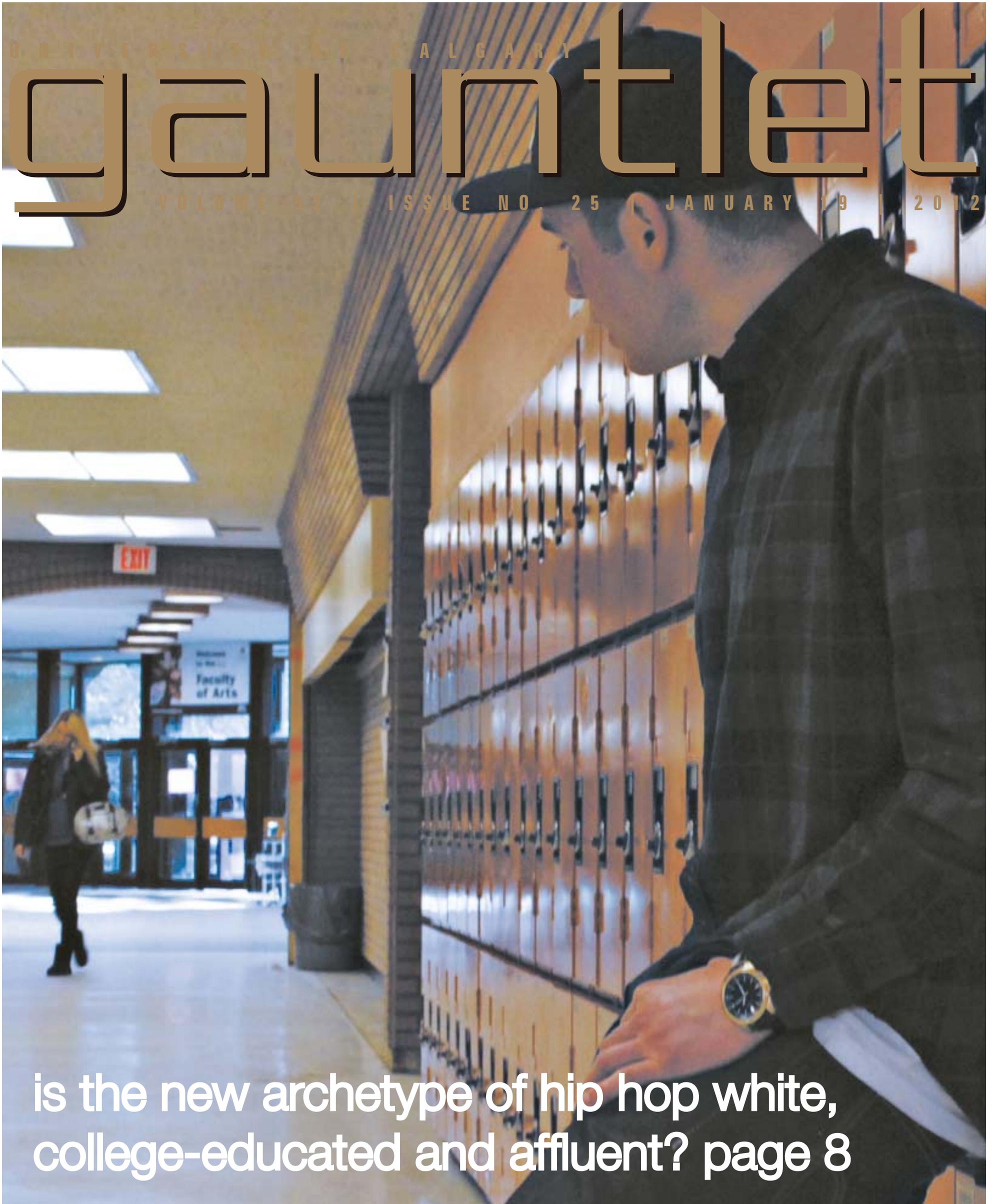


UNIVERSITY OF CALGARY

gauntlet

VOLUME 52 | ISSUE NO. 25 | JANUARY 19 | 2012



is the new archetype of hip hop white, college-educated and affluent? page 8



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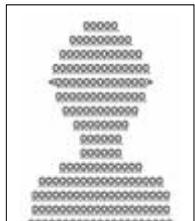
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Golden Spatula



The unknown volunteer
 "Known but to God"

First, to all of you who wrote in last week: no, the Golden Spatula award is not a chance to forget our duties to the Earth mother. Rather, it is a chance for us to recognize journalistic valourity. This week we, the Gauntlet, would like to thank the *unknown volunteer* for all of their courageousness. Thanks unknown volunteer — we may have forgotten your name on the masthead, but your wonderful deeds have left a deep imprint on our hearts.

Furor Arma Ministrat

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The *Gauntlet* is the official student newspaper of the University of Calgary, published most Thursdays throughout the year by the Gauntlet Publications Society, an autonomous, incorporated body. Membership in the society is open to undergraduate students at the U of C, but all members of the university community are encouraged to contribute. Opinions contained herein are those of 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 a puke based ink. We urge you to recycle/inhale the *Gauntlet*.

Letter Policy

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

A dark time for internet liberties

Are you familiar with present issues surrounding internet censorship in North America? If not, then I suggest you Google it. The first result in your query, most queries for that matter, is probably going to be a helpful and informative Wikipedia link to a relevant article. However, if you were to have checked out Wikipedia, the primary source of information in our digitized era on Jan. 18–19 you would have found it to be temporarily blacked out.

The Stop Online Piracy Act and Protect Intellectual Property Act are pieces of American legislation that severely threaten the well-being and integrity of the entire internet. If you value an open, secure and free internet, as we, the *Gauntlet* do, then stopping grievous legislation such as SOPA, PIPA, the Canadian Bill C-11 or the international Anti-Counterfeiting Trade Agreement ought to be a primary concern for each and every one of us.

Wikipedia's blackout, done in protest of the censorship legislation, began at midnight Jan. 18, Eastern Time and ended 24 hours later. A visit to the site during the blackout period yielded a nearly pitch-black page, with an ominous Wikipedia 'W' and a brief message stressing the risk that legislation like SOPA and PIPA represent. Wikipedia's brief blackout coincided with blackouts on other websites and similar messages of concern from groups as wide-ranging as the publication Wired, Mozilla

and their Firefox browser, Google, Tor, WordPress, Reddit, the widely popular (and Calgary-born) application StumbleUpon and the online comics Nedroid, Cyanide & Happiness and the Oatmeal (on whose blacked-out page appears an animated .gif that decrees SOPA and PIPA's method of dealing with privacy and copyright issues to be "like dealing with a lion that has

ternational level where many governments often follow American legislation verbatim (like Canada's Bill C-11) and multilateral agreements that bind globally (like ACTA), which are equal cause for concern.

Easy access to free information is an immense privilege afforded to many our generation — it is perhaps even our generation's



escaped from the zoo by blasting kittens with flamethrowers.") and many more. While the blackouts and messages of concern, coupled with petitions, letter writing campaigns and other efforts have successfully convinced many legislators to reconsider their stance of SOPA and PIPA, the bills are far from dead — especially on an in-

hallmark. Ideas from every corner of the globe, content from an endless variety of sources, discussion of every issue and of every sort, reachable by anyone regardless of ethnicity, class or education are the promises of the internet. Yet, the very existence of this egalitarian and progressive treasure has a tenuous existence. In totalitarian

nations the censorship is direct — China, for example, directly intervenes in their citizens' internet content and accessibility, enforcing what they deem to be acceptable and unacceptable through both the blocking of specific websites and punishment of offenders. Here in the Western world censorship has crept upon us, brought in the backdoor by obfuscating bureaucrats in the pocketbooks of profit-hound lobbyists. Acts such as SOPA, PIPA, ACTA and Bill C-11 (to name but a few) have been introduced under the guise of protecting intellectual property and safe-guarding privacy, when really they are efforts to block or commodify information that is presently widely available and, most importantly, free.

The internet superhighway is at risk of being riddled and confounded with check stops, toll-booths, roadblocks and an endless parade of patrols. As the blacked-out Wikipedia homepage asks us, "Imagine a world without free knowledge." While it is true that we all could find a way to get by without Wikipedia and the multitude of other websites that would be threatened by internet censorship (after all, every generation before us managed to do it), it is absurd to simply sit witness as corporate interests violate our connection to one of the most unique, informative, equalizing, progressive and powerful tools presently at the hands of everyday people.

Gauntlet Editorial Board

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SU pulls the plug on That Empty Space



Aly Gulamhusein/the Gauntlet

In 2011, the average That Empty Space concert cost \$36.32 per attendee. Because of low student turnout and high cost the SU decided to end the free event.

Andrea Llewellyn

Gauntlet News

Free music shows are no more at That Empty Space. This past-December, the Students' Union shut the doors to the concert series that began in 2004. Vice-president student life Matt Diteljan said the choice to close the venue had to do with low student turnout.

"We've looked at that event and we've realized that it is one of the most expensive events we run, and it gets some of the fewest numbers," said Diteljan. "We are

committed at the Students' Union to provide services and events obviously that students want. So the students, by not showing up, are telling us they don't really want this event anymore, and we are looking at re-allocating those funds elsewhere."

In late 2009 the event was moved to the basement of MacHall and other changes were made, such as reducing the frequency of concerts in That Empty Space.

"We wanted to try and increase the audience numbers by spending more money on better bands,

so we decreased the frequency. We went for quality over quantity," said Diteljan.

Since fall 2010, the attendance has been lower than ever before. The Jan. 14, 2011 show brought in 82 attendees. That number dropped to 50 on Jan. 28. For the Mar. 18, 2011 show only 18 people showed up and the last That Empty Space show on Dec. 9, 2011 was attended by 40 people.

Diteljan also said that more resources were put into marketing the event than done previously.

Long-time attendee and education student Mike Whittington

first began attending That Empty Space in 2004 and was there to see the last show. He said a lot changed compared to previous years.

"The thing that bothers me most about the whole unfolding of the situation is the way that the Students' Union tried to justify getting more people there and putting it on the audience and not on the organizers. This is my real point of contention," said Whittington. "As a regular attendee of That Empty Space all last year, I was never sure whether there was going to be a That Empty Space or

not. And I couldn't find out, I had nowhere [to look]. In prior years, posters were always up a week before or enough in advance."

Patrick Schmaltz is a second-year nursing student and said he doesn't attend many campus events, referencing the Cinemania movie billboards as the only events he has seen happening.

"I didn't know they had live music in That Empty Space, but I'd want to see live music, different types of music, I think it could be interesting. We spend most of our

see EMPTY SPACE UNPLUGGED, page 5

How do you feel about That Empty Space's concert series shutting down?



"I think it's a loss to the campus community."
– Lauren Cote, fifth-year contemporary dance



"That Empty Space is important in maintaining a sense of culture on campus."
– Christine Waiand, fourth-year communications



"It was a great way to showcase talent and get students interested in music."
– Jamie Everett, second-year biology



"They got rid of the liquor licence, and I think that did it."
– Shawn Peters, third-year biology

Empty Space unplugged, cont'd from page 4

time in Craigie Hall or off campus because we are in nursing, so we don't really see much advertising around because we are never in MacHall or around that

the new event. He said the event drew a large crowd.

"We definitely saw several hundred people coming together who didn't know each

place to be than any other place."

Local musician and U of C alumnus Henry Hsieh was a part of the community, nicknamed Those Empty Spacers, and an artist who played the venue four times over the years.

"It used to be some of the best shows of the week, and I used to go to other shows and That Empty Space would be always bumping, sometimes the line up would get out into MacHall," said Hsieh.

As a performer, Hsieh enjoyed the intimacy of the shows and the local talent.

"I get reducing the frequency, but making the act more notable, I know what that is trying to do," said Hsieh. "It almost didn't matter who was playing, and anyone could play and people were there chilling out, and it was a bit more of a regular affair."

Though the current su has tried to cut their costs, Diteljan explained that they are in a tough position.

"Some of the more expensive things, such as the sound technician and the bands themselves, those are the big costs, so if we cut those we don't really have an event," said Diteljan.

Jablonski thinks losing That Empty Space concerts is negative for the U of C campus community.

"The budget, if you just looked at it economically, you may look at it and say 'wow, we are just bleeding money every week,' but if you actually went in and saw the people enjoying it and saw how that created a small community within a big school, I think that you would think about the money part of it differently," said Jablonski. "It was money well spent for sure."

other who just enjoyed music and were able to do that all together in one room, and it really was for a number of years just the perfect end to every week," said Jablonski. "You'd go and you'd get to watch a killer show in a small room — mostly things that you were never going to get the opportunity to see. It was just awesome."

Whittington agreed that the event was something to look forward to every week.

"It was the thing I booked my classes around. I never wanted classes on Friday afternoons because I wanted to go to That Empty Space," he said. "That was just one of the ways I organized my life and it was the things that made this a better



Amanda Zotek/the Gauntlet

That Empty Space closes its doors to free Friday concerts.

// I never wanted a class on Friday afternoons because I wanted to go to That Empty Space.

area. So I think if the advertising was spread more campus-wide it would reach a larger group of people," said Schmaltz.

That Empty Space was created in 2004 by then vice-president events Alex Vyskocil.

Vice-president events Eric Jablonski continued working on

That empty Space — a history

1999 — The Blue Banana Lounge hosted live music every Friday. It was held in what used to be Max's Cafe, which was the SU bar on campus before they bought the Den from the university. The space was lost after redevelopment.

Sept. 2004 — The then called Empty Space was started by SU vp events Alex Vyskocil. It aimed to provide students with a place to relax on Friday afternoon where they could enjoy the best local and Canadian talent while sipping cheap beer on vintage couches.

Sept. 2005 — Use of That Empty Space extended to other events, such as club bookings and frat meet-and-greets.

April 2006 — Vyskocil finished two terms as SU vp events and left That Empty Space as his biggest legacy, and as a popular Friday afternoon hangout.

2006–2007 — That Empty Space came under a new SU vp events, Eric Jablonski. Weekly, free concert attendance was high.

2008–2009 — That Empty Space continued to be promoted as a place to discover new music, enjoy films and drink coffee, all for free under SU vp events Richard Freeman and then SU vp events Luke Valentine.

2009 — A Quality Money grant allowed for the relocation of That Empty Space to the first floor of MacHall. According to the SU website, the move was initiated because "That Empty Space and its events proved so popular . . . a renovation project was approved."

Summer 2010 — With its new location, That Empty Space focused its programming on bigger acts, and concerts changed to once a month. Capacity increased to 190.

Sept. 2010 — That Empty Space lost its liquor license with the move downstairs, mostly due to a misunderstanding between the SU and the U of C.

Oct. 2010 — A petition to Save That Empty Space was distributed arguing for more local bands and more of a community.

Dec. 2010 — The venue regained its liquor licence. Attendance to That Empty Space concerts began to decline.

Dec. 9, 2011 — Last concert held in That Empty Space.

Jan. 2012 — Events such as Yoga in the Space, Movies that Matter and Cinemania continue to take place in That Empty Space.

Compiled by Susan Anderson

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Club me 'til I'm week



Aly Gulamhusein/the Gauntlet

Clubs week is bustling with activity. Left to right: Olivia Brooks, Janessa Schuster and Tasha Hansen represent the Swing Dance Club, Kyle Cadieux from the GIG club rocks out on the guitar and rows of booths showcase the U of C's hundreds of clubs.

Riley Hill
Gauntlet News

Back for its second round this academic year, the time for making new friends and finding new hobbies is once again gracing MacHall. It's everyone's favourite time of the year, Clubs Week.

Clubs Week is the U of C's semi-annual cavalcade of unique groups and organizations put on display by the Students' Union. During the

week, students have the chance to join a variety of diverse clubs, collectives, fraternities and sororities, giving them the opportunity to find new communities, new opportunities to connect with like-minded people, and the means to expand the depth of their involvement on campus.

Typically, the Clubs Week during winter semester experiences less student involvement than its September counterpart.

Wanaemi Eke-Spiff, an executive

with the African Students Association, noticed a difference from the recruitment drive during fall semester.

"We have been doing well today. Lots of people have been looking at our table," said Eke-Spiff. "We were doing much better during first semester though."

Henry Nguyen, an executive with the Hip Hop and Funk Styles club, felt more than just mid-year apathy was at work preventing students from joining new clubs. Nguyen said this week's cold temperatures — sending a chill to any tables close to the doors — were preventing students from stopping and taking interest.

"We've gotten some new members, but it's so cold in here, people just move through as quickly as possible," said Nguyen.

Despite the cold weather and the mid-year rush, vice-president student life Matt Diteljan is hopeful students will take time to try something new and find their place in the campus community.

"Clubs are probably some of the best-established communities we have on campus," said Diteljan.

"There are so many different clubs, no matter what interest students have. Any student who has wanted to join a club but never got around to it, just make sure you do."

Wondering what club to join?

The U of C has hundreds of student clubs. For a more complete list go to su.ucalgary.ca or check out Clubs Week in MacHall.

Friendship Running Club – Do you like running? Do you like friends? This club is for you.

Scene and Heard – Music, theatre, dance, film, and literature, the Scene and Heard club knows what is happening in Calgary. They also have discounted tickets to local events.

Right to Learn – This club raises funds and awareness for the many children in the world without access to education.

U of C Ski Club – One of the most popular clubs at the U of C. Hit the powdery slopes with your new-found ski buddies.

Women in Leadership – A club that brings women of different backgrounds together for collaboration and discussion.

Calgary Against Cancer – A new club created this year whose aim is to raise money for cancer research and support the fight against cancer.



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Club Profiles

The swing kids

Kaye Coholan

Volunteer Coordinator

When Tasha Hansen started her ecology degree at the University of Calgary, she didn't have many friends on campus. Her university experience started to improve, however, when she joined a student club.

"I saw an ad for the swing dance club during the first week of school and I thought 'this sounds fun,' and I went to the lessons and I just got hooked," said Hansen. "It has given me the basis of my social life.

"Ninety per cent of my friends now I've met through swing dance at some point."

Hansen, who had little prior dance experience, now chairs the U of C swing dance club as she works through the fourth year of her degree.

"Our mission is to spread the joy of swing dance to as many people as we can," she said.

Swing is a style of dance that developed with swing-style jazz music from the 1920s to the 1940s. At the U of C, the dances taught by the swing club include the Lindy Hop, Charleston, Balboa, Blues, and East Coast Swing.

"I'd say it's one of the most fun

types of dances in terms of being a good social experience," Hansen said.

The group offers weekly on-campus lessons on Tuesdays at \$25 for 10 weeks.

"Some people really get into it and they're really enthusiastic," she said. "Others, it's not for them and they tend to say they're not silly enough for this."

But for Isabel Chan, a member and participant in the club, letting loose is part of the fun of swing dance.

"Swing dancing is silly, so if people are laughing at you, then you're doing it right," Chan said.

The third-year engineering student emphasized the importance of joining a club as a way to maximize the campus life experience.

"It's a really good opportunity to meet people, especially when there aren't that many in lecture or just hanging around campus," she said.

Chan says students need not feel intimidated by enrolling in a dance class.

"It's a really safe place to learn. I would say take the risk because it's not as scary as you think it might be."

The U of C swing dance club will offer a free drop-in lesson on Tuesday, Jan. 24 at 6:30 p.m. in ICT 116.

New club growing strategically

Erick Maleko

Gauntlet News

Chris Palmer, a fifth-year student who is also currently serving as Haskayne's representative to the Students' Union, has recently launched the Strategic Management Association, a club for preparing students for a career in management consulting.

Palmer noticed a lack of programs that equip students with case-solving skills. In addition to the fact that the school currently doesn't offer a management consulting concentration, Palmer felt that a networking medium was missing between U of C students and the management consulting industry.

"One of the goals of this university is to really engage the students and engage the community," said Palmer. "Basically [the goal is] to get employers seeing our students and our students meeting the employers. However, that wasn't happening in this industry."

Even though the club operates primarily in Haskayne, it aims to help students across all departments.

"We really don't want to limit ourselves to only the business students. We want to help the industry find superstars, whether they're in economics, biological science, or engineering," said Palmer. "Our goal is to connect those really high achieving and passionate students with an industry that wants those types of students."

So far the club has already put up three events, all in cooperation with industry-leading firms like McKinsey and Company, Deloitte Touché, and the Boston Consulting Group. The club has been able to reach out in large part to the vast number of U of C alumni who work at those firms.

For the first event, participants went to the McKinsey and Company downtown offices and were shown how the firm was structured and their approach to solving different cases.

"Being a first year, I had never experienced anything like this before. I felt fresh out of water, completely out of my comfort zone, but it was incredible," said Tayler Amatto, a first-year Haskayne student who is also serving as the club's vice-president events. "I learned more in that session than I have my entire semester."

SMA's next event will be an industry night taking place this semester. Club membership costs \$15. However, you don't need to be a member in order to attend events.

The SMA's goal is to eventually be able to contribute to the greater community through acts such as consulting for small businesses and university entrepreneurs, and holding fundraising events for charitable causes. The club also plans to extend its focus into other areas of consulting, such as information technology.

For more information about the Strategic Management Club contact stratman@ucalgary.ca

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Azan Dhanani/the Gauntlet

Andréa Rojas

Entertainment Editor

with files from Erin Devenny

“It was all a dream.” In 1994, these five words introduced the retrospective autobiography of a struggling drug dealer-cum-multiplatinum rap heavyweight who would come to be known as The Notorious B.I.G. For Christopher Wallace, a high-school dropout from a rough part of Brooklyn, becoming rich enough to be able to stop slinging cocaine to feed his daughter was all a dream — *the* dream, in fact.

Today, the dream is different — and so are the means of obtaining it.

Fast-forward to early 2012, where Gerald Gillum — who was five years old in 1994 — has momentarily stepped away from visiting his grandmother at her house in Oakland, California to receive a phone call from Calgary.

“What? You’re breaking up. I didn’t hear anything after ‘snapback’. Can we do this over iChat or something?”

Gillum, a New Orleans native and retro-hop blog darling who prefers the term “skinny white dude” to “gangsta rapper,” goes by the stage name G-Eazy. He is one of a swath of Generation-Y rappers who are in danger of being categorized under the budding genre of “frat rap.” The term, coined by music critics, identifies a brand of underground hip-hop created by tongue-in-cheek college-boy types and

characterized by lyrical content that often fails to make it past weed, beer and female anatomy — Pittsburgh hip-pop wunderkind Mac Miller and Asher Roth’s “I Love College” are obvious examples. Understandably, it’s a label that Gillum and others are eager to reject.

“My biggest problem with frat rap is its lack of depth and authenticity,” says Gillum.

Steven Markowitz, otherwise known as New York rapper Hoodie Allen, goes so far as to criticize the very notion of frat rap, calling it a “faux idea of a genre.”

In the view of alternative rapper Geoff “On-Cue” Sarubbi, “frat rap is just the offspring of white suburban America embracing and enjoying hip hop over the last two decades.”

Particularly offensive to Markowitz, however, are label-slapping assumptions. “When you blindly categorize artists based on background, it’s just as bad as the people who are making the terrible music to begin with.”

“I’m white, I’m from the northeast area, and I’m also 22 years old, so automatically I get grouped into that,” adds Sarubbi.

Although Markowitz and Sarubbi raise a valid point, the decline of gangsta rap and the increased presence of college-educated and affluent Caucasian men in hip hop is undeniable.

The socioeconomic background of these artists may range from the privileged (Markowitz is Ivy League-educated and worked for Google) to the modest-living (Gillum was raised by a single mother on an art teacher’s salary), but

interestingly enough, none of them have been able to identify with the same struggle as their pre-*College Dropout* peers. Surviving isn’t just a dream for the new faces of underground hip hop — it’s a reality taken for granted, one that leads them to make music with the type of self-assurance that comes with privilege.

But does this make hip hop’s new narrative any less authentic? These alternative rappers born just shy of the ‘90s may be far-removed from the streets of Bedford-Stuyvesant, but they have an understanding of why hip hop came to be in the first place — the presence of a human story and the need for a language with which to communicate it.

Skizzy Mars is the otherworldly moniker of 18-year-old Myles Mills, known in the blogosphere for ambient sampling and lyrical appraisals of success in terms of emotional feeling. Privately schooled in Manhattan’s Upper East Side and a former college philosophy major at New York’s Union College, Mills is an African-American whose personal experience doesn’t parallel that of “gangsta” rappers.

“There’s just one perspective [in hip hop], this kind of ‘American-Dream’ ideal where people come out of nothing and rap and make their way out of the ‘hood and support their families and tell about their struggle, whether it’s selling cocaine or whatever it may be,” he says.

“These guys are so dope, but their story is totally different than a lot of people’s stories, and

you don’t have to live that life to be a rapper.”

Mills, like Markowitz, attributes this new trend in hip hop to the influence of Kanye West. “He inspired these kids, whether they’re white kids from suburban neighbourhoods or black kids like me who never really identified with ghetto gangster culture necessarily — just gave kids not only the confidence to rap but to listen to rap music.”

“Hip hop has reached a place where you don’t have to be a gangster or a movie character to sell albums,” says Sarubbi. “You can be yourself. [Kanye] showed how being yourself could be cool. He was artistic, and not a gangster.”

It’s the authenticity of personal experience that makes this new school of hip hop accessible. “I’m never going to rap about things that aren’t true or things I haven’t experienced,” Mills says.

Biggie dedicates a short monologue at the beginning of “Juicy” to thrust a lyrical middle finger at those who told him his story wasn’t worth telling. These four rappers do the same — maybe it’s through Tumblr accounts and mixtape-sharing sites instead of basement-recorded cassettes peddled on New York City subway platforms, but they present an alternative voice in the realm of silences presented by the discourse of hip hop.

After all, in the words of the great Western philosopher Christopher Wallace, “you know very well who you are.” What hip hop needs is for you to share it.



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Bending reality television

U of C arts graduate finds unconventional career as a Hollywood producer

Sarah Dorchak

Features Editor
with files from Taya Walter

Who says your future career has to be tied to your degree? Not Shannon Nering. Like most graduates, Nering's career as a reality TV producer and an author has little-to-nothing to do with her original degree.

"I started off in political science, but I was always interested in almost every subject," Nering remarked. "I wasn't a total geek or anything, but I really did love my classes."

After graduating in 1991, Nering started working in Edmonton. "I had worked at the Alberta legislature for a summer and decided, 'Oh, my gosh, this world is not for me. From there, I went to SAIT and took a broadcasting communications diploma."

Jumping from politics to broadcasting may seem a bit of a leap for those of us still stuck on our first degrees, but Nering discovered that it was a new passion of hers. "I had

always thought I would become a reporter on the front lines in conflict-ridden zones, doing serious news. But when I got into television, I was always pushed towards 'fluffier' material. In other words, I was the lifestyle reporter." However, this career choice only lasted for a few years before Nering grew bored with it.

"That is when I met someone who changed my life," explains Nering. "She was a producer for [American news program] *Inside Edition*, and she was doing a story on us and the documentary. She and I became friends, and she kept recommending me for jobs after we had met in L.A. Eventually one of the producer jobs she recommended me for stuck [and] I ended up being a lifestyle producer in L.A."

Nering adds that she started in this industry around 2000, just as reality TV was starting to gain momentum. "I went from a lifestyle show to a reality show because that's where the jobs were. It was never what I had plans for, or had expected, but it's



courtesy Bancroft Press

Shannon Nering is currently producing *The Real Housewives of Vancouver*.

been very interesting."

Currently working as a producer for *The Real Housewives of Vancouver*, Nering thinks it's about time

that the extensive franchise came to Canada. "Because I've done a lot of shows in L.A. and my specialty is interviewing, it was a show I was very happy and excited to work on. It's a real privilege for Vancouver to get it."

Before this project, Nering taught at Vancouver Film School for three years and directed several episodes on different lifestyle-type TV series. In 2011, Nering published her first novel, *Reality Jane*. The novel follows Canadian journalist Jane Kaufman as she begins a career as a producer in L.A. There are obvious correlations between the novel and Nering's own life and career, though she hardly calls it autobiographical.

"Truth is stranger than fiction, but at the same time this is a fictional account of the business. I can't help but draw from my experience, as any writer would. In terms of being in situations that I felt were entirely surreal, I'd say that's the similarity that Jane and I have . . .

But there are bits and pieces of people that I've run into, and there are

also embellishments."

Nering adds that the novel helped her deal with the bizarre experiences she had when the reality TV industry was getting started.

"I guess ultimately what I did to deal with how surreal these experiences were was to write a fictional account of the experience. Writing is cathartic. I've worked on the book for the past seven to eight years, so the book has evolved and morphed and changed and flipped and flopped and it has become its own little entity."

Nering's career has had little to do with her political science degree, but she cites it as one of her best assets.

"It's a great degree because it's such a broad education — it gives you history, philosophy, economics, current affairs. In that sense it's a true liberal arts background and I've always felt it was the perfect setup for becoming a reporter or a producer."

Learn more about Nering and *Reality Jane* at shannonnering.com

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	sun	mon	tues	wed	thurs	fri	sat		
5:30	cjsw echo chamber	some velvet mornings	morning joy	syncopation nation	morning joy	my two cents flat	tea time with annie (continued)	5:30	
6 am								6 am	
6:30								6:30	
7 am	alternative radio	breaking the tethers	am mixtape	the morning after	soapbox derby/ the get up	big friday	democracy now!	7 am	
7:30								7:30	
8 am	counterspin							8 am	
8:30	eritrean radio							8:30	
9 am	hrvatski radio croatian	morning mix — with BBC updates on the hour from 6 am - 9 am every weekday							9 am
9:30								9:30	
10 am	radyo pilipino filipino	make believe ballroom	outside the lines experimental / classical	instant gratification: revoked!	mind folk'd roots	up for it	calgary vietnamese radio	10 am	
10:30								10:30	
11 am	buscando america spanish	students' union weekly	spooning & forking	alternative radio	democracy now!	narrowcasted news	hellenic melodies greek	11 am	
11:30								11:30	
12 pm	radio gb	open eyes and empty skies	the via lactea caboose	freewheelin' sponsored by republik	pillage the people/ my public shame	contramandatum sponsored by beatroute magazine	speaking in tongues roots	12 pm	
12:30								12:30	
1 pm	deztination worldwide	the new classics	white lodge/ black lodge	off duty trip	truffle shuffle	my allergy to the fans sponsored by tubby dog	double entendre preserves	1 pm	
1:30								1:30	
2 pm	knotted roots						music to my ears	2 pm	
2:30								2:30	
3 pm	mental illness	aubrey's shindig sponsored by the drum & monkey	electric company	halfway home sponsored by local 522	alternative to what?	road pops sponsored by fwd weekly	level the vibes	3 pm	
3:30								3:30	
4 pm	breaking techniques	french transe en danse	desi vibes	carnival mix	that's so gay!	musiquarium	voice of ethiopia radio oromia	4 pm	
4:30								4:30	
5 pm								5 pm	
5:30								5:30	
6 pm	mind grapes	south louisiana gumbo roots	tombstone after dark roots	the blues witness roots	folkcetera roots	the dubble bounce	oh africa!	6 pm	
6:30								6:30	
7 pm	katharsis	yeah, what she said	artslink	writer's block		full moon funkalicious	nocturnable	7 pm	
7:30		fat beat diet		lift the bandstand	noise experimental / classical	dirty needles		7:30	
8 pm			least side story					8 pm	
8:30								8:30	
9 pm								9 pm	
9:30								9:30	
10 pm	that's classical? experimental / classical	the spin evolution	radio boys in the shortwave mystery	good character req/ estate sale	funk senden	what will the neighbors think?	megawatt mayhem metal	10 pm	
10:30								10:30	
11 pm		the robotic uprising	the session	am i right??	60 minutes in hell metal	remote emissions		11 pm	
11:30								11:30	
12 am	translucent dreams	before the dawn heals us	twilight banter	thee soundcheck from heck/ sleeping aids and razor blades	bass ackwards metal	dna	attention surplus disorder	12 am	
12:30								12:30	
1 am	sunday night groove school					the mix up		1 am	
1:30								1:30	
2 am		the third rail	insomniacs anonymous	late night waltz	rage cage metal			2 am	
2:30								2:30	
3 am	straight on 'til morning					tea time with annie	nightmare dlerium	3 am	
to 5:30								to 5:30	

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Film review: *Haywire*

Secret agent goes rogue to clear her own name in new thriller from Alliance Films

Pauline Anunciacion
Gauntlet Entertainment

Hollywood seems to have a crush on secret agents. From the *James Bond* films to *The Bourne Identity* to *Mission Impossible*, it is no surprise that Steven Soderbergh's *Haywire* follows suit. *Haywire* is a cross between Quentin Tarantino's *Kill Bill* and Phillip Noyce's *Salt*, with one distinction — all three movies have a vengeful warrior-woman as the main character, but *Haywire* is a far tamer version of both.

Mallory Kane is a covert operative working for a private American government contractor. After she and her team successfully free a Chinese journalist held hostage in Barcelona, a series of other missions lead her to discover that she has been double-crossed by her partners and handlers. She then evades the authorities and schemes to clear her name.

Gina Carano, who plays Kane, is perfect for the lead role. Carano's sharp features, deadly eyes and husky voice create a look

of toughness, indestructibility and sultriness for her character. Critics have hailed Carano as “the female version of Jason Bourne,” and it is quite rewarding to see Carano, the sole heroine among a testosterone-heavy cast, viciously tackling her male opponents. Although a talented cast may make viewers expect otherwise, Carano easily supersedes co-stars Channing Tatum, Ewan McGregor, Michael Douglas, Michael Fassbender, Antonio Banderas and Michael Angarano — these actors play supporting roles which, sadly, lack substance and make their characters blend into the background.

The Hollywood Reporter's Todd McCarthy makes the astute observation that “[*Haywire*] is refreshingly frank.” In the fight scenes, there is no suspenseful music playing; rather, viewers will be captivated by the sound of grunts and punches thrown similar to witnessing a bar fight. *Haywire* is realistic and “there” — it's different from other action thrillers in a sense that it is very deliberate and detailed, but unfortunately this can be to the



courtesy Claudette Barus/Alliance Films

Gina Carano plays the smoldering-but-deadly covert operative Mallory Kane in *Haywire*.

point of agonizing delay. There are unsuspecting scenes that give a little kick of adrenaline, but end up barely redeeming the slow-moving plot. Ironically, the film itself goes a little bit haywire at times — with abrupt scene-

switches, scattered locations and numerous characters, it's hard to follow along amidst the mayhem.

Haywire is a film you definitely want to catch for its realistic portrayal of the world of black ops and for the smoldering charac-

ter of Mallory Kane. Adrenaline junkies with high expectations, however, are advised to search elsewhere for their explosive action fix.

Haywire opens in Calgary theatres on Jan. 20.

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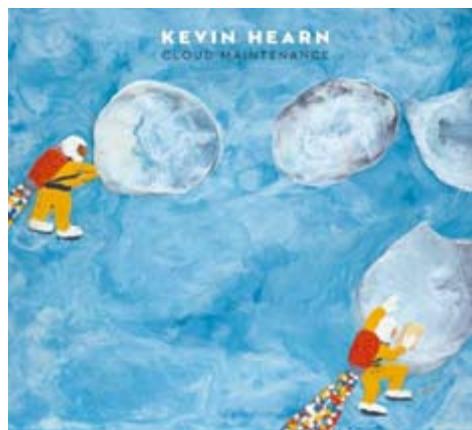
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Kevin Hearn
Cloud Maintenance
(December 20, Celery Music)

Kevin Hearn is the keyboardist for the Barenaked Ladies. Although he is best known for his work with the Canadian alt-rockers, Hearn has worked on an extensive list of side projects, including Thin Buckle, the Cousins and the Rheostatics. *Cloud Maintenance*, however, is only his second solo album.

Before I go any further, I'd like to ask someone to find Kevin Hearn and give him a hug — this album makes me think that he needs one. *Cloud Maintenance* is filled with minor chords, soft vocals and depressingly lonely lyrics. Far from being as wispy and unsubstantial as its name may suggest, the album is heavy and emotional — its song-clouds are stormy and grey.

Unsurprisingly, *Cloud Maintenance* is keyboard-focused. Hearn is a talented keyboardist, but his vocals feel lacking and uninspired. Apart from the occasional vocal tuning slip, Hearn has put together an excellent-sounding album.

The album's most significant shortcoming doesn't question Hearn's musical talent — the songs are good, they are just wearying. This album's whimsically lonely music leaves the listener drained. *Cloud Maintenance* may be an album about journeys, but I'm unsure I want to go along for the ride.

Alastair Starke



Chief Navaho
Lofthead
(December 23, independent release)

The debut release from Calgary natives Chief Navaho is notable for the simple way in which it presents an alternative to mainstream hip hop, to the point where even their ability to make a rap song without having to mention a high-end fashion brand is impressive.

Lofthead's content is more inclusive than your average hip-hop fare. Lyrical delivery in the verses, presided over by Matthew Sinclair, is unpolished and easy to listen to. Sean Sinclair's harmonic vocals dispersed throughout the album are reminiscent of solid singers of the G-funk era, and help balance the rawness of rapped verses.

The album as a whole consists of stripped-down beats and obscure samples. *Lofthead* is haunting — maybe too much so. Tracks blend together too much, although perhaps this is purposeful. "Fries and a Milkshake," on the other hand, is a standout track — a bit lighter than the rest of the album with a bouncy, distorted bass-driven beat.

Lofthead is highly listenable and keeps delivering with every play. Compared to much of today's hip hop, it's a breath of fresh air. The final verdict is that Chief Navaho is doing it right, which earns it 10 out of a possible 11 pairs of throwback high-tops.

Wyatt Anton



Rae Spoon
I Can't Keep All of Our Secrets
(January 10, Saved By Radio)

With his sixth album, *I Can't Keep All of Our Secrets*, Calgary native Rae Spoon mixes the folk-pop songwriting sensibilities he's known for with the sounds of modern electronic music — a style integration that has its ups and downs.

Spoon's vulnerable vocal performances fit in well with the spacey electronic backdrop, and nearly every chorus on the album has the potential to become stuck in your head for weeks after only a single listen. The album works as a whole, but problems start to arise when the focus is shifted to individual songs. The tempo and style of production on each track is nearly identical, and as a result songs tend to fade into one another. There are a few tracks that manage to stand out due to their exceptionally strong melodies, but many songs fail to be interesting.

I Can't Keep All of Our Secrets brings to mind albums like Tegan and Sara's 2009 release *Sainthood* — both works saw artists primarily known for indie folk/rock experimenting with electronic music. Unfortunately, Spoon doesn't approach the genre with the same amount of energy and creativity. Ultimately, great songwriting is weighed down by repetitive production, leaving the listener wondering if dabbling in electronica is a step in the wrong direction for Spoon.

Jordan Clermont



TOP TWENTY *Canadian artist **Local artist

- 1 **PSYCHIC ILLS** *Hazed Dream* (Sacred Bones)
- 2 **VARIOUS*** *Have Not Been The Same Volume One* (Zunior)
- 3 **CRYSTAL STILTS** *Radiant Door EP* (Sacred Bones)
- 4 **TY SEGALL** *Singles 2007-2010* (Goner)
- 5 **THEE OH SEES** *Carrión Crawler/The Dream EP* (In The Red)
- 6 **EDDY CURRENT SUPPRESSION RING** *So Many Things* (Goner)
- 7 **ATLAS SOUND** *Parallax* (4AD)
- 8 **BALLGANG N' CHAING GANG*** *Bang!* (Self-Released)
- 9 **THE MOBY DICKS/THE BROWNS**** *Split 7 Inch* (Handsome Dan)
- 10 **THE AGNOSTIC PHIBES**** *Rhythm & Blood Conspiracy Campfire Tales* (Shoutin' Abner Pimp)
- 11 **BURRO**** *Burnt Monument* (Bug Incision)
- 12 **PLASTIC FLOWERS** *Strange Neighbors* (Weird)
- 13 **MEEKO CHEECH*** *Capricorn Sideways* (Self-Released)
- 14 **BRY WEBB*** *Provider* (Idea Fixe)
- 15 **CASS McCOMBS** *Humor Risk* (Domino)
- 16 **CROOKED FINGERS** *Breaks In The Armor* (Merge)
- 17 **REAL ESTATE** *Days* (Domino)
- 18 **RUSSIAN CIRCLES** *Empros* (Sargent House)
- 19 **HOLIDAY SHORES** *New Masses For Squaw Peak* (Two Syllable)
- 20 **THE HOMEBOUND RUNAWAYS**** *Something's Wrong In This Town* (Self-Released)

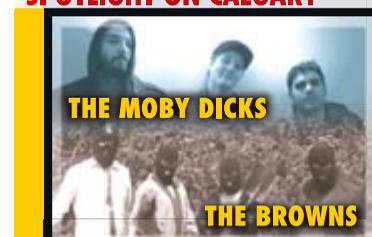
WORLD

- 1 **MIGHTY POPO*** *Gakondo* (Borealis)
- 2 **DIGITALDUBS** #1 (Roi)
- 3 **ANCIENT FUTURE** *World Without Walls* (Sona Gaia)
- 4 **LOOPING JAW HARP ORCHESTRA** *Universal Language* (Austro Meshana)
- 5 **GREGORY ISAACS** *The African Museum + Tad's Collection II* (Tads)

JAZZ

- 1 **BAPPI LAHIRI** *Walking On Love Street* (Planet LA)
- 2 **BERNIE SEMENSKY, GENE PERLA, BEN RILEY*** *Invitation* (P.M.)
- 3 **CHICK COREA/STEFANO BOLLANI** *Orvieto* (ECM)
- 4 **VARIOUS** *Miles Espanol* (Eone)
- 5 **ILHAN ERSAHIN'S ISTANBUL SESSIONS** *Night Rider* (Nublu)

SPOTLIGHT ON CALGARY



Okay, the Moby Dicks are from Lethbridge (they're like a sister). The Browns are from Calgary. Both of these bands are intense, fuzzy and full-out garage rock 'n roll. How cool is that?
myspace.com/themotherfuckingbrowns

KAT'S PICKS

- 1 **LAURA GIBSON**
- 2 **NEVEREVER**
- 3 **BILL RYDER-JONES**
- 4 **GUIDED BY VOICES**
- 5 **NOVALIMA**

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MAMMOTH GROVE
Fri. Jan. 27 @ 1 pm on *Contramandatum*
GEOFF BERNER & CAROLYN MARK
Fri. Feb. 3 @ 3:30 pm on *My Allergy To The Fans*

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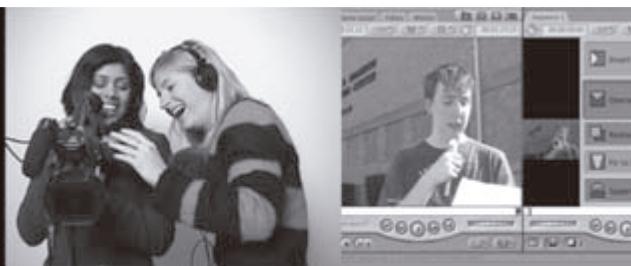
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NEW UNIVERSITY TELEVISION

"You're a DJ too? Cool story, bro."

Evangelos Lambrinoudis
Gauntlet mix-master



It's a bit after midnight — peak time in any Canadian club environment — and the dance floor is packed with sweaty and cliquy teens-to-twenty-somethings. I scan the crowd and see an ocean of rave-hoods with little fuzzy ears, dreads on white people and dress shirts with ties hanging loose and carefree. I bend over to pick up a Serato record and set my laptop up when suddenly it hits me: everyone here is a DJ.

I've been playing records in the club circuit now for five years, and in that time I've seen the gradual fading of vinyl and CD culture in the DJ world. Each year ushers in a warehouse worth of new ways to alchemize and mix music. Long-past are the days when you showed up to the club with a bag of records or CDs and hoped to last the entire night without any needle-skips or disk-errors. Today's tech-savvy electronic producers are able to emulate many of the performance parts characteristic of the disk jockey past with ease and little to no work in honing the craft. With the mainstream usage of programs such as Traktor, Serato, Native Instruments Maschine and Ableton, the laptop/iPad/portable performance is here to stay. In 2012 it seems obvious that there are more

jockeys than disks.

One of the problems with DJing is that it's too easy. It's too easy for anyone to pick up a few items at their local Future Shop and convince all their friends or some club that they are the next Tiesto or Skrillex — and even worse, with the amount of websites that are promoting and selling artist-made music charts, the science of making people move is becoming ever more formulaic and static. Walk into a party, pull out your iPod and a MIDI controller and you're officially the coolest person in the room.

To some readers, it might sound appealing to think you could make this overnight transformation from "average human being" to "average student who is also a DJ," but heed my following caution. DJ culture throughout the late '80s and '90s was a beautiful amalgamation between ravers and Golden era hip hop heads. People flocked endlessly to these all-night raves and cramped basement hip hop shows to see something that was both artistic and fun. With today's soulless digital world the parties are now more than ever about ego than expression. It takes years of listening and crafting to learn crowd psychology and to truly control the vibes of a room, something that bandwagon DJs will never understand. Rather than going to a club to have a good time and see some artful masters at work, many DJs come to blast their minds out with



/// Rather than going to a club to have a good time and see some artful masters at work, many DJs come to blast their minds out with drugs and aggressive dubstep — they crave for a piece of the DJ notoriety pie, standing around, arms folded, thinking "I wouldn't have played that track."

drugs and aggressive dubstep — they crave for a piece of the DJ notoriety pie, standing around, arms folded, thinking "I wouldn't have played that track."

The problem isn't just the technology. On the other side of the argument you have the smaller and

even more annoying group of vinyl purists, representing pretentious and elitist spin on record culture that only serves to further alienate the hoards of newcomers from getting into turntables. In DJ circles we call them "vinyl snobs," but even these basement bedroom bottom-

duellers are only another piece of a larger picture of why the disk jockey is dead.

It isn't necessarily the fault of the young computer kids or the aging record snobs, rather they are like gooey discharge of a much larger cultural failure that has been happening since the social media era began. The greater global values of capitalism in tandem with unbridled 'individualism' have spread like wildfire over the last decade. This "look-at-me" vision of our planet has led so many to become so self-obsessed that we have largely abandoned our connection to the deep spiritual need to create and connect. The truth is everybody wants to have their two seconds of fame, and in 2012 this may be the only cultural driving motivation for personal progress.

Multi-media projects like Amon Tobin's "Live" set and Richie Hawtin's live renditions of Plastikman are a heralding signal that DJs are dropping the handle and the real ones are starting to call themselves artists.

Whether DJing continues to be relevant in our culture remains to be seen. Things are only going to get worse as technology moves in exponential fashion — however, artful creation and the deep human tendency towards artful expression will move on and grow into new ways of exploring the culture that lived and died through the years of the DJ.

RIP the DJ circa 1930–2011.

Are You Next? *Reasons to Run in the SU General Election*

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The Students' Union General Election is on the horizon, and here is your opportunity to join the race. The SU is a great place to gain professional experience, connect with your faculty and influence university policy.

The Student Legislative Council (SLC) is made up of 22 elected representatives. The president and four vice presidents are full time salaried positions and keep regular Monday to Friday office hours

in MSC. There are also 18 part-time positions which include representatives from all faculties. This team meets once a week to address new issues and represent the student body in the areas of quality of education, quality of student life, affordability and accessibility.

So who are these people and what do they do? Our elected officials have been busy this year, and have already racked up an extensive list of events and accomplishments. Some of the things you may have attended or noticed already:

MSC is Styro-Free. UofC students told us that they wanted a styrofoam free food court and we listened: the

containers in MSC are all compostable. Look for the green bins when you are finished your lunch!

Get Out the Vote. The collective voice of post-secondary students can influence decisions at a provincial level. Join our growing list of students who promise to vote when Alberta calls a provincial election later this year.

Tutor Registry. Whether you want to become a tutor or you desperately need one, we can help! The newly minted Tutor Registry is set to launch later this month.

Faculty Wars Dodgeball. A perfect storm of friendly competition, ridiculous costumes, and amazing prizes. Watch for

the third installment this semester.

And these are just a few examples. A position on the SLC means you are the voice of your faculty, and in some cases the voice of the entire student body. Your voice can impact affordable housing, material affordability, sustainability, or the creation of student study and lounge spaces.

Think you're up to the task? Nomination packages will be available January 30 online and at the SU main office, and nomination days are February 13 - 15.

For more information, visit www.su.ucalgary.ca



Why are Canadians so bad with money?

Eric Mathison
Editor-in-Chief

While not as high as before the great recession began in 2008, consumer debt in Canada (the amount of debt individuals have, rather than the amount the government owes) is higher per capita than that of the United Kingdom and America. Household debt hasn't dropped dramatically since the financial crisis, and consumers seem just as likely to buy products on credit as they were in 2007 — a depressing fact given that the job market is still fragile, and that low interest rates are encouraging people to buy homes.

Financial literacy, which refers to how well people can make informed decisions about their finances, is sorely lacking in Canada. Like an overweight smoker who doesn't change his life until he has a heart attack, Canadians are risking their financial safety by taking on too much debt, not saving enough and being altogether

oblivious to the problem.

There is no shortage of people to blame. For us twenty-somethings, it was easy to get jobs in high school. Entering university, some of us decided to work to pay for our degree but student loans were available, so we imbibed, often more than we should have. We can also blame our parents, who in many cases failed to have the "other talk" with us. The last piece of the puzzle is the lack of financial education provided in secondary schools. Career and Life Management, a required course to earn a high school diploma in Alberta, is a good class in theory, but in practice it fails to provide even a modicum of useful education.

There's a difference between good debt and bad debt, with taking a loan to pay for education usually considered the former. A post-secondary education is considered a good investment overtime because those with post-secondary education on average make more than those without. Unfortunately, bad debt like credit cards is mixed in, so now many graduates aren't

earning enough to pay the interest on their loans. Many others, while not facing bankruptcy, have no idea how much they're spending and lack a plan for their financial future.

We are swimming in a cornucopia of personal finance information. The problem isn't that there is a dearth of information, but that Canadians aren't following the simple steps required to achieve financial comfort. It seems painfully obvious that you shouldn't be spending more than you make, but Canadians consistently do this: in the third quarter of 2011 Alber-

tans had an average of over \$33,000 worth of household debt, which doesn't include mortgages. TransUnion, the source of the data, note that Canadian debt stabilized last year after rising for more than six years. But the economy is still too fragile and the decrease was too slight for this to be cause for much optimism.

The Bank of Canada continues to

issue warnings about the unstable nature of the finance of Canadians. They further warn that the ratio of household debt to income will continue to rise. That ratio hit 153 per cent in the third quarter of last year, which is disconcerting, especially given the state of the world economy, high housing prices in Canada and an unemployment rate of 7.5 per cent.

The good news for most students is that we're still young enough to recover from our mistakes. Canadians of all types are risking a lot by remaining ignorant about their finances. The irony of the great recession is that because Canada weathered it better than most countries we haven't been forced into frugality. While in this case the truth won't set you free, it will ensure your future is much more comfortable.



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Change politics, end disillusionment

Brandon Beasley
Gauntlet opinions



Alberta is headed to the polls in the spring, but how many of us will actually vote? As someone who is going to be a candidate in the election, this question is especially relevant to me, but based on previous experience, we should be concerned that the answer to the question will not be favourable for our democracy.

When I tell people that I will be running in the election, their first response is usually that they think I'm crazy. I don't blame them, because to most people politics does seem crazy, and politicians seem crazy — or worse. Most people are turned off by politics, as we can see by low voter turnout. In the last provincial election in 2008, just less than 41 per cent of eligible voters participated, and in the constituency in which I'll be contesting, only 36

per cent of voters cast a ballot.

Apathy is certainly a factor, but disillusionment is another. People tell me they don't vote because they think it doesn't matter, that it doesn't make a difference, or because politics and political parties don't inspire them — in fact, just the opposite: politics and politicians disgust them. A recent Ipsos Reid survey which polled Canadians' most and least trusted professions showed that politicians ranked among the lowest five, in the same group as car salesmen. Clearly we have a problem.

Beyond being disgusted by politicians, why do people feel that voting doesn't matter or make a difference? I would argue that this is because politicians do not act like they value their citizens, or their citizens' concerns. The premier's office and the cabinet come up with policy in the back rooms, and then these policies are pushed through the legislature. The legislature has ceased to be a place of true democratic debate, and is instead viewed by the government as an impediment to doing what

it believes is in the public interest. We saw a great example of this in the fall session of the assembly, where six government bills were pushed through the legislature in a very few days, using evening



sittings just to have enough time to pass them. The new law pertaining to impaired driving is an instructive case in point: deemed to be the right thing to do by the premier, it was driven through the assembly in short order, in the face of bewilderment from the public and objections from MLAs, includ-

ing members of Alison Redford's own caucus. Even if what the law intends to do, and the way it does it, is the right approach (and this has yet to be seen), it was fundamentally wrong, not to mention arrogant, for the government to proceed as it did. At the very least, there should have been time for the public to understand what the law actually was and what effect it would have on our lives.

What there should have been was an open, public debate about the right way to construct a new impaired driving law, where citizens could have had input and good ideas from all parties could have been considered. Isn't that how democracy is supposed to work?

But that is not how it works in Alberta, and that's the problem. And that's why I'm running for office. Doing politics in a way that ignores Albertans makes them feel as if their voice doesn't matter, and turns them away from political involvement — even something as relatively easy as voting.

The only way out is to build a

new politics, one based on letting everyone have their say and listening to what is said. Politics where the people are actively consulted and MLAs are citizens' voices in the government, not the government's voice to citizens. MLAs should speak for, not at, their constituents.

This approach to politics is what the Alberta Party stands for, and that's why I'm running under their banner in the coming election. I'll be running a campaign which will seek to engage the 64 per cent in my riding who didn't vote four years ago by showing them that there is a different and better way to do politics. Openness, not arrogance; listening, not paternalism; and policies based on Albertans' hopes, challenges and big ideas.

Unless we change the way we do politics, disengagement and disillusionment will only increase — voter turnout will stay low. I'm working for the change we need. I hope you'll join me.

Brandon Beasley will be the Alberta Party candidate for Calgary-Shaw in the upcoming provincial election.

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Letter: Eschatology? More like scatology

Remi Watts manages to put all the 2012-end-of-the-world garbage in a good light in his article ["Of eschatological concern," Jan. 11, 2012]. While he claims that good can come of the situation regardless of how silly the doomsayers are, one has to wonder if his strategy

good idea anyway." Then, although everyone will try to act with the amicability of yesteryear, they're secretly only thinking one thing: Am I going to be able to keep this fucker out of my bunker? If Watts's wish comes to fruition, by October everyone will begin to get rid of all



is likely to do more harm than good. Consider this description of how the end times according to Watts would go: as December 21, the supposed end of the world, draws near, people increasingly begin to wonder if it's worth paying attention to. Like some sort of bad rerun of Y2K, many will say to themselves, "there's no harm in preparing. Having a few litres of water and some fuel around is a

their money, investing in guns, food, fuel, medical supplies and trade paperbacks instead. If you thought the American housing crash was bad, imagine what a shotgun bubble will look like. It seems far easier to quash all talk of prophecy. Adapting the end of the world to suit our needs will just cause headaches.

Ixtapa Soros
Qualified scientist

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From dress shoes to speed skates

Long track, long shot: An investment banker's Olympic dream

Erin Shumlich
Sports Editor

The 2010 winter Olympics in Vancouver were inspiring for Kevin Jagger, who dropped his career to join the team of long-track speed skaters. After watching the Olympics, Jagger decided to take off his tie and strap on skates to begin what would be a long and sometimes bumpy journey.

With the Olympics in Sochi, Russia right around the bend, Jagger has his eye on the prize — representing Canada on the national team. In a feat some might scoff at, the 27-year-old Vancouver native is optimistic about tackling the challenging sport in a short period of time.

After graduating from McGill with a degree in finance, Jagger worked as an investment banking analyst for three years.

“I played football in college and had been out of sports for



courtesy of Rob Reynar

Kevin Jagger quit his day job to invest his time in speed skating.

five or six years, just getting fat working in a cubicle and I wanted to try and get back into

a sport,” he said. “The traditional sports were long past me — I couldn’t get into hockey, football

or basketball, it was just too late.”

Jagger was blown away by Canada’s speed skating performance in the Olympics. The team captured 26 medals, including 14 gold, and he was instantly drawn to the sport. This was a daring choice for Jagger, who switched from hockey to football when he was 11 years old and has been off skates since then.

“I knew there was a lot of crossover between cycling and speed skating, so I liked the idea of a sport that trained your whole body — I just gave it a shot.”

After Jagger hired a coach and quit his job, it was four months until he actually put on a pair of skates. He and his coach set goals for the next four years, but Jagger said it was difficult to judge whether these would be attainable because they had no reference point.

“The biggest obstacle is managing expectations,” said Jagger. “I understand the odds and try to

keep an open mind to things, but I do maintain the goal of wanting to make the national team.”

Another obstacle that Jagger has faced is embedded in the story of any amateur athlete — finances to support the dream. Without a job, training and equipment costs became even more overbearing. To help with the burdening cost, Jagger turned to sponsorship.

“I knew I was not going to get support based on my athletic resume,” said Jagger. “I knew that I was going to have an odd story that, if I shared it and started a blog, I would have a following. If you do build up an audience, it does become an asset and is something I could go and seek a sponsorship for. I love the idea of sharing every step of the way with anyone and everyone.”

Although Jagger has a lot of support from his friends, family and fiancée, in only his second year

see OLYMPIC DREAM, page 18

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Adrienne Shumlich/the Gauntlet

Nationals coming to Calgary

The University of Calgary synchronized swimming team is hosting the league's national meet on Feb. 4, the first time the event has been hosted by a western university. Shannon Benson, founding president of the club in 2006, said she has been working toward hosting the meet since the club's inception. The team's routine is a lot stronger, faster and more difficult than it has been in previous years and the team is ready to showcase their skill in the competition. "Our goal is to win," she said. "We are pretty firm on that."

Olympic dream, continued from pg 17

of speed skating, he is no stranger to cynicism. He constantly comes across the question 'How can you put your life on hold?', but Jagger sees his decision differently.

"When I was banking, anything that was not work was 100 per cent put on hold: my personal fitness, my family, my girlfriend [now fiancée] were completely secondary. Where I came from was actually on hold, now I just feel like I am living my life."

Jagger has made incredible strides in the last year. In order to make the national team, skaters need to rank, depending on the race, in the top 16 or 20. In those two races, Jagger ranked 87th and 90th and is re-energized and ready for another year.

"Last year I felt like I was an athlete learning to speed skate and now I feel like a speed skater. That has kind of been the biggest thing — I don't feel like a total pe-

ripheral person out here."

Jagger is currently skating with the Olympic Oval program, which was established shortly after the 1988 Calgary Winter Olympics in response to demands for high-level coaching for Canadian and international speed skaters. With the program, Jagger will have the opportunity to travel around Canada to continue racing for a spot on the national team.

"There is a quotation attributed to Samuel Johnson: 'A horse that can count to 10 is a remarkable horse, not a remarkable mathematician.'

"Someone that has come in late to the sport and gets 87th, it's okay, but my goal is not to be a remarkable horse," said Jagger. "I really do want to be a top speed skater and I've got a long way to go."

Follow Kevin Jagger's progress on his blog Long Track Long Shot: Chronicles of a Former Investment Banker Trying to Tackle the Mighty Oval.

The Dinos this week

Friday, January 13

MEN'S BASKETBALL: Dinos 83, U of S 79 (in Calgary)
WOMEN'S BASKETBALL: U of S 78, Dinos 72 (in Calgary)
MEN'S HOCKEY: U of L 3, Dinos 2 (20T in Lethbridge)
WOMEN'S HOCKEY: Dinos 8, U of L 2 (in Calgary)

Saturday, January 14

MEN'S BASKETBALL: U of S 90, Dinos 83 (in Calgary)
WOMEN'S BASKETBALL: U of S 80, Dinos 72 (in Calgary)
MEN'S HOCKEY: Dinos 4, U of L 1 (in Lethbridge)
WOMEN'S HOCKEY: Dinos 5, U of L 3 (in Lethbridge)

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Dinos basketball team back in full swing

Josh Rose
Gauntlet Sports

After a trip to the United States for five exhibition games, three over the winter break in California, the University of Calgary Dinos men's basketball team has returned to Calgary as some of their injured players have returned to the court. Forward Boris Bakovic and point guard Jarred Ogungbemi-Jackson both made their first home appearance and, along with guard Tyler Fidler, led the team in scoring during last weekend's double-header against the number four ranked University of Saskatchewan Huskies. The weekend was split: the Dinos took home Friday's win, a 83-79 result, while the Huskies returned the favour on Saturday, winning 93-80.

"[The American tour] was great for us because we played some very good competition and we learned a lot," said Dinos head



Gauntlet file photo

The Dinos are a strong force with key players back after injuries.

coach Dan Vanhooren. "We were able to get Boris [Bakovic] into the lineup and give him some minutes, really just to get his legs under him. It hurt us because we weren't ready for him just yet and

the scores ended up gross."

Ogungbemi-Jackson injured his wrist in a pre-season scrimmage

against the Mount Royal University Cougars while Bakovic hyperextended his knee in October during the Team Canada training camp. Now that Bakovic is back, he said he is looking to help the team any way he can.

"I'll do whatever I can to help us win. If we need rebounding, I'll rebound. If we need scoring, I'll score," said Bakovic.

A Team Canada veteran, Bakovic brings leadership, confidence and scoring ability to the floor — Bakovic is nothing but good news for the Dinos. With Ogungbemi-Jackson's and Bakovic's return, some of the pressure has been taken off Fidler, who has been carrying the Dinos forward and has attracted some heavy pressure from other teams.

"Tyler [Fidler] has been carrying the load and feeling a lot of pressure," said Vanhooren. "With Boris [Bakovic] and Jarred

[Ogungbemi-Jackson] back, they take some of that pressure off and that allows Fidler to be a freer player. Other teams have to guard all three of them now."

The biggest challenge this year for the men's basketball team has been health. Vanhooren said the team has been playing some great basketball so far, even with a depleted roster. The only injured Dino left is forward Matt Letkeman. Usually a starter for the Dinos, he has been plagued with a virus since November.

"We need to be more aggressive and patient when getting pressured. Our defence is getting better and we need all our guys back," said Fidler. "These two guys can score. It's a lot of pressure off my shoulders, and it allows me to get some easy buckets."

If the Dinos stay healthy and bring home some wins, they could be a force to beat in nationals.

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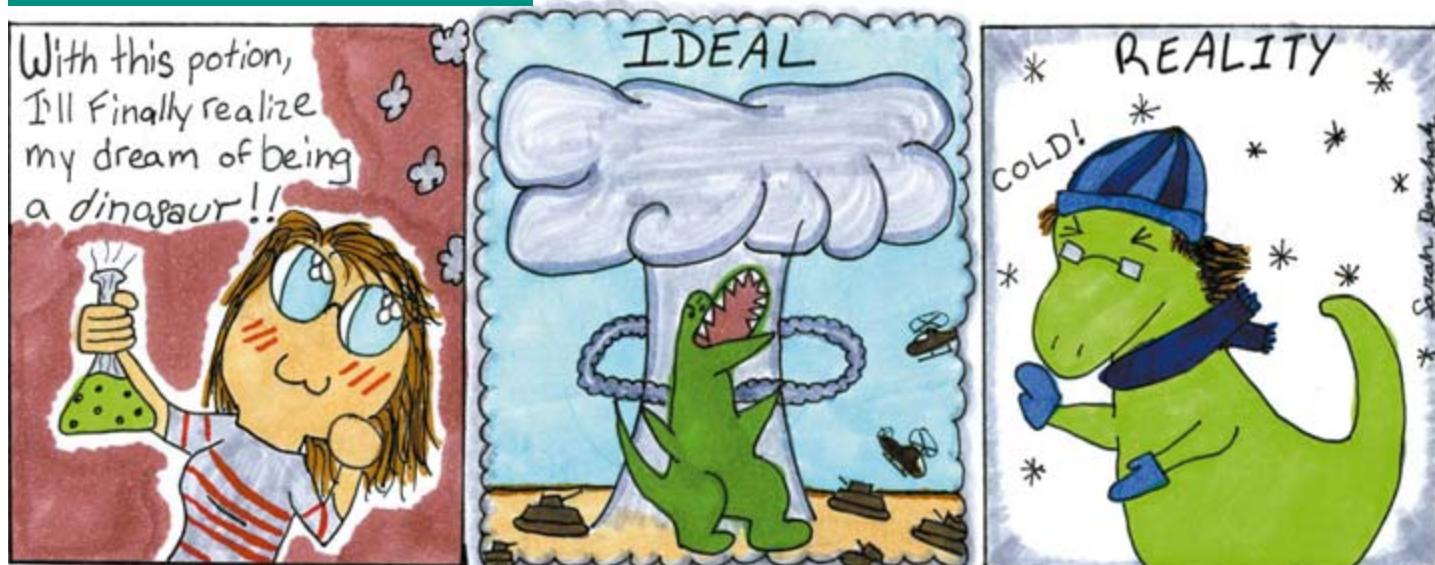
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