

Dinos roar on draft day

Taylor McKee
Sports Editor

For anyone doubting the calibre of football talent produced by head coach Blake Nill and the University of Calgary Dinos, the 2012 Canadian Football League draft was proof for the contrary. For the past two years, no other university in the Canadian Interuniversity Sport league has produced more CFL draft picks than the U of C. In fact, half of all of the players drafted to the CFL from the Canada West conference were Dinos. This year, Kirby Fabien, Sam Hurl, Carson Rockhill and Jordan Verdone were selected in this year's draft — all of them in the top 40. Fabien (first round: seventh-overall) and Verdone (fifth round: 37th overall) both joined the defending Grey Cup champions the B.C Lions. Hurl (second round: 12th overall) became Saskatchewan Roughrider property and Rockhill (second round: 13th overall) was selected by the Hamilton Tiger-Cats.

It is no secret that the CFL privileges Canadian talent on a roster. CFL rules dictate that on a 42-man roster, no more than 19 players can reside outside of Canada, therefore roughly half of the roster must be made up of Canadians.

see CFL DRAFT, page 8

NUMBER OF PLAYERS DRAFTED TO THE CFL FROM CANADA WEST



Michael Grondin/the Gauntlet

U of C provost Dru Marshall speaking with faculty members about Access Copyright's new model plan.

Debating new copyright laws

Michael Grondin
News Editor

The new model copyright agreement proposed by Access Copyright, a corporation set up to protect intellectual property, is causing discussion and uncertainty within universities across Canada.

As of April 16, 2012, Access Copyright and the Association of Universities and Colleges of Canada decided upon a new model agreement, which is causing concern regarding whether the agreement will benefit students and help them get information they need for classes, or leave them paying too much, with too much supervision and less access to texts.

"It's a very complex license. The university

is considering all aspects," said provost and vice-president academic of the University of Calgary Dru Marshall. "Ultimately, what we want to do as a university is we want to ensure that students here have a very positive experience."

The new agreement will allow students, faculty and department heads of Canadian schools the opportunity to reproduce print and digital works which are protected under copyright.

According to Marshall, the timing to sign the agreement is tricky, as the license isn't finalized and the new copyright bill — Bill C-11 — hasn't been passed by the Supreme Court of Canada, and a decision to join the license must be made by May 15, 2012.

"We want to make sure that we are not

only protecting the institution, but also the professors, staff and the students that are in the institution," said Marshall at a town hall meeting with faculty heads, professors and students on May 9, 2012. "We're hoping that we have more covered than we currently do now."

The U of C ended its agreement with Access Copyright on September 1, 2011 because the collective added a \$45 interim tariff per student for access to texts, raised from \$3.75. Until now, the U of C has handled copyright dealings on its own.

The new license, which is adding online and digital works to the agreement for the first time, will have a fee of roughly \$26 per full-time or equivalent student.

see COPYRIGHT, page 3

Saying one thing, doing another

The Harper government makes cuts to Veterans Affairs

The Harper government's new federal budget was presented as a series of fiscally responsible choices to reduce government spending in a difficult economic climate. However, the timing of some of the cuts seems to ignore the impending needs of a new generation of citizen-soldiers. Cuts to the budget of Veterans Affairs Canada affect one-to-one care that veterans are receiving.

Although VAC initially stated that most of the cuts would be to management positions and not to case workers, nine regional offices in Windsor, Ont., Saskatoon, Kelowna, B.C., Prince George, B.C., Charlottetown, Thunder Bay, Ont., Brandon, Man., Sydney, N.S. and Corner Brook, N.L. are being closed down. The union that represents workers for VAC stated that by 2015, one in three frontline service workers will lose their job due



to the cuts. Meanwhile, veterans in locations without an office will be routed to an American-based private insurance company. In total, VAC will lose over 700 jobs over the next three years due to a combination of internal reorganization and the 2012 budget cuts. This is at a time when Canada's involvement in Afghanistan is waning, meaning more soldiers are returning home every month and are in need of care. Nearly 4,200 Canadians who served in Afghanistan are already receiving benefits through VAC.

Senator Roméo Dallaire, a former lieutenant general who served

under the United Nations in Rwanda, remarked that the cuts jeopardize the mental health of future generations of soldiers as well as those who have recently served in Afghanistan and elsewhere.

Losing frontline case workers means losing face-to-face attention for soldiers, complicating the process by which a soldier receives care for mental injuries sustained in service. It is one thing to publicly say that the government is behind the troops, but it is quite another to dictate policy that has the best interest of veterans in mind. There will be more and more vet-

erans in need of an infrastructure that can help them readjust to civilian life.

It seems that support for military spending falls under the category of supporting the troops, but providing adequate support for veterans with post-traumatic stress disorder is a social program that the government views as superfluous.

The timing of these cuts is extremely worrying as Canada has built up a reputation for having an above-average support system for veterans, but even before the cuts, VAC was not swimming in federal funding. While the point that no cut is easy is well taken, cutting frontline workers for returning veterans seems counterintuitive to the world that exists outside of the balance sheet.

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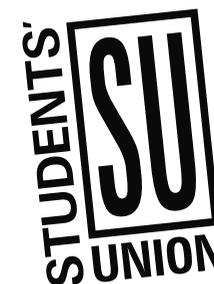
The Cover

Design by Evangelos Lambrinoudis II

Join the SU Team!

The **Students' Union (SU)** at the **University of Calgary** is looking for enthusiastic individuals who enjoy a diverse, exciting and rewarding workplace. The SU has full and part-time openings for:

- Part time hourly Cook – Kitchen
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If you're interested in joining us at the Students' Union, please submit a cover letter and résumé to resumes@su.ucalgary.ca.

Summer UPass causes students confusion

Michael Grondin
News Editor

The new spring and summer UPass, which is offered for the first time this year at the University of Calgary, has some students confused about who is eligible for the four-month Calgary Transit pass.

According to parking and traffic services senior administrative officer Susan Austen, only full-time students enrolled in at least two classes in either the spring or summer terms can acquire the UPass.

Students can't pay the \$110 fee for the pass if they are not taking full-time classes. Even if a student is taking one class in both the spring and the summer semesters, they are not eligible.

"I think it's a big step giving even full-time students the UPass, but a great next step would be allowing part-time students to have one also," said fourth-year biological sciences student Andrew Margherit, who will be taking one summer course and is not eligible for the UPass. "It would be nice to have that option."



Adrienne Shumlich/the Gauntlet

Students wait for a C-Train as the spring semester rolls in and the summer UPass is introduced.

Margherit, who often travels to campus to use the gym, believes not having a pass is inconvenient for part-time students.

"It sucks just because I went to get a bus pass the other day for May, which for an adult is \$94," said Margherit. "I did the math — I have to use it 34 times for it to pay for itself. Even if I use it more than that I won't be saving."

According to Austen, the specifications of eligibility for the spring and summer UPass were decided through the U of C's contract with Calgary Transit. It is still in the trial stages.

Austen said the UPass follows what the administration considers full-time students to be, and there are no current plans to change these specifications.

The idea for the spring and summer UPass was sparked in 2010, when 89 per cent of surveyed students were in favour of having a spring and summer transit pass.

"What we're doing is we're combining those four months as one session, so you can be full time in summer and get a UPass," said Austen. "It has to be an all

in kind of thing — so the only group that is included is full-time students."

Calgary Transit will also be testing Connect, a new electronic transit pass. Several hundred Calgarians — including approximately 400 U of C students — received a Connect card for free to test the pilot project over the next months, said Calgary Transit media advisor Ron Collins. Students had to sign a long waiting list to receive a Connect pass.

"We're going to aggressively test the entire system, test the devices that are out there now through card readers on busses and trains," said Collins.

However, students who did not receive a Connect pass or a spring and summer UPass will have to find alternative methods to get to school.

"The UPass really helps, especially if you need it for four months," said Margherit. "You don't have to worry about it, you can just hop on the train and get to where you need to be. And being a student, it just makes getting to class and getting to the gym way easier."

Copyright debate, continued from cover

However, now that the new agreement has been introduced, many Canadian schools are currently debating joining the collective.

The U of C administration has sought internal and external legal council to ensure they are making the right decisions for individuals within the institution.

According to Marshall, any changes will be made in the interest of protecting students and

faculty members. Marshall is confident that the concern over added surveillance for students and teachers is unnecessary.

"People are concerned that 'Big Brother' is going to come in and monitor your email," said Marshall. "We have been assured, and it actually says in the Access Copyright model license, that that is not going to happen."

According to Students' Union vice-president academic Kenya

Jade-Pinto, consultations regarding the new agreement will continue, and getting opinions from many groups on campus is what is most important at this time.

"There are plusses and there are drawbacks for either decision," said Jade-Pinto. "If we choose not to sign on to the agreement, the issue then becomes monitoring compliance with respect to copyright. If we choose to sign on to the agreement, monitoring

will be done by Access Copyright, which alleviates some stress from the university, but there's also the fee."

Jade-Pinto said if the U of C agrees to join the license, the best thing is for the fee not to be directed at students.

"We are confident that the university will make a decision that is to the benefit of all people on campus," she said. "The SU hopes that the students will not

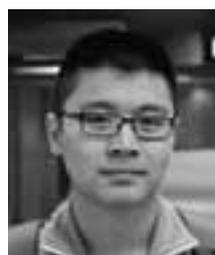
be negatively affected."

The U of C will potentially sign on to the agreement for the first six weeks and opt out by June 30, but the discussions are still ongoing. Marshall says an end goal is to have the U of C dealing with copyright on their own, with all of their own checks and balances in place where students, staff and faculty have freedom and protection when accessing copyrighted works.

What can be done to improve transit use for students?



"For the spring and summer term, even if you're just doing one class, you should be allowed to have the UPass."
— Sydney Kang, first-year arts



"I don't use transit enough to know."
— Michael Kwok, second-year biological sciences



"More centralized transit zones around student communities."
— Kenny Rawlins, third-year economics and math



"Having free transit in summer would be really nice, especially for us living in Calgary. It's expensive."
— Alison Fyfe, first-year engineering

campus quips

U of C's first veterinary medicine graduates

The veterinary medicine program offers hands-on learning and new opportunities

Michael Grondin
News Editor

Animal health affects the economy, tourism and environmental health in Alberta. The University of Calgary recognized this and established a veterinary school in 2008 to give students hands-on, relevant training. On May 10, the first graduates of the veterinary medicine program will cross the stage.

"It was a new program. It was an adventure and a risk, and I think we were all risk takers getting into the first class," said Kelsey Shacker, one of the programs first 30 graduates. "We're all glad we went through it."

According to the faculty of veterinary medicine dean Alastair Cribb, in the early 2000s many diseases — like mad cow disease and the West Nile virus — struck the animal population in Alberta which meant that strong veterinarians were needed.

"Everybody realized that we needed more veterinarians in Alberta. We weren't educating enough, and we weren't educating veterinarians with the right interests and the right set of



Michael Grondin/the Gauntlet

Eric LaPorte and Rich Boisvert, third-year veterinary medicine students, working in the lab.

skills," said Cribb. "We want to make sure our graduates have the ability to do the things they need to do while having a strong scientific foundation."

The veterinary medicine program is unique, in that it integrates basic clinical science with theoretical and hands on learning, research and communication skills, said Cribb.

Students have the knowledge to help animals and the technical skills to carry out their work.

There is a large range of different areas of study — everything from animal production, ecosystem health, public health and several other clinical areas. The program currently has 90 graduate students researching animal health.

"It is a broad, comprehensive program, so the students can pursue any career path in veterinary medicine they want," said Cribb.

The program is spread across two campuses — one is at the Foothills campus and the other is at Sp

Hill campus in Calgary's north, a large research facility with plenty of land, up-to-date equipment and animals on site.

Shacker said the program gives students a chance to follow their dream of helping animals.

"Students are proving people wrong. Whatever you dream of, dream big and go for it — don't let anyone stop you," she said. "We're doing something we all love to do and we all want to do."

Shacker said the program gives

students several practicum, internship and other off-campus work opportunities to branch out in the field.

"The thing that's different with our program, [compared with] another veterinary program or school, is the amount of hands-on training we receive with the animals from the get-go," said Shacker, adding that she will begin work at a small animal clinic in Olds. Veterinarians are in high-demand and most of her classmates will be working throughout the country within the next month.

Cribb said the program has exceeded expectations, and what the students have learned has given them many opportunities.

"There is a much better understanding that there is a very close relationship between animal health, human health and the health of our environment," said Cribb, adding that the program will continue to strive for excellence in educating veterinarians in Alberta. "If our students can understand these relationships and their impacts, we can increase health in all of these areas."

Solar car finishes Alberta tour

Michael Grondin
News Editor

The University of Calgary's solar car project has just finished its third tour of rural Alberta, driving the Schulich Axiom to small communities to educate Albertans about sustainable energy.

The Schulich Axiom is a 350-pound car that runs mainly on solar cells and rechargeable silicon batteries. It can travel at over 100 kilometres per hour.

The tour, beginning on April 30 and ending on May 4, took the team to eight main communities throughout the province.

They visited Sherwood Park, Big Valley, Fox Creek, Sundre, Cochrane, Barrhead, Sylvan Lake and Turner Valley.

According to graduated business student and communications manager for the solar car project Jodi Bengtson, the solar

car is an interdisciplinary project that began in 2004, where students from many faculties gain practical experience.

Bengtson said there are currently 40 members from different faculties working on the solar car.

"It gets U of C students involved in a project that's hands-on, and we can use all of the skills we've learned as students," said Bengtson. "Students get an opportunity to do something in real life, and bring their classroom knowledge into a real project."

The car was designed and built by students, and was part of an international challenge in Australia last fall. It finished in the top 20 against cars from around the world.

The tour across the province will give the team a chance to test the car once again.

"Part of our project is to visit with students and the community

to promote sustainable energy," said Bengtson, adding that the team goes to schools in Calgary twice a month. "This tour was a chance to be able to go across Alberta and see communities around the province."

Bengtson said her team believes this project will help spark ideas about sustainable energy and green practices.

"It's also very important to go into the community and support and teach about sustainable energy — to get people's ideas and to get our own ideas about how we can use this technology and be smart environmentally," she said.

The project was funded by the Schulich School of Engineering and other corporate sponsors.

For more information about the University of Calgary solar car project visit calgarysolarteam.ca

Required GNST class change

Michael Grondin
News Editor

Changes to required general studies courses for communications and culture students will begin in the upcoming fall and winter semesters.

Full-credit courses that span two semesters will be broken up into two components, and will be under the naming convention of communications and culture.

Many of the changed courses are mandatory for faculty of arts students.

GNST 300 and 500 will be split into half-credit courses. GNST 300 will now be CMCL 301: Cultural Foundations, and CMCL 303: Roads to Modernity.

GNST 500 will be CMCL 501: Modernity and CMCL 503: Contours of Contemporary Culture.

Other changes include the following: GNST 590 will become

CMCL 590; GNST 507 and 509 will become CMCL 507 and 509; and GNST 313 will become CMCL 313.

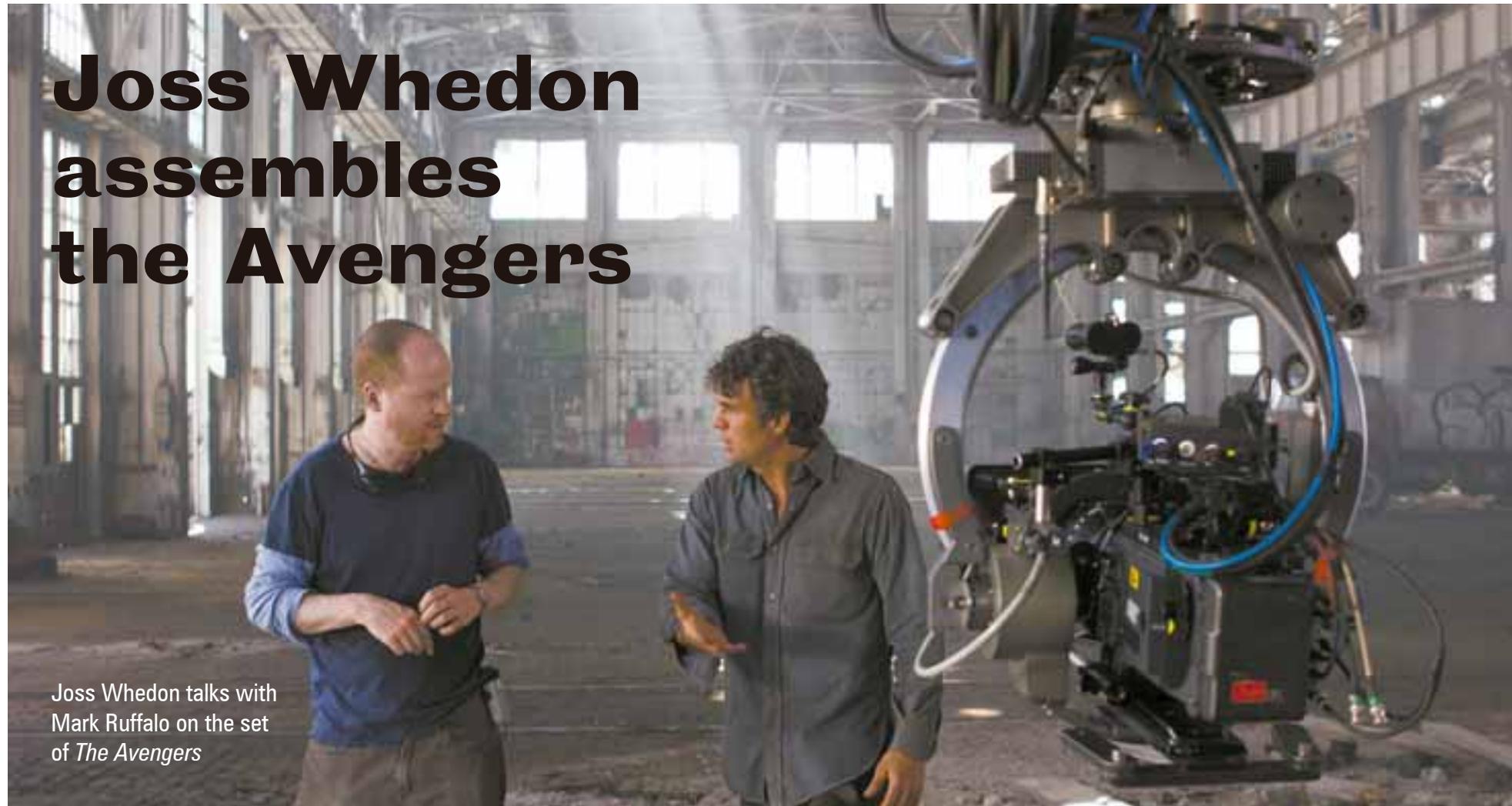
If a student has already completed one of these required courses for communications and culture, it is not required that they be repeated.

According to the department of communication and culture undergraduate program coordinator Lorry Felske, it was an administrative decision to move classes from the interdisciplinary section of the faculty of arts to the department of communications and culture.

"The people who teach those courses are in the department of communications and culture, so administratively it's more logical to have them in our department," said Felske.

For more information about the course changes visit ucalgary.ca/ssc/home/contact

Joss Whedon assembles the Avengers



Joss Whedon talks with Mark Ruffalo on the set of *The Avengers*

courtesy of Marvel

Sarah Dorchak
Production Editor

For the past four years, Marvel has been leading up to the major cinematic event that is *The Avengers*. While the film ensured box office success through the pre-existing popularity of Marvel's major heroes, there are a lot of areas where *The Avengers* could have made major mistakes.

Movies that feature a large group of previously established characters often commit the sin of diluting each character to a basic stereotype for the sake of easy writing. Another common mistake is giving most of the screen time to the highest paid actor, in this case Robert Downey Jr. who plays Tony Stark.

Luckily, screenwriter and director Joss Whedon avoided these two pitfalls, creating one of the best movies of 2012 so far.

"I've done a lot of work for [projects] that already exist," Whedon explains. Besides his extensive background working as a script doctor and writing television episodes, Whedon has had his hands in the first *X-Men* movie and *Alien: Resurrection*. "It's not hard for me to fall into the cadences of these people. In fact, it's a lot easier when you've already seen [the characters] being acted in other movies."

"The Avengers are all really, really messed up people, which I think is a fine reflection of me [and my works]."

Whedon's previous works, like

Buffy the Vampire Slayer and *Firefly*, feature a range of different characters and personalities. His skill in working with a diverse cast aided in Whedon's understanding of the heroes of *The Avengers*. He allows growth for supporting characters like Scarlett Johansson's Black Widow and Jeremy Renner's Hawkeye, while still featuring relationships between the movie's headliners.

One example of these well-developed relationships is the friendship between Downey's Tony Stark and Mark Ruffalo's Bruce Banner.

"Bruce Banner is the first guy Tony Stark has come across who operates on his level intellectually and isn't a villain," says Whedon. "Tony's particular attitude about the Hulk is endearing and cool."

"The tragedy of the movie is that you don't get to have scenes of everybody interacting because [each character] is up against [another]. . . How do you structure a story that some people know well and other people don't know at all? The only other movie I've made [*Serenity*] had a very similar problem."

When Marvel announced Joss Whedon as *The Avengers* director, there were two extreme reactions: joyful screams and nervous cries. Whedon's directing experience is almost exclusively limited to cult television shows. Using a relatively unknown film director was a risk to such a major project. However, Whedon remained undeterred.

"Marvel has a great nose for a director who has a passionate vi-

sion, who's not famous for turning out big-budget hits, but will bring something fresh to the concept of a hero movie," says Whedon. "I tend to be a bit florid with my camera work and dialogue, but hopefully in a way that feels like a realistic version of a comic book universe."

He calls *The Avengers* an "old-fashioned movie," because it is the kind of movie he "grew up wanting to make and thought [Hollywood] had stopped making."

"All my life I wanted to do something like the first *Indiana Jones*, something that was steeped in character, in love with the genre it was portraying, had intelligence, had real acting, had a story that unfolded and wasn't just a big premise that you already knew going in."

Game review: *Awesomenauts* is awesome

Independent action real-time strategy game benefits from a shift in perspective

Sean Willett
Entertainment Editor

Before anything else is said, it should be noted that *Awesomenauts*, the second title from Ronimo Games, features the worst voice actor I have ever heard. While most of the voice work ranges from competent to excellent, the voice actor for Lonestar, the game's cowboy-themed hero, seems to be trying to win a shrieking match against a flock of parrots. I'm not sure what this person thinks cowboys are supposed to sound like, but his attempt to portray a hardened sheriff comes

across as insufferably annoying.

Thankfully, aside from some unfortunate casting, there is very little wrong with *Awesomenauts*. An action real-time strategy game (ARTS) in the vein of *League of Legends*, *Awesomenauts* adds a new spin to the genre by choosing a 2-D platforming perspective instead of the traditional 3-D top-down view. The result is a more action-oriented experience that still retains all of the strategic elements that define the ARTS genre.

This is a game that requires a sig-

nificant level of skill in order to stay competitive, which can be a major barrier to entry for new players. Although the tutorial does an excellent job of explaining the basics, new players can still expect to lose their first few matches as they refine their strategy.

Featuring a vibrant cartoon art style and a cast of colourful, charming characters, *Awesomenauts* may be the most aesthetically pleasing ARTS to date. This strong visual direction is accompanied by an upbeat electronic soundtrack that

effectively sets the tone for the fast-paced gameplay.

While the unique shift in perspective and cartoony aesthetics set *Awesomenauts* apart, it is still an ARTS through and through and people looking for a radical departure from the genre will be disappointed by what they find.

However, if you are looking for something a little different from the ordinary — and can put up with a little bad voice acting — then don't hesitate to download it on the XBLA or the PSN.

You guys! It's Ryan North!

Canadian humorist takes a unique approach to webcomics

Sean Willett

Entertainment Editor

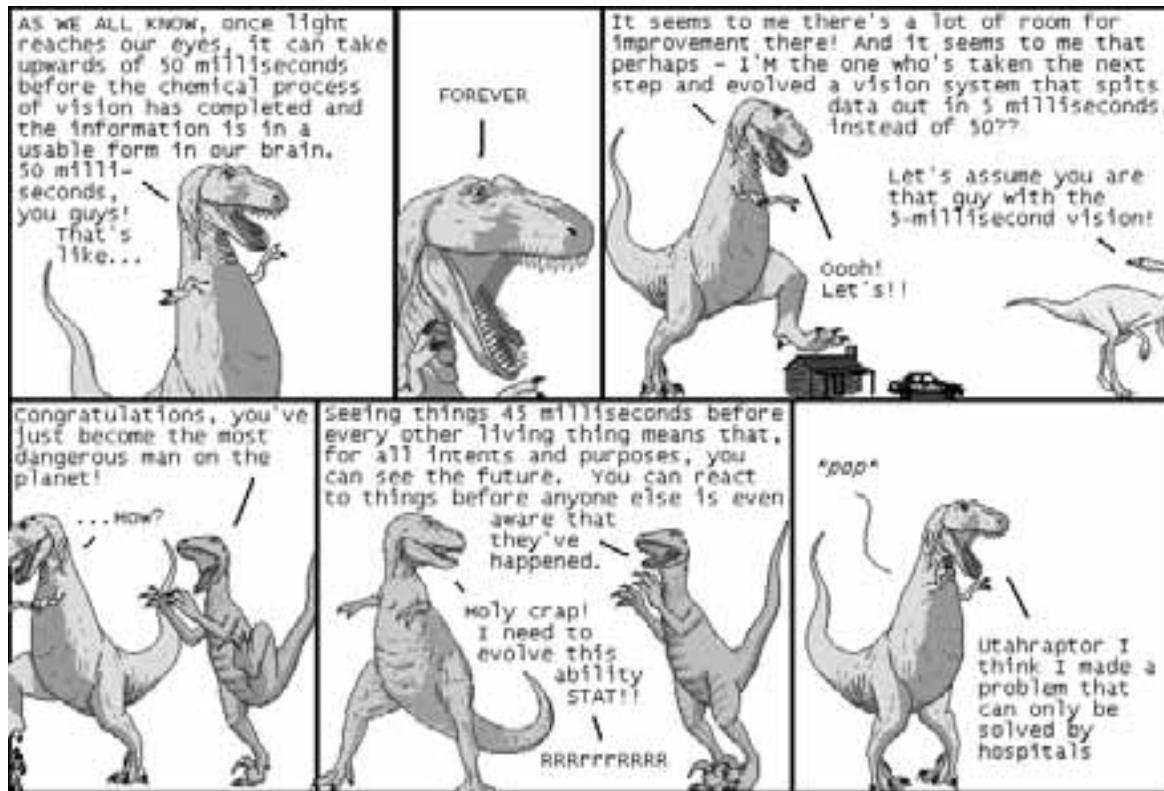
Ryan North is a busy person. The Ottawa-born humorist is the creator of *Dinosaur Comics* — a charming and clever constrained webcomic that is currently in its ninth year. In addition to that, he is currently writing the *Adventure Time* comic book series and working on putting together a sequel to the successful science-fiction anthology *Machine of Death*.

He also maintains a blog devoted to mocking the 1985 novelization of *Back to the Future*, but that is purely for fun.

With all of North's recent success, it is strange to think that everything started with a comic strip about a clipart Tyrannosaurus rex stepping on a house.

"I was in undergrad and I wanted to do a comic, but I didn't know how to draw," he explains. Because of this, North chose to take a unique approach to the comic strip format.

"My first idea was a comic where it was the same story every day, and I just changed the way it was drawn, which is the exact wrong project for me to be doing," says North. "Then I flipped it, and thought, 'What if



Ryan North's particular brand of humour makes *Dinosaur Comics* charming and unique.

it was the same pictures but with a different story every day?" And I ran with that."

This novel concept provides the perfect vessel for North to fill with jokes about everything from Batman to ethical relativism, all pre-

sented as conversations between the same three anthropomorphic dinosaurs. Over time, *Dinosaur Comics* has grown in popularity, and is now one of the most beloved comics on the Internet.

"I started the comic almost nine

years ago now, and I just sort of kept at it. You start to build an audience slowly and try to be as good as you can every day with updating and telling funny jokes."

Funny jokes have gotten North a long way, and with his recent foray

into print comics, they will most likely take him a lot further. When approached by the creators of the animated series *Adventure Time* to do a comic book spinoff of the show, North jumped at the chance to be a part of something he already loved.

"I wouldn't want to do it if I didn't already know the show and like the characters," he explains. "You read comics based on other properties, like TV shows, and when they get stuff wrong it's so bad. So I wouldn't want to write something unless I knew the show well."

Considering all he has been doing, it seems like North could not possibly have time for anything else. Yet he continues to update a blog chronicling his reading of the poorly written *Back to the Future* novelization, entitled *B to the F*. However, to North, "that's the fun writing."

"There's usually something crazy on the page I can talk about, so it's more like relaxing writing. There are no expectations. I just started the blog for fun, so no one can be disappointed."

To read *Dinosaur Comics* and to see more of Ryan North's work visit qwantz.com

What is cosplay, anyways?

A look inside the culture of costumes

Morgan Shandro

Illustrations Editor

If you are a costume enthusiast over the age of five years old, you may experience scrutiny by the judging eyes of society if you decide to make a public appearance in costume on any date other than October 31. However, if you are a Calgarian, the annual Comic and Entertainment Expo allows three additional days where dressing up is not only accepted, but encouraged and rewarded — provided you are actually at the convention.

The act of donning a costume based on a character from popular culture is known as cosplay, and it is a common sight at conventions. These costumes highlight and cele-

brate aspects of fandoms both large and small — from the massive contingent of *Star Wars* stormtrooper cosplayers known as the 501st, to the guy who dresses as Booster Gold.

The art of cosplay can be a culture of its own, with its own websites and forums allowing people to share and discuss their costumes-in-progress and projects they have already completed. Those who construct costumes themselves rather than simply purchasing them are commended. However, a high-quality, detailed costume can easily take hundreds of hours to finish and definitely requires persistence and determination to see through to the end — not to mention the money required for costume materials.



Cosplayers like Bailey Durant and Christie Melhorn often get photo requests.

The result, however, is a week-end of admiration from other convention-goers. Costumes that go

above and beyond often get many requests for photos, sometimes to the point of being unable to freely move about the convention due to being continually accosted.

"We were completely unprepared for the volume of people mesmerized by our costumes," says Christie Melhorn, who along with her friend Bailey Durant constructed their own siren costumes from the 2010 movie *Tron: Legacy*. "Waiting in line to get into the Calgary Expo, I was asked to pose for cosplay videos, take pictures with six-year old kids and one man even told me it was worth it to wait two hours in line just to see me."

Additionally, the Calgary Expo hosts a costume contest with the chance to win prizes such as free

admission to next year's Expo, a \$100 cash prize and other special opportunities.

If you are new to the cosplay scene, but want to show your love for your favourite fandom at the next convention — such as the upcoming Otafest — don't be daunted by the people who have hand-crafted an entire suit of MJOLNIR armour. Participating in cosplay can be as simple as wearing Captain Hammer's T-shirt, or as complicated as constructing an entire TARDIS shell to wear your Doctor Who suit inside of as you walk around. The important thing is that you enjoy yourself in the process, and know that you are in like-minded company as you strut your stuff.

Playing With Fire plays with your heart

The play adaptation of Theoren Fleury's powerful autobiography is an emotional experience

Taylor McKee

Sports Editor

The career of Theoren Fleury could be described in one word: unstable. One of the most offensively gifted players to have ever played for the Flames, Fleury was fearless, talented, successful and, as revealed on stage and in his book, the owner of a relentlessly tormented soul.

Alberta Theatre Project's *Playing With Fire* is a one-man show based off Fleury's autobiographical book of the same name released in 2009. The book garnered national attention when the details of Fleury's sexual abuse by former junior scout Graham James were graphically revealed in Fleury's own words.

From the perspective of someone who enjoys sports and remembers the playing career of Theo Fleury, the play was extremely enjoyable. Surprisingly, there was a markedly more relaxed atmosphere than one would expect, considering the subject matter. The memories are vividly retold in the same informal tone as the book — the Stanley Cup win in 1989, the 2002 Olympics and his career in Calgary all provide levity. Overall, the play is surprisingly fun from a hockey player's perspective.

The set is simply astounding. From the moment one enters the Martha Cohen Theatre, it is clear that, although it is a one-man show, minimalism is not the game plan. The entire play takes place with the actor on skates, gliding around on artificial ice while shooting pucks into nets on either



courtesy of Alberta Theatre Project

Shaun Smyth makes a convincing Theoren Fleury.

end of the stage — which has been transformed into a miniature rink complete with plexiglass and rink boards with advertising. The set also features jock-jams straight out of 1996, on-screen hockey trivia, a giant descending working Jumbotron and even a zamboni at intermission.

Shaun Smyth gives an absolutely riveting performance as Fleury, complete with an eerie likeness to the man himself. The honesty and pain exuded by Smyth colours the descriptions on the pages of Fleury's book, eliciting both sympathy and admiration. As described in the opening lines of the play, there is an awareness of the absurdity of the situation, a recognition that the theatre isn't where one would expect to hear the athletic exploits of a former hockey demi-god. However, the stage is the perfect medium for the retelling of a story that is this gut-wrenchingly painful and dizzyingly out of control.

Fleury's story is more than sim-

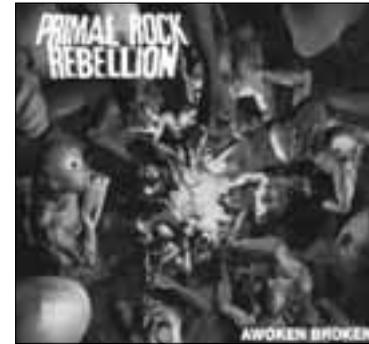
ply a diary being read out loud. It is an attempt to breach the threshold of a pressing social issue that has become only more relevant with the recent revelations of the Penn State abuses. Advocating for male sexual abuse victims has become Fleury's *raison d'être*, and occupies the vast majority of his public speaking appearances and musings on social media. This play is one more step in the attempt to not only reclaim his own life, but also to reach out to those who have been affected by sexual abuse.

A five-foot-six farm boy from Russell, Manitoba, Fleury might have had one of the most improbable playing careers of any pro hockey player. However, as detailed in the play, his own triumph over the demons from his past might be Fleury's greatest achievement, on or off the ice.

Playing With Fire will be running until May 19 at Martha Cohen Theatre. For more information visit atplive.com.

S p u n

ALBUM REVIEWS



Primal Rock Rebellion

Awoken Broken

February 27, 2012

Spinefarm Records

Iron Maiden guitarist Adrian Smith and former SikTh frontman Mikee Goodman have come together to form the supergroup Primal Rock Rebellion, with their debut album *Awoken Broken*. The album itself can be loosely described as melodic metal mixed with a bit of hard rock — it combines elements of Smith's beautiful guitar riffs with the ferocious growls and multi-octave voice of Goodman.

However, Maiden fans should know that Smith chooses to ditch

his usual gallop guitar to try out a more contemporary style. SikTh fans, on the other hand, should be pleased with the amount of weirdness that can be found in the album.

This is not a very easy album to listen to if you are just venturing into this genre of music. The singing can be very erratic at times, quickly alternating from heavy screams to a melodic chorus. If you can get used to this style of singing then you will find that this album has a lot to offer.

The songs themselves vary in intensity — the first few songs of the album begin with heavier vocals and guitar, and as you progress through the album they take on a more calming sound, with the last song acting as a serenade.

Awoken Broken combines two different spectrums of metal, taking the listener on a colourful journey. Goodman and Smith bring their own unique influences to the album, creating an experience that is both strange and exciting.

Devin MacInnis

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• **Katrina Power interviews Anna Faris**

An upcoming comedy starring Faris, *The Dictator* is a heroic story of a dictator played by Sacha Baron Cohen who risks his life to prevent the spread of democracy in his country.

• **Matt Parkinson reviews *The Raven***

The Raven stars John Cusack and Luke Evans in a murder mystery where a group of London detectives team up with Edgar Allan Poe to apprehend a mad man committing Poe-inspired murders.

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41 years and counting

The Vancouver Canucks leave the playoffs early again

Fabian Mayer

Gauntlet Sports

It is fair to say that the Vancouver Canucks have had very successful regular seasons, finishing at or near the top of the standings the last two years. Unfortunately for the Canucks, it is the playoffs, not the regular season, that decide who walks away with Lord Stanley's Cup. Vancouver has failed to win a Cup since they entered the league in 1970. This gives the Canucks the dubious honour of having the second longest Cup drought in the NHL — 41 seasons. The Toronto Maple Leafs are tied for the longest, but that is another story. Unlike the Leafs, the Canucks have made it to the Stanley Cup finals three times during their long drought. In 1982, 1994 and most recently in 2011 they failed to beat their opposition in the final series — twice in the seventh game.

Once again, there will be no parade in Vancouver this year. The team bowed out rather feebly in the hands of the eighth-seeded Los



Angeles Kings in a short five-game series when the Canucks failed to win a single of three home games. After any team loses a first-round playoff series, much scrutiny is heaped upon the team in an attempt to find out what went wrong. When the President's Trophy winner is unceremoniously expelled in the first round, the navel-gazing is doubly urgent. Last season the Canucks made it within one game of the Stanley Cup. This year they

managed only one playoff win with a largely unchanged roster. What could possibly account for the difference? Perhaps the biggest single factor was Daniel Sedin's concussion late in the season. Sedin, the team's leading goal scorer at the time, missed the rest of the regular season as well as the crucial first three losses to the Kings.

In the three games without one of Vancouver's dynamic twins, the Canucks managed only four goals

and went an astounding 0-14 on the powerplay. In game four, with the Swedish brothers reunited, the powerplay converted on two of three chances and allowed Vancouver to stave off elimination. Even with Daniel Sedin back in the lineup, the chance of coming back from a three-game deficit was slim. For all intents and purposes, the Canucks lost the series in the first three games. A less obvious but equally interesting factor was how both teams finished their respective regular seasons. Specifically, the quality of competition in the last 10 games for each team was very different. Vancouver played only two games against playoff teams while Los Angeles played six.

The Kings were also a team fighting to make the top eight while the Canucks had finished first in the west. Vancouver still won eight of their last 10 games, but there is no doubt the intensity was pale in comparison to the Kings's fight for the post-season. Lastly, it is important to give credit to the opposition.

There is no doubt the Kings roster is a stellar one. With the likes of Anze Kopitar, Mike Richards and Jeff Carter, their offence is explosive.

The Kings's blue line features stalwart defenceman Drew Doughty who was solid throughout the series. Having Vezina Trophy nominee Jonathan Quick between the pipes — boasting a save percentage of .948 and a goals against average of 1.62 — all but sealed Vancouver's fate. Now that the Kings have swept the second-seeded St. Louis Blues, they are through to the conference finals against the upstart Phoenix Coyotes who brushed aside the Nashville Predators four games to one.

By taking all these factors into account, the surprising first round exit of the top regular season team becomes easier to comprehend. As the Canucks start their golf season early, management is unquestionably considering big changes to a team that added another year to Vancouver's seasons as a franchise without a championship.

CFL draft, continued from cover

Traditionally this has meant the more skilled positions — receiver, running back or quarterback, for instance — are normally occupied by imports. The Canadian game includes a yard of separation off the line of scrimmage — speed is equally as important as size for linemen. However, if a team is able to dress a Canadian at a skilled position, this gives the team more leverage to dress imports at other positions like the offensive line or a kicker.

Largely a virtue of the population of the country, there is an enormous wealth of American football talent available to CFL teams. Canadians that are mandated to play must be equal to the task presented by the Americans they will be playing against — in one case, a Canadian offensive lineman must be able to contain an American defensive tackle. At some positions, the Canadian game calls for a different type of player, a player that might not be suited for the American game. That is not to say that CFL play-



courtesy of Sandra Wigg

Former Dinos linebacker Sam Hurl was a second round draft pick by the Saskatchewan Roughriders.

ers can't play in the NFL. There are many players that have transferred from the CFL to the NFL and had success — most recently Brandon Browner and Cameron Wake, formerly of the Calgary Stampeders and B.C Lions respectively. Earlier this month, Wake

signed a contract extension with the Miami Dolphins worth \$49 million.

In recent years, there has been an emergence of Canadian talent at skilled positions in the CFL like receivers Chris Getzlaf, Paris Jackson and Andy Fantuz

and runningbacks Jon Cornish and Jerome Messam.

For all these reasons, draft day in the CFL is an opportunity to either solidify a roster with blue-chip Canadian talent on the offensive or defensive line or to try to wrangle some of the elite

Canadian talent to play a skilled position. The U of C has been able to produce both in spades over the last few years — receivers Anthony Parker and Nathan Coehoorn, running back Matt Walter and linemen Paul Swiston and Mark Dewit, to name a few. In a press release Nill explained his theory for their success.

"This program has been able to recruit top athletes and develop them into outstanding football players," he said. "With the help of the school, the alumni and the great assistant coaches we have, it's a formula for success and you're seeing it in the draft."

The Canadian content in the CFL is absolutely essential to its continued prosperity — the league has arguably never been stronger than it currently is. The CIS continues to be an excellent method for Canadian talent to find its way into the league. With the continued success of CIS athletes in the CFL, there is no sign that the relationship will change anytime soon.