



CALGARY OFFERS
EXCITING
SUMMER
OPPORTUNITIES

pg. 2

NDP FACES
CRITICISM OVER
TUITION FREEZE
PROPOSAL

pg. 3

SEXIST
TRADITIONS
LEAD TO
TRANSPHOBIA

pg. 8

VOL. 56 | ISSUE NO. 06 | JUNE 18, 2015



SLED ISLAND

page 5

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. All full members of the society 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. Editors 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 submissions judged to be racist, sexist, homophobic, hateful, or containing attacks on individual persons. We reserve the right to edit for brevity. Opinions regarding the Gauntlet follow a three-step process which requires written decisions from the Editor, the OPS Board of Directors, and the Editorial Board. The complete Opinions Policy is online at: thegauntlet.ca. The Gauntlet is printed with 50% recycled fibre made in Canada. We appreciate your recycling! Don't let your waste become someone else's trash!

Don't waste your Calgary summer

In the summer, it's easy to fall into the trap of endless sleep and Netflix binges. And while catching up on all seven seasons of *Gilmore Girls* is enjoyable, there are a lot of exciting things going on in Calgary — some of which you may have never heard about.

With outdoor spaces like Prince's Island Park and downtown hubs like 17th avenue, Calgary's music festival circuit is a great opportunity for everyone from music newbies to seasoned audiophiles.

Festivals like Sled Island offer up dozens of individual shows where you can get piss-drunk with your friends, meet a smorgasbord of eclectic folks and discover new jams. And if Sled Island is a bit too grungy for your tastes, the Calgary Folk Music Festival and the Calgary International Blues Festival provide a slightly more wholesome festival experience.

Smaller community events like the Secret Cinema series and Shakespeare by the Bow give you a chance



SAMANTHA LUCY

to spread out a picnic blanket under the sun or stars and connect with the local arts scene. These events are usually free, making them accessible for those on the tightest student budgets.

On a larger scale, Calgary's 25th annual Pride Week at the end of August brings together the LGBTQ

community in a week of parades, drag, music and love. The entire city gets involved and there are dozens of unique events and performances around the city throughout the week.

Calgary is also lucky enough to be close to a geological marvel people travel around the world to see — the

Rocky Mountains. Day trips offer the perfect opportunity for a few hours of hiking with friends, some sweet Instagram pics and a celebratory pint afterwards at the Grizzly Paw brewery in Canmore. Alternatively, stay closer to home and explore Fish Creek or Nosehill park. Walking along the Bow River on a sunny afternoon counts too.

This will be my first summer in Calgary after many years in Red Deer, so I'm still enamoured with simple things like the Calgary Zoo and the Stampede. To the seasoned Calgary veteran, a lot of the classic local haunts may have lost their lustre, and a day inside with a TV series might seem preferable.

But sometimes it takes a summer away from the city to realize that Calgary really is filled with fantastic opportunities. If you take the time to look, they're waiting to be discovered.

Melanie Woods
Gauntlet Editorial Board

Summer Den
Patio Edition

DRINK SPECIALS THURSDEN PRICING

| | |
|----------------|------------------|
| MAY 22 | JUNE 26 |
| JULY 24 | AUGUST 21 |

@DenBlackLounge
 /DenBlackLounge
 @DenBlackLounge

DEN & BLACK LOUNGE
 EST. 2009

STUDENTS SU UNION

NEWS

TUITION & FEES »

Wildrose Party criticizes NDP plan to freeze tuition costs

Fabian Mayer
News Editor

Debate over tuition regulation intensified last week when the Wildrose criticized NDP plans to freeze tuition at current rates.

Alberta currently has an inflation-tied tuition cap on tuition increases. The NDP's platform included a promise to implement "a real tuition freeze." This promise was recently reaffirmed by minister of advanced education Lori Sigurdson, who said the policy changes would be detailed as part of the government's interim supply bill.

Wildrose advanced education critic Wes Taylor thinks a freeze would be irresponsible given Alberta's difficult economic situation.

"Unfortunately, we're not in a good position. If we put a tuition freeze on where's the money going to come from?" Taylor said. "That's the question I will be asking the government."

The Wildrose instead favours keeping the tuition cap in place, adding that a freeze would be unsustainable as the costs of providing education increase.

"We don't want tuition to go beyond the rate of inflation. It's unfair for students to have to pay a disproportionate amount," Taylor said.

Students' Union vice-president external Romy Garrido hopes the NDP follows through on their election promises.

"We're open to a tuition freeze, so if that's what the government wants



The NDP said Bill 3 will include details on their plans to roll back market modifiers and freeze tuition. LOUIE VILLANUEVA that allow institutions to circumvent limits on tuition hikes.

to bring for students we're definitely willing to have that discussion," Garrido said.

Garrido said the tuition cap has only been in place for a few years and that prior tuition increases have made post-secondary unaffordable.

"The cost of education to students has risen by 300 per cent. I think with a tuition freeze we can kind of mitigate a little bit of that," Garrido said.

However, Garrido is concerned a tuition freeze could simply lead to a large hike when the freeze is lifted. This is

what happened in Saskatchewan, which had some of the biggest tuition increases in the country after a four-year freeze was removed.

"A tuition freeze in that case would be a bad thing. We'd love to see a tuition freeze that takes care of what happens afterwards," Garrido said.

Garrido argued that either a cap or a freeze keep the costs of education stable and predictable. But she stressed the importance of eliminating loopholes like market modifiers and mandatory non-instructional fees

that allow institutions to circumvent limits on tuition hikes.

"It doesn't matter which model we choose, if we still have those loopholes they're kind of useless to students," Garrido said.

Taylor said the Wildrose opposes faculty-specific tuition but did not say if they would support the elimination of market modifiers.

"We don't have a blanket position on this one," Taylor said. "When it comes up we're going to look at each case individually."

PROVINCE »

University welcomes NDP funding promises

Fabian Mayer
News Editor

The NDP government delivered its first speech from the throne on June 15. The speech laid out the government's plans to eliminate political donations from unions and corporations, raise taxes and restore funding to healthcare and education.

Post-secondary education was mentioned once in the speech read in the legislature by Alberta Lieutenant Governor Lois Mitchell.

"We will invest in stable and predictable funding for our schools and post-secondary institutions," Mitchell said.

While the speech offered no further details, University of Calgary president Elizabeth Cannon was pleased with the government's tone.

"It was encouraging overall, and for post-secondary we welcome the message around stable, predictable funding," Cannon said.

The NDP promised to roll back market modifiers. These program-specific fee hikes were approved for three U of C programs by the Progressive Conservative government last December. Cannon said a roll back without additional government funding would hurt the university.

"Those monies are already in

budgets, they're already starting to be allocated and what we don't want to have are shortfalls going forward relative to the budgets that we've already approved," Cannon said.

She added that in four years the U of C would need an additional \$5 million in funding per year if the 2014 fee hikes are reversed.

"If they are rolled back we want to be compensated with the equivalent number of dollars heading up to the future," Cannon said.

The government has also promised to freeze tuition. Cannon believes the current system of an inflation-tied cap works well.

"I think people understood the importance of increasing tuition at that level to be able to maintain budgets, but again this is a decision by government as to what a freeze really means," Cannon said.

Cannon worries a total freeze would be difficult to maintain.

"Clearly if you do freeze tuition with a hard zero for a long period of time, the onus on government to be able to continue those investments increases," Cannon said.

The university hopes to meet with minister of advanced education Lori Sigurdson in the next few months.

short form

What are your favourite summer events in Calgary?



"The Inglewood Night Market and the Bike YYC Promenade."

- Liz Janze,
third-year disability studies



"Stampede. It's the only thing to do in the summer."

- Ainna Randawa,
third-year biological sciences



"Folk Fest is a lot of fun."

- Thomas Kerr,
fourth-year commerce



"X-Fest."

- Nicholas Bonutti,
third-year political science

Photos: Louie Villanueva
Interviews: Emilie Medland-Marchen

Haskayne app hopes to engage business students

Babur Ilchi
Gauntlet News

The Haskayne Students' Association (HSA) is developing a mobile application for business students at the University of Calgary.

HSA president Ryan Wallace thinks the app will help Haskayne students get more involved in the faculty.

"The first page that would open on the app is the #Haskayne news feed. [It] would integrate all social media platforms," Wallace said. "The main goal is to improve engagement within the Haskayne School of Business."

Other features of the app include an event calendar, a clubs list and a tracker for the competition known as the Haskayne House Cup. This tab keeps tracks of the points earned by attending events and shows a leaderboard of who has earned the most for their house. The app also has an e-commerce page where students can order Haskayne-branded attire.

"There are so many reports that are being released today talking about how the university experience is not just going to class and getting good grades," Wallace said. "I think the app will increase awareness for Haskayne events. We think that student engagement should be priority."

The HSA is entering their second year as an organization. They've wanted an app since their founding but only recently began development. The app will be available to students in September and will cost the HSA \$3,000–8,000 to develop.

Wallace also hopes to integrate the app with business classes through a program called The Pencil Kit that allows students to develop mobile apps themselves. A management information systems class already intends to do a final project related to updating the application.

"We really strongly believe this app will give students the opportunity to improve their chances of getting a job when they graduate," Wallace said. "We think this could benefit any faculty and we'd be happy to help any faculty that is developing an app."

U of C scientists among those urging a moratorium on oil sands development

Fabian Mayer
News Editor

Oil sands development must stop. That was the message of 100 Canadian and American academics who signed a letter sent to Prime Minister Stephen Harper and other members of Parliament last week.

Climatologists, biologists, economists and political scientists from across North America signed the letter. Biology professor Mary Reid is one of three University of Calgary academics that added their names to the document. She said the global impact of oil sands production worries her most.

"The challenge of our time is the global change that's happening," Reid said. "The whole world has to get off oil right now."

The letter provides 10 reasons for a moratorium on further oil sands development. They include climate change, local ecological impacts and aboriginal land rights.

"Canada's a smart country. It's got lots of highly educated people. I think Canada definitely can show some leadership in this area," Reid said.

Reid does research on the mountain pine beetle and is worried a warmer climate means the pest will destroy more of western Canada's coniferous forests. She argues it makes sense to slow energy-intensive oil sands production first and then start switching to renewables.



Alberta's oil sands represent roughly 11 per cent of the world's proven oil reserves. COURTESY MICHAEL KALUS

"Alberta is set up to have different energy sources than oil and it really has so much capacity to do that. The fact that they just keep saying, 'no, we can't do anything different' is kind of disappointing," Reid said.

James Coleman teaches energy law at the U of C. He said it's hard to gauge the economic impacts of a potential moratorium.

"The impact would be negative, of course, but it depends on how much new production you would otherwise have," Coleman said.

While he thinks environmental

campaigns can have an impact — citing opposition against the Keystone XL pipeline as an example — he does not see oil sands development stopping anytime soon.

"I don't think in Alberta there's going to be the appetite for that, particularly given the economic impact of the oil sands," Coleman said.

Coleman thinks factors like oil prices have a bigger impact on future oil sands development than environmental considerations.

"A lot of it will depend more on economic factors," Coleman said. "They

could accomplish the same thing."

Reid believes Albertan workers are educated enough to prosper in industries other than oil.

"There will be short-term transitions that people have to make, but better that they do it under knowable situations," Reid said.

Reid is hopeful that lobbying by scientists will eventually lead to policy changes.

"The science clearly speaks to the costs of fossil fuel consumption," Reid said. "We have to keep pressing the issue all the time."

Den deemed best campus bar in Calgary

Fabian Mayer
News Editor

The Den won the Best Bar None award for the best campus bar in Calgary from the Alberta Gaming and Liquor Commission (AGLC). It also received a Best Bar None accreditation.

The Best Bar None program was introduced in 2010 after the AGLC, municipal police forces and the provincial government met to find ways to make liquor establishments safer. Bars apply for the Best Bar None accreditation and are then assessed on extensive criteria.

Graham Wadsworth is a regional manager with the AGLC and sits on the Best Bar None committee.

"The impetus behind the program is for licensed establishments, bars, nightclubs and the like, to encourage them to take a proactive approach and discourage harmful behaviour," Wadsworth said.

While there is no direct evidence the program reduces incidents, Wadsworth believes it has been successful so far.

"The likelihood of occurrence is lessened by virtue of the training and the knowledge that the various staff members and management of those establishments have and the systems that they employed," Wadsworth said.

Students' Union vice-president student life Kirsty McGowan is excited the Den was named Calgary's

top campus bar.

"The Den is obviously really important to students. It's been a campus tradition for over 40 years so it's very important that we're recognized for safety and customer service," McGowan said.

The SU operates the Den and McGowan believes their commitment to the bar was crucial to winning the award.

"We often go above and beyond in terms of safety, training and making sure our staff are up-to-date and making sure that students are having the best possible experience at the Den," McGowan said.

Den staff and management were taught ways to help prevent sexual assault with bystander intervention

training last fall. The Calgary Sexual Health Centre taught the program. Wadsworth said programs like this are important ways bars can be safer.

"The establishment is given credit for supporting and advocating those types of programs," Wadsworth said.

The AGLC program is modelled after a similar one in the United Kingdom. The Alberta version of the program sees an increase in applications each year. This year, 52 of Calgary's bars and nightclubs were accredited.

"It says something about the growth of the program," Wadsworth said. "It's starting to gain more and more recognition."

The Den is currently closed while undergoing renovations. It will reopen in the fall.

MUSIC FESTIVAL »

Sled Island returns to Calgary venues

Calgary's beloved music and arts festival, Sled Island, returns June 24–28 with one of its most eclectic lineups yet.

Executive director Maud Salvi says she's pleased with this year's artists, including the acts curated by legendary post-rock band Godspeed You! Black Emperor.

"We're stoked about the lineup. We feel like it's very true to Sled Island. There's a lot of people in the lineup this year we've been trying to book since our first year," Salvi says. "[Godspeed You! Black Emperor] have been involved in suggesting artists. The collaboration was great and we're really happy with their selections."

Salvi says she's also happy with the non-music portion of Sled Island, citing a strong movie lineup as a highlight. Salvi is also excited for the festival's collaboration with art collective Wreck City, which will see the decrepit Penguin Car Wash taken over by local visual artists.

Sled Island takes place at an array of venues, ranging from the large outdoor Olympic Plaza to assorted bars and pubs in the downtown core.

Unfortunately, Sled Island will soon lose one of its long-time venues. It was announced June 12 that the Republik will shut its doors at the end of June. Salvi says the venue's legacy is monumental to both the city and the festival.

"It's going to be a tough venue to replace from a practical point of view, since there's not a lot of other venues of similar size. But also from a historic view, because it's been a big part of Sled Island. We're sad to see it go," Salvi says.

But the Republik stays open this year, hosting some of Sled Island's 250+ artists each night of the festival.

Need help choosing which bands to check out from Sled Island's massive lineup? *Gauntlet* writers compiled a list of four must-see shows.

Jaga Jazzist:

When: Saturday, June 27 at 12:00 a.m.

Where: Republik Nightclub

Hailing from Norway, Jaga Jazzist are a nine-piece experimental collective that have been changing the modern jazz landscape for over 20 years. The collective has undergone many iterations since its formation, but the band has a constant core of siblings Martin, Lars and Line Hornthved.

Though Jaga Jazzist's members have changed, their desire to innovate hasn't. The group embodies



COURTESY MARCO VERCH



Yo La Tengo (top,) Jaga Jazzist (bottom) and Avec le soleil. COURTESY ERLEND SOLBU

all the characteristics that make jazz great. Their music is meticulous and free-flowing and the band never sticks with the same style for too long.

Jaga Jazzist's unwavering dedication to experimentation makes for explosive live sets. With the band bringing their ensemble of strings, horn and percussion to Calgary for the first time, this is sure to be a spectacular show.

This will also be the second-last show to ever take place at the Republik Nightclub. Come say goodbye to one of Calgary's great indie venues while taking in Jaga Jazzist's slick tunes.

Jason Herring

Avec le soleil sortant de sa bouche:

When: Tuesday, June 23 at 9:30 p.m. and Saturday, June 27 at 10:30 p.m.

Where: Commonwealth Bar & Stage and #1 Legion

Godspeed You! Black Emperor's Sled Island performances are slated to be the most-talked about of this year's festival, but their influence on Sled Island goes beyond their own shows. The band, who are guest-curating the festival, have assembled some incredible groups worth paying attention to.

One of these is Avec le soleil sortant de sa bouche, a Montreal avant-garde funk band who make music as weird and delightful as their name, which translates to "with the sun coming out of her mouth." But you don't have to speak French to enjoy their psychedelic smorgasbord of experimental sounds.

Avec le soleil create idiosyncratic and hypnotic rhythms punctuated by wordless vocals to craft an intricate and mesmerizing musical experience.

The band is known for their 20-minute multi-faceted epics. You've got a few chances to see them in action during Sled Island. Avec le soleil will share a bill with Calgary R&B darlings Shaani Cage on Tuesday at Commonwealth, but it's their Saturday evening gig at the #1 Legion you shouldn't miss. Make sure to bring vinyl-buying money and your favourite reality-enhancing provisions.

Liv Ingram

Carla Bozulich:

When: Thursday, June 25 at 11:30 p.m. and Friday, June 26 at 7:00 p.m.

Where: National Music Centre and Central United Church



COURTESY MICHAEL SHU AND CATHERINE GAUTHIER

While St. Vincent isn't returning to Sled Island this year for another round of her signature weirdness, Calgarians will have a chance to see a different, darker art-rock band.

Carla Bozulich is an LA-based singer-songwriter whose music weaves between folksy lyricism and droning post-rock, creating an atmosphere equal parts beautiful and terrifying. Her newest album, *Boy*, is a perfect example of this kind of songwriting, with tracks that offer seas of noise and sadness for listeners to lose themselves in. Fans of both folk and post-rock will find something to love in Bozulich's music.

Bozulich's music isn't suited for crowded bars. Thankfully, Sled Island gave her shows at two of the city's coziest venues. If you're interested in a smaller, more intimate show, catch Bozulich at the National Music Centre. But if you're looking for something a bit more grandiose, then head to her show at Central United Church. Either way, imbibing mind-altering substances beforehand is highly recommended.

Sean Willett

Yo La Tengo:

When: Friday, June 26 at 11:00 p.m.

Where: Flames Central

Experienced rock trio Yo La Tengo are returning to Sled Island after headlining the festival in 2008. The group, consisting of husband and wife duo Georgia Hubley and Ira Kaplan, have been making diverse music for 30 years. But don't let their age fool you — Yo La Tengo still rock harder than bands half their age.

Rounded out by multi-instrumentalist James McNew, the band is known for varied and unexpected live sets. It's not unusual to hear soft ballads, fuzzy dream-pop and keyboard-driven rock in the same set.

The band also has a penchant for performing covers. The band's upcoming album, *Stuff Like That There*, consists almost entirely of covers. They're sure to play a few in Calgary, but it's impossible to guess which. And that's one of the best things about Yo La Tengo — they aren't a band that brings the same set to every city they visit. Even after 30 years, Yo La Tengo remain inventive and original.

Claudia Wong

Reggae concert benefits homeless

Jason Herring
Entertainment Editor

Iwango JahFire embodies the ideology behind reggae music. He's been performing reggae as a member of veteran Calgary band Strugglah for over 20 years and has recently turned his focus to using the band's music to conduct charity work.

"I wanted to do something humanitarian with the band," JahFire says. "Something for the band apart from the entertainment side, to use our music to build and to repair."

JahFire founded the Reggae for the Homeless benefit concert six years ago, an event he's organized every year since. The concert raises money for the Mustard Seed, a non-profit organization dedicated to combating homelessness in Calgary.

"With Reggae for the Homeless, we can bring about some awareness with regards to those out there on the streets," JahFire says. "Our band's name is Strugglah, and that's where some of the inspiration comes from. Together we struggle, but together we overcome."

JahFire, who grew up on the small Caribbean island of Nevis, says he wanted to show his appreciation for Calgary and support the work done by the Mustard Seed. He believes the best way he can show his support is through the positivity of reggae music.

"Our lyrics are global, talking about unity and love and respect and caring. The music is right for the event and it was an inspiration for me to come up with this idea," JahFire says.

JahFire hopes his charity work can help improve the quality of life for everyone in the city.

"Reggae for the Homeless is one of the ways I show my appreciation for what life has done for me. I just want to give that back to the community."

The Reggae for the Homeless benefit concert will take place at the Ironwood Stage and Grill on June 23 at 7:00 p.m. Tickets are \$20 at the door.

Owen Pallett talks new album, movie scores and working with Arcade Fire

Jason Herring
Entertainment Editor

Owen Pallett is a busy man. Over the last few years, the Canadian violinist and composer released *In Conflict*, his fourth full-length album, toured with Arcade Fire in support of their album *Reflektor* and helped compose the Oscar-nominated soundtrack to the film *Her*.

Pallett recently stopped in Calgary for the Sled Island pre-show at Lukes Drug Mart, where he performed an impressive violin set. We spoke with the musician about his new album, his Oscar nomination and the influence of video games in music.

G: The Gauntlet. Your new album *In Conflict* showcases much more personal and tortured music than your previous works. Why did you decide to make that change?

OP: I don't know if it was a decision. I try and chalk up so much of what I do to being an agent of my own intention, but truthfully, a lot of these decisions just happen. I can't even agree that the songs on *In Conflict* are more personal than before. If anything, these songs are freer and more liberated. I'm singing my mind, singing about release and about a happily broken brain.

G: A lot of the music on that album sounds very sinister to me, especially a song like "The Passions." It almost sounds like the soundtrack to a Hitchcock film. Was this a conscious decision?

OP: I'm surprised you think "The Passions" is sinister. To me, it's just meant to be beautiful. But that's alright. That song is about brother-sisterhood between queer people. Sometimes it manifests itself as sexual congress. Other times it's camaraderie or mentorship. The disparity between the title, 'passions,' and what is sung, 'compassion,' is meant to suggest that the two are linked to the same idea — brother- and sisterhood.

The music contains a number of binaries, both major and minor tonalities converging and diverging like a hand approaching a mirror. I never thought of this song as sounding sinister.

G: You won a Grammy with Arcade Fire in 2010 and were nominated for an Oscar for your work on *Her* last year. What was it like attending those ceremonies?

OP: Awards ceremonies are not for

me. I am a crazy person, I suppose, and I don't derive pleasure from award ceremonies. For me, getting a kind letter from someone, having somebody ask to kiss me or serving food to friends — these are the things I cherish.

G: Have you received more offers to score movies after the success of *Her*? Are you interested in doing more movies?

OP: Yes and yes. *Her's* success was enormous for me. I've had many offers for film scores, including a couple that I've finished and am excited to have released. This is why I can't talk shit about the Oscar nomination. I'm happy and grateful about what it's done for my career. But it did not provide me with any other feelings of satisfaction.

G: Last year you accompanied Arcade Fire on their *Reflektor* tour, instead touring full-time behind your new album. Why did you make that decision? Are you planning on working with Arcade Fire again in the future?

OP: Initially, when I signed on to tour with Arcade Fire, I hoped there would be more time afforded to me to properly promote and tour *In Conflict*. But Arcade Fire are a large group that directly employ 100 people and indirectly keep thousands of people employed. My desires to promote my own album don't really factor into their scheduling. So it wasn't really my decision.

I cannot say I was disappointed in the album's release, because that would be inaccurate. We worked very hard, played amazing shows and got terrific reviews. But the release would have had more resonance if my schedule had



Owen Pallett is a renowned violinist and composer. COURTESY BRIAN VU

been freer. But I was helping out Arcade Fire, to whom I owe so much. I hope to be able to work with Arcade Fire again. They are my favourite clients and my favourite people.

G: In a lot of your old work, you include references to video games — your Polaris-prize winning album *He Poos Clouds* was full of them and you previously released music under the name *Final Fantasy*. Do video games still influence your music now?

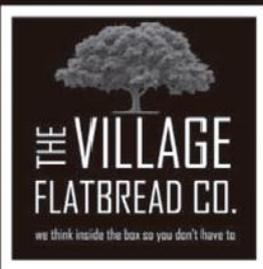
OP: In 2015, everybody plays video games. Everyone I know is addicted to *Candy Crush*. But in the '80s and '90s, video games and computers were still considered part of nerd culture. I played hilariously didactic role-playing games like *Nahlakh* and *Ancient Domains Of Mystery*. So in the early '00s, it was somewhat strange to sing serious songs

that directly referenced stuff like *Dungeons and Dragons*, *Zelda*, *Mario* and all the other cornerstones of nerdism. Songwriters mostly seemed to be into songs about Fassbinder and Bataille and *Superman* and history.

But nerd culture got blown open pretty quickly. First it was chiptune. Then meme culture went mainstream. It's a very different culture now than it was ten years ago. In 2004 I was described by the *New York Times* as a "nerd," but now that term doesn't really apply to anybody or anything.

Gaming and game music was a formative influence on me and so it will always inform my creative decisions. But these days I'm much more interested in books, poetry and cooking than I am in video games.

Edited for clarity and brevity.



**THE VILLAGE
FLATBREAD CO.**

we think inside the box so you don't have to.

2511 17th AVENUE SW

#MYVILLAGEYYC

403.888.1200

A 100% GLUTEN FREE & HALAL PIZZERIA WITH DAIRY FREE, VEGETARIAN, & VEGAN OPTIONS

JOIN OUR VIP REWARDS PROGRAM IN STORE & START GETTING REWARDED TODAY!

#PIEITFORWARD

IS YOUR TEAM OVER-WORKED, UNDER-FUNDED, & STILL KILLIN' IT?

FIND OUT HOW OUR 'PIE IT FORWARD' PROGRAM HELPS YOU REWARD YOUR TEAM & TAKE IT TO THE NEXT LEVEL

THEATRE »

Play offers feminist critique of capitalist culture

Rachel Woodward
Entertainment Assistant

Feminist theatre company Urban Curvz is now showing Jacob Richmond's *Legoland*, a play about the failings of patriarchal capitalism.

Directed by Urban Curvz' artistic producer Jacqueline Russell, the story revolves around Penny and Ezra Lamb, siblings from rural Saskatchewan who are sent to a Catholic boarding school after a drug bust at the hippie commune they grew up in. There, Penny is exposed to the reality of her patriarchal world.

Playing at the Motel Theatre in the Arts Commons, Russell says *Legoland's* appeal is the play's parody of society.

"When I first read *Legoland*, I was drawn to the humour of it and the satirical look it takes at

patriarchy and capitalism and some of the structures in our society that can be oppressive," Russell says. "[Penny] begins to encounter the patriarchy through the eyes of a teenaged girl."

Urban Curvz will celebrate their 10th anniversary next year. Originally founded with the intent of providing more opportunities for women in theatre, the company is dedicated to celebrating female protagonists.

"A lot of the conversation that takes place around Urban Curvz is what makes a good feminist play," Russell says, "We are most interested in inciting a dialogue around feminism rather than trying to define it."

With the recent popularity of shows like *Orange is the New Black* and movies like *Mad Max: Fury Road*, entertainment featuring multiple female protagonists is gaining



Legoland, a play that criticizes capitalist culture, is showing at Urban Curvz until June 20. COURTESY JACQUELINE RUSSELL

popularity. Russell says there are huge audiences that demand this representation. By fulfilling this demand on stage, Urban Curvz provides more women with work in the theatre industry.

"Urban Curvz theatre was founded

with the mandate to try and provide more opportunities for women in the arts and from there it has grown to have a wider mandate of feminist theatre and engaging everyone in a conversation about feminism, what feminism is, and why it can be fun-

ny," Russell says.

Legoland plays at the Motel Theatre in Arts Commons until June 20. Tickets are \$22.50 for students.

For more information, visit urbancurvz.com

NEW MUSIC »

FLORENCE



Florence + the Machine
How Big, How Blue, How Beautiful
May 29, 2015 (Island Records)

Florence Welch's producer reportedly discouraged her from writing about water during the recording of *How Big, How Blue, How Beautiful*.

But the album's first track, "Ship to Wreck," throws that suggestion out the window. Welch dives right back into the water-inspired themes and emotions that characterize the group's music.

While Florence + the Machine's first album, *Lungs*, was light and breathy and follow-up *Ceremonials* was booming and symphonic, *How Big* is a vast, all-consuming

ocean of sound and emotion. It's both richer and deeper than the band's past work.

Ultimately, it hits all the notes that make Florence + the Machine such a successful group. And at the centre of the band's success is Florence Welch.

Florence + the Machine rides almost solely on Welch's powerful lyricism and soulful belting. The backing band is full of rich orchestrations like the brass fanfares on the title track and the commanding guitar riffs on "What Kind of Man." However, they ultimately serve as

a vessel for Welch's presence.

On tracks like "Mother" and "Third Eye," Welch evokes the success of the band's past anthems while dealing with personal pain and heartache.

How Big's subject matter is also a departure for the band. The album finds Welch more soulful and inward-looking than before, as she tries to make sense of intimate personal relationships and conflicts.

The change in lyrical themes is evident on the opening track, "Ship to Wreck," which examines the spiraling nature of self-destructive

behaviour, while the ballad "St. Jude" considers how we cope with loss in a relationship.

Welch may rely on a masterful backing band to give weight to her vocals, but she still does the bulk of the lifting in bringing the songs on *How Big* to life. Welch is a poignant and gifted lyricist who uses her generational voice to create awe-inspiring music.

The band may be called Florence + the Machine. But at the end of the day, Welch is what drives this group.

Melanie Woods

Dr. Seuss in the Park
...and other classics

weather permitting

Join us at the Reading Tent in Riley Park
(8th Avenue and 12th Street NW).

Every Saturday from June 27 – August 29, from 11 a.m. – 3:30 pm. The tent will be set-up between the wading pool and the playground.

- Have fun with reading, games and crafts.
- Enjoy the outdoors.
- Children of all ages are welcome and must be accompanied by an adult at all times.

Volunteer Services



Jim O'Rourke
Simple Songs
May 19, 2015 (Drag City)

Jim O'Rourke is the most prolific musician you've probably never heard of. As a producer, he's worked with acts like Wilco, Sonic Youth and Joanna Newsom. He's released albums of classical, noise, rock and electronic music as a solo artist. But his latest album, *Simple Songs*, is a beautiful collec-

tion of tracks where O'Rourke settles for more typical songwriting.

Though the songs on *Simple Songs* are conventional, they aren't simple – despite the album's title. The tracks are layered and complex, with intricacies that don't reveal themselves until repeated listens. *Simple Songs* isn't an album most will love immediately, but it's immensely rewarding to listen through.

A highlight of the album is the opening track, "Friends with Benefits" – a song that starts off as an energetic rock song before exploding into a swell of strings at the climax. Another gem is the final track, "All Your Love," which serves as a cinematic send-off for the album.

O'Rourke's lyrics are wry and filled with sarcastic asides. This is evident on the forlorn track

"End of the Road," where he sings "a castoff has no need to find his way ashore, because nothing beats a holiday in the sun." O'Rourke's cynicism works well and listening to his snide remarks is entertaining.

With O'Rourke's impressive production resume, it's odd that the one place *Simple Songs* falls short is its mixing. Through most of the album, O'Rourke's vocal tracks are quieter than the backing instrumentation, making it hard to hear what he's saying. It's a bizarre flaw from such a renowned producer.

Aside from that, *Simple Songs* is a sonic masterpiece that only gets better with repeated listens. O'Rourke's sharp wit combines with commanding musical control to make *Simple Songs* one of this year's best.

Jason Herring

OPINION »

Sexist traditions lead to transphobia in sports

Emilie Medland-Marchen
Gauntlet Sports

At the 1976 Summer Olympic Games, the American athlete then called Bruce Jenner set a world record in the track and field decathlon event, winning the gold medal. While still identifying as a man at the time, she was dubbed the “greatest athlete in the world” by reporters.

Her good looks and physique made her a poster child for the U.S. Olympic Team in Montreal and she was arguably the first Olympian to become a media icon in a new era of television-dominated sports — all while being publicly viewed as the epitome of masculinity.

Now, 39 years later, Caitlyn Jenner has made her debut on the cover of *Vanity Fair*. It's only now that she felt comfortable enough to shed her past and live with her authentic gender identity. For years transphobic media scrutiny prevented transgender athletes from identifying themselves while in the spotlight. If Caitlyn Jenner had revealed herself as a transgender woman 39 years ago, she would not have that famed Olympic gold medal to her name.

Now that Jenner has made her true identity known, issues of equal rights among transgender — people whose gender identities do not match the biological sex assigned



Street art protesting the treatment of the LGBTQ community during the 2014 Winter Olympics. COURTESY PAUL

|| The tradition of gender segregation in sports is an archaic one that needs to be readdressed. Unless this happens, transgender athletes will continue to face an uphill battle.

to them at birth — and cisgender — people whose gender identities align with the biological sex assigned to them at birth — individuals in professional sports has been in the media spotlight.

The public conversation is littered with transphobic remarks, including the suggestion that transgender athletes should be excluded for the sake of fairness. Misconceptions about transgender individuals, including the effects of gender reassignment surgery and hormone

transgender athletes.

Sporting culture has favoured male athletes since its inception, as organized sports were originally an attempt to preserve traditionally masculine qualities.

These qualities — physical prowess, competition and aggression — were introduced to sports and encouraged in young boys. Women's sports were present, but they were segregated from men's and limited in scope. Women weren't allowed to compete in the Olympics until the

1900 Paris Games, and they could only play lawn tennis and golf.

The gendered segregation of organized sports has rarely been challenged. Most think it would be unfair to allow women to compete against men because of a biological disadvantage. Our culture has long encouraged men to harbour physically masculine traits, but this hasn't been the case for women.

Many attitudes towards female athletes are simply the result of cultural sexism. Women are supposedly less capable as athletes because of their lack of focus and inability to work outside of groups.

Female athletes have, however, proven many times that they are respectable competitors in their own right. But despite their undeniable abilities, there has still been no push to desegregate sporting events.

Gender segregation runs deep in sporting culture, and the use of gender as a basic organizing principle went relatively unchallenged throughout history. But in 1977, American tennis player Renee Richards rose to prominence and changed all of that. Richards has been credited as the first professional transgender athlete to successfully challenge a major sporting organization and win the right to compete. She challenged

a rule set out by the United States Tennis Association (USTA) that required all athletes to undergo mandatory sex verification tests in order to compete at the US Open.

Richards, who is transgender, did not pass the test and was banned from competing in the event. She then successfully sued the USTA under the grounds of New York State's anti-discrimination laws, and won. She competed in the women's category at the US Open and became the first transgender athlete to ever compete at a major professional sporting event.

Transgender individuals are an increasingly visible section of our society. But their recognition as competitors is still far from equal.

Transphobic ideas prevent transgender athletes from inclusion in traditional sports. Intolerance in the sporting community is open and widespread, which makes it near impossible for transgender athletes to feel encouraged and successful.

Those who oppose the inclusion of transgender athletes suggest that the biological differences between men and women's physicality give transgender individuals either a competitive advantage or disadvantage.

However, according to a study put forth by associate professor Erin E. Buzuvis of the Western

New England College School of Law, undergoing hormone treatment drastically reduces the perceived advantages of one's assigned sex.

After a year of estrogen hormone treatment, a trans woman loses the ability to easily put on muscle — the result of a drastic decrease in testosterone. This similarly decreases any supposed advantage in speed, strength or aerobic capacity.

The effect places a trans woman on the same competitive playing field as a cisgender woman.

Since there is no scientific evidence to suggest that transgender athletes would have an inherent advantage over their cisgender opponents, discrimination against them boils down to prejudice.

The facts are on the side of transgender inclusion, but many continue to insist upon discriminating against these athletes, touting their inclusion in high-performance sports as unfair.

What's truly unfair is that the IOC insists that transgender athletes undergo sexual reassignment surgery, two years of hormone therapy and receive legal recognition of their transitioned gender before they are eligible to compete. Other professional organizations insist that trans athletes undergo gender tests that are both inaccurate and humiliating.

If Caitlyn Jenner had tried to compete in the Montreal Olympics in 1976, she would have been unable to do so. At the time the issue likely would have been ignored, as there was little public transgender representation.

But the transgender community is becoming more visible, exposing injustices that run deep in the sporting community. Trans athletes continue to be discriminated against while competing, and are demonized for trying to do so.

The tradition of gender segregation in sports is an archaic one that needs to be readdressed. Unless this happens, trans athletes will continue to fight an uphill battle against transphobia. Everyone has a right to compete, regardless of their race, gender or sexuality. This principle of equality is part of the IOC's code of conduct — yet it seems they themselves are unwilling to follow it.