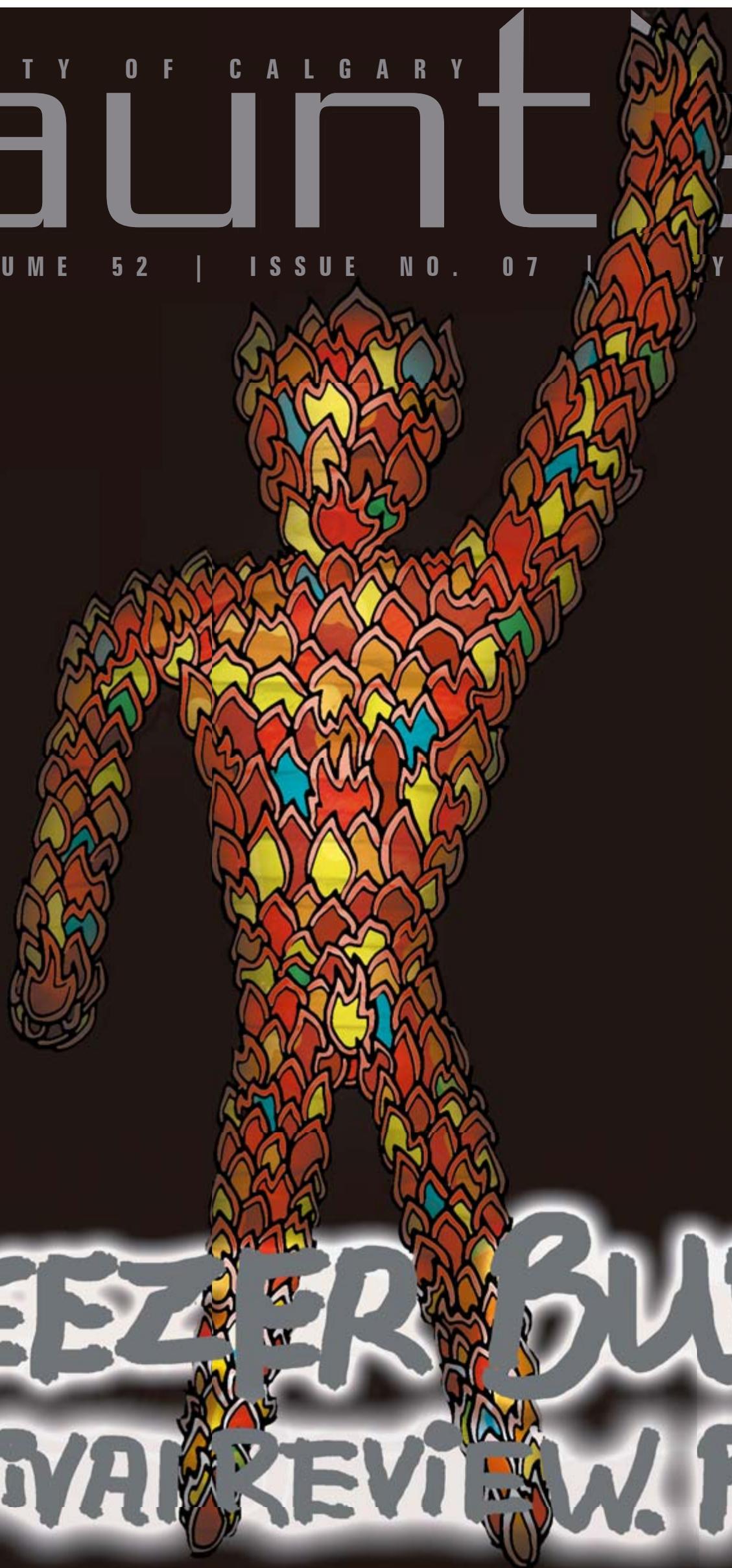


U N I V E R S I T Y O F C A L G A R Y

gauntlet

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FREEZER BURN
FESTIVAL REVIEW. PG 5

The Cost of Graffiti

Graffiti is something that has been around for millennia, ever since prehistoric humans first picked up their sticks and smeared some pigment on the wall of their cave. The appeal of marking an area with something that represents you and asserts your dominance over the territory is an animal instinct that is not restricted to humans. In modern times, however, the act of marking a wall with symbols and designs that is viewable by the public is considered a crime. The city of Calgary punishes people who commit graffiti, which they define as “words, figures, letters, drawings or stickers applied, scribbled, scratched, etched, sprayed, or attached on or to a surface” with fines of up to \$5,000.

There is a difference between thoughtless graffiti and street art, but the city’s definition of graffiti

does not leave room for distinction between the two. It is the city’s policy that if a surface is vandalized by graffiti, it must be removed within 72 hours whether it is on private property or not. If witnessing an act of graffiti in progress the city requires you to call 9-1-1 to report it. These policies present a number of problems.

Calling the emergency number to report a minor crime like graffiti takes up the phone lines instead of leaving them open for higher-priority emergencies. In addition, it is unlikely that any vandals will remain around long enough to be caught by the police even if a car was dispatched right away. This is a large waste of the police force’s time and resources.

It is the property owner’s responsibility to ensure that the graffiti is removed within the time indicated and failure to do so can

result in a fine of \$150 out of their own pocket. The city has a graffiti abatement program that will sometimes give funds to help with graffiti removal but they reserve the right to decline service. This means that although the property owner may prefer to simply leave the graffiti up they do not have that option for penalty of incurring the fine. The choice of how private property appears should be left up to the property owner, not the city.

Although the city wants to ensure that graffiti is removed as soon as possible in order to prevent it from spreading, the crime is portrayed with too much severity in relation to the actual nature of the offence. Property owners who fall victim to vandalism should not be faced with an additional fine for something that was not their fault.

Gauntlet Editorial Board



Editor-in-Chief: Eric Mathison 403-220-7752
eic@thegauntlet.ca

News Editor: Amy Badry 403-220-4318
news@thegauntlet.ca

Entertainment: Andréa Rojas 403-220-4376
entertainment@thegauntlet.ca

Sports: Erin Shumlich 403-220-2298
sports@thegauntlet.ca

Opinions: Remi Watts 403-220-2298
opinions@thegauntlet.ca

Features: Sarah Dorchak 403-220-4376
features@thegauntlet.ca

Photography: Aly Gulamhusein 403-220-4376
photo@thegauntlet.ca

Production: Nicole Dionne 403-220-2298
production@thegauntlet.ca

Illustrations: Morgan Shandro 403-220-4376
illustrations@thegauntlet.ca

Business Manager: Evelyn Cone 403-220-7380
business@thegauntlet.ca

Advertising Manager: John Harbidge 403-220-7751
sales@thegauntlet.ca

Graphic Artist: Ken Clarke 403-220-7755
graphics@thegauntlet.ca

Contributors

Laura Bardsley • Kaye Coholan • Colin Snyder • Andy Williams

Golden Spatula

Laura Bardsley for writing three awesome pieces on Sled Island, which were too awesome to be contained in the paper and can be found online.

Furor Arma Ministrat

Room 319, MacEwan Students' Centre
University of Calgary
2500 University Drive NW
Calgary, AB T2N 1N4
General inquiries: 403-220-7750
http://thegauntlet.ca

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

The Cover

Photo and design by Remi "Absent" Watts

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- Enforce election and referenda rules;
- Organize public forums and moderating debates;
- Training polling station clerks;
- Oversee the functionality of polling stations;
- Deliver election and referenda results.

Your work will be concentrated in September – October and January – March. Applicants must be current undergraduates attending the University of Calgary and cannot sit on any SU Committees. Preference will be given to those with experience in student, civic, provincial, or federal elections.

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If you're interested in joining us at the U of C, please submit a cover letter and resumé to resumes@su.ucalgary.ca.

U of C says no to copyright collective

New procedures for copyrighted works will affect students

Amy Badry
News Editor

The University of Calgary will soon be ending their partnership with Access Copyright.

For the past 15 years the U of C has had a license with Access Copyright — a copyright collective that ensures universities have licenses to use and distribute copyrighted works while giving the authors and publishers fair compensation for their works.

The current agreement between the U of C and the copyright collective has been called “intrusive” by U of C’s copyright officer Wendy Stephens.

As of September 1, 2011 the U of C will start to manage their own copyright permissions.

This change will affect both students and staff at the university.

“The students might find there are fewer amounts of pdfs and actual text within their course work, either print or digital,” said Stephens.

She said students will be seeing more links to journals and other materials used in their classes.

“This means they will have to go to the place to find the material and I know that is something that isn’t on the top of students’ lists — to have to go to these other [websites] — but a link is not a copy,” said Stephens, “so it is always legal for us to link.”

A letter dated March 16, 2011 from Thomas Hickerson, vice-provost libraries and cultural resources at the U of C, explained Access Copyright has not offered a license to the university again and they have instead applied for a tariff “which would greatly increase fees payable to them as well as impose huge reporting requirements



Colin Snyder/the Gauntlet

The university has decided to manage all copyrighted material used in classes.

on materials used.”

On December 23, 2010 the Copyright Board of Canada approved Access Copyright’s application for an interim tariff effective from Jan. 1, 2011 until Dec. 31, 2011.

The high cost was a major factor in the U of C’s decision to end the agreement with Access Copyright.

In 2010, the U of C paid \$27,500 to Access Copyright.

“Access Copyright has asked for our tariff to be \$45 a student, which would be \$1.2 million dollars every year,” said Stephens.

Because of the large increase, the U of C has decided not to work with Access Copyright. This means the U of C is responsible for ensuring all material, course packs and digital material used in classes is legally attained and cleared for copyright.

“The Association of Universities and Colleges of Canada has challenged the new pricing model, and very few universities have to this point agreed to it,” said provost and vice-president academic Alan Harrison in a letter on December 13, 2010. “The university stands

Tariff

Fees charged for the supply of services. In this case the fees associated with licensing copyrighted material and fees for auditing and reporting.

Royalties

Usage-based fee from the licensee to the licensor of an asset. One example of an asset would be copyrighted material in course packs.

ready to put in place alternative measures to ensure that we abide by copyright requirements. We believe this would cost us less than an additional \$1 million, and would also avoid the other provisions of Access Copyright’s new model that we find so troubling.”

The new model will be put into place September 1.

Stephens said over the past few

License

Authorizes the use of copyrighted or patented material. A license usually include a “term,” which means the license is only valid for a certain length of time before it must be renegotiated or renewed.

Copyright Board of Canada

An economic regulatory body that supervises agreements between users and licensing bodies.

years the amount of money paid to Access Copyright has decreased.

“We are buying more and more resources, and material is more and more freely available,” she said.

“\$45 is not likely the amount the students or institutions will have to pay. That is only the amount we proposed that the board consider,” said Finlay.

The university originally had

two parts to the license with Access Copyright.

“Part A was \$3.86 cents a student and central administration paid for that,” said Stephens. “That allowed you to do the self service copying in the library or the nickel copiers at the Students’ Union, it allowed you make handouts in class, administration copies for the offices,” said Stephens.

The second part was royalties collected for course packs that are bought at the bookstore or Bound and Copied.

The Association of Community Colleges as well as the Association of University Colleges have hired lawyers to represent them before the Copyright Board of Canada.

Finlay said without the tariff “use of material in Access Copyright’s repertoire would involve time consuming and costly steps in clearing each work in a course pack and require institutions to incur additional overhead, administrative and transaction costs.”

She said the tariff provides a faster, more cost-efficient alternative.

The university says controlling copyright is a manageable task.

“It is not as onerous as it sounds,” said Stephens. “The U of C library every year buys about nine million dollars worth of electronic resources. Those are ours and licensed to use,” said Stephens.

Another option for professors is to link to material instead of reproducing the material through pdfs and handouts.

“Because links are not copies they are only to tell you to go to a different place,” said Stephens. “We also have the option of open access journals. Open access material is becoming more and more widespread.”

see COPYRIGHT, page 4

How do you feel about less pdfs and more links to required reading in your courses?

campus quips



“It is easier to find articles on black-board.”
– Farzaneh Mazloumfard, third-year engineering



“As long as you are able to access the information it is fine.”
– Evelyn Ma, neuroscience masters graduate



“It is a silly, round about way to save money.”
– Dan Crittenden, second-year film and video production at SAIT



“It overcomplicates everything. Just keep it the way it is.”
– Nina Djebbari, second-year biological science

Royal visit puts campus in spotlight

Kaye Coholan
Gauntlet News

All eyes were on the University of Calgary earlier this month when the Duke and Duchess of Cambridge paid a visit to the Ward of the 21st Century Research and Innovation Centre as part of their royal tour of Canada.

On July 7, the Duke and Duchess, also known as Prince William and Catherine Middleton, were greeted by a crowd of admirers at the university's Foothills campus before receiving a 45-minute demonstration of cutting-edge medical technology.

University president Elizabeth Cannon said the event "went off without a hitch."

"Overall it was a great tour, and I think a great day for the University of Calgary," said Cannon. "We were able to showcase to the world what we have to offer in terms of research."

The technology demonstrated included an eye movement tracking system, a wireless bandage that monitors a patient's core temperature, a bed that tells health care providers when a patient needs to be turned, a keyboard designed to stop the spread of infection and a patient simulator named iStan that breathes, bleeds and speaks.

Prince William even had the opportunity to resuscitate iStan. "That was quite fun. He had done that before and was very good at that," Cannon said. "It was interesting to see him be interactive and engaged."

To Cannon, the royal couple seemed "inspired" by what they saw, a sentiment she'd like to see passed on. "We hope that when we have visitors to the ward that the inspiration they feel is shared . . . because we would love to have them as ambassadors to the good work being done at the university."

The attention garnered by the visit elicited a sense of pride at the U of C, Cannon said. "In having the royal highnesses here there was significant local, national, and international media looking at what we're doing and reporting on it worldwide," she said. "That's important for building the reputation of the University of Calgary."

Elise Teteris, human factors and simulation research associate at w21c, demonstrated the eye tracking technology for the Duke and Duchess. "I was essentially explaining how it works and how you could use it in health care," she said.

Teteris, who graduated with a master's of science degree in psychology in 2010, said the ability to track eye movements may help



Kaye Coholan/the Gauntlet

Security stand watch as Prince William and Catherine Middleton arrive at the U of C.

researchers identify differences between health care providers.

"A student or novice physician may take longer to examine an x-ray film than someone with 20 years experience," she said. "You can tell a lot about comprehension from eye movement patterns."

As a research associate at w21c, Teteris said the visit was hugely important to the centre. "The exposure is amazing. It really validates the work we've been doing," she said.

Due to the couple's fame, Teteris found it difficult keeping the visit a secret before it was

announced at the end of June.

"It was very interesting to watch the wedding and watch this excitement build up around them," she said. "Especially knowing that I was working very hard preparing this and going to meet them."

To arrange the demonstration, the province approached the U of C long in advance of the visit when it was building the Alberta portion of the tour. The province asked university officials what the campus had to offer.

w21c was compelling, said Cannon. "Once that decision was made in terms of what we could offer, a

lot of hard work went into the visit in terms of getting everything organized," she said.

"You want it to be well-rehearsed, well-organized, and a lot of people were involved to make that happen."

For Cannon, the most memorable part was learning first-hand that the Duke and Duchess are just as impressive and gracious as she expected them to be.

"To have the privilege of leading them on the tour was a great honour," she said.

"It's something I won't forget personally."

copyright, cont'd from page 3

Stephens said if none of these options work for a professor, the university will help professors clear the work, or the professors can use their own work.

Finlay says that copyright costs are an unavoidable expense. "Costs for everything universities have to pay for go up all the time. Professors' salaries go up. So do tuition fees. Professors and university administrators don't work for free. They shouldn't expect writers and publishers of the books, magazines, journals and newspapers they use to either."

The proposed tariff by Access Copyright covers digital uses of copyright works that the previous license did not cover.

Finlay said Access Copyright believes the digital copyright works are "of significant value to

the post-secondary educational institutions," said Finlay.

Access Copyright has asked the board to consider how copyright-protected works are being used in the digital world today in conjunction with the education system.

"Just as it isn't fair to take a writer's work and make thousands of photocopies for use in class instead of buying the books, it isn't fair to do the same thing by scanning pages and mass-reproducing them electronically," said Finlay.

The su is also currently working with lawyers to figure out where they stand in the university copyright agreement with Access Copyright.

"Our lawyers are currently involved in seeing what part of the

contract the su is involved in," said vp operations and finance Patrick Straw. "The university is saying the su is not part of the Access Copyright contract and Access Copyright is saying we are."

This would affect the su's ability to produce course packs at Bound and Copied.

"By mid-August, we will have some more hard facts," said Straw. "Right now we are in a fact-finding stage with the copyright."

Stephens said the first year working without Access Copyright may be a bit rocky, but in the long run, she thinks it is worth it.

"I think we will work through the issues and have a much cheaper way for the university and for the students at the university to get the materials they need," said Stephens.

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THE STORY OF FREEZER BURN

ALBERTA'S REGIONAL BURNING MAN FESTIVAL

Remi Watts

Opinions Editor

June 24, 25 and 26. Where were you? Lemme' guess: Sled Island, shelling out shit-loads of coin just to bear witness to the throngs of young suburbanites struggling to out-cool and one-up one another. So where should you have been instead? Alberta Regional Burning Man's 4th annual Freezer Burn festival. As Calgarians, we have the luck of being within a reasonable driving distance of several wonderful outdoor festivals such as Motion Notion, Shambhala, Mukwah, Inshalah, Tree Frog Fest and many more. Yet, while Freezer Burn is similar to the others in that you might find an ecstatic orgy of light, sound, psychedelic drugs, circus-type performers, crazy costumes and fire, Freezer Burn seeks to go further, bringing together a wide disparity of elements, creating a unique and dedicated community of self-proclaimed 'burners' — a title which I take to be synonymous with 'beautiful people.'

Burning Man proper is held annually in northern Nevada's Black Rock Desert. Founded in 1986 by Larry Harvey, Jerry James and a few friends, the burn has grown exponentially. 2010's gathering attracted well over fifty thousand people, seven hundred theme camps, two hundred and seventy five pieces of placed art and one fiery wooden statue of man standing one hundred and four feet tall. It was through my personal interest

in wanting to one day grace Burning Man with my presence that inevitably led me to discover and eventually attend Alberta's regional Burning Man, Freezer Burn — a rare phenomenon, as most people learn of the event and attend through friends who have connections to Burning Man in one way or another rather than simply finding it as I did.

My initial emotion as we arrive at Freezer Burn for the first time is anxiety. I stand at the greeter's booth, where I had volunteered to dole out hugs to other new arrivees, when the thick mix of excitement and fear, like two tangling snakes slithering their way up my spine, coil themselves together down

into my pineal pit and pulsate my psyche with a noxious anxiousness. I have not yet been able to adventure into the core of the festival's commotion, as I am contained at the greeter's booth, which is a good half mile's distance from the hustle and bustle of the whole affair. I can just barely see the top of the enormous climbing dome that sits near centre camp. While slinging hugs on long-haired strangers and hanging out with volunteer coordinator Favrah (who is running the booth) is enjoyable, the phantasmagorical frothing of light and sound that is in the distance sends my anxiety toward its most serpentine loopyness.

There is so much to look for-

ward to: an obscure three day festival set up alongside a serene river that softly carves its way from the foothills out onto the prairies, the promise of terrific music stage setups, lightshows, some incredible gifts and art installations, a new experience spent with my friend and my girlfriend, oodles of interesting new people, and the burning of a massive driftwood statue. Yet fear has found the means to slide its way into the picture too: "What if I am not ready for an experience like this?", "What if I don't fit in?", "What if something goes wrong?", and "Are my girlfriend, roommate and I safe here?" I need to centre my lost self, touch the earth, eat some sky. The frequent reminders

to "just be" appear, both within the recesses of my mind and also scattered throughout the campsite on well-placed placards, together work well to wean the weight of anxiety off my head. I accept my situation, fears and all. My uneasiness begins to recede as I finish volunteering at the booth, I slink out a little before midnight, and begin to walk — every footstep feeling like a smile from lady providence herself — straight into the heart of the bubbling, boiling, glamorous glowing and 'wub-wub-wub' of the festival's centre camp.

Freezer Burn festival got its start in 2007 when Jennifer Strukoff — the regional organizer for the Burning Man organization, booked the Rochon Sands campground for a weekend in June, and invited as many of her fellow burners as she could find. Jennifer had joined the burner community when she and her husband went together in 2004. Some 90 people attended the first Alberta burn — and with Jen's capacities as an organizer, and keeping local burners in the 'default' world connected, the event continues to grow. The last Freezer Burn had approximately 200 people.

Saturday at noon Lean Bear, my closest friend and roommate, and I stood on the edge of the slope leading down to the river. Badger, my girlfriend, has just laid down for an afternoon nap. A little further down the steep embankment is a group of fifty-some people, most of them nude. They have set up a

see FREEZER BURN, page 6



Freezer Burn, continued



giant slip-and-slide — complete with one hundred feet of durable industrial plastic smeared in astroglide — skidding down the riverbank and ending near the water's edge. The event is already underway by the time the two of us approach. It is a full-on success — clothes stripped off with little hesitation, people's bodies free from restraint — the air herself saunters amongst us, feeling light-hearted and gay. Awkwardness failed to even make an appearance (we were told that awkwardness was spending a few

days in the city, since there is so much more there to do). As I crack another beer I can feel the tingle of a weed-brownie working its way from my gut, through my blood, and padding my brain. Lean Bear pops open his beer too. A tab of acid swirls in his stomach and a grin draws itself across his face. I muse over a statue of Jesus with a dildo tied between his legs. A few words of Jen's from when we had met for coffee a few weeks previous bounce through my head. "There are a lot of interesting things happening, a lot of interest-

ing camps. If you can think about it then it is there. It may not be posted in the 'what-where-when' of the event, but it is there. It happens so long as there is consent, and people are of the right mind." I stretch my legs out and lay in the glorious grass along the ridge. The day melts into the wonderfulness of the now.

The ten principles (see sidebar) are what gives Burning Man, and all regional burns such as Freezer Burn, as Jen put it, "an overwhelming sense of community." Additionally, on top of those ten principles connecting Freezer Burn to its parent community of Burning Man proper, the smaller event serves as a powerful training ground and 'pre-experiment' for the full event, which requires an enormous amount of resources to reach, time to prepare

// An astonishing group of people gather to participate in a unique experience

for and stamina to survive. And, of course, the contrast between Freezer Burn's current location — an elk farm west of Ponoka — and Burning Man proper's location — the Black Rock Desert — forms a distinct juxtaposition and interplay of values and experiences worth bouncing around in one's mind for some time.

Saturday evening Badger and I, exhausted from a full day of engagement with a canvas of creation, retire to our tent for some needed rest. Karmic clockwork wakes us at ten thirty; the man would soon be burning. We frolic under the sleeping bag a bit before finally getting dressed and finding our way to the festival's centre. Two hun-

dred people are gathered around one of the most elaborate wooden constructions I have ever seen — a thirty-foot-tall man made of intricately weaved and woven pieces of driftwood, built by Brother Ong, and it was about to be burnt to the ground. The fellow to my left, who on the first night had been wearing all fur and this morning had been wearing a Galactacus costume, is now adorned in a steampunk inspired battle suit. Lean Bear, standing to my right, is floating around in an ethereal swirl of MDA and body glitter. The fire starts low in the man's feet. The wind begins to pick up and the fire eats its way up the right side of his body. His heat radiates. His light illuminates. The fire eats him. The man's left arm, extended upwards as if in revolutionary defiance, is the final piece to be consumed by the heat and light. Badger breathes out a sigh of relief as the last of the man collapses upon itself in a fiery rush — her inner tensions had been tied up into the great driftwood hulk. The air is soft and almost shimmering as our bodies drift around the remaining fire out toward the pulsings and bursts of bright and height that have now begun flowing from the sound stages. Bass beats roll our souls around and down through the earth as a brilliant flash and flood of luminosity carries us out and up into the trees and back again.

Burning Man and Freezer Burn defy the laws of thermodynamics — an astonishing group of people gather to participate in a unique experience, creating an abundance of new and exciting energy — a tingling tangling twining twirling ebb and flow of an extraordinary *élan vital*.

As a fellow burner grokked as we all watched the man be consumed by flames, "that glow is fucking glorious, man."

The 10 principles

Radical Inclusion

We welcome and respect the stranger. No prerequisites exist for participation in our community.

Gifting

Burning Man is devoted to acts of gift giving. The value of a gift is unconditional.

Decommodification

In order to preserve the spirit of gifting, our community seeks to create social environments that are unmediated by commercial sponsorships, transactions, or advertising.

Radical Self-reliance

Burning Man encourages the individual to discover, exercise and rely on his or her inner resources.

Radical Self-expression

Radical self-expression arises from the unique gifts of the individual. No one other than the individual can determine its content. It is offered as a gift to others.

Communal Effort

Our community values creative cooperation and collaboration. We strive to produce, promote and protect social networks, public spaces, works of art, and methods of communication that support such interaction.

Civic Responsibility

We value civil society. Community members who organize events should assume responsibility for public welfare and endeavor to communicate civic responsibilities to participants.

Leaving No Trace

We clean up after ourselves and endeavor, whenever possible, to leave such places in a better state than when we found them.

Participation

Our community is committed to a radically participatory ethic. We believe that transformative change, whether in the individual or in society, can occur only through the medium of deeply personal participation.

Immediacy

Immediate experience is the most important touchstone of value in our culture. We seek to overcome barriers that stand between us and a recognition of our inner selves, the reality of those around us, participation in society, and contact with a natural world exceeding human powers.

Source: burningman.com



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Sled Island Comedy Showcase review



Standup is fun for the entire family — just don't insult the comedians

Andy Williams
Gauntlet Entertainment

Sled Island festival's biggest attraction is undoubtedly its music. Though the festival has waded into other artistic territories and media over the course of its five-year run, the music remains the nucleus. With that in mind, I weighed my decision about attending this year's comedy showcase heavily. It landed smack-dab in the middle of Friday night, one of the most jam-packed days of Sled Island, and above all, the day the main-stage shows at Olympic Plaza kick off. Still, on Friday night at 7 p.m. I found myself nestled in the cozy Auburn Saloon in the shadow of the Calgary Tower waiting for this year's Sled Island Comedy Showcase to start, and what a showcase it was.

Neil Hamburger was the motivating factor behind my attendance. For those who don't know, Hamburger is a character created by Gregg Turkington, an Australian comedian and musician. For over 20 years, Hamburger has regaled audiences with his off-colour humour and his anti-jokes in a style similar to Andy Kaufman's contentious Tony Clifton lounge singer act. Before the show, I had seen clips of Hamburger and heard stories about his performances, but I just couldn't conceive of Turkington being able to spout his signature off-colour humour for the full 45 minutes of the headlining spot.

The show opened with the only Calgarian on the bill, Ryan Kukec. Kukec — who was serving as host for the evening — performed a brief five-minute set. Kukec's opening jokes were funny, but

weren't very well-received, a situation I attribute to the fact that nobody was really settled and the Saloon was still gradually filling up. Next up was Edmontonian Jon Mick. Mick's self-deprecating humour was funny as well, but he suffered from the same problem as Kukec — the crowd just wasn't attentive.

The show really kicked into gear with the first of two longer 30-minute sets. The crowd had settled down and was fully attentive for Los Angeleno Brody Stevens, who took the stage for a forceful, hilarious and meandering pep talk, peppered with repeated allusions to his small roles in the movies *Due Date* and *The Hangover* and his small-time baseball career. If that sounds ridiculous, it was, but Stevens's energy made it entertaining. It did wane a bit after the 20-minute mark, but overall Stevens did well.

Next up was Tig Notaro, who is probably most famous for playing Officer Tig on *The Sarah Silverman Program*. Her set was structured around her biting and self-effacing observational humour, and it was wonderful. Notaro recounted some hilarious anecdotal stories, but the highlight of her set was when she invited a heckler who was complaining about the quality of Notaro's impressions on stage to do an impression herself. The heckler was terrible (aren't they always?) and laughs were had by all. It was a great way to wrap up Notaro's spot.

Then headlined the aforementioned Neil Hamburger. Hamburger took the stage in his infamous dumpy tux with his hair greased and cajoled into a formidable comb-over. Clutched between his arm and his body

were his usual four highballs, at the ready to spill or be dropped but certainly not drunk. The enraptured crowd listened to Hamburger deliver joke after joke, and though the material definitely wasn't for everyone, it went over well — that is, until a disgruntled patron stormed the stage to reprimand Hamburger for the insults he had directed toward her as she had left his show earlier. Part of Hamburger's bit is heckling people as they leave, and the offended woman ran up on stage berating Hamburger for calling her a whore. She proceeded to punch him in the face, and Hamburger quickly scurried off the stage after dropping one of his drinks. At first, this seemed like it was just another part of the set, but the gravity of the situation quickly set in and the assailant fled. The room was tense after the incident but Hamburger quickly diffused the situation by again insulting his assailant as she left and proceeded to carry on with his set. The remainder of Hamburger's set passed without incident and ultimately, he performed admirably.

I'm surprised to say this, but without a doubt, the Comedy Showcase was one of the highlights of Sled Island for me this year. The depth and eclecticism of the lineup certainly made it an attractive choice on Friday evening, and it showed, as the Auburn Saloon was packed. I hope that Sled Island continues with its Comedy Showcase next year being just as well programmed as it was this year.

For interviews, show reviews, photos and other Sled Island goodies, zip over to thegauntlet.ca

The *Gauntlet* guide to sore feet, celebrities and geeking out

Sarah Dorchak
Features Editor

Convention season can be a scary time of the year for the first-time comic exposition attendee. But, if you're willing to face the massive crowds, long lines and terrifying costumes, letting your inner geek out for a weekend can be a great and fun experience. Of course, having a beginner's guide can't hurt. To get my own first-

hand convention experience and to lend a hand to future expo newbies, I attended the 2011 Calgary Comic and Entertainment Expo from June 17 to 19.

To start, there were thousands of people, and if I had been alone without my loyal companions the crowds would have been overwhelming. Lucas Such, who has attended the Expo for the past three years, recommended arriving early to gain a prime spot in

line. According to him, there's no way to avoid the lines altogether.

"It can pile up quite a bit and get backed up," Such said. "If you're looking to get a photo op or an autograph, do that first and get it out of the way because the lineups get bigger than the lineup to get in — everyone funnels there," he suggests.

Conventions are a place where people can geek out, dress up and let loose without being ostracized

by society. In fact, at conventions, even the shabbiest costumers get recognition. So when I attended the Expo, I decided to dress up as part of the experience. While my Wonder Woman costume was obviously store-bought, I felt as much a part of the community as the attendees that wore amazing homemade costumes. It was as much fun as Halloween and gave me the opportunity to be a superhero for a day. The second day I

attended, I wore "civilian clothes," and I realized that I had more fun being in costume.

I met up with Lucas Such on Sunday at the Expo, and he was dressed as Green Lantern. He agreed with me regarding the community costume atmosphere at the Expo. "No one really judges you or anything."

"You can put on anything you want and people will still want to see GAUNTLET GEEK GUIDE page 8


TOP 20

*canadian artist

**local artist ▶ july 11/11

- 1 **MATT MASTERS**** *All-Western Winners* (Saved By Vinyl)
- 2 **JOEL PLASKETT*** *“Emergencys, False Alarms, Shipwrecks, Castaways, Fragile Creatures, Special Features, Demons & Demonstrations, 1999-2010”* (New Scotland)
- 3 **JOHN MAUS** *We Must Become The Pitiless Censors Of Ourselves* (Ribbon)
- 4 **BLACK LIPS** *Arabia Mountain* (Vice)
- 5 **HOODED FANG*** *Tosta Mista* (Daps)
- 6 **THE BON*** *Static Electricity* (Boppa Do Down)
- 7 **KRIS ELLESTAD**** *No Man Is Land* (Self-Released)
- 8 **COUSINS*** *Secret Weapon & Speech 7”* (Noyes)
- 9 **WOODS** *Sun And Shade* (Woodsist)
- 10 **BRAZILIAN MONEY*** *This Is Not A Dream* (Totally Disconnected)
- 11 **URSA MINOR** *Showface* (Self-Released)
- 12 **FM BELFAST** *Don't Want To Sleep* (Morr)
- 13 **WORLD'S END GIRLFRIEND** *Seven Idiots* (Erased Tapes)
- 14 **VARIOUS*** *National Parks Project* (Last Gang/FilmCan)
- 15 **TONSTARTSSBANDHT*** *Now I Am Become* (Arbutus)
- 16 **MY MORNING JACKET** *Circuital* (ATO)
- 17 **FUCKED UP*** *David Comes To Life* (Matador)
- 18 **BRAD SQUIRES**** *Semantics EP* (Self-Released)
- 19 **CORGASM*** *Corgasm* (Self-Released)
- 20 **SHABAZZ PALACES** *Black Up* (Sub Pop)

HIP HOP/FUNK/SOUL

- 1 **SHABAZZ PALACES** *Black Up* (Sub Pop)
- 2 **BOOKER T. JONES** *The Road From Memphis* (Anti)
- 3 **MC FUBB*** *In The Face Of No Agreement* (Self-Released)
- 4 **THE LONELY ISLAND** *Turtleneck & Chain* (Universal)
- 5 **DJ COSM**** *Time And Space* (Makebelieve)

WORLD

- 1 **OCOTE SOUL SOUNDS** *Taurus* (ESL)
- 2 **ALINE MORALES*** *“Flores, Tambores & Amores”* (Self-Released)
- 3 **CHEIKH LO** *Jamm* (Nonesuch)
- 4 **VARIOUS** *Nigeria 70: Sweet Times* (Strut)
- 5 **YOUSOU N'DOUR** *Dakar-Kingston* (Universal)

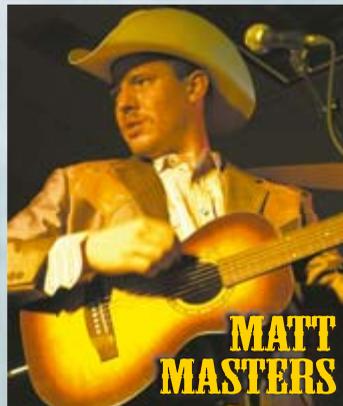
SPOTLIGHT ON CALGARY

MATT MASTERS

photo by Ken Clarke
Calgary's own country hero with a little bit of rock n' roll in his blood to make him a darling rodeo favourite. mattmasters.com

LIVE BANDS ON-AIR

GABRIEL PALATCHI SEXTET: Fri July 22—6 am
MINOTAURS: Fri July 22—4:00 pm

SUMMER CONCERT SERIES

All Ages FREE at Olympic Plaza
SAT. AUG. 13 — 7 pm to 10 pm
ERIN ROSS ▶ THE BITTERWEED DRAW
THE DYEING MERCHANTS ▶ GRETCHEN

RADTASTIC!

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CJSW 90.9 FM To be added to the weekly
email list, contact **KAT CARDIFF**, Music
Director at cjswfm@ucalgary.ca

Gauntlet geek guide, cont'd from page 7

take pictures of it,” Such added.

The Calgary Expo, like other conventions such as Otafest in May, host costume contests. There are prizes ranging from Best Dressed and Most Creative to Most Effort. “If you’re confident in your abilities to make a costume, you can enter [the contest]. Some of the costumes are pretty awesome,” Such remarked. However, he and others prefer to wear costumes just for the fun of it.

To help draw in attendees, Expo organizers invite high-profile guests from television, movies and the comic industry. One of the main draws for this year’s Expo was guest of honour William Shatner. Other guests of honour included on-screen personality Elvira, voice actor Vic Mignogna and *Firefly*’s Summer Glau. Another main draw was the copious amounts of webcomic guests that attended. Some notable webcomic guests were *Hark! A Vagrant*’s Kate Beaton and *PvPonline*’s Scott Kurtz. Something to keep in mind when meeting famous guests is to talk with them quickly and efficiently. They realize you may have just waited in a line for two hours to meet them, but it’s not polite to the other attendees to stand there and talk to the guest for a half-hour about the “Trouble with Tribbles” *Star Trek* episode.



Sarah Dorchak/the Gauntlet

Danielle Corsetto, writer and artist for the webcomic *Girls With Slingshots*, acknowledged her fans’ enthusiasm, as well as their extreme anxiety.

“I have people come up [to me] and they’re shaking out of nervousness. But [they should] just have a good time! Remember that we [exhibitors] are all a bunch of freaking dorks, and you don’t have to be nervous around us. We’re just as nerdy as you are!” Corsetto said. “I’m a gigantic dork too, it’s fine!”

Whether it’s webcomics or voice actors, some attendees find it very difficult to remain calm at the sight of notable people. Even tougher is holding onto your cash. It’s very easy to spend all your money in support of your favorite artists’ work. Custom sketches can go for as high as \$150, depending

on what you order. Third-time attendee Becca Cobitofski admits having a budget (or at least a limit) is necessary. “It’s easy to blow \$300 here in one day,” she said. “You’re going to want to buy everything. But make sure you bring money for food too.”

Stephanie Hilt echoed the budget idea. “Don’t underestimate the cost of autographs and pictures. Bring a fair amount of cash so you don’t have to wait in the long ATM lineups,” Hilt recommended.

Hilt, Cobitofski and Such all recommended that attendees bring snacks, something I wish I had known before arriving. When you’ve been stuck in a line for 30 minutes, the last thing you want to do is abandon your post in search of sustenance. That’s one reason why it’s great to

bring friends along to hold your spot in line.

The main things I learned and would recommend is that food, shoes, money and friends are the most important things to keep in mind. It’s great to buy awesome merchandise, but make sure you have enough money to buy food or bring some from home. If you miss lunch, you will probably make a very nasty and lasting impression on the guests and exhibitors you meet. The Expo is no fun if you are hobbling around on painful shoes. I recommend bringing a spare pair. My feet were very thankful once I took off my Wonder Woman shoes. Lastly, if you don’t bring money, you probably won’t be able to partake in all the Expo has to offer. You can usually look at artists’ websites to gauge how much certain merchandise is. Most of the clothing at the Expo can be bought for a cheaper price online, so try to keep your spending in check.

Ultimately, friends are an essential part to having a great convention experience. Whether they help take your picture with the mayor, keep you calm as you meet notable people in the comic industry, or give you a Band-Aid because your shoes have given you blisters, at the Expo you can’t get by without a little help from your friends.

Narrowcasted News

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