those words ever being said in that order is astronomically low. My favorite thing about sus is its humble beginnings as an "Among Us" reference. We all start somewhere, right?

- 4. Big yikes: something so deserving of a "yikes" that it is prefaced with "big" to make the incident that much more embarrassing.**
As opposed to a small yikes, which has not caught on yet, but surely it's just a matter of time (perhaps high key and low key walked so big yikes and small yikes could run), a big yikes is something so embarrassing or cringeworthy that a simple disapproving "yikes" will not suffice.
Of course, a big yikes is not as disastrous as it sounds, as Gen Z is known to take some hyperbolic liberties from time to time. Thus, a big yikes would more commonly be used to comment on someone tripping down the stairs than the Bay of Pigs. Even though scholars agree that the Bay of Pigs was indeed a major "big yikes."

- 5. Simp: Someone, commonly associated with a male, who is overly invested in impressing a romantic interest, even if the feelings are not reciprocated for long periods of time.**
Simp is both a noun and a verb, and it's a lot to unpack. It typically refers to males actively pursuing women, but it can refer to anyone. Simps are raked over the coals for being so-called traitors to their male friends and the accusatory connotation of being labeled a simp tends to demonize polite men. More recently, the term has been singled out in contributing to misogyny. It's always important to learn about where words come from and the effects they have on the world around us.
The list above is by no means comprehensive. If anything, it's a 2021 time capsule; words which are co-opted and created are often the things we want to say but don't have language to. As for me, I'm still be using all of these words in 2022, even if it's cheugy.

Kate Sullivan is a copy editor. Follow her on Twitter: @KSullivan2023.

Life in a social media desert

Let's face it: social media dominates today's culture.

Our phones, in many ways, are extensions of ourselves. Ever notice the creeping anxiety in your stomach when it's missing from your jean pockets? That feeling that you could miss something important?

Welcome to the now.

We're in a digital age where TikTok memes and Snapchat streaks are the avenues to navigate our social landscape.

But what is it like living unplugged?

I've primarily existed off of the social media grid — twitter aside (for professional purposes) — for a number of years now. With a few occasions where I make a two-month return because of FOMO (fear of missing out), I choose to spend my days with Instagram likes out of my life. Lately, I've come to question if that's such a good idea.

See, college campus life these days relies heavily on social media. Clubs and organizations on campus promote their events through it. It offers quick ways to connect with people in classes or in your dorm — a fast way to make new friends. If you want to find the nearest party on the odd Saturday night, look no further than your Snapmap and see where your friends are congregating.

I've found that it's a lot harder to be engaged in the so-called "social sphere" because I opt out of most social media. There's this fear I have: I'm missing out on the best years of my life — some LED-lit rager in the Logan Neighborhood or the romance of a lifetime. While everyone's out and about, I'm alone in my dorm watching "Spirited Away" for the tenth time.

That's what it feels like at its worst.



By ALEXANDER PREVOST

However, I think the quality of my life has drastically improved in spite of this.

For one, I have so much more free time. Never having to worry about managing TikTok scrolling or constant notifications, I have more space in my life to fill my time with productivity and positivity.

Furthermore, my personal life feels much more private. I enjoy having mystery on my side. There is this lack of constant comparison to others. I don't feel like I have to prove my life is interesting enough to garner 200+ likes. The validation of half-strangers and friends long gone has never added much to my life, and it feels so much more powerful to be seen and loved by those truly present in your life.

There's also this element of surprise to everything. I can just throw myself into whatever the day or night offers without knowing what's coming. Putting my faith into the universe, I often just let the muse take me where it goes.

One could argue that the biggest downside is losing all those potential connections. Getting a chance to react to posts or swipe up on someone's story

can truly lead to an interesting conversation — maybe even spark a new friendship.

And sure, that's a valid critique.

However, I've found that the most rewarding relationships in my life have come from organic, in-person interactions. Gonzaga offers a plethora of communities to wander around through, each with its own unique, colorful personalities. There's something truly wonderful about investing in those friendships around you rather than frivolously sending streaks to a million strangers, wondering if that'll make something stick.

What I'm trying to say is, I'm more intentional now.

I value time and connection way more, and there is far less noise going on in my head. Instead of following trends, I find things via word of mouth, cultivate my own aesthetics, etc. It feels okay to take my time with things.

And don't get me started on how much energy I'm saving on pointless political debate.

If there's anything I hope readers can take away from this, I'm hoping this serves as an invitation:

Come smell the roses with me!

I know it seems like an intimidating leap, disconnecting from a world that postures itself as the center of the world. Trust me, I've been there.

But my god, the grass is greener on the other side.

Even if it feels like there are a million things you might be missing out on, think about how much more will pass you by if you're existing between the text on your screen.

And who knows ... you just might find that something when you finally look up.

Alexander Prevost is the online editor. Follow him on Twitter: @alexanderprvst.

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Three 'Goonos' create clever clothing

By TOMMY CONMY

Three goons, one printing press and enough carcinogens to penetrate a hazmat suit.

The newest lifestyle brand on campus may sound like an early draft of a "Breaking Bad" script, but Goon is far different.

The brainchild of Marian Hall roommates Jared Brown and Chase Petri along with their hallmate Dan Balboni, the brand launched in September exclusively on its Instagram: @goon.zaga.

"The name really came first," Petri said. "We wanted a name that is pretty off the top like Goon. It's pretty funny, it has funny definitions and it goes well with Gonzaga."

The trio often used the term in conversation before it became the moniker of their fledgling company.

"We're just gooning," Balboni said.

Petri noticed a lack of ironic or funny T-shirts percolating through GU's campus, like they did at a lot of larger schools, and sought to fix the problem.

During fall semester, the trio dropped new merchandise four separate times.

Their best-selling item was a white tee with "The Drunk Logan Map" printed on the back. The map featured locations like Star Bar, Zip's and the trademark crosses of St. Aloysius Church.

"We knew for the first draft that our friends will order stuff, but are we going to get orders from people we don't know?" Petri said. "It's been putting ourselves out there on Instagram and seeing who DMs us."

Other drops included a red sweatshirt with a Goon dye table in addition to their first step outside of apparel with a tote bag.

Although the term entrepreneurship has seen its most widespread usage in popular culture since 1915 according to Google Books, the business was originally a way to employ Petri and Brown's entrepreneurship concentration to gain meaningful experience in the field.

"We probably learned way more than we do in class," Petri said. "In class we build these fake companies, and then here you're building a real company. It's your money on the line. We ship out, and we've learned that's a really big expense."

The trio has learned through trial and error since the inception of their idea last spring. Although the group held informal meetings over the summer, rubber met the road when the three decided to invest their own money into the project.

The loosely defined executive board of the company bought a printing press, paper, T-shirts and sweatshirts and other



PHOTO COURTESY OF CHASE PETRI

Goon released its second sweatshirt with a simple drawn logo on the front and a dye table sketch on the back.

miscellaneous inventory items before printing could begin.

Every business function besides the actual manufacturing of the T-shirts is done in-house. The brain trust of their operation focuses on cutting, moving and printing the shirts before they are ready to be shipped to the nearest MSC box. On the week of a drop, it's not uncommon to print shirts for eight straight hours to meet demand.

"We're goons," Petri said. "We're taking it seriously but we still have a ton of fun with it."

The trio does its best to maintain an air

of anonymity in their business dealings. Nowhere on their Instagram page will you find a picture of their faces or even a tagged account.

"We push some buttons," Petri said. "They're not the most PG shirts, so we kind of keep our faces out of it."

Despite Petri, Brown and Balboni founding the company, the three try to remain incognito on campus and don't don their own products often. Money is on their mind, though, and the three each maintain separate lists of inspiration for future merchandise drops.

"We had some designs drawn, and we

did not want a lawsuit or a cease-and-desist order, so we decided against [our design]," Petri said. "It would've made us a lot of money, though."

Thus far, they have tried to keep the ruffling of feathers to a minimum and stay out of official GU affairs.

Goon has experienced success in its first few months on campus. The company recently sold its 100th T-shirt on Instagram as Petri works on coding the official Goon website.

"I think our No. 1 buyer is a friend of ours, and she works for Wild Walls," Petri said. "Almost all of the staff have the shirt because she's been selling it to them."

Like many startups, Goon relies on the dedicated support of friends. Friends of the founders' clamor to be featured as a model on their Instagram page or visit their house to see how T-shirts go from blank to inked.

"They're always really supportive," Brown said. "Everyone always wants to come help and cut stuff out or see how we print and offer design ideas. A lot of them market a lot for us by reposting stuff. It's pretty nice of them to do that."

Goon has experienced early successes, and its business model of integrating processes vertically has proved costly and margins have remained razor thin.

When Goon first started last spring, Petri said that he couldn't wait until the day where they made a profit and he could finally buy beer with the money they made.

"We're still waiting," Brown said.

Next semester, Goon aims to continue to drop new merchandise once a month, as they push the limits of wearable design on GU's campus.

The three still struggle with the everyday plights of being young adults in college. Money is tight, time is tighter and only Petri has a car. The project has remained an enjoyable task for the three despite challenges at every turn.

"If you have an idea that you think is worth pursuing, go out there and give it a whack and see how far you can get," Brown said.

Zags can follow and purchase merchandise Goon on its Instagram: @goon.zaga.

Tommy Conmy is a copy editor.

A journey into the beyond with the Weeknd's 'Dawn FM'

REVIEW

By LUKE MODUGNO

World building through music is a difficult, yet incredible feat. When an artist is able to enthrall audiences by encapsulating a concept with vivid storytelling and sonic scene-setting, that is a unique mark of brilliance. Following the release of his latest album, "Dawn FM," The Weeknd should be considered a true master of concept albums.

The pop megastar is back with his fifth studio album after a one-year hiatus. Following perhaps his most critically acclaimed record to date, "After Hours," expectations were sky-high for this record.

Continuing to lean into the '80s synth-pop sonic landscape established on "After Hours," "Dawn FM" picks up the pace a bit with more upbeat production and lyrical content than its predecessor. Throughout the record, The Weeknd experiments within the synth-pop genre, dabbling in some soulful tones on tracks like "Out of Time," and embracing disco-dance aesthetics on "Sacrifice" and "Is There Someone Else?" Considering the diversity of moods and directions this record takes within its overarching sonic concept, "Dawn FM" represents The Weeknd's best produced record, surpassing "After Hours" substantially. Abel has production credits on every song on the record, continuing to show his knack for conceptual execution behind the boards.

Canonically, "Dawn FM" picks up right where "After Hours" left off. In the music video for "Until I Bleed Out," which is the final track from "After Hours," Abel sees himself inside a room filled with balloons and people, surely a reference to his outstanding mixtape "House of Balloons." As he stares into the room, Abel sees himself get mobbed and killed by this group of people (likely representing succumbing to his addictions). His escape from the house of balloons symbolizes his efforts to escape his old life. During the climax of the video, Abel passes out from blood loss and dies on the Las Vegas strip, where "After Hours" takes place. Fittingly, "Dawn FM" takes place in purgatory,

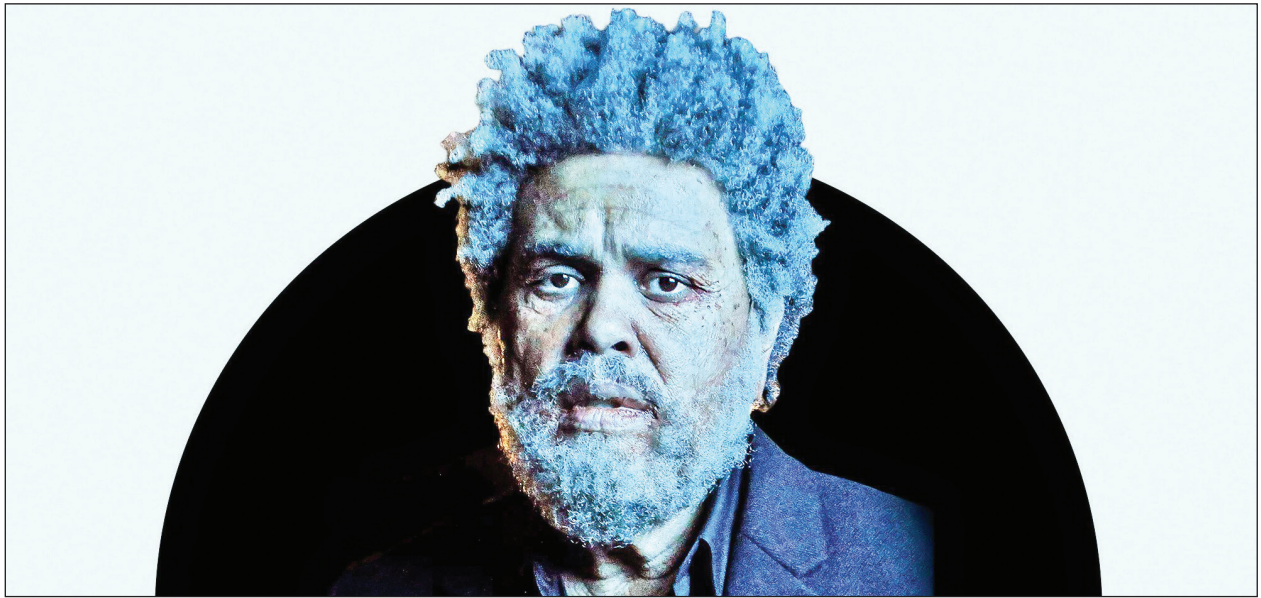


PHOTO COURTESY OF ESQUIRE

The Weeknd released his fifth studio album on January 7.

with the Jim Carrey-narrated radio station creating a soundtrack for the listeners' journey toward the light at the end of the tunnel. Sonically and conceptually, "Dawn FM" is an ethereal pit stop on a journey that began with "After Hours."

As Carrey's fuzzy narration cuts in to conclude the project, he reminds the listener that in order to reach heaven, you have to let go of the regret and pain from your physical life. With Abel providing angelic background vocals to Carrey's final message, the record ends with the heavenly sound of birds chirping. As he alluded to on Twitter, Abel will conclude this storyline in his next record, completing yet another trilogy of incredibly refined and distinguished pop/R&B records.

Although "Dawn FM" is mostly spotless, some tracks simply do not present the same quality as others on the tracklist, unnecessarily bloating the record. "Best Friends" is repetitive and indistinguishable from

countless other Abel songs and "Here We Go...Again" is dragged on far too long and contains a surprisingly disappointing Tyler, The Creator feature.

Overall, "Dawn FM" is an inherently intriguing concept album executed with exactitude and mastery. Abel seems to get more experimental and ambitious with each project, locking our gaze on what he decides to do next.

Favorite Tracks:
Out of Time
Take My Breath

Rating: 8/10

Luke Modugno is a digital editor. Follow him on Twitter: @lmodugno5.

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Beyond the stereotype: 'Emily in Paris,' 'Pose' and representation

COMMENTARY
By ALEXANDER PREVOST

Storytelling is difficult. As journalists, it's our duty to the people — in our communities and beyond — to tell stories, both big and small. There are fine lines we have to walk, ethics to follow. To tell a story well requires work. It's not just about grammar, styling or voice. It's about representing others with humanity. It's a given that representation matters. Using wide-reaching mediums such as television, we can use storytelling to dismantle harmful stereotypes and elevate just causes. For instance, Ryan Murphy's "Pose" is a profound show about the lives of trans and queer folks in Harlem during the height of the AIDS crisis. The story centers the humanity of its characters, taking care to make sure its predominantly Black, trans and/or queer protagonists are more than just the sum of their parts. They are people just like you and me. There aren't enough good things I can say about that show, but I think it's stories like "Pose" that stick with viewers long after because they give us a glimpse into the humanity of those we don't understand because we can't. Through honest, nuanced portrayals of marginalized folks, we can spur conversation, encourage empathy, persuade the ignorant and take steps to righting our world. I would know. My marriage rights wouldn't exist — in part — without media like "Queer as Folk" and "Brokeback Mountain" reaching the mainstream. Media can be integral in influencing positive political change. So why, in the year of our lord 2022, do we still have shows like Netflix's "Emily in Paris"? Shows that blow up in popularity and receive adoration for its aesthetic and "quirky" characters, yet they consistently relegate its diverse characters to stereotypes, tokens and caricatures. It's first season, debuting last year, came under fire for this issue (watch Friendly Space Ninja's commentary piece on YouTube. It is brilliant). Critics and viewers panned it for its offensive portrayal of Parisians and East Asian folks (to name a few). In spite of this and it's generally bad writing,



PHOTO COURTESY OF NETFLIX'S FACEBOOK PAGE

"Emily in Paris" is under fire for harmful representation. "Emily in Paris" garnered industry acclaim. American entertainment outlets couldn't have cared less for its problematic aspects, rather focusing on the "groundbreaking fashion" among other lauded facets. The backlash was intense. You'd think that'd prompt the creators to make changes. Yet, here we are again. Season two. Still have the token gay best friend who's name I can't remember. Still have the characterization of partisans as cigarette-smoking jerks. Show-runner Darren Star seems to have doubled down on the stereotyping, as the introduction of a new side character named "Petra" has sparked outrage. An immigrant from Ukraine, she is portrayed as a kleptomaniac with a bad fashion taste who only cares about not getting deported. Her interactions with Emily are unsavory to say the least, and the singular episode dedicated to her left a sour taste in my mouth. And I'm not the only one. The literal country of Ukraine has joined the descent. Using their social media platforms, the country has spent the last few days highlighting the stories of Ukrainian women, real people that live beyond the stereotype. Even the Ukrainian Culture Minister,

Oleksandr Tkachenko, has taken a shot at the show. "In 'Emily in Paris,' we have a caricature image of a Ukrainian woman that is unacceptable. It is also 'insulting,'" Tkachenko wrote on Telegram. "Is that how Ukrainians are seen abroad?" What does this say about us as a culture? We Americans, denizens of the land of the free and home of the brave, citizens of progress. Can we really call ourselves that when our media still relegates foreign cultures and minority groups to cheap jokes? I can't tell you how many times I've heard folks say, "It's not that deep." But it is, man! To quote video essayist Natalie Wynn, "Maybe you didn't remember it, but your brain did." Negative stereotypes in the media stick with us, informing our worldview of others as lesser. In turn, that can shape our politics, guiding us to vote for policies that negatively impact marginalized folks. Obviously, they don't realize that. When "South Park" is your only exposure to the oppressed, voting for an anti-queer politician because of the economy isn't a huge deal. Ethical media consumption is difficult. The best case scenario in most situations is to enjoy problematic media while also remaining vigilant about its pernicious aspects (e.g. A Christmas Story). But even then, some things are just not worth watching. In my mind, this show is one of those cases. It's when something like this happens that I go back to media like "Pose" — well-written, nuanced stories that don't sacrifice humanity or cut corners for an easy joke. The best stories, like that, not only keep you hooked, you walk away with a little more empathy for others. To me, that is why representation matters.

Alexander Prevost is the online editor. Follow him on Twitter: @alexanderprvst.

'Don't Look Up' is a don't-watch movie

REVIEW
By KAELYN NEW

"Don't Look Up," a newly debuted satirical black comedy, has left critics largely divided as to whether the film is a decent piece of media or not. Fear not, I will provide you with my opinion on why this motion picture is not worth the hype. The feature film hit theaters on Dec. 5, before its release on Netflix on Dec. 24. It's creators boast its all-star cast that includes Leonardo DiCaprio (Randall), Jennifer Lawrence (Kate), Timothée Chalamet (Yule), Jonah Hill (Jason) and Meryl Streep (Janie), to name a few. With such a great cast, I anticipated the movie to likely be spectacular and perhaps even Oscar-worthy. Though I couldn't have been more wrong. The characters entirely lack chemistry with one another. I'd like to think that the casting director lumped a sum of A-list celebrities into one movie so that audiences would see it in theaters. Not only does the cast lack chemistry, but the characters in "Don't Look Up" also lack any semblance of character development. I didn't see anything throughout the course of the relatively long film that made me feel compelled to care for any of the characters or feel as if their actions were motivated by something deeper than surface-level emotions. Ultimately, at the end of the movie, I couldn't bring myself to feel sorry for any of them. None of them were likable. One of my biggest gripes is that Chalamet is in the movie for no reason. His character furthers the plot in no way, he is in no way memorable and his character's mannerisms are a direct rip-off of his previous role in "Lady Bird." My guess is that he starred in the movie so

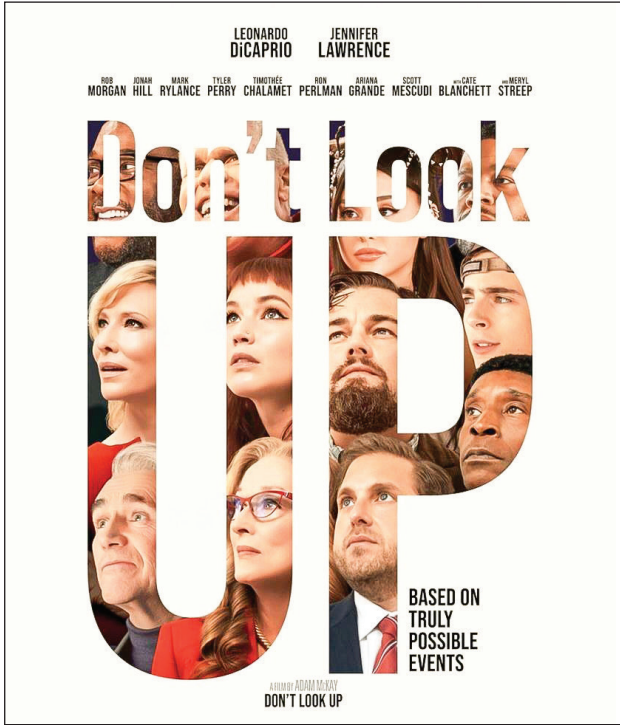


PHOTO COURTESY OF IMDB

'Don't Look Up' features many big actors, such as Jennifer Lawrence and Leonardo DiCaprio. his face could be plastered on posters to draw in younger audiences. However, the main critique I have of this film is that the movie is supposed to be a subtle and elusive jab at how issues like the climate crisis are overshadowed by

elitism and political division. Director Adam Mckay executes this in a way that is neither insightful nor meaningful in any way. The movie plays out in a way that appears to try to educate audiences on the detriments of government inaction and the ignorance of the wealthy. I believe there is something both highly ironic and depressing about Hollywood's elites, making millions of dollars from a film criticizing the inaction of the elites in times of trouble. The movie panders to the wealthy and ignorant. Anyone who has paid attention in the last decade knows that the climate crisis is worsening, and immediate action needs to be taken. From my perspective, it is despicable to spend \$75 million making a movie telling the world about an issue most of us are already painfully hyperaware of. Some of those funds could have easily been donated to climate relief efforts. A portion of the proceeds at the box office could have been donated to climate research funds. But in my research, I haven't found an ounce of profit going toward any notable causes. The film concludes with a predictable ending that intends to leave audiences feeling inspired to veer from the destructive direction the world is headed in. On the contrary, I only felt outraged that I had wasted over two hours of my life consuming this drab, performative film fronting as a call to action. I rate this movie a 2/10. I would give it a lower score if not for a select few of Hill's jokes.

Kaelyn New is a staff writer.

'Licorice Pizza' is a timeless masterpiece of realness

REVIEW
By MICHAEL BEIRNE

Paul Thomas Anderson's "Licorice Pizza" is both a love letter and love story. On its own, the film is the coming-of-age tale of two in-between souls, each searching for resolve with and in each other. It is an open, honest pump of the heart — in the lives of main characters Alana and Gary, but equally in Anderson's larger filmography and in Hollywood's recent wave of 1970's romanticization (think Tarantino's "Once Upon a Time in Hollywood," and even Todd Phillip's "Joker"). Set in the golden era of Los Angeles' San Fernando Valley, "Licorice Pizza" is soaked in SoCal bliss. Classic cars, water beds and subtle celebrity run-ins fill the air with the freedom and joy of '70s summers, fueled and lightly propelled by a phenomenal soundtrack that blends Nina Simone and Bing Crosby with David Bowie and The Doors. It isn't just the atmosphere that Anderson builds, it's the intentionality and honesty behind it. There are big Hollywood figures involved, namely Bradley Cooper (Jon), Sean Penn (William), Tom Waits (Rex), and Maya Rudolph (Gale). However, the main players — Alana and Gary, portrayed by Alana Haim (yes, of HAIM) and Cooper Hoffman (yes, son of the legendary Philip Seymour Hoffman) — look and live like real people, with striking honesty. They struggle with acne, over/under development and hair that refuses to lie flat. More than giving honesty and reality to the audience though, it gives genuine life and authenticity to the onscreen characters and their love. In terms of cinematography, the film is magnificent. Fluidity plays a key role in the truth and realness of the story. The opening scene, the first conversation between the main characters is one continuous shot, plunging the audience right into the film with Alana and Gary's delicate back-and-forth. The camera carves itself through the hills of San Fernando Valley, not getting in the viewers face, but not letting them forget how masterful its direction is. While it may have stood no chance in the box-office

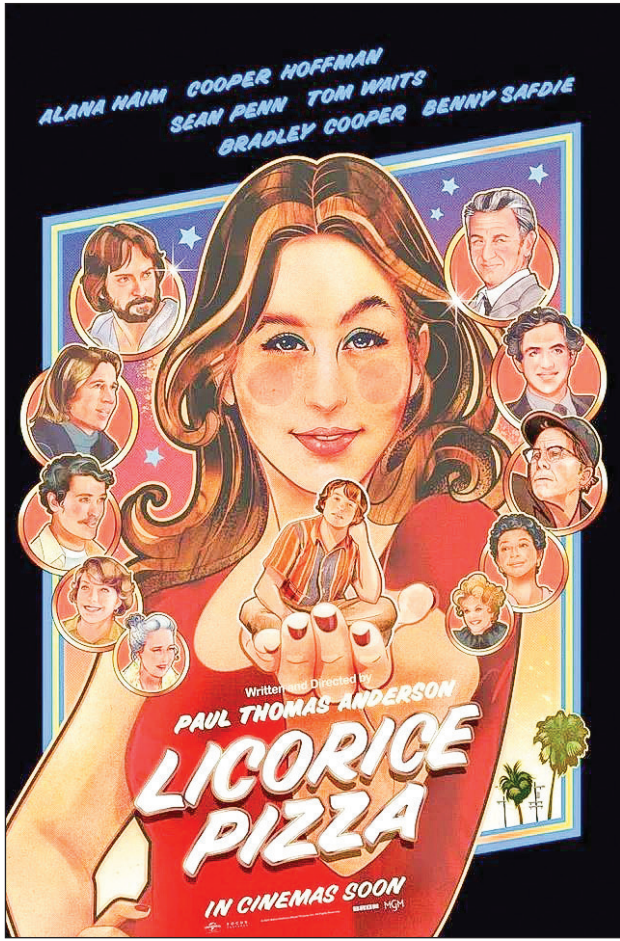


PHOTO COURTESY OF IMDB

"Licorice Pizza" has received a mix of reviews due to the issue of necessity. against the more popular "The Matrix Resurrections" and "Spiderman: No Way Home," it has proved itself well in higher film circles. This film has become a front runner for Best Picture — not without its own stumbles. Following Gary and Alana through their tangles in

the San Fernando Valley can sometimes be difficult, whether from the obscurity of their pursuits or from the sheer volume of the relevant cast. However, each new character and each bizarre interaction provides a new, crucial layer for both of the main characters' lenses, which they ultimately use to look upon each other and the love between them. There are a lot of moving pieces in this film. While it is dense, nothing, absolutely nothing is unnecessary — so much so that ultimately everything really is necessary. This is what has been deemed the largest issue with "Licorice Pizza" — the notion of necessity. There are scenes of blatant sexism, racism and prejudice — most notably in a scene where a white man speaks English to his Japanese wife in a horrific, unnecessary Japanese accent. While many have drawn issue with this, contending it as racism for the sake of racism or plainly racism as a punchline, the moment does serve a greater purpose. This is the '70s. Prejudice and sexism are disappointingly common. "I think it would be a mistake to tell a period film through the eyes of 2021," said Anderson in an interview with *The New York Times*. "You can't have a crystal ball; you have to be honest to that time." This bizarre moment of gall and guttural wrongness puts a spotlight on the issue of their presence and normality within this era. This is a massive subtext to the film. Women, especially women of color, are pushed to the sidelines and are often recognized not for their humanity but for the sex appeal and utility they can provide or sell. This is the love that Alana finds with Gary. While he does find her attractive and she is a useful business partner, he does see her humanity — her struggle with arrested development, her desire to grow, her desire to love and her desire to be loved. This is the love of "Licorice Pizza." A love that nobody should miss out on. I give "Licorice Pizza" a 10/10.

Michael Beirne is staff writer. Follow him on Twitter: @mtbeirne.

Predicting the future of 2022 after a gloomy 2021

COMMENTARY

By ANDERS SVENNINGSSEN

Facing the news this past month has been bleak — but then I suppose that's not unique for the news.

However, even keeping in mind that doom and gloom can be par for the course. Recently, headlines have become dooimier and gloomier; they've made my advance into the new year whilst clinging to cautious optimism feel foolish.

We've been smacked with everything from news of school closures to economic struggles, devastating tornados and, topping it all off, we lost a national treasure when Betty White passed away just last week.

People seem run down in the worst way by current events. Collectively, it's almost like we're beginning a new year directly behind the world's largest Magic Eight Ball. It was so tempting then, when tasked with writing a few of my own

predictions for the new year, to concede these difficulties and indulge in a bit of pessimism. And I'm not going to lie, I dabble in the occasional negative thought. But within each, I believe there's a positive dimension to be uncovered.

In 2022, I think COVID-19 cases will likely get worse in the U.S. before they get better. I believe we have the most difficult months ahead of us in terms of mindset alone. We've been through the ringer like this before — we're going to have gut it out to do it again.

New protocols and restrictions are likely headed our way. Collectively keeping our eyes on the horizon that seems to be running away from us is difficult, but I don't believe it's impossible.

In 2022, I think *Roe v. Wade* will be overturned. The majority conservative supreme court is set to hear a case with the potential to completely reverse the 1972 landmark decision. We're primed to see the largest rollback in abortion rights

in 50 years. But I believe this will serve as a wake-up call to the nation. We must raise our voices in harmony to actualize change in our country.

I predict Norway will win the most gold medals in the 2022 Beijing Winter Olympics. Coming in the favorite after their victory in 2018, Norway — along with Russia — aims to clinch the medal count in the coming games this February.

Despite the U.S.'s lack of contention in that category, I cannot wait for the inspiring moments that will no doubt be broadcasted worldwide as athletes compete at the highest level — which is always thrilling no matter who comes out on top.

My most important prediction for this year is things will continue to change. I'm quite certain of this one, the empirics alone are staggering — but it's our reaction to change that I'm not so sure of.

Will we meet challenging headlines and disconcerting events with negativity,

skepticism and cynicism? A degree of all three can be helpful at times, but I'm holding out hope this year's guiding values are generosity, flexibility and empathy.

2022 will be a year in which I personally endeavor to make the best of every situation — assume the best of every person. It won't be easy; I predict most days I'll fail to do so. But this year is going to be another journey, and practice makes permanent.

So while you're forecasting the future or prognosticating possibilities, take to heart the reaction highlighting compassion, grace and understanding towards all the wonderful — and not so wonderful — things to come in 2022.

Anders Svenningsen is a staff writer.
Follow him on Twitter: @torvauld.

'Spider-Man: No Way Home' swings to new heights

REVIEW

Bv EMMALEE APPEL

"Spider-Man: No Way Home" is probably the best live action Spider-man movie in both Marvel and Sony history. Seriously, the few complaints don't even begin to take away from the film's sheer awesomeness.

The first half of this review will be spoiler-free, but there will be a spoiler warning for the second half.

The first two Marvel Cinematic Universe (MCU) Spider-Man movies have left many, myself included, wanting a bit more. While Tom Holland's Peter Parker is arguably the best we've had so far — portraying an amazingly charming boy-genius — the character is still clumsily finding his footing as a superhero and has none of the tragic elements of Spider-Man. The first two of Holland's movies, I would argue, are Peter Parker movies rather than Spider-Man movies.

But this changes in the new movie. Not only does Marvel amp up the nostalgia with classic Spider-Man villains, like Green Goblin (Willem DaFoë), whose presence alone left me with a massive grin on my face, we also finally get to see Marvel commit to the idea of real-life consequences and sacrifices.

With outstanding action, quippy comedy and lovable characters, this movie is an absolute must-see. The villains are compellingly deep (well, most of them) and the heart-felt moments between Peter and his loved ones drive the plot to be more interesting at every turn.

Now, if you have not seen the movie, go see it right now at any theatre near you, but also stop reading this piece. Come back when you've seen it.

Jumping right back in, my biggest qualm with the movie is how extremely reliant it is on decades worth of Spider-Man and MCU content to even be semi-comprehensive. Yes, it's understood that this is part of a series, but I still think that Marvel has created a franchise that's so



"Spider-Man: No Way Home" was released on Dec. 17.

difficult to get into and fully understand — shoutout to Matt Murdock — that it needs to be acknowledged as a borderline cult.

However, I refuse to complain about the appearances of Andrew Garfield and Tobey Maguire. Although the interactions between the three Spider-Men were cheesy and felt very much like fan service, it was so enjoyable that I am smiling as I write this. Garfield oozes charm and emotion every second he's on the screen and Maguire's easy-going, upright attitude is purely nostalgic.

Aside from the past Spider-Man actors, bringing in the past villains and further developing them is something I applaud. I enjoyed the redemption of every single one, especially Electro (Jamie Foxx). Green Goblin's sheer evilness that drives Holland's Spider-Man to the brink of madness is outstanding.

However, a few of the villains ended up just being extra bodies to make the final battle harder and I could have stood to see a lot more from Doctor Octopus (Alfred Molina) and Doctor Connors (Rhys Ifans).

But back to the important part of this review: this is absolutely a Spider-Man movie.

Peter's loss in this movie is almost overwhelming after close to none in the first two. The death of Aunt May (Marisa Tomei) and the conclusion that everyone in the world forgets who he is, including his closest friends MJ (Zendaya) and Ned (Jacob Batalon), is heart-wrenching. But also puts us on the trajectory that many fans have been waiting for, as Peter begins a new life and learns from his actions.

Rating: 9/10

Emmalee Appel is a staff writer. Follow them on Twitter: @emm_appel.

Rhyming

Edited by Linda and Charles Preston

ACROSS

1 Swear

5 Movie piggy

9 Chinese dynasty of note

13 Dull sound

17 Former

18 Place for a redo

19 ____ Domingo

20 "Les Misérables" author

21 Loid

23 Neon

25 Storage area

26 Before, to a bard

27 Dumbfound

29 Goddess of grain

30 Sill

31 Enlisted men

32 Slack-jawed

33 Triumphal interjections

34 Goal

35 Thank, in a way

36 Hooley

40 Comforter

43 Mare's morsels

44 Hurry

45 Aloe, for one

46 Coffee container

47 Hull part

49 Holding a grudge

50 Shade tree

51 Climb a pole

53 Minor auto accident

56 Bout ref's call

57 Sharpen

58 Speed demon

59 Pseudonym

60 Pathfinder's destination

61 Khan subject

62 Stumble

63 Roebuck's partner

65 Asia, et al.

66 Sweep's target

67 Numbers cruncher, for short

70 Communications equipment

72 Klein, of design

73 In what way

74 Biography beginning

75 Way overweight

76 Boxing's big name

77 Diving position

78 Ceremonial "Certainly"

79 Dim one

80 NASA's concern

83 Minute difference

86 Chews the fat

88 Up roar

89 Scottish Loch

90 Posts a letter

91 Play about Capote

92 Wrigley product

95 Measurement across

97 The March King

98 Finish in front

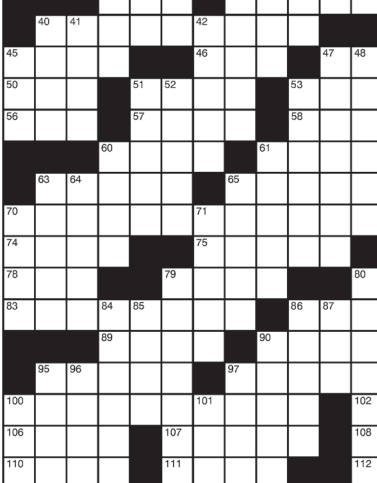
99 Gene component

100 Magician's words

102 Closing minds

106 Finished

107 Solo



24 Hurdle, with "frog"

28 More in Madrid

32 Economist Greenspan

33 Change

34 Naval BMOC

35 Capital on the Aare

36 Basketball player

37 Role for Harper

38 Buenos ____

39 Equal

40 Mound mistake

41 Ticklish toy

42 Dig sites

43 Born before

45 Vegas transaction

47 Author Ann

48 Lest

49 Salon sound

51 Ms. Belafonte

52 ____ sense; reason

53 Hot dogs

54 Nobleman

55 High society

60 Breed of shark

61 For rent sign

62 Elixir

63 ____ Arabia

64 John, of "Candle in the Wind"

65 TV viewing choice

66 Casa rooms

67 Fashionable

68 Pig's place?

69 Reverent astonishment

70 Street urchin

71 Roger Rabbit and others

76 High rise units: abbr.

77 Manhandle

79 ____ hands; homemaker's woe

80 Marketable

81 Goofing

82 Plump

84 Withstand

85 Permits

86 Justification

87 Towel pronoun

90 Rushmore, for one

91 Castor and Pollux

92 Mark

93 ____ Jack: Brit's flag

94 Masculine

95 Worked on a loom

96 Frosted

97 Flat boat

100 Ad ____ Committee

101 Bravo in Toledo

103 Bakery or bar order

104 Feel poorly

105 Discumber

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12/12/21

DOWN

1 Dr. Huxtable on TV

2 Get the knots out

3 Aroma

4 Understand

5 Bundles of hay

6 Pub pint

7 Python cousin

8 Furious

9 Corn

10 "Picnic" playwright

11 High degree

12 Victorious cries

13 Need for water

14 Immense


15 Sounds of disgust

16 Period

18 Live frugally

19 Clothing closures

22 Host Philbin



12/12/2021

Sudoku

By The Mepham Group

Level

1

2

3

4

6			4					7
7	3		6		8	9		
						4		
						3	2	
1				8				9
	6	5						
		2						
9			1		4		7	8
8					2			4

Solution to last Sunday's puzzle

1/9/22

4	2	1	7	5	6	8	9	3
3	7	5	8	1	9	6	4	2
8	6	9	4	3	2	5	1	7
9	8	7	3	2	1	4	5	6
6	4	2	9	8	5	7	3	1
5	1	3	6	7	4	9	2	8
1	3	6	5	9	7	2	8	4
7	9	8	2	4	3	1	6	5
2	5	4	1	6	8	3	7	9

Complete the grid so each row, column and 3-by-3 box (in bold borders) contains every digit 1 to 9.

For strategies on how to solve Sudoku, visit sudoku.org.uk.

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Expectations running high for first track and field indoor season

By TOMMY CONMY

For the first time in program history, the Gonzaga men's and women's track and field teams will compete in indoor track and field following a historic cross country campaign for both squads.

The indoor season was made possible by the recent construction of The Podium near Riverfront Park. The facility boasts impressive measurements including a 135,000 square foot indoor-track facility with a 200-meter banked track and a capacity of up to 4,237 fans.

More importantly, the facility provides a training venue for the Bulldogs.

“Overall, as a team we’re excited for indoor track season,” said men's track and field standout James Mwaura. “This is the first time in GU history that we actually have indoor space to train and compete at.”

Although the Zags have competed in indoor track and field – most recently in 2019 – this season will mark the first time a full indoor season will be completed by each program.

Before the holiday break, the Bulldogs competed in the first ever collegiate meet held at The Podium. The meet was the first time either GU program had competed in track and field in December. Wil Smith finished 3rd in the 3K with a 8:23 while Cullen McEachern finished 2nd in the mile in a time of 4:11 to pace the 15 Zag competitors.

“Our goal was to just have some fun after a long cross-country season,” said Pat Tyson, men's head coach. “We'll now take a break and get ready to return to The Podium again soon.”

Mwaura enters the indoor season as the Zags clear front-runner after finishing as an All-American at the D1 Cross Country championships in the fall and competing at the U.S. Olympic Trials in the 10K last summer.

Mwaura was one of seven GU runners who competed at the 2021 NCAA West regional meet. Mwaura competed in both the 5K and the 10K and was joined by Yacine Guermali and Jake Perrin in the 5K and Peter Hogan in the 10K. Ben Hogan and Alex Walde rounded out the group, competing in the 3K steeplechase.

The men's team hopes to improve



BULLETIN FILE PHOTO

After the recent construction of The Podium, the Gonzaga men's and women's track and field teams will compete in the program's first indoor track and field season.

on the number of athletes they sent to the regional meet with the addition of standout freshman Smith and a healthy Guermali who didn't race at the National Championship cross-country meet.

“For me personally, indoor season came by a bit fast since cross country was just a month ago,” Mwaura said. “I’m still in a big training block but I’m excited to race this indoor season and look forward to going for some school records.”

The women's track and field program also competed at The Podium as a tune-up before finals week and holiday break.

Alicia Anderson took first in the 3K in a time of 9:41 followed by Elisabeth Danis in second and Liz Hogan in fifth. Ellie Armbrust etched here name in GU history after running the 400-meter dash in a school record time of 1:00.53, placing eighth overall in the event.

"It was a nice way for our group to finish off the first semester before we head into finals this next week," said women's

Head Coach Jake Stewart. “Really good performances for this time of year — gives everyone a benchmark and an idea of where they're at and what we can do moving forward.”

Although she didn't compete in the opening meet of the season, Kristen Garcia will be the face of the women's program in her junior season.

Garcia was the only member of the GU women's cross-country team to compete in the National Championships last fall after the team was left out of the meet following a fourth-place finish at the NCAA West regional meet.

Garcia placed 40th in the 5K with a time of 17:23 at the NCAA West Region meet during last year's campaign in a time that was far off her school record of 16:04 in the event.

On Garcia's tail will be Elisabeth Danis, Alicia Anderson, Sadie Tuckwood and Rosina Machu who rounded out the scoring five at the NCAA West regional

meet.

Aiding the cause is sophomore Paxton Depoe who ran the second fastest 800-meter time in school history last season with a run of 2:12.

Garcia also received the honor of being named to the USTFCAA Academic All-American team along with Ben Hogan, Peter Hogan, Jake Perrin and Alex Walde. Individuals are named to the team if they achieve a 3.25 GPA and meet an additional athletic requirement.

The Bulldogs will lace up their spikes at The Podium again on Jan. 14 for the Cougar Classic before the men travel to Seattle and the women travel to Iowa City as they run into the heart of the indoor season.

Tommy Conmy is a copy editor.

Despite postponements, Zags hold .500 record during winter break

By DANIEL FORTIN

With the conclusion of the fall semester and most students back home for winter break, college basketball was in full swing.

For the Gonzaga University women's basketball team (10-4, 1-0 WCC), the stretch of winter break games served as a transition from its nonconference slate to its conference schedule.

This season's transition, however, was far from smooth. Originally scheduled to play six games during the holiday break, GU had three games postponed due to COVID-19 related protocols.

Before postponements forced the team to go more than two weeks without a game, GU was able to face its last two planned nonconference opponents without having to deal with any COVID-19 related issues.

One of those nonconference opponents was UC Davis, GU's first opponent during the break on Dec. 19.

Both teams got off to hot starts, each making five of their first six shots. GU led 21-17 after the first quarter, connecting on eight of its first 14 shots and making both of its 3-point attempts.

The second quarter was more or less the same as GU continued to expand its lead against the Aggies, ending the first half ahead 40-25.

For most of the second half, it seemed the Zags would walk away with a win. GU had a 62-52 lead with eight minutes to play in the fourth quarter, but the Aggies dominated down the stretch thanks to their defense and making plays at the right time.

UC Davis went on a scoring run and took a 65-64 lead on a 3-pointer by Aggies sophomore guard Evanne Turner with three minutes and 14 seconds left.

The Zags were unable to respond as they were held to eight points and went 1-14 from the field in the fourth quarter. UC Davis won 69-66.

Senior forward Melody Kempton led the Zags in scoring with 14 points, six rebounds and a 6-for-6 effort from the line.

Sophomore forward Yvonne Ejim had 12 points while junior guard Kaylynnne Truong had 11 points.

“It's hard to win games when you shoot 7% in any quarter,” said GU Head Coach Lisa Fortier after the game. “But the difference between our offensive quarter being 7% and their offensive quarter being 63% in the fourth, had a huge impact on the game.”

Fortier also blamed GU's defensive struggles for keeping UC Davis in the game.

“They were able to get momentum when we weren't getting stops, and that affected our offense as well,” Fortier said.

GU would bounce back with a win against Eastern Washington University on Dec. 21, getting the job done against the Eagles.

The Zags were in control during the first half, leading EWU 33-24 at halftime.

Determined to hold onto its lead and not suffer another late-game loss, GU scored the first 12 points of the third quarter which forced the Eagles to use a timeout. The Zags continued to excel, outscoring the Eagles 31-9 in the third quarter and winning the game 76-48.

Kempton had 13 points and eight boards, both game-highs, while Ejim had 12 points off the bench and made all six of her shots. Kaylynnne Truong had seven points and seven assists.



RACHAEL HALEY IG: @rachael.haley

Three postponements due to COVID-19 related protocols caused the Gonzaga women's basketball team to go more than two weeks without playing a game.

“The biggest thing we did was make them go to their weak hand,” Fortier said after the game. “What we’ve been trying to do is making drivers shoot and shooters drive and it wasn’t that way in the first half, but in the third quarter we did a good job.”

From there, GU was scheduled to play its first conference game against the University of San Francisco on Dec. 30.

With the emergence of the highly contagious Omicron variant, that game was postponed along with GU's next game versus Loyola Marymount University on Jan. 1.

The Zags wouldn't play a conference opponent until Jan. 6 when they faced the University of Portland.

With Portland in a similar situation, having not played a game since Dec. 20- one day before GU's last game- both teams showed some rust as they had a combined 10 fouls and 11 turnovers in the first quarter. The Pilots ended the quarter with a 16-12 lead and Portland guard Maddie Muhlheim hit a three-pointer at the buzzer.

The Zags recovered as Kempton exploded for 13 points in the second quarter and lifted the team to a 34-33 lead at the half.

GU was on a roll defensively, shutting down Portland star forward Alex Fowler who was scoreless in the first half. Fowler would bounce back as she scored 12 points in the third quarter, including a game-tying 3-pointer at the buzzer.

With the game tied at 47 at the beginning of the fourth quarter, the Zags went on a 15-2 scoring run and regained control of the game. Ejim led GU's late-game scoring push, getting 14 of her career-high 22 points in the fourth quarter. Ejim also matched her career-high in rebounds

with 10 boards.

The Zags defeated Portland 76-65, and because GU's next game against Santa Clara University was postponed, it seemed the team's winter break slate was over.

However, it was announced Friday that GU added a game and would travel to No. 2 Stanford University to play the Cardinals on Sunday.

GU lost 66-62 to Stanford earlier in the season, but it wouldn't be a close game this time around as Stanford won 66-50.

While the Zags seemed overmatched from the jump, they kept it close for much of the game, ending the second quarter on a 7-0 run to keep their deficit within single digits.

The Cardinal would pull away in the second half and it would be GU's worst loss in more than four years.

Guard Hannah Jump led Stanford in scoring with 21 points, making five of her 13 3-point shots. Stanford forward Cameron Brink added 14 points and 16 boards.

For GU, Ejim was the team's top scorer with 14 points. Junior guard Kayleigh Truong was second in scoring with a total of 12 points.

Fortier was impressed with how Stanford played. “They’re just so long, and they don’t make mistakes, they communicate well and they scout well,” Fortier said. “We always say that when you play Stanford, you learn exactly where you’re strong and where you’re weak.”

GU's next game is at the University of the Pacific on Thursday. Tipoff is at 7 p.m.

Daniel Fortin is a staff writer

Women's tennis embraces a new chapter this spring

By COLE FORSMAN

Following an eventful fall season, the Gonzaga University women's tennis program is set to embark into a new era this spring with a new coaching staff and a roster full of veterans.

"We are really excited about this group," said GU Head Coach Natalie Pluskota-Hamberg via email. "They genuinely love working together and are committed to our process."

An assistant coach for the last four years, Pluskota-Hamberg took the helm in May after former head coach D.J. Gurule was hired to take over the men's head coaching vacancy. As a duo, the two guided GU to new heights, including a program-best 17-4 record in 2017 that ended with the school's first appearance in the West Coast Conference (WCC) championships. The Zags followed up with a second-place finish in 2018, in which Pluskota-Hamberg was named the Intercollegiate Tennis Association (ITA) Assistant Coach of the Year.

Now sitting at the helm, Pluskota-Hamberg is ready to apply what she learned from her mentor in her new role.

"[Gurule] always reiterated the importance of controlling the controllable," Pluskota-Hamberg said. "I am forever grateful for the time I had working with DJ."

To aid in the transition process, Pluskota-Hamberg will have an experienced roster at her disposal this spring. GU will have seven returners from last season's 13-8 squad, including All-WCC team members Cate Broerman and Adrianna Sosnowska.

Entering her third year as a Zag, Broerman is coming off a historic sophomore season. Her 15-1 record in singles play, including 6-1 in WCC action, helped her set a new program record with a .938 winning percentage. Her consistency in the No. 3 position for GU earned her an All-WCC singles honorable mention nod.

Broerman was also ranked No. 109 in the ITA Division I women's singles rankings heading into the fall.

"Overall, I thought the fall season was really good in terms of growth with myself and my game," Broerman said via email. "All the matches I got to play put me in a great position for the spring."

As for Sosnowska, she solidified herself as one of GU's top doubles players heading into the spring. Along with duo partner Hannah Jones, the pair posted an 8-6 record at the No. 1 position for most of the season and were the first players in program history to be named to the All-WCC doubles second team.

And while Jones has departed, Sosnowska may have found a potential pairing with Broerman after the fall season. While they fell in their lone doubles match at the ITA Regionals, the duo took the blue bracket at the Gonzaga Invitational in the final event of the season. Sosnowska and Broerman swept the University of Oregon's



JANNA PRICE IG: @jannapricephotography

The Zags are coming off a 13-8 record and 3rd place finish in the WCC. GU's first match is Saturday against Washington State.

duo before taking down Tara Chilton and Hikaru Sato of University of Washington 6-1 in the final round.

Pluskota-Hamberg didn't rule out the two as potential partners in the spring but is more focused on finding the best fit for the team.

Outside of the upperclassmen, freshman Caroline Wernli is set to make an impact after getting her first taste of college tennis in the fall. The Austin, Texas, resident won two of her three singles matches at the Gopher Invitational and competed in doubles play at the Gonzaga Invitational alongside Frederikke Svarre. The duo moved onto the second round before they lost 6-2 to Washington's Ashley Chang and Yolanda Lin.

"Caroline is a great competitor [and] we are excited for her to continue to develop," Pluskota-Hamberg said. "She is going to thrive in the college environment."

Standing in the way of GU's path to the top of the WCC is the NCAA championship runner-up from last season, the Pepperdine Waves.

The Waves welcome back most of the squad that swept the WCC and made it to the NCAA championship game before falling to No. 2 Texas in the title game. In the regular season, Pepperdine went 7-1 against nationally ranked opponents while climbing to as high as the No.

5 ranked team in the nation. An undefeated record in conference play marked the fifth consecutive season the Waves have achieved that feat.

The ITA ranked Pepperdine at No. 2 to start the season with six players inside the top 100 singles rankings, headlined by junior Lisa Zaar at No. 11. Zaar and doubles partner Victoria Flores also earned a No. 11 ranking for doubles play.

For the Zags, who finished 3rd in the WCC last season, getting past the dominant Waves would be a monumental step forward for the program.

"We have worked so hard, so to see it all come together for [this] season is going to be the cherry on top," Broerman said. "We can put anyone anywhere in the lineup and know that they are going to compete."

GU is slated to begin the 2022 campaign on Jan. 22 on the road against Cal Poly at 1 p.m.

Cole Forsman is a sports editor. Follow him on Twitter: @CGForsman.

Brand agency partnership allows for new line of GU merchandise

By SYDNEY FLUKER

When the NCAA announced its updated name, image and likeness (NIL) policy in the summer of 2021, university athletics across the country were thrown into uncharted territory. After the announcement, some student-athletes began pushing for merchandise connected to their school's brand.

Enter The Brandr Group (TBG), a brand management, marketing and licensing agency partnering with universities to provide student-athletes with opportunities and resources. In the partnership with GU, they specialize in co-branding — using the player's name alongside the GU logo — and the licensing, sponsorship and media of student-athletes.

GU announced its partnership of a group licensing agreement for all student-athletes with TBG on Nov. 12. The current agreement with TBG is for three years, but will be reevaluated as policies change and evolve.

"What The Brandr Group did is bring in the ability to co-brand, so it brings in the opportunity for merchandise specifically to be on the market," said Sam MacDonald, director of trademark and licensing at GU.

According to MacDonald, student-athletes had expressed interest in exploring merchandise opportunities, and GU wanted to ensure all student-athletes had this opportunity. While searching for partnerships, TBG stood out because it allows GU to

bring merchandise to market for the entire student-athlete population.

"It was really important for us to include all of our student-athletes in that opportunity, and I think we were unique in that," said Chris Johnson, senior associate athletic director. "We understand that it's all market driven, but we thought it was important for us to create an avenue that was able to feature all of our student athletes."

According to MacDonald, TBG is working on behalf of the university and the student-athlete, with the main focus on the student athlete and what they can do to assist on that.

TBG oversees anything related to using GU's IP, which is anything that would be trademarked by the university (logos, fonts, mascot, etc.), in conjunction with an athlete. TBG is also available for agency with student-athletes if they express interest in pursuing NIL opportunities, but that is up to the individual and done separate from the university.

"The biggest benefit of the Brandr partnership is just from a licensing side, having somebody that's out there — they've got partnerships with a lot of the players associations at the professional level," Johnson said. "They helped us get shirseys — shirt jerseys — up and running and it's in part because of the partnerships that they have in the industry and across the country to make that happen."

Alongside the Collegiate Licensing Company

(CLC), TBG works with the vendors in conjunction with the athlete on the production of merchandise. The university's main role is artwork approval.

According to MacDonald, TBG was the group that allowed GU to make key dates and deadlines. In order to have shirseys ready for the end of February, action had to be taken in the beginning of November. TBG assists in every step of the process, keeping it running so the final product will be ready when expected.

Current official Gonzaga Bulldogs merchandise available on breakingt.com shows the final shirsey product, along with other T-shirt designs made with TBG. As of right now, only the men's basketball team shirseys are available, as well as one for GU women's basketball alum Courtney Vandersloot.

"The best part of this partnership is showing that we are in support of our student-athletes and NIL," said MacDonald. "We're able to support them because we're allowing them to use their NIL in conjunction with the university IP, and that's what people want."

Sydney Fluker is an A&E editor. Follow them on Twitter: @sydneymfluker.

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