

UNIVERSITY OF CALGARY

# gauntlet

VOLUME 47 | ISSUE NO. 34 | MARCH 22 | 2007



THE MAN,  
THE MYTH,  
THE LEGEND...



# Calendar of Curiosities

www.su.ucalgary.ca



## EMPLOYMENT OPPORTUNITIES

### CHIEF RETURNING OFFICER (CRO)

**Term:** Part-time, from August 2007 to March 2008

**Pay:** Honoraria of up to \$2,000 for the by-election and up to \$3,000 for the general election.

The CRO is responsible for ensuring the smooth running of the SU fall by-election and winter general election. Duties include hiring all election officials; supervising nominations and voting process; setting up voting stations; and ensuring SU by-laws, policies, and procedures are followed. Your work will be concentrated in September, October, January, February, and early March.

You must have completed one session of studies at U of C. Preference will be given to those with experience in student, civic, provincial, or federal election.

**Deadline:** 4:30 pm, Thursday, April 5.

### FACULTY REPRESENTATIVE (SAA)

**Appointed Position**

**Term:** Starts May 2007

**Pay:** Honoraria of up to \$400/month

Faculty Reps are the main communication link between the SU and the faculty in which they are registered. They are responsible for representing and promoting the academic interests of the students in their faculty. Their role involves staying up-to-date and briefing SAA on issues and concerns related to students in their faculty and the SU; and informing their faculty about SU policies, programs, and services.

Duties include preparing for, attending and participating in SAA and General Faculties Council (GFC) meetings; working with the student clubs in their faculty; attending Faculty Promotions Committee (FPC) meetings and acting as the student member on the faculty Student Appeal

Committee; attending Faculty Council (FC) and any sub-committee meetings; and assisting in administering Teaching Excellence Awards in their faculty. The following Faculty Rep positions are available: Fine Arts, Humanities, Social Work and Schulich School of Engineering.

**Deadline:** 4:30 pm, Friday, March 30.

**Please submit cover letter and resume to the attention of:**

Susan Judd, Coordinator, Executive Cabinet, Committees and Elections

E-mail: [scjudd@ucalgary.ca](mailto:scjudd@ucalgary.ca)

or in person:

SU Main Office  
251 MacEwan Student Centre

## GET YOUR TAXES DONE FREE

The Students' Union Volunteer Services (SUVS) Tax Program is available to ALL CAMPUS students, faculty, and staff and is running this year from March 5 - April 11

### WHY GO WITH THE TAX PROGRAM?

- Drop off (Mar. 1 - Mar. 20)
- All our volunteers are CRA trained
- It's completely FREE
- We'll e-file or give you a mailable return
- Our free e-file gets you your money in about three weeks

### DO YOU QUALIFY?

Restrictions do apply and unfortunately, we are unable to accept returns for the following:

- Individual income over \$35,000
- Rental income
- Complex investments & capital gains (will accept interest & dividend income)
- Personal business income
- Foreign income
- Any other returns deemed unsuitable by our volunteers

So come check us out at MSC 202, right by the bank machines in the MSC food court, or visit us online at [www.su.ucalgary.ca](http://www.su.ucalgary.ca), email [retax@ucalgary.ca](mailto:retax@ucalgary.ca)

**Make an appointment and don't worry about your taxes this year!**

Sponsored by:



## 5th Annual Help raise money for the Alberta Cancer Foundation



On March 28th, shave your head and help raise money for various cancer-related projects. Sign up today to receive your pledge package. Go to [www.shaveyourhead.ca](http://www.shaveyourhead.ca) for more information, or email [info@shaveyourhead.ca](mailto:info@shaveyourhead.ca).

Like your "No" the way it is?

You can still help, go to [www.shaveyourhead.ca](http://www.shaveyourhead.ca) to find out how.



ALBERTA CANCER FOUNDATION



**Discussion Deli**

If you had the chance to tell senior administrators and professors about your educational experiences at the UofC, what would you tell them?

The Discussion Deli is your opportunity to voice your opinion. Join us March 27 from 3:30 to 5:30 pm and enjoy complimentary sandwiches and refreshments in That Empty Space (MSC Food Court).

Please RSVP by March 23 to Susan Judd at 220-6693 or [sjudd@ucalgary.ca](mailto:sjudd@ucalgary.ca)



## Students' Union Weekly Schedule of Events, March 26 - 31, 2007

Monday, March 26

Tuesday, March 27

Wednesday, March 28

Thursday, March 29

Friday, March 30

Saturday, March 31



WILL SMITH  
IN PURSUIT OF HAPPINESS



3:30 to 5:30 pm  
That Empty Space  
(MSC Food Court)  
RSVP details above



Feeling unappreciated?  
Every Thursday is  
Student Appreciation  
Night




GREAT LAKE SWIMMERS

Tennis Cabaret  
lounge

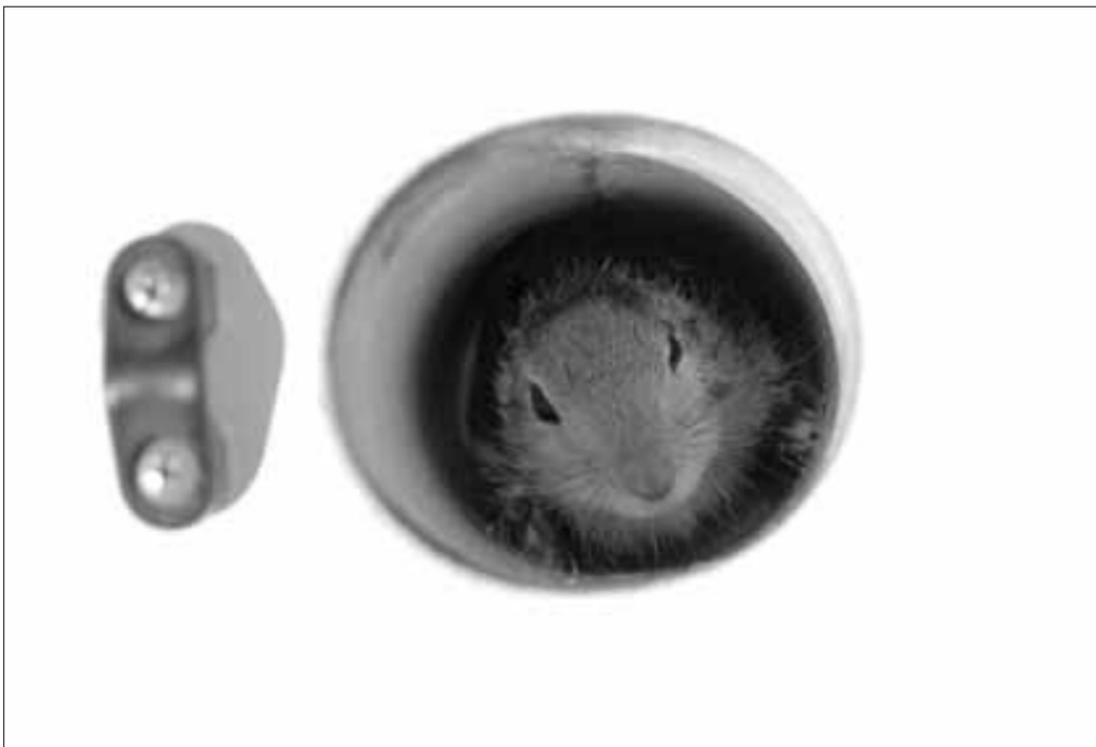
Wrestling Cabaret  
den

## photo to the editor

"Laser gopher!!!!" by Adam Berti

A gopher found his way into the mast step of a Laser sailboat at the Glenmore Sailing School. He was stuck, or he just wants to learn to sail! Awwww!

Anyone can submit an original photo to the editor. Drop off your high resolution photo along with your name, contact information and a brief description including type of camera (not exceeding 30 words) to room 319 MacEwan Student Centre or email [photo@gauntlet.ucalgary.ca](mailto:photo@gauntlet.ucalgary.ca).



## News is full of excitement!

news page 5

Nothing says excitement like the federal budget. In case that wasn't enough, we've also got federal politics and Calgary West MP Rob Anders comes under fire on page six, right alongside an announcement about more nurses. Exciting!

## Facebooked!

opinions page 11

Come on, admit it. You want to know everything about that cute human sitting beside you in poli sci—their favourite movie, what they did last weekend, where they'll be next weekend—so you can hide in the bushes somewhere and watch them. Okay, so maybe it's a little creepy, but thanks to Facebook, it's all possible! Also, a story about Democrats, Republicans and Iraq. Woo!

## Comics rock ultimate!

entertainment page 17

This week, the entertainment section is preceded by a comic book supplement, contains a comic as an ad and Ubisoft gave us a videogame based on a movie, based on a comic, so we reviewed it.

## Debunking a campus legend

features page 25

Every self-respecting student has got their rub on to Bob Boston's fantastic '70s hair decisions. This week in the illustrious features section, intrepid girl reporter Amanda Hu tracks down and strokes the real-live head of the real-live Bob Boston, crushing one of the university's most treasured myths. Sweet!

## Sports: lite edition

sports page 26

In this week's edition of sports... women's hockey. What gives? A lack of funding and shitty ice times, that's what. Read on! Also, find the second profile for the Dinos' 40th anniversary and an NCAA update.

## Comic pullout

A comic supplement for everyone else. It's all the reasons why you should and shouldn't like comics, all in one place, designed just for you, the everyman, and your friend, the everywoman.

# HIRING SPRING ORIENTATION ASSISTANTS

Spring Orientation is the first 2 weeks in May for new students and their families.

This is a PAID position perfect for making extra cash between the winter and spring semesters.

Hired students can expect:

- leadership development
- extensive campus resource training
- improved group facilitation skills
- the opportunity to network with campus professionals

Apply in person by March 30 at 4:30 pm.

For details, visit

[www.ucalgary.ca/ose/getinvolved](http://www.ucalgary.ca/ose/getinvolved)



UNIVERSITY OF CALGARY

# It's time to oust Anders

There's something to be said about political cronyism. Rob Anders' bid to be his party's candidate for the riding of Calgary West for the fifth time hit a bump after his acclamation was overturned Fri., March 16. A Calgary judge determined that Anders' acclamation wasn't acceptable and the riding association wasn't following the proper nomination process. The anti-Anders group was composed of 11 Tories who claimed the party didn't advertise the important dates or search for any other qualified candidates.

It seems what's at work here is a case of cronyism over fair and open politics. Prime Minister Stephen Harper is a strong supporter of Anders, despite his past indiscretions—such as being the lone dissenting voice on a bill to give Nelson Mandela honorary Canadian citizenship. Anders went as far as calling Mandela a terrorist, and wouldn't answer a call from Mandela when the first freely-elected South African president called to address Anders' concerns with him. Anders decided to take the radical and inexcusable stance on Mandela after the Liberals voted down a bill of his to celebrate the 50th wedding anniversary of Queen Elizabeth II.

Harper held the post as the member of parliament for Calgary West before Anders took it over from him in 1997. There's obviously a close relationship there, and it would be pretty easy for directives to fall from on high, telling the local party association to tilt things irresponsibly in Anders' favour.

Anders hasn't been the greatest representative in his riding. Beyond

the Mandela incident, which garnered international criticism, reflecting poorly on the riding, Anders has done very little for post-secondary education despite representing the University of Calgary's riding. But this shouldn't be much of a surprise, considering it's pretty obvious what Anders thinks of the U of C when he deemed it more important to knock on doors in B.C. than to show up for a forum held on campus during the 2006 election campaign (*"The candidates come to campus, mostly,"* Emily Senger, Jan. 12, 2006).

The majority of the time, the incumbent gets the party's nomination if the party controls the riding. But regardless of how good or terrible the incumbent is, the process should be fair and open, allowing for the ridings' local members to decide who they want to run. Clearly, the nomination for the Conservative candidate in Calgary West wasn't.

Luckily, riding members now have an opportunity to finally oust Anders and they should take full advantage. It's unforgivable that he's been re-nominated and then re-elected four times by increasing majorities (51.79 per cent in 1997, 54.04 per cent in 2000, 55.9 per cent in 2004 and 58.7 per cent in 2006). Though part of the responsibility for keeping this embarrassment in his seat falls on the population of Calgary West, who apparently don't care if their chosen candidate denounces internationally respected Nobel prize-winners for petty reasons, having the Conservatives field an alternate candidate would be a good start.

**Jon Roe**  
Sports Editor



## Editor, the Gauntlet

### Rez ain't all bad

Editor, the *Gauntlet*,  
[Re: "Residence students deserve better," Andrew Rininsland, March 15, 2007.]

I feel that an accurate portrayal of the residence experience was not given in this editorial. While residence students are in a difficult position with rising costs and decreasing conditions in the older apartment buildings, the residence experience is still a sound one for many reasons. Sound enough that of 1,450 students, over 900 re-applied for residence next year. As president of the Residence Students' Association, I have seen first-hand the excellent and unmatched enthusiasm of our staff members. Students are aware that whenever they need academic support, a link to campus resources or good times with a friend they can turn to their Student Representative.

Among many successful events, the RSA had three awesome cabs this year. Look at the plethora of Facebook photos (a rez kid favourite) from the Neon-A-Thon and you'll go blind. Also, the gala (winter formal) was sold out again this year and the second annual ski trip was a raging success.

This year's community evaluations in residence set record highs in almost every category. The bottom line is that despite the setbacks to facilities, residence students are making due with what they have. Major upgrades are scheduled for every apartment building. Dorm residence received new lounges and revamped kitchens. Until the facilities improve, a short walk home

from the Den and great people may just be enough to put a smile on the face of most rez kids.

**Allan Bailey**  
RSA President

### Combat apathy

Editor, the *Gauntlet*,  
Back at the University of Calgary I used to volunteer three times a week with different campus organizations, yet never felt like it was enough to me.

It never ceases to amaze me when people ask me not only why I volunteer so much, but why I do it at all. We live in a country which is economically well off and many of us in university live a rather unburdened life—whether financial or otherwise—yet so many of us are either selfish or apathetic and sometimes both.

It should be the responsibility of all to help out when they can, especially those who don't have as much burden in their life as others. It really takes no effort at all and the benefits are so much more rewarding than the time you put in.

Students, of all people, should understand that others sometimes need help. Maybe you don't have the time to volunteer. We're all students and we all have busy schedules, but the least students could do is to take the time to educate themselves on the issues that are out there. And if you're too busy (or lazy) to volunteer a measly hour-and-a-half a week, the least you could do is open your purse strings and donate a few cents during the Holiday Food Drive or something. It helps more than you probably know.

**Renee Mak**



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**Golden Spatula**  
Derek Neumeier, for being the sole provider for a  
hungry sports section. And by sole provider I mean lone  
volunteer. Yay! Thanks Derek!

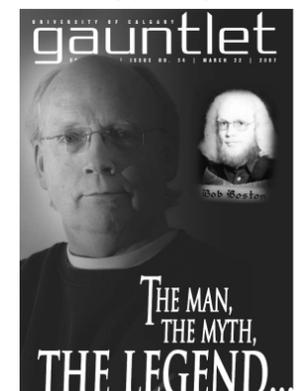
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The *Gauntlet* is the official student newspaper of the University of Calgary, published most Thursdays throughout the year by the Gauntlet Publications Society, an autonomous, incorporated body. Membership in the society is open to undergraduate students at the U of C, but all members of the university community are encouraged to contribute. Opinions contained herein are those of individual writers, and do not necessarily represent the views of the entire *Gauntlet* staff. Editorials are chosen by a majority of the editorial board. The *Gauntlet* is a forum open to all U of C students but may refuse any submission judged to be racist, sexist, homophobic, libelous, or containing attacks of a strictly personal nature. We reserve the right to edit for brevity. Grievances regarding the *Gauntlet* follow a three-step process which requires written decisions from the Editor, the GPS Board of Directors, and the Ombudsboard. The complete Grievance Policy is online at: <http://gauntlet.ucalgary.ca>. The *Gauntlet* is printed on recycled paper and uses exploding Bob Boston-based ink. We urge you to recycle/rub the head of the *Gauntlet's* editor-in-chief Chris Beauchamp.

**Letter Policy**  
Letters must be typed, double-spaced and received by Monday at 4 p.m., and must include the author's name, student ID number, telephone number and signature. Letters will not be printed if they include attacks of a strictly personal nature, statements that discriminate on the basis of race, sex, or sexual orientation, or libelous or defamatory material. All letters should be addressed to "Editor, the *Gauntlet*," and be no longer than 300 words. The *Gauntlet* retains the right to edit submissions. Letters can be delivered or mailed to the *Gauntlet* office, Room 319 MacEwan Student Centre, or sent by e-mail to [gauntlet@ucalgary.ca](mailto:gauntlet@ucalgary.ca).

**The Cover**  
photograph and design by Chris Tait



# Budget holds promise for students

Emily Senger  
News Editor

University staff and student leaders across the country are mostly celebrating after the release of the federal budget, which included an additional \$800 million in funding for post-secondary education.

The \$800 million is part of a \$3.2 billion government-spending package of investments to create a “knowledge advantage,” announced Tues., March 20. The package includes increased funding to graduate programs, elimination of limits on education savings plans, millions in research money and support for international students. According to the budget, the investments aim to “create the best-educated, most-skilled and most flexible labour force in the world.”

“To be fair, I am quite pleased with this,” said University of Calgary president Dr. Harvey Weingarten, after noting his “ideal budget” would have included more than the \$15 million allotted for indirect research costs, such as facilities maintenance and information management.

The allocation of the \$800 million is on a per capita basis, explained Weingarten, meaning Alberta will get about 10 per cent, with the U of C getting about \$17.6 million. The cash will be used in the university’s priority areas like increasing spaces, improving quality of teaching and deferred maintenance, he said.

Despite Tuesday’s budget announcement, schools will not see the cash until the 2008/09 academic year, creating a difficult delay for cash-strapped institutions that need money now, according to Canadian Alliance of Student Associations national director Phillippe Ouellette.

“The \$800 million is only going to be over a year from now because they



Chris Tait/the Gauntlet

The federal budget promises to put more bling in the hands of universities.

have to negotiate with the provinces, but what have they been doing all year?” asked Ouellette.

Ouellette also noted the total of \$3.2 billion comes shy of the \$4 billion student groups were requesting to return funding to 1990s levels.

U of C Students’ Union vice-president external Julie Labonte said she is pleased to see the new funding, but is worried that few restrictions on the money at this time means it might not get spent in the right places.

“It’s not dedicated,” said Labonte. “There need to be measures in place to make sure this money goes to post-secondary education.”

Despite his criticisms, Ouellette said he was pleasantly surprised with the budget.

“Part of my surprise with this budget is I didn’t think [the federal government] was going to do anything,” said Ouellette. “They haven’t been that aggressive or even that active on post-secondary education.”

Weingarten said the priority given

to education in the budget reflects renewed government focuses on PSE at both the federal and provincial levels.

“We’ve let [the focus on PSE] slip too far,” noted Weingarten. “When you know 70 to 80 per cent of jobs created require post-secondary education, you have to invest in that. We know it’s important and we know we’re not where we should be.”

In addition to the \$800 million, Weingarten was also pleased to see the budget contained \$15 million for Canada’s School of Sustainable Energy. The CSSE is a coalition between the universities of Calgary, Alberta and Lethbridge, of which the U of C-based Institute for Sustainable Energy, Environment and Economy is a part.

“Realistically, about half of that \$15 million will come to the U of C,” said Weingarten, noting the funds will be spent on increasing ISEEE research opportunities.

The ISEEE funding was part of a larger \$105 million commitment to fund seven centres of excellence

in commercialization and research across Canada. Despite the new cash, Weingarten said the planned ISEEE building still needs capital funding, which he hopes will be announced in the provincial budget.

The \$283 million multi-disciplinary ISEEE building is planned for construction on 32nd ave NW, across from the current ICT building. When it is finished, the 60,000-square-metre building will house an additional 1,000 students and 100 faculty.

Both Labonte and Ouellette also commended the federal government’s promise to review the Canadian Federal Loan system, a move student groups have demanded for years to replace what they say is an outdated and difficult-to-navigate system.

Given the shaky minority government, all said that they hoped the budget would pass so students could begin to benefit.

“If this goes through there will be a lot of students who are positively affected,” said Labonte.

## Budget highlights for dummies

*In case you don't have time to read the entire 478-page document yourself, here's what the budget means for students:*

- An additional \$800 million for PSE in the Canada Social Transfer beginning in 2008/09, which will grow by three per cent per year. Includes approximately \$17.6 million for the U of C.
- \$35 million over two years and \$27 million per year thereafter to support graduate students through the Canada Graduate Scholarships.
- \$85 million per year for granting councils, plus an additional \$15 million to support indirect costs of research associated with these grants such as facilities maintenance and knowledge management.
- \$34 million to aid Canadian-educated foreign students to remain in Canada as permanent residents.
- \$2 million to attract international students to Canada.
- Changes to Registered Education Savings Plans to eliminate the \$4,000 limit on annual contributions and increase the lifetime contribution limit from \$42,000 to \$50,000.
- A review of the Canada Student Loans Program with results announced in budget 2008.
- \$15 million for Canada’s School of Sustainable Energy, a coalition between the universities of Calgary, Lethbridge and Edmonton, including the U of C Institute for Sustainable Energy Environment and Economy.

# Women’s resource centre levy up for review

Emily Senger  
News Editor

The result of a Students’ Union general election referendum question is before a review board after the Women’s Resource Centre gained 63 demerit points for illegal postering during the week leading up to the election Feb. 13–15.

The recently passed WRC levy

is at risk. The levy calls for \$1 per full-time student and 50 cents per part-time student and passed with a 53 per cent vote in favour. SU chief returning officer Mike Brown suggested a fine of \$192, which the WRC agreed to, but the decision is ultimately up to the review board who could take any action from removing the fine altogether to overturning the results of the

referendum, according to Brown.

In his testimony Brown told the board Wed., March 21 that the illegal postering was due to a lack of knowledge on the part of the WRC.

“The errors made by the campaign group were made in good faith,” Brown told the board. “I don’t believe the campaign problems affected the campaign in any

way. They did make efforts to try and fix it after I brought it to their attention.”

Brown also noted that while other candidates and campaign groups collected demerits, the WRC was the only group which had more than 50 demerits. According to the SU bylaws, any group who receives 50 demerits is required to go before the review board.

“I couldn’t understand why the [demerit] numbers were so excessive,” WRC volunteer coordinator Joan Wilson told the board. “When I put the handbills up it seemed to be where everybody else put them.”

The review board will deliberate and send its verdict to the SU within five business days of the hearing.

## campus quips

## If you were making your own federal budget, what would you prioritize?



“I would make education a priority and keep tuition from going up every year.”  
– Fiona Bensler, fourth-year communication and culture



“I would make myself a millionaire.”  
– Bryce Kabsha, first-year social sciences



“Post-secondary education.”  
– Noreen Shaikh, first-year natural sciences



“I’d get rid of farm subsidies.”  
– Tyson Vandament, third-year social sciences

# Rob Anders comes under fire

## Calgary West MP's nomination overturned

Katy Anderson  
News Assistant

Conservative Member of Parliament Rob Anders—notorious for both not showing up to candidate forums and calling Nobel Peace Prize winner Nelson Mandela a terrorist and a communist—had his nomination overturned by a judge last week.

Honorable Judge G.C. Hawco ruled Fri., March 16 that the Calgary West riding association did not follow its own rules regarding the nomination process and had a biased nomination committee.

"I am satisfied that the decision of the panel was not correct and that its decision must therefore be set aside," said Hawco in his ruling. "As a result, the acclamation of Mr. Anders also must be set aside and the new nomination meeting and process must be set in place. Ms. [Colleen] Mason should be replaced as chair of the [nomination] committee."

Both Anders and the Conservative Party of Canada declined comment.

Active Conservative member and prominent Calgary businessman Walter Wakula was prepared to contest Anders for his seat in parliament in the September 2006 nomination process before Anders was acclaimed. He hopes to challenge Anders in a new nomination race.

"The problem was that the party had established rules and then they broke them," said Wakula. "Not only did they break the rules of process, they also had a biased nomination commit-



Gauntlet file photo

tee. It was impossible for myself or anybody else to get in." During the last federal election, Anders failed to attend a forum and was replaced with this bobbing duck.

A group of 11 Calgary West members filed a complaint with the party during the course of the nomination process, said Wakula.

"This is a mix of former Alliance reformers, former Progressive Conservatives and some young people," said Wakula. "It's an interesting mix, the party is thinking it's a bunch of red Tories that are trying to disrupt things because they don't like Rob Anders. That's not the case at all, this is quite a broad cross-section of members."

Wakula, an active member of the nomination board, said that

a meeting should take place soon or be at risk of being in contempt of the court. The possibility of an upcoming federal election also adds urgency to the 30-day process.

"It's a black eye for the party," said Wakula. "What's interesting is [when] the members made this appeal back in August, all they were trying to do was to get another week or two added on to the process and for the party to follow its rules. That's really all they were after and now, after having it ignored, it's been in the courts five times and the party has lost five times."

Wakula, who is also a University

of Calgary senate member, said he remains loyal to the Conservative party despite this dispute.

"I don't feel abandoned by the party," said Wakula. "There are certain individuals in the party—certainly local individuals at the riding association level—who gave an agenda that says they don't want anybody else but Anders. Nationally, one or two individuals in the party are pushing this. I believe that perhaps [Harper's] director of political operations may be trying to protect Anders because he is perceived by the political operations people in the party as being an excellent organizer, an excellent

campaigner, helping other MPs out in their elections and being a leader in a Washington Republican-based group that trains people in how to run elections. There's a few people that I believe are trying to protect him, but certainly not the party overall and certainly not Mr. Harper."

Calgary West Liberal candidate Jennifer Pollock was also apprehensive about the riding association's motivations.

"If I say charitably, I think they believe that the Conservative reputation would be better if the media and members have an open election and free discussion about Rob Anders," said Pollock. "I know many Conservatives in this riding have not been pleased with his performance in office. If I'm not being charitable I'd say that the concept of 'power corrupts' comes into play. Mr. Anders has been elected four times. After being in power that long the idea that you would be voted out by your own party is something you just won't let happen. You have enough influence with people on the constituency board and you use that. It's a corruption of the democratic process."

Pollock said that it is always easier to win against someone who is not already an incumbent, but that in her last campaign, many volunteers came forward because she was running against Anders. She lamented that regardless of who the Conservative candidate for Calgary West is, the leaders of the national parties will determine the vote.

"If I'm elected, that means [Stéphane] Dion's the prime minister," said Pollock. "If they elected Liberals in Calgary, there's a wave across the country."

# Mount Royal College gets nursing degrees

Amanda Hu  
Sports Assistant

Mount Royal College is one step closer to becoming a full degree-granting institution.

The school will offer a four-year nursing degree program for the 2007/08 academic year with the help of a one-time donation of \$10 million from the Alberta government announced Thur., March 15.

This is the first full degree offered by the institution and MRC officials are excited about the move.

"We've been working for almost four years to create an appropriate environment where we can deliver our quality university degrees," said MRC president Dr. Dave Marshall. "In essence, we're shifting a lot from a college environment to a university environment. Nursing is the first of the degrees

that recognizes this change."

Marshall noted that MRC and the nursing curriculum itself had to go through various reviews before the decision could be finalized.

"We were reviewed by three external people from universities around the country to determine whether we could deliver university degrees," said Marshall. "We went through the nursing accreditation and all of them told us what we knew, which was that we didn't quite have it yet, but if we worked on it, we were going to be able to do that. So we kept working and this is finally the approval we've been waiting for."

While the new program will house 260 students for its inaugural year, MRC hopes to expand it to 980 spots by 2010/11. In light of the clinical and educational nursing shortage in Alberta, this could release some of the pressure on the system

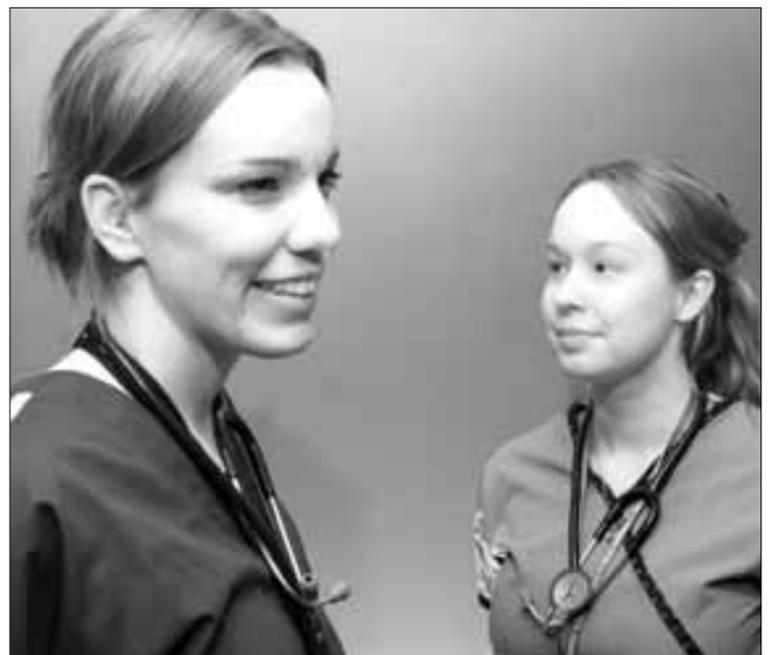
and extend working partnerships between post-secondary institutions.

Despite the new spots, the University of Calgary isn't worried about the competition.

"This is a step in the whole evolution of nursing education [in Alberta]," said U of C faculty of nursing acting dean Dianne Tapp. "We've always had a great relationship with Mount Royal and while we've always had a shared focus, our priorities are slightly different. Because of that, we can work together to serve a larger and more diverse group of nursing students better."

Tapp added that the introduction of MRC's program also increases the number of nursing students that will eventually seek their master's and doctorate degrees, therefore

see NURSES, page 9



Chris Tait/the Gauntlet

A new nursing degree program at MRC will help meet a labour shortage of health care workers.

# Stem cell debate hits U of C campus

## Symposium set to discuss research in week of pro-lifers' protest

Julianne Yip  
Gauntlet News

**G**enocide or miracle? Baby or stem cells? Life or death? The doors to the stem cell debate opened this week with a Pro-Life Club demonstration on campus Mon., March 19 and Tues., March 20 and the faculty of medicine student-organized stem cell symposium Fri., March 23.

For many researchers, stem cells hold immense promise in areas including drug testing, development of cancer therapies and cell-based therapies for ailments such as Alzheimer's, Parkinson's disease, diabetes, kidney failure, heart disease and spinal cord injury. Stem cells are unique because of their ability to develop into many different kinds of tissues—a property that allows researchers to literally grow organs and tissues as replacements for patients who suffer from degenerative diseases or even cancer.

"Stem cell research is paving the road for what is called regenerative medicine to enter the clinic," said University of Ottawa professor Dr. Michael Rudnicki, scientific director of the Stem Cell Network and professor of medicine and cellular and molecular medicine. "Regenerative medicine involves harnessing the power of stem cells both within our body by transplanting stem cells and using drugs to modify the function of stem cells to stimulate the body's ability for regeneration."

But excitement over stem cells is not without controversy.

The source of cells is perhaps the most widely debated ethical issue in stem cell research. Presently, stem cells with different properties can be obtained from either embryonic or adult sources.

Embryo-derived stem cells can



Katy Anderson/the Gauntlet

Dr. Samuel Weiss will be one of the speakers at the upcoming stem cell symposium.

replicate indefinitely without aging or mutating, they can differentiate

into a wide range of tissue types and larger numbers of them can be obtained. In the process of harvesting these cells, however, the embryo is inevitably killed. On the other hand, using adult stem cells can avoid ethical and moral issues of sourcing, but it is harder to procure large numbers of them. Adult stem

cells are also less versatile than embryonic cells when it comes to differentiation.

"We're dealing with a human life here, even in its earliest stages, and when you can make that case, then you can talk about embryonic stem cell research in light of the embryo as a human being," said University of Calgary Pro-Life Club president Matthew Wilson. "It changes things radically, because when you have to think about it as a human being we

have to treat it with dignity and rights—most importantly, the right to life."

Although some opponents of embryonic stem cell research point to adult stem cells as a viable compromise, Rudnicki pointed out that both types of stem cells have advantages and disadvantages.

"I don't think it's either-or," he said. "Both types of stem cells have

different applications for different therapies. We need to study and understand how stem cells work in general and that includes all types of stem cells."

Adult stem cells, which are found in bone marrow and circulating in blood, have been used for more than 30 years to treat various types of cancer, including leukemias, as well as blood disorders.

Embryonic stem cell research is still in the pre-clinical phase and has not yet been shown to work in people, according to U of C professor of cell biology, anatomy, pharmacology and therapeutics Dr. Samuel Weiss.

Weiss noted some people are afraid of the use of stem cells, especially if researchers put stem cells into animals, which then adopt genetically-human properties. Some also fear stem cells' apparent ability to divide uncontrollably, much like cancer.

"I think all of these concerns—from the ethical concerns, to the chimeras, to the cancer—these are all legitimate concerns," said Weiss. "I mean, we need to conduct our research carefully, we need to communicate our findings effectively, and we need to allow the community to be an active participant in the dialogue about the usefulness and the ethics and the applicability of stem cells."

"There's a lot of hope for embryonic stem cells and I think that they may in fact be very useful, but we're not sure yet," he said. "And that's why I'm saying that the debate may be premature. One [thing] that's clear is that we shouldn't block the research."

The stem cell symposium begins at 10 a.m. Fri., March 23 at the Health Sciences Centre and features six guest speakers from universities in Canada and the United States who will discuss their ongoing research and findings. The symposium is open to both students and faculty.

"[T]he debate may be premature. One [thing] that's clear is that we shouldn't block the research."

-Dr. Samuel Weiss,  
U of C professor and  
researcher



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# Policy makers seek environment solution

Stewart Pallard  
Gauntlet News

The Alberta Environmental Stewardship Coalition held its launch event at the University of Calgary, Wed., March 14. The coalition assembled a panel of five prominent Albertans from differing political backgrounds to discuss ideas with the public on what Alberta could do to help improve the environment.

The event—attended by several hundred people—is part of the Coalition's plan to bridge the gap between public interest and political discourse on the issue of environmental stewardship.

The panel included the chief executive officer of the Manning Center for Building Democracy, Preston Manning, Alberta's minister of environment Rob Renner, Liberal environment critic Dr. David Swann, Barry Worbets of the Canada West Foundation and Shelley Willson from the Natural Capital Association.

By assembling a panel from diverse political backgrounds the coalition hoped to gather ideas to build a non-partisan stewardship agenda for Alberta. Once the agenda is finished the coalition hopes to collect 300,000 signatures—nearly 10 per cent of the province's population—and present it to the Alberta government.

"Fundamentally we need to look at the primary issue of the day, climate change, and take some real leadership on that," said Dr. Swann.

The forum began by gathering suggestions from the public and started to determine of how far Albertans are ready to go for their environment.

"This is an attempt to bridge differences and talk about what we can work on together," said Dr. Swann. "We want to look tonight at what



Andrew Rinisland/the Gauntlet

Preston Manning is set to *Reform* the way Albertans think about their environment by taking a leadership position on the Alberta Environmental Stewardship Coalition.

[we can] work on together without fighting over issues. We all want to do the right thing for the environment, but some of us want to use different strategies to go faster than others."

"Suggestions should be at the right level of abstraction, not too broad, not too narrow," said Manning. "Suggestions should unify rather than divide."

Renner admitted he hasn't always been passionate about the environment. After meeting with the employees of Alberta Environment, who impressed him with their commitment, Renner noted he is now committed to finding an acceptable cumulative impact for humans to have on the environment.

The ideas brought forward by the public and the panelists mainly

focused on what the government can do and not what individuals and industry can. However, panelists felt they made progress.

"I thought it was very worthwhile, particularly the contributions from the audience," said Manning. "This is only the first of their meetings. By the time they have their convention to flesh out this agenda hopefully there's a better balance between the three."

Fellow panel-member Willson echoed Manning's sentiments.

"I think it's really worthwhile to get a lot of people who care about this issue together into a room to talk about what we can do and to talk about a way forward," said Willson.

Both sides of the political spectrum agree that the public is starting

to receive the message.

"People understand that at the end of the day they are going to [pay] some kind of price," said Manning. "There is nothing for free, including environmental protection. I think people recognize that."

"People have to understand that it affects them," Willson added. "The environment isn't some sort of esthetic luxury—it's not a hobby for those who take an interest in it. It's the foundation of our human survival, so it's important for all of our futures that we do take an interest in environmental issues and that we develop a better relationship with the environment."

For more info on the coalition go to [www.albertastewardship.ca](http://www.albertastewardship.ca).

## Seven Awards of \$10,000.

Talisman Energy Inc. Undergraduate Scholarships in Energy, Environment, and the Economy available for Science students studying in the areas of Geology, Geophysics or studying in a substantially energy related area.

Students must be entering 3rd or 4th year of their program and must have a minimum 3.20 GPA. Application forms are available in the Office of the Dean, Faculty of Science (ES640).

## Applications are now being accepted.

In order to ensure compatibility with award guidelines and avoid disappointment, students majoring in Science programs other than Geology or Geophysics must contact the Dean's Office in the Faculty of Science and receive written approval prior to application. **Application deadline is Monday, April 30, 2007.**

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# Students bare all for a cure

## Annual cancer head shave comes to Mac Hall

Stephanie Mamayson  
Gauntlet News

Students strapped for cash have a new way to shave and save. Next week marks the fifth annual cancer head shave event, where volunteers get pledges, lop off their locks and help raise money for cancer research.

What started off as a program headed by the Haskayne School of Business has now expanded to include all faculties and the general public. In the past, proceeds from the event have gone towards the Canadian Cancer Society and Kids Cancer Care Foundation. This year's profits will go to the Alberta Cancer Foundation. The event takes place from 10 a.m. to 2 p.m. Wed., March 28 in the North Courtyard of MacEwan Student Centre.

"Last year the University of Calgary raised between \$50,000 and \$60,000 alone," said program director Irfaan Sorathia. "Altogether with Mount Royal College, NAIT, the University of Lethbridge and Red Deer College, the event had 205 participants."

Throughout the five years, the head shave event has raised about \$300,000 while boosting awareness. Those involved include students and members of the general public, with this year's youngest participant being 11 years old.

"This gives students the opportunity to represent the fight against cancer and provides a voice," Sorathia added. "We're trying to expand for the future. Cancer has grown and Head Shave Canada is making a move towards prevention, instead of just focusing on a cure."

For more info go to [www.shaveyourhead.ca](http://www.shaveyourhead.ca).



Gauntlet file photo

Last year's cancer head shave raised more than \$50,000 for cancer research.



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## Nurses, continued from page 6

increasing the interest in U of C's graduate nursing programs.

The provincial government is also supportive of the move.

"Enabling colleges to give degree programs means that Albertans have more post-secondary education opportunities," said Alberta Advanced Education public affairs officer Donnae Shuhltz. "The Alberta government is committed to fighting the shortage of health coverage in the province and this announcement is going to create a healthier Alberta."

The MRC nursing program is accepting applications for the 2007/08 year until April 15, 2007. For more info, visit [www.mtroial.ab.ca](http://www.mtroial.ab.ca).

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# Let slip the pies of war

## One man's quest to sate the meringue harangue pangs

Cam Cotton-O'Brien

with Ben Hoffman

War. War never changes. And this is about as close as a *Gauntlet* reporter can get.

The following document recounts the tale of the brave men and women in the Engineering Student Society's pie squads, and my brutal embedment therein. It is a grim retrospective of their annual pie week, a fascinating fiasco bred each year of malcontent and misanthropy on the dread week of March 14—3.14, get it? During the week students can go to pie headquarters, pay \$5 and have a pie “delivered.” In a typical “run”, the assailants show up right as the class ends, call the victim to the front of the room and do their job.

The proceeds from this horrific fundraiser go to different local charities. This year it is Food for Peace.

“This comes close to being shut down every year,” says ESS vice-president Andrew Walters. “We try to do our best to keep things clean, but the reality is there may be a little cream that gets spread around. We had a problem with Science Theatres last year when 40 pies were sent to one room. Forty pies make a mess.”

Walters pauses, head shaking. The atmosphere sags around us; are those tears in his eyes? He continues.

“Some people get mad when we interrupt their class,” Walters recounts. “We usually wait quietly at the back until the class is over. Most of our [engineering] profs are good with it. It is mostly other faculties [who object].”

Upon sighting their target, the pie squad typically lists off a victim's four options: first, simply to take the pie in the face; second, pay an extra \$5 and redirect it to someone else; third, pay an additional \$10 on the price of the pie and eat it; and fourth, though it brings them great shame, refuse to participate. In this way, violence has been bred to beget violence, and the club has ensured the cycle of destruction's escalation.

Last year ESS raised over \$5,000 from just three days of pie-ing. This year they are hoping to eclipse the \$6,000 mark. The materials required for the event total 147 rolls of paper towel, 1,000 garbage bags, and 500 pies. These are then distributed by squads made up of roughly 40 volunteers.

My own day with the white-covered terror squads starts at 9:50 a.m.

When I ask about getting the pie into the victim's hair, I receive a

response that would turn even the most iron-clad stomachs.

“Let them smell it, get them in the nose, get their ears,” explains Cook exuberantly. “Normally you get them in the ears first and then ask if you can get them in the hair. If they won't let you get their hair, you do a side to side, from ear to ear. If it is allowed to get the hair it is a whole different story. Start in the face the same, then go all the way around the head, and end the pie on top—the crust sits like a hat.”

By 10 a.m. I join a number of pie week participants for the kick-off in ENC, where media get a rare photo opportunity as one of the organizers themselves fall prey—an early indication that the politics of this world are radically detached from our own.

I join a pie squad as it heads to ENE 241 to witness my first “delivery” when a member of my squad mentions something strange about this particular run. In a brilliant intellectual coup, the person had ordered the pie for \$5.50, meaning that to redirect it the victim would have to pay \$10.50—effectively eliminating this option unless they had the proper change. This does not prove to be the case.

I find myself excited for the next shift, as I have purchased a pie to

be delivered to a co-worker. To my bitter disappointment, we find the prof has let his class out early—my victim is gone.

As we walk through the Science Theatres my comrades encourage me to deliver it anyway. We enter the classroom where a regularly scheduled pie is to be delivered and I spot a colleague—Golden Boy. I grin wildly as he slinks to the front, and have a difficult time controlling myself as he puts on his garbage bag. He is pied and I am one step closer to understanding the terrible logic of war.

There's a problem: the other intended victim for that particular room is a no-show. My worst fears coalesce at my squad's twisted machinations: they happily offer to pie me if Golden Boy has five dollars. He does.

In mere minutes I find my head in a bathroom sink trying in vain to remove the cream that is everywhere (even in my ears). For the rest of the day I only smell cream pie. It makes me hungry.

After getting semi-cleaned up, I join another pie squad who are doing a three-pie delivery to ENE 243 where the only student victim of the hit is told to kneel down on the garbage bag.

“You're always on your knees

when you take cream in the face,” yells Walters.

For my last shift I'm joined by fellow *Gauntleteer* Chris Tait. We are outside ICT 122, waiting with a squad armed with nine pies—a crate is needed to carry them in. We joke about how funny it would be to send pies to the *Gauntlet*. After this job, our jests turn serious.

We settle on two male victims. Editor-in-chief Chris Beauchamp holds the most power and hence is a natural choice; the second choice is also easy. Pie is difficult to remove from hair. Sports editor Jon Roe has long hair and a massive beard.  $1+1=2$  (or is it  $\pi$ ?).

With our squad in tow, we walk up the stairs to the *Gauntlet* office to leave Jon Roe covered in pie and eating whatever is salvageable—irrespective of how much hair is in it. He's like that.

Upon learning what's happening, Beauchamp disappears into his office, returning with \$10. My colleague Tait—also the owner of a sizable beard—is pied instead. In a strange twist of fate, Tait's own camera is used to photograph his pie-ing; Beauchamp is behind the lens.

At home and washing pie out of my hair, I reflect. War. War never changes.

photo by Chris Tait, courtesy Jon Roe, victim



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**Step 2:** You will receive an email from [studentawards.com](http://studentawards.com) inviting you to complete the survey and providing the link. Click on the link to complete the survey online. It will take approximately 20 minutes.

# We're friends on Facebook

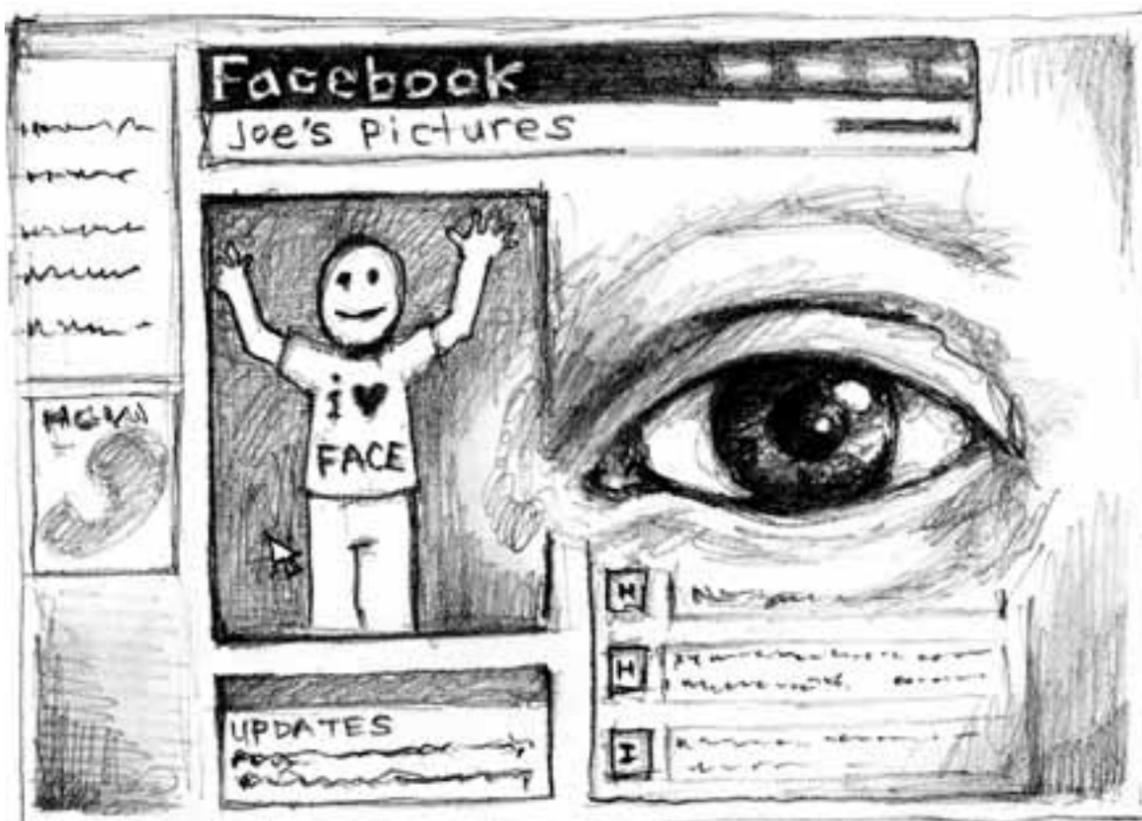
## But I really think you're an asshole



Andrew Barbero  
Gauntlet Opinions

The first thing I do in the morning? The last thing I do before bed? The one thing I do obsessively throughout the day? I check my Facebook.

For those unfamiliar with this Internet phenomenon, Facebook is a website that allows users to set up a free personal web space where they can provide a little sketch of their life. They put together a profile page outlining their favourite TV shows, books and quotes with little blurbs about themselves explaining where they work or go to school, pictures, blogs and personalized message boards known as 'walls.' With a completed profile, Facebookers can add themselves to networks of other profiles that share some geographical or organizational coincidence. Users then scour Facebook searching for "friends," and when they find one they add them to a "friends list," but not before that friendship is confirmed by the solicited party. To confirm the friend, the beseeched Facebooker must not only agree to knowing this person, but may also define their relationship, explaining where they first met



and what they've done together. Once added, Facebookers can see their new friend's profile page, as well as their "friends list," meaning you can see and add more people, and it goes on and on and on...

Facebook etiquette has evolved with the popularity of the site, which boasts 17 million members. For instance, the "poke" is a function that allows you to give someone a little indication that

you're around without actually adding them as a "friend," although its significance is still somewhat lost on me.

There's also the awkward situation of running across an old pal you've fallen out with. You'd like to add them as a friend, but to avoid looking desperate or somehow admitting that said falling out was entirely your fault, you wait to see if they'll add you. Of course,

they're thinking the same thing, so it becomes a socially-paralyzing game of Facebook chicken, seeing who will cave first.

As inane as this may seem, I'm addicted. Logging in every 15 minutes to make sure I have no new messages, friend requests or any updated profiles to peruse. I can examine every one of the 47 drunken pictures taken at the 23rd birthday party of some guy

I've never met, since he happens to be dating a girl I once danced with at a junior high party.

When I'm not on Facebook, I'm thinking about Facebook. I go around asking everyone I know whether or not they're Facebooking. My pockets are full of e-mail addresses written down on napkins and scrap paper. When my Internet was down last week I had to fight back tears.

The bigger question here is why? I calculate that every one of my 37 current Facebook friends is someone I've seen in person in the last three years. If I don't already have their phone numbers, I know where I could get them. If I were to call them, I am confident I could arrange a face-to-face meeting with them by the weekend.

Despite that, I don't call them. I'll gladly look at their pictures and see what kind of bands they're into, but I can't find more time and space in my already-busy life for more face-to-face interaction with these people.

Voyeurism is a big part of the appeal. Living in the Internet age, our generation views information as a right, not a privilege. While Wikipedia is full of useful, essay-padding facts on Shakespeare, it's a worthless social tool. On the other hand, Facebook allows me to research my acquaintances.

see FACEBOOK, page 13

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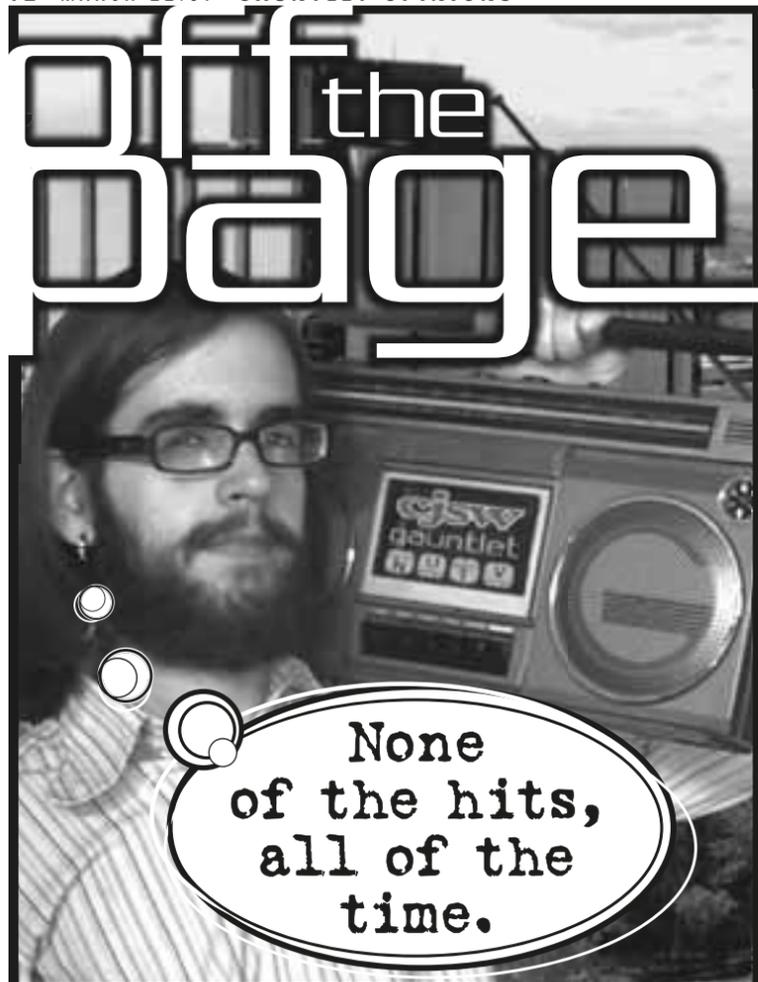
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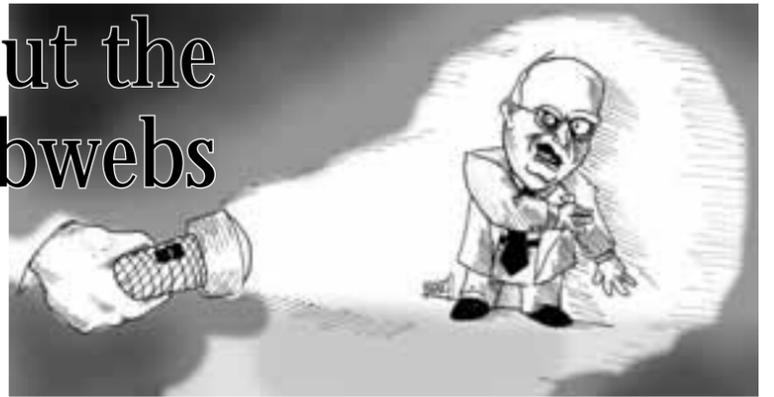
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## Clearing out the cobwebs



The Democrats have the power. With a slim majority in the U. S. House of Representatives and the Senate, the Democratic party has the potential to affect a lot of changes in Washington if they work together. Though the left is screaming for a full pull-out of American troops from the quagmire in Iraq, the greatest positive change the Democrats can enact at this point is investigating, questioning and tackling every dubious decision the failing Bush administration has made over the past seven years.

This Wednesday the House of Representatives approved subpoenas for top White House aides, including President George W. Bush's political advisor Karl Rove. The aides are being asked to speak under oath about the firing of eight federal prosecutors. U.S. Attorney General Alberto Gonzales had said that the idea of firing all 93 of the prosecutors was bandied about before settling on an evaluation process which led to the dismissal of the weaker performers. Critics of the firings are arguing they were fired for political reasons, not for their alleged poor performance.

Bush is standing behind the firings, threatening to resort to a constitutional showdown to defend his aides, claiming that questioning the affair will "weaken the institution of the Presidency." After the trial proceedings of former chief-of-staff Lewis "Scooter" Libby revealed some of the inner workings of the current administration, there is little question that something fishy went on. Libby's trial revealed that after former U.S. ambassador to Niger Joseph Wilson questioned the administration's claims Iraq had bought nuclear material from Niger in a 2003 *New York Times* article, U.S. vice-president Dick Cheney wanted to discredit Wilson's criticisms of the administration. Fast forward a few months and Libby, one of Cheney's closest advisors at the time, allegedly leaked to the media that Wilson's wife, Valerie Plame, was an active CIA agent.

If nothing shady is going on in the federal prosecutors affair, then it would be in Bush's best interest to co-operate. His determination to stop the subpoenas speaks volumes. So does the outcry from the turfed prosecutors. In a nation built on varying viewpoints,

limiting prosecutors to an exclusive political stripe corrupts and skews the justice system. Having the scales tipped intentionally by the White House is terrible practice.

Exposing these questionable decisions, investigating them and then shining light on the shady administration is the greatest goal the Democratic majority can now accomplish in the remaining months of the Bush presidency. Even though the majority of the nation is against the Iraq war now, a full pull-out is a mistake that the Democrats can't afford to commit. If the Democrats authorize a troop removal or a combat mission deadline, the horrible downfall of the state of Iraq into chaos and the tens of thousands of Iraqi lives it could cost would likely be laid at the Democrats' feet years down the road. Such a political cancer would be hard to remove.

With the 2008 presidential race ramping up in full force, Democratic success in the future lies on the nation being unable to trust the Republicans, and exposing their shady goings-on of the last seven years is the best way to do that.

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Opening Worlds

# Facebook, cont'd from pg. 11

I get answers to questions I've never thought of asking. It's not as if I couldn't inquire which quotes my classmates find inspiring, it's just that I never had because I don't really care. When I'm on Facebook, however, that information seems important—I even get angry when lazy people don't fill out their profiles in their entirety.

In addition to the voyeuristic appeal, Facebook's charm also lies in its tidiness. When I login and pull up my profile I can see all

the things that make me who I am. My picture is what I look like. My interests are what I enjoy. My blog entries are my thoughts. My wall messages are my conversations. My friends are my friends.

When I login, my computer stares back at me and says, "Andrew Barbero, this is your life."

And what's life without friends? "Friend" is a very ambiguous term when it comes to Facebook. How many of my Facebook "friends" are really people I would consider

friends? All of them? Probably not. Half? That might even be pushing it. When I need help moving, I'm not sure many of my "friends" are going to step up.

At the end of the day, Facebook is not a social activity, although it may be construed as such. Facebook means sitting at home alone in front of my laptop, reading about and staring at all the people I know, always separated by real time and virtual distance. But in the face of that pervasive

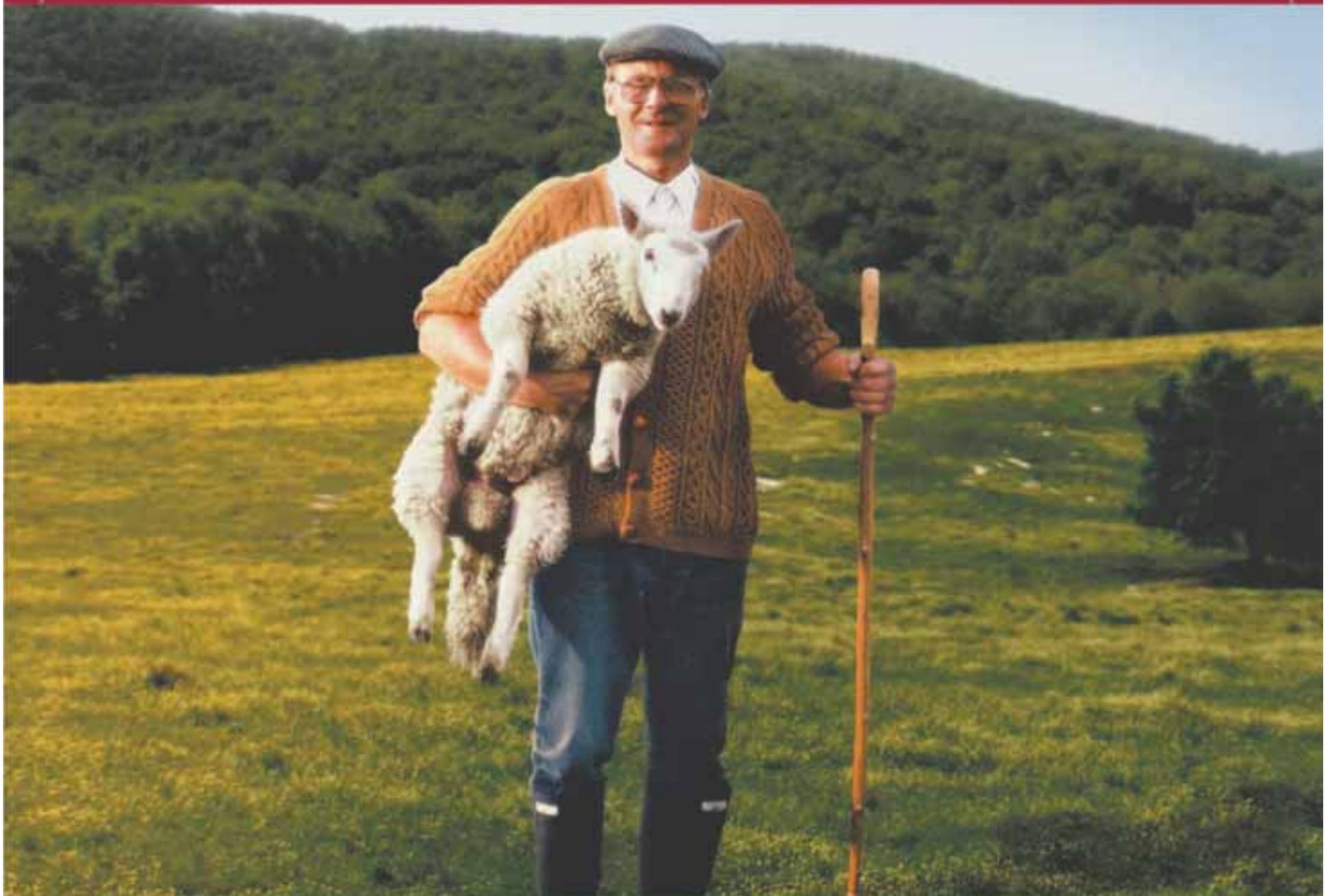
isolation and loneliness, I'm always just a click away from seeing my "friends"—the people who thought enough about me to confirm the fact that I knew them. They're all sitting there—a gallery of smiling faces arranged alphabetically that always make me feel better, even though that really shouldn't be the case.

Why do I need to see a list of my friends to know they're my friends?

The reason is simple and slightly

heartbreaking. I've talked to all these people before and in those conversations we've covered a lot of ground, but we've never said *it*. Between us—the 37 of us—we've never formed the words "you're my friend." Facebook forces us to realize and to verbalize it. There's something affirming in a simple statement like that and something addicting about knowing who your friends are. It's always been there—Facebook just forced us to see it.

## THIS MAN LOVES SHEEP.

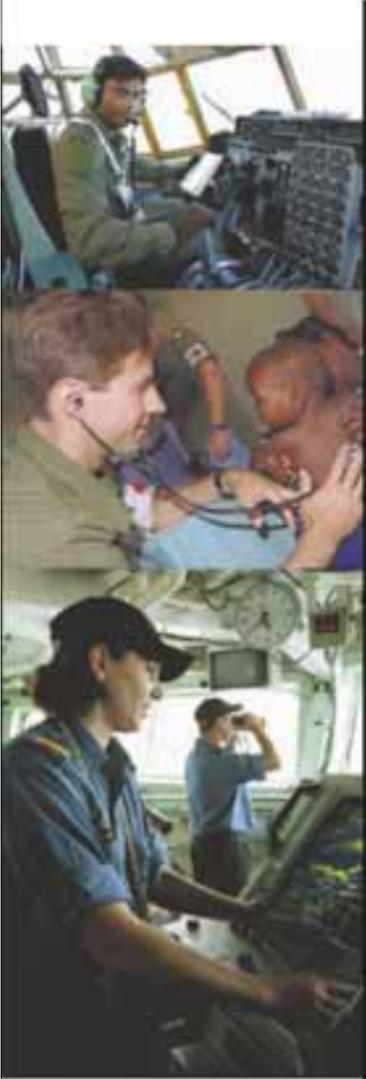


AND THAT IS COMPLETELY NORMAL. HE HAS DEVOTED HIS LIFE TO THE HEALTH AND PROTECTION OF THESE TRUSTING, SOFT, SWEET, WOOL-GIVING CREATURES. HE IS A DECENT MAN. SO JUST CALM DOWN, HE HAS A GIRLFRIEND.

KEEP *it*  
CLEAN.

Old Spice





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THIS WEEK ON THE INTERNET

# So underground, it's not mainstream!



**Andrew Rininsland**  
Production Editor

Anyone who hasn't been living under a rock for the last couple of years has probably realized the Internet is probably the most significant step in the last two decades with regards to how we perceive news and the world we live in. However, instantaneous coverage leads to information overload—especially if one takes into account the number of blogs out there, the majority of which are utterly useless and unreadable. Thus, professionally-edited and user-moderated communities have become some of the most useful ways to find interesting and insightful stories from around the world.

### Today's Front Pages

Hosted by the Washington Interactive Museum of News (or, "Newseum"), *Today's Front Pages* allows you to read high-resolution scans of newspaper front-pages from across 54 countries. Especially interesting is the "sort by region" option, allowing users to see what papers from the farthest corners of the globe look like. Also of interest on the site is the Freedom Forum Journalists Memorial, which pays homage to journalists who have been killed for merely doing their jobs.

[newseum.org/todaysfrontpages](http://newseum.org/todaysfrontpages)

### Digg

Anyone familiar with the whole Web-Two-Point-Oh-Ajax-Ruby-on-Rails-YouTube-Stumbleupon-

Interwebs Experience already knows about Digg. Digg allows users to submit and rate content, allowing the best to rise to the surface. Find a good article or website? List it on Digg. If other users like it, they'll give it "Diggs," making it more popular. While it's a little heavy on geek and nerd news, it's possible to filter for only political or world news.

[Digg.com](http://Digg.com)

### Fark

An irreverent look at all the pointless news the media uses as filler material, it's worth reading if only for the humorous captions the submitters give the stories. The politics and tech channels are also pretty good and slightly more meaningful.

[fark.com](http://fark.com)

### AlterNet

AlterNet is an award-winning alternative media outlet that provides commentary and coverage of topics such as civil liberties and foreign policy. You probably won't like it if you voted Conservative last election.

[alternet.org](http://alternet.org)

### The Truth Laid Bear

The Truth Laid Bear collects and reports what the conservative blogosphere is freaking out about today. It provides news and commentary from people as interesting as Michelle Malkin, Ann Coulter and *your parents*. You probably won't like it if you voted sensibly last election.

[truthlaidbear.com](http://truthlaidbear.com)

### Google Zeitgeist

How do you define a day, a week, a month or a year in the technology age? Seeing what people searched for on Google's a start. Google Zeitgeist ranks the queries people type, giv-

ing a unique snapshot of what's currently hot or what was hot a year ago. This week, it's Richard Jeni. It'll be interesting to see how dated that seems when somebody pulls up this article a year from now...

[google.com/press/zeitgeist.html](http://google.com/press/zeitgeist.html)

### The Onion

Lastly, The Onion provides an entirely satirical analysis of current events with such an effectively serious tone that several user-generated news websites have had to blacklist it

and warn users about posting its content accidentally. It's poignant, provocative and always incredibly well-written.

[theonion.com](http://theonion.com)

Email [aendrew@gauntlet.ucalgary.ca](mailto:aendrew@gauntlet.ucalgary.ca)

Google Zeitgeist: Search patterns

Norway - Popular Queries: February 2007

1. hitler's spears	6. ronaldinho
2. manchester united	7. world of warcraft
3. one tree hill	8. tunescape
4. high school musical	9. zac effron
5. emo	10. liverpool

'Tis a sad day to be Norweigan.

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# three lines free

Hopefully everyone has taken full advantage of the SU's de-stress days, because even if the spurts of nice weather last, you'll be pulling your hair out studying for finals. There are only three issues of the *Gauntlet* left, so bring your TLF to MSC 319 or e-mail them to [tlfs@gauntlet.ucalgary.ca](mailto:tlfs@gauntlet.ucalgary.ca) before it's

too late. All submissions must include your name, ID number, phone number and signature. Submissions judged to be sexist, racist, homophobic or attacks of a personal nature will not be printed.

I think I'm an abortionist!?

To those of you who build seven foot tall snow replica of my nether regions. God bless you.

-Frosty the Snowman

Dear Charles, Please be late for class next week so I can leave you a note! \*heart in ANTHRO\*

We're just trying to live life day by day without getting stabbed.

-Worried electrical engineering Students

Happy BD Helen! dont forget to take the chicken with you to the moon! (or to Waterloo) Don't ever forget me!

-the Blowdryer Controller (i.e Project Ruiner)

To my super-cool twin: I love our ice cream dates now and am anticipating many samosa dates in the summer.

-Your muffin

Don't get stuck with a McJob this summer, volunteer at the Summer Job fair on Feb. 7. Email [careerfr@ucalgary.ca](mailto:careerfr@ucalgary.ca) for more info.

[You may need to email and ask for the proper date, too. -JorellEd]

To the girl in AMAT 309 who can't stop licking her bfs face: FUCK OFF. You are not even taking the class!

-Garth

Q: What did the aborted fetus say about pro-choice?

A: Nothing... dead babies can't talk.

-JonnyCyo

STILL WANTED: 2 tickets to Moneen and Sparta at the Warehouse, March 27. Help me give someone an extra happy birthday. Again, top \$.

-bdaytix@hotmail.com

Dear Jesse Hendrikse, Your green rubber boots and your new cute haircut drive us wild. We know your middle name is Love.

-From your adoring 275 students

Happy Thursday sweetie! I left a message for you on the rock too! Oh and darlin, you know.

Last Thurs.: Gabriel Garcia Marquez, pearls, beautiful blue eyes and a... set of loud headphones. What a drag.

Participate in a quick survey about perceptions of Canadian identity. Email [canadianidentityperceptions@gmail.com](mailto:canadianidentityperceptions@gmail.com)

Graduating is like giving candy to a baby; someone will do everything they can to stop you from achieving your goal.

-thedrewskii

F.U.S.I.O.N: An Art & Music Event featuring music by jazz fusion band Zan. March 23-24 at the Untitled Art Society.

-artistichoughts@shaw.ca

SAVE NRG! (That's "energy", for clarification...) Empty rooms don't need light!

-Capiton Planette.

To the DEST prof who left for three weeks without checking her email, I was hoping you would never come back... Ever.

-How the hell are you getting away with this?

To ARKY guy: I have just learned that big words and Facebook can ostracize and attack a person's dignity and self worth just because you have none.

-Akkadian

Missed out on Pornstar Cab Tickets? Check out ESS Battle of the Bands, March 24, Mac Hall Ballroom. \$5, 4 bands. Doors at 8 p.m., music at 9 p.m., cheap BEVERages.

FORMAL FRENZY PUB CRAWL! Dress Classy and Get Trashy on April 5. Invade trashy bars with a crew of decked out students. Party buses, free drinks, holiday on Friday.

-daemon\_party\_promotions@hotmail.com

buttons... a nuisance????

Slow walkers should be shot: survival of the fastest.

-The Natural Selector

Come visit Mosaic 2007, a multicultural conference that will challenge you to come meet groups you don't know, have questions about, or don't understand. All day March 28 in Mac Hall A!

The COMS CREW and it's honorary members complete me.

-Marshall Isoarislato

The University of Calgary - CRDS Community Rehabilitation & Disability Studies Program 2007 Career Fair, April 4, 10 a.m.-2 p.m. Mac Hall North Courtyard.

Hiring spring orientation assistants. Apply in person by March 30. [www.ucalgary.ca/ose](http://www.ucalgary.ca/ose) for details

Part 4 of 4. Why nice guys finish last: Women don't know what they want. Even though they think they do.

-proveuswrong@gmail.com

Sandra I miss you, if you're reading this call me!

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# gauntlet

comics supplement 2007

Featuring

Brian Michael Bendis!

Brian K. Vaughan!

Jeffrey Rowland!

Steve McNiven!

and more!



Panel 1  
K. A hand gropes through the shadows,  
by a sliver of light from the lolling re  
r.

Panel 2

finds the switch, covered in something thick  
ack and sticky.

Panel 3

noze pulls away from the switch in tendrils  
tar that had been packed in colourful egg  
played with by children.

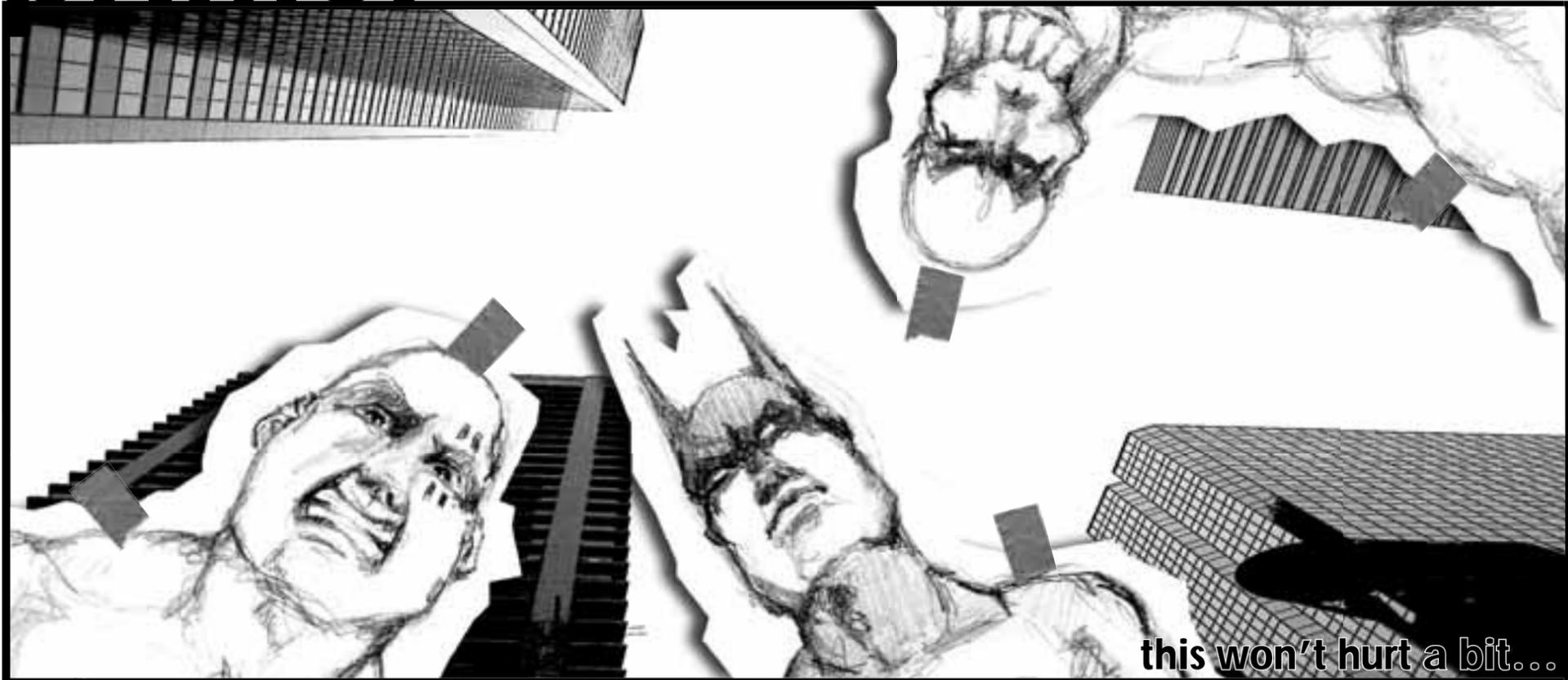
Panel 4

Low on Chris. He rubs the stick between his f  
and thumb.

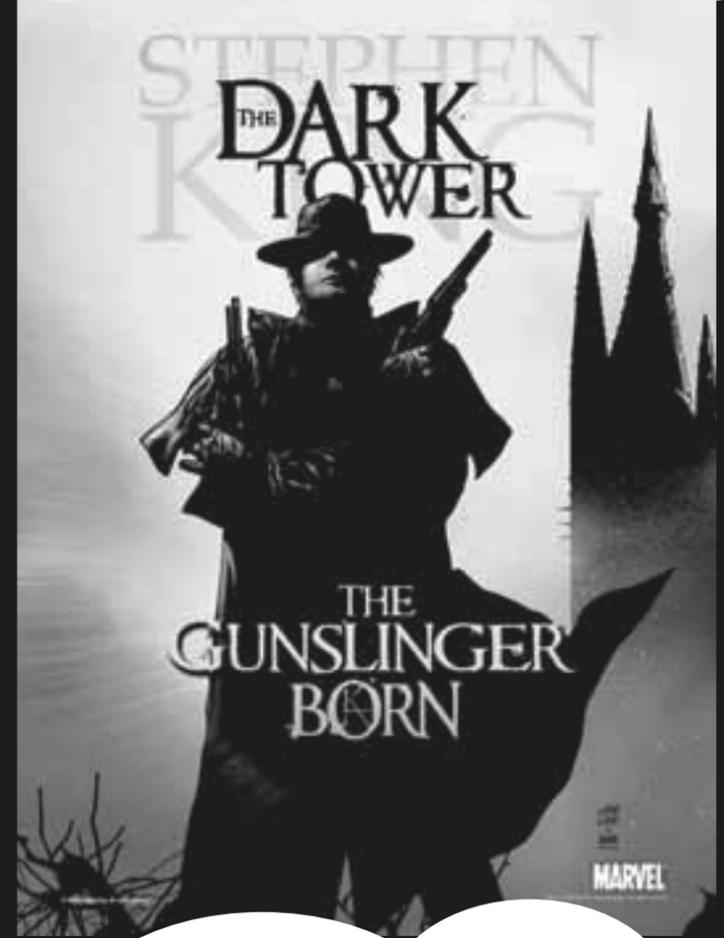
Panel 5

He looks up, shock  
Panel 6, pan sh

# primer



## A COMIC STORE EXCLUSIVE REVEALING THE ORIGIN OF STEPHEN KING'S NOTORIOUS GUNSLINGER



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## foreward

by garth paulson and  
kyle francis

Capes, tights, unrealistic physiques, punching, a campy moral and a throwaway plot. Despite the enormous maturation of the medium in the '80s, many people still think the average comic consists of nothing but the triteness typical of early comics. Though recent movies and mega-events by big publishers are slowly eating away at the stigma attached to comic books, the stereotype that sequential art is only suited to telling childish, escapist fantasies has proven incredibly persistent. Like most generalizations, the comic book stereotype has its basis in fact, but also ignores a vast array of sophisticated work that refuses to be pigeon-holed.

Though we are striving to legitimize one of our favourite mediums by producing the

collection of articles you now hold in your hands, this supplement is intended more as a PSA than a soapbox. Any lit-junkies who write off comic books as vapid tripe are cheating themselves as much as the talented writers and artists whose body of work they're ignoring.

Whether it's rockstar fantasy writer Neil Gaiman's finest work written off because of the medium it's presented in, or the intense, dramatic tale of one man's nervous breakdown ignored because it stars a superhero, the critical injustice the medium has been faced with is, like any problem borne of ignorance, best remedied with information. And hey, we're journalists, that's kind of our *thing*.

All we ask of you, dear reader, is that you turn to the pages that follow with an open mind. Contained

herein are stories designed expressly to illustrate the mature, literary side of comic books, and possibly reveal to you the exposure you've already had, but maybe didn't know about.

Comics that work as entry points to a sometimes-daunting medium, movies that have been based on comics and web comics are all examined, and several interviews we've conducted with prominent creators are presented for those whose interest we're able to pique.

Now, for all of our pretentious, unbridled fawning over the medium of sequential art, we would never claim that the uncomplicated juvenility that has earned comic books such poor reputes doesn't exist. We've just waded through all the garbage so you don't have to.

### WRITING

clemens • de vlaming • francis • hoffman • ianson • kubik • lee • paulson • pike

### ART, PHOTO AND DESIGN

francis • kirk • paulson • pike • rininsland • tait

### EDITORIAL

beauchamp • francis • paulson • pike

### ONLINE EXCLUSIVES

victoria lee looks at the evolution of the superhero in popular culture.

# comics for people



by garth  
paulson

## who don't like comics

In an effort to strengthen the reputation of comics, the *gauntlet* presents a list of 10 comic books for people who don't like comics. These selections illustrate the storytelling potential, as well as the versatility of words and pictures.

### *Powers* by Brian Michael Bendis and Michael Avon Oeming

In a lot of ways, *Powers* is like the police procedurals popping up all over television these days. It tells the story of two detectives with a stilted relationship using their seemingly limitless skills to track down the perpetrators of heinous murders. The big difference is that the murders investigated in *Powers* all involve super-human foul-play. The juxtaposition between the normalness of the two leads and the cases they find themselves involved in, combined with Bendis' witty dialogue make *Powers* a thoroughly entertaining read, and a hell of a lot better than the latest *Law and Order* rip off.

### *Scott Pilgrim* by Bryan Lee O'Malley

Though one of the criticisms often lobbed at comics deals with their lack of seriousness, sometimes that very lack can be a good thing. Case in point: Bryan Lee



SCOTT PILGRIM courtesy bryan lee omalley

O'Malley's irreverent *Scott Pilgrim*. On the surface a story of the love woes of a loveable 20-something geek, *Pilgrim* is also a zany ode to video games, silly cartoons and hip music. In O'Malley's world adversaries become coins when bested, beverage labels list various stat boosts instead of nutritional information and everyone is in a band. *Scott Pilgrim* is absurdist, disposable fun and it's also damn-near irresistible.

### *The Sandman* by Neil Gaiman

Though *The Sandman* isn't the most immediately accessible series to ever see print, it is arguably one of the most impressive examples of what can be achieved within the confines of a comic book. Throughout the series' 75-issue run, writer Neil Gaiman crafted one of the most fully-formed and fascinating universes ever found in fiction. This, combined with the series' intricate characters and compelling overarching plot, makes *The Sandman* one of the best fantasy stories ever told, regardless of medium.

### *DMZ* by Brian Wood and Riccardo Burchielli

*DMZ* tells the story of a not-too-distant future where the United States finds itself embroiled in a second civil war. When photojournalist intern Matty Roth finds himself stranded on the island of Manhattan, right between the two opposing armies, he opts to stay in the war zone to document the conflict. Understandably, *DMZ* is a very political read, but what really shines about the series is the characterization. The characters' struggle to maintain ordinary lives in the midst of chaos is achingly human and says more about war than all the pundits in the world could ever hope to.

### *The League of Extraordinary Gentlemen* by Alan Moore and Kevin O'Neill

Forget the awful 2003 movie of the same name, Alan Moore and Kevin O'Neill's *League of Extraordinary Gentlemen* is pure

fun. Following the unlikely team of several popular fictitious characters, *The League* is all about over-the-top plots and old-fashioned adventuring. Playing with readers' knowledge of his characters, writer Alan Moore also manages to squeeze a sizeable amount of intelligence and surprises into his tales of Victorian cyber-punk dog fights. Comics don't get much more enjoyable than this.

### *We3* by Grant Morrison and Frank Quitely

*We3* sounds like a really dumb story. The premise involves a dog, cat and rabbit being grafted with futuristic body armour, *a la Iron Man*, in a military experiment. Naturally, the confused animals escape and a bunch of shit hits the fan. Fortunately, writer Grant Morrison gets the most out of this silly idea. By refusing to anthropomorphize *We3*'s animal leads, the story overcomes its initial drawbacks and morphs into a thoroughly depressing and terrifyingly poignant treatise on animal rights and the arrogance of humans. Readers are cautioned to have a box of tissues handy.

### *Daredevil* by Brian Michael Bendis and Alex Maleev

Just like how not all comics are superhero books, not all superhero books are stupid slug-a-thons. Brian Bendis and Alex Maleev's extended run on *Daredevil*—a character who has a long history of inspired creative teams—could well be the pinnacle of superhero comics. Revolving around Matt Murdock's outing as Daredevil, these stories focus more on the person behind the tights than superheroics, telling an entirely engrossing tale of a man's life going off the tracks and the moral ambiguity in what he does to try to make things right. When the throwdowns do come, it doesn't hurt that they're *Kill Bill*-style badass, either.

### *Owly* by Andy Runton

*Owly* is something of an oddity in comics, due to its almost complete lack of

dialogue. Thankfully, Andy Runton proves words aren't required to tell adorable, humorous, heart-warming stories about the adventures of impossibly cute forest creatures. Though intended as a children's comic, *Owly*'s appeal is universal. It's not likely to change anyone's life, but it will produce a delightful number of ear-to-ear grins.

### *Bone* by Jeff Smith

Jeff Smith's *Bone* isn't just a rarity for comics, it's a rarity for entertainment. The story is at once playful, profound, whimsical and engrossing. Smith's simple, cartoonish characters have been charming children and adults alike since the series first appeared in 1991, and with the recent colouring of the original black and white comics the series is possibly more popular than ever. Quite simply, it's impossible to read *Bone* and not fall in love with the innocent fun and surprising gravity.



BONE ©2007 Jeff Smith

### *The Books of Magic* by Neil Gaiman, John Ney Reiber, Peter Gross and others

Fans of this somewhat uneven series have been crying foul ever since J.K. Rowling's massively popular *Harry Potter and the Philosopher's Stone* appeared in 1997. The reason? Well, *Books of Magic* tells the story of a young British boy with a pet owl who comes from a bad family and is destined to become the world's greatest wizard. It also appeared a good seven years before Rowling took over the literary world. The series dips a bit as it goes on, but the early volumes offer all the strong points of a good *Harry Potter* tale, only they're set in a more interesting universe and feature pretty pictures.

## movies that were comics first

by ryan pike

It's no small secret that Hollywood ran out of ideas in 1921. Since then, they've relied on outside sources to find stories to tell. Here are some films you might not have known were originally comic books.

### *Constantine*

While Keanu Reeves jetting around Los Angeles fighting the supernatural sounds neat, *Constantine* was actually based on the long-running Vertigo series *Hellblazer* and featured English occultist John Constantine fighting the supernatural in London. The

film version was renamed to avoid confusion with the horror film series *Hellraiser* and moved the action stateside. Ancient English evils became ancient Mexican evils and Constantine's background was revised slightly.

### *From Hell*

The award-winning speculative novel by Alan Moore and Eddie Campbell featured meticulous research into the 1888 murders of Jack the Ripper. The 572-page epic was eventually distilled into a truncated film version starring Johnny Depp as Inspector Frederick Abberline, the Scotland Yard detective tasked with finding the culprit. Despite being well-reviewed, it performed poorly at the box office.

### *Ghost World*

Nominated for a pair of Golden Globes and an Academy Award for adapted screenplay, *Ghost World* starred Thora Birch and Scarlett Johansson as teenage outcasts and Steve Buscemi as the guy who unwittingly drives a wedge into their friendship. While the film received a small, staggered release, it garnered a great amount of critical support and continues to be considered one of the more consistent adaptations in terms of translating the tone of a graphic novel into the tone of a film.

### *Men in Black*

While more well-known as a buddy action/comedy featuring the talkative Will Smith and stoic Tommy Lee Jones, *Men in Black*

was originally a Malibu Comics series depicting the secret organization policing alien activity on Earth. The film performed fantastically well at the box office, grossing \$250 million and stands as one of Will Smith's best-grossing films.

### *V for Vendetta*

While filmgoers may remember *Vendetta* for a bald Natalie Portman and illiterative monologues, comic book fans remember it as an adaptation of Alan Moore's grim political opus. Chronicling the struggles of a mysterious figure wearing a Guy Fawkes mask against an authoritarian government, *Vendetta* was strongly influenced by the political climate in 1980s England, while the film adaptation

has been interpreted as more of a reflection of the post-9/11 United States. Originally scheduled to be released the week of the 400th anniversary of Guy Fawkes Day, the film was delayed following a series of London subway bombings, although the producers denied any connection.

### *Road to Perdition*

The first film to feature Tom Hanks as a less-than-saintly character, *Road to Perdition* follows a mob enforcer and his son on a mission of vengeance after the rest of their family is killed by the mob. The graphic novel it was based upon was itself based on the popular Japanese series *Lone Wolf and Cub*. The film performed well with critics, garnering six Oscar nominations.

# Brian Michael Bendis

## THE BUSIEST MAN IN COMICS

interview by ryan pike

Brian Michael Bendis has emerged as one of the most prolific writers of the past decade. Beginning his career with the critically acclaimed crime books *Jinx* and *Goldfish*, Bendis then collaborated with Michael Avon Oeming on the award-winning *Powers* series. Eventually he was courted by Marvel Comics, where he's best known for his popular runs on *Daredevil*, *Ultimate Spider-Man* and *New Avengers*. The *Gauntlet* recently spoke with Bendis from his home in Portland.

**Gauntlet: How did you get started in comics?**

**Bendis:** I just wanted to always be in them. I just started making them, like I'd make a comic almost every month and eventually got good enough in college where I started sending them out to people. I did one as a midterm thesis. I went to the Cleveland Institute of Art, was working in a comics store and I sold it in the store as part of my thesis, and was getting feedback from people that weren't my mom. They pointed out a couple companies they thought my book was good enough for. I sent my books out and both Caliber Comics, which is no longer with us, and Fantagraphics had offered me something of a publishing contract. I ended up going with Caliber since they seemed more open about letting me do whatever I wanted for a little bit, which is kind of what I needed. So for quite a few years I was at Caliber making comics. That's where I made *Fire* and a book called *Goldfish*, and half of a book called *Jinx* before I moved over to Image Comics, for them to be my home for my creator-owned stuff. There I did *Torso* and a few other comics. I ended up starting *Powers* there, and around the same time I started getting mainstream work. That was when I did *Sam and Twitch*, which was my first real mainstream gig.

**G: How did you end up working for Marvel?**

**B:** Soon after that one of my best friends, David Mack, started working on *Daredevil*. He sent my work to Joe Quesada, who called me and offered me writing work. The funny thing is I thought he was looking for a penciller, because I was a writer/artist. He went, "You should be a writer!" He said, "You know what we really need help on is *Daredevil*," which was way behind schedule at the time. My two favorite characters are *Daredevil* and *Spider-Man*. I was like, "I can't believe after years and years and years of trying to get work I'm getting *Daredevil*, this is crazy!" So, I wrote my little ass off and gave it everything I got and handed in my first couple scripts. And then I got a call from him and [he] said, "Hey, Bill Jemas is the president of Marvel. He's gonna call you about this idea they have about starting *Spider-Man* over from scratch. Is that something you're interested in?" I'm like, "Yeah!" and then I got *Ultimate Spider-Man*. From there, it's been this natural progression of me wanting to become a certain kind of writer and the books being available to me at certain times. It's been a crazy run.

**G: Was there any difference between how things worked in the indies and at Marvel?**

**B:** Well, on that stuff I owned the book. We really produce it in-house. It's finished files that we hand to the publisher and they print it. They're pretty much our packing and distribution house. A real creator-owned book, if it's time to go, you can move to another company and take your book with you. It's a different economic model than other comics. We don't take any money up front with our book, we split whatever we get and even if the book was making a hundred dollars we could keep it going. It's completely up to us. We've done that in the past. The black and white books that we're doing, I literally got a cheque for two hundred dollars for the whole issue, having written, drawn and lettered it. I didn't care. I just wanted to do the next issue.

**G: Do your editors meddle with your books at all?**

**B:** I haven't had a lot of "meddling." Like, Bill Jemas was a really big fan of my writing early on so I didn't get a lot of notes, but the conversations we'd have would be very passionate and glorious, what you'd always hope you would get in comics. I think that people who cut themselves off from feedback are doing themselves a massive disservice. There's a point where the script isn't for you so much as it is for the people who're gonna read it. If it isn't up to standard, it doesn't matter what you intended it to be. It matters what it reads like. So, I actually enjoy the quote-unquote meddling more than a lot of my peers. I'll take a good idea from anywhere. Any writer worth his salt in the world will do that.

**G: How do you balance writing as many series as you do?**

**B:** I write one a week. It's all I write. I know it seems like more. I know that some people perceive that I'm typing *New Avengers* with my left hand, *Ultimate Spider-Man* with my right hand and *Powers* with my foot, but no, that's not the case at all.

**G: So you don't just sit down and write a little of everything?**

**B:** I know the guys that do amazing work under that kind of pressure and they actually put themselves under it specifically to get that kind of jive going. I've found that I like to stay way ahead of everybody, months ahead, so that if I don't want to write *Ultimate Spider-Man*, I don't have to write *Ultimate Spider-Man*. Just recently, all I wrote was *Ultimate Spider-Man* for like a month and it was just glorious. It was like the first time I'd ever written *Spider-Man*, and I really know the reason that works out so well for me is because I've created a situation for myself where I don't have to force it. Now I can write a script, put it

in a drawer, come back to it in a few weeks and read it again. The way my brain works, I don't even remember writing what I wrote so I can read it pretty fresh and decide if it's something I'd buy or not, and then go back to work.

**G: You seem to take a lot of pride in your work.**

**B:** You've gotta remember, my name is on these things. I do have a higher output than most of my peers, it's just the way my brain works. I can just work. I like to work. My hands work, my brain works and, gosh, if I get hit by a car tomorrow and I can't write anymore, I'm gonna be really bummed out I didn't do more in the time I had. There's some artists that get little to nothing done, who have produced maybe two comics in the last 10 years, and they are the best artists in the world. I literally find it offensive that they don't do more work. I've been given a glorious opportunity. It's show business, so eventually I'll be kicked out the other door, so while I'm here I'm gonna have as much fun, do as much as I can and express myself in as many places as possible.

**G: Do you ever worry about sales?**

**B:** I'm very lucky that I haven't had a book fold on me because of sales. I don't worry about it because it's completely out of my hands. My job is to make the comics and I do whatever I can to sell the comics. Most of them sell so much more than I thought they would. *Avengers*, particularly, shocks me how well it does month to month, especially with the shit I get online. The hardest ass-kicking I've gotten online was when I started *Avengers*, and the sales just keep going. Every week I do a simple thing. I look at the comic book after I've written it and after I've seen it drawn, and I say to myself, "Would I buy this comic book?" If the answer is yes, then it's very easy to sell the book.

**G: Do you have any favourite artists to work with?**

**B:** I can't really say, because I'm very blessed in this area. But they're all different. They're very emotional relationships. Some of them are very long-term. They're almost like marriages and I've just been really lucky with long-term relationships with a lot of artists and very special short-term ones. Particularly right now, no one's really been able to see what Frank Cho has accomplished on *Mighty Avengers* for the next year and knowing that book is so gorgeous is so exciting. On the flip side, the same thing's going with *New Avengers* with Leinil Yu. We kind of found each other recently and we're very close to a perfect match. I've been so lucky with Alex Maleev and [Mark] Bagley



illustration by Brian Michael Bendis



courtesy Pat Loika



courtesy Marvel Comics

and [Michael Avon] Oeming and [Michael] Gaydos and other people I've worked with who I've been very close to perfect matches with, but to find new people that I'm equally a match with is kind of shocking. It really is a good time for me.

**G: What do you think of the Internet comic community?**

**B:** I love it. I joke around about getting the shit kicked out of me a lot, but I'm a huge supporter of the comic book Internet community and I take it upon myself to constantly remind people how special it is that we have this. It wasn't too long ago that if you were a comic book fan, you were probably the only one in your peer group and other than the letters column in *Wizard* and *Comic Buyers Guide* there wasn't very much sense of any kind of community. Now, before you know it, there's a worldwide community of people that read their comics right away.

They come to my board, Mark [Millar]'s board, Newsarama, and friendships are born and any nerdy thing you could possibly conceive of you can talk to someone at length about. You don't have to hold it in or wait, you can express yourself. A lot of us are on these boards, and not just to host the board and say, "Hey look, I have a fan club." To me, I feel really beholden to the audience to give them a place where they can have fun doing this. It means a lot to me. Also, a selfish reason, sometimes you're just alone in your room and it doesn't really feel like it's really *Spider-Man*, maybe you're just an insane person typing. But just going online for two minutes a day, seeing everyone there talking, it makes me want to sit down and really kick ass for them. I see this as a massive plus for the comics field and I think that the reason sales are up so much over the last few years is because of the Internet.

# Steve McNiven

## A CANUCK WITH A GOLDEN PEN



all images courtesy Marvel Comics

by ryan pike

Most super-hero comics take place in the United States, so it's a bit surprising to learn that one of the main architects of them is a Canadian, Halifax's Steve McNiven. The Michigan-born, Canadian-raised superstar illustrator of Marvel Comics' best-selling *Civil War* entered the University of Western Ontario to pursue a degree in psychology, but quickly fell in love with art. When the university's art facilities proved to be lacking, McNiven headed back to his hometown to hone his craft at the Nova Scotia School of Art and Design. Despite falling into a gig as a teacher, McNiven's passion remained, and eventually fate stepped in.

"I was living in Seattle with my wife and she got a job opportunity in Toronto, so we moved out there but I didn't really know a whole lot of people," says McNiven. "I bumped into a bunch of guys who were running a co-op comic book studio, and I thought it'd be a good place to hang out with people that

like the same sort of thing that you do. I have a visual arts background, so I figured, 'I could do this.' I was a part-time high school teacher in visual arts, but on the off-time I was just drawing comics and kept drawing them. Finally my wife got sick of me not showing my work, so she literally just bought me a ticket to San Diego and said, 'Go.'"

So off McNiven went to the massive San Diego Comic Convention to show his work to publishers. After three days navigating his way through thousands of people to show his portfolio, McNiven found employment with CrossGen Comics. CrossGen was unique. Unlike other publishers, production was all done within a studio environment.

"The cool thing about CrossGen was that you were surrounded by other artists," shares McNiven. "You could get feedback, ask questions and you could also watch the production of the comic book from script to pencils to inks to colours to lettering, and then all the way

through production and get a real sense of how the whole thing works and how the industry works. It was great at CrossGen at the beginning, because I needed to learn a lot of stuff. But at a certain point, you just go, 'Okay, I've got enough to just be left alone.'"

McNiven spent three years at CrossGen, drawing the fantasy series *Meridian*. When he requested a new contract and CrossGen was only willing to extend his old one, McNiven began to look for work elsewhere. A few months after he jumped to Marvel Comics, CrossGen went bankrupt.

"I left CrossGen but came up here to Halifax and continued to work freelance for them until they started screwing around contract-wise," remembers McNiven. "I had no idea that they were going to go under or anything like that, but they wouldn't give me the contract I was looking for. Finally I got fed up, contacted Marvel and went over to Marvel. Literally a couple of months after that, things started

falling apart. Everyone's like, 'How did you know?' I didn't. I just got lucky."

McNiven's jump was part of a wave of former CrossGen artists heading to Marvel, including Jim Cheung, Greg Land and Steve Epting. Shortly after his arrival, McNiven teamed with playwright-turned-comic scribe Roberto Aguirre-Sacasa on *Marvel Knights 4*, a Fantastic Four spinoff series.

"The first thing I did was *Marvel Knights 4*," says McNiven. "I think I worked freelance for Marvel doing the Fantastic Four, after I turned in half a book or maybe a book. Then they offered me an exclusive contract and I signed that one up. It's really nice to have."

McNiven's work soon caught the eye of Marvel's prominent writers. This resulted in drawing Brian Bendis' *New Avengers*, Warren Ellis' *Ultimate Secret* and a plum assignment on Mark Millar's *Civil War*. Adjusting to the highly-detailed styles of the writers, McNiven noticed it took him

longer to finish pages than it did before. Marvel replaced him with Tom Raney for the final two issues of *Ultimate Secret*, but elected to keep McNiven on *Civil War*.

"This [was] the hardest project I've ever done," says McNiven. "Working on this stuff, I realized [it was] going to take more time and I think Marvel saw that as well. We talked early on about getting a fill-in artist."

Despite the prospect of lost sales, Marvel decided to change their schedule to accommodate McNiven. The move paid off, with the final issues of *Civil War* selling nearly 300,000 copies, despite being delayed for four months.

"Let's face it, [they] could've gotten another artist," admits McNiven. "Pretty much any artist at Marvel—and there's a lot of good ones—they could've plugged in and the book still would've sold just as well. In terms of why they wanted to keep me on, I don't know. It's just really cool of them to allow me to finish the book myself."

# Brian K. Vaughan

by j eff kubik

## ONE OF THE INDUSTRY'S (FEW) SUCCESS STORIES

Like a horny teenager with low self-esteem, Brian K. Vaughan enrolled in New York University's prestigious film program because, simply, it was the nearest he could get to the object of his desire.

"I'd always wanted to do comics," he says. "Film was the closest thing to it."

Now, 13 years later, the Cleveland native is one of the most prolific and sought-after writers in the comic book world, with credits for major Marvel and DC titles and a host of original series. The 31-year-old writer's original creations include an Eisner-winning science fiction/political procedural (*Ex Machina*), a teenaged superhero team (*The Runaways*), a graphic novel (*Pride of Baghdad*) and *Y: The Last Man*—an ongoing series whose screenplay adaptation Vaughan has just finished. It's an impressive résumé that began, simply enough, beneath a pile of comics.

Like many comic book nerds, Vaughan's infatuation began in bulk, with his parents bringing him a collection of Superman comics while he was home sick from school. Though his success in university included having a horror script titled *A Forest Dark* optioned, it was in his junior year that Vaughan first connected with Marvel, joining The Stanhatten Project.

An effort by Marvel to recruit and cultivate new writers from NYU's department of dramatic writing, the project included dialogue exercises, "springboard" (series-to-series story arcs) creation and workshop sessions—Vaughan's first practical experience in comic writing.

"It was a dream come true," he says.

After James Felder, the editor who oversaw the project, left Marvel, the program went with him. Vaughan himself balks at the idea of teaching with his current workload, noting that other writers' identical reluctance has prevented the program from ever being resurrected. Grateful as he is for the singularly rare opportunity, he remains adamant that Stanhatten was no guaranteed pass.

"It got my foot in the door but I'm the one who pushed it open," he says. "Even before *Y* came out I had started shooting photo comics because I was so set on comics. I was just going to do them myself and go over to Kinko's. I recognize I was [there] at the right time with the right people. [Stanhatten] was one per cent. The rest was just dedication bordering on obsessive compulsive."

In fact, though Vaughan sold his first story to Marvel while still an undergrad, he didn't begin to pursue full-time writing until his

success with DC's *Swamp Thing*, abandoning survival work like dog-sitting a woman's "hellhound" for room and board. By the time his mini-series, *The Hood*, was running concurrently with *Y: The Last Man*, he says, he had finally arrived.

"Even though I'd been doing it for five years," he adds.

Of those five years, Vaughan concedes that no small number of his many pitches deserved to be shelved, saying that for every one published, another 10 never saw the light of day. Though he maintains the importance of vigorously pitching, he concedes that rejection was an essential filtration process.

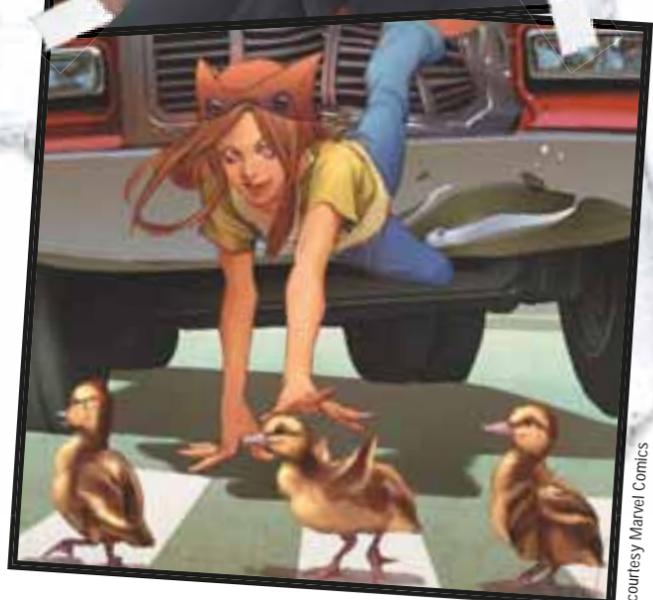
"I don't think there are too many survivors," he says, adding when asked to name a few particular failures: "Nothing I'd want to say here."

Since the days of his unpublishable rejections, Vaughan has found success as a comic book writer, a screenwriter and recently an executive story editor for ABC's *Lost*. With both titles optioned, movies for *Y: The Last Man* and *Ex Machina* also seem distinctly possible, even if film was never the object in the first place. In the end, after all, there's still no doubt where Vaughan's loyalties lie.

"Comics," he answers. "I recognize that that was what brought me to the dance."



headshot courtesy Brian K. Vaughan



courtesy Marvel Comics



# April 29 2007

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# chronic vertigo

by kevin  
de vlamming



The name DC Comics invokes imagery of often brightly colored, caped do-gooders clashing against dastardly villains operating on the wrong side of the law. Secret identities abound, from Bruce Wayne's pointy-eared mask to the unassuming black-rimmed glasses which render Clark Kent somehow impervious to all scrutiny. In DC Comics, superheroes share a common understanding that they are all together in the battle against evil, in the name of all things good or just. Superman's uncanny sense of justice and personal ethics set DC's mold for the ideal super-hero. Seemingly invincible to everything but fragments of his home planet Krypton, the Man of Steel represents all that humanity could be, if only it were super-human.

So were the precedents set in the Golden Age of comic books, spanning the American canon from the 1930s through the 1950s. As comics progressed from the Silver Age through to the Bronze Age, bringing the medium up to the late 1980s, superhero characters became more

human. People didn't want infallibly picturesque icons to look up to anymore—they wanted characters they could relate to, heroes with faults who they could imagine themselves being under different circumstances. As other forms of media were becoming grittier and truer-to-life—contrast *Leave it to Beaver's* naïve 1950s mentality against the trash-talking of working class New Yorkers in *Taxi*—DC Comics had to adapt to the changing demand, especially due to increasingly heated competition with their rivals at Marvel.

Vertigo Comics was ultimately to be founded in 1993 as a DC imprint to accommodate the increasing demand for less idealistic, darker content. During the 1980s, a generation of up-and-coming, non-canonical writers had made a resounding impression on the comic book industry, which led DC to believe that the market was ready for a more mature line of works. Frank Miller re-envisioned Batman in *Batman: the Dark Knight Returns* as a retired, aging hero haunted

constantly by the death of Robin. Alan Moore re-wrote *Swamp Thing* as a work of horror, both introducing themes of spirituality and establishing a more moody, somber tone than would have appeared prior. Other seminal writers of darker comic book literature during this period included the likes of Neil Gaiman, Grant Morrison and Jamie Delano.

The official reason given on DC's website for Vertigo's inception, is that it was "created as a venue for material of a more mature and sophisticated nature that did not fit easily with the traditionally superhero-dominated mainstream comics." In addition, it meant DC didn't have to be overly concerned with offending the young or long-time readers who had come to expect a standard in 'suitability' from the logo.

What Vertigo meant for comics was a new means to bring alternatives to the super-hero characters that had previously dominated the medium into the mainstream. Vertigo plotlines were gritty,

often dark, and offered new, more liberal treatments of such controversial topics as religion, violence, sexuality, racism and gender roles. In many ways, such major Vertigo titles as *Hellblazer*, *Preacher* or *Fables* exist as antitheses to the traditional treatment of superheroes in comics. Both *Hellblazer's* John Constantine and *Preacher's* Jesse Custer are lead characters who see no need for secret identities, use profane language openly, possess extremely subjective ethical codes, and have more human faults than you could shake a bat-a-rang at. *Fables*, created by Bill Willingham, follows a group of exiled fairy-tale characters who escaped genocide in their homeland only to be forced into shitty mundane existences in present-day New York.

*Lucifer* and *The Invisibles* are two further examples of unique narratives that would've had a difficult time finding a large audience without the support of Vertigo. While *Lucifer*, a *Sandman* spinoff, gives an account of the titular character retiring from his

throne in Hell and opening a piano bar in Los Angeles, *The Invisibles* presents the surrealistic story of a secret society travelling through time and space to resist oppression from interdimensional alien gods. Created by Grant Morrison, *The Invisibles* contains a slew of colourful characters that range from transgendered shamans to anti-authoritarian Liverpool street punks.

Vertigo Comics has become an industry staple, with many works from its catalogue even going on to be adapted for the big screen—including *V for Vendetta*, *A History of Violence*, *Constantine* and an upcoming adaptation of *Y: The Last Man*, to name a few. It has always existed, and continues to exist, as an alternative to red capes and untouchable super-heroes. In a society which is increasingly alert to grayscales as opposed to strict black-and-white binaries, Vertigo provides mature readers with stories of substance, where heroes and villains aren't always so easy to tell apart.

## kieron gillen

interview by  
garth paulson

Kieron Gillen isn't a typical comics writer. He was first noticed in the world of videogame journalism and web comics for his biting wit, irreverent humour and encyclopedic knowledge of music. Gillen's most recent project is image comics' *Phonogram*, which incorporates all three. Set in a universe where music is magic, *Phonogram* tells the story of David Kohl's struggle to reconcile his memories of the mid-'90s Britpop phenomenon and the rest of England's growing indifference towards it. The *Gauntlet* recently talked to Gillen about music, comics and *Phonogram*.

**Gauntlet:** Do you think web comics are changing the way people get their foot in the printed comics world?

**Kieron Gillen:** Yeah, a bit. It's a forum with a low boundary to entry. You can get your stuff out there quickly. Even if you don't get much of an audience—or any—you create pages and you get better. As I tell anyone who's talking about writing comics, you learn more from a page that gets drawn than dozens which you've just written for the trunk. [With] web comics you can always do it for the web, then make a print version. There's been plenty of examples of web comics—and not enormous *Penny Arcade* ones, or whatever—being picked up for a print deal. Even then, I know many underground creators who lob their work online and do a print edition of the same stuff. One of the better things about comics is that it has a fierce [do-it-yourself] culture. Self-publishing isn't the scarlet letter it is in prose. [The] best way

to do comics is to do comics. Web comics are just another place to do it. The important part is "doing it."

**G:** Can you briefly explain what Britpop is, for those who don't know, and why it was so important?

**KG:** Britpop was a mid-'90s pop music which neatly capped off and/or sold out the British indie experiment. It was put together by Blur, reacting against the dominance of American grunge. It was deliberately retro and parochial, taking extensively from every period of British guitar-heavy pop—from the Beatles to T-Rex to the Pistols to Wire to Madness to the Stone Roses—and reprocessing it into something whose primary aim was to sell lots of records. It was a movement which believed in storming the charts—that success matters—and fighting for cultural dominance. For a few years, it won, before inevitably falling apart through the force of its own contradictions.

It wasn't important at all. That's one of our main themes: what are memories worth when what they're of was objectively worthless?

**G:** Are you surprised with the reception the book has received, especially from people who don't know Menswear from Suede?

**KG:** Surprised isn't the word, as that would imply we hadn't envisaged a future where people who didn't collect Shed Seven B-sides would dig us. Before it came out, we had hoped that people who didn't know the specific references would be able to buy into the general themes and ideas and roll with it. When someone picks up, say, *Lord of the Rings*, that they don't know the entire history of the elves when they start reading doesn't stop them digging it. They recognise it as background and atmosphere. That our own mythology is cobbled together through bits of old mix-tapes doesn't change that.

We get all sorts of reactions with *Phonogram*. I suppose my favourite ones are the people

who've never actually been deeply into music [but] enjoy it. Hell, a few have even mailed us to say that *Phonogram* actually helps them understand this whole world they've never been interested in. As far as compliments go, that's as good as it gets.

**G:** Some people who have been critical of the book think it's a tad impregnable and pretentious. How do you try to make stories accessible when you're writing about an elitist music geek?

**KG:** Well, you include everything you absolutely have to know in the story itself, or [that's] deducible by the context it's used in. For example, bands are name-checked throughout the story. Hypothetically, Kohl goes "Christ, this is worse than 'whatever band' is." You don't need to know anything about [the band], as you know what a bad band is. Just as relevantly, you know about the sort of person who would use a diss at [the band] as his first port of call as an insult. Sure, if you do know about [the band], there's a different level to play with, but it isn't in any way fundamental.

**G:** Would future *Phonogram* still be about Britpop and Kohl, or would the focus be on other eras or genres of music and, therefore, different characters?

**KG:** That *Phonogram* equals Kohl and Britpop is going to be the major hurdle for anything we do in the future. You see, *Phonogram* was conceived as a setting. After all, we didn't call it "David Kohl's Britpop Adventures." *Phonogram* is, basically, a universe where music is magic. It's a robust metaphor for exploring any bit of music that takes my fancy. Sure, there's other stories I'd like to do with Kohl down the line, but that's not all I want to do. Which means a second story will inevitably suffer growing pains in the process of redefining what a *Phonogram* story is. We chose depth over width, and assumed we could sort it out eventually.

The current plan is to make [the next story] contemporary and feature an ensemble cast of

seven characters, who each get a single episode where they're the lead. After that, assuming there is an 'after that,' the audience will know what to expect.

**G:** What are your aspirations as a comic writer?

**KG:** I'm a bad careerist. As I tell people who ask me why I haven't pitched anything at the superhero people, I have all the careerist instincts of a kamikaze pilot. My aim—pretty much in everything I've ever done, really—is to try and make art which inspires other people as much as the art which inspired me. Which is saccharine and stupidly egotistic at the same time but, well, without that, what's the point? If I had to choose, I'd swap 10 people who kinda like what I'm doing for one person who loves it. And I'll swap 10 people who love it for one person whose life is changed through the experience. I believe in art as a transformative experience, which enhances your life immeasurably. Hell, that's the not-too-subtle subtext of all of *Phonogram*.

So as much as I think I could have some fun playing around with some major comics figures, it's not what drives me. In fact, being in a position of writing four superhero comic books a month and nothing else is one of my worst case scenarios, actually below not doing any comics at all. I suspect if I ever end up writing more mainstream books, it'd be stuff [more] towards the periphery than the centre. It's people like Peter Milligan who inspire me rather than Mark Millar.

Basically, I'm lucky. I've done one comic. It's something I genuinely gave a damn about, that was born entirely of my obsessions and perceptions and couldn't have been written even vaguely in the same way with someone else sitting behind the keyboard. There are major creators in the comics industry who worked for 50 years without being able to say that. If I never do another comic again, I still win.

# Jeff Rowland

by kyle francis

## ALWAYS OVERCOMPENSATING



Courtesy www.overcompensating.com

Though it isn't uncommon for a web cartoonist to make a comic about himself, most tend to have mixed—but almost always dry—results. Jeffery Rowland, the cartoonist behind the dual web comics *Wigu* and *Overcompensating*, has found the way to avoid the autobiographical cliché: make it up anyway.

"In *Wigu*, there's the kid, who's like me as a kid, and the dad is like the dad I always wanted to have, but it's mostly just kind of like a child fantasy," says Rowland. "*Overcompensating* is affected a little bit more by external stimuli—the things that keep me awake at night: black holes, fears and desires and terrors and things like that."

In *Wigu* and *Overcompensating*, Rowland's plot arcs take his child and adult selves—one represented in each—on sprawling adventures where he fights Christmas elves, sea monsters and the American government as often as a lesser comic might make a poop or 24 joke. While his whimsical storylines are culled from the ether, Rowland's bitter, cynical social commentary is based firmly in reality.

"I'm half Cherokee, and I grew up in Oklahoma," says Rowland. "I always kind of knew there was something wrong with the attitudes of the people and everything, and just the rampant racism—racism was like the state flower of Oklahoma. During college I became more sensitive to it, and I think I'm more prone to make fun of it now just because I went from hearing these words in a poor, uneducated setting to a place with the opposite: liberal thinking and doing things correctly."

Even in *Wigu*, arguably the less socially conscious of Rowland's two strips, themes of xenophobia and the distrust of authority are pervasive. Whether it's intentional or not, the messages he does include can sometimes take on an unexpected poignancy when filtered through the innocence of his child narrator.

"[In the new *Wigu*,] there's one or two things I'm going to do for sure," says Rowland. "I think I'm going to extend the story and they're going to go to Atlantis. There's all these mythological things I want

to do about Atlantis, and how it's linked to Mars. Basically, intelligent life has been trading places between Mars and Earth for millions of centuries—just because they'll ruin Earth, and go to Mars for a while, then ruin Mars, and come back to Earth, and so on."

If anyone bothered to read into Rowland's planned story arc for *Wigu*—actually, not that far into it—they might find a metaphor for environmental conservation. Conversely, *Overcompensating* has recently found Rowland being severely beaten by George W. Bush with a golf club. Lord knows what that means.

"I watch the news and different things, and there's all this blatantly glaring hypocrisy and I just try to figure out exactly how to feel okay about the way the world is sometimes," says Rowland. "Sometimes it doesn't seem like there's anything that'll make it okay. So you just make jokes about it. That's all you can do."

Check out *Overcompensating* at [www.overcompensating.com](http://www.overcompensating.com), and *Wigu* at [www.jrowland.com](http://www.jrowland.com).

# John Allison

interview by jeff clemens

## PURVEYOR OF NIGHTMARISH PLAYGROUNDS

if someone were to describe john allison's *scary go round* as "harry potter, but with beautiful, witty people who go on sprawling adventures to save the world, written by an english guy," they would suck at describing things. they would also be more-or-less on the mark, in a convoluted, brain-wrenching sort of way.

part of the very popular online comics collective *dumbrella* with well-known north american writer/artists jeffery rowland, jonathan rosenberg and r. stevens, among others, allison has endeared himself to a north american readership as the organization's token englishman. the *gauntlet* had time to chat with allison recently about *scary go round*, *dumbrella*, and being english.

**Gauntlet:** Are any of the characters in the strip based on anyone you know, or are they fabrications?

**John Allison:** Well, I created some of these characters 10 years ago, so at the time they were doubtlessly based on people—often an amalgamation of characteristics. All characters need some sort of starting point or they just go nowhere personality-wise. But as time goes on, they get their own steam and grow away from whoever inspired them.

**G:** How do you describe *Scary Go Round* if, say, someone asks you what you do at a bar?

**JA:** I'm not very good at describing it. I'm a bit too close to the comic to be able to summarize it in a pithy phrase or saying. "It's about some people who have some experiences and encounter some problems." Do you see how awful that description was? How about, "*Scary Go Round* has a convoluted cast and sprawling plots despite its creator's intention being the exact opposite." It's fashionable and espouses common sense. It's quasi-decent and semi-humorous. Every day I endeavour to raise a wan smile from the reader.

**G:** What are your tools?

**JA:** Pencil, then pen, then I scan it and colour it on the computer in Photoshop. In the past I drew the whole thing in Adobe Illustrator, but those days are over!

**G:** Have you found any advantages to living in the U.K. work-wise?

**JA:** The advantages and disadvantages just about balance each other out. Most of them are boring and business related. I think America is the home of a lot of very good, subtle humour so it's not like a bunch of chimps being presented with an obelisk. I think most things—barring the odd colloquialism—come across fine.

**G:** Has being a part of the web comic collective *Dumbrella* helped you out at all?

**JA:** I get a lot of support from my friends in *Dumbrella*, but most of them were my friends before *Dumbrella* was a "comics collective." The organization makes it a lot easier to exhibit at comic cons in America, but at the same time maybe our recognizable brands are partly hidden when we are out in public. I think Exploding Dog or Diesel Sweeties is a bigger brand than *Dumbrella*.

But it's a nice compromise that stops nuclear egos from ever having to be defused.

**G:** On top of your comic, you sell a lot of t-shirts and merchandise on *Scary Go Round*. How do you keep the ideas fresh?

**JA:** Utter desperation. It's really not my favourite job.

**G:** What was the deal with the "Wales is OK" t-shirt?

**JA:** I have only been to Wales once, on a ferry coming back from Ireland. It was 11 p.m. and you couldn't exactly get a good idea of the country. Wales has a lot of problems. It is a beautiful country but you can't grow much in its soil and most of its heavy industry was closed down in the eighties. "Wales is OK" was my attempt to create the most appallingly non-committal t-shirt slogan of all time. That people clamoured for it until I gave in and made t-shirts like that says something, I think, of the indomitable spirit of the Welsh people and the affection with which they are held in people's hearts. That many correspondents asked for "Wales is OK" t-shirts may suggest that some people are holding them in their hearts quite by mistake.

## more dot-comics

by kyle francis

**Achewood** – Chris Onstead  
[www.achewood.com](http://www.achewood.com)

The adventures of extraordinarily witty cats and stuffed animals. Written by a Brown University alumnus, *Achewood's* bizarre, dry sense of humor isn't immediately accessible, but the right kind of person will take to it like cancer to a colon.

**Cat and Girl** – Dorothy Gambrell  
[www.catandgirl.com](http://www.catandgirl.com)

Described by Gambrell herself as "a cat, a girl, and an experimental meta narrative," the humour on *Cat and Girl* is pretty much what you'd expect from a hipster who grew up on *Calvin and Hobbes*. It's very smart, often dry, and always a bit pretentious. But in a good way. No, really. Nowhere else on the Internet will you find the words "Dracula tour bus" used together consecutively.

**Dinosaur Comics** – Ryan North  
[www.qwantz.com](http://www.qwantz.com)

The same six panels every strip with different dialogue, it's amazing that *Dinosaur Comics* has stayed funny as long as it has. But it, y'know, *has*.

**Diesel Sweeties** – Jonathan Rosenberg  
[www.dieselsweeties.com](http://www.dieselsweeties.com)

With its eight bit art and whimsical robots, *Diesel Sweeties* is one of the funniest webcomics-cum-cultural commentaries on the Internet. They also sell glow-in-the-dark t-shirts.

**Eight Bit Theater** – Brian Clevinger  
[www.nuklearpower.com](http://www.nuklearpower.com)

Possibly the nerdiest of the comics featured on this list of comics found exclusively on the Internet, *Eight Bit Theatre* is a post-modern re-write of *Final Fantasy I*. Though nerds will get the most out of it, Clevinger's wit and pop-culture saavy would probably get a smile from your grandmother.

**Penny Arcade** – Mike Krahulik and Jerry Holkins  
[www.penny-arcade.com](http://www.penny-arcade.com)

On the Internets for nearly 10 years, *Penny Arcade* is the grand-daddy of all web comics, its creators having become two of the most powerful people in the video-game industry. Tiny developers rise out of obscurity and into (relative) stardom if they're mentioned in a post and high-profile games have had sales bomb as a result of a pithy remark made in a comic. If you talk to a computer/videogame nerd for longer than 10 minutes, chances are they'll make at least six *PA* references. Sadly, though, *PA's* humour has waned of late, with only about one in every six comics worth a chuckle. Though it does a great deal for proving that people do lose their sense of humour once they turn 30, it doesn't make the entire collection entirely worthless. Our recommendation: start at the beginning.

**Jay Pinkerton** – Jay Pinkerton  
[www.jaypinkerton.com](http://www.jaypinkerton.com)

Another great example of someone who's "old stuff was better," the Editor-in-chief of *Cracked* magazine's re-writes of comics from the '60s are among his finest moments. From the offensive hilarity of *Spider Man Comics* to the even more offensive, but also very awkward humour in *Four Science Fellows*, Pinkerton proves that you can still be funny when you're over 30, but it all goes to hell when you get married.

# entertainment

# Protest punk pushes peace

## From humble roots, to renowned punk act, to Calgary

Against Me!  
music interview

Nolan Lewis  
Gauntlet Entertainment

At the tender age of 17, armed only with an acoustic guitar, Tom Gabel captured the audiences of his guerrilla concerts with potent anarchist anthems. From these humble beginnings, Against Me! developed their knack for writing and performing powerful protest songs that didn't need an amp to get your attention. Moving away from the Laundromats and bonfires, Tom found three other ramblin' men and took his show on the road. The guitars are now plugged in as Gabel fronts one of punk's most original bands, while managing to stay true to the roots the genre was built on.

With three critically-acclaimed albums under their belt, Against Me! has a solid archive of songs in which to sing along to with your fist in the air. Getting around more than the beloved Canadian television icon of the '70s, *the Littlest Hobo*, Against Me! have brought their high energy live set of genre-bending punk to fans the world round. Having recently taken a break from their constant touring to record their fourth album, they have set out to craft some new songs for their every-growing legion of fans.

"It's always kind of weird throwing a new song into the set," explains Gabel. "Usually, with our live shows, people like to sing along and dance to the songs they know. So when we throw in a song that nobody knows we're kind of met with dead stares."

Regardless of the awkwardness, the new songs fans are treated to from their forthcoming album



courtesy Fat Wreck

*New Wave* have been getting very positive feedback. *New Wave* marks the first release by the band after being signed to the label the Ramones once called home: Sire Records.

"From talking to people and looking at their track record, they were definitely a label geared towards rock music, if you want to call it that," says Gabel.

One of the biggest advantages for the band being signed to a major label is the opportunity to work with some new people, like the man behind Nirvana's *Nerve Mind*—and arguably the best producer in the business—Butch Vig.

"We had demoed a couple songs and had sent them to Butch and he responded pretty immediately. We talked on the phone, he

came out to see us and he was really into doing it," Gabel recounts. "It was amazing. I can't say enough about him as a producer. I think his track record speaks for itself; he's awesome and I'd love to make another record with him."

Against Me! is known for their ever-evolving style that seems to be most widely categorized as folk-punk. However, being believers in releasing albums that capture the moment and the energy in the band at that time, Against Me!'s sound changes as much as their mood. *New Wave* is no exception, even going so far as to feature Tegan (of Tegan and Sara) as a back-up vocalist.

"I try to jump all over the place, I don't like to write the same song over and over

again," explains Gabel. "We were on the Warped Tour this summer and on one of the Canada dates she came out and interviewed us and jokingly said that if we ever wanted someone to do backing vocals with then to give her a call. I wrote the song thinking about the way her voice would work. Once we demoed it I sent her a version and said I'd really like her to sing this song and be a part of it, and she was really into it."

With a fresh record deal on a major label coupled with relentless touring, Against Me! is ready to share their music—and their message—with a wider audience.

Against Me! plays Thur., March. 29 at the Warehouse.

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**LCD Soundsystem**  
*Sound of Silver*  
(DFA)

Dance music isn't known for being too concerned with maturity. After all, its primary concern is to get people up and shaking, not contemplating the passage of time. *Sound of Silver*, the new album by LCD Soundsystem, however, is a grown-up affair, but that's not to say it's light on the ass-shaking. This maturity is first evident in the music itself. Frontman James Murphy has never shied away from wearing his influences on his sleeve. This reverence for what came before him led LCD's self-titled debut to sound a tad stuck in the past. Murphy rights this in *Sound of Silver* by allowing more of himself to take centre stage. The normal reference points are still here, but they're now used as guidelines instead of maps. The result is a cohesive dance-rock album both comfortably familiar and satisfyingly original. Murphy's lyrics have also grown up a good deal since the first album. Though lyrics inevitably take a backseat to grooves in dance, Murphy used to take this to ridiculous extremes. On *Sound of Silver* he actually has something to say, and it's usually about the struggle to stay young while growing old. Fortunately, Murphy augments his newfound lyrical focus with another new skill: singing. Instead of the idiosyncratic yelp that populated the band's debut, Murphy adopts a variety of vocal ticks with surprising success. All this maturity could have had terrible effects on a band who made their mark as partiers. Somehow, though, Murphy and his cohorts manage to age gracefully. The youthful joy of creating is still there, it's just countered by a gravity few would have thought possible, making *Sound of Silver* no small triumph.

..Garth Paulson



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**Rosie Thomas**  
*These Friends of Mine*  
(Nettwerk)

Upon listening to *These Friends of Mine*, it's not surprising to learn that singer-songwriter Rosie Thomas contributed a tune to a recent children's album. Her music is of the gentle, melodic variety ideally suited to that genre. It's a bit of a jolt, however, to learn that she's a sometime stand-up comedian. If her comedy is as mild and apolitical as her music, why would be anyone be interested in it? Conversely, if she's a bold and witty comic, where are those traits on *These Friends*? *These Friends of Mine* is pleasant enough, but it's utterly lacking in passion. Most of her songs are upbeat, which wouldn't be a problem but for the fact that none of them are

particularly catchy. Tracks like "Why Waste More Time?" and her cover of R.E.M.'s "The One I Love" hint at a darker lyrical side, but Thomas still sounds pretty damn cheerful singing them. Thomas possesses a strong voice and good accompaniment, but she needs to add some edge to her songs, and her stand up comedy background might help here. Sounding even a touch pissed-off on occasion, as well as throwing in a little political incorrectness here or a touch of emotion there would have dramatically improved this album.

..Kenzie Love



**Red1**  
*Beg For Nothing*  
(Killawatt Records)

Few rap albums could truly be classified as epic, but if Red1 doesn't try, then a kilo isn't a thousand grams, or easy to remember. *Beg for Nothing* clocks in at 75 minutes, but with an epic length comes an epic amount of filler. *Beg for Nothing* is Red1's solo debut—his first breakaway work from seminal Vancouver rap outfit the Rascalz—and it's plagued with inconsistencies. Sometimes it's mind-blowing in its musicality, but at others, frustrating in its pacing. When he's at his best, Red1 channels the fierce political nature of '80s rap. "Living in a Shanty" is based in his experiences in the Third World, where he watched families eking out a pitiful existence in shantytowns. For every one of these interesting songs,

there are two of the most pitiful, eye-rolling tracks meant to establish his rap cred. "Run Shit" is a particularly abysmal low, with its pedestrian chorus of "Run this bitch / west side / run this shit / east side." The best songs on the album are lovingly crafted, with multi-layered soundscapes and complex reggae-tinted beats that would leave a lesser rapper stuttering. *Beg for Nothing* could have been distilled into a more interesting and cohesive whole. Unfortunately, its length makes it boring and lacking in originality overall, despite brief moments of brilliance.

..Jordyn Marcellus



**Pop Levi**  
*The Return to Form Black Magick Party*  
(Counter)

Pop Levi definitely gets points for originality. His debut album *The Return to Form Black Magick Party* marks a bold solo debut for the ex-Ladytron bassist. It's obvious that Levi wants people to take notice of him with this album, and he does so many things right that there's a pretty good chance they will. Imagine someone with enough flamboyance to make Prince cringe, who also happens to be the world's biggest fan of "I Am The Walrus," and you'll get the idea. Despite the album's excessive weirdness, it manages to remain painfully catchy. In essence it's a pop record. The songs aren't particularly complex in their arrangement,

and, at times, it can run too long and become repetitive. Levi's oddball presence helps keep things interesting, while the simplicity with which he approaches each song and the irresistibly sweet melodies are the album's greatest strengths. The beats in most songs are simple enough that they could be broken down to simple hand claps—multiple songs on the album don't even feature drums. For the casual listener, though, this will only add to its catchiness, making sure the songs will be stuck in your head for days.

..Lewis Park



courtesy Warner Brothers

## Teenage Mutant Ninja Turtles playstation 2 review

Kyle Francis  
Entertainment Editor

If the '90s taught us anything, it's that dangerous, carcinogenic material will give you super powers. Though the woe-begotten citizens of Chernobyl would fervently disagree, the pop culture phenomenon this notion spurred on engulfed everything from comic books to television. Not the least of the spin-offs were Kevin Eastman and Peter Laird's *Teenage Mutant Ninja Turtles*—a comic book originally penned to parody other comics that bought into the trope, namely Marvel Comics' *The New Mutants* and Frank Miller's *Daredevil*. Though Eastman and Laird's creation was a huge hit at its premier comic convention, its immediate popularity led it from its satirical roots and well into the realm of mainstream success—spawning countless television shows, action figures, breakfast cereals and videogames. Almost overnight, Eastman and Laird became multimillionaires.

Now, over 20 years after the debut of the original comic, the Turtles are experiencing a revival. The popular-

ity of the new animated television show paved the way for the upcoming CG animated movie, and—like any good cash cow—spin-offs aplenty. The latest of these comes from Ubisoft in the form of a multi-platform videogame based upon the events of the new film. Though the motivation for the new game was doubtlessly monetary, Ubi has gone and broken the mould for licensed videogames—they actually made something worthwhile, even if it does show its capitalist seams at times.

First impressions of *TMNT* would have it compared to another popular Ubi title, *the Prince of Persia*. Switching the Turtles at the touch of a button, the player sails through the linear levels, jumping over enormous walls, fences and other bulwarks, running on walls, and using each character's unique abilities to overcome the different obstacles. In this way, the game's able to make players feel like they're incredibly agile, superhuman reptiles, but a certain lack of polish in some places ends up leaving an otherwise excellent game feeling, well, tarnished.

To put it plainly, *TMNT* doesn't really know what it wants to be. On one hand, there's the exhilaration of the Turtles' nimble acrobatics, but on the other, all of these fun parts are punctuated by tedium. The combat

system is the worst culprit of this, in most cases just boiling down to pointing the turtle at the bad guys and hammering on the circle button like it was dispensing hair dye at an Emo concert. It's spiced up by a couple useful aerial maneuvers and powerful 'family attacks' (tagging in a fellow Turtle for extra damage), but even still, the violence never really does anything but slow down the pace. Possibly the saddest part is that the infrequent brawls could be dismissed as a singular low point if it wasn't for the obtuse fight-mechanics spilling over into the rest of the game.

*TMNT* uses a power-up system that rewards players for utilizing the Turtles' impressive agility by filling up a 'respect' meter—a gauge at the right of the screen that, when filled, deposits another of the four brothers into a character bank on the left side of the screen. Any one of the Turtles can be switched to by pressing the square button, and they all serve a unique purpose in progressing through the level and

fighting through droves of unintelligent baddies. Raphael is the strongest of the bunch, and can drive his dual Sai into brick walls to climb them like a mountaineer scaling a frozen waterfall. Leonardo is the token balanced fighter, and can use his deep meditation skills to phase through gates and fences. Each character's unique skillset goes a long way to adding some much-needed depth to the extremely simple platforming mechanics but the respect of the other Turtles can be lost by botching special moves or taking damage. This can lead to controller-throwing frustration as players find themselves unable to progress as quickly without the abilities of a character they just lost the use of.

The respect system is a tangible boon to the boring combat, but its application to the rest of the game just feels superfluous. There's no complexity added to the gameplay, and all it really serves to do is drag the fun bits of the game down a little closer to the irritating bits.

That isn't to say the system should have been done away with entirely, either. Some kind of counterbalance to the extreme ease and lightning pace of the platforming sections is needed, and the respect system does get the job done, despite its ham-fisted implementation. So, while it isn't necessarily a bad idea, it is a badly integrated one.

Ultimately, *TMNT* is an easy, fun game with one or two major flaws likely resulting from the release being rushed to coincide with the film. Fortunately, its missteps can be largely ignored by fans of the genre or the property—it plays kind of like *Prince of Persia Lite*. Gone are that game's extreme difficulty and time-consuming puzzles, but it also some of its intelligence, unfortunately. All in all, it's the kind of game that a hardcore might buy for his little brother as a companion to the movie... but then stay up playing all night himself.

*TMNT* the game is in stores. The movie is released to theatres Fri., March 23. Nuclear waste will give you cancer.



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# Music as strength



courtesy Soweto Gospel Choir

## Soweto Gospel Choir music interview

**Katy Anderson**  
News Assistant

In the days of apartheid South Africa, music and dances like the *toyi toyi* were used by indigenous Africans to communicate resistance without fear of punishment from the institutionally racist white minority government. In today's South Africa, Soweto Gospel Choir's voices exude hope in a country that has the sixth highest prevalence of HIV in the world.

"Music has the same role as it did in apartheid South Africa of getting people together and holding people together," says SGC's choir master Lucas Bok. "Music has a role of teaching people and still has the role of getting us together to appreciate life and getting to know that we are fortunate enough to be where we are right now. There is something about the human voice. We can't understand how God created it. It takes you to a place where you enjoy life, it's okay no matter what you're going through, you just feel good. I love singing. I love what happens to the audience, people appreciate it. Definitely music is a language that speaks to the heart and speaks to the soul."

The choir's members are made up of individuals from church choirs around Soweto, a South African municipality created when black Africans were expelled from Johannesburg. The south western townships were the setting of the 1976 Soweto uprising, where youth organized a march to Orlando Stadium to protest education funding which provided white South Africans with seven dollars for every dollar that was invested into a 'coloured' child's education. The peaceful march resulted in 566 deaths and brought pressure from the international community on South Africa's oppressive regime.

"Life in the Soweto townships was difficult, but we managed to pull through," says Bok. "Right now it's the place to be

because people are full of optimism, there seems to be things happening everywhere around us. It makes our life much easier. It was difficult, but right now there is some hope."

As well as performing in several benefit concerts with stars like U2's Bono and Diana Ross, the Soweto Gospel Choir has raised over \$210,000 for the charities they created—*Nkosi's Haven* and *Nkosi's Haven Vugani*—which provide assistance to AIDS orphans. The choir is also an ambassador for 46,664, Nelson Mandela's music-led campaign to raise awareness about HIV/AIDS. Although Bok said the choir has no specific stance on AIDS, he says abstinence and control are two major factors in the struggle against the disease.

"We believe in trying to help where we can," Bok says. "We know that AIDS is running havoc with our people. We do our best to help wherever we can. We have started our own charity, *Nkosi*, which means 'Arise! Wake up!' We are definitely affected by AIDS. Our families, our relatives and our friends are really going through this stuff. So it's something that is close to our hearts and that's why I believe we try our best and get on tour to try and help where we can. We've been blessed that we can do that."

Not only does the choir provide hope to South Africans in the form of action and music, but the group is talented too. They won a 2007 Grammy in the best traditional world music category for their sophomore album *Blessed*, a first for South Africa. SGC is currently touring through North America and Europe after the release of their third album, *African Spirit*, and plans to start an African tour this September.

"The choir is something that will give you an idea what South Africa is about as a nation," says Bok. "Basically we stand for righteousness, we stand for justice for others. We understand the reality of not having. We understand going through struggle. We understand being exploited, therefore we feel that it's important that people should get what they deserve and we should live life and enjoy life."

Soweto Gospel Choir will be at the Jack Singer Concert Hall Wed., March 28.



**Soweto Gospel Choir**  
*African Spirit*  
(Sharandrie)

Although an album that can be classified as both world music and religious is a leap for most audiences, *African Spirit* delivers a soulful, harmonized sound that's easy to listen to.

The follow-up to the Grammy-winning *Blessed*, South Africa's Soweto Gospel Choir's third album makes for an interesting, if somewhat expected, experience. The album's 19 tracks blend English and indigenous African lyrics.

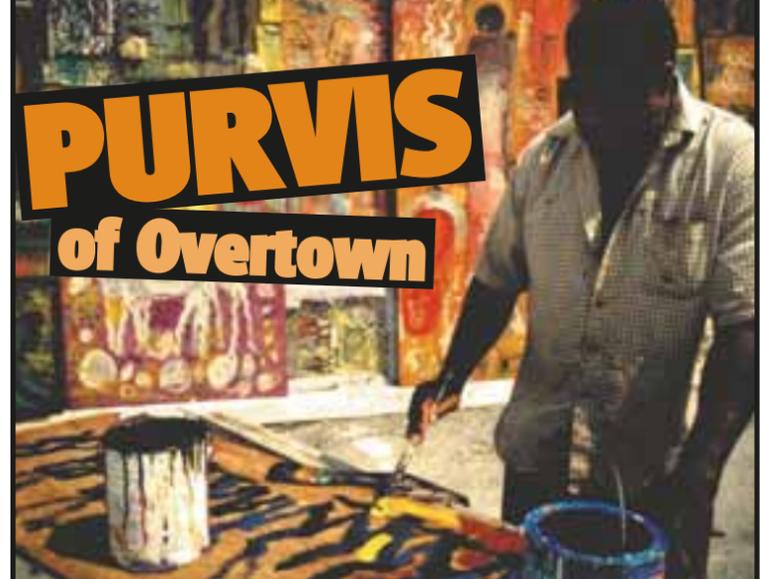
With both international and African gospel songs making up the majority of the hymns, the traditional rhythm of bongo drums is redeeming. As a result, the sound of the album varies, going from a Bob Marley to a Sunday morning feel, although this disparity unfortunately encompasses a song featuring U2's Bono.

The lyrics are surprisingly positive for a band that's survived both institutionalized racism and an AIDS epidemic. Though there's an undeniably strong religious tone through most of the album, it's overpowered by the traditional lyrics, sparing the Sunday school lessons.

Although *African Spirit* is not something that is likely to get much airplay outside of world music radio, the album has energy and makes for a smooth, if occasional listen.

..Katy Anderson

## movies that matter



After a stint in Raiford State Prison for a breaking and entering charge, Purvis Young seemed destined to fail. Yet while in prison, Purvis taught himself to paint. He became a highly acclaimed contemporary artist, now recognized nationally as an icon of black culture and history. Directed by Shaun Conrad and David Raccuglia

**mon. mar 26**  
**7 pm - EPCOR CENTRE's**  
**Engineered Air Theatre**

Pre-Screening Short:  
**THE LIFE AND ART OF JUDITH SCOTT**  
directed by Betsy Bayha  
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# Ambient's advocate



courtesy Indoor Recess

## DJ Champion music interview

Darren Young

Gauntlet Entertainment

It isn't uncommon for a musician to claim to be a "man of the people," but no one means it quite like Montreal-native Maxime Morin—better known as DJ Champion. Though his cool, ambient electronica might be so precise and careful that it sounds like it came from a machine, Morin is no robot.

"When you do a job, do it well," says Morin. "It's not a business approach, it's a fucking human approach."

Morin believes that his refusal to become a perform-o-bot has been an incredible boon to his sound.

He has a human connection to the music, throwing his heart and soul into every live performance—like a living, breathing, *real boy*. Being a human, however, can have its drawbacks.

"I'm not happy all the time," says Morin. "I can get real dark, but I do it when I'm on my own. It's sadness, I can keep it for myself."

Even though the sound of *Chill 'Em All*, the latest Champion LP, was decidedly electronic, Morin performs all of his shows conducting a live band. Complete with four guitarists, one bassist and a vocalist, Morin relies on his band mates to keep his mind from wandering on stage.

"I try not to get bored [live]," says Morin. "If I'm not into [the music],

there's always one other member who does crazy stuff to get me going. They tell me to fuck off and make faces at me."

During shows, Morin assumes his normal role of the composer for the group, but also takes on the additional job of conducting. As such, he needs all the help he can get to bring his energy up to the max.

"Our song structures are improvised," explains Morin. "The musicians already know what they are going to play, but it is up to me as a conductor to use sign language to direct them when to play."

While it might sound like a contradiction, Champion is just as spontaneous on record as he is live. *Chill 'Em All* explored new electronic territory through the use of Morin's unique

four-guitar band, the G-Strings, and his incredible mixing abilities. Champion and the G-Strings are set to hit the studio soon, with hopes of having continuity between *Chill 'Em All* and the new material.

"Guitars will obviously be there," says Morin. "Champion is a band with four guitars. It will be natural to have the G-Strings there. I like the smooth, sexy music."

Champion—the band and the DJ frontman they borrow the name from—is not a glorified drum machine, but smooth and sexy human beings. They are powered by adrenaline, not gasoline, and offer a great time to anyone attending their shows: man or machine.

Champion plays with You say party! We say die! And Malajube as part of the Exclaim! Tour Wed., Mar. 28 at the Warehouse.

## TOP OF THE VOX

CALGARY 90.9 FM  
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**TOP 20**  
for the week of mar 20.07

- \* Denotes Canadian Artist  
\*\* Denotes Local Artist
  - 1 **SECRET MOMMY\***  
*Plays*  
Ache
  - 2 **BRENDA VAQUEROS\*\***  
*Brenda Vaqueros*  
Indie
  - 3 **YOU SAY PARTY! WE SAY DIE!\***  
*Lose All Time*  
Paper Bag
  - 4 **THE BESNARD LAKES\***  
*Are The Dark Horse*  
Jagjaguwar
  - 5 **ANDREW RODRIGUEZ\***  
*Here Comes The Light*  
Exit Sign
  - 6 **DO MAKE SAY THINK\***  
*You, You're A History In Rust*  
Constellation
  - 7 **ANDREW BIRD**  
*Armchair Apocrypha*  
Fat Possum
  - 8 **BERG SANS NIPPLE**  
*Along The Quai*  
Team Love
  - 9 **I'M FROM BARCELONA**  
*Let Me Introduce My Friends*  
Mute
  - 10 **OOIOO**  
*Taiga*  
Thrill Jockey
  - 11 **ROSIE THOMAS**  
*These Friends Of Mine*  
Sing A Long
  - 12 **HIGH LLAMES**  
*Can Cladders*  
Drag City
  - 13 **EXPLOSIONS IN THE SKY**  
*All Of A Sudden I Miss Everyone*  
Temporary Residence
  - 14 **AIDS WOLF VS ATHLETIC AUTOMATION\***  
*Clash Of The Life Force Warriors*  
Skin Graft
  - 15 **SJ ESAU**  
*Wrong Faced Cat Feed Collapse*  
Anticon
  - 16 **TED LEO AND THE PHARMACISTS**  
*Living With The Living*  
Touch And Go
  - 17 **ARCADE FIRE\***  
*Neon Bible*  
Merge
  - 18 **BLOC PARTY**  
*A Weekend In The City*  
Vice
  - 19 **OLYMPIC SYMPHONIUM\***  
*Chapter 1*  
Forward
  - 20 **DEAD BODIES**  
*Mr. Spookhouse's Pink House*  
Quite Scientific
- ### FOLK/ROOTS/BLUES
- 1 **RY COODER**  
*My Name Is Buddy*  
Nonesuch
  - 2 **WESTERN STATES\***  
*Western States*  
Dollartone
  - 3 **DAVID PICCO\***  
*Saturday Night Sunday Morning*  
Mag Wheel
  - 4 **LUCINDA WILLIAMS**  
*West*  
Lost Highway
  - 5 **VARIOUS\***  
*Kill Floor Sampler Vol. 1*  
Kill Floor
- ### METAL
- 1 **BIG BUSINESS**  
*Here Come The Waterworks*  
Hydra Head
  - 2 **ELIS**  
*Griefshire*  
Napalm
  - 3 **MNEMIC**  
*Passenger*  
Nuclear Blast
  - 4 **BENEATH THE MASSACRE**  
*Mechanics Of Dysfunction*  
Prosthetics
  - 5 **DYING FETUS**  
*War Of Attrition*  
Relapse



## NEW UNIVERSITY TELEVISION



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Mac Hall  
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12:00 PM

Kelcie Swartout hosts Full Frontal sports, Women's volleyball at the CIS nationals, A Dino's update from Jon Roe, indoor skateboarding and the definition of sport.

Zack May hosts, Mila checks out the Quickdraw animation society's youth animation project, Andy Eyck reviews "Factory Girl" and Alex Mitchell goes to a piano recital with a difference.

Katya hosts Full Frontal News. Zack May looks at health on campus, Taylor Ross investigates military strategy and then asks students what they think about mayors around the country asking Ottawa for cash for public transit.

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# Taking flight takes off

Latest iteration of drama department's one-act festival gears up

**Taking Flight**  
theatre preview

Jordyn Marcellus  
Gauntlet Entertainment

Spurned moralists preaching against the dangers of incurable venereal diseases, trolls and the personification of the American dream all come to the Reeve Theatre in the drama department's one-act festival, *Taking Flight*. *Taking Flight* is a celebration of student creativity and talent in a two-week showcase of the drama department's most talented directors, designers and actors.

"It's a kind of a launching [point], especially for the students graduating," says Valerie Campbell, drama department faculty member and artistic director of the festival. "These are all talented students who are going to be on the Calgary stages, starting theatre companies and performing on stage."

The festival, now in its third year of production, was originally conceived to allow student directors to show off work that was already

produced, but not seen by a large part of campus.

"The whole idea behind the festival is that before the end of classes, the time slot was devoted to a main stage show," says Campbell. "After that final show, we would have all the pre-thesis shows from the master's directors and the senior directing projects—a lot going on in a short amount of time. The idea was to make the final main stage slot be about the final projects and we ended up with the idea of a festival."

*Taking Flight* has become much more than the celebration of the final productions of students in the directing classes. With the festival's continuity has come an evolution in the program. Instead of productions only from students in directing classes, the festival has now taken on independent productions from within the drama department.

"It began to open up and have more student work in there," says

Campbell. "Graduate students do self-created production work and now independent studies projects are becoming part of the festival."

One of the other aims of the festival is to showcase the artistic side of the theatre. With a campus community that spends most of its time going to class and then commuting to work,

"One of the things that I love about one-act festivals... Instead of one night at the theatre and seeing a show, you get three."

-Valerie Campbell,  
*Taking Flight* artistic director

the student body doesn't have a whole lot of time to sit down in a cramped little room and watch a play for two hours. With a one act that's often no longer than 45 minutes, the average student can squeeze a play in over their lunch break.

"With our noon hour shows people on campus can go, 'Oh! I can go see a show!'" explains Campbell. "There's a lot of diversity. One of the things

that I love about one-act festivals is that they're short. Instead of a night at the theatre and seeing a show, you get three."

The student directors also love the experience of producing their own play. For directors like Alix Woods, a fourth-year student with the drama department, this is one of their first opportunities to direct a play with total creative control.

"I prefer directing one acts," she says. "This is the first full-length one act I've directed. They're more concise and impactful, they hit home quicker. It's more challenging to get your point across. You don't have a full play—you've only got the 50 minutes."

Her performance, *The American Dream* by Edward Albee, is a dark, comic tale of an ignored grandmother packing up and trying to leave her family's mundane suburban existence when a young man—who represents the American dream—walks into her life.

"I picked it because it's really relevant to today," she explains. "Edward Albee has grown as a writer, but it's still really topical for today. It's an absurdist comedy that pokes fun at society's obsession with consumerism and materialism and how that destroys family values."

*Taking Flight* is a unique opportunity for students of all walks to experience theatre in a more accessible setting. For an art-form that is decryed as dead, *Taking Flight* shows that there are still many brilliant and creative individuals out there making entertaining and interesting theatre, and that the U of C's own drama department is home to a number of them.

"I would hope [the audience] would be inspired," says Campbell. "Because these are like snapshots of what the department is doing, I would hope the crowd would look at the diversity and go, 'Oh! That's what they're doing over there!' and that'd shed some light on the drama department. Hopefully it might just create another theatregoer."

*Taking Flight* runs from Mon., March 26 until Sat., April 7. Festival passes can be bought at the Campus Ticket Centre and single tickets can be bought at the door.



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# Sharks won't eat you

**S h a r k W a t e r**  
f i l m r e v i e w

**Kenzie Love**

Gauntlet Entertainment

There's no denying the importance of *Sharkwater's* message: the world's sharks are being fished to the point of extinction, a development which could seriously upset marine ecosystems and have severe consequences for humanity. But there's no escaping its flaws as a film. The clumsy pacing, sometimes laughable narration and overall lack of cohesion detract from the message. If Canadian director Rob Stewart wants to be seen as a dedicated environmentalist, he's achieved it. If he wants to be regarded as an impressive filmmaker, however, he's got some work to do.

Stewart—who also narrates the film—reveals early that he's been fascinated by sharks since his childhood. "I always knew," he notes, "that sharks weren't killers like I was taught." Indeed they're not. The shark is actually, as Stewart observes, a "perfect predator" that has no interest in eating humans and has a sensory system so finely honed that they rarely do.

So, contrary to what a barrage of news reports and Spielberg movies would have us believe, we don't really need to fear sharks. Though viewers are not likely to adopt Stewart's love for the species, it's clear that sharks have gotten a bad rep, and that, love or hate 'em, they're a crucial strand in the web of life—one that endures more harm at the hands of humanity than it inflicts.

The staggering decline in the shark population—it stands today at just 10 per cent of what it was in 1986—is due in large part to the popularity of shark fin soup, a delicacy in much of the Far East.

While in Costa Rica, Stewart uncovers a fin smuggling ring run by the Taiwanese mafia. This discovery is supposed to be the film's dramatic high point, but it falls flat: the syndicate might be callous and greedy, but it doesn't seem particularly threatening. Having exposed sharks as harmless, though, Stewart seems to have felt the need to find some source of suspense for the film.

There is, in fact, no real suspense in *Sharkwater*, and that's where its largest fault lies. Stewart makes another attempt at stirring it up by documenting his bout with a flesh-eating disease, but it's clear he could never have released the film if he hadn't survived.

What *Sharkwater* has in abundance, in spite of its flaws, is beauty. Stewart's images of a shiver

of hammerhead sharks congregating off the coast of Costa Rica, of a gigantic lone whale shark and of the amazing array of wildlife found on the Galapagos Islands are all mesmerizing. Most people will never see any of these fish in person, but it's clear that something intangible but important will be lost if any of them become extinct.

It's hard to know how many people *Sharkwater* will inspire to help save its subject, but it does give a boost to this unfairly maligned animal, which is clearly Stewart's main ambition. To anyone willing to accept this aim and take the rest with a grain of salt, *Sharkwater's* flaws as a film will seem trivial.

*Sharkwater* opens Fri., Mar. 23 in select theatres. More information is available at [www.sharkwater.com](http://www.sharkwater.com).



courtesy Alliance Atlantis

This shark does not have his own theme music.

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## THINGS TO DO

## THEATRE

Witness *The Cripple of Inishmaan* in Max Bell Theatre March 22–25. Tickets are \$20.80 to \$64.50 at Ticketmaster.

Check out *Bless* in the Big Secret Theatre March 22–25 and 28. Tickets are \$16 to \$30 at Ticketmaster.

Alberta Theatre Projects' *Tempting Providence* unfolds in Martha Cohen Theatre March 22–25 and 27–28. Tickets are \$15 to \$75 at Ticketmaster.

*The Vagina Monologues* premiere in Max Bell Theatre Wed., March 28 at 8 p.m. Tickets are \$25 at Ticketmaster.

*Taking Flight*, the annual festival of one-act student plays, begins March 27–28. Festival passes are \$15 at Campus Ticket Centre, while single ticket prices vary from \$5 to free at the door.

*DSI: Drunk Scene Investigation* is conducted inside Studio Theatre Thur., March 22 at 10:30 p.m. Admission is \$2.

## CONCERTS

Jane Hawley, Chris Vail, Lynn Olagundoye and Bill Bourne bound into the Engineered Air Theatre as part of the Alberta Sessions Thur., March 22 at 8 p.m. Tickets are \$7.50 to \$12 at Ticketmaster.

Lee Rocker and Hurricane Felix and the Southern Twisters blow through Broken City Thur., March 22 at 8 p.m. Tickets at Melodiya, Megatunes and Sloth.

Attend the student refugee program fundraiser *Culture Shock*, featuring *Dragon Fli Empire* and *Midnight Taiko Kai*, in the Den Fri., March 23 at 7 p.m. Tickets are \$7 at the door.

Caledonia, Gutterawl and Jon McKiel unleash rock at Broken City Fri., March 23 at 8 p.m. Tickets at Melodiya, Megatunes and Sloth.

John Gorham, Beth Arrison, Jared Sowan and Matt Masters move into the Engineered Air Theatre as part of the Alberta Sessions Fri., March 23 at 8 p.m. Tickets are \$7.50 to \$12 at Ticketmaster.

Explore *FUSION*, an evening of art and jazz, at the Untitled Art Society March 23–24 at 8 p.m. Tickets are \$15 at 561-3391. Part of the proceeds will be donated to the Heart and Stroke Foundation.

Ghislain Poirier plays the Hi-Fi Club Sat., March 24.

Ayla Brook, Amy Seeley, Mark Sterling and Karla Anderson emerge in the Engineered Air Theatre as part of the Alberta Sessions Sat., March 24 at 8 p.m. Tickets are \$7.50 to \$12 at Ticketmaster.

The Calgary Philharmonic Chorus perform with the U of C's organ in the Rozsa Centre Sun., March 25 at 7:30 p.m. Students \$10, adults \$15 at Campus Ticket Centre.

Enjoy the *Dig Your Roots* jazz showcase at Broken City Mon., March 26 at 7 p.m. Tickets at Melodiya, Megatunes and Sloth.

The legendary Eric Clapton appears in the Saddledome Mon., March 26 at 7:30 p.m. Tickets are \$65.50 to \$125.50 at Ticketmaster.

No Means No, the Cape May and Gunther flood the Hi-Fi Club with music Tues., March 27.

Nelly Furtado and guests dance into the Saddledome Tues., March 27 at 7:30 p.m. Tickets are \$39.50 to \$59.50 at Ticketmaster.

## SPORTS

The Flames taunt the Nashville Predators in the Saddledome Thur., March 22 at 7 p.m. Tickets are \$25 to \$195 at Ticketmaster.

The Hitmen begin the playoffs against the Kootenay Ice in the 'Dome Wed., March 28 at 7 p.m. Tickets are \$9 to \$36 at Ticketmaster.

The Roughnecks crush the Arizona Sting in the 'Dome Sat., March 24 at 7:30 p.m. Tickets are \$18.68 to \$47.70 at Ticketmaster.

1. Nobody likes cancer, but everyone likes seeing their friends get shaved bald in support of cancer research. Head over to MacEwan Student Centre Wed., March 28 at 10 a.m. to see bald people and help fight cancer.
2. WUSC is hosting *Culture Shock on Friday*, a fundraiser for the student refugee program.
3. The Snowboard Club's holding their *Porn Star Party*. It's kind of a big deal, I guess.
4. *Movies that Matter* is all about a painter that grew up in the Miami slums. It's cheap, informative and on Monday.
5. People who enjoy cheap student theatre should check out *Taking Flight*, the annual festival of one-act student plays. The plays are short and hilariously inexpensive.

## MISC.

View the artwork of Ngawang Kheyap in the Bianca Room of MacEwan Student Centre Sat., March 24 from 9 a.m. to 2 p.m. Free.

The Snowboard Club hosts the 8th annual *Porn Star Party* in the Den Sat., March 24 at 8 p.m. Tickets are \$10 and available in MacEwan Student Centre.

Check out *Purvis of Overtown*, a portrait of painter Purvis Young and the Miami ghetto he grew up in, at the Engineered Air Theatre Mon., March 26 at 7 p.m. Students \$5, adults \$10 at the box office.

Cinemanima presents *The Pursuit of Happiness* in Science Theatres 148 Mon., March 26 at 6:30 p.m. and 9 p.m. Free with student ID.

Harvard's Dr. Christopher Queen discusses *the Rise of Socially Engaged Buddhism in Asia and the West* in Scurfield Hall 288 Mon., March 26 at noon. Free.

The Development Studies Club presents a screening of *Paragraph 175* in Science Theatres 145 Wed., March 28 at 6:30 p.m. Free.

Come down to the *Cancer Head Shave* in MacEwan Student Centre Wed., March 28 at 10 a.m. See your friends get shaved bald for charity.

# cjsw on-air guide



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	MON	TUE	WED	THU	FRI	SAT	SUN	
6 am	morning joy	breaking the tethers	lush life	cold smoke jazz	jazz for quantum cats	late night continued	late night continued	6 am
6:30								6:30
7 am						democracy now!	alternative radio	7 am
7:30								7:30
8 am						bunte welle <i>german</i>	counterspin eritrean radio	8 am
8:30							hvratski radio <i>croatian</i>	8:30
9 am	this side of the blue	canadian music centre presents	bella musica	airport bison radio	the two and a half hour coffee break			9 am
9:30								9:30
10 am		tangential workout				calgary vietnamese radio	bagong pagasa <i>filipino</i>	10 am
10:30							buscando america <i>latin america</i>	10:30
11 am	democracy now!	so SU me <i>students' union</i>	alternative radio	cjsw news	who shakes <i>city calendar</i>	helenic melodies <i>greek radio</i>	let's get baked with mat & dave <i>vegan baking from ckdu</i>	11 am
11:30				counterspin				11:30
12 pm	el moustacheo mysterio	red squares / mutton chop record hop <i>sponsored by the drum &amp; monkey</i>	the anti-parent culture sound	radcore / pillage the village	punk up the volume <i>sponsored by beat route magazine</i>	fantastic plastic <i>sponsored by bird dog video</i>	level the vibes	12 pm
12:30								12:30
1 pm								1 pm
1:30								1:30
2 pm	down time	electric company <i>sponsored by the inner sleeve</i>	static land	the audible smile <i>sponsored by melodiya records</i>	my allergy to the fans <i>sponsored by tubby dog</i>	bikesheviks <i>sponsored by cadence coffee</i>	mental illness	2 pm
2:30								2:30
3 pm								3 pm
3:30								3:30
4 pm	pop beats and cigarettes	jane & tasya's guide to everything <i>sponsored by broken city</i>	the bad arts <i>sponsored by liberty lounge</i>	alternative to what?	road pops <i>sponsored by fww weekly</i>	caribbean link-up <i>sponsored by fww weekly</i>		4 pm
4:30								4:30
5 pm								5 pm
5:30								5:30
6 pm	french transe en danse	off the page <i>gauntlet</i>	mezza l'una <i>italian</i>	writer's block	musiquarium <i>everything from jazz to jungle sponsored by giant 45</i>	voice of ethiopia oh africa!	beti-cola	6 pm
6:30								6:30
7 pm	south louisiana gumbo	artlink	the blues witness <i>with reverend ron sponsored by calgary dollars</i>	folkcetera <i>sponsored by liberty lounge</i>	full moon funkalicious <i>the latest &amp; greatest in breaks &amp; house</i>		desi vibes	7 pm
7:30								7:30
8 pm	reverb	tombstone after dark	lift the bandstand	film clips		the nocturntable	speaking in tongues <i>world music</i>	8 pm
8:30	yeah, what she said <i>women's programming</i>	<i>sponsored by the palomina smokehouse &amp; social club</i>						8:30
9 pm	aubrey's shindig!	honey, i punk the kids	speaking sebastian / urban sex	noise <i>experimental music</i>	dirty needles <i>the best in funk, soul &amp; hip hop</i>		the chit chat	9 pm
9:30								9:30
10 pm	katharsis	rack power	good character requirement / tuning radio	fat beat diet	remote emissions <i>hard hitting jungle &amp; drum 'n bass</i>	megawatt mayhem <i>metal</i>	tokyo eye patch	10 pm
10:30								10:30
11 pm		what would the neighbors think?	charlie / don't throw your marmalade					11 pm
11:30								11:30
12 am	bass ackwards	dead air	incidental tracks	post-everything	dna <i>hardcore techno</i>	the sarcastic triangle / attention surplus disorder	translucent dreams <i>ambient, trance etc.</i>	12 am
12:30					sound champion showcase		the corduroy couch	12:30
1 am								1 am
1:30								1:30
2 am	yes, someday	into the deep	national telegram	rage cage	sunlight theory / 31 flavours	mental brain thoughts / scrumdiddlyumptious	straight on 'til morning	2 am
2:30								2:30
3 am								3 am
3:30								3:30
4:00								4:00
4:30								4:30
5:00								5:00
5:30								5:30

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# Bob Boston: The Legend

Story: Amanda Hu  
Photos: Geoff MacIntosh



University is full of legends and folklore. Students scrambling to stay on top of papers, midterms and finals often look to good luck rituals and campus traditions for reassurance. Among these legends is Bob Boston, a physical education student from the 1970s, who has inspired many students over the years. Boston's legend stems from his achieving a perfect 4.0 GPA upon his graduation in 1974. Many students believe that rubbing his picture in the kinesiology complex will ensure good luck to test-takers. *Gauntlet* writer Amanda Hu recently tracked down Boston and got the down-low on what it's like to be a legend.

**Gauntlet:** So, what are you doing these days?

**Bob Boston:** I'm a dad [and] a grandpa. I've got four kids, three grandkids. I've been married for 37 years. I teach [at Bow Valley High School] full-time. I teach kids with learning disabilities. I absolutely am passionate about that. I also have my own business. That's kind of, in a nutshell, who I am.

I love sports still. I was in the kinesiology—or phys. ed. department, as it was called back then—so I'm still a jock. I'm totally into health.

That doesn't mean I'm fit, though. I'm not a smoker, but I used to be. We won't say what [I smoked], of course. See, I was at the tail-end of the hippie move-

ment because I was sort of a wannabe hippie. I had the hair, of course you've seen the hair, most of the hair on the sides. I've run into tons of people who say to me, "Are you Bob Boston?" Even teachers here on staff who went to the University of Calgary didn't know I was *the* Bob Boston, the myth.

**G:** Tell me a little about your university days. What were you involved in on campus?

**BB:** Besides drinking and partying? Those were many, many moons ago, so I have a vague memory. I have a recurring nightmare still

to this day of university. That nightmare is that I'm showing up to my last class of my course and I have to write an exam and I'm in my pajamas.

**G:** You're a rez kid!

**BB:** I was in rez for a year or two. It was a great experience for me. The way I got to university isn't all that glamorous. It was really just my mom saying, "You're going to university and that's it." But honestly, in university it just was a lot of partying. Back then, that's what it

was. There are some things I'm ashamed of, but we won't go into that.

**G:** You said that your parents were your main motivation for getting into and staying in university. That doesn't necessarily seem like the best motivator for maintaining good grades. How did you push yourself to maintain the elusive 4.0 GPA?

**BB:** I didn't have a 4.0. Is that the myth?

**G:** That's the story. You got 100 per cent on every single test, assignment, *et cetera*.

**BB:** Oh, wow. It was probably more like a

"It was probably more like a two-point-something or maybe a three every once in a while. Honestly, I did what I had to do. I'd never read a book all the way through until I went to university. *Lord of the Flies* was the first book I ever read."

—Bob Boston

two-point-something or maybe a three every once in a while. Honestly, I did what I had to do. I'd never read a book all the way through until I went to university. *Lord of the Flies* was the first book I ever read. And here I am, teaching kids. In terms of getting what I needed for graduation, I knew how to work the system. I knew how to take a book and take what I needed out of it. So, my motivation was very lacking. It really was a drive from behind, more my parents wanting me to

**G:** How did the legend actually begin?

**BB:** I have no idea. I had no idea it even existed for the longest time. Being a teacher, I just bumped into a lot of people and they'd just say, "Are you Bob Boston?" and I said,

"Yeah," and then they went on and told me the legend. Someone probably looked at [my picture], thought it was pretty funny and sort of said, "That guy looks like Santa Claus. I'm going to rub his head." Isn't that something that people do?

**G:** Yeah they rub your picture. They actually have to replace the glass on it quite frequently.

**BB:** Maybe I should show up there in person.

**G:** There would be a riot. So did you have any good luck rituals you did before exams?

**BB:** I don't know if I had any. I basically just showed up. I don't know if I was always that prepared. I did study, so it's not as bleak as I make it out to be.

**G:** Do you feel the pressure from being this legend and having so many students at the University of Calgary aware of who you are?

**BB:** Well, when you put it like that, there is now. No, not really. I'm 55. It's kind of fun, so there's not really pressure at all.

**G:** If you could give some tips to students, what would you say?

**BB:** I'd say it's all about mental attitude. This isn't my own stuff, it's something a grade nine student said to me a couple of weeks ago, but I absolutely believe it. This is a 13-year-old boy saying that if you believe you can, then you're going to do a lot better than if you believe you can't. Next, you've got to care. You've got to care. Also, intently listen

See BOSTON, page 26

# Boston, continued from page 25

in class and intently take notes. I know everybody does that.

**G: Of course. What did you do after graduation?**

**BB:** I went directly into teaching high school and physical education. I went to Fort McMurray. We were done in April and I had a job in May. That was probably one of the best things that ever happened to me,

in terms of my teaching career. If I had stayed here, I probably would have been dead. So going there was fantastic and the town was booming. I got to be a part of leading the phys. ed. department and developing that up there, so that was really good.

From Fort McMurray, I had an amazing spiritual experience in my life and then I went back to school

again. I went to a theological school in Saskatchewan and had a spiritual awakening, if you want to call it that. That's really where I started to turn around in my life in terms of wanting to make a difference. I was always good at sports and I was always good with people in general, but being a teacher is where I found my motivation and my heart. And

from then on, I had honours all the way through. Find your passion or find your heart and then give it everything you've got.

**G: You seem to be quite different from the person you described yourself as in university.**

**BB:** Yeah, but you know what? I'm now very passionate about helping people with their whole person. Not just with health and stuff, but spiritually and emotionally. That is how I look at students. They're not just a brain or a head with hair on it.

I was doing ministry part-time and working full-time on something else and honestly, I ended up working at a fibre-glass plant. I worked 12-hour shifts pushing a broom and banging my head on things, which I still probably have repercussions

sing a whole song by the Backstreet Boys. Her memory was perfect for that but she couldn't remember the difference between a penny and a dime. It was amazing. I had a guy who collected keys and he was a bit autistic. He had keys from around the world. One day he brought in a bucket of keys, postal keys, any kind of keys you could think of and he could take a key out and tell you where that key came from and what it was for.

**G: Wow, so he was sort of a savant?**

**BB:** He was totally a savant. He was amazing. He knew the difference between a house key, a mail key, a truck key, a car key, a Honda key, he knew them all. When [Bow Valley] opened up, I helped develop this program. In every job I've had, each one is different in who you're

"That girl could go down the hallway and sing a whole song by the Backstreet Boys. Her memory was perfect for that but she couldn't remember the difference between a penny and a dime."

—Bob Boston

from. It was a mindless job, but on the side, I had something that I had a passion for, helping people's lives spiritually and in terms of the whole person.

I went back to teaching high school students and got involved with special-needs and at-risk kids. So that's what I ended up doing and my career shifted field-wise from phys. ed. to dealing with troubled teens in outreach programs. That was great and I loved doing that. I worked in Airdrie for a year with high-needs kids. It was the most fun I've ever had teaching. We had a little girl who had Down's syndrome. In the mornings, I would sit down and try to teach her how to count or identify a penny and in the afternoon, I'd have to re-teach her how to identify a penny. Yet, that girl could go down the hallway and

teaching, but they're all the same for me in the sense that they're the jazz. Personal transformation in people is what excites me. Whether it's academic or spiritual or emotional or physical, that's what really gets me going. When that's gone, I'm just going to kind of burn out.

**G: What was the university like when you were a student here?**

**BB:** I'm from a village in central Alberta, so when I got there it was huge. It was like going back to kindergarten. The buildings were big. Mind you, there weren't as many as there are now. But things were big, you got lost. In a way, it was kind of overwhelming. After that though, you sort of get your relationships going and your friendships and you find where you hang out and where you go for lunch.

The activities were a big part too.

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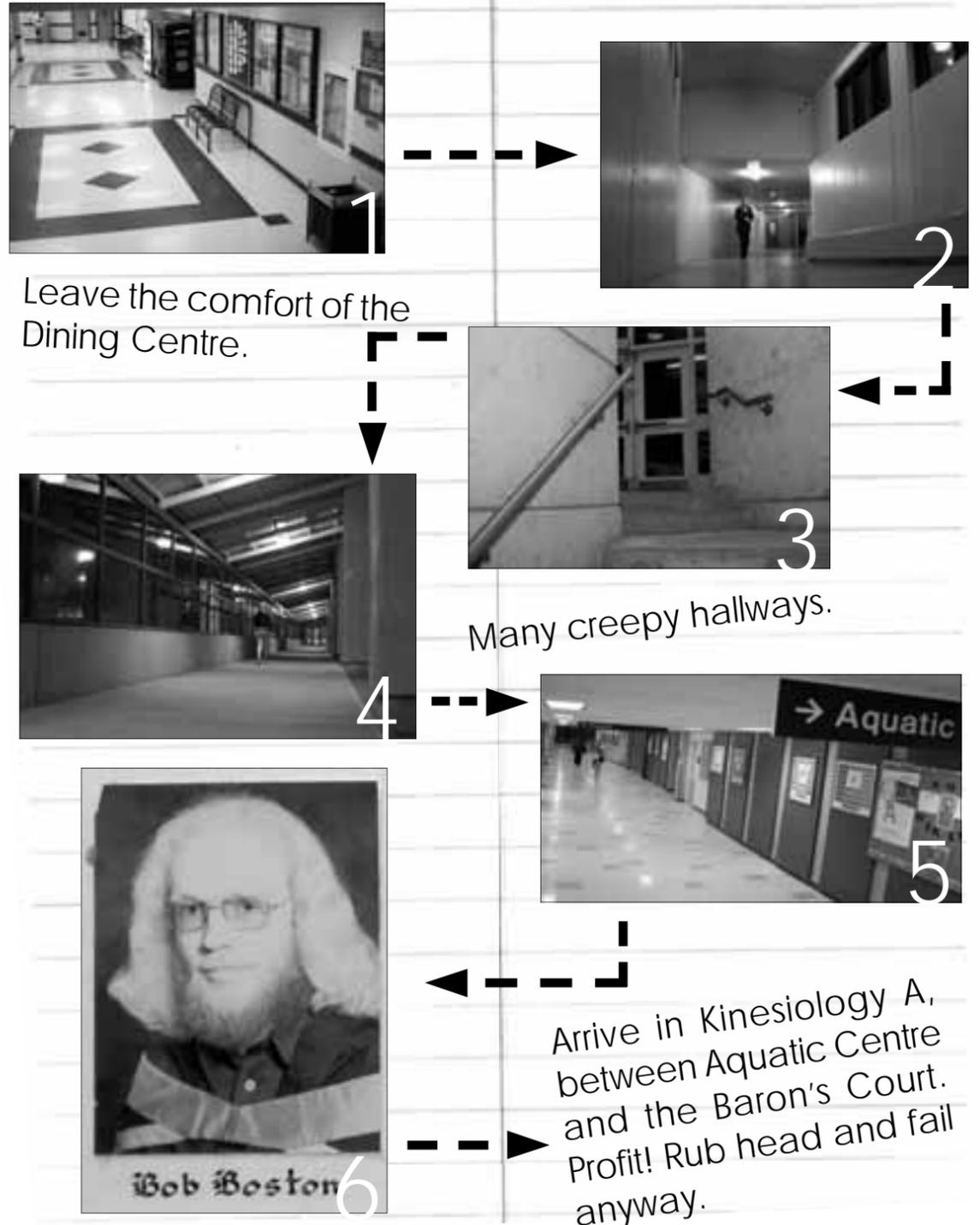
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# From rez to Boston: A pilgrimage



1 Leave the comfort of the Dining Centre.

3 Many creepy hallways.

5 Arrive in Kinesiology A, between Aquatic Centre and the Baron's Court. Profit! Rub head and fail anyway.

We'd go to the sports events a lot. I should have played Dinosaurs football. I could have. Shoulda, woulda, coulda. It's one of my regrets, but I was just frittering my life away at that point.

The classes, like now, were big and the professors were aloof. In the kinesiology department, it was a little better because you could go down and talk to your profs. It was a little more personal in the phys. ed. faculty. The memories are really vague.

**G: You mentioned that you lived in rez for a while. How was that?**

**BB:** That was full-on party mode. Initially, you're getting into school and stuff, but that's really where the party was. It was crazy. That's when streakings happened too. I'll never admit that I was a stalker, because I wasn't, obviously. I'd say that even though it was the high point in terms of the partying, it was my low point personally. I can remember going through those underground walkways and it just wasn't a pretty sight.

**G: So how long did it take you to grow the legendary beard?**

**BB:** I started losing my hair when

I was about 19 and all the men in my family except for my dad were bald. So I started growing a mustache when I started losing my hair. And from there, it sort of went to chops and progressed. I had it for a long time, for about 18-20 years and then I shaved it off because it made me look younger. I had a ponytail for the longest time too, even when I was in pastoral ministry. Then I guess I got respectable or something because I got rid of it. My wife likes it though.

**G: That's definitely important.**

**BB:** Yeah, I've been happily married for a long time. Having grandchildren is the best thing in the world. If you've ever seen that bumper sticker, "Grandparenthood is a reward for parenthood," it's so true.

**G: Are there any closing remarks you'd like to make as a legend?**

**BB:** I'd just say be who you are. Be who you are and do it with all of your might. That's really what university was to me. It was discovering who I was, what I was for. University was a big part of that for me, helping me realize that I was about helping people.

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More details in the Gauntlet March 29

# Lumbering toward the CIS

After five seasons in the ACAC, the Dinos still have a long road ahead of them

## women's hockey

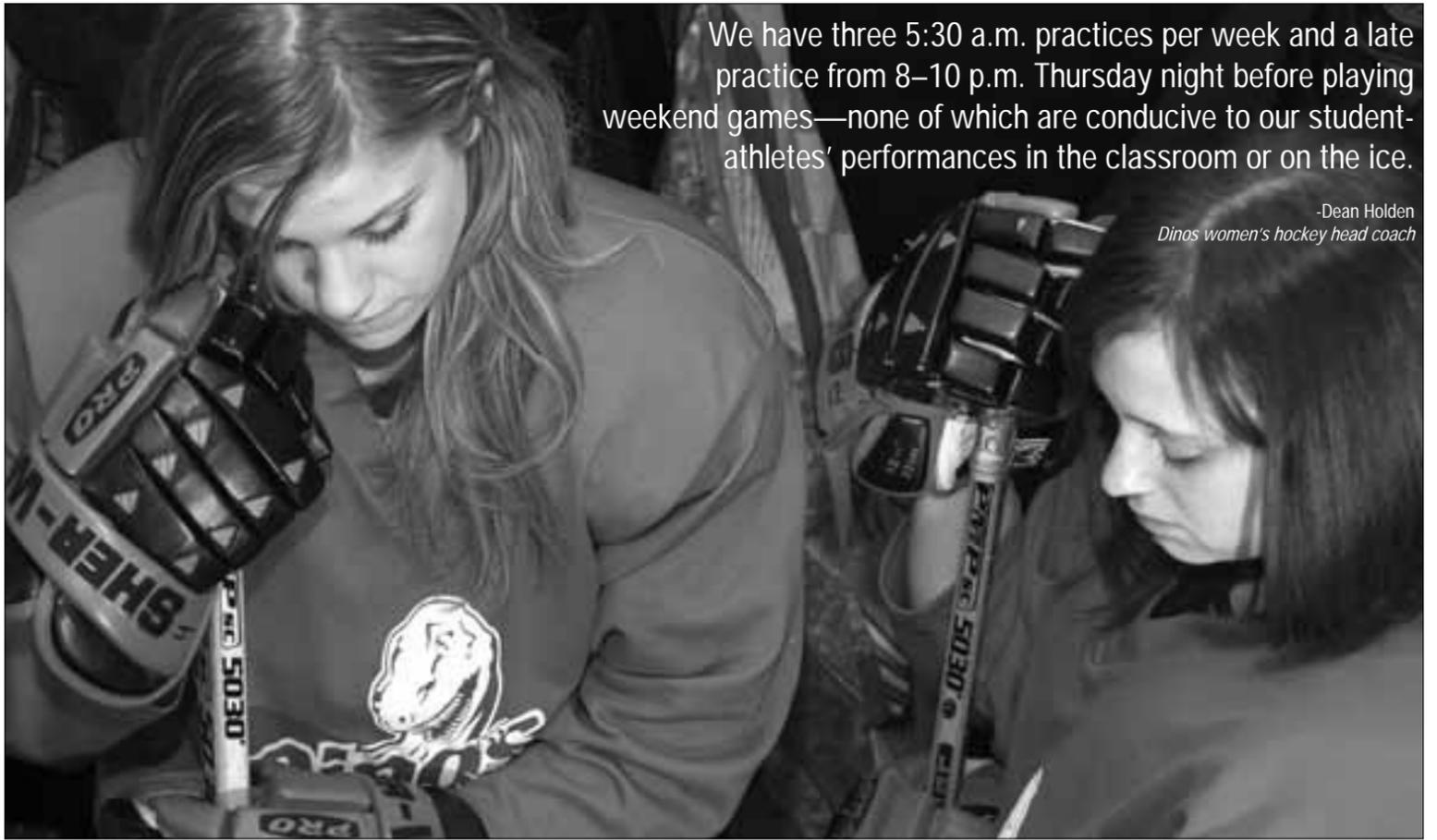
Derek Neumeier  
Gauntlet Sports

Sometimes it's necessary to take one step backward before you can take two steps forward. While finishing fifth out of six teams in the Alberta College Athletic Conference and being exiled in the opening round of the playoffs may not seem to most like a successful year, the University of Calgary Dinos women's hockey team faithful know that their team's 2006/07 season was a gigantic leap in the right direction.

However, the team still needs more improvement and more time to reach its ultimate goal of returning to Canadian Interuniversity Sport competition.

On paper their finishing record of 7-13-1-1 is a large improvement over last season's ghastly 2-18 frag-fest, but the important progression of the team lies behind the scenes. The year was meant to be one of rebuilding, as nearly every player from last year's squad tried out and lost their spots to new recruits. Little did the organization know how far those new recruits would come over the course of the season.

"We took a big step forward by recruiting aggressively for this past season," said Dinos head



We have three 5:30 a.m. practices per week and a late practice from 8-10 p.m. Thursday night before playing weekend games—none of which are conducive to our student-athletes' performances in the classroom or on the ice.

-Dean Holden  
Dinos women's hockey head coach

Geoff MacIntosh/the Gauntlet

Dinos Shannon Davidson and Bret Seaton still have a few years of 5 a.m. practices ahead of them.

coach Dean Holden. "[In the past] girls just showed up and made the team. Now they compete annually for that privilege. We're really proud of the players we acquired and the improvement they all showed."

Dinos captain Beth Nerland

agrees. A third-year nursing student and the oldest player on the team, Nerland was one of the few returning players from last season to earn a spot on this year's line-up.

"I am so impressed with the heart and talent I've seen in these

young girls," said Nerland. "Some of them have proven themselves to be really strong leaders both on and off the ice. They're not rookies anymore."

Despite the strong core of youth and improved season, the Dinos still have a tough road ahead of them before they can join most other Canadian universities in CIS competition.

The lady hockeysaurs were one of the strongest teams in the CIS when the women's hockey program was introduced, sporting the likes of CIS all-Canadians, world champions and Olympic gold medallists Dana Antal, Kelly Bechard and Colleen Sostorics.

However, most of the players on the team also played competitive league hockey with the Calgary Olympic Oval—now the Oval X-Treme of the National Women's Hockey League. The CIS saw this as an unfair advantage for the Dinos and introduced a rule stating that players are not allowed to play on

a professional team while playing for the university.

The rule forced players to choose between the Oval and the Dinos. With the opportunities to play professional women's hockey with the Oval, the Dinos team took a major hit, losing a number of talented players, including the team's top two lines.

Lacklustre performances followed, and the women's hockey program was ejected from the CIS in 2002. The Dinos entered into the ACAC, a league strictly for Alberta colleges. The hope was that a short stay in the ACAC would inject the program with new life, giving it a chance to recover and once again aspire to the level it reached in the mid '90s, as well as cut university sporting costs.

"Our options were to move the team into the ACAC or to cut the program altogether," said Dinos athletic director Don Wilson. "We wanted to keep the program, and

See LONG ROAD, page 30

# The '70s

## Remembering the legacy of the Dinos

In conjunction with the Dinos' 40th anniversary season, the Gauntlet is profiling athletes from five decades of Dinos history.

**Amanda Hu**  
Sports Assistant

The University of Calgary Dinos men's basketball team has flourished with numerous star players through the years. Few, though, are remembered like '70s standout Tom Bishop.

Bishop's basketball reign at the U of C lasted from 1973-76. During this time, he achieved many athletic landmarks. He placed 12th in all-time scoring, fourth in all-time rebounds and was named Canada

West player of the year, first-term all-Canadian and U of C male athlete of the year in 1976. Over his career, he averaged 16.6 points and 7.2 rebounds per game. After his U of C involvement, Bishop spent many years as a member of the Canadian national basketball team.

His starting season saw many rookies on the basketball team. He recalls this being both a challenge and a blessing

"We were a really young team," he said. "We had two talented coaches, really good chemistry and we were just really hungry [for winning]. That and we didn't know any better.

We just all really bought into it and set a lot of goals to achieve."

In Bishop's first season, the team finished poorly with a record of 6-14. Through strength and perseverance, the basketballers managed to pull themselves up to 19-1 by the end of Bishop's final year.

"We became conference champions because we stayed together since the beginning," Bishop said. "I remember doing extreme dry-land training, running in tornado-like weather."

Bishop still maintains friendships with his fellow teammates because of these shared experiences.

"You've got to enjoy the ride and everything," he said. "Once you get

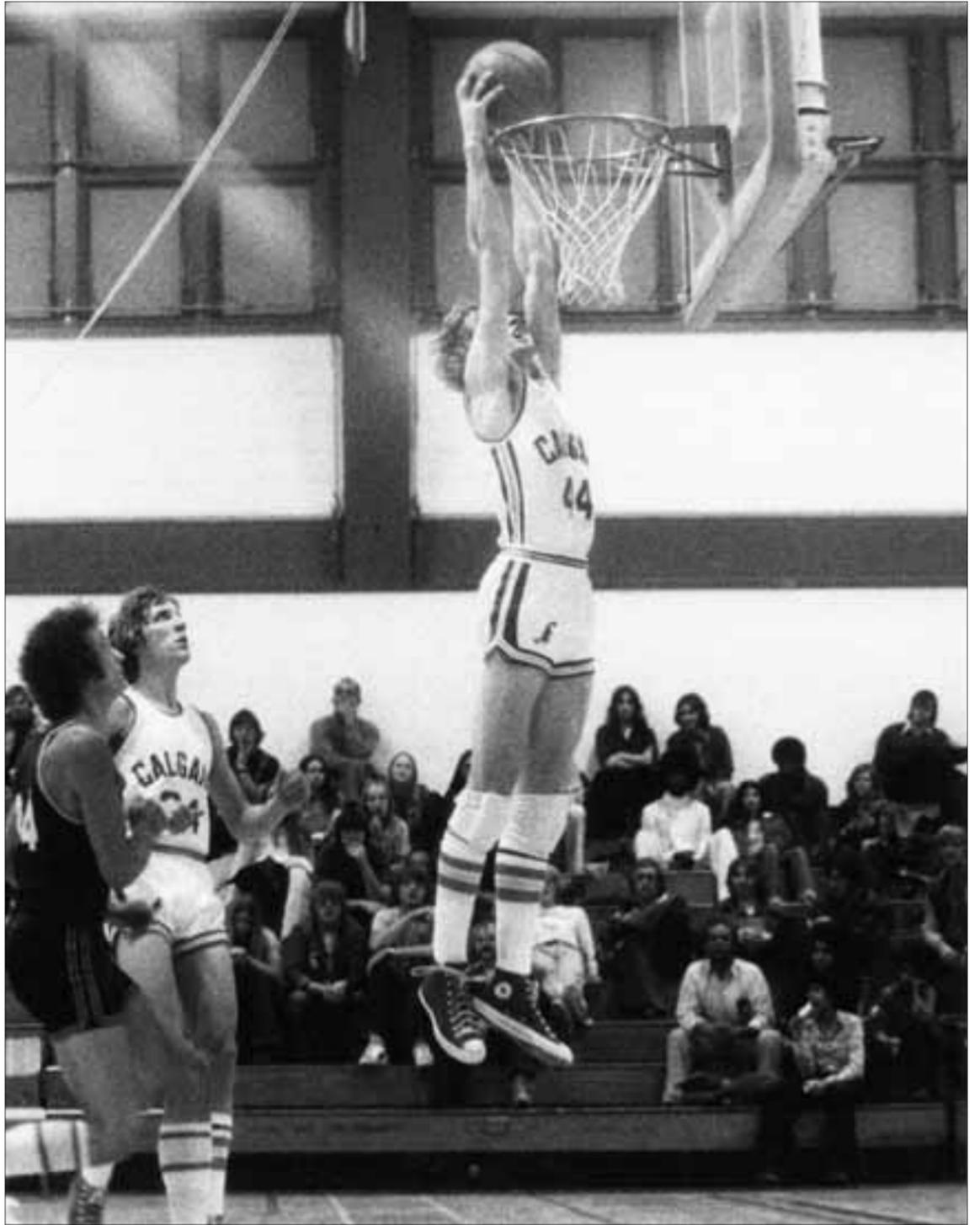
"Once you get a job, a mortgage, you realize how awesome it was to just play and go to school. You've just got to enjoy it while you can."

-Tom Bishop  
Dinos basketball alumni

a job, a mortgage, you realize how awesome it was to just play and go to school. You've just got to enjoy it while you can."

Bishop was selected as one of the top 40 Dinos of all time in celebration of the Dinos' 40th anniversary.

Check out next week's issue for another Dinos profile on quarterback Greg Vavra, who led the Dinos football squad to their first Vanier Cup.



courtesy Dinos athletics

Dino Tom Bishop slam dunks the ball. He played basketball at the University of Calgary from 1973-76 and finished 12th in all-time scoring and fourth in all-time rebounds.

## Hey, jackasses

Do you want to go to a Roughnecks game, Sat., Mar. 24 against the Arizona Sting? Come up to the Gauntlet offices on Thur., March 22 or Fri., March 23, ask for Jon Roe, sports editor, name one current Roughnecks player and he might hook you up with two FREE tickets. Or he might look for a hook up. Or he might hook you in the mouth with a fishing rod. Or he might hook you with a hockey stick...



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# Long road, continued from page 28

the decision to move the team into the ACAC was developmentally better at the time. At the time the ACAC had a 22-game schedule, opposed to only twelve in the CIS, and we hoped it would be more competitively balanced for the team after the eligibility rule came into effect. It was also financially viable, and allowed the girls the to keep the chance to win Jimmy Condon scholarships."

But just how beneficial for the team was the move? It would have been commonly expected for a team coming from the upper echelon of CIS to dominate the teams in the lowly ACAC, but the Dinos, who entered the league with merely the tattered remains of their former team, have yet to finish tops

among the six teams of the ACAC during the regular season, let alone win a championship.

Unknown to most however, is that the ACAC provides skilled teams on par with, if not surpassing, some that are currently in the CIS. Colleges in the ACAC aren't affected by strict entrance grade requirements, providing them with more potential local players than what's available to all universities in Alberta.

"It's a really good league," said Holden about the ACAC. "The two leagues are on par with each other. The ACAC can easily give most of the CIS teams a run for their money."

If anything, Holden feels that being in the ACAC is holding women's hockey back at the U of C.

"Being in the ACAC doesn't benefit us; it's like David versus Goliath," said Holden. "All the colleges we compete against have more than double, and in some cases, triple our operating budget, plus many have additional scholarship funds developed with the support of their respective athletic departments."

"Student athletes choose their university based on their academic needs and capabilities, and their desire to play university-level hockey, but we're stuck at the provincial college level," Holden continued. "That reputation doesn't do us any favours. Our recruitment pool shrinks drastically because of those factors, and we lose a lot of great players to other universities because

Year	Record
1998/99	4-1-1
1999/00	9-3-0
2000/01*	1-14-1
2001/02	1-9-1
2002/03	4-8-7
2003/04	7-10-3
2004/05	2-17-1
2005/06	2-18-0
2006/07**	7-13-1-1

## Dinos drastic downfall

\*The 2000/01 season was the first year the team could no longer use players from the Oval X-Treme. The team suffered lows like being outscored 22-1 in the last weekend of the regular season. After the '01/02 season, the team was pulled from the CIS by the university and put into the Alberta colleges league, the ACAC.

\*\*This last season, head coach Dean Holden cut most of the veteran players, going with an extremely young team. Despite the lack of experience, the team improved, finishing fifth in the ACAC.

they want that status and warranted financial support."

The program set forward to take women's hockey at the U of C back into the CIS and has accomplished its first major step by assembling a solid cast of first-year players. Before it can take full flight though, women's hockey once

again needs to regain the support of the university. Holden noted that undesired ice time, relative lack of funding and poor student turnout at games sadly shows how low women's hockey has been on the university's sports precedence list.

"We have three 5:30 a.m. practices per week and a late practice from 8-10 p.m. Thursday night before playing weekend games—none of which are conducive to our student athletes' performances in the classroom or on the ice," lamented Holden. "Not only does this turn potential recruits away, but there are a few students currently attending U of C who would be great players for us if only our practice times wouldn't negatively impact their studies. We need the university to step up and do their part."

Still, Holden remains optimistic about the future and the groundwork set forth this past season. His extensive recruitment pushes across all of Western Canada since early winter also show that he hasn't given up, despite the deck being stacked against him.

"When you enter a program the challenge is to build a strong foundation and leave it better than when you came in," said Holden. "We're climbing a steep mountain now but we've made a good start."

Not only have the Dinos assembled the necessary core group of players and dedicated staff, but their prayers for help from higher up may have finally been answered. The new kinesiology dean, Dr. Wayne Giles, seems intent to aid the program and help restore it to its place in the CIS.

"I have enjoyed two discussions with coach Holden in which he outlined his plans for the team and commented on their strong interest in moving to the CIS," said Giles. "I am a strong supporter of all such programs for student athletes and continue to work with the U of C central administration, our director of athletics and community partners to seek appropriate funding for such programs."

In the midst of all the talk and speculation, the people most affected by the whole scenario, the players, are still keeping high morale about what's to come, most importantly, on the ice.

"We have a strong core now that will be able to build the program up each year, and you will see improvements," added Nerland confidently. "We'll be much stronger in the years to come."

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# March Madness: bracketology, *Gauntlet* style

## Who's left?



## The experts

Last week the *Gauntlet's* panel of "experts" made their brackets after admitting none of them know about NCAA basketball.

Amazingly, our panel didn't do all too terribly. Of the teams picked to be national champions by the *Gauntlet*, only poor Jeff

Clemens' University of Wisconsin Badgers have been eliminated. Two of our experts got sucked into picking [14] Oral Roberts over [3] Washington State, an upset that didn't materialize.

Stay tuned to the *Gauntlet* for updated standings.

## Standings at Sweet 16

[1]	Jon Roe	72
[2]	Ryan Pike	66
[3]	Amanda Hu	64
[3]	Jeff Clemens	64



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