

Rise up for fine arts

Sean Sullivan
Entertainment Editor

In response to cutbacks to fine arts education in recent years, community group Save Our Fine Arts is hosting a rally to engage Calgarians in conversation about the future of Alberta's art education programs.

Save Our Fine Arts is organizing a panel of business leaders, artists, educators, students and government officials to discuss the importance of art in society following recent decisions to suspend music performance and theatre arts diploma programs at Mount Royal University and to cut enrolment in the University of Calgary's faculty of arts by 200 students. Both decisions resulted from the removal of \$147 million from post-secondary operating grants by the provincial

government, which left Mount Royal struggling with a \$14-million budget shortfall.

"That's a typical example of what happens," says Lyle Bennett, co-chair of Save Our Fine Arts. "Everybody says 'yes, it's valuable,' but when it comes to being short on money, the first thing that goes is the arts."

"We need to talk about how we stop that from happening," Bennett says. "If it truly is of value then we've got to find another way to do things or to not make it so vulnerable."

Save Our Fine Arts began in October 2009 as a community response to proposed changes by Alberta Education to the fine arts curriculum. The group rallied 2,500 people who sent letters to Alberta Education. It has since grown into a group dedicated to preserving,

expanding and promoting fine arts programs in schools.

Save Our Fine Arts aims to rally hundreds of Calgarians on the evening of June 12 at the Max Bell Theatre to discuss ways of dealing with the problems arts education faces. Bennett says he hopes to have people from government and the arts community so that all parties can begin working together to determine solutions and means of creating sustainable funding for the arts.

Panelists will include Terry Rock, president and CEO of Calgary Arts Development; Patrick Finn, a professor in the drama department and department of communications and culture at the University of Calgary; Naomi Johnson, chief superintendent of the Calgary Board of Education; and Tim Tamashiro, host of CBC Radio's Tonic jazz program.

Presenting arts plan

Sean Sullivan
Entertainment Editor

Terry Rock, president and CEO of Calgary Arts Development, had a specific goal in mind for the presentation of the Calgary Arts Plan update at Calgary city council on June 5. He wanted enough supporters to show up at city council that they'd be forced to move the meeting from the Engineering Traditions Conference Room, which holds about 60 people, into the council chambers.

Rock wanted 200 to 300 people. He succeeded.

The audience on Wednesday filled the council chambers until dozens of supporters were standing at the back and sitting on the stairs. Over capacity, council had to move people into an overflow room — back to the Engineering

Traditions Conference Room.

On the Monday before the council meeting, Rock spoke during a report to the community at Theatre Junction Grand providing a sample of the integrated arts development strategy draft.

"We get a chance as a community to come to city council and show that this is a movement," Rock said, "that we have a voice and that we can be leaders in this community. It really is important to take this opportunity to do that."

Despite the Calgary Arts Development presentation being delayed over three hours, from 9:30 a.m. until 12:45 p.m., the council chambers were still nearly filled when Rock and Pat Schneider, vice-chair of Calgary Arts Development, presented the development strategy to council.

see ARTS PLAN, page 4

Has the abortion debate changed?

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The Cover
Design by Evangelos Lambrinoudis II

I live by the abortion clinic

I live by the Kensington Abortion Clinic. I've always considered it to be a useful landmark when giving directions ("...then turn right at the abortion clinic"). However, it also means that a couple of times a week, on my way to and from the university campus, I have to pass by the anti-choice protesters. Each time I pass, I have to struggle not to lash out at them... to give them the respect they refuse to give women.

The crusade of the self-proclaimed "pro-life" movement is abhorrent to me. I've stopped trying to understand and comprehend the way that these people think and the "whys" behind their behaviour long ago. They repel me with their self-righteousness and self-imposed martyrdom. Their tactics sicken me. Their intolerance sickens me. Their belief that they should be able to define what a woman can do with her body disgusts me.

It is extremely difficult for me to respect the right of such a group to express its opinion, however highly I may value freedom of speech. Their propaganda, to me, is akin to that of the neo-Nazis and the Ku Klux Klan: hateful, destructive, and indefensible.

You have all heard the arguments made by the anti-choice movement: "What about choosing life?"; "Life begins at conception"; and, of course, "What about the baby's choice?" Every single argument that these crusaders make has a common theme and message, and it's not a concern for life—it's an attack on women.

What are the implications of their statements? Women aren't intelligent enough to make a choice that is right for themselves. The birth of the fetus is more important than the happiness and will of the woman carrying it. A clump of cells (yes, dears, at conception, all you have is a clump of cells. Check any anatomy book) is more human than the woman it is in.

And... of the protesters that I see, many are women. Never mind how livid the presence of male protesters makes me—what the hell are they doing there? What business of theirs is it, anyway, what a woman does with her body? What can they possibly know of pregnancy and child birth? But when I see women agitating against reproductive choice—their reproductive choice... it pains me to see them there, to see them parading up and down Crowchild Trail with their nonsensical signs, striving to be martyrs for a cause that is, from beginning to end, anti-woman. Anti-choice. I want to grab these women and shake them and yell at them. Do you realize what you're doing? Do you realize what you're doing to yourself? How can you take away the freedom to choose from yourself? How can you do something like that?

But of course, I never do that. I pass by and I wonder if they will always be there, every Tuesday and Thursday (unless the weather is too foul), believing themselves to be righteous and brave, denying women control of their bodies, denying a child's right to be wanted, exalting the potential life of a clump of cells over the free will of a woman, and telling women that they should not have the right to decide whether to bring life into this world or not.

Perhaps one day, a cure for the anti-choicers' irrationality, fanaticism, and self-righteousness will be found. I have no idea what it will be based on, though. Thus far, neither logic nor fact have made an impact. A plea for respect of half of humankind is unlikely to do more.

Marzena Czarnecki
Co-editor



Illustration by Mark Murray

This week the Gauntlet is bringing you an article from 20 years ago to show the development of issues that are still relevant today.

Has the debate about abortion evolved over the years? Or are we simply throwing the same arguments back and forth? Either way, we can reflect on what we are doing by looking at what we have done in the past, and seeing if there has been any change.

This article published on June 3, 1993 argues that women have the right to abortion. Today, Conservative back-benchers have tried to re-open the abortion debate in the House of Commons. The landscape of the debate has changed with new attitudes about gender, population size and reproductive technology. But the most important question of all, which is whether life begins at conception, remains controversial. What will the debate be in 20 more years?

Gauntlet Editorial Board

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Mutiny and romance

Play explores love on the northwest passage

Sean Sullivan
Entertainment Editor

There was more going on behind Henry Hudson's back than just the mutinous plotting of his crew.

The Hudson Bay Epic is a historical retelling of Henry Hudson's fourth and final attempt to discover the northwest passage, co-written by Genevieve Pare and Ian MacFarlane — who are also the main actors in the play — and re-imagined as a love story between two of the crew. The play runs as part of the upcoming Ignite Festival June 12–15. Pare and MacFarlane play the parts of seven different characters and produce all the sound effects themselves.

The ship that Pare and MacFarlane designed for the stage is built entirely out of found objects — which are used to produce all the

various sounds required throughout the play. There are plastic pipes as didgeridoos to make the sound of wind or whales, there are goblets for chimes, a guitar string on the mast that can be plucked, struck or played with a bow, and much of the ship has wooden xylophone keys built right into the hull.

"All the sounds are acoustic," MacFarlane says. "There's no audio over the sound system. It's all percussive, all acoustic. It's kind of a challenge for us to incorporate the sound-making as part of the storytelling and as part of the theatrical action."

The idea for the play began as an idea for cabaret. Pare and MacFarlane wanted to create a piece of folklore designed around a sound machine.

MacFarlane says the original inspiration for choosing Henry Hudson's final voyage was reading

something someone made up on the Internet: Henry Hudson meeting dwarves in the same area that is now New York City.

"It was ridiculous, but we started to think about Canadian history and the mystery around Henry Hudson's expedition," MacFarlane says. "There are so many details that we don't have access to that we could really manipulate history and change it into a folktale of our own."

They researched Henry Hudson and his voyage, inventing a folktale of their own about a romance between a woman disguised as a man and a historical figure called Thomas Woodhouse.

The play runs as part of a double bill with *Places We Will Never Go*.

The Hudson Bay Epic runs
June 13–14 at 8:45 p.m. and June 15 at 10:00 p.m.
in the Joyce Doolittle Theatre.

For tickets visit sagetheatre.com.

Simple pregnancy for the busy mother

Sean Sullivan
Entertainment Editor

What if you could grow a baby in a jar and take it out when you were ready to raise it? That's the central concept in the one-act play *Nine Months is an Arbitrary Number* being staged during this year's Ignite Festival.

The play, a dark comedy written by Adam Hunter Collier, is set in an alternate universe where it is possible to grow a baby in a jar over any length of time. It focuses on a young woman who decides to go through the process

of growing a child without consulting her boyfriend, choosing instead to steal a lock of hair to get his DNA.

"It's that idea of wanting to have a child but not wanting to go through the process of actually rearing it," says director Alan Johnson, who compared it to how some people buy puppies because they love the idea of having a puppy before realizing how much responsibility it is and then putting them up for adoption.

"Throughout, the woman talks about how she doesn't feel like she's having a child because she

isn't going through all the normal steps of pregnancy," Johnson explains. "She doesn't feel it kick or move, she doesn't get nauseous, she doesn't grow."

Johnson says dealing with the jar was an interesting and challenging aspect of producing the play — deciding how much they can show, how much they should show. Working with his designer they had to decide how much should be visible inside the jar and how often the audience should see the jar. Johnson says that in Collier's original script the jar was mostly referred to off stage.

"[Collier has] been very good," Johnson says. "He has more or less stepped aside from the process and let us, the creative team, take his play and take off in our own direction. He trusts us and allows us to see what we can do with his words."

Johnson and the rest of the cast and crew have had fun deciding how the jar should be handled.

One of the design features Johnson says they came up with was developing the jar as almost a tell-tale heart in the play — that it is always present for the audience but not always seen. He says

they created an ever-present door to the basement in the centre of the stage and the audience always knows what's down there though most of the characters do not.

"It has been interesting talking with the cast and the designers," Johnson says, "and coming up with some ideas and design concepts that I think will be really interesting for the audience to see."

Nine Months is an Arbitrary Number runs
June 13 at 10:00 p.m. and June 15 at 8:45 p.m.
in the Joyce Doolittle Theatre.

For tickets visit sagetheatre.com.

Sage Theatre begins Ignite Festival with fundraiser

Sean Sullivan
Entertainment Editor

Sage Theatre will be kicking off their annual Ignite Festival this year by holding a fundraising gala, the first of several fundraising initiatives the company is looking at hosting over the next few years to replace an upcoming \$20,000 shortfall.

With the elimination of the \$15.5-million community spirit

program in the 2013–2014 provincial budget, Sage Theatre's three-year grant was not renewed and they are now looking at other sources of funding.

"For this year we're more or less all right, but we're trying to be proactive about it," artistic director Kelly Reay says. "That's a lot of money and if we're not proactive about it we're not going to be able to replace it overnight."

While he says the amount —

about five per cent of their budget — won't drastically alter Sage Theatre's programming in the coming years, fundraising will help ensure they can provide the same quality of entertainment their audience has come to expect.

Reay says the end of the three-year grant cycle comes after they began feeling the effects from the downturn in the economy in 2008.

"We've been feeling those effects for the past couple years now,"

Reay says. "It took a few years to catch up with the arts I think."

The kick-off event will be held in the Joyce Doolittle Theatre at the Pumphouse Theatre on June 12, at 7:30 p.m. and proceeds will support the Ignite Festival in coming years.

The Ignite Festival has grown since it began in 2005 and now includes 75 up-and-coming artists in dance, visual arts and music who get the opportunity to

work with professional mentors.

The fundraising gala will provide live music, a sneak preview to the festival and the opportunity to meet the artists.

"It's a great opportunity for our patrons and our supporters to get a peek behind the curtain at what we do and why the support for the arts is so important," Reay says.

Tax receipts will be provided for donations over \$20.
For tickets visit sagetheatre.com.

Book Review:

Caught by Lisa Moore

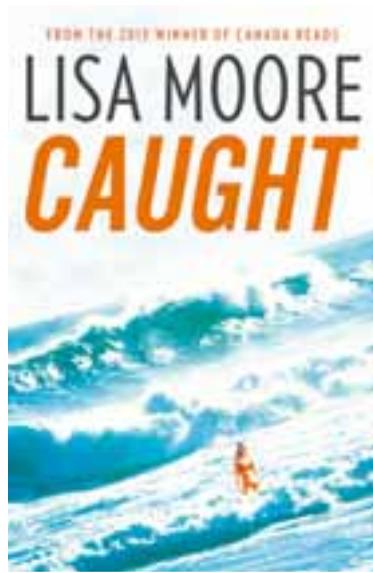
Justine Wright

Gauntlet Entertainment

This book is going to hook you and leave you hanging. Written by award-winning Canadian author Lisa Moore, *Caught* follows David Slaney, a young man who escapes from a Canadian prison in the late '70s. Once free, Slaney hitchhikes across Canada to get back to his best friend and partner in crime for one last drug run.

Slaney's paranoia is infectious and absorbing. He's always looking over his shoulder for the police, always questioning who he can trust and who trusts him. Meanwhile, the police appear around every corner — or at least every corner of Slaney's mind. The book hooked me at first, but later it got pretty repetitive and often too coincidental.

One issue is the time period. The book is set in the seventies, but it never felt like the story was truly there. Of course, the point is to make the story universal to current and future readers. But I feel as though the date was only pushed



courtesy House of Anansi

back so readers wouldn't wonder why no one had a cellphone.

When I wasn't wondering where the phones went, I kept expecting a huge plot twist. The constant foreshadowing, paranoia and police presence built the impression that everything is about to change. Sadly, the plot stays predictable. The second half felt incomplete. Maybe I would've been better off reading it backwards.

Reinventing the girl

Sean Sullivan

Entertainment Editor

Vancouver-born artist Rykka (Christina Maria) has taken a major shift in her music while recording her latest album, *Kodiak*.

She has been performing since she was 16 when she began travelling with her guitar. She has hopped back and forth between Canada and Europe in the last few years performing in cafés and clubs under the name Christina Maria, playing in major cities such as Zurich, Berlin, Toronto and Vancouver. She recently returned from a tour in Germany this past spring.

During that time singer-songwriter Rykka developed a folk sound that was at times a bit country, at times a bit jazz.

Not only has she changed her stage name to Rykka for the new album but she has departed from her

tried-and-true sound and embraced a rock and pop sound complete with electric guitars and synthesizers.

"As I was writing it, I thought that Christina Maria was a little too unicorns and rainbows," Rykka says. She thought her music was a little too nice for where she felt she was in her life.

Rykka says she is always evolving throughout her life and her music and a lot of that she attributes to her travelling.

However, working with producer Ryan Guldemond (Mother Mother) has also helped to push her into new territory.

"He's really visionary," Rykka says.

She wanted to work with Guldemond because she knew they were both very strong-minded people and that after arguing it out, whatever they came up with would be the right thing to do for the album.

"It really pushed me to take it to a

new level," Rykka says.

The tracks on the new album are sung from the perspective of different animals — "Blackie" from a murder of crows, "Down in the Depths" from deep sea fish and "Grasslands" from wolves. Each song revolves around a scene she had envisioned in her head that she worked towards with a few different animals.

She says songs like "Grasslands" and "Hiding In A Lion" become special to her because they forced her to learn to adapt how she sings.

"I like to scream and sing really loud all the time," Rykka admits. "Those songs really helped me to learn when to choose my moments better." She says they helped her to grow a lot as a singer over the course of recording the album.

Kodiak was released May 28. Rykka will perform in Calgary at Wine-Ohs on June 14.

Arts Plan, continued from cover

"Yes I am here, but what I am talking to you about is not my opinion," Rock said while addressing council members, "it is the voices of thousands of Calgarians that we have engaged over the past few years."

The integrated arts development strategy outlines how Calgary Arts Development, arts organizations, government and communities throughout the city will work together to promote participation in the arts and con-

tinue Calgary's role as a cultural centre of Canada in the years to come.

The project will do this through five main goals: by ensuring arts education and opportunities exist for Calgarians under the age of 18, developing creative art communities that make involvement in the arts part of daily life in Calgary, inspiring a local environment that will encourage emerging creative talent, extending the work of Calgary's professional

artists internationally and developing a downtown arts district.

Rock has been leading the development of Calgary's Arts Plan since it began in 2012 as part of Calgary's Cultural Capital of Canada year. Rock admitted during the presentation to council that it would be the last presentation he does as president and CEO of Calgary Arts Development as it was announced in January that he will be stepping down from the position this year.

Rally held to combat mental illness

Community members gather at McMahon Stadium to discuss pressing issue

Riley Hill

News Editor

Crowds gathered in the parking lot of McMahon Stadium on May 31 to support the Enough Is Enough tour — a cross-Canada bike ride by Ginny and Kerry Dennehy, founders of the Kelty Patrick Dennehy Foundation.

The Enough Is Enough tour aims to raise awareness about mental health and remove the stigma that is often attached to it. To accomplish this, the Dennehys plan to bike over 8,000 kilometres this year.

The KPDF was created in 2001 following the suicide of Ginny and Kerry's son, Kelty. The foundation looks to fund research and provide public education about mental health — particularly depression. Since its inception, the KPDF has raised over \$5 million.

Standing in front of a bus bearing the tour's name, Ginny Dennehy told her son's story and how she and her husband came to take on this cause.

"Kelty was a great boy. He lived a good life, had a loving family, was a great athlete and was a great student," said Ginny. "He had ev-



Riley Hill

Dinos football coach Blake Nill talks about the loss of U of C football player Daniel Lamola at the rally.

everything going for him, but suddenly, he got hit by depression, and as a young boy, he didn't know what to do."

She described how her son's mental health began to deteriorate.

"At one point he phoned me and said 'Mom, help me. I don't know what to do. Please make all these terrible thoughts go away,'" said Ginny. "When your child calls you like that, all you want to do is take away the pain. We tried getting the doctors and the counselors involved, but eventually he decided that he could not go on any further

and he took his life in our home." She ended her speech with some words about what drives her and her husband.

"You do not have a choice of what happens to you in your life, but you do have a choice of how you're going to deal with it," said Ginny. "That's the choice that Kerry and I have made, that we are going to continue on and we are going to make a difference for mental health."

Over 75 people attended the rally. The crowd included friends and teammates of Daniel Lamola, a Dinos football player who recently

took his own life. Dinos football head coach Blake Nill spoke to the audience, sharing the story of how he learned about Lamola's death.

"I was in a meeting in the film room, going over yesterday's practice. I was commenting on Dan's play," said Nill. "I made mention of Dan and I turned around and he wasn't there. It was shortly later that I found out he had taken his life."

This led Nill to question what went wrong.

"Once I had time to look at it and grasp the situation, I just wondered how it happened. I

consider myself to be a hands-on coach. I know my players very well," said Nill. "For this to have happened really shocked us because we really didn't see it coming at all. We had no clue that there was anything bothering Dan, we had not heard from anybody and we felt that we had a system in place to deal with that if we had heard about it."

Nill said that the experience, while tragic, must be used as a call to strengthen support systems for people suffering from mental illness.

see MENTAL HEALTH RALLY, page 7

Prime Box Office closed due to Ticketfly buyout

Reem Ghaleb

Gauntlet News

The online ticketing company Ticketfly has acquired Prime Box Office, leading to the closure of PBO in MacEwan Student Centre. All of PBO's services — including ticket sales to events happening in Calgary — have been transferred

online and are now only accessible on the Ticketfly website.

PBO president Greg Stephenson has joined Ticketfly as the director of sales for western Canada.

PBO reached a settlement with the Students' Union that allowed them to terminate their lease in MSC early without any repercussions to the SU's revenue.

According to SU vice-president operations and finance Eric Termuende, multiple vendors are currently looking to occupy the location PBO vacated in MSC.

"We have proposals coming in until May 31," said Termuende. "I believe we have between eight and 10 proposals right now. Things like frozen yogurt, poutine, manicures,

a laundromat, health food, tea shop and gluten-free pasta — all of these are being considered."

The SU will review the proposals and narrow down the choices. The final decision on the changes will be made by the Student Legislative Council.

"Based on the MacHall consultation that was done, the SLC

will make a decision based on what will fit students' needs best, what is feasible and what would benefit the students the most," said Termuende. "Renovations will start soon after and we can hope to see the new space being opened with a new vendor in place this calendar year."

What is your opinion on body checking in peewee hockey?

campus quips



"It might cause problems when they start hitting again in bantam."

– Elana Lovell,
sixth-year
kinesiology



"Still bring the skills in so that at the next level they won't be crushed."

– Brendon Jones,
bio-chemistry
graduate



"It's good they did it across the country."

– Graham Duff,
second-year
sociology



"Checking is something you can mandate and make sure it's not too violent."

– Laura Glover,
open studies

Gauntlet Q and A: Dr. Carolyn Emery

A discussion about body checking in peewee hockey

Riley Hill

News Editor

On May 25, Hockey Canada Board of Governors voted to ban body checking in peewee hockey. Reactions across Canada have been divisive, with some applauding it as an important step in preventing concussions in children, while others view it as the removal of a critical aspect of the sport.

Hockey Canada's decision was based off a growing body of evidence that suggests that body checking in peewee hockey results in a significant increase in injuries for young players. One person who conducted such research is University of Calgary kinesiology professor Carolyn Emery, whose 2008-09 study *Risk of Injury Among Youth Ice Hockey Players* concluded that players in Alberta peewee hockey leagues, which allowed body checking, are three times more likely to suffer injuries than those who play in Quebec non-contact leagues. The *Gauntlet* recently sat down with Emery and got her views on hitting among young players in Canada's favourite game.



Michael Grondin

Carolyn Emery shares research findings on body checking in peewee.

The Gauntlet: Tell me about the findings of your 2008 study.

Carolyn Emery: We did a study with over a thousand kids in Quebec and Alberta in peewee ice hockey. We compared the injury and concussion rates in the two provinces. The only difference was that in Alberta, peewee body checking was allowed, and in Quebec, it was not. We found

a four-fold greater risk of concussions and a three-fold greater risk of injury in Alberta. In the context of the [Hockey Canada] policy change, we can estimate from research that removing body checking from peewee level hockey will result in a reduction of over 5,000 injuries and over 1,500 concussions in Canada this year.

G: There are a lot of people on both sides of this issue. How have people responded to your research?

CE: Clearly there are more people on the side of informing a policy change to delay body checking until bantam. Certainly, you hear all sorts of arguments on both sides. I think that we can congratulate Hockey Canada for making an evidence-informed decision. Their decision is clearly based on the evidence that sup-

// I would argue that with 95 per cent of kids in hockey, we're training them to play in beer leagues at an older age — we're not training them to play at an elite level.

—Carolyn Emery, U of C kinesiology professor

ports a change that will significantly decrease the risk of concussions and injuries in young ice hockey players and hopefully increase participation as a result.

There are some arguments that support the requirement to teach the skill of body checking early. We have evidence from a 2008-09 study in bantam hockey to show that the two years of early body checking experience in Alberta is not preventative of concussion and injury risk in bantam players. So actually, the evidence shows otherwise to that argument.

In addition, the skill of body checking is a four-stage progression, where the early stages include skills like angling, stick checks and body contact. All those things are allowed at a young age, so certainly to develop the skill of body checking those skills need to be incorporated into development early on.

G: I'm sure if you did a similar study on bantam leagues, you would also find a significant increase in injuries related to body checking. Why draw the line at peewee?

CE: Well actually, the highest rates of concussion are in peewee ice hockey players. In terms

of looking at that in bantam, you're absolutely right, you will see a greater risk associated with leagues that allow body checking. The thing is that in non-elite levels of play in bantam in Quebec, body checking is not allowed — they only body check in the more elite levels of play.

Arguably, there's some discussion moving forward as to whether non-elite play in bantam and midget should go with a model similar to Quebec, Ontario and certain associations in British Columbia that only allow body checking at the more elite levels of play.

G: Why would you only keep body checking in the elite levels?

CE: I would argue that with 95 per cent of kids in hockey, we're training them to play in beer leagues at an older age — we're not training them to play at an elite level. The argument goes that yes, you need to start allowing body checking at a certain stage in elite levels so that individuals are prepared for that in games. But arguably, those kids who are playing in non-elite levels of play are likely not training to play in junior leagues or national hockey leagues.

To comment on this story
visit thegauntlet.ca



CONGRATS GRADS of 2013!

Twenty years from now you will be more disappointed by the things that you didn't do than by the ones you did do. So throw off the bowlines.

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— Mark Twain, American author

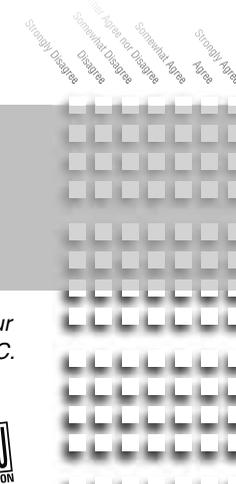


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Schulich racing teams put designs to test

Teams gear up for a series of engineering competitions in the United States

Riley Hill
News Editor

From June 6–9, teams from the University of Calgary's Schulich School of Engineering will test vehicles they built in the Society of Automotive Engineers Collegiate Design Series, competing against teams from Canada and the United States. The series features several design competitions for different classes of vehicles, with U of C teams fielding a racing vehicle, an off-road vehicle and an electric motorcycle.

The series takes place at multiple locations across the United States. U of C teams will compete in Lincoln, Nebraska; Rochester, New York; and Salt Lake City, Utah. Over 80 schools will par-



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Members of the off-road team admire their vehicle.

ticipate in the events.

The winners of the competition will be chosen based on the vehicles' performance on a series of tests and the decision of a panel of expert judges.

Recent U of C mechanical engineering graduate Kathleen Szy-

manek is the logistics captain for the Schulich off-road vehicle, a small white car resembling a dune buggy. She described the process of bringing the car from its initial designs to being fully operational.

"Design for the car started in September and went until

Christmas time. There was a lot of work in making sure that it met all the rules for the competition," said Szymanek. "But once the designs were done during December, it was just lots of work on the construction."

Most of the rules for the vehicles' design are in regards to safety, as the teams compete head-to-head in a string of driving competitions. This includes a four-hour endurance race, where teams share the track to see whose vehicle can cover the greatest distance in four hours.

Szymanek estimates that the team paid \$10,000 for the vehicle, with most of the costs covered by the Schulich School of Engineering. Further expenses were paid for by team sponsors.

Sean Shaunsidhu was the team

leader for the Schulich racing car. The vehicle is a modified version of last year's model, which was completely redesigned in 2011. With pride in his voice, Shaunsidhu said that in many respects, their vehicle is comparable to a sports car.

"It accelerates like a Corvette, handles like a Porsche and is really light. It's like a bike with four wheels," said Shaunsidhu. "At this point, we don't have a proper track to test the car's top speed, but we know that it's powerful."

He estimates that the total cost of the racing car is over \$60,000.

When asked why he chose to participate in the competition, Shaunsidhu's answer was blunt.

"If anybody gets in the car and starts going straight really fast, they'll see why we did it."

Mental health rally, continued from page 5

"Unfortunately, as time has gone on, I've looked and tried to determine what I can do better in the future to make sure that this does not happen again," said Nill. "It's unfortunate that something like this had to happen before we looked to move in a better direction, but we are not going to allow this to go by with-

out improving our situation."

University of Calgary president Elizabeth Cannon spoke at the event, describing her concerns about mental health on campus.

"We know that many of our students are in that age group from 18–24 where they are particularly vulnerable," said Cannon. "They're under a great deal of stress and

they must be aware of all the support systems that are available to ensure that they are taken care of and that they're successful as students."

Some of the support systems Cannon said the U of C has developed to improve mental health on campus include improvements in the Wellness Centre and choosing

the book *Bitter Medicine: A Graphic Memoir of Mental Illness* for the school's common reading program in 2012.

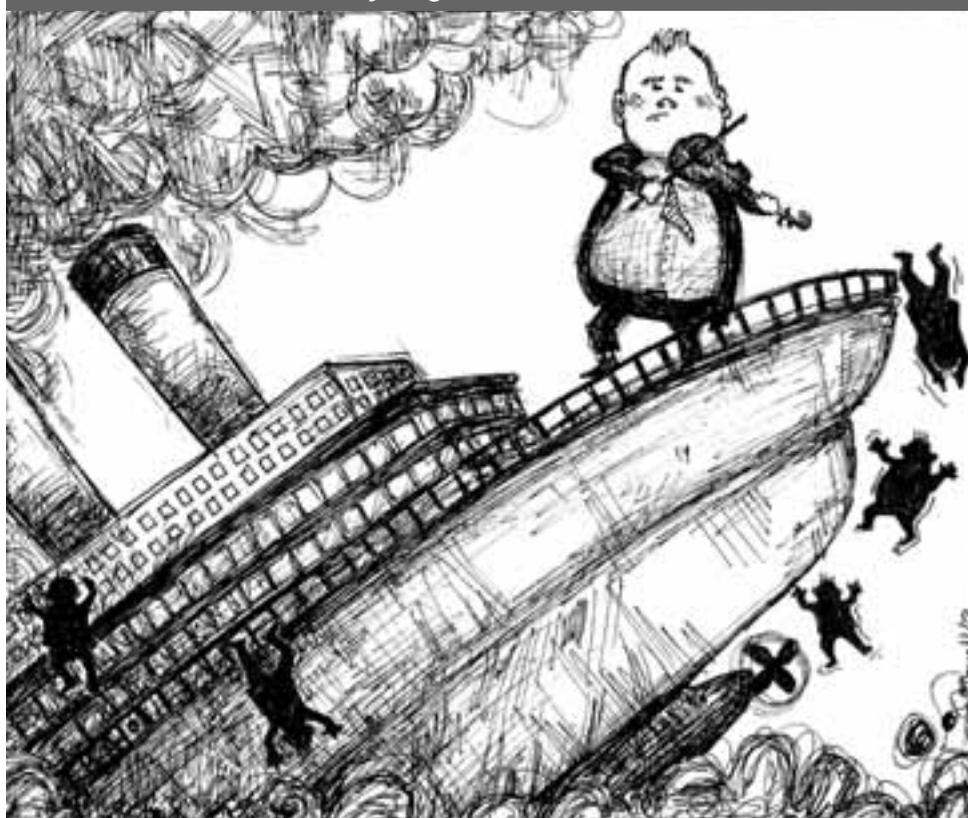
Alberta associate Minister of Wellness Dave Rodney also spoke. He encouraged the audience to be open about the topic and end the stigma often associated with mental illness.

"We have to help people realize that there is no shame [in mental illness] and the stigma simply must go," said Rodney. "We've got to help people understand the signs and symptoms of mental health issues so they can start looking for help and we have to let people know that if they need help it is indeed there."

GAUNTLET COMICS

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It Goes Without Saying — Dawn Muenchrath



The Snobbiest Snob — Sean Sullivan





UNIVERSITY OF
CALGARY

*Success is to be measured not so much
by the position that one has reached in
life as by the obstacles which he
has overcome.*
Booker T. Washington

ARTS

The foundation that you have built over the course of your undergraduate studies in the Faculty of Arts has prepared you for a long and satisfying career in your chosen field – no matter what it may be. We are so very proud of all you have achieved, and how you have helped to shape the Faculty of Arts through your passion, your dedication, and your engagement in collegiate life. From Economics to Linguistics, Psychology to Religious Studies – your critical and analytical understanding of the human condition will enable you to succeed, and to bring a very specific approach to the work you do. Congratulations to each and every one of you, and we look forward to welcoming you into our alumni family. – Dr. Richard Sigurdson, Dean Faculty of Arts

EDUCATION

The Faculty of Education proudly congratulates each and every undergraduate and graduate student of our Class of 2013. You have worked hard to achieve this important milestone in your lives, and we in the Faculty know you will continue to strive to be the best in your professional practice. Whether you head into the classroom, or to administration or policy development, or into the field of counselling or another aspect of education, we know you will make us proud. Best wishes to you all! Dennis Sumara, Dean

ENVIRONMENTAL DESIGN

From buildings and urban plazas to new communities and regional landscapes we trust in your skills, knowledge and values to bring us all balance, beauty and bounty in the environments you will help create. Very best wishes from EVDS as you begin the journey of imagining and realizing our collective well-being in the designed and natural worlds. Dr. Nancy Pollock-Ellwand, Dean.

GRADUATE STUDIES

Congratulations to all students who have earned graduate degrees this year. Your research work has made a lasting contribution to knowledge in your field of study, and the advanced training you have received prepares you to be a leader, whether in research, your profession or your community. – Dr. Lisa Young, Dean

HASKAYNE SCHOOL OF BUSINESS

On behalf of the faculty and staff of the Haskayne School of Business, congratulations to the Class of 2013! We are very proud of you and your many accomplishments, and we wish you every success as you embark on your new careers. You join the more than 20,000 Haskayne alumni who are making a positive impact in leadership positions in over 60 countries. Remember what Mr. Haskayne says, "at the end of the day, the most important thing is your reputation." Leverage your education to build a reputation that is highly respected. - Jim Dewald, Dean

KINESIOLOGY

A sincere and heartfelt congratulations to all of our Kinesiology graduates. As Dean of the Faculty I am very proud of what you have accomplished! Your energy, enthusiasm, and dedication to learning make the Faculty of Kinesiology and the University of Calgary a better place to live and learn. My hope for you, as you leave here, is that you will continue to lead the way to an active and healthy life for both yourself and others, and that you will continue to share your love for learning. Enjoy this moment – you've earned it. I wish you all the best in the future. – Dr. Penny Werthner, Dean

NURSING

To our nursing graduates and newest alumni: congratulations and best wishes on your convocation from the Faculty of Nursing at the University of Calgary! We share your pride and excitement in this achievement and look forward to your leadership in health care. – Dr. Dianne Tapp, Dean

SCHULICH SCHOOL OF ENGINEERING

You are now Schulich Engineers—the next generation of engineering leaders. Congratulations! You have worked hard to earn this prestigious degree and we are proud of your accomplishment. I look forward to hearing about your next exploits and accomplishments. I hope you will strive to make valuable contributions to society, professionally and personally. – Guy Gendron, Dean Schulich School of Engineering

SCIENCE

On behalf of all members of the Faculty of Science, congratulations on completing your Science degree! As you embrace this new life chapter, you will discover that a career in Science presents many exciting opportunities and stimulating challenges. I trust that you will be guided by your curiosity, creativity and critical-thinking skills to make a meaningful impact in your profession and community. We look forward to keeping in touch and hearing about your successes as you join a dynamic and rapidly expanding global network of alumni. – Dr. Ken Barker, Dean

SOCIAL WORK

Our best wishes and congratulations go to graduates from the Faculty of Social Work! We take great pride in welcoming you to our alumni family and ask that you stay in touch to share your successes. Your careers as social workers will be challenging, but we know that each of you will make a difference to your community. Do this by demonstrating the courage and leadership to foster real change in the lives of the vulnerable and marginalized populations we serve. – Jackie Sieppert, PhD, RSW, Professor and Dean