

THE

GAUNTLET

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UNIVERSITY OF CALGARY

NEWS

Video testimonials of students and alumni will be used to show incoming students how to get engaged on campus, page 4.



ENTERTAINMENT

This year's Sled Island is packed with alternative music documentaries, including a look inside Toronto's queer art punk scene, page 7.



editorial comment

Yee-fucking-haw.



Dave Moll/The Gauntlet

We're not cowboys! Or Stampede princesses! Or hicks! ...Are we?

If it turns out well, the front page duo-tone photo was taken by Dave Moll, a veteran photographer at the Gauntlet. If it sucks, it was taken by Stanley Tiberius Foster. Appreciate our restraint at not putting "yee-fucking-haw" on the front page. Sigh. Oh—and read the Comix page.

The Calgary Exhibition and Stampede!

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Yee-fucking-haw.

Robert Tarry
entertainment co-editor

(expressing the (for once collective) sentiments of the Gauntlet "collective"—even Siobhán and Corinne)

This editorial was originally published in the *Gauntlet* on July 15, 1993.

We, the current editorial board, decline to comment on whether or not we agree with the content of this piece. We do, however, commend our predecessors on using "drunk-guy-vomitting-all-over-his-once-a-year-cowboy-vest-on-a-C-Train-witnessing" in a sentence. Well done.

This lovely editorial was brought to our attention by *The Walrus*. We are eternally grateful. We have all our old issues stacked in the office, full of humorous antics like this adjective-filled editorial.

Here is another treasure that tickled our fancy: Macaulay Culkin as MacBeth! Published on Sept. 30, 1993.



GAUNTLET

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Golden Spatula

Laura Bardsley for being so darn cute and making coffee and other juices.

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

The Cover

Design by Evangelos Lambrinoudis II

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Fees need transparency, says Birk

University discusses how non-instructional fees enhance student experience

Michael Grondin

News Editor

If students need to dish out extra dough for university, many agree that the money should enhance their experience on campus, and they should have more of a say in what they are paying for.

Non-instructional fees have been used by the University of Calgary to cover costs that go beyond the classroom. Some of these services include recreation fees, gym access, UPasses and Students' Union fees. These fees are roughly \$787 per student for the 2012–2013 school year. In comparison, students at the University of Alberta pay \$773 in non-instructional fees.

However, the exact distribution of these fees is unclear, which makes it difficult for students to see how the added fees are beneficial.

The SU and the university administration are currently discussing how these fees can be positively used for students, according to SU president Hardave Birk.

"Traditionally, non-instructional fees here in Alberta have been used to cover the things that go above and beyond what students already pay for in their tuition," said Birk. "They go towards developments and other things that benefit students but the university is not required to provide."

Birk said many students have not found value in these fees, and that negotiations and student consultations are needed to ensure the money is used properly.



Michael Grondin

Non-instructional fees aim to add to students' experience outside the classroom.

"We can't put fees in place just because the university needs more money," said Birk. "Students are willing to pay these non-instructional fees, but they are only willing to pay these fees if they add

value to the student experience."

In April 2010, the Board of Governors approved a \$300 student services fee, which was added to the non-instructional fees that students have to pay each

year. A proposed increase of the student services fee to \$450 for the 2012–2013 school year was declined by the university administration and the BOG, however, the fee is expected to rise to \$450



// Students are willing to pay these non-instructional fees, but they are only willing to pay these fees if they add value to the student experience.

– Hardave Birk, Students' Union president

for the 2013–2014 school year.

Although the fees are supposed to be fully accountable to students, Birk said currently this is not the case.

"It was not clear what this [student services] fee went towards, and that is where the issue arose," said Birk. "Students constantly ask what this fee covers, and I can't give a clear answer to that question, the university can't give a clear answer to that question and we are in the process of clarifying these answers."

Birk said non-instructional fees must be unrelated to instructing students — they have to go beyond what the university is required to provide and they must improve the student experience. He believes students must be included in the decision making process, and the fees should be transparent.

"For a university to run, there are a certain number of things we need to have in place, such as teachers in classrooms, facility maintenance and other important things," said Birk, emphasizing that non-instructional fees need to bring additional value to students on campus. "That is why it is so important to us that students get involved in the decision-making process, and that they have a say in what these fees go towards."

The SU is currently working with the BOG to develop a strategy to clarify where the money is going, and a new list of what will fall under the student services fee will be approved in the next few months.

How can the student experience be improved?



"Helping students know how to access resources."
– Maikala Harris, seventh-year development studies



"Make it easier for students to join clubs."
– Lance Oo, fourth-year accounting



"More opportunities to get involved on campus."
– Caitlin Kane, third-year drama and psychology



"Extend library hours in Haskayne. Make it easier to study."
– Roman Shcherbakov, third-year finance

campus quips

Video testimonials showcase student experience

My First Six Weeks initiative shows students how to get involved

Michael Grondin

News Editor

A student's engagement outside the classroom can define their entire university experience. But some students, especially new ones, may not be aware of how to get involved.

The Office of Leadership and Student Engagement is working on a project called My First Six Weeks, which aims to provide insight into the many opportunities at the University of Calgary. In conjunction with this project, a collection of video testimonials from students and alumni about their experiences at the U of C will be used to give incoming students a peer-based model on the many different ways they can engage with the university community.

According to first-year experience coordinator with the Office of Leadership and Student Engagement Aleesha Bray, this project will give new students insight into campus involvement, which can increase their personal development.

"It's a transitional time for incoming students, and it's a time when having a lot of support is very beneficial," said Bray. "We want not only to enhance students' university careers, but also enhance their personal development and their community development as well."

The video testimonials interview students about what they have done during their time at university — like being involved in clubs, the Students' Union and tri-media.

"We want to explore the work they have done on campus, off campus, as well as their individual work," said Bray. "We want to talk about how their involvement has enriched their experience at the U of C, and to show new students different opportunities for growth. We want to enrich a student's experience as a whole."

Bray said that every individual's experience is unique, and if opportunities can become more accessible, it will be easier to enhance incoming students' experiences.

"I think often when we come



Michael Grondin

Aleesha Bray asks Jamie Everett and Paula Kutzner about their University of Calgary experiences for the video testimonials.

in as first-year students, it can be overwhelming in terms of getting courses figured out. Then sometimes we can miss out on the opportunities that are available. There's just so much to learn," said Bray. "Even just taking a first step

into a new experience can be really intimidating, and we want students not to be afraid to get involved."

The testimonials will be displayed during orientation week, and will be put online for students

to access at any time. There will also be workshops and seminars throughout the year detailing the opportunities students have at the U of C, as well as many other events, like clubs week.

Bray said My First Six Weeks will also enrich the campus, and students' connection to the university.

"Not only do projects like this expand what a student's experience will be at a university, but it can give them a sense of community beyond the classroom," said Bray. "The importance of these testimonials is it's one thing to hear that a club or organization

is really great, but sometimes we just want to hear an individual's personal view or experience."

The filming for the testimonials is expected to be completed by June 28.

For more information visit
My First Six Weeks at ucalgary.ca
or email Aleesha Bray at abray@ucalgary.ca

// Not only do projects like this expand what a student's experience will be at a university, but it can give them a sense of community beyond the classroom.

— Aleesha Bray, first-year experience coordinator

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Team awarded for sustainable practices

Solar Decathlon team receives Emerald Award

Michael Grondin

News Editor

More than 100 University of Calgary students took part in developing a completely sustainable home for the Solar Decathlon competition in Washington, D.C. in September 2011. On June 6, 2012, the U of C's multi-disciplinary Solar Decathlon team was awarded the Emerald Award for their work and environmental contributions.

The Alberta Emerald Foundation, an organization that celebrates environmental leadership, awarded the team for their completely net-zero home that was built to meet housing needs for Aboriginal Peoples in Alberta.

In Washington, the team placed 10th out of 19 and was the only Canadian school in the competition.

Their 1,000-square-foot home, the Cenovus Technological Residence Traditional Living, was designed to house a family of four. Its roof is covered in solar panels that provide enough electricity for the TRTL to have net-zero energy consumption over the course of a year.

According to the project's communications lead and fourth-year business student Alexandre Ste-Marie, the Emerald Award shows that sustainable projects are important for university students.

"Our team consisted exclusively of U of C students from different faculties, and together we were able to build a completely sustainable home," said Ste-Marie. "To be recognized at such a high level tells us that the university



courtesy Julie Phillips

The University of Calgary's Solar Decathlon team outside of their completely sustainable home.

is front and centre in developing new sustainable technologies and sustainable housing."

Ste-Marie said having a diverse team made it possible to gain the momentum to receive the award.

"It was a very diverse team, but

with projects at that scope, you definitely need a diverse team in order to achieve the goals that are laid out," said Ste-Marie.

In 2011, the team partnered with Treaty 7, an aboriginal advocacy service and management

corporation in Alberta, to address issues with aboriginal housing.

Ste-Marie said research needs

to be done to help solve issues with housing that affect many people around the world. He said the U of C is heading in the right direction.

"When you are trying to solve rampant problems with housing, which is a basic problem everywhere in the world, we need to have research and skilled people to be able to address the issues that arise with housing needs," said Ste-Marie. "It is very rewarding to be involved in an extra-curricular project, especially one that is as hands-on and diverse as this one."

He said projects like this help prepare students for the real world after graduation.

"It's important for students to be involved in hands-on projects through their university career because it's great to learn in the classroom, but experiential learning is where you can apply your skills and stand out in a crowd," said Ste-Marie.

In 2013, the team will be partnering with SAIT and Mount Royal University to compete with teams from around the world.

// It's important for students to be involved in hands-on projects through their university career because it's great to learn in the classroom, but experiential learning is where you can apply your skills.

— Alexandre Ste-Marie, communications lead

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The melodious films of Sled Island

The festival's film lineup features cutting-edge music documentaries

Sean Willett

Entertainment Editor

During the six days of Sled Island, music reigns supreme. With hundreds of bands playing at venues across the city, it is the most visible and dominant part of the festival.

Yet, the extent of music's reach does not lie solely within the realm of its own medium — the films of Sled Island are just as musical as its bands.

Film has always been a growing part of Sled Island since the festival's inception six years ago.

"There has been a film element to Sled Island since 2007," explains Jeanette Burman, the film programmer for this year's festival. "However, it wasn't really formalized the way it is today, with the number of films and the type of films, until 2009."

Composed of seven feature-length films and two short-film showcases screened over three days, the film portion of Sled Island makes up a significant part of this year's festival. The films selected for screening were carefully chosen by the festival's programmers in order to ensure that they would appeal to Sled Island attendees.

"We were looking for films that would be pertinent and of interest to our audience," explains Burman. "So there are a lot of music-related documentaries and a lot of sound-related documentaries."

However, simply being centred around music is not enough to warrant a film's inclusion in Sled Island — like the bands chosen to perform, the films screened at the festival have to showcase something out of the ordinary.

"We're interested in picking films that have a unique vision to them within the independent community," says Burman. "So not just straight ahead 'rockumentaries' that are sort of like Wikipedia pages, but rather documentaries with certain edges and themes to them rather than just 'this person did this at this time.' We definitely want a unique independent spirit that matches the rest of the festival."

Among the many alternative music documentaries being



courtesy Kevin Hegge

She Said Boom: The Story of Fifth Column is one of the music documentaries being screened at this year's Sled Island, and focuses on a Torontonians all-female art punk band active in the '80s.

shown at the festival is *She Said Boom: The Story of Fifth Column*. Directed by Toronto filmmaker Kevin Hegge, the film tells the story of Fifth Column, an all-female art punk band that helped influence the queer art scene in the early '80s. Hegge, who is involved in Toronto's alternative and queer art scenes, wanted to create a film that combined his experiences with his love of art punk music.

of punk rockers buying all of this hardcore music, which all seems to follow this formula of having a bunch of angry white dudes from privileged backgrounds making pretty standard punk rock. I found the fanaticism around that sort of alienating, because I wondered why there wasn't more focus on the experimental punk rock that happened in the early '80s. So I wanted to make this

tend to be doing work that is more challenging, and the more challenging the work, the smaller the audience typically is."

With his first feature-length documentary, Hegge is also aiming to challenge his audience, and hopes to reawaken the punk spirit lying dormant in younger generations.

"We tried to make it kind of inspiring and funny," says Hegge. "For younger people watching it, I would like it to sort of reinvigorate this idea that it is important to be critical of your surroundings and not just fall into a formula. In this Internet age it's easy to forget about subculture, and the work different types of people can do because it is all so flatlined."

She Said Boom: The Story of Fifth Column will be shown on June 19 at the Hifi Club, where the majority of the Sled Island film screenings will take place. Other screenings will take place at Cliff Bungalow-Mission Community Association, including the short film showcase and short film competition, both of which feature films by Calgarian artists.

With a diverse selection of challenging, off-beat films, Sled Island's film programming is sure to please both music and movie fans alike.

"In this Internet age it's easy to forget about subculture, and the work different types of people can do, because it is all so flatlined."

— Kevin Hegge, director

"Having made some shorter works, I decided that I wanted to make a feature-length film," explains Hegge. "It would bring all of the experiences and connections that I had in my life together into one project."

Hegge explains that he chose to have the film centred on the members of Fifth Column because of his desire to tell a story that he feels should have already been told.

"Why hasn't someone made this already?" he says. "I work at a record store . . . and there are a lot

project that showed this other story that involves people doing much more challenging work and creating a sort of cult legacy."

Hegge also feels that the all-female composition of the band, along with their involvement in the queer art scene, may have prevented Fifth Column from receiving the recognition they deserved.

"One has to wonder why the stories rooted in the work of women and queer people are often overlooked," says Hegge. "Oftentimes people in those groups

Sled Island 2012 film schedule

Tickets for events at the Hifi Club are \$10 for adults and \$7 for students with valid ID. Events at Cliff Bungalow-Mission Community Association are free. For more information about the films and venues listed, visit sledisland.com/lineup/film.

MONDAY, JUNE 18

What Did You Expect? The Archers of Loaf Live at Cat's Cradle — 7:10 p.m. at the Hifi Club

Lost and Sound — 7:20 p.m. at Cliff Bungalow-Mission Community Association

Uprising: Hip Hop and the LA Riots — 9:10 p.m. at the Hifi Club

Shorts: Showcase — 9:10 p.m. at Cliff Bungalow-Mission Community Association

TUESDAY, JUNE 19

The Great Northwest — 7:10 and 9:10 p.m. at Cliff Bungalow-Mission Community Association

Just Like Being There — 7:20 p.m. at the Hifi Club

She Said Boom: The Story of Fifth Column — 9:30 p.m. at the Hifi Club

WEDNESDAY, JUNE 20

Bloody But Unbowed: Uncut — 7:10 p.m. at the Hifi Club

Shorts: Competition — 7:10 p.m. at Cliff Bungalow-Mission Community Association

CSIF: Outdoor Classic Film Screening — 10:30 p.m. at the Old Y courtyard, 223 10th ave SW

Advice from a Sledder

Kristyn Pelletier

Gauntlet Entertainment

For the past six years, Sled Island has been the meat of Calgary's summer festival sandwich, giving opportunity and inspiration for audiences and artists alike to sink their teeth into. Newcomers to Sled Island, however, may find the larger-than-life festival a bit daunting at first glance.

Most Sled Island veterans, or 'Sledders,' would agree that the festival's summer-night shenanigans create an experience that is hard to find anywhere else — riding around on a bicycle, bumping into fellow Sledders, soaking in the atmosphere of Calgary's urban streets and stumbling upon bands and artists that you have never heard of. This sense of discovery is the essence of what Sled Island is.

A devoted member of Calgary's music scene Brock Geiger has long been a fan of the festival. The



Kristyn Pelletier

current bass player for The Dudes and former member of Raleigh, Geiger has attended Sled Island as both a performer and a fan.

"The impact Sled has on the music scene lasts longer than five days. The festival really supports local Calgary musicians, so many Sled fans come out to local shows year round and show support," says Geiger. "Not many festivals in town unite Calgary's culture, art and music with such unique camaraderie the way Sled Island does."

When done right, Sledding

requires that festival goers keep both their minds and ears open, and remain willing to try new things. With over 200 artists performing, and even more comedians, films and art exhibits, there will be many chances to take in new experiences.

"Sled Island magnifies Calgary's music scene, giving the audience a wider scope of alternative and postmodern rock," says Geiger. "Calgary's art and music scene is really starting to expand, and Sled Island definitely helps the cause."

Besides an open mind, other festival necessities include a bicycle for transportation and a water bottle for hydration. Planning a route or a schedule can help, but sometimes letting the festival take the reigns is the fun part.

"You really don't even need to know what you're doing or where you are going," says Geiger. "If you have a bunch of friends and you hit a couple shows, you are bound to find a couple new artists that you really enjoy."

Home is where the concert is

Alicia Ward

Gauntlet Entertainment

Imagine what it would be like to have a concert in your living room: just you and a few friends gathered around a performing musician, enjoying an intimacy not found anywhere else. Gallery House Concerts attempts to capture that closeness, offering a chance for people to enjoy the performances of talented musicians in the coziness of Jackie and Dale Bourgaize's living room.

A new addition to Calgary's music scene, Gallery House Concerts was created to help promote musicians while giving audiences the opportunity to listen to amazing performances in a unique environment. The living room features a fireplace and beautiful windows, and combined with a separate viewing area fits 50 people. Any are welcome to attend, and plenty of parking space is available.

While house concerts offer a wonderful opportunity for audiences, they are also beneficial to



courtesy Gallery House Concerts

the artists who play them, especially those that are on tour.

"We know how tough it is to tour," says Jackie. "Tours usually don't make money."

Gallery House Concerts is a non-profit venue, so all proceeds go to the performing artists. Travelling musicians can also stay over at the house, which helps lower the cost of touring.

"We don't make any money off of it," explains Jackie. "We just volunteer the space so we can have the music at our house."

Even though the venue is only a few months old, it has already begun to develop its own spunk — the seats closest to the stage are

the most uncomfortable, while the more luxurious seating is found near the back. Another homey tradition is a potluck dinner, which encourages attendees to bring and share food with the rest of the audience. This helps promote the sense of community that makes Gallery House Concerts unlike other venues.

"You build a community with this," says Andrew Stanislav, a friend of the Bourgaizes who helps organize Gallery House Concerts.

"You have this opportunity to connect with people. Musicians meet other musicians. You make some new friends. I love it."



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Young rockers set to trash Sled Island

Calgarian quartet Trash Island helps usher in a new generation of local music

Laura Bardsley

Gauntlet Entertainment • @LauraBardsley_

With the Calgary music scene growing larger every year, it is not surprising that there has been an influx of young musicians growing in popularity. What is surprising, however, is the type of music that has spurred these new artists into creating their own work. These influences are not the classic rock, boy band, hard rock and teen angst that generation x was raised on, but rather music from a newer generation of Calgarian rockers that are still performing today. For Connor Scott, Luke Groenewoud, Michael Halls and Raff McMahan of Trash Island, other local bands were the catalyst that brought them together.

“Seeing Friendo and Women was why we started the band, basically,” says Scott.

For McMahan and Groenewoud, friendship came from an even earlier source: the nostalgic, feel-good tunes of the Pants Situation shows. “We would go to Pants Situation shows,” starts McMahan. Groenewoud continues, “We were like 12 years old [and] started going to shows together . . . that’s when we started being best friends.”

Television, Pavement and Long Long Long also have influenced Trash Island’s sound. The result of these influences is a fascinating blend of catchy riffs and complex

song structures that manage to translate the atmosphere of true, gritty rock ‘n’ roll for the fine-tuned ears of the 21st century. While their 2011 debut release *WE HAVE FUN* is a pleasant listen, Trash Island has definitely gotten tighter and grittier for their live shows.

“I think we’re just less willing to play crappy shows and less willing to make shitty recordings now,” McMahan laughs.

With all of its members under two decades old, the band has only recently been allowed the freedom that being of legal age provides — a freedom that has granted Trash Island access to a plethora of venues that were previously unavailable. Before all of the members turned 18, the band was only able to play all-ages shows, which limited them to a select few venues. However, the four agree that despite its inherent disadvantages, the all-ages scene cultivates a strong sense of community.

“I love all-ages — it’s where I grew up,” explains Groenewoud. But playing all-ages shows has major faults as well.

McMahan says, “I love it, but at the same time, it would just be nice if it was bigger . . . there’s not a lot of people coming to shows. [But it’s] kind of cool, it’s the same people every time and you get really tight with those people. But sometimes it kind of sucks because it’s hard to get all-ages shows.”



courtesy Trash Island

(Clockwise from top left) Connor Scott, Raff McMahan, Michael Halls and Luke Groenewoud of Trash Island have been heavily influenced by Calgary’s local rock ‘n’ roll scene.

For Trash Island’s Sled Island performance at Undermountain on June 23, the four are playing with heartwarming garage-pop band Cable Knits, local chiptune savant Grayscreen and Edmonton’s punk rock band SLATES. Trash Island will be bringing their own

eclectic style to this performance, but are remaining secretive about their outfits of choice.

“We’ll be looking good,” assures Groenewoud. “But it’s kind of a secret right now.”

Brought up by Calgarian music, Trash Island is one of the

many young bands set to inherit the city’s rock ‘n’ roll legacy. And with such an early start, it is safe to say that the story of these four artists has only just begun.

To hear the music of Trash Island visit trashisland.bandcamp.com.

COMICS

Life Scream – Sean Willett

