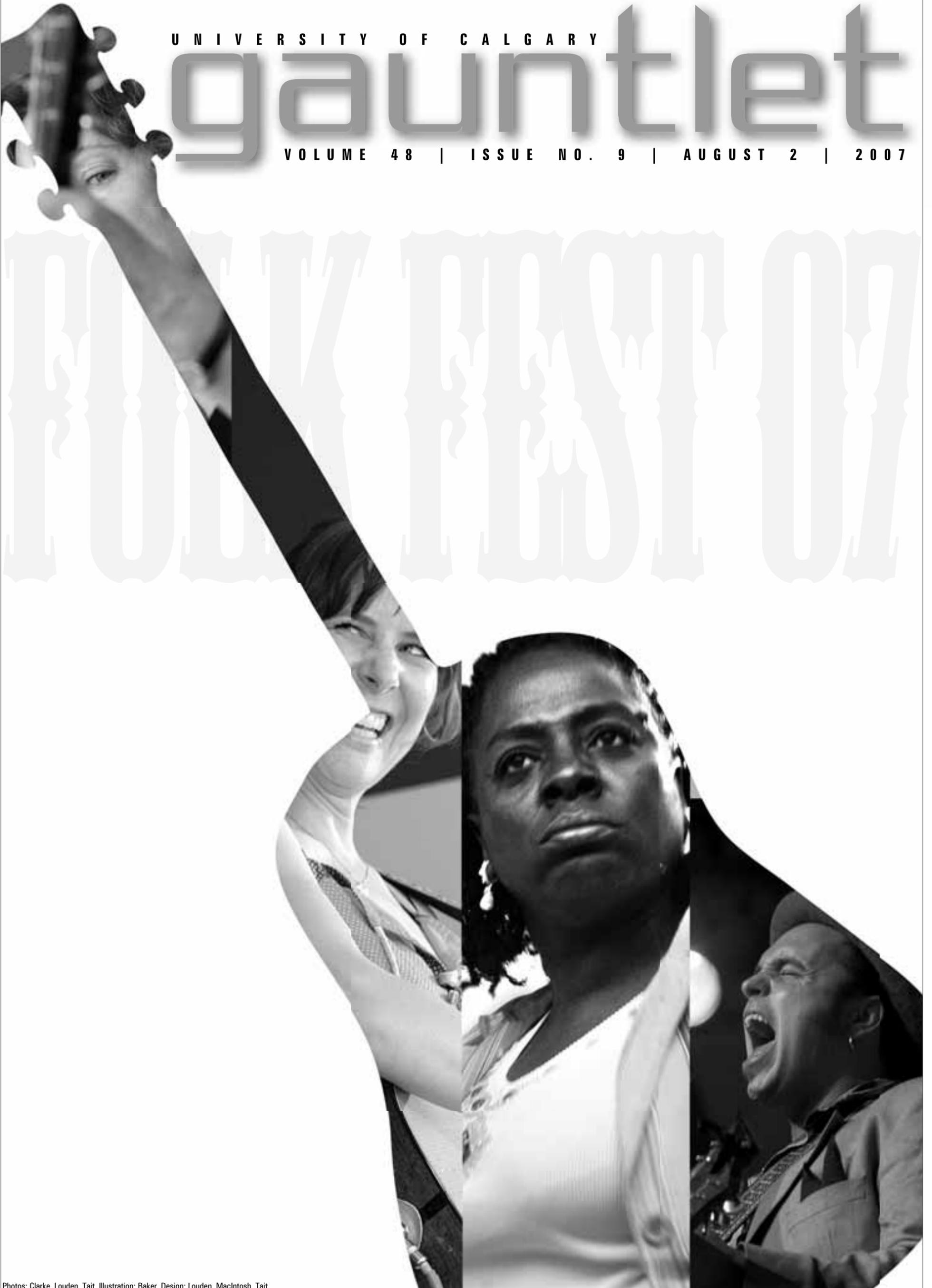


U N I V E R S I T Y O F C A L G A R Y

# gauntlet

VOLUME 48 | ISSUE NO. 9 | AUGUST 2 | 2007



# NDP, *Herald* blowing hot wind

One comment taken out of proportion can cause a chain of misunderstanding and result in quite a ruckus, especially when the parties involved get caught up in the momentum of the miscommunication.

The Alberta government found itself in a curious mess this week after a quote about the future of the cap on wind power from Premier Ed Stelmach's energy minister, Mel Knight, appeared in the Mon., Jul. 30 issue of the *Calgary Herald*.

"There is every possibility that (the cap) could move to, in the interim, someplace around 1,500 megawatts," Knight had said.

This irked a few environmental groups and caused the *Herald's* editorial staff and the Alberta NDP party to respond with obvious, knee-jerk reactions. The environmental groups argued that the cap shouldn't just be changed from the current 900 megawatts, it should be abolished all together. The *Herald* and the NDP agreed—obvious because there are few who think that more wind power is a bad thing.

"If reducing greenhouse gas emissions is the top of the list for the Alberta government," the *Herald* editorial, titled "Let the four winds



Illustration by Paul Baker

blow," begins, "then pressure should be applied to the Alberta's Electric System Operator to lift the 900-megawatt cap it slapped on provincial wind-power projects last fall."

The NDP echoed the sentiment with typical opposition-party tone.

"The announcement of a higher cap on wind-generated electricity is old news and nothing more than a

stalling tactic," said provincial NDP leader Brian Mason. "The Stelmach government is just trying to paint itself green by recycling this old policy decision in the media."

The reactions were knee-jerk because, unfortunately for Albertans, the NDP and the *Herald* both failed to research the facts behind the wind-power cap.

Alberta's Electric System Operator is an independent company man-

dated with the task of managing Alberta's power grid. The company put the cap on wind power to allay concerns with inconsistencies in the power grid that come with an increased reliance on wind power. Variances in wind cause the output from wind generators to be less consistent than that from more traditional sources of energy like coal, hydro and natural gas.

see HOT AIR, page 5

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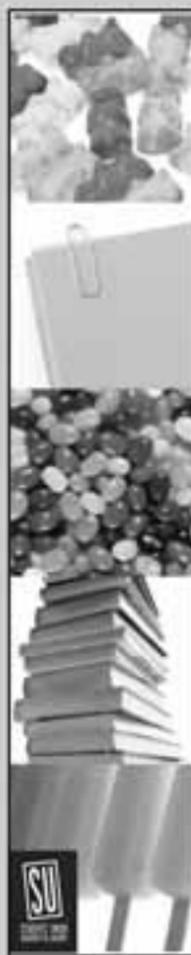
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# Wind power increase gusts in

The Alberta Energy System Operator is set to abolish cap by end of the year

**Katy Anderson**  
News Editor

Despite an off-hand remark by Alberta Energy Minister Mel Knight in the *Calgary Herald* on Mon., Jul. 30, the cap on wind power will be abolished by December.

"It will be eliminated by the end of the year," said Alberta Energy System Operator manager of communications and stakeholder relations Ally Sutherland. "That's what we've committed to publicly and that's what we're doing."

The AESO is a non-profit agency with a mandate from the provincial government to provide electricity to Albertans.

"I think it's just one of those cases where he was being interviewed and a number of other subjects and he just kind of threw that out there," said Sutherland. "I'm not saying he was inaccurate, but he respects and is truly aligned with our position of removing the cap by the end of the year. It's no conflict here."

The AESO has been consulting with stakeholders for quite some time about market rules that are not necessary to put in place in order to remove the threshold. A lot of work was done behind the scenes including a yearlong forecasting study and setting up extra services to back up wind power, she explained.

"Increasing the cap to 1,500 megawatts—as



John McDonald/the Gauntlet

Right now a cap allows for 900 megawatts to be pumped into the provincial electricity grid. Investors are poised to put 3,000 megawatts in.

the minister was quoted saying—is not a policy that he has implemented," said Alberta Department of Energy spokesperson Tammy Forbes. "The minister was speculating. He is very supportive of having more wind on the grid."

Forbes noted that adding wind power to the grid must be done in a responsible manner with the overall

reliability of the system in mind.

"[Windpower is a] clean and free source of energy but the disadvantage is that we never know exactly how much power we can get out of this system at a particular time," said University of Calgary professor Dr. H. Zareipour. "It is not very easy to integrate it in a traditional power system."

The main challenge in electric energy is

that the supply and the demand have to be in balance at every particular moment. Because you can't store electric energy, supply and demand always have to be perfectly aligned, he explained. It is difficult to ramp up other types of generators on short notice when there are inaccuracies with the prediction of wind power.

Power generation is an extensive industry, with the need for large amounts of money to be invested in order to have reliable power system for the future. Zareipour stressed that the integration of wind power into traditional systems is an enormous area of research.

President of the Canadian Wind Energy Association Robert Hornung asserted that investors are poised and ready to come into the market that now allows only 900 megawatts of wind power into the system.

"The removal of the cap would certainly send a clear signal to investors who have already proposed more than 3,000 megawatts of wind energy development in Alberta that Alberta is open for business," he said.

Alberta has tremendous economic opportunities in terms of wind energy. Hornung explained that companies, including Suncor and Ep-cor, have begun building wind energy projects in Ontario and other parts of the country because they are not limited by a cap. Hornung also stressed the environmental benefits of wind energy that address issues like climate change.

## 270 secondary suites offered to stranded students

**Sara Hanson**  
News Assistant

Students are not immune to the skyrocketing rents, expensive new developments and an increasing rate of homelessness that continues to affect a wide range of Calgarians on a daily basis.

However, there was some good news for the 114 Southern Alberta Institute of Technology students who were left without a place to live after the completion of their residence building was delayed. More than enough Calgarians came forward offering 270 rooms for students.

The SAIT administration learned in late June that completion of the 22-floor residence could not be guaranteed for the original late-August move-in date. They were able to place 203 of the 317 accepted students in other residence buildings, noted SAIT corporate communications director Dan Allen. After the remaining displaced students were contacted, a statement was released on SAIT's website asking citizens with rooms for rent to come forward.

"We had a terrific response from the community," said Allen. "We're now in the process of linking those people together."

While Allen noted SAIT is appreciative of those who came forward to help, he stressed student hous-

ing continues to be a concern. As of June, 400 SAIT students were still on the waiting list for residence.

Finding affordable housing is also a pressing concern for University of Calgary students, explained Students' Union vice-president external Mike Selnes. He attended a public forum for the City of Calgary's new land use bylaw at City Hall Tue., Jul. 24 to support secondary suites as an affordable housing option for students.

"[The new land use bylaw] only allows for secondary suites in new developments," said Selnes. "This could be 30 km away from the university, which is not ideal for students. We want to see a re-designation, allowing secondary suites in all areas of the city—especially near the university."

Selnes also noted that while many students already live in secondary suites, there are anywhere from 15–50 thousand currently illegal suites in Calgary that students could be living in. In addition to making secondary suites legal throughout the city, Selnes wanted existing secondary suites to be brought up to code so they are safe to live in.

While secondary suites have been the main issue during discussions for the proposed new land use bylaw, Alderman Dale Hodges—whose ward includes the U of C and surrounding neighborhoods—down played the issue, as it



Daniel Pagan/the Gauntlet

Construction of this residence was postponed, leaving 114 SAIT students displaced.

only affects low-density residential and medium-range multi-family neighborhoods. He also noted secondary suites are permitted in many neighborhoods throughout Calgary, including the areas east of Crowchild Trail and north of 16th Ave. near the university.

"The whole point is being missed," said Hodges. "Council members either don't understand or they won't. It just becomes something they want to grandstand on."

Whether or not secondary suites are allowed in all areas of the city,

Selnes noted that many Calgarians simply don't want them because they are worried about increased population and traffic in their neighborhoods. To combat these concerns, Selnes stressed communities need to be educated about the plight students face when it comes to affordable housing. He also noted however, the university and the provincial government could play an important role in solving this crisis.

"The best way to solve [the student housing crisis] is to develop

student-specific housing on campus," he said. "There is very little housing dedicated to students—even secondary suites—because there are not always landlords who want to rent to students."

The new land use bylaw—which includes specific requirements for proposed residential and commercial developments throughout the city—was approved by city council Mon., Jul. 23 and will become effective Jun. 2008. Discussions surrounding the regulations for secondary suites are still ongoing.

# Canadian students pay the price

The Coalition for Student Loan Fairness releases critical report

**Katy Anderson**  
News Editor

Canada's student loans boast some of the highest interest rates in the world and some critics believe it is unfair for governments—both provincial and national—to run their student loan programs as anything but a social assistance program.

The Coalition for Student Loan Fairness released a report titled *The Canada Student Loans Program: Solutions to Improve Public Confidence and Operational Effectiveness* Tue., Jul. 24 outlining its recommendations for the government to improve their student loan program. According to the Canada Student Loans website students are paying anywhere from 8.25–11 per cent in interest.

“Currently, students in Canada are paying more than double the actual cost of governments borrowing,” said CSLF director and author of the report Julian Benedict. “So we’re actually subsidizing the cost of running the system even though we’re asking for loans because we can’t afford to pay for our own education up front.”

The government often counters that many students default on their loans, forcing them to charge higher interest rates, explained Benedict. Defaulting on a student loan is when a borrower goes more than 270 days without paying. Anywhere from 25–26 per cent of students default on their student loans, most within the first three years of finishing school.

“The government is running the student loan system almost unlike any department,” he said. “It’s not considered an imperative for the government to make money off of the health care system and no one expects it to. However for some reason student loan borrowers



John McDonald/the Gauntlet

Canadian students can run, but they can't hide from their debt sentence.

are being asked to pay far more in interest so that the government can attempt to run the program as a revenue-neutral operation. We believe that this is a social program like anything else and it's here to help Canadians—because the more of us that are educated, the better the economy is going to be.”

University of Calgary Students' Union vice-president external Mike Selnes has also been advocating the reduction of interest rates on student loans with the provincial lobby group.

“Through the Council of Alberta University Students we recommended that they reduce the interest rates from prime plus 2.5 per cent to simply prime,” said Selnes. “That's more of a fair interest rate in the sense that students aren't being unnecessarily gouged for their interest. Right now a lot of people are under the opinion that the government actually makes a profit off of student loans because they are taking the prime interest rate and then adding an extra couple per cent on to it.”

One of the difficulties with the student loan program is it's jointly run by both the federal and provincial governments, he explained.

“Right now one of the recommendations we make is that students—regardless of how much they borrow—aren't required to pay back more than \$5,000 of that loan,” said Selnes.

Selnes explained that in addition to lobbying the government to lower

that the students are financing themselves to the system, so anytime that itself can be lowered, it's a huge benefit to students because they take a significant portion of payment upon themselves to be achieving that education which creates a barrier for a lot of lower-income students.”

The government could also offer more grants and scholarships, especially to rural students who have the additional cost of having to travel somewhere to study, to make education more affordable, noted Selnes. He added his ideal post-secondary education system would be free.

“We want to make sure that those students that do borrow money aren't

being unfairly burdened because of it,” he said.

In Newfoundland and Labrador they recently cut their student loan interest rates to prime, which works out to approximately six per cent. In Ontario the provincial government charges students seven per cent explained Benedict. Right now the CSLF report only looks at the federal government but they are now examining each of the provincial loan systems, starting with B.C.

“There are improvements being made on the provincial side, but on the federal wing it's been very high for a very long time,” he said. “The [federal] government's own statistics show that it took in interest revenue in 2005/06 of \$350 million and it stands to make \$540 million dollars in 2009/10.”

Minister of Human Resources and Social Development Monty Solberg's office declined to comment.

For more information on the coalition's report visit [www.studentloanfairness.ca](http://www.studentloanfairness.ca)

## Student loan interest rates

New Zealand	0%
Germany	0%
Australia	2.40%
The Netherlands	3.05%
Sweden	3.10%
The United Kingdom	3.37%
The United States	3.37%
Canada	8.5–11%

interest rates for student loans he is also advocating for the government to change their remission policy on student loans, meaning the amount of money students have to pay back is lower.

“The base operating [budget] for the university isn't high enough,” said Selnes. “There's a lot more investment that needs to be made into post-secondary. Tuition is the amount of money that a student is forced to pay. When it comes to a student financing, it's the money

## Initiatives from The Coalition for Student Loan Fairness

The Coalition for Student Loan Fairness's recent report—*The Canada Student Loans Program: Solutions to Improve Public Confidence and Operational Effectiveness*—made a number of recommendations to improve Canada's student loan program, including significantly reducing or eliminating interest on all federal student loans in Canada. The report also provided recommendations for the Interest Relief Program which provides temporary relief for borrowers who can demonstrate severe financial hardship:

- 1) Eligibility for the IRP should be based on net, not gross, income.
- 2) Eligibility should be adjusted according to inflation.
- 3) Eligibility should vary according to the market rate of where the borrower resides.
- 4) Borrowers should not have to pay more than eight per cent of their net income.
- 5) Interest relief should be available for the entire loan period, not just 30 months.
- 6) The IRP application should be available entirely online
- 7) Borrowers who are eligible for interest relief should be automatically contacted by the National Student Loan Service Centre.
- 8) The “student's responsibility” clause should no longer be used in cases where IRP applications are lost or misplaced by the NSLSC.
- 9) Borrowers living abroad should also be eligible for IRP.
- 10) IRP eligibility should be based on weekly, not monthly income.

The report also recommended that the federal government must work to negotiate integrated student loan agreements with all provinces and reinstate the interest-free six-month grace period on all federal student loans. The CSLF eight-point plan for reform:

- 1) Significantly reduce or eliminate the interest rate on student loans
- 2) Improved access to grants, interest relief and debt reduction
- 3) Create a student loan ombudsperson office
- 4) One graduate, one loan, one payment
- 5) Provide up-to-date and accurate statements
- 6) Enforce collective directives
- 7) Provide hardship relief
- 8) Re-instate the six-month interest-free grace period

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# Peacekeeping forces need watchdog



The United Nations' already suspect reputation is receiving further damage as peacekeepers are once again being accused of sexual misconduct.

A number of Moroccan peacekeepers were suspended Sat., Jul. 22 pending an investigation into allegations of sexual offences. The soldiers, stationed in the Ivory Coast, have been accused of having sex with a plethora of underage girls while conducting their mission. Unfortunately this is not the first time such accusations have been levied at UN troops. Indeed, it was a little more than two years ago that a sex-abuse scandal broke out in the Democratic Republic of the Congo, where peacekeepers were accused of everything from sex with minors to rape. At that time, the UN articulated its commitment to solving the problem, but this recent episode seems to suggest it has either been

ignored or entrusted to staff with a great aptitude for hopeless incompetence. This ineptitude is even more glaring when one notes the previous scandal also involved Moroccan soldiers who became notorious for impregnating women, young and old, during their stay.

If there is one thing the UN ought to be doing, it is ensuring their peacekeepers are operating within the parameters of human decency. We know, simply by virtue of the fact that peacekeepers are operating in the region, there are significant problems the population is coping with. As such, to add to these problems by dispatching a pack of roving pedophiles as 'good guys,' the UN is immeasurably exacerbating the problem. In light of this, more needs to be done to ensure this type of thing does not occur again.

One would think then—bearing in mind this is not the first time the UN has been confronted with this issue—it would act swiftly and decisively to eliminate this problem. What they have done instead is to take all the soldiers who have been accused off active duty, as well as confine to barracks the entire depu-



Illustration by Gina Freeman

tation operating in the region. The soldiers who are found to be guilty will then be sent back to their homeland.

Not good enough.

What is required is for a permanent watchdog to be set up to monitor the actions of peacekeepers in the field. This group should not be

drawn from the military, but rather from the civilian branches of the UN, so as to best eliminate the chance of corruption. There will, perhaps, be some concern this would inhibit the effectiveness of the peacekeeping operations by adding to the bureaucratic machinery, but this is not a sound argument. First of all, these

forces are already severely limited by rules of engagement; secondly, these new regulations should have no direct impact on military matters. In any case, the issue is not so much hinged on the comfort of the soldiers as it is the safety of the civilians. That is, after all, why the soldiers are there.

## Hot Wind cont'd from pg. 2

In a report released Mar. 7, the AESO speculated on the future of wind power in Alberta.

"We believe the Market & Operational Framework can replace the current 900 megawatt threshold and allow investment decisions to supply portfolio in Alberta to be driven by market forces," the conclusion of the *Market and Operational Framework For Wind Integration in Alberta* report states.

In less than clear terms, the AESO stated it's possible to replace the cap within the framework of a geographically diverse and well-managed wind-power industry, without compromising the reliability of the current system.

This is backed up by what Ally Sutherland, AESO's manager of communications and stakeholder relations, told the *Gauntlet* this week.

"It will be eliminated by the end of the year," said Sutherland. "That's what we've committed to publicly and that's what we're doing."

Immediately, the question is raised of how public this commitment is if both the *Herald* and the NDP failed to take that into consideration when Knight made his comments this week. There is no press release on AESO's website stating the cap will be removed, beyond the less than concretely worded report. NDP leader Mason said it was "news to him."

It's public-nature questionable, it still took the *Gauntlet* only one phone call to get a solid, quotable answer on the future of the cap from the AESO. What was stopping the *Herald* and the NDP from making similar phone calls?

In the original *Herald* article, there is no quote from AESO officials, despite the fact that ostensibly, they are the deciders on the wind power cap and both the *Herald* and the NDP made no mention of March's readily available and downloadable report.

This is a failure for all parties involved.

While minister Knight is allowed to speculate, in this instance, his choice is strange. It doesn't make sense to comment in a way that is contrary to the direction that the AESO is, according to what they told the *Gauntlet*, apparently heading.

Even stranger is the whole article that started this mess. The *Herald's* Monday article lacks any explanation or context behind the Knight quote at the centre of the cap controversy. Knight's spokeswoman said he was only speculating on the cap and the AESO believes Knight was being interviewed on a number of subjects, with wind power just happening to come up. The failure occurred when the *Herald* took speculation, spun it into official government policy and threw it to the environmental wolves to devour for their front page story. The *Herald's*

job is to report the news, not make the news, and, in this case, they have failed their readers.

The NDP failed Albertans with their Monday press release, which amounted to a lazy knee-jerk and obvious reaction. Yes, wind power is good. Yes, there should be no cap. But, in being reactionary, the NDP missed out on an opportunity to call the government on inconsistencies. If the cap will be removed by the end of the year, as the AESO insisted to the *Gauntlet*, a call from the NDP to the AESO could've been the proverbial pie in Knight's face. Instead, they continued a disappointing string of moves from Alberta's opposition parties, displaying continuing favour for meaningless rhetoric and a lack of skill to fight the Conservatives with tact and knowledge.

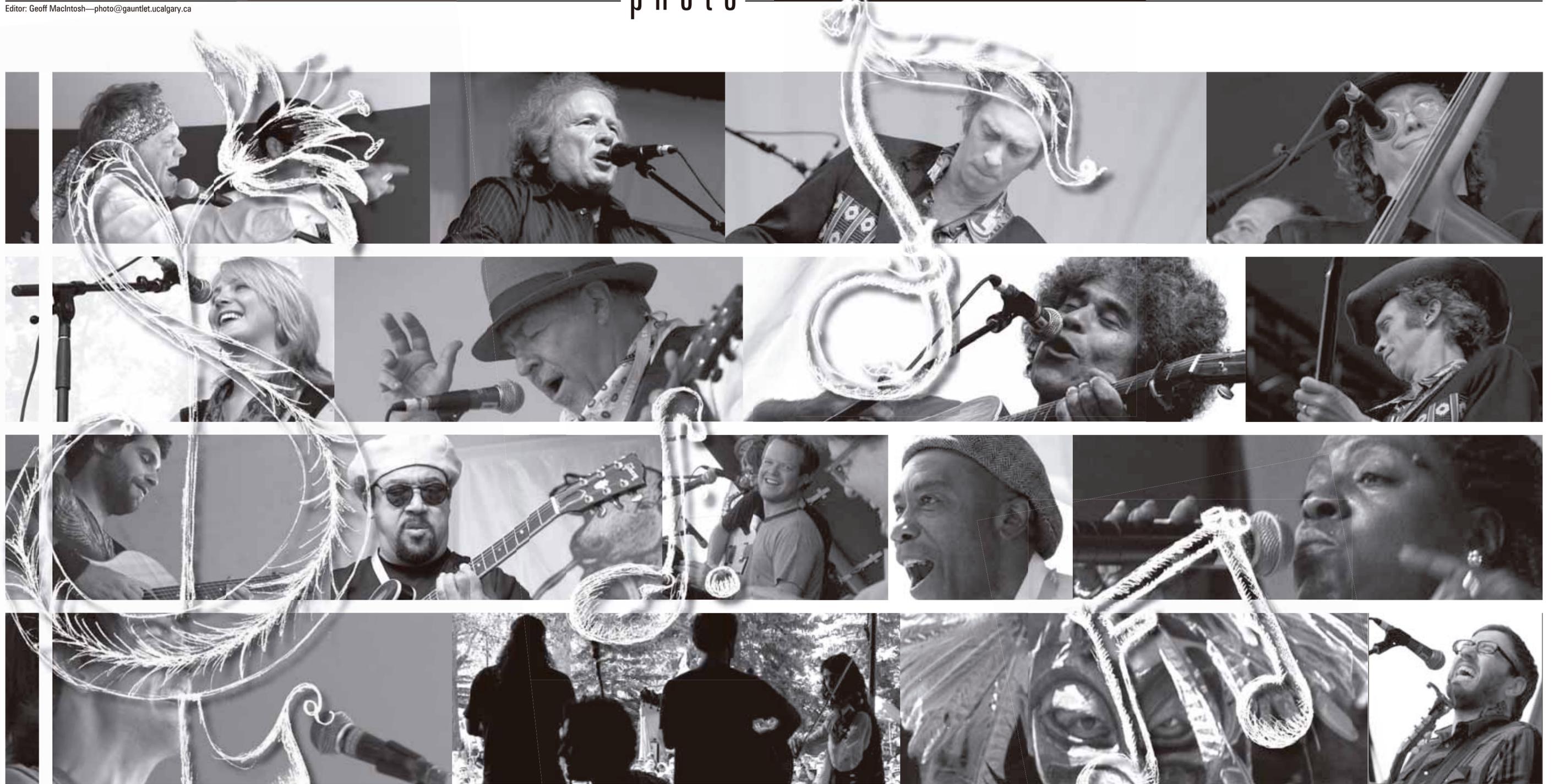
The government does not escape failure in all this. If the AESO is going to remove the cap by the end of the year, as they insist, they should release a clearly worded press release instead of burying it in policy framework. Knight needs to be in the loop on the goings-on of his portfolio and be clear when he's speculating rather than stating potential policy.

In the end, it's good news that the cap is being lifted. It's too bad the news became mired in such a mess.

**Jon Roe**  
Features Editor



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# The 28th annual Calgary Folk Music Festival

E: Watermelon Slim/Ken Clarke, Don McLean/Ken Clarke, Jimbo Mathus/Chris Tait, Polyjesters/Chris Tait

C: Jon-Rae and the River/Ken Clarke, Jim Byrnes/Chris Tait, Paul Ubana/Ken Clarke, Jimbo Mathus/Chris Tait

A: Moshav/Ken Clarke, New Orleans Social Club/Christian Louden, Workshop/Chris Tait, Jamaica to Toronto/Christian Louden, Sharon Jones/Ken Clarke

F: Final Fantasy/Chris Tait, Moshav/Ken Clarke, Performer/Ken Clarke, Dallas Green/Chris Tait

# You gotta push through that shit

**Katy Anderson**  
News Editor

**A** former University of Calgary Dino defied both odds and pain to take the gold at this year's Pan-American games.

Jessica Zelinka won her gold medal for the heptathlon at the Pan American games in Rio de Janeiro, Brazil after running 400 of 800 metres on a torn tendon Wed., Jul. 25. The heptathlon is a track and field event that includes 200 and 800 metre races, long jump, high jump, shot put, javelin and 100 metre hurdles events.

"It was my first big international medal," said Zelinka. "To compete at the Pan-Am games for the first time and win was what I wanted to do. My coach and I decided to go out there and win. To go on the podium with the national anthem was an awesome experience. Nothing can really top that as an athlete."

Leading up to the games, Zelinka set a Canadian record in Götzis, Austria at her third time participating in the Hypo Bank Invitational. Zelinka was leading the 800 metre—the last of her seven events—when she felt like someone kicked her foot.

"Most people would have laid down on the floor immediately



Gauntlet file photo

With intensity like that, it's no wonder she won a gold medal.

and waited for the stretcher," said Zelinka's coach Les Gramantik. "The Plantar fascia supports your arch. Hers ruptured in two. You don't really want to do much after that, so I guess the simple fact that she finished the race was probably the amazing part of the whole thing."

If Zelinka hadn't pushed to the finish line, she would have finished last place, as each event worked out to about 900 points. Despite the severity of her injury, it should be

healed in about four to eight weeks, just in time to start training for the 2008 season.

"The good thing is it's an injury that will heal 100 per cent," said Gramantik. "She will participate in the Olympics. We're not hoping, it's a fact. She will be in Beijing next year."

Though Zelinka's absence from a world championship counts as a missed opportunity to better establish herself as a world-class athlete,

Gramantik noted she has been competing at the highest international level for the past several years.

"The biggest disadvantage in my opinion is the fact that there's a financial implication," said Gramantik. "She will probably not be ranked high enough at the end of the year because one score will be missing, so that will have some loss of finances which, for athletes like her that are not swimming in money, is a substantial loss. \$10,000-15,000

out of your little earnings obviously hurts."

Despite this, Zelinka wasn't overly phased by the missed chance at some extra cash. She wasn't counting on the money and noted that you should always be ready for the unexpected.

Although Zelinka is disappointed to not be participating in the International Association of Athletics Federation world championships in Osaka, Japan, she said the injury came with good fortune as it was towards the end of the season and will allow her with lots of time to rest up and get refocused for the 2008 Olympics in Beijing.

"I could be a lot more disappointed right now if I hadn't finished the Pan-Ams," she said. "I feel great and happy that I at least got to the Pan-Ams and I got the Pan-Am gold. There will be more world championships. They come around every three years. Now I have time to rest."

With her time off, Zelinka plans to spend time in Alberta and B.C., visit some wineries and hang out with her boyfriend, another former U of C student who participated in the Pan-Am games in water polo.

A total of eight athletes represented the Dinosaurs in Rio, including Chad Hankewich who won a bronze in the 100 metre.



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# Tubthumping folk singer invasion

## Chumbawumba music interview

Ryan Pike  
Entertainment Editor

Since the advent of Top 40 radio, the term “one-hit wonder” has been bandied about. The term refers to the seemingly never-ending stream of bands that produce one popular song then disappear from the face of the Earth. Chumbawumba bucks this trend. The Leeds-based group became exceptionally popular in 1997 when their single, “Tubthumping,” soared to number six on the North American charts. The song became an anthem, particularly for its chantable refrain, “I get knocked down! But I get up again! You’re never gonna keep me down!” When the fanfare died down, Chumbawumba returned to England and continued to produce politically-minded music. Despite a decade’s worth of new songs, fans still demand they play their hit.

“We were [in Guelph] about three days ago and it was a real shock,” notes vocalist/guitarist Boff Whalley. “Nobody had done that in about two years.”

“It wasn’t people doing it ironically, either,” says vocalist/trumpet player Jude Abbot. “We don’t do it as part of our acoustic set. People think that’s a big deal because you’re not doing it, but actually it just doesn’t

fit with what we’re doing.”

Chumbawumba is in the midst of a tour through Canada on a series of festival stops. The group is appreciative of open-minded festival audiences, especially considering they may only be familiar with a handful of the acts playing at the event.

“It’s interesting with these festivals,” says Abbot. “The impression I have is that when people come to the workshops, sometimes they don’t know a lot about a band so they’re really quite open to them. It’s not like going and playing in a club where people have an expectation. They don’t see things and since they’re at a festival, they don’t necessarily know what they’re going to get.”

Chumbawumba’s recent array of acoustic folk songs is a far cry from their big hit, but also highlights how different the group is from the ordinary. From their humble beginnings squatting in a Victorian house in Leeds to their politically-anarchistic lyrics, Chumbawumba has never been an ordinary band. Their longtime revenue-sharing agreement, which sees every band and crew member get the same cut of the payout, is another example.

“It started from this simple agreement right in the beginning,” says Whalley. “It’s really hard to define whether somebody’s worth more than somebody else. When we first started, there were only two people who could drive, so they’d do all the



Ken Clarke/the Gauntlet

Chumbawumba performed at Folk Fest. No, they did not play “Tubthumping.” Stop asking.

driving. And I thought, yeah, okay, I’ve spent loads of time writing this song, but why should the song have my name on it when the person who does all the driving gets no credit? And so we just agreed right at the beginning that everyone should get an equal share of everything, just to make things simple. It extended to people that worked with us. It’s just respecting the fact that manual labour shouldn’t be less valued than artists who can play.”

Ten years removed from their time in the chart-topping spotlight, Chumbawumba remains an enduring part of England’s music

community. Despite the financial benefits of “Tubthumping,” the group looks back more fondly on other parts of their career.

“We sold a ridiculous amount of records,” recalls Whalley. “And made tons and tons of money and had a laugh with it, but it’s certainly not the period of Chumbawumba that I look back on most fondly and say ‘That’s the part that was successful.’”

The members of Chumbawumba are celebrating the band’s 25th anniversary throughout this year. After that many years and the release of a wide array of albums, the group

defines success in their own way.

“I suppose success for us is thinking ‘I’m really lucky, because I’m at work,’” shares Abbot. “I’m never not aware of how lucky I am, that this is the life I get to lead. I don’t have to get up at six o’clock every morning and do a shit job I hate.”

“If someone said to you, ‘You’ve got eight hours to stand on this stage and play your guitar and sing, or you can have eight hours digging that hole there,’ of course you’ll go for the guitar and stage everytime,” says Whalley. “That’s what our life’s like. Whatever we do is preferable to whatever else we’ve always done.”

## Local band the Cape May showcased at Folk Fest

### The Cape May music interview

Garth Paulson  
Gauntlet Entertainment

The Cape May have been an institution in the Calgary music scene for years now. Their moody, poetic lyrics and understated musicianship have provided the band with a devoted and constantly growing fan base. Still, the band was exposed to a largely new audience and a different atmosphere than they’re used last weekend at the Calgary Folk Festival. The *Gauntlet* briefly sat down Cape May frontman Clinton St. John after a crowd-pleasing workshop with Final Fantasy and Eleni Mandell to discuss his band’s experience at the festival.

**Gauntlet:** What have you managed to see so far, and what did you think of it?

**Clinton St. John:** Neko Case was great. The girl can sing. When you’re in your hometown there’s life stuff that to take care of so I’ve been a little distracted throughout the festival to this



Christian Loudon/the Gauntlet

The Cape May’s Clinton St. John chills out at Folk Fest.

point. I haven’t gotten to see as much stuff as I would like to. I did a three-song set on the main stage on Thursday night and that was awesome. I’m not saying I was awesome, just getting in front of that crowd was great.

The crowds here are just so appreciative. It’s really different than the bar atmosphere, which is

kind of hit and miss. Some nights you’ll play in a bar and it will be great, people will be listening and other times people are there for different reasons. They go there and they drink and they socialize; people just don’t focus in on the music. With our music it’s really driven by the lyrics so to have an audience sit and listen is really

important. People come here to listen to music.

**G:** How do you approach workshops?

**CSJ:** That was the first one we’ve ever done today [with Final Fantasy and Eleni Mandell]. At first I didn’t really know how we were going to go about it. We sent each other a few tracks so I least got to know the lyrics for [Mandell’s] songs so I could do some backups and get to know what keys the songs are in so I can do a little bit of jamming. I’m not the greatest improviser, so it was nice to have a bit of a heads up. At the last minute when we were getting ready to go on [festival staff] were like, “You’re the host.” We’ve got no stage banter, generally speaking. I just don’t like to do that. When we play it’s usually music from beginning to end of the show. We like to have it be a seamless piece so there’s zero room for lousy stage banter. It’s really contradictory to our music. The music’s moody. A friend of ours said that our music is good when the candle is burnt down to the end of the wick.

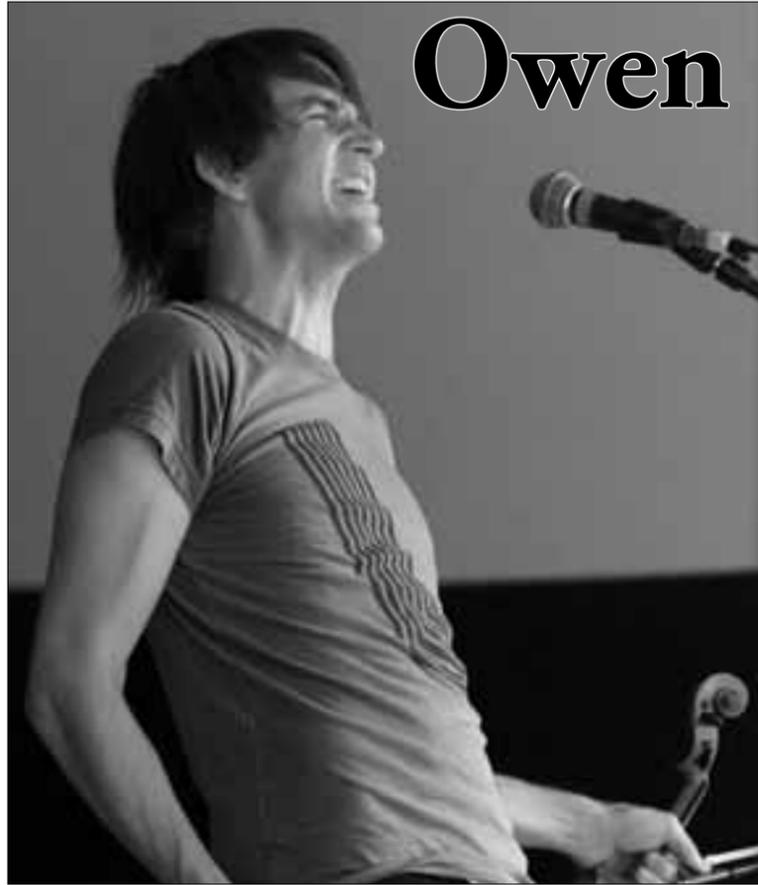
**G:** Not a bad description.

**CSJ:** Not a bad description at all, yeah. It’s different playing during the day. I feel like our music is more appropriate at the end of the day because it is pretty reflective. But still, it’s nice to get out, the sun is shining, people are happy and, like I said, so receptive, and so we kind of just winged it.

**G:** Considering what you just said about your music, were you apprehensive of playing with other people?

**CSJ:** No, I thought I’d give it a whirl. I was more apprehensive for the potential for a disaster. It’s actually pretty easy because, well, Eleni had her band, they were up there throwing down and if you find a part you can compliment, that’s the thing. I can see it going really bad if everyone was really determined to get in there and do something. Up there everyone gave the song space and picked their moments.

Owen [Pallett] from Final Fantasy is sick. He can do the experimental, weird stuff and on the last song he played a perfect country violin style. Worse comes to worse, everyone just plays their own song and they don’t jam at all.



Chris Tait/the Gauntlet

Owen Pallett fights evil using his violin and looping pedals.

# Owen Pallett's sweet fantasy

## Final Fantasy music interview

Amanda Hu  
Sports Editor

The breakthrough performer of the 2007 Calgary Folk Music Festival was likely Final Fantasy, better known to his friends as Owen Pallett. Armed with his violin and looping pedals, Pallett performed to large crowds three times over three days. In between, the 2006 Polaris Prize winner found the time to sit down with the *Gauntlet* and share his thoughts on the festival and music in general.

**Gauntlet:** Who have you seen so far and who are you looking forward to seeing?

**Final Fantasy:** I've only seen Jon-Rae and the River so far.

**G:** But you liked them?

**FF:** Yep. Hmm, who am I looking forward to seeing? Sharon Jones and the Dap-Kings. I like that band. And the Cape May. They're a pretty good band. Actually, I love them.

**G:** What is your approach to the workshops?

**FF:** Well, I don't like songwriter circle sort of stuff, but it kind of ends up being like that, so that's cool. The best workshop that I ever played in was just talking to the audience, asking them what they wanted to hear not song-wise, but sound-wise. And they told us to play "Bicycle Built for Two," so we did this really slow version of it that was really, really pretty. And then we did "Happy Birthday" and everyone played it in a different key.

**G:** That must have been dissonant to say the least.

**FF:** It was pretty wicked.

**G:** How does this festival compare to other festivals you've played at or been to?

**FF:** It's nice. It's in a nice location of the city, which is cool. It's very clean, too. It's by far the cleanest festival I've been to. Even the washrooms are clean. I'd have one in my house.

**G:** You mean the porta-potties?

**FF:** Yeah, they're very clean. People are really good-looking, too, which is really the only way you can judge a festival. When you think about music journalism, let's say, what do people do when they come back from a festival? [They say,] "Yeah, we saw this and we saw that and this thing." Nobody ever talks about the music or anything. It's all about the photos of people. So, if a festival is filled with hotties, then you know

see FANTASY, pg. 11

## Four long days of arduous folking

### Calgary Folk Festival thoughts

Ryan Pike  
Entertainment Editor

While most attending this past weekend's Calgary Folk Music Festival were seasoned Folkies, some enjoyed it for the first time. Entertainment editor Ryan Pike shares his first impressions.

Despite being a three-year *Gauntlet* veteran, this was the first year I managed to get down to the Calgary Folk Music Festival. I was told by several colleagues and friends to expect good food and good music. After spending four long days in Prince's Island Park in unseasonable heat,

those expectations held true.

The food was uniformly good and the lines weren't overwhelmingly long despite the island being filled to near-capacity for all four days. The economist in me was flabbergasted as the price of water on the island actually seemed to go down as the mercury crept into the low 30s, a sign of folkie goodwill.

The music was almost like a buffet. The main stage featured more big-name acts on Thursday and Friday—highlighted by much-hyped performances by City and Colour and Neko Case—but the smaller stages were the place to be on the weekend. With few exceptions, most main stage performers also did a few workshops—meaning that Squirrel Nut Zippers and Hawksley Workman fans got to see their favourite acts jam with differ-

ent artists in addition to their main solo shows. Saturday and Sunday's main stage line-ups weren't quite as flashy, but Great Big Sea and Don McLean kept people around until the very end.

For this newcomer, the challenge of the weekend was pacing. It was difficult to find time to see everything on the weekend—I passed up an Agnostic Mountain Gospel Choir performance to join Ken at a Watermelon Slim set and missed out on Brett Dennen to join

many others at Final Fantasy's last performance. Thursday and Friday were easier to coordinate, with the only real challenge being to find an open spot on a friend's tarp. A rigid Saturday schedule, which centered around checking out sets by the Cape May, Jamaica to Toronto and John Boutté while staying available to do interviews, was replaced by a nomadic approach on Sunday. Over the weekend I probably saw just as much great music by accident as I did on purpose.

Overall, the most striking part of my experience was the sense of collectivity. From Nathan's Keri Latimer borrowing a guitar from Chumbawumba and Old Man Luedecke gamely continuing to play "I Quit My Job" even amidst technical problems to Watermelon Slim taking requests and Jamaica to Toronto's Jay Douglas dancing with the audience, everyone at the festival was in the sweltering heat together. It only made sense to make the most of the situation.

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# Music is a family affair for the Sadies

The Sadies  
music interview

Ryan Pike  
Entertainment Editor

Back in the days of yore, whatever career the father had was the career his sons were destined for. Blacksmiths raised blacksmiths, carpenters raised carpenters and chimney sweeps raised chimney sweeps. In recent years, though, the trend has reversed. Many youngsters have rejected the ways of their parents, prompting many rebellious lads and lasses to join the Peace Corps, travel the world or become writers.

It's pretty strange in recent times to see children following in their parents' footsteps. But that's just what Dallas and Travis Good of the Sadies have done. The duo are sons of Bruce Good of the legendary folk music group the Good Brothers. Dallas explains the mid-'90s origin of the band.

"Sean [Dean] was the first person that I gravitated towards with the Sadies," explains Dallas. "He and I had a mutual love for Paul Perkins and lots of punk rock stuff, so we started the band. We had a few different drummers at the beginning



Chris Tait/the Gauntlet

Dallas (left) and Travis Good enjoy a moment in the shade at the Calgary Folk Music Festival.

of our career. And with Travis came Mike [Belitsky]."

Despite growing up in a household full of musicality, Dallas downplays the role of their parents in their choice to be performers. He does acknowledge that having a musician father had its advantages.

"Our parents while being very musical, we didn't jam together as kids," notes Dallas. "We weren't taught the same songs, but we had access to lots of good music. They

were also very liberal, so we were able to pursue our own personal tastes as young people."

The Sadies shared the stage with the Good Brothers as part of a workshop at this year's Calgary Folk Music Festival. Travis notes that while both groups play similar genres of music, their similarity to their father's sound lies elsewhere.

"I'm using his amps and stuff," jokes Travis. "That's the most simi-

lar thing in the songs, it's the actual gear itself. It's a huge component of what our sound is."

Dallas recounts discussing musical influences with his father on occasion. He was refreshed to learn that both had similar tastes, including a love of the Byrds. He notes that just because the Sadies are influenced by the Byrds, doesn't necessarily mean they sound alike.

"We always get lumped in

with the Byrds and stuff because of country-rock," shares Dallas. "They run the gamut as they do old-time country as well as far-out stuff, but it's pretty much like the lowest common denominator in comparison of both parties. It's nice to be lumped in [with them], but it's possibly misleading. It was very refreshing to hear my dad say that, since we had similar influences. The Sadies started out as a lowest common denominator of Black Flag and Paul Perkins."

The Sadies recently appeared on the Tragically Hip's World Container tour and join the Hip on their trip to Newfoundland in September. Dallas is grateful for the opportunity given to the group by the Hip, as well as the warm reception from crowds across the country.

"I was horrified with [what] the potential of the audience was going to be," admits Dallas. "But they treated us great every night. Nobody knew us from a hole in the head going up on stage with the Hip, but the Hip believed in us, the Hip gave us an opportunity and we... I'm not going to say we won people over, but we were very well received every night that I can recall."

The Sadies' as-yet-untitled new album will be in stores this fall.

## Fantasy, continued from pg. 10

it's going to get a good review.

G: You've done a lot of collaborations that seem kind of unconventional. You did some work with Cadence Weapon and there is also your work with the Vinyl Café. How do you think those experiences have helped or improved you as a musician?

FF: I just kind of do it for fun. This is kind of private, maybe, but I saw Arcade Fire recently. I haven't played with them in at least a year and a half now and I saw them in Ireland and I started crying. It's so

nice to just be around friends and just play music. And this [Folk Fest] is cool; it's just my boyfriend and me. But sometimes you just miss being able to work with other musical forces.

G: You're often known for being very self-critical and then you won the Polaris Prize. Has that changed the perception people have of you being that way or your feelings towards yourself as an artist?

FF: Well, the album won the award, not me.

G: Though, you created the album.

FF: Yeah, I guess. I think it's just that I don't like a lot of music and that includes my own. I mean, I do like a lot of music, but at the same time, I'm kind of like, "Is this worth flying around the world for?"

G: You said in an interview that you had this idea to release some

of your songs on sheet music only and then the listener has to, "perform the album for themselves." By leaving your music up that much interpretation from others, what do you think this adds, or possibly, takes away from, the pieces themselves and how you intended them to be?

FF: Bands just make records. You know what I mean? Boring! It's so much cooler when bands do proj-

ects. Bands like the Boredoms can throw a 75-drummer extravaganza, you know? But, I just thought sheet music would be a nice a way [to release music] because, come on, everyone plays. Everyone plays music. I derive most of my musical pleasure from playing piano at home with sheet music. So, I figured it would be kind of like that.

Final Fantasy returns to town Thu., Oct. 18 at the Warehouse. Tickets go on sale Fri., Aug. 3.

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Polyentendrii (Teargas)
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Orchard And Ire (Infinite Heat)
  - BOAT**  
Let's Drag Our Feet! (Magic Marker)
  - BLACK COFFEE COWBOYS\*\***  
Hot Like Fire (Southern Dandy)
  - THEY SHOOT HORSES  
DON'T THEY\***  
Pick Up Sticks (Kill Rock Stars)
  - SAID THE WHALE\***  
Taking Abaalonía (indie)
  - STARS\***  
Do You Trust Your Friends (Arts & Crafts)
  - DIRTY TRICKS\***  
Sauve Qui Peut (Blue Skies Turn Black)
  - HOLOSCENE\***  
Nothing Is The End Of Everything (Son)
  - LOVE AND MATHEMATICS\***  
Love And Mathematics (indie)
  - PIANO MAGIC**  
Part Monster (Important)
  - SPOON**  
Ga Ga Ga Ga Ga (Merge)
  - SHIT DISCO**  
Kingdom Of Fear (Fierce Panda)
  - ARKS**  
International (Highwheel)
  - MOONEY SUZUKI**  
Have Mercy (Elixia)
  - ARCHITECTURE IN HELSINKI**  
Heart Races (Polyvinyl)
  - A CHILD BUT IN LIFE**  
Magic Bullets (Words On Music)
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# Zippers are perennial favourites

SquirrelNutZippers  
 music interview

Ryan Pike

Entertainment Editor

The 1990s saw a brief resurgence in the popularity of the big band style of music. For the first time since the 1930s, people throughout the land were swing dancing en masse to music by bands like Big Bad Voodoo Daddy, the Brian Seltzer Orchestra and the Squirrel Nut Zippers. Most groups eventually moved on, with the members of the Zippers going their separate ways in 2001.

The Zippers reunited in late 2006 and began touring again this year. In town for the Folk Music Festival, band members Katharine Whalen and Chris Phillips reminisced about their 15-year musical stretch together. Whalen recounts that her relationship with Zippers frontman Jimbo Mathus led to the group's formation.

"For one thing, he wanted me to be a musician," says Whalen. "Which I wasn't when we got together. So he kind of said, 'How will I get a project that you'll like?' So we kind of did it for that, and he also had some songs that he couldn't play with his rock band—[that] didn't fit in—so he wanted an outlet for those."

"I worked in the same restaurant as Jimbo," adds Phillips. "He was the bread baker and I was the dessert maker. We just happened to be into the same stuff at the same time."

Phillips notes that Whalen's inexperience led to performance anxiety. Thus, the other members of the band had to continually figure out ways to get her to perform.

"Katharine didn't really want to play live at all," recalls Phillips. "So we had to trick [her] into playing that first gig at Henry's, and we've



Chris Tait/the Gauntlet

Jimbo Mathus and Katharine Whalen entertain the crowds at the Folk Music Festival.

been continuing to trick [her] for like 12 or however many years."

Like many other groups, the Zippers got caught up in the resurgence of swing music. They enjoyed the experience, and feel they brought something different to the table than other groups.

"It was a good feeling," says Whalen. "Right place, right time. We felt really lucky. I also thought we were representing more of an east coast sound. I think the west coast, they'd been swinging for a long time. We were sort of bringing this other sound and so we were sort of proud about it. With our punk rock drummer..."

"And our klezmer, we're all mixing it up, too," adds Phillips.

Due to legal and managerial issues, the band members began taking on their own projects in 2001.

What resulted was a five-year hiatus for the group. In late 2006 the old friends reunited to give the group and their fans another chance.

"[The reunion] was surprisingly painless," says Phillips. "In fact, it was pretty exciting. I remember our first rehearsal we did, it felt just like the old days."

"It felt like a tribe or something," adds Whalen. "My people! I'm glad we came together again."

"I wasn't sure if we'd do anything again," admits Phillips. "I'm so happy everyone said 'Yeah, okay, we'll do it.' I don't think before we practiced we knew what it was going to be like. As soon I saw Jimbo grinning with that gold tooth, I knew it was gonna be fine."

The reunion led to the band's first tour as a group in six years, traveling to venues throughout the United

States and Canada. The Zippers are glad to get another chance to be together, as well as to play before such appreciative crowds.

"The audiences have been so sweet," says Phillips. "The people who're there really want to be there. They're not swept up in a big hype machine or anything. Everywhere we've went there's people going 'Ah, I've been waiting ten years for this!' It's funny to hear that number now, the last time I was in the band, we weren't even a ten-year-old band. Ten years? What? Plus five years off..."

Blessed with a new beginning, the Squirrel Nut Zippers now look to build upon their past successes. The group continues to tour through the summer, and plans then to head into the studio to record a new album, slated for release next year.

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