

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

gauntlet

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FF

FRINGE FEST

Third year's the
charm for Calgary's
alt-performance festival

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Mental health funding benefits us all

The Calgary Health Region has announced it will cut back plans for a separate mental health ward in the initial phase of construction for the south Calgary hospital and “optimum, state-of-the-art” plans have been slashed.

The first phase of the facility was originally scheduled to open in 2011 with 260 beds and a specialized area for mental health. Citing the rising cost of construction in the city—the price tag is now \$1.4 billion, from \$1.25 billion—the health board has cut back the number of beds to 228, with no beds or area set aside for mental health services for the first phase of construction.

Yet mental illness will affect one in five Calgarians directly throughout their lifetime, regardless of income, education or age. The disease will touch even more as their loved ones

are afflicted. Studies have shown mental illness can be as debilitating as a physical disease, one study even comparing schizophrenia to being a quadriplegic.

And it doesn't stop there. Mental illness isn't

just a private issue. For those concerned about the effect of homelessness on the city, mental illness plays a key role. The percentage of mental illness within the homeless population is commonly cited as somewhere between 60 to

70 per cent, including both severe and mild illnesses as well as addiction.

The decision was criticized by the Liberal health

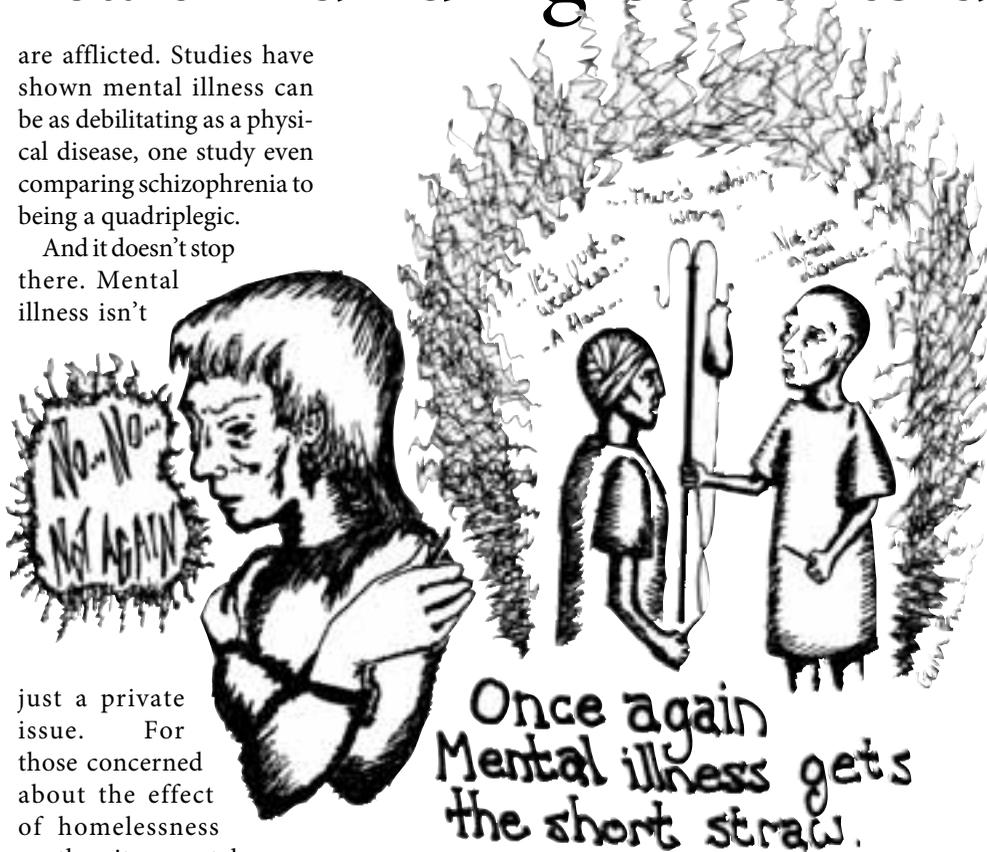
care critic, the mental health physician lead at the soon-to-be-built hospital and the chief resident of the psychiatry program for

the CHR, among others.

Calgary remains one of the only major Canadian cities without a psychiatric hospital. While it is understandable the province has to balance funding between many sectors, support for mental health care facilities is needed and, as the city grows, the problem will only get worse—as it is patients are sleeping in hallways at the city's hospitals.

Mental illness is crippling for both individuals and our city and should be prioritized as such. The province must ensure that the health region has the funding it needs to build the first phase of the hospital as it was planned, with not only beds set aside, but lock-up rooms and a separate wing for mental illness.

Katy Anderson
Features Editor
with files from Amanda Hu



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Golden Spatula
Adriana for heroically dealing with the hassle that was her story.

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Child care expands off campus

Sarelle Azuelos
News Editor

Having a child is never easy, but finding a daycare for one just became simpler for University of Calgary employees. Administration recently signed a contract with Kids and Company, an Ontario-based company that has daycare centres across the country. They have three locations in Calgary.

The university already has two on-campus daycare centres, each with a capacity for roughly 80 children, but a 2005 university report recommended at least 500 spots for children of faculty and students.

The Kids and Company contract will not provide on-campus care, but priority for U of C employees at their already existing locations. The cost of the contract is confidential. Kids and Company president Victoria Sopik guaranteed space for children within six months of registration, a drop from the one- to two-year waiting list at the Campus Daycare Centre.

“We’re unique because we offer a new kind of very flexible child care,” said Sopik. “At most child care centres, you’ve got five days a week for working parents and if you need sporadic or episodic child care, it’s just not an option.”

The contract allows parents to arrange care in the morning of the day needed in case of a sick babysitter or unexpected meeting.

U of C human resources associate vice-president Sandy Repic added there are roughly 600 people on the current waiting list.

“But that doesn’t even reflect the need because awareness of the length of the wait list is well known across campus and people don’t even put their name on the wait list,” she said. “What they tell you now is that if you’re even thinking of having a child you should get your name in the list.”

She added the university has heard plenty of positive feedback from excited parents. As of yet, the contract is open to U of C employees, but not students. Repic and U of C faculty recruitment and resources director Ila Edgar are trying to open the program up to students. They are confirming Kids and Company’s ability to manage the potential volume. The original University Child Care Centre maintains priority for students while the newer facility within the Child Development Centre is mainly for university employees.

“Thirty registered already,” said Sopik, in regards to employees. “We have hundreds of child care spaces in Calgary so we’re not worried about it.”

U of C assistant professor of philosophy Dr. Jeremy Fantl is optimistic that the new service will reduce waiting times.

“I got offered the job in April of 2006 and when I accepted, I put my son Toby who was maybe about five months, on the waiting list,” said Fantl. “He didn’t get in by the time we



Jon Roe/the Gauntlet

Roughly 600 children are on the on-campus daycare wait list.

moved to Calgary, so he went to two other daycares before he got into the university daycare which wasn’t until October 2007.”

Sopik pointed out that many working parents are also responsible for their elderly parents.

“We will also send home a personal support worker or registered nurse into the home to look after the elderly parent,” she said. “It could be [for] recovery from surgery or ongoing help because of Parkinson’s.”

Repic claimed the cost to clients will be

very similar the current on-campus costs which are listed online as ranging from \$770 for play school children to \$1190 for infants each month. Calgary Daycare Centres, a local organization with three locations, charges up to \$575 per month. Kidtastic, a national company, charges a maximum of \$700. Both of these rates are for full-time care.

Fantl added his second child to the on-campus waiting list in April and is hoping for a reply soon.

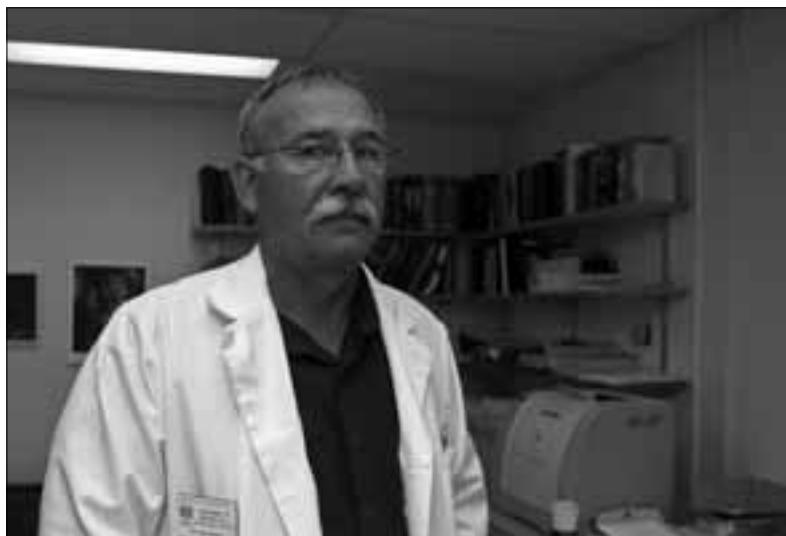
Researcher searching for bioterrorism vaccine

Daniel Pagan
Gauntlet News

A University of Calgary microbiologist received some more help for his fight against bioterrorism. Dr. Donald Woods and his research team received a \$1.7 million grant from the National Institute of Allergy and Infectious Diseases for vaccine research for two bacterial organisms, *B. mallei* and *B. pseudomallei*, the root causes of glanders and melioidosis. Concerned by the possibility of their use in a bioterrorist attack, the U.S. Center for Disease Control and Prevention placed both melioidosis and glanders on a list of potential agents which includes emerging infectious diseases that have a high mortality rate.

Woods said the grant represents a reward for many years of hard work. Due to the expensive nature of medical research, the grant also allows the U of C to proceed with important studies concerning candidate vaccines.

Woods started his work on melioidosis—which has a mortality rate that exceeds 90 per cent when the lungs



Daniel Pagan/the Gauntlet

Woods hopes he’ll have a vaccine in the next four years.

are infected—due to its infamous history in Southeast Asia. Glanders typically affects horses and was allegedly used during the First World War to slow transportation. It can be transferred to humans. Melioidosis is a close cousin of the glanders bacteria strain and if not treated, can result in pneumonia, septicemia and other chronic illness.

Woods explained the bacteria’s

high resistance to antibiotics is precisely why they are perfect agents for bioterrorism. He pointed out that they are difficult to diagnose and treat because of their quickly evolving nature.

While studying the bacteria, Woods’ team has to take strict safety precautions such as working in a secure air-filtered lab, safety clothing, all work limited to a con-

tainment lab with no live material allowed inside except personnel. Researchers have to take five-minute showers before leaving.

“Working on these diseases is no different than working with any bacterial diseases [except for] the realization that one has to be very cautious and use appropriate containment facilities to perform the work,” said Woods. “There are many difficulties in this program such as purifying vaccines antigens and them not inducing immunity against the bacteria.”

NIAID spokesperson Linda Perrett explained the institute is hoping the grant will help Woods’ team determine how possible vaccines can attach to the carrier proteins in mice to protect against the diseases.

“With this funding, Dr. Woods and his team will be able to evaluate the immune response to *B. mallei*,” said Perrett. “The long-term objectives in this program are to develop human vaccines for the prevention of glanders caused by *B. mallei* and for melioidosis caused by *B. pseudomallei*.”

Woods’ project was submitted to

the NIAID Biodefense Initiative which supports research projects for new vaccines, therapeutics and medical diagnostics.

Woods predicts a vaccine will be ready for testing in the next four years.

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Math students help find lost explosives

Sarelle Azuelos

News Editor

British Columbia may not seem like the probable home of an unexploded ordnance research team, but that is where a group of math students are working hard this summer to discover new ways to find the dangerous explosives.

University of Calgary sixth-year math and philosophy major Steve Coyne is one of 30 students attending the Mathematics of Information Technology and Complex Systems industrial mathematics summer school at Simon Fraser University. MITACS is part of a federal program that combines federal, provincial and corporate funding to study complex problems. The organization picked students from Canada, the U.S., Denmark, China, Mexico and Germany for its second annual summer school and split them up into groups of six to tackle five different issues.

"There is a company called Sky Research that's interested in looking at land that has unexploded ordnance on it, for example former testing ranges, and using magnetic properties of all the shells and sort of dangerous things that have been fired to generate a magnetic map to find out where to dig and remove the ordnance," explained Coyne, who is currently staying in the SFU dorm rooms. "What we're working on in particular is how to tell the difference between unexploded ordnance and safer things like shrapnel and gardening implements. It turns out right now that they spend an overwhelming amount of their time digging up useless things."



John McDonald/the Gauntlet

Coyne uses math to study the magnetization of unexploded ordnance.

Sky Research, one of MITACS sponsors, is an Oregon-based company which uses airplanes, helicopters and special vehicles to make the magnetic maps. They have previously used the technology to find dangerous leftovers at a Montana National Guard firing range, but it could become part of an international effort.

"Imagine you have a shell and it hits the ground at a particular velocity, what we're looking at is what occurs on the impact on a physical level," said Coyne. "If the magnetization is reduced,

that's a really good hint that it's unexploded ordnance rather than something mundane and safe."

The team uses data collected by Sky Research on test ranges to build mathematical models. While the data is limited, the models are built to predict what different ordnance would look like on a map.

MITACS program director Rebecca Marsh said over 100 students applied to the competitive program this year. MITACS also works to connect

professors and students with corporate sponsors outside of the camp to further mathematical research across Canada. Small Energy Group, a management consultant firm, is another company funding the camp this year. They advise larger companies on the best methods to reduce their energy consumption to save money and resources, but need a detailed model to give correct estimates.

"Buildings are responsible for over one third of the world's energy use," said Marsh. "[Small Energy sees] this as a way to make an impact in decreasing overall energy use and moving toward a sustainable community. We have students who are working together to help model the activity within a building."

Coyne was happy to be accepted to the project because of the experience it will give him outside of the traditional math taught at the U of C.

"It's very unique for an undergraduate to be given this level of trust and creative control on a real life project," he said. "If we were to go into a regular co-op internship, it would be four to eight months of being told exactly what to do. Whereas here, our approach to the problem was completely dreamt up by the people in the group."

Marsh agreed the exposure to demanding industry problems will help students when looking for future employment.

"As students, especially in mathematical sciences, we don't necessarily know what kind of jobs are out there outside of academia," she said. "I think this shows them that there are interesting, challenging, high-level jobs outside of academia as well."

News for the unnewsed: Calgary edition

Courtenay Adams

Gauntlet News

Nature at the airport

A female moose was killed by a police sniper near Deerfoot Trail on Tuesday after attempts to capture it safely failed. After detouring through the Thorncliffe and Huntington Hills neighbourhoods Tuesday morning, the moose started in the direction of airport runways, elevating police concern for human safety. Although lanes of traffic were blocked off in order to protect drivers, police and wildlife officers' attempts at guiding the animal to safety with their cruisers and tranquilizing it ultimately failed. Using a sniper to take the moose down was the last resort.

Save the snakes

University of Calgary environmental design graduate student Adam Martinson is completing a study on how prairie rattlesnakes and bull snakes are being threatened by the

expansion of roadways in Alberta. The slow-moving animals tend to take an offensive posture at oncoming traffic rather than fleeing, making them susceptible to death by motorists. He is currently developing a model for controlled road crossings to later present to Alberta government officials in hopes of reducing mortality. Martinson noted in a *Calgary Herald* article that protecting the venomous snakes is important because they help keep rodent populations at bay, providing a valuable service to local farmers.

Public transit's hopeful overhaul

The Alberta government announced that it would allocate \$2 billion for an expansion of the province's transit system in early July. Municipalities have the next several months to develop proposals outlining how the money can be best spent upgrading their facilities. Calgary officials are seeking to expand C-Train accessibility down into the southeast by creating a new line that would

run through Inglewood all the way to Mackenzie Towne. They claim the expansion would take pressure off Deerfoot and help improve air quality. Officials are also hoping to develop rapid bus transit to outlying towns such as Cochrane, Airdrie, and Okotoks. The projected cost of the bus lines is \$2 billion, the total amount of provincial funding.

No more telemarketers, almost

The Canadian Radio and Telecommunications Commission confirmed that Canadian citizens will be able to register under a "do not call" list Sept. 30 to avoid unsolicited phone calls from telemarketers. Individuals are expected to stop receiving unwanted calls within a month of registering. The list will be complemented by a third-party investigator who will look into complaints of continued harassment. Some exceptions to the list include charitable organizations and political parties. Newspapers selling subscrip-

tions will also still be allowed to solicit subscribers via telephone.

ATM drive-thru attacks

Calgary police are on the lookout for an ATM drive-thru robber who duty inspector Frank Farkas described in the *Calgary Herald* as "apologetic and non-confrontational." The "polite thief" has attacked three women since Monday by entering through the unlocked passenger doors of their vehicles and threatening them with a kitchen knife. Police are describing the gentleman as a six-foot-tall Caucasian man in his early twenties who has a deep voice and pale complexion. They warned Calgarians to lock their doors and roll up their windows when accessing ATM drive-thrus.

High risk offender in Calgary

The Calgary Police are advising students and faculty to take extra precaution on campus after high risk offender Jack Samuel Froese was released earlier this week. Froese

was convicted of sexual assault with a weapon in Saskatoon. He was also found on the University of Saskatchewan campus with weapons and a notebook containing the names and photos of cheerleaders. He is five foot 10, 185 pounds and has brown hair and eyes.



courtesy Campus Security

Calgary Police warn the public about Froese.

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FRINGE FEST OFFERS UNCENSORED THEATRE

Paul Baker/the Gauntlet

Fringe Festival preview

Amanda Hu
Entertainment Editor

Fringe is not for the faint of heart. Fringe isn't censored, held-back or a place for those looking to make a large profit off others. Fringe is not your grandmother's theatre festival—unless, she lived in Edinburgh in 1947, that is.

Originating in the Scottish city, the Fringe Festival is a bouncing point for burgeoning artists and performers, a

place where artistic boundaries can be stretched and a broad spectrum of projects celebrated.

Calgary's Fringe has walked a bumpy road towards establishing a stable and thriving festival. The current format has existed since 2006 after two short-lived attempts—the Plan B Festival in 2000 and the Loose Moose Theatre helmed Fringe Fest during 2001 and 2001—and after overcoming venue and administrative struggles. Co-creator and festival producer Blair Gallant says that the city's wobbly history had an effect on the current team's feelings.

"There was a lot of apprehension

that we wouldn't be able to do it," he recalls. "With the questions this year, people have finally stopped asking if we're going to be around next year. So, third year seemed to be the charm for that. They ask us what's happening next instead."

This Fringe incarnation has earned its sea legs and now features 25 shows, chosen by lottery from 58 submissions to further the overarching Fringe mandate: unbiased, unjuried, uncensored and to provide all of the ticket revenue back to the artists. Though it's coming to its own, Calgary's link to other festivals has proved integral to their success.

"We all meet in November every year after all the Fringes are done and share work, share ideas and share resources," says festival director Michele Gallant. "That's a very give and take community."

"When we started, a lot of our packages and marketing all came from other Fringes, so we all bring our stuff together," Blair elaborates.

As Calgary's Fringe Fest moves forward, organizers hope to keep providing an atmosphere for development and exploration as well as maintaining its spot in the city's cultural scene. Ultimately, Michele says that there are several things she

holds at the festival's core.

"It's a three-fold thing: supporting the Fringe artists, because [Blair and I] both performed in the Fringe circuit so we both know about that, the patrons coming to experience something new and stepping outside of their box and comfort zone and putting themselves out there and the volunteers," she says. "The volunteers we have absolutely rock and are so supportive of the Fringe and keep coming back year after year."

Fringe Fest takes place at various venues around the city Aug. 1–10. To learn more about Calgary's Fringe, go to www.calgaryfringe.ca.

PERFORMANCE POET TAKES ON THE STEREOTYPES

Urban Cougar theatre preview

Amanda Hu
Entertainment Editor

There are a lot of preconceptions surrounding the one-woman performance. Many will sit down expecting a male-bashing escapade, insight into X-rated exploits and talking vaginas, all coated by militant feminist rhetoric. Projects aiming to steer clear of those clichés often get caught in the storm of those notions, leaving them to fight their way out with a new angle.

Despite its suggestive title, *Mating*

Rituals of the Urban Cougar, Andrea Thompson's offering for the 2008 Calgary Fringe Festival, works to present a new viewpoint to female relationship commentary. Though it hasn't escaped pigeonholing by audiences and critics who can't resist comparing it to other works or artists, Thompson says her creative process took her to a different place, hopefully one that isn't predictable.

"I did some research on native spirits and found out that my native sign is the cougar, so with that spiritual parallel, there's almost a reclamation of the term," she explains. "There's a lot of build up to it, obviously, because I couldn't just say, 'I think that the

connotation of cougar is bullshit and we should think of them like totem animals.' That's a bit of a jump."

Thompson's interest in the demographic degradingly referred to as cougars—middle-aged single women who seek out younger men—came from her own experiences in the dating world. Through poems and songs in her performance, she works to address the stereotype as well as examine former relationships.

"Obviously, there's a lot of humour there," she says. "I've been single for a long time and I've dated guys that are younger than me, but I'm not a bleach-blonde 45 year old picking up guys at the bar."

Though the project examines

relationships in general and the way some of those looking for love are perceived, its personal nature has sometimes hit Thompson hard.

"It makes you feel more vulnerable when you're doing stuff that's just exposing yourself," she says. "I think all creative work is autobiographical to some degree, but I think when it's very clearly so or you're saying it's so and someone is rejecting the work on an artistic level, it's hard not to take it personally."

In addition to content, the format of *Urban Cougar* has taken some people off guard. Thompson recalls moments where her performance—one she considers performance poetry—was compared

to well-known spoken word of a different style. As the project works to break down the barriers of female stereotypes, she also hopes it will open up the minds of people who aren't familiar with spoken word's vibrant spectrum.

"Everyone has their own unique flavour," she says. "I think of it as music: if you like hip-hop, I can find some spoken word you're going to love. If you like country music, I'll find some spoken word you'll love. My thing is giving people a chance to experience it and see that it can completely defy your expectations."

Mating Rituals of the Urban Cougar plays at the Inglewood Silverthreads Aug. 2–8.

A MUSICAL ABOUT LOVE BETWEEN LIFE AND DEATH

U s e M e
t h e a t r e p r e v i e w

Adriana Sveen

Gauntlet Entertainment

With zombie and undead culture bigger than ever, it's not surprising that this infectious genre is making its mark on Calgary's theatre circuit. At the 2008 Calgary Fringe Festival, the theme is manifesting as *Use Me: An Undead Musical*, a play that combines the beloved genre with a deeply unsettling premise and an unexpected dose of musical comedy.

According to director Ellen Close, the musical hopes to be a masterful fusion of disparate elements that provoke an altruistic awareness of the selfish nature of human relationships. The play alludes to various other works and happenings, the most notable being, the bizarre but true story of the post-mortem desecration of journalist and broadcaster Alistair Cooke, who is most recognized for his 22-year stint on Masterpiece Theatre and whose own death was followed

by an incident of bone and organ thievery.

The project is the first effort of the newly created Mittens Productions. Founded by playwright, University of Calgary alumni and Concordia University student Jeff Kubik, the venture has allowed the cast and crew to experiment with new roles. Along with several other first timers—Kubik's first attempt at writing a musical and Close's first experience directing a musical—accompanist Rosabel Choi was given the opportunity to take the leap from the orchestra pit and co-compose *Use Me's* dark cabaret musical styling. Quite appropriately, the fledgling group will benefit from the production's debut at the artist focused and ever-popular Fringe Fest.

Use Me begins with an air of mystery, as Alistair (Alex Plouffe), formerly a talentless poet, awakes to find his own humanity violated and his bones replaced with pipe. The mysterious nature of Alistair's condition unravels as he discovers love at first sight in the similarly afflicted ex-ballerina Annie (Allison Lynch). Armed with the confidence of this relationship, Alistair embarks on a

journey of discovery, hoping to find his bones and with them, Lazarus Tep (Brent Posesky), the dastardly mortician whose seedy side business has led to the accidental re-awakening of Alistair and Annie.

Close describes the production as a dark portrait of love where unexpected twists bring the major players of this musical comedy together and opens the door to a triangle of somewhat exploitative relationships. The title reflects the nature of these unions.

"Very few times do we see pure, unadulterated love," Close says. "This is reflected literally through their relationships, but also symbolically with the characters having their best parts—their bones—taken out of them."

As the plot thickens, the reason for Alistair's rebirth becomes clearer. The twosome realize they have more in common than they think.

"They've both been violated in some way," Close explains. "They're incomplete, so they can't fully die."

Use Me: An Undead Musical plays at the Old Garry Theatre Aug. 1 and Aug. 5–9. For tickets and information, visit www.calgaryfringe.ca.



courtesy Anna Chan

Watch out! He's going to take your bones!

THIS BLONDE HAS ALL THE FUN AND ALL THE BRAINS TOO

P i t c h B l o n d
t h e a t r e p r e v i e w

Amanda Hu

Entertainment Editor

The bubbly blonde wears many hats. She is sometimes the unattainable sex symbol, the comedic relief, the butt of jokes or the one who just gets tolerated. Rarely, however, does she get the recognition as the one with wit or charm.

Laura Harris' *Pitch Blond* explores Judy Holliday's fight against a government investigation into her Communist ties in the 1950s. The actress was well-known for her intelligence, wit and ability to portray a ditz character on-screen. The production is the recent University of British Columbia grad's first foray into the one-woman show, pushing



courtesy Victor Dolhai

Harris portrays the strong and intelligent Judy Holliday.

her to take a different tact with conveying the story's conflict.

"I think it started with finding the archives of the testimony," she says. "I knew that I wanted a voice-over for the prosecutor and I felt that would be a really strong image and strong

way to do a one-woman show. It's kind of like the voice of God: he's holding her fate in his hands."

Harris was inspired to base her work on Holliday after theatre staple Charles Marowitz commented on her likeness to the starlet. Not only

does the production chronicle Holliday's struggles with the government's accusations but also acts as a commentary on preconceptions that, while prevalent in the '50s, still remain today.

"Usually [being ditz] has negative connotations," she says. "It's a woman trying to get what they want and the only way they can do that is by making themselves look weak. In this instance, it's using that stereotype of the weak woman and throwing the prejudice back at the interrogators."

Harris has taken her performance through the Fringe circuit this year to test the waters with a work that pushes her comfort zone as a playwright. She says the atmosphere is unlike any other for a burgeoning artist.

"It's a wonderful opportunity to workshop your show or just see what

grabs people as well as see what works over the course of time at many festivals," she says. "You can showcase yourself and let professional theatre companies see your work."

Through her travels, Harris sees Calgary as a shining light on the Fringe circuit, though only in its third year and an excitement surrounding the festival's young nature.

"Michele [Gallant, festival director] has gone out of her way to help me," she says. "I think they have a strong administration and that's the core of any festival. I'm a part of the beginning. If you think back to the beginning of the Edmonton Fringe, that was a different experience, so I'm at the beginning of something really great here."

Pitch Blond plays at Artpoint Gallery Aug. 2–3 and Aug. 5–9. For tickets and information, visit www.calgaryfringe.ca.

Check out what's new and coming this fall!
www.su.ucalgary.ca





Aimee Mann by Paul Baker/the Gauntlet



Josh Ritter by Amanda Hu/the Gauntlet



Charlie Musselwhite by Ken Clarke/the Gauntlet

Friendly folksters abound at this year's Folk Fest

Folk Festival review

Ryan Pike
AP Co-Editor

Audience members at the 29th installment of the Calgary Folk Music Festival got a taste of everything the city has to offer this past weekend, including some top-notch cuisine and unpredictable weather.

The festival kicked off Thursday with a performance by the Master Musicians of Jajouka, a 1000-year-old group from Morocco specializing in traditional Sufi music. The audience didn't seem entirely sure what to make of their set, but were appreciative and respectful nonetheless. The Weakerthans followed up with an upbeat set that had the audience singing along. The warm weather also helped subsequent sets by Aimee Mann and Sam Roberts go off without a hitch.

The Twilight Stage made its 2008 debut Friday, adding an element of

choice for the first part of the evening. While the Great Lake Swimmers and Bill Callahan showed off some new-school stylings, main stage acts the Carolina Chocolate Drops and Charlie Musselwhite brought a distinctly old-school flavour—a smart move by festival organizers to program entirely different genres at the same time. The main stage then featured the Be Good Tanyas and a heavily-praised performance by Andrew Bird before capping off the night with Calexico and Bedouin Soundclash.

Compared to the sit-down-and-stare feel of Thursday and the small choices given to festivalgoers on Friday, Saturday was a cavalcade of things to choose from with no fewer than seven stages featuring music throughout the day. Amongst the highlights were a morning workshop featuring Sonny Landreth, James Blood Ulmer, Musselwhite, Tao Ravao and Vincent Bucher, CBC-taped sets by Calgary's the Consonant C and Beija Flor and an inventive, albeit wet, performance by Montreal-based prog-rock

threesome Torngat. The day began with sunny skies, but the rain began to fall in the early evening, forcing tarp-dwellers to find shelter under anything nearby. The weather put a bit of a damper on the main stage acts, but the night's performers—which included Josh Ritter, The Duhks and Blue Rodeo—still put on a good show. The unexpected shining light of Saturday was a Twilight Stage performance by Los Straitjackets that featured the group rocking out so hard that their amp began to smoke and had to be replaced.

Sunday was also plagued by wacky weather—Socalled's afternoon set was cut short by a brief thunderstorm that prompted him to thank God for adding percussion. Nevertheless,

the day featured a bevy of excellent performances. The now-traditional Sunday morning gospel set by Outlaw Social, Woodpigeon, Martyn Joseph, and the Be Good Tanyas' Frazey Ford and Trish Klein provided a stellar backdrop for watching baby ducks and Kobo Town's energetic reggae concert had audience members dancing along. Recent Polaris Prize nominee Basia Bulat—pronounced "Bash-a"—was undoubtedly the media darling of the festival and her much-hyped Sunday performance did not disappoint. The festival ended with some wet weather and less-than-ideal cool temperatures, but the delightfully mellow performances on the main stage, especially those by Sonny Landreth and Abigail

Washburn and the Sparrow Quartet, were a great incentive to keep damp music fans firmly rooted on Prince's Island.

Unlike past events, the 2008 Calgary Folk Music Festival found a great balance between burgeoning and big name acts in the spotlight and split the star-power between the main and side stages during workshops. The result was a lot of acts, both local and from throughout Canada, getting a much-needed boost in exposure. Calgary music scene staples Woodpigeon, Beija Flor and the Consonant C proved up to the challenge of playing with other acts from Canada and abroad, adding an extra element to the city's summer folkstravaganza.

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Folk Fest quotables

Tony Dekker
(Great Lake Swimmers)

What's your favourite thing about the festival?

The basis for the festival is a folk music festival. That kind of attitude—just having that as the mission statement, so to speak—of the festival creates a good backdrop for people to come with their families and people in the later years of their lives to come. I think it's a very inviting idea.

..Ryan Pike

Julie Doiron

How do you like this year's festival?

I don't remember a lot of the details about [my last Folk Fest] but we were playing the main stage [with Gord Downie's solo project]. It was kind of a big deal to go up in front of that many people, whereas this one is way more relaxed and I'm doing way more workshops and hanging out with way more people. I think the difference for me is really positive this time. I had a great time last time, but it wasn't my project. I guess that's the difference.

..RP

Basia Bulat

What's your favourite thing about the festival?

I get to do workshops with some really cool bands. The best advice I can ever give to anyone, whether they're an artist playing a festival or going to see a festival, is just don't plan. It's more fun to not plan and be surprised by different music.

..RP

Jeremy Barnes

(Hawk and a Hacksaw)

What's your favourite thing about the festival?

Other than the music, the geese.



Ken Clarke/the Gauntlet

Andrew Bird laying down the folk.

Yesterday I was exhausted before our set and I just came down here and sat by the river and watched all the geese and the baby ducks. It helped me get ready a lot more than anything else would have.

..RP

Kara Keith

How do you like this year's festival?

It's been great. The sun's been nice and I didn't mind the rain and people

are great. But I got told to sit down when I was dancing to Sam Roberts. I found that really weird.

..RP

Mark Connolly-Mendoza
(Consonant C)

So it's just as personal and just as intimate when you're at the Folk Fest?

It really draws the sorts of people that just love music and they just love sitting there and listening to it and

having the experience.

..Christian Loudon

Josh Dolgin
(Socalled)

So, how long have you been working with God?

Basically, Jewish people have been working with God for about 5,000 years. Sometimes if you ask her and give her enough notice in advance—I told her about the festival about four months in advance. She shifted some things around and was able to make it. She busted out some percussion. And she's very talented, obviously. And yeah, she sat in for a few tunes and that was pretty cool. I'm not a religious person in the least, but neither is God.

..CL

Pietro Amato

(Torngat)

Why did you decide to make Torngat entirely instrumental? Was it just something that happened?

I think we all just listened to a lot of instrumental music. Classical music, jazz, different kinds of avant-garde—it was really natural for us and we never really thought about having a singer.

..CL

Stephen van Kampen

(Beija Flor)

So how did you end up getting into the festival?

They literally just asked us. Kerry Clarke. She's on cjsw, right? And she'd been spinning it a lot—our CD—and she really liked us and she asked us kind of last minute—from the festival's perspective, I mean I think most of the artists were booked. And of course we said yes.

..CL



TOP 20 for the week of JULY 21.08

* Denotes Canadian Artist
** Denotes Local Artist

- 1 **AGNOSTIC MOUNTAIN GOSPEL CHOIR****
Ten Thousand (Shoutin' Abner Pim)
- 2 **THE NOTWIST** *The Devil, You & Me* (Domino)
- 3 **SIGUR RÓS** *Med Sud I Eyrum Vid Spilum Endalaust* (XL)
- 4 **KING KHAN AND THE SHRINES**
The Supreme Genius Of King Khan And The Shrines (VICE)
- 5 **BURNING BABYLON** *Beat Beat Beat* (Sound Shack)
- 6 **JONATHAN RICHMAN** *You Can Have A Cell Phone That's OK But Not Me* (Vapor)
- 7 **ME FIRST & THE GIMME GIMMES**
Have Another Ball! (Fat Wreck)
- 8 **DAEDELUS** *Love To Make Music To* (Ninja Tune)
- 9 **VARIOUS** *Life Beyond Mars: Bowie Covered* (Rapster)
- 10 **ELLIOT BROOD*** *Mountain Meadows* (Six Shooter)
- 11 **CLINTON ST. JOHN****
Black Forest Levitation (indie)
- 12 **DUBMATIX*** *Renegade Rocker* (7 Arts)
- 13 **THE RAMBLIN' AMBASSADORS****
Vista Cruiser Country Squire (Mint)
- 14 **THE ACCIDENTAL** *There Were Wolves* (Thrill Jockey)
- 15 **ABE VIGODA** *Skeleton* (Post Present Medium)
- 16 **L'ORKESTRE DES PAS PERDUS***
Projet 9 (Cross Current)
- 17 **DR. DOG** *Fate* (Park The Van)
- 18 **SILVER JEWS**
Lookout Mountain, Lookout Sea (Drag City)
- 19 **JOSEPH ARTHUR** *Crazy Rain/Vagabond Skies/Foreign Girls* (Lonely Astronaut)
- 20 **THE DIRTY HEARTS** *Pigs* (Salt Shaker)

ELECTRONIC

- 1 **BURNING BABYLON** *Beat Beat Beat* (Sound Shack)
- 2 **DAEDELUS** *Love To Make Music To* (Ninja Tune)
- 3 **VARIOUS** *Life Beyond Mars: Bowie Covered* (Rapster)
- 4 **LEILA** *Blood, Looms And Blooms* (Warp)
- 5 **VARIOUS** *You Don't Know: Ninja Cuts* (Ninja Tune)

HIP HOP/SOUL/FUNK

- 1 **FACTOR*** *Chandelier* (Fake Four Inc.)
- 2 **THE EXTREMITIES*** *The New Tonic* (Backburner)
- 3 **VARIOUS** *Doomtree Radio Edits* (Doomtree)
- 4 **MANTRA KID**** *Palmflower Black* (Neferiu)
- 5 **BOZ FARAMONE*** *Bad Man Skankin'* (Noize Bunkarz)

MYKE'S PICKS

- 1 **AVETT BROTHERS**
- 2 **HERBALISER**
- 3 **PLACE HAND**
- 4 **FEVERMUSIK**
- 5 **MELVINS**



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