

New methods in drama research

Sean Sullivan
Entertainment Editor

Masters of Fine Arts students from the University of Calgary's School for the Creative and Performing Arts will explore new ways of studying the development of plays this fall.

The School for the Creative and Performing Arts is partnering with Alberta Theatre Projects to bring students from the MFA program's research methods course into the process of creating plays for the Enbridge Playrites Festival. Students will create performance-based archival materials for their class project in addition to the typical essays required by the university course. Through a selection or combination of photography, audio, video or other methods, students will record their experiences during the development of ATP's plays.

"With the access that we've got to new media we have an ability to archive this important work in a way that will be meaningful for students, scholars and artists in the future," said Patrick Finn, who is teaching the research methods course. "It's insufficient to just write down notes and have a few [photographs]."

Because of the low cost of audio and video recording, Finn says this project will allow a new method of studying drama that was not available even a few years ago.

"New media has revolutionized our ability to engage with the performing arts," Finn says.

see NEW DRAMA RESEARCH, page 5



Counterclockwise from top left: courtesy Brady Fullerton, Michael Grondin, courtesy School of Creative and Performing Arts, Michael Grondin

School of performing arts opens doors

Riley Hill
News Editor

The departments of dance, drama and music have been merged to form the School of Creative and Performing Arts, creating a new heart for fine arts at the University of Calgary. According to university administration, the new school will open up opportunities for interdisciplinary work between fine arts students while also increasing the university's profile in Calgary and abroad.

The SCPA is not a faculty like the Schulich School of Engineering or the Haskayne School of Business. Instead, the school is a kind of super-department within the faculty of arts, collaborating work between the three joining departments while presenting a

new, collective brand.

U of C faculty of arts dean Richard Sigurdson said he hopes this brand will bring new talent to fine arts at the U of C while also advertising what the formerly separate dance, drama and music departments already have to offer.

"It's very much about branding. We're going to be doing a lot of exercises in the new academic year where we will try to get our message out about the new school, showing that we have vibrant programs in all of the creative and performing arts," Sigurdson said. "We also intend to recruit a new director for the school. We think we have a tremendous opportunity for a senior creative artist in dance, drama or music to come to the U of C and to lead the new school for the next period."

Initial plans for the school were

set in motion with a town hall during the 2012 fall semester. One of the faculty members in attendance was music professor Alan Bell, who was later chosen as the interim director of the SCPA. Bell said after initially hearing the proposal for the SCPA, he thought the idea for a collaborative art school made sense, adding that few attendees disagreed with Sigurdson at the town hall.

"Amongst the teaching faculty, there were people who were for it and others who were wondering about it, so we needed to think about it quite a bit," Bell said.

Bell came to the conclusion that creating a centralized fine arts school would make collaborative projects between departments easier to manage.

"It soon became clear that if we came together in some kind

of way, we would be able to have access to better promotional activities and come together in ways that would make it possible for us to do some inter-arts activities more easily," Bell said.

Bell said he was hopeful that the SCPA would open new avenues to fine arts students who want to collaborate with others outside their chosen discipline.

"We're going to encourage inter-arts activity — to make it easy for dancers, musicians or actors to get together and to do projects," he said. "I can't tell you what they're going to be because I'm of the mind that I just want them to meet each other, start finding out what they do and make things. They'll be doing things that I wouldn't even conceive of."

see NEW ART SCHOOL, page 3

Democracy has never worked first try

Before 2011, Egyptians lived for over 30 years under the tyrannical rule of Hosni Mubarak. In January 2011, people began filling the streets demanding revolution, with the centre of the protests taking place in Tahir Square in Cairo. After a month of conflict between the government and the Egyptian people, Mubarak resigned. The country held its first presidential elections in January 2012, with Mohamed Morsi of the Islamist Free and Justice Party taking power.

However, the revolution has not moved forward peacefully.

Morsi was removed from office earlier this month in what many consider to be a military coup. Politics has since moved from the assembly to the streets, with factional violence replacing debate and discussion.

These early setbacks have led many commentators in the West to question the prospect of democracy in the region,

with some even asking whether democracy is culturally suitable for Egypt.

Culture, however, has nothing to do with Egypt's troubles. As the origins of democracy in the West teach us, no matter where it occurs, liberal democracy, in its early stages, is a messy business.

Take the world's first democratic state, France. After the overthrow of France's hereditary rulers in 1789, many French citizens and international spectators were overjoyed with the new democratic experiment. Historians tell stories about a new voice emerging in France demanding radical social change.

In the 18th century, the revolution did not go as the democrats had hoped. First, the country established a fragile constitutional monarchy. This regime was short-lived as civil strife overtook the nation and a radical, secular government took its place. This was followed

by a string of violent historical episodes, and to make a long story short, France ended the first few attempts at democracy with Napoleon Bonaparte as emperor.

One can also look at the United States, which was founded on the theft of indigenous lands, with historians like David Cesarani arguing that the policies of the American and British colonial governments constituted a genocide of the indigenous population. Despite having a constitution founded by impassioned democrats like Thomas Jefferson and John Adams, the constitution was first interpreted to say that only white, land-owning males had the right to democracy. Women, blacks and indigenous peoples all suffered under the new democracy. The country's history is scared by a civil war between the North and the South and blacks were not enfranchised in parts of the country until the 1960s.

After the American

revolutionary war ended in 1783, almost 200 years passed before a fully franchised democracy took shape.

A successful democratic state rests on a healthy civil society, and under Mubarak's Egypt, building one was impossible. In his one-party state, forming opposition political parties was strictly forbidden and to question state policy was to risk death. With the nation's history this troubled, it should be no surprise that their transition to democracy has been difficult.

Democratic government can work in Egypt, but the civil society necessary for it to be healthy takes time to form, just as it did in all the democracies of the West. Until then, our assumptions about the Egyptian people should not be condescending or ethnocentric. After all, even the oldest democracies have had their share of troubles.

Gauntlet Editorial Board

Editor-in-Chief: Susan Anderson 403-220-7752
eic@thegauntlet.ca

News Editor: Riley "slugger" Hill 403-220-4318
news@thegauntlet.ca • @GauntletUofC

Entertainment: Sean Sullivan 403-220-4376
entertainment@thegauntlet.ca • @Gauntainment

Sports: Curtis Wolff 403-220-4376
sports@thegauntlet.ca • @GauntletSports

Opinions: Tobias Ma 403-220-4376
opinions@thegauntlet.ca

Features: Salimah Kassamali 403-220-4376
feature@thegauntlet.ca

Photo: Count Michael Grondin 403-220-4376
photo@thegauntlet.ca

Production: Sean "conflicted" Willett 403-220-4376
production@thegauntlet.ca

Illustrations: Princess Dawn Muenchrath 403-220-4376
illustrations@thegauntlet.ca

Business Manager: Evelyn Cone 403-220-7380
business@thegauntlet.ca

Advertising Manager: John Harbidge 403-220-7751
sales@thegauntlet.ca

Graphic Artist: Evangelos Lambrinouidis II 403-220-2298
graphics@thegauntlet.ca

Contributors

Chris Adams • Emily Macphail

Golden Spatula: Prince George Alexander Louis

This week's Golden Spatula goes to our new royal overlord, George Alexander Louis. We peasants tremble at your tiny feet, baby prince. Show us mercy.

Furor Arma Ministrat

Room 319, MacEwan Students' Centre
University of Calgary
2500 University Drive NW
Calgary, AB T2N 1N4
General inquiries: 403-220-7750
thegauntlet.ca

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 timeliness based ink. If you're reading this, we've all been taken captive by the illuminate lizard cabal. It's too late for us; save yourselves. We urge you to recycle/royally give birth to the Gauntlet.



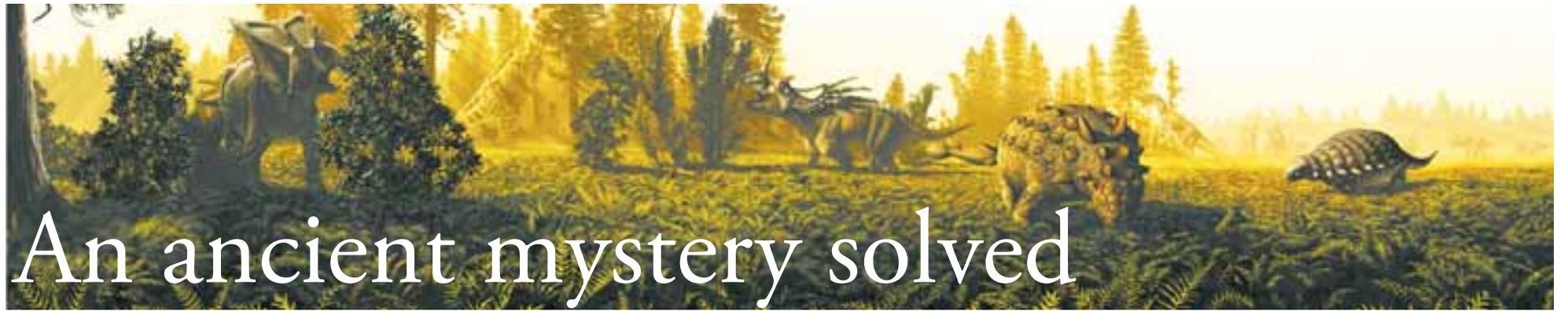


Image courtesy of PLOS ONE

An ancient mystery solved

New U of C study finds answers in dinosaur skulls

Sean Willett

Production Editor

A pair of University of Calgary paleontologists may have solved one of the ancient world's biggest mysteries. With research published earlier this month in the science journal PLOS ONE, Jordan Mallon and Jason Anderson have given a new answer to a difficult question: how were numerous species of large herbivorous dinosaurs able to co-exist in western North America 75 million years ago?

During the late Cretaceous period, a large part of North America was a long, thin island known as Laramidia. Fossil records from Alberta, Montana and Utah show that Laramidia boasted an impressively high number of massive plant-eating dinosaurs, many of which lived together in the same time and place. While some research has been done to explain

how large carnivorous dinosaurs shared their habitats, the reason as to why these “megaherbivores” were able to live together remained unclear.

“This question has never been explored in detail in respect to herbivores, especially with the big herbivores,” Mallon said. “It’s an important question to ask because you get upwards of six, seven or eight megaherbivore species in the same area and that sort of diversity is virtually unrivalled in the fossil record.”

Several theories explaining this diversity have already been put forward. Some paleontologists have suggested that resources during the Cretaceous period were essentially unlimited, meaning that there was more than enough plant material for the megaherbivores to freely share. Another theory suggests that resources were limited, but dinosaurs had too slow of a metabo-

lism for competition to matter. Neither of these theories have had much evidence supporting them, so Mallon and Anderson put forward one of their own.

“No one had really looked in depth at niche partitioning, which is like the other side of the fence,” Mallon said. “It’s the idea that resources were limiting and that dinosaurs had to find some way of sharing those resources by specializing on different plants and diets. If that’s the case then you would expect to see all of the different dinosaurs that lived at the same time to exhibit features that would allow them to specialize on different plants.”

To test their hypothesis, Mallon and Anderson looked at the skulls of 82 different individual dinosaurs from 17 different species and six subfamilies, all of which were found in the same Albertan fossil formation. Traits that would indicate specialized diets — fea-

tures such as jaw shape, skull size and tooth structure — were analyzed and recorded, allowing the paleontologists to deduce and compare the diets of the different dinosaur groups.

The pair found that their hypothesis was proven correct and that the different megaherbivore subfamilies had a range of different adaptations that allowed each group to specialize on vegetation of a certain toughness or height.

Mallon and Anderson’s research also showed that these differences weren’t present between similar species, which helps to explain why certain dinosaur species only appear briefly in the fossil record, or were very rare.

“For example, usually you will only get one lambeosaurine living alongside one hadrosaurine, rarely do you get two lambeosaurines living alongside one another,” said Mallon. “Given our results you might explain that to be the

case because there are no dietary differences within lambeosaurines. If you did have a second lambeosaurine species show up on the scene, they might not be able to hack out a niche. They would be in competition with the already established lambeosaurines and wouldn’t be able to cut the mustard there.”

Mallon hopes that his research will be used as a model for other paleontologists studying the dinosaurs of Laramidia, in order to better understand how these enormous animals co-existed in such a limited space.

“Hopefully this will encourage people to test my ideas outside of Alberta, using other fossil ecosystems in places like Utah and Montana,” said Mallon. “I would love it if their findings supported mine, but hopefully they can at least test my findings to see how well the Alberta dinosaur model reflects other ecosystems.”

New art school, continued from cover

Bell said unifying the three departments into one school also makes private donations to the merging departments more likely.

“The advantage of the school status is that a school, unlike a department, can be named,” he said. “We now have the School of Creative and Performing Arts, but

it could bear your name should your parents decide to create a legacy on your behalf.”

Both Bell and Sigurdson said the consolidation of the departments has nothing to do with the recent provincial budget cuts to post-secondary education, with both saying the decision to create the school was made prior to the cuts.

Classes within the merging departments will not be changed. According to Sigurdson, there are no plans to layoff faculty or staff.

The decision to create the SCPA was praised by several members of the Students’ Union, including vice-president academic Emily Macphail.

“I think overall, it’s a good

thing,” Macphail said. “It will attract more talented professors and give more opportunities to students.”

Arts representative Levi Nilson also said he supported the creation of the SCPA.

“With dance, drama and music put together, it will make it a lot easier for those like-minded de-

partments to have a better kind of cohesiveness and work together better,” Nilson said.

The departments of art, music, drama and dance all composed the faculty of fine arts until 2010, when the faculties of social sciences, fine arts, humanities and communications merged into the faculty of arts.

What would you have named the royal baby?

campus quips



“Gargonoff.”

– Will Squires,
masters in physics



“Chase.”

–Aparajitha
Gurunathan,
fourth-year
engineering



“Leeroy.”

–Matthew Mitchell,
masters in physics



“Charlotte.”

– Charlotte Myles,
third-year sociology

Plan for puppy room in MacHall revealed

Vice-president student life unveils plan to fulfil election promise

Riley Hill

News Editor

Students' Union vice-president student life Ben Cannon has a plan to help students relax during fall semester's final exams. In fact, he thinks it's as easy as filling a room with dogs.

Fulfilling his election promise, Cannon is working on designating a so-called "puppy room" in the MacEwan Student Centre later this year.

Cannon first offered the idea during his SU election campaign in March 2013. He proposed a room full of dogs in the MacEwan Student Centre at the end of fall semester, giving students a free, fun place to relax during the stressful exam period.

After taking office on May 3, Cannon contacted the Pet Access League Society in Calgary. The non-profit group views pets as therapy, bringing volunteers and

their animals to schools and retirement homes where they think people could benefit from the affection of a friendly animal.

Cannon now says that the puppy room should be in the MSC this December with dogs from PALS, but also added that plans are not yet graven in stone.

"We are looking at having it as the main attraction for stress less week, which will be happening December 2-6. It's looking very hopeful, but the last thing I want to do is say that it's happening for sure," Cannon said.

Seconds after learning that he had been elected the SU's vice-president student life on March 7, Cannon said there would be trouble if he didn't follow through with his campaign promise to bring in the puppy room.

"Like I said moments after winning the election, if I don't get this done, they're going to hang me in the south courtyard," Cannon said. "All I can say right

now is I am really comfortable that that won't happen."

Despite the name, the dogs featured in the room will be adult dogs, not puppies.

Cannon hopes that the puppy room will attract at least 1,000 students for the week that it's open.

SU law representative Jessica Babineau is a volunteer with PALS and has assisted Cannon with his ongoing efforts. She said she has witnessed the positive effects animals can have on people during stressful periods in their lives.

"There's been a lot of studies and a lot of proof that shows how much animals can relieve stress for a lot of people, especially for students who are going through exams," Babineau said. "During those exam periods, which are some of the most stressful times, taking that time to connect with an animal and smile a little bit can really help."



Michael Grondin

Ben Cannon hopes the room will be ready for December.

Gauntlet Q & A: Dr. Walid Kazziha

A discussion about the Egyptian revolution and its future

Chris Adams

Gauntlet News

Dr. Walid Kazziha, a sessional political science professor at the University of Calgary, was in Egypt for much of the revolution and witnessed the demonstrations that compelled the army to oust President Mohammad Morsi just over a year after his election to power. Dr. Kazziha, a native of Egypt, has written many books on Middle East politics. His most recent, entitled *Egypt's Tahrir Revolution*, chronicles the 18-day-long demonstrations that ended Hosni Mubarak's 30-year rule. As a respected scholar and lecturer, Dr. Kazziha's insight into the Arab Spring both answers and raises questions about Western involvement in Middle East politics, real and fictional threats the region faces and the future of revolutionary Egypt.

The Gauntlet: How has

America's diplomatic influence swayed the outcomes of Egypt's revolution?

Walid Kazziha: The Americans have declined a lot in their ability to influence. They can influence the army, since they give them \$1.3 billion a year. They have a good relationship with them. But since January 25, 2011, I think America's ability to project its power outside certain areas, especially in the Third World, has declined. In the old days, a phone call from the American ambassador would shake the whole cabinet under Mubarak. But now, he can call all day and all night and no one would listen. As a matter of fact, the American embassy is besieged.

G: Why do you think American influence is in decline?

WK: I think the decline of global American power is a function of the American economy.

/// Americans have been trying, since Mubarak's time, to lobby Egyptian intellectuals to accept their perception of the Middle East.

– Dr. Walid Kazziha, author and professor

Under Obama, the administration has turned inward. As a result of this, they have withdrawn from Afghanistan, from Iraq and they are very reluctant to commit in Syria. I think for the time being, the United States's global influence has become rather limited in some areas and one of them is the Middle East.

I think the whole area will eventually go nuclear. That will be an advantage to the region as a whole because it will provide more stability rather than instability. The Israelis will know that there are limits to what they can do because right now, they can do anything.

G: Do you see American rhetoric, which has largely been toeing the pro-democracy line, as a contradiction to their support of authoritarian regimes elsewhere in the region?

WK: Unfortunately, in the West, "democracy" is used for political purposes. Democracy is sometimes used as a stick to bring people to order. (Former American Secretary of State) Condeleeza Rice had stated while in office that America had been supporting authoritarian regimes for 60 years and that it was time to promote democratic ideals. But this was

only a statement, not an act of policy.

One of the things that infuriated us during the revolution was that young men in Tahrir were dying and (former American Secretary of State) Hilary Clinton was making statements saying that the Mubarak regime was stable. Later on, of course, the Americans began to change their tune and said Mubarak has to go, yet they kept supporting everything he was doing.

The revolution has unleashed an enormous amount of power or empowerment of the people. If you were in Cairo three years ago and said "let's get rid of Mubarak," [people would respond with] "tell us another joke." But now, if you say today, "I want to get rid of this president," people will take you seriously.



Read the rest of this story at thegauntlet.ca

Screen Time: Why we should be excited about Canadian television

Sean Sullivan

Entertainment Editor

Two years ago, if I listed off my favourite shows, not one of them would have been Canadian. As a Canadian, I would still have rather watched American television than Canadian television. But that has changed recently. A handful of Canadian shows have been getting attention, two science fiction shows in particular.

This year has already seen the second season of *Continuum*, the Vancouver-based time travel show, which airs in the United States and the United Kingdom on Syfy, and the critically acclaimed *Orphan Black* was produced and distributed by BBC America in the U.S. and on Space in Canada. Tatiana Maslany, the Regina-born lead actress of *Orphan Black*, even won a Critics' Choice Television Award, beating out American actresses like Claire Danes from *Homeland*, Elisabeth Moss from *Mad Men* and Keri Russell from *The Americans*. A campaign was organized to get Maslany a Primetime Emmy Awards nomination for her seven roles (so far) in *Orphan Black* — though she didn't get it.

Fantasy-supernatural show *Lost Girl* has garnered some attention down south during its last three seasons and, although only airing in Canada, this year's Toronto-based show *Cracked* makes a decent entry into the crime-drama genre.

However, *Continuum* and *Orphan Black* deserve special attention, not only because of how well received they have been, but because they represent a genre that Canada has become very good at producing: science fiction.

Many long-running American sci-fi television shows were filmed in British Columbia including the *X-Files* and the later seasons of *Fringe*. *Battlestar Galactica*, *Stargate* and *Andromeda* were all filmed in B.C.

Following on the heels of popular sci-fi



Sean Sullivan

shows produced by American studios, Canada has produced two shows of its own, *Continuum* and *Orphan Black*, both set in Canada rather than using Canadian cities as stand in for American ones — though the city in *Orphan Black* does remain nameless.

Continuum tells the story of a police officer from the year 2077 who is transported back in time with a group of terrorists who are set on overthrowing the totalitarian corporations of the future, in the past. *Continuum* not only provides a smart examination of the paradox of time travel but also looks at the politics and technologies of today and questions where

they may go in the near future. The show has maintained a strict adherence to portraying all organizations and characters as doing the wrong things for the right reasons, continually wondering how far people are willing to go to prevent others from doing wrong.

Orphan Black is about a young woman who discovers that there are women who look identical to her, that she's one of an unknown number of clones. The show explores the ethics of cloning, the dangers of unregulated science, the development of individual identity and a person's ownership of their own body. The show is an ethical conun-

drum wrapped in a feminist allegory.

Both shows are taking a hard look at contemporary social issues that have been prominent in the media and in public consciousness in recent years. If either show is any indication, Canada isn't willing to hold its punches either.

If *Continuum* and *Orphan Black* are the beginning of a larger number of Canadian television shows to be produced in the future, Canadians have something to look forward to.

Screen Time is a bi-monthly column looking at television and movies.

New drama research, continued from cover

Finn says he introduced new textbooks into his research methods course last year that dealt with multimedia research projects, but this year he wanted to get students to create their own case studies.

With the use of new forms of media, scholars could use still photographs to demonstrate the various visual influences in a production — Finn offered ATP's production of John Logan's play *Red* as an example, a play about abstract painter Mark Rothko — or use video to map the choreography of a dancer's movements. There are multiple methods of recording that can be used to provide a representation of a production's development.

The project will be a multimedia-based

study of a researcher's experience while involved in the creation of the play.

Finn says that because the Playrites Festival is usually the first time a new play is performed, creating new archival material while a play is being produced will provide a new opportunity for playwrights. They will be able to look back on the students' work when they return to refine and produce newer versions of their play later.

"We don't often get a chance to create a record of the work, much less a thoughtful academic study of what was created, how it was created and what was learned from it," ATP interim artistic director Vicki Stroich says. "It's very exciting to us to be starting to

build that with the U of C and build a record of the process with these students."

Because there are four plays being produced simultaneously, the Playrites Festival is a unique opportunity for students to get involved in the process of producing different plays during a short period of time.

Stroich says ATP often invites people to come see the process of developing plays, including university students. Stroich and Finn had been discussing ways of creating a formal method of involving students for more than a year before the partnership was announced.

The partnership will pair a half dozen students with professional artists. Finn

says he'll be sitting down with ATP to develop a series of projects and case studies based on the four plays and the research focus of the MFA students in the class, so that students can be matched with projects that suit their individual interests.

The collaboration will be another mentorship opportunity for students in addition to several already offered by ATP, including job shadowing and an internship program already offered in partnership with the U of C.

Finn says that because the partnership is a new method of studying plays, he'll be reporting on the project to the Canadian Association for Theatre Research and the American Society for Theatre Research.

reel MOVIE REVIEWS

No pulse in movie about dead police

Sean Sullivan
Entertainment Editor

How many death jokes fit in a review? Let's begin with this one: *R.I.P.D.* needs to be taken out back and shot. *R.I.P.D.* should be the final nail in the coffin of the buddy-cop movie genre which has gotten worse and worse over the last few years.

Adapted from Peter M. Lenkov's *Rest in Peace Department* comic book, *R.I.P.D.* centres on the partnering of recently-deceased Boston police officer Nick Walker (Ryan Reynolds) with Wild West sheriff Roycephus Pulsipher (Jeff Bridges) to arrest "deados" — souls that haven't passed on — though they more often shoot them with soul-erasing bullets.

Despite a cringe-worthy flash-forward montage and a monologue that breaks the fourth wall — which serves no purpose other than to prepare audiences for how lifeless this movie is — there are a few short moments at the beginning of *R.I.P.D.* when the movie appears to

take itself seriously, beginning with a regular morning in Walker's life. That is until Walker stands up to his corrupt partner over some stolen gold and bites the bullet from his best friend's gun. Once dead, the whole film quickly begins to decay.

By the time Walker has floated towards the heavens and been press-ganged into the undead police department, rigor mortis has set in and there's no resuscitating this corpse.

What comes after is a shambling remake of *Men in Black* with zombies.

The movie is self-absorbed, bloated and putrefied.

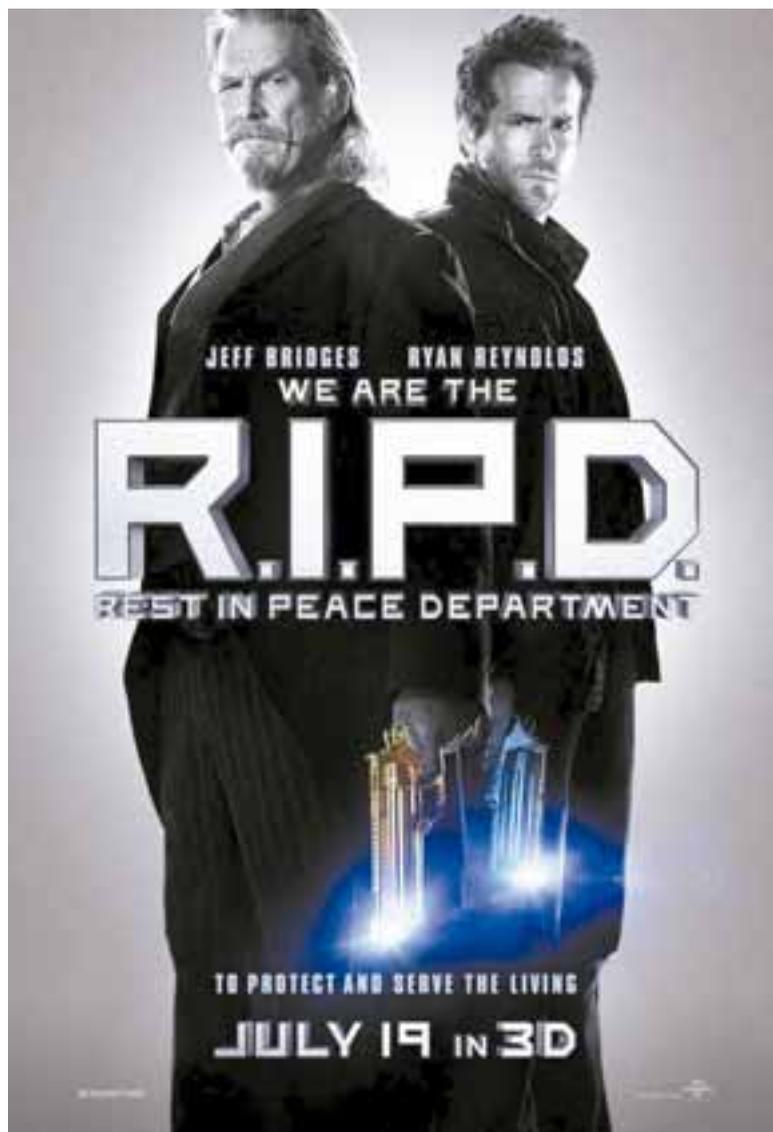
Like this review, it gets caught up in making continually bad jokes and only a few come close to being witty. Too much time is spent trying to charm the audience with witticisms about Roy's decades-old corpse being eaten by coyotes. Very little time is spent attempting to suspend the audience's disbelief.

Unable to provide a smart crime drama, the movie quickly transitions into an action comedy with

increasingly absurd fight scenes that continue to disregard the fictional world's own rules, sacrificing coherence for overly dramatic CGI sequences.

By the time the final battle commences and Boston is being sucked into the afterlife, any attempt at structure or reasoning has jumped out the window. There is no reason why the deados are doing what they are doing. Any plot that existed is effectively braindead and what's left is a simple need to produce mass destruction for an audience that has watched New York and Metropolis be destroyed in other films this year.

The worst part about *R.I.P.D.* is that, at various moments throughout the film, it's obvious that the movie could have been decent, if not good. But by not seeing the light at the end of the tunnel, the movie ties the noose around its own neck by not taking itself seriously. Instead *R.I.P.D.* feels like a failed attempt to make a bad movie that audiences could enjoy for being so incredibly bad. But *R.I.P.D.* can't even be hate-watched — the movie just flatlines.



courtesy Universal Pictures

Festivals after Calgary Folk Music Festival

International Blues Festival

June 29 – Aug. 4
Calgary International Blues Festival is moving into Shaw Millennium Park for four days Aug. 1–4. Catch workshops at the Blues Can on July 30 and 31.

Canmore Folk Music Festival

Aug. 3–5
Take a trip out of town for Alberta's other folk festival, the Canmore Folk Music Festival. Listen to folk music surrounded by the Rocky Mountains.

International ReggaeFest

Aug. 14–17
Once the folk music is done, it's time to get rastafarian (or Rastagarian) when ReggaeFest takes over Shaw Millennium Park in the third week of August.

spun ALBUM REVIEWS

Dustin Bentall and the Smøkes
You Are An Island
July 3, 2013 (Aproria Records)

My first reaction to this album was "meh." It didn't grab me.

But I kept listening to it and while I'm not about to proclaim *You Are An Island* as my next favourite album, it did grow on me and I soon found myself humming along with the songs.

You Are An Island is Vancouver-native Dustin Bentall's fourth record since his 2007 debut *Streets With No Lights*. And yet only with the release of *Orion* last October did the band The Smøkes — consisting of Kendel Carson, Del Cowsill, Adam Dobres and Rich Knox — truly come together. Band members came and went on Bentall's first two albums. I was excited to see Kendel Carson in this line up — she is part of Belle Starr, a new favourite band consisting of three female lead singers who play fiddle. I can hear Carson's distinctive fiddle warming the songs of this album.

The break up song "Shine" is fast-paced and sings: "It's nothing that you did, it's something that you said." It's nothing like typi-



cal country heartbreak songs. The title track "You Are An Island" is a bit haunting, a bit annoying and a bit catchy. "Pretty Good Life" is cheery and a good end to the album.

Overall, the songs are short and biting. Bentall wrote all of them, with co-writing help from Ryan Dahle and Pat Steward on "Shalala." The lyrics are clever and original, with some good hooks. While there wasn't one song that I kept going back to, there also weren't any songs that I always skipped. If you want something different and Canadian, check out this album.

I'm definitely going to keep listening to it and share it with my friends.

Susan Anderson

Online or on paper, your opinion counts.
Your university is listening.

Universal Student Ratings of Instruction

The Universal Student Ratings of Instruction (USRI) is your opportunity to evaluate your courses and contribute to improving the quality of future course instruction at the U of C. Evaluations will be accepted:

July 24 - August 14, 2013
www.ucalgary.ca/usri

