

# The Phoenix

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ONLINE DATING CULTURE AMONGST  
UNIVERSITY STUDENTS

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# // ARTS

## REMEMBRANCE OR IGNORANCE ?



trailer screenshot

**When is a war film truly authentic to its subject and when is it financially motivated?**

**Pierre Frigon**

Staff Writer

With the annual celebration of Remembrance Day coming up, war films might be on your mind. There's obviously the good ones and the bad ones. You have movies that fall into the line of "Saving Private Ryan", and those that fall into the line with "Pearl Harbor", but what appears to prevail as you consider a good watch is the delicate and fine line between respecting what war is and glorifying it to the point of near satirization. One must keep in mind,

that the goal of any big screen movie is to make some money, and a film based on a gut-wrenching war is not the best for profits. It's much easier to make money romanticizing the art of war and heroism, painting the viewer an image of a fight between good and evil.

Unsurprisingly, a movie is also more likely to receive backing from the military due to a positive portrayal of the army in a film. Backing can either come in the form of lending army equipment or even just plainly reimbursing studios.

For example, looking at the first Transformers movie, the Pentagon went as far as to rewrite the script,

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a requirement they held in exchange for lending the movie use of helicopters, warships, and carriers at a discounted rate.

To be fair, they may have just added things to the script to portray the military more accurately, but it shows that it's not outside the realm of possibility for the military to hijack crea-

tive control from movies.

It should be known that there is an actual incentive for a war film to make the army appealing enough for potential recruits. There's also a creative incentive for filmmakers to base movies off past wars, for the added relatability, and consequently a potentially more emotional invest-

ment from the audience. This can explain why there was a big influx of movies post 9/11 that were advertised as "tribute" movies, but were essentially rushed out to try and capitalize on the potential market of an emotional population, to varying degrees of success.

No matter what goes on behind the scenes, the end goal is financial outcome, and war films are no different.

So next time you watch a war movie, try considering if film is genuinely paying homage to the subject. Respect isn't idolizing while ignoring the downsides, but rather taking into account the good with the bad for the sake of an authentic adaptation.



# SYLVIA PLATTERS SPLIT

**The Sylvia Platters and Stephen Carl O'Shea share the spotlight on latest release.**

**Curtis Woodcock**

Arts Editor

The Sylvia Platters are a shoegaze, power-pop band from Vancouver B.C. who recently, teamed up with Stephen Carl O'Shea to release a joint LP, *Shadow Steps*, featuring six songs from each artist.

The Sylvia Platters have a catchy and melodic sound that's perfect for any occasion or setting. They offer tracks for rocking out, as well as tracks that are perfect for relaxing after a long day. Their music can be described as a spin on sounds borrowed from 90's bands who were in love with the 60's.

The band formed in

2014 and have since then released a successful 14 song EP, as well as a 5 song EP, and have played over 50 shows across Western Canada. Glenn Ess of The Cascade calls their live show "vibrant and endlessly entertaining." The Sylvia Platters recorded their half of the LP at Little Red Sounds in New Westminster. Felix Fung produced their tracks. The songs range from fuzzy Indie rock to dream pop. Boasting comparisons to such bands as Ride, Teenage Fanclub, Beach House, Wilco, and Smashing Pumpkins.

Stephen Carl O'Shea is a Fraser Valley musician who has been a part of the Vancouver based New Ways band, You Say Party, where he was the bass player, and co-founding member. He recorded his songs in the first half of



Photo from band facebook



Photo from bandcamp

2018 at the Vancouver Public Library Inspiration Lab. He has also worked with producer Mike Gittens to help him complete songs that he had been working on since 2012.

O'Shea took a more simplistic approach to his songwriting this time around, in comparison to his intensely layered sounds in collaboration with You Say Party. He has found a new voice that is still richly based in his political dance-punk roots. O'Shea has previously toured across three continents and performed in

dive bars, all age spaces, and now chooses to stay a little closer to his home in New Westminster. In addition, O'Shea is the artistic director of Jam in Jubilee Music Festival, and he currently works for The Arts Council of New Westminster.

The *Shadow Steps* LP dropped back in October, and is a beautiful effort by both the Sylvia Platters and Stephen Carl O'Shea. It was released through Abbotsford's Campus radio CIVL, and is available on Vinyl and Soundcloud and is well worth the listen.



# THE EVOLUTION OF WEED CULTURE IN FILM



Trailer Screenshot

**From misfits to ordinary dudes: how film contributed to the cultural portrayal of marijuana users.**

**Pierre Frigon**  
Staff Writer

It has been a long time since the infamous film “Reefer Madness” came out in 1936, following a group of teens who smoke weed and as a result, proceed to kill people and commit suicide.

To say the least, weed culture has come a long way since the film. Nowadays, we have “stoner comedies,” a genre of movie that portrays weed as the prime motivation or catalyst in a movie. Seth Rogen has partially

made a career off of stoner comedies, with movies such as “Pineapple Express” and “The Night Before,” one of them literally named after a specific strain of weed.

The “Harold & Kumar” franchise which started in 2004 and follows the misadventures of a pair of stoners, also falls into the genre. Some of these movies were made before cannabis was in the works of being legalized and there was still a massive cultural stigma, yet these movies became surprisingly successful.

I’d say the first big push for marijuana’s rise in pop culture, came from the comedic duo Cheech and Chong, who became prominent in the 70s and 80s along with the

growth of hippie culture. The movies had a way of using the rebellious nature of smoking marijuana at the time to a great comedic effect, where the conflicts usually came from the characters finding ways to score some drugs, or dealing with the police.

Marijuana users at the time probably loved it, to the relatability of the character’s problems, and the rebellious, anti-authoritarian stance the movies take. But that’s just the thing, it was a niche product that never truly caught the eyes of the mainstream audience, and people that smoke weed were still portrayed as misfits.

This is where Seth Rogen and Evan Goldberg, the writing

combo behind hits such as “Superbad” and “This Is The End”, come into play. While there had been several other stoner comedies before their time, the duo normalized how marijuana is portrayed in movies. Instead of having protagonists whose whole lives revolve around marijuana, they feature relatively ordinary, everyday people who just so happen to smoke weed. This reflects how society has shifted its view on marijuana, or possibly that these types of movies are what had a significant influence over general audiences in their views on weed culture.

The transformation surrounding weed culture suggests that movies are frequently the starting points

for cultural shifts. Seeing famous people whom we relate to do things on screen that we would normally do, or want to do, like casually smoking weed (and having lots of fun doing it), appeals to us. This is why movies like “Black Panther” and “Crazy Rich Asians” found so much success, and are slowly forging a path that leads to significant, yet subtle, changes in society. Once a movie is made portrays something in a specific image, it can work to normalize it.

So the real question is, where is the line between the counterculture, and the mainstream? Well in some cases, that power is in the hands of film, and that’s what makes movies amazing.



# A PSYCHEDELIC SOLUTION

## Examining the medical benefits of LSD, MDMA, and Psilocybin.

**Willa Holmwood**

Staff Writer

Acid, Molly, and Magic Mushrooms are a powerful trio of medical innovation. Is this what the DARE program taught you? Probably not. Is this what your Mom would approve of? Definitely not. Although these drugs have the potential to be abused, the possibility for medical benefits is enormous.

Lysergic acid diethylamide (LSD), known on the street as acid, is a synthetic chemical made from fungus. LSD can cause the user to have an altered way of experiencing and perceiving the world. In a concept called “microdosing,” tiny amounts of LSD are consistently given to a patient resulting in numerous desirable effects. According to expert James Fadiman, microdosing LSD is described as a glorious mix of “Adderall, Prozac, a venti Starbucks coffee, and a weeklong meditation retreat combined into a single ingestible substance.” LSD works on the brain’s serotonin receptors and can treat a variety of con-

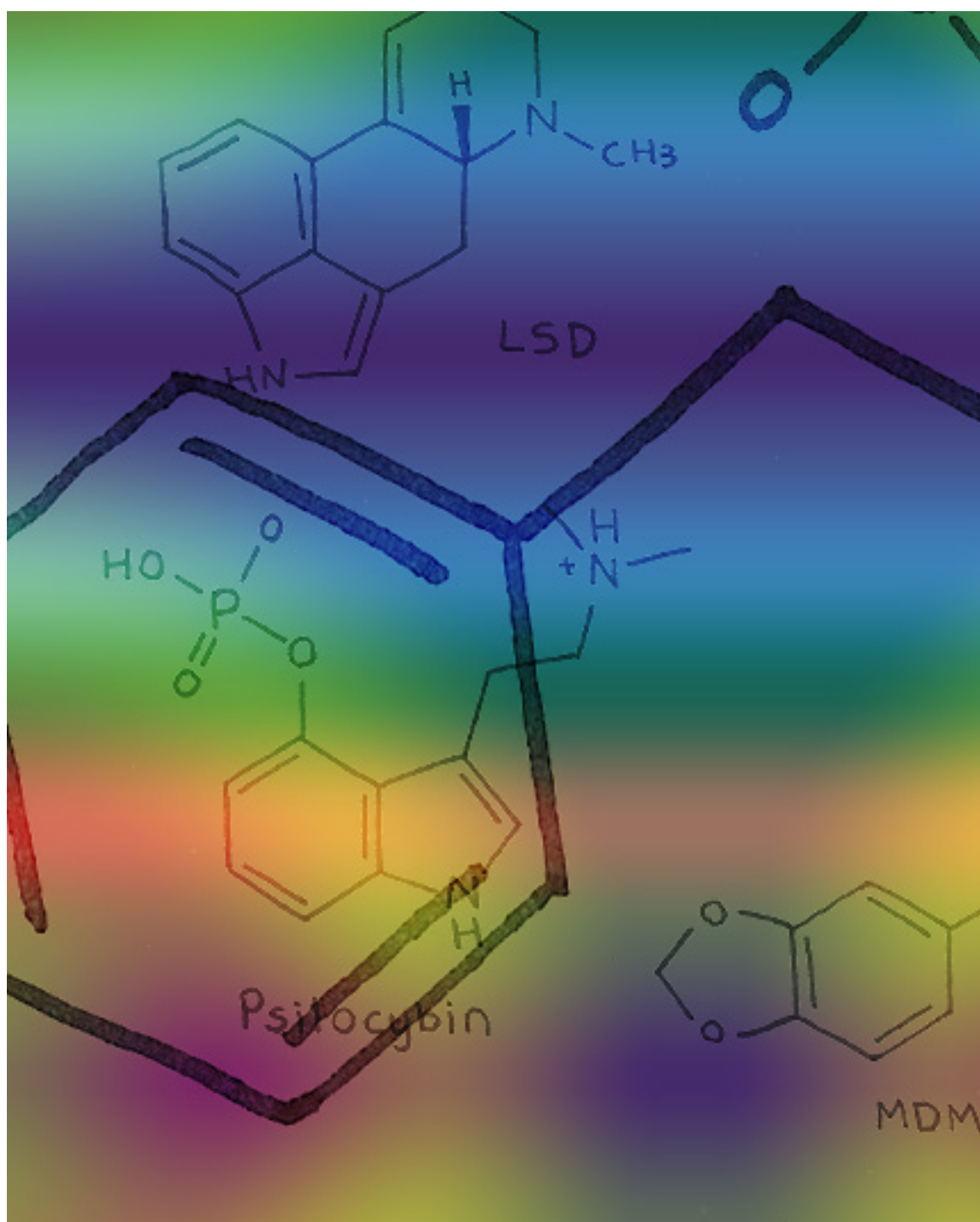
ditions such as depression, anxiety, and hormonal mood disorders when other treatments are inadequate.

With a tongue-twisting name like 3,4-Methylenedioxymethamphetamine, it’s no wonder people shorten it to MDMA, Molly, or Ecstasy. The effects of this drug often give users an excess of energy, affection, and elation. MDMA is currently being used in a study in Vancouver that is testing the treatment of Post-Traumatic Stress Disorder (PTSD). Psychotherapy that is assisted with MDMA has been shown to have a long-term remission rate of 66.2%. (Multidisciplinary Association for Psychedelic Studies). Since current medication for PTSD is only effective for a fraction of patients, these results are significant to the advancement of medicine. The FDA is set to approve MDMA-assisted therapy around 2021.

Psilocybin is the hallucinogenic compound found in “Magic Mushrooms” that can help users free their minds to pursue soul-searching adventures and see their dogs melt into marshmallows. Besides the possibility of lowering anxiety and improving mood, Psilocybin can be used to

treat severe addictions to alcohol and cigarettes. One study in New Mexico found that coupling motivational enhancement therapy with magic mushrooms reduced heavy drinking by 50%. Another study at Johns Hopkins University had a success rate of 80% for stopping cigarette use. These results are astronomically impressive and invaluable to the medical field.

Certain drugs seem to have a mystical healing power that is often overshadowed by stigma and abuse. With proper regulation and education, the hope for medical advancement through psychedelics is higher than ever.





# Film Review: A Star is Born



trailer screenshot

**A big screen musical where both the plot and the music have the power to move you**

**Emily Manzer**  
Arts Contributor

“A Star is Born” has big shoes to fill as a remake of the Hollywood classic, but this year’s production goes above and beyond what previous versions have done. The 2018 version is Bradley Cooper’s directorial debut, and he appears to have a focused eye and the confidence in his cast to leave room for each actor to do their best work.

The basic storyline of every version of “A Star is Born” is that a young ingénue meets an experienced star, and while her career takes off, his begins to burn out. Cooper

plays alcoholic country-rocker Jackson Maine, just a little bit past his prime, while Lady Gaga’s Ally is the wide-eyed powerhouse with a waning dream of making a name for herself.

The film does a brilliant job of adapting to the modern day, while still retaining a timeless feel. Maine and Ally meet in a drag bar where Ally is performing “La Vie en Rose”, and from the first note we can see Maine’s enchantment with Ally— and we believe it. Her voice and charisma are unbelievable, and nothing is more seductive to a musician than pure artistic talent. Their relationship develops emotionally and artistically, as they inspire and learn from each other.

They fall in love quickly, but

not easily. Ally knows he’s an alcoholic from the start, and initially resists the role of caretaker. As Maine’s self-destructive tendencies escalate, the strain on Ally is clear. While I rooted for their relationship to succeed, I wondered at times if it was fair to want her to stay with him.

Though the movie is a musical, the story comes first.

This is the first big screen musical I’ve seen where I genuinely liked every song, and where every song felt effective and relevant to the plot. While every song had its place, there was the occasional loose piece of plot. Jackson’s hearing problems come up fairly often, but they never seem to cause plot-relevant issues or really affect his performances. Sometimes the film treats

Ally’s pop career with a great deal of criticism, dismissing it to songs about “butts in jeans” and backup dancers. I understand the focus on authenticity, but denying that pop music can have any sort of truth or meaning is incredibly one-sided. Ally deserved the chance to write good pop music, or explain what she connected with in pop music.



“A Star is Born” delivers a vibrant and touching version of the classic film, with a soundtrack so strong you’ll want to listen to it on the car ride home from the theatre. True star power has been revealed in Gaga, and I wouldn’t be surprised if both Cooper and Gaga receive Oscar nods.

Rating : 8.5/10



# Movie Review: Overlord



**The latest J. J. Abrams movie is a gory, gritty war movie about Nazi zombies**

**Jeff Bulmer**

Phoenix Alumnus

At first glance, *Overlord*, the latest movie from producer J. J. Abrams and director Julius Avery, looks like another tense World War II drama about the boots-on-the-ground soldiers in the final days of the war. But in one the most absurd twists in recent memory, *Overlord* incorporates occultism and science by introducing unkillable, undead Nazi super soldiers. The result is a great, gory, gritty mashup movie that deftly combines the best aspects of schlock horror and brutal war films. Set on the eve of D-Day (notably codenamed “Opera-

tion Overlord”), *Overlord* follows Pvt. Ed Boyce (Joivan Adepo), one of a small group of paratroopers ordered to take out a com-



munications tower before troops land in Normandy. But after a devastating plane crash – that takes most of the group with it – Boyce and three other survivors quickly find themselves outnumbered, underprepared, and left with barely enough time for a mission that could make or break the Allied Invasion. Most of *Overlord* takes

place in the occupied French village near the tower. Clearly lacking oversight, the German occupants regularly have their way with the villagers (in every sense of the phrase). Perhaps more sinisterly, the soldiers regularly cart people off to the church, from which very few ever return. It turns out that, in addition to the comms tower, the church also houses a lab in which mad scientist Dr. Schmidt (Erich Redman) is attempting to make “thousand year soldiers for the Thousand Year Reich” (read: Nazi Super Zombies). The most shocking scenes in *Overlord* are a result of its approach to undeath. Re-animation in *Overlord* is a grotesque process, producing zombies that are simultaneously indiscriminate killing machines and self-aware beings. Their wounds don’t heal,

but they also don’t matter. Throughout the movie, Nazis survive everything from bullets and knives, to typical zombie-banes like fire, headshots, and mutilation. Through all of that, the effects keep up: *Overlord* features some truly disturbing practical effects. The most haunting scene in the movie depicts a failed reanimation, in which a

woman has been reduced to a head on a spine. In another scene, a man breaks his neck before popping it back into (the wrong) place. The villain spends the final act of the movie with most of the left side of his face missing. Each of those visuals is executed well enough to give the audience nightmares by itself, even before the equally disturbing dialog kicks in.

Paul Asbæk as the Nazi Super Soldier Dr. Wafner *Overlord*’s writing skillfully manages to work around clichés. Action and horror movie tropes are all there – “If we do it, we’ll die”, “to beat them, we have to play as dirty as they do”, zombies regularly crying out “kill me” – but the dialog seems natural enough that they’re barely noticeable. Even the characters all fit into well-established archetypes, but hardly seem it. Tibbett (John Magaro) is a rough-around-the-edges Italian-American, Chloe (Mathilde Ollivier) a strong French woman reminiscent of *Inglorious Basterds*’ Shosanna, Boyce a gentle soul who, at the start of the movie, wouldn’t hurt a mouse. *Overlord* uses those archetypes as a jumping-off point to flesh out rewarding arcs for all of its characters. Even Dawson (Jacob Anderson), a character with just 3 minutes of screen-time, makes enough of a splash that his presence is felt till the end. But the highlight of *Overlord* is the rivalry between Nazi super soldier Dr.

Wafner (Paul Asbæk) and all-American bastard Cpl. Ford (Wyatt Russell). Both men are truly deplorable products of the war. Wafner is an opportunist more responsible than most for the village’s suffering, while Ford is a man who saw evil and decided to fight it by becoming worse. Wafner and Ford are the Freddy and Jason of *Overlord*; two horror-movie monsters duking it out with increasingly absurd stakes. What starts with simply trying to kill each other, escalates to each physically torturing the other, and finally to a roided-out monster-brawl by the end. Along the way, the two are explored as characters and come out the most compelling among an already well-established cast. While neither is necessarily relatable, their motivations are clear, their reasoning consistent, and both seem like real people. Ford is far from an ideal protagonist, but comes across as someone who, in better times, would have been pretty agreeable. Wafner less so, though he also avoids being reduced to simply a moustache-twirling baddie.

With an excellent cast, terrifying practical effects, and great writing, *Overlord* is a refreshing spin on an unlikely pair of genres.

Rating : 3.5/5



## // LIFE

## OKANAGAN REGIONAL LIBRARY OPENS NEW BRANCH AT UBCO



Photo Credit: Lauren St. Clair

**The new ORL branch gives students the opportunity to access free movies, music, magazines, and novels.**

**Daniel Greene**

Life Editor

The Okanagan Regional Library's newest branch has just opened on the first floor of UBC Okanagan's library building.

While the physical space allotted for the new library is considerably smaller than that of other branches around the Okanagan, its main purpose is to allow students to pick up books they have ordered from the Okanagan Regional Library without having to travel off campus. Okanagan Regional Library card holders can place books on hold via the library's website and choose the UBCO campus to pick them up.

However, the ORL has a lot more to offer than just books. Card holders can use the website to download ebooks and audiobooks, stream over seven thousand award-winning indie films through a service called InstantFlix, stream music through a service called Naxos, access online newspapers and magazines

from around the world in almost any language, and access Lynda.com, a video tutorial website.

It is important for students to understand that this new library space is not merely an extension of the pre-existing UBC library that students have always had access to. If students want to access all the free

resources offered by the Okanagan Regional Library, they must sign up for a library card. The purpose of the new library is not to increase the breadth of materials available to students who are engaged in academic research, but rather to complement the already existing library with free access to more leisurely reading materials, like

fiction, magazines, cookbooks, music, and movies.

The cost of such media services as Kindle, Audible, Netflix, and Hulu can really add up, especially for students who are living on extremely low budgets. While the Okanagan Regional Library will never be able to replace all these services, it can certainly

help to bring those costs down. Public libraries are an incredibly valuable resource that everybody should take advantage of.

**“The cost of such media services as Kindle, Audible, Netflix, and Hulu can really add up, especially for students who are living on extremely low budgets.”**



Photo Credit: Lauren St. Clair



# JOSH PALMER SHOWS CREATIVE WRITERS HOW TO HUSTLE

**From work ethic to business skills, Josh Palmer deconstructs the world of professional content writing.**

**Daniel Greene**

Life Editor

Professional content writer and UBC Okanagan alumnus, Josh Palmer, gave a lecture October 25, intent on showing creative writers how to hustle.

Key to Palmer's lecture was the fact that the world of writing has changed dramatically in the past few years, mainly due to the increased speed at which content is produced and consumed through the internet. "You're starting to see a revival in writing as a major career path. You can do that now with the global demand for content," Palmer said.

For Palmer, to be a successful writer it is important to learn how to turn writing into something that can be commodified and sold, which means tapping into a specific market.

Palmer said, "you need to be specific about what it is you want to write about to get started, and to do that you need to be passionate. You write, okay, that's

great, but what else do you do? You need to love something so much that it inspires you to write in a way that inspires other people. That can be cars, dancing, video games, travelling."

For Palmer, that passion was mountain biking, and it was that passion that landed him his first publication on the front page of one of the most successful mountain biking magazines in the world. Because he had read the magazine for fifteen years prior to pitching his idea, he knew fairly well what kind of content they produced and what kind of writing style they were looking for.

Palmer also stressed the im-

**“You need to be specific about what it is you want to write about to get started, and to do that you need to be passionate.”**

”

portance of creating a creative nexus: "There's a little bit of danger in being locked in a room with just yourself and a computer. A really important thing to do is align yourself with other creative people. Have a creative nexus that includes photographers, videographers, artists, anybody who can think about art subjectively."

According to Palmer, the bulk of the work as a writer happens away from the keyboard: recording interviews, taking photos, researching the market, building relationships with people in the industry. The actual writing part is just a small fraction of the overall work.

As intimidating as it may sound, successful writers have to be more than simply creative. Successful writers will have good business skills, accounting skills, and knowledge about producing work for clients that is search engine optimized.

Palmer stated, "when you're a creative writer you're almost always self employed, so you have to really learn the basic ins and outs of business."

But, more than anything else, Palmer stressed the importance of continually working at the craft, even when business is slow. The successful writer added, "Nothing's ever going to come to you if you're not pursuing it and moving your feet to get there."



Photo Credit: Lauren St. Clair





Students celebrated the living and the dead with food, drinks, and dancing.

Daniel Greene  
Life Editor

On the night of Friday, November 2, students at The Well celebrated the Day of the Dead, or Día de Muertos, with food, drinks, and dancing. The Day of the Dead is a Mexican annual event that celebrates the lives of family and friends who have died. While the event is quite close to Halloween, and even



shares similar themes, the Day of the Dead is unique in the sense that it encourages people to embrace, rather than fear, the idea of death.

For the Indigenous peoples of Mexico who started the Day of the Dead tradition several thousand years ago, mourning the dead was thought to

# THE WELL CELEBRATES THE DAY OF THE DEAD



Photo Credit: Lauren St. Clair

be disrespectful. That is why Day of the Dead celebrations are always full of colour, food, drinks, and parties. As a result of Spanish colonization of Latin Amer-

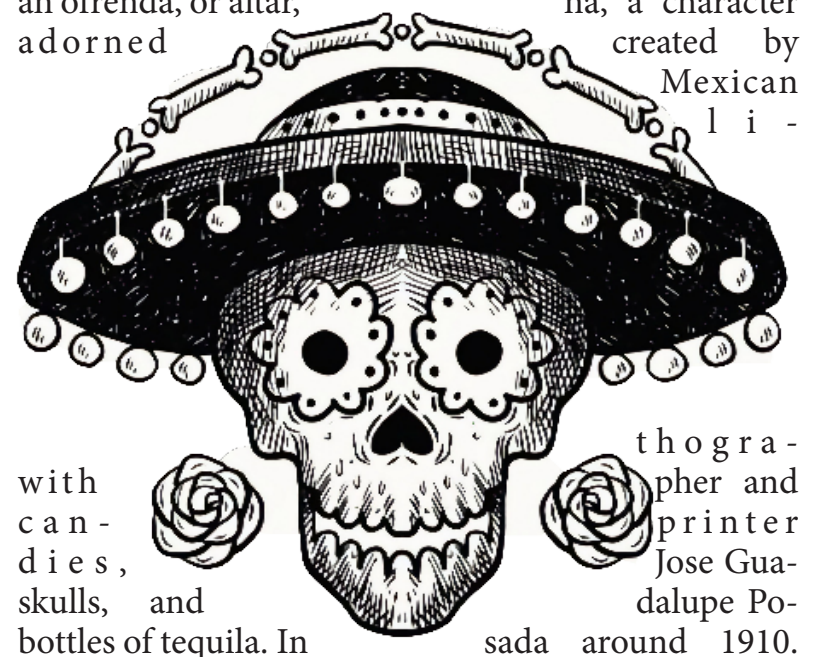
the Mexican tradition, it is thought that at midnight before November 1 the spirits of the dead come down from heaven to join in the festivities. That is why one will often

ica, today the Day of the Dead takes place over November 1 and November 2, dates which coincide with All Saints' Day and All Souls' Day on the Christian calendar.

Among the vibrant decorations at The Well was an ofrenda, or altar, adorned

see fruits, peanuts, bread, and mezcal placed on the altars as gifts to these hungry and thirsty spirits.

Throughout the celebrations, people will often dress up as skeletons or paint their faces to look like La Calavera Catrina, a character created by Mexican artist José Guadalupe Posada around 1910.



with candies, skulls, and bottles of tequila. In

thographer and printer José Guadalupe Posada around 1910.

Posada's Catrina is essentially a skeleton wearing a fancy European hat. It is thought that Posada's work was meant to satirize those Indigenous Mexicans who were ashamed of their heritage, wore the clothes of Europeans, and painted their faces white to hide their skin colour. At the heart of Posada's Catrina is the idea that below the skin, we are all skeletons and all destined to die. It is perhaps not surprising then that such a sentiment would find its home in the Día de Muertos.



Photo Credit: Lauren St. Clair



# LEADING EXPERTS ON TECHNOLOGY AND AI DISCUSS THE FUTURE OF WORK

**In an economy that is becoming increasingly dependent on automation and artificial intelligence, where do humans fit in?**

**Daniel Greene**  
Life Editor

In a 5-hour-long lecture hosted by the Irving K. Barber School of Arts and Sciences, experts on public policy, higher education, and international business congregated in the UNC Ballroom to discuss technology and the future of the workforce.

First to speak was economist Dr. Robert D. Atkinson, who discussed and attempted to dismantle some of the hysteria surrounding the topic of artificial intelligence and the increasing use of robots in manufacturing.

Much of this fear stems from the idea that robots with artificial intelligence will take all of our jobs, leaving a number of people out of work and on the street. Dr. Atkinson argued that this idea is decades, if not centuries, old.

To prove his point, Dr. Atkinson used the example of the American cognitive scientist Marvin Minsky, who in 1970 believed that within three years there would be robots with intelligence close, if not equal, to that of humans. Of course, Minsky was wrong, and even today AI is nowhere near replicating all the capabilities of the human brain.

Dr. Atkinson actually argued that our increasing

dependence on technology will lead to increased productivity rates, which in turn will lead to higher overall standards of living. For Dr. Atkinson, a greater dependence on robotic workers means lower labour costs and cheaper products, which will then lead to more money in the pockets of consumers.

Dr. Atkinson also pointed out that there are some jobs that simply cannot be held by robots: barbers, firefighters, models, dentists, and bike mechanics, just to name a few.

Dr. Atkinson's sunny and optimistic lecture was followed by a much bleaker one by Dr. Taylor Owen, a Digital Media and Global Affairs professor at UBC Vancouver.

While Dr. Atkinson focused on the effects of technology and robotics on manufacturing, Dr. Owen focused on the problems facing social media and privacy with the current monopolization of the internet.

Dr. Owen explained how the internet was once a platform of empower-



Photo Credit: Lauren St. Clair

ment, enabling previously silent voices to be heard by a larger audience than ever before. Today, however, the internet is dominated by just a few platform companies: Google, Apple, Facebook, and Amazon. Using AI, these companies have the power to control not only users' spending habits through advertisements, but the information users see on a daily basis—information that may be used to sway political opinion.

For example, the personal data collected by Facebook could be used to sell the user a certain brand of sneaker, or it

might be used to connect them to radical groups and partisan media sites. All of this content is tailored to meet the biases of the user, and its all done by algorithms.

Despite their opposing outlooks, both experts acknowledge that the nature of work and the technology used to do it is changing. In the future, policy makers will have important decisions to make regarding the regulation of social media platforms, data rights for social media users, and new forms of unemployment insurance for those workers displaced by automation.



Photo Credit: Lauren St. Clair



# //FEATURES



**UBCO students share their best and worst online dating stories.**

**Melissa Weiss**  
Features Editor

Unless you've been in a happily committed relationship for the past decade, there's a good chance you've found yourself downloading an online-dating app or two. In fact, according the business statistics site, DMR, as of September 2018 Tinder reports having an esti-

mated 50 million users, with 10 million active users daily. These users each spend an average of 35 minutes on the app daily, culminating a whopping 1.5 million dates weekly.

Similar online-dating platforms yield similar statistics: 2.5 million conversations are started on Plenty of Fish every day; The OK-Cupid app gets downloaded 1 million times a week; 1 million babies have been brought into the world as a result of Match.com connections; Grindr has users

## AMONGST UNIVERSITY STUDENTS



in  
2 3 4  
countries.

Although often stigmatized as a platform solely for finding a hookup, it appears serious daters are also turning to the web in the search for love. According to a 2017 report from The Knot, 19% of brides said they

met their spouses online. This has surpassed traditional methods like through friends (17%), during college (15%), and at work (12%) – and the use of online-dating is only expected to increase.

However, not everyone is met with success in their online-dating ventures – or at least, not at first. I asked UBCO students about their experiences within online-dating culture, and the responses were both oddly expected and shocking.

began getting aggressive with me and swearing at me asking how he was ever supposed to marry someone if they wouldn't even add him on Snapchat (this was about twenty minutes into our conversation). I deleted him and promised myself I would stop using the app, but I'm glad I didn't, because about two weeks later, I swiped right on my boyfriend who I've now been with for a year and a half."

For Chris, on the other hand, chai lattes will forever be tainted:

**“He began getting aggressive with me and swearing at me asking how he was ever supposed to marry someone if they wouldn't even add him on Snapchat.”**

For Shanelle\*, the men of Tinder seemed a tad “eager” for her liking – but it was worth it in the end:

“The first day I got Tinder I found myself talking to a gentleman who insisted I had to give him my cell-phone number and add him on Facebook and Snapchat (so that he could ensure my pictures posted were really me). I refused because my skittish little heart was skeptical of providing a stranger with so much personal information about myself. He

“I met up with this girl who seemed normal at first. Her Plenty of Fish profile picture was her with her grandma, and early on in conversation she told me she had spent a summer teaching ESL at an elementary school in Ecuador. We seemed to hit it off pretty well, so we met up at Bean Scene for chai lattes. However, five minutes into the conversation she pulled out a binder of her own poems chronicling an erotic love triangle between her, Justin Bieber, and a grown-up



Tino from The Weekenders. She wanted me to read them and give her my input then and there. Suffice to say, the first date was also the last date.”

If Jennifer has any advice to spare, it's that the key to a successful relationship is to not appear desperate:

“I met this guy on OK Cupid who was desperate as all heck. On the second date, he told me that he had told his best friend about me, which I thought was kind of sweet until he looked me in the eye and said, ‘I told him, ‘Luke, you’re gonna be my best man’’. This should have been enough of a red flag, but I shrugged it off. Then two weeks

selves. Hannah’s is one of them:

“I was in the middle of cooking him bacon carbonara, and the cops came and arrested him in the kitchen. Turns out he was a sex offender.”

As Lisa points out, sometimes it's not the other person who is the bad guy:

“I know a lot of people probably have horror stories from

Tinder, but I have one where I was the bad guy. I had just gotten out of a long-term relationship, and was looking for a few hook-ups to ease myself out of it. I made a Tinder account and met this guy I’ll call Mike, who seemed decent enough. We met for frozen yogurt, but it was clear from the start of the date that we wouldn’t be a good match. There were long awkward pauses, we didn’t seem to have any common interests,

and he let me know that I was actually the first girl he had ever gone out with. I decided in my head that there wouldn’t be a second date, but when he texted me afterwards, I didn’t have the heart to turn him down. We ended up dating for three or four months, but the entire time, I wasn’t attracted to him. I was his first kiss, and he even cut his vacation to see his family short so he could come back to be with me for my birth-

day. I broke up with him a couple days later, because I couldn’t handle the guilt an-

ymore.”

For Maggie\*, the horror of Tinder has been so frequent it’s difficult to make note of it all:

“Oh, where do I begin? I was catfished two times, and I also get asked a lot of weird, personal questions. One of my favourites was, ‘hey, when you wear a short dress and a thong,

doesn’t it feel weird when you sit on something cold?’ There were some weird interactions too. One time I was at the gym and some guy came up to me mid-workout and said, ‘Hey, you’re Maggie, right? How’s it going?’ He never introduced himself to me, and just kept talking to me as if I was supposed to know who he was.”

But things don’t end there for Maggie:

“Another time, I was look-

ing for a hookup and met this guy for drinks one night. He seemed really cute, and I enjoyed talking to him. I noticed he was on his phone a lot, but I didn’t really care about it at the time.

Later, we met again to go for a hike to a waterfall. He was on his phone for the entire drive up and barely talked, but I still ignored it. We ended up going back to his place to have sex, and the first thing I noticed when we came into his room was a massive pile of

condoms on his bedside table. I also used his bathroom and saw about ten opened condom wrappers in the garbage can. The sex was okay, apart from his massive package – like so big it was kind of painful. Afterwards we cuddled while he was on his phone the entire time – again.

“Later, I messaged him saying we should probably just be friends, which he saw and ignored for a month. When he finally replied, he we said he was super upset by my message and that he felt like I used him. Anyone with these views on dating is perfectly valid, but they shouldn’t be using Tinder, where the majority of people look for hookups. Otherwise, they might get their feelings hurt like this poor man – who was

obviously sleeping with about ten other people at the time.”

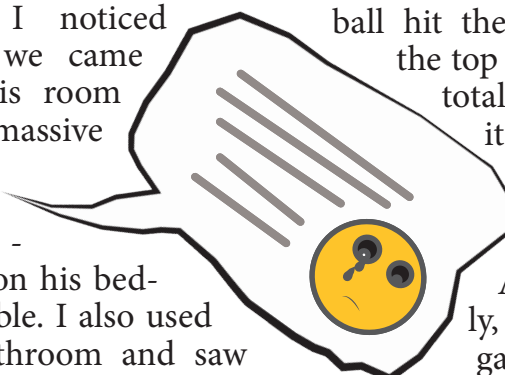
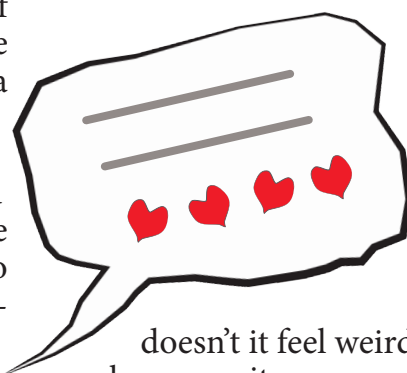
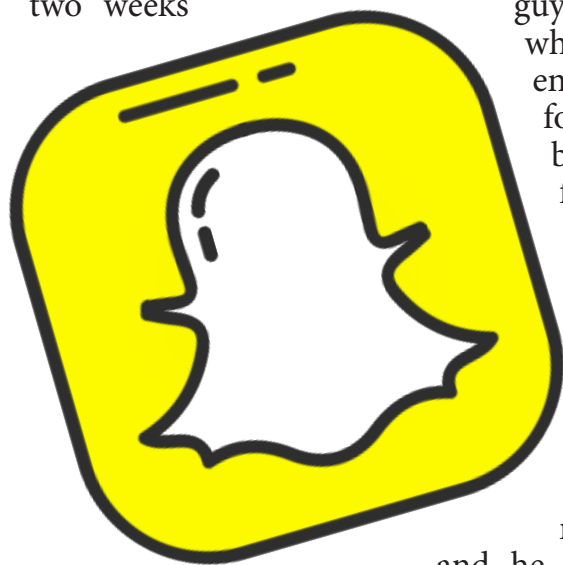
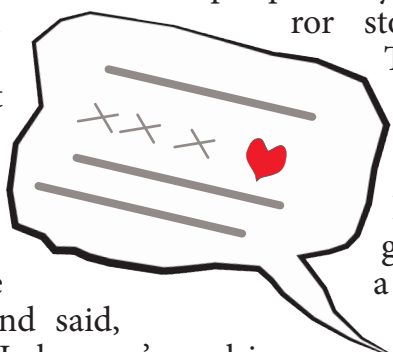
Kate found out that sometimes second-hand embarrassment is more than enough to end a date:

“I met [a guy] on Tinder who took me to Scandia for some indoor mini-golf (this was before the renovations). He was cute and smart, and things were going decently well until we got to the second last hole, where you need to putt the ball hard enough through a tube that it goes up the stairs. But instead, he figured he’d skip a step and just hit the ball straight up the stairs, trying to show off. I guess he used too much force, because the ball hit the window at the top of the stairs, totally cracking it. I got out of there pretty fast.”

And finally, Jenn, who gamed the system and ventured into online-dating without the use of conventional platforms:

“I guess this kind of counts as an online dating experience. I had an Xbox I wasn’t using anymore, and decided to list it for sale on Kijiji. The first person who messaged me about it agreed to meet up later that day so I could sell it to her. We ended up chatting for four hours, and have been happily dating for the past six months.”

\* All names of students in this article have been changed for confidentiality purposes. Submissions have been edited for length and clarity.



Later we had to stop at Canadian Tire for some reason, and he parked his SUV in a stall marked Family Parking. I tried to make a joke out of it and said something like, “but Dan, we’re not a family.” And he responded with 100% seriousness: “Not yet.” That was enough online-dating for a while.”

Sometimes, dating experiences speak for them-

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