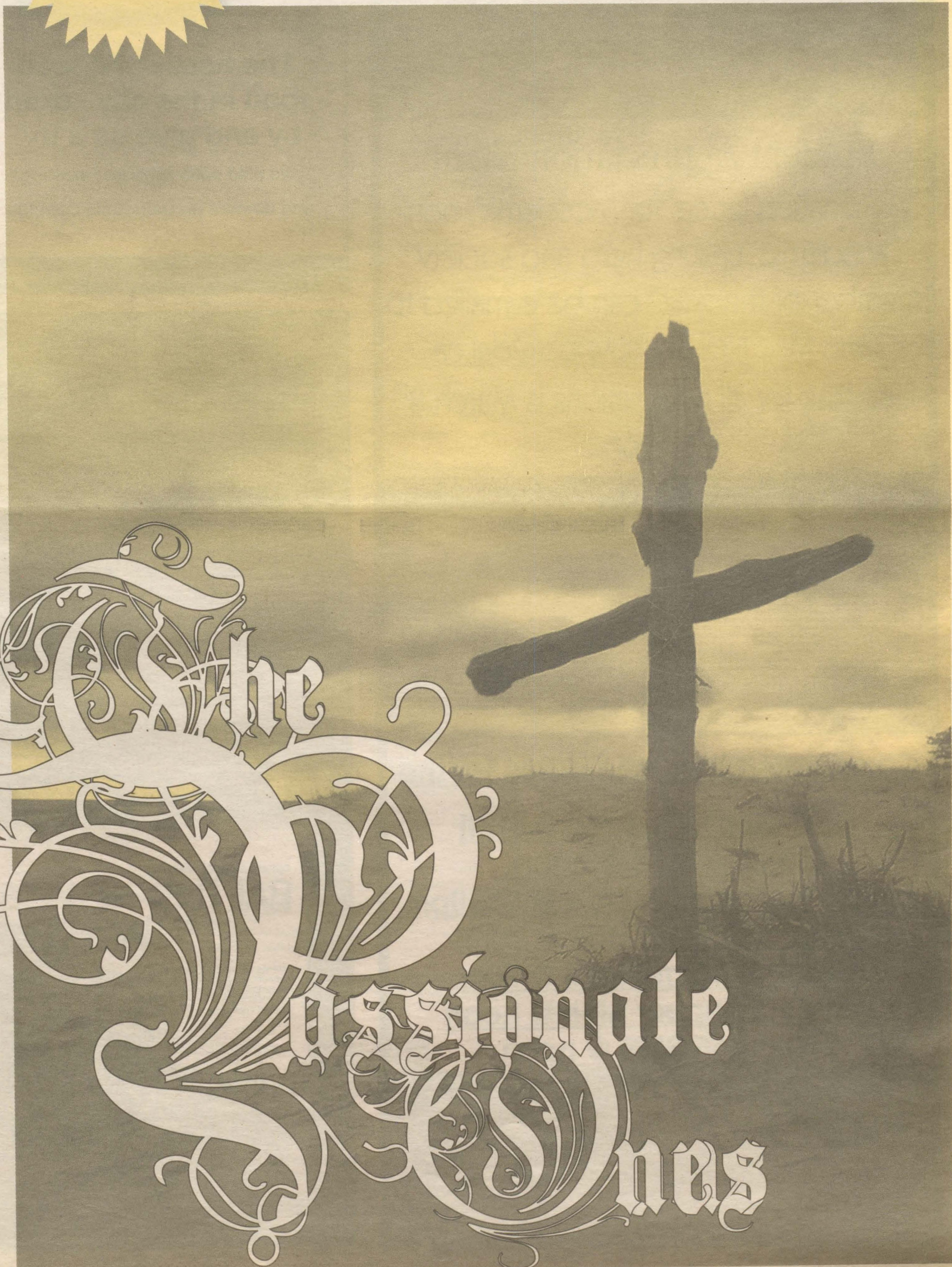


Gazette

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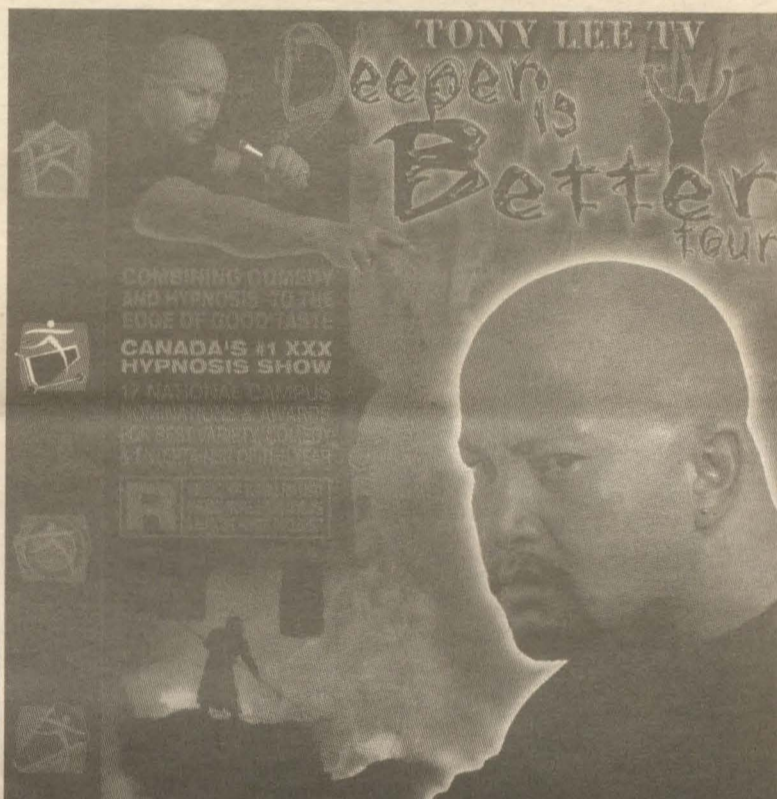
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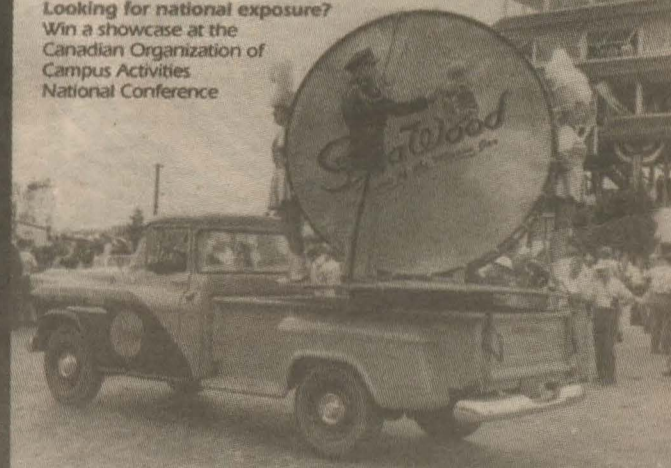
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**LAST QUALIFYING ROUND
MARCH 10**

The unexpected success of *The Passion of The Christ* has sparked a nationwide debate about faith and religion among Jews and Christians. While I have been engaging in various conversations about such matters this week, my attention has been drawn to another more pressing news item—the current political state of Haiti.

Deposed president Jean-Bertrand Aristide fled the country on Sunday for exile in Central African republic as rebel leader Guy Phillippe declared himself the new chief of the Haiti's armed forces, and former dictator Jean-Claude "Baby Doc" Duvalier announced from exile in Paris that he plans to return to the island nation. Over 450 American troops flooded the main airport this week in order to ensure U.S. presence in the country as violence and anarchy continues in the capital.

Although my current interest in Haiti is historical and political, my original study was religious. I developed a desire to learn about Voudoun, the dominant religion of Haiti, while I was in high school. After seeing the kitschy 1973 James Bond classic *Live and Let Die*, which featured many intriguing but incorrect aspects of "voodoo" culture and imagery, Haitian culture was temporarily popularized in the mainstream media. This film, like most Hollywood references to "voodoo," wrongly portrays the belief system as being an art of dark magic and devil worship. However, this film, and the equally misrepresentative film *Serpent and the Rainbow* (1988), piqued my interest and moved me to learn the truth about Voudoun. There is much more to this religion than the popular images of voodoo dolls, zombies, bogeymen and terrible caricatures like Papa Shango.

Created from a strange fusion, or syncretism, of Catholicism and African religions, modern voodoo, also spelled voodoo, is a monotheistic religion that is believed to have originated in the 1700s with the forced introduction of Christian traditions and ceremonies among Haitian



slaves who practiced African-based religions. The religion has a strong focus on healing and ancestral worship and allows both men and women to attain priesthood in a comparatively non-hierarchical structure. Males are named as houngans while the females are called mambos. With roots in Africa dating back thousands of years, nearly 60 million people currently practice voodoo or similar variations in South America, Africa and the Southern United States. The Catholic Church declared holy war on voodoo in the 1940s before abandoning attempts to suppress the faith of native Haitians. More recently, evangelical fundamentalist Protestant sects from

the Southern U.S. appear to be the biggest threat to Voudoun in the Western hemisphere.

With all of the recent talk about historical accuracy in modern film, it is important to remember that foreign cultures can often fall victim to Hollywood and the media as well. Each motion picture, television episode or news article is only a tiny piece of a much larger and complex framework of history, culture and science. Hopefully *The Passion of The Christ* will inspire people to look deeper into other religions and encourage them to explore their own faith as well.

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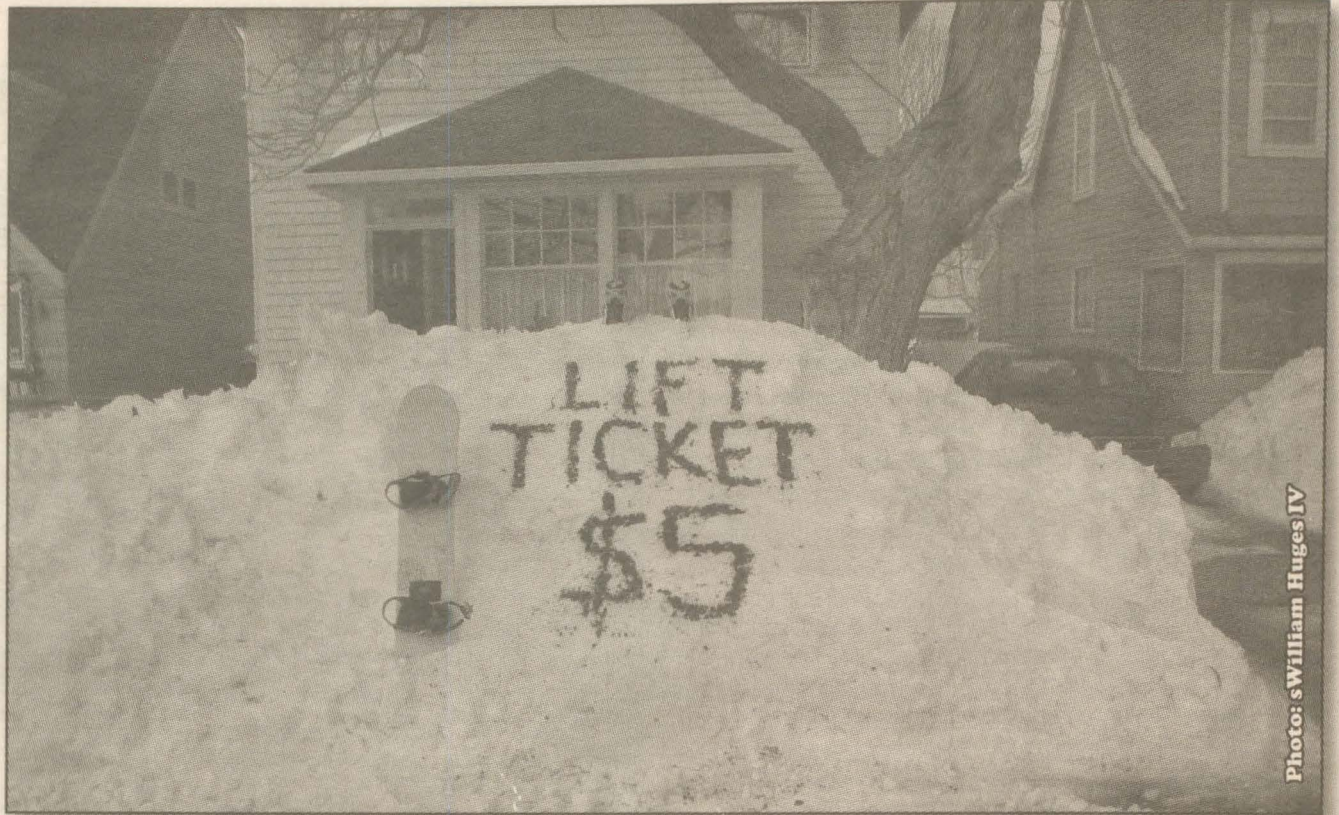


Photo: sWilliam Huges IV

News Comment

JENN MORRISON Assistant News Editor

University is supposed to be about the students. Professors, teaching assistants, administrators, librarians and innumerable others definitely help to make the campus world go 'round. But at the end of the day, they are there for the students who are striving to complete their degrees and enter the real world without too much trauma. Yet the university experience, a veritable rite of passage that is so often taken for granted, is increasingly jeopardized by labour unrest. Students have become virtual bargaining chips in faculty versus administration battles.

Here at Dal, many of us are still recovering from the 2002 faculty strike that delivered an unwanted month off school. We're crossing our fingers that our academic life will not be turned upside down if TAs and part-timers walk out this term. Now, students at Acadia, where professors are in their second week of a strike, are enduring the same problem we faced two years ago—not knowing how and when they will finish their year. The faculty at Mt. St. Vincent have voted for a strike, and faculty at Bishop's University in Quebec are also examining their strike options.

Strikes are clearly a legitimate and often effective tool to achieve labour goals. When the fates of thousands upon thousands of students are left hanging in the balance, however, they seem overly harsh.

While today's students are politically active in some respects—through the annual Day of Action tuition protests, last year's peace rallies, and involvement in numerous other on-and off-campus causes—there seems to be no major collective mobilization for issues of immediate concern, like strikes.

In one of my history classes, we are learning about 1960s Canadian university culture. Tired of attending classes at conformist "diploma factories," Dennis Lee (a University of Toronto English professor at the time, and now a well-known children's book author) and financier Howard Edelman developed Rochdale College, a "free university" where students could run their entire curriculum themselves and set their own individual plans for learning. Rochdale was an example of students taking control and ownership of their education, and may provide a template for activists today who are frustrated with university uncertainties and the fact that their own plans for learning are contingent upon whether or not there is labour unrest.

But before students decide to attempt any such drastic measures, they should take heed: Rochdale soon became a haven for biker gangs and drug addicts, and shut down only seven years after it opened. The lesson? We need professors and teaching assistants to make university work, but they must work with us—and not alienate us—for that to happen.

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Dalhousie Goes Brand Name

NEAL CODY News Contributor

Beginning this spring, Dalhousie University, having paid \$85,000 to an American marketing firm, will be branded.

Dalhousie's revamped marketing strategy, to be launched in a public, on-campus event in early May, includes the brand promise "Opportunities that Inspire," and the tagline, "Inspiring Minds." The slogan is described by Dalhousie Student Union VP external Dale Godsoe as "the singular idea or concept Dalhousie owns in the mind of our target audiences." An altered logo, a new slogan, a new website, radio advertisements and a different and consistent "look" to all promotional materials are just some of the ways through which Dalhousie is hoping to change its image.

"The new logo is similar to the old one, but now it's much cleaner and simpler," said DSU president Kevin Wasko. "Promotional materials will still have the traditional black and gold, but with a softer yellow and a red for accenting. Green and blue will also be used to reflect Dalhousie's location and environment."

Wasko is the student representative on the brand values "task force," one of the many components in Dalhousie's new integrated brand marketing initiative. Old promotional materials will progressively be replaced by new branded ones, a process that Wasko said should take about five years to complete.

The Marketing Advisory Council, the group that will oversee Dalhousie's new integrated marketing strategy, recognizes that it has challenges to overcome. Its research has found that some students abroad see the university as "cold and unfriendly" and that its image has been eroded because of recent faculty strikes and budget cuts.

"I can understand why they're doing all of this," said Wasko. "I suppose it's good business."

This initiative stems from a report that classified the university's financial situation as "unsustainable." To increase revenues, larger enrolments of between 17,500 and 20,000 were set as the university's main goal. "In order to attract prospective students to Dalhousie, we must increase their awareness of Dalhousie as an excellent choice. This can only be accomplished through marketing," VP external Dale Godsoe wrote in her 2003 annual report.

To develop Dalhousie's new marketing strategy, the university hired Colorado-based firm Educational Marketing Group, Inc. (EMG). EMG has been employed by several American universities that include California State University, Washington State University and Des Moines University.

Dalhousie President Tom Traves has said that despite its \$85,000 price tag (which was paid from funds external to Dal's operating budget), the EMG consultation was worth it. Kevin Wasko agrees: "If it improves the university, it is money well spent. \$85,000 may seem like a lot of money, but when you consider what the university's operating budget is, it is not an excessive amount."

The branding initiative is one small part of the President's Strategic Focus report—a 24-month plan that will see \$5.2 million invested in strategic projects this year and \$10.4 million over the next four years.

EMG delivered its report last April, at which time Dalhousie began phase two of the branding project, "positioning and strategic planning," during which 100 employees, students and faculty were consulted. The last phase, "creative development," will finish in early May. As one part of phase three, a task force held focus groups with students and employees where participants were asked to recall an inspiring moment and to identify the values that made them feel that way. All of these activities, in combination with coordinated communications and marketing efforts, have constituted the beginning of "brand marketing" at Dalhousie.

Some universities have taken full advantage of the benefits resulting from branding, such as Acadia University in Wolfville. Its technology-driven Acadia Advantage program has garnered international awards and attention. In an interview with Kathleen Martin of Marketing Magazine in November 2000, Acadia provost Paula Cook explained some of the challenges that face branded universities: the danger, for instance, of becoming "over-branded."

"A lot of the attention that we received [focused] on technology," said Cook. "We've had to push it back. Our niche is providing young people with a chance to grow in a very personal environment, providing a quality education that is enhanced through technology."

Martin notes that branding, which thrives in a corporate setting, does not come naturally in an academic environment, where freedom of expression is paramount: "When you try to introduce things like publication standards, people say, 'Well, I should be able to represent the university the way I see it.' So, you're working with them trying to encourage them to reflect the brand in what they're doing, yet they want that freedom."

According to David Dunne, an adjunct professor of marketing at the University of Toronto who specializes in branding issues, a brand stands for the reputation the school has with others. "It is a 'promise to customers,' and the school's focus will be on delivering that promise. What a branding strategy does is clarify that promise, communicate it, and marshal the organization's resources to delivering it. If the brand becomes recognized in the outside world, this can be good — think of the Harvard brand, for example, as a stamp of approval on its graduates. The downside is that, if it isn't done right, it can be just 'fluff' — empty phrases or promises that the organization has no intention of fulfilling," he said.

Cherise Adjodha, executive director of the Nova Scotia Public Interest Research Group (NSPIRG), is unsure of what "branding" Dalhousie may bring. "If I'm looking for antique furniture, I'll be concerned about quality," said Adjodha. "If I buy Ikea, I'll think of their commercials, not the worth of their products. [Branding] is an easy way out in a sense. Instead of having to explain yourself and the advantages of your product, you can now gloss over everything with flashy advertisements and slogans. 'Opportunities that inspire?' Inspire what? What does that really mean?"

June Davidson, acting Director of Communications and Marketing, disagrees. "Dalhousie's integrated brand marketing initiative is a strategic investment. With its success, we expect to increase revenue to the university, see more students applying to Dal, and improve perceptions of the university. Achieving those goals will allow us greater flexibility in responding to other challenges, such as [class sizes, maintenance, and tuition fees]."

"What I'm really concerned about is that when they 'target their audience,' some sections of the population will be excluded and made to feel unwanted," said Adjodha. "That's not right. Post-secondary education should be open to everyone."

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RESIDENCE AVAILABLE

Pharmacy and You

ADAM SOMERS Sports Editor

March 1-7 is Pharmacist Awareness Week, a national event organized to help raise awareness for...well, pharmacists. Pharmacy has been in the news recently because of the statements made about the endless possibilities of employment after graduation. As seen on the evening news, companies are even paying for students' education if they will agree to work for them after graduation. This is quite a change from the experience of most university students, who have to struggle to find jobs if they do not go on to further schooling.

"Students who graduate from the College of Pharmacy have absolutely no trouble finding jobs," said Rita Caldwell, director of the College of Pharmacy. "If a student wants to find a job, the opportunities for employment are out there."

Pharmacists are in high demand right now because of the national and international shortage. We talk a lot about the doctor shortage, but across Canada pharmacies are shutting down because of a lack of pharmacists. This makes for a battle between the companies to fill openings.

"There is a lot of competition [between companies] because of the general shortage of pharmacists across Canada, and everyone is trying to meet the needs of their stores," said Tena Taylor, Atlantic Division Recruitment Coordinator for Shoppers Drug Mart.

Shoppers Drug Mart currently has a scholarship plan in place, which is comprised of two levels. For years two through four of your pharmacy degree, they will give you \$15,000 a year and a signing bonus and moving expenses if you agree to work for them anywhere in Canada for two years after graduating. In the second level, you can pick a region in Canada where you would like to work and they will give you \$10,000 instead for the same conditions. Other major companies like Lawton's

and Pharmasave offer similar packages.

"[We started this program] primarily to meet the needs of the stores in some higher need areas in Canada and to assist students through the year [in university]," said Tena Taylor.

It is easy to see why pharmacy is currently such a desirable field, and the application numbers reflect this. The College received 565 applications this year for 90 spots, according to Pat Macdonald, Admissions Secretary. This number is up from 500 last year and shows no sign of slowing down.

The current students at the College of Pharmacy think it is great that they are able to be in this career at such a great time.

"It really is an exciting profession, and the fact of the high rate of employment and the ability to expand the practice of pharmacy in the future makes it great to be where I am right now," said Amanda Hayden, a third-year student and current secretary of the Dalhousie Student Pharmacy Society.

Pharmacy is not just counting pills either, recent legislation in Alberta allows for pharmacists to prescribe certain medications. Pharmacists also go on rounds in the hospital, hold clinics for various diseases and generally participate in seamless care (from hospital to community) in order to improve patient health outcomes.

All in all, pharmacy is a great career choice. If you think all pharmacists do is count pills then you should definitely talk to your nearest pharmacist soon. The wide range of opportunities may astound you. Four years of schooling to count by fives just wouldn't make sense.

News Briefs

INTERNATIONAL

McDonald's downsizes their meals: mealworms across the world rejoice

Supersized fat retailer MacDonald's has decided to stop supersizing people and their annual lawsuit payload by cutting the supersize option out of their menu.

Instead of having the option of eating large quantities of disgusting, fat-encased, grease-saturated, lard-covered, salt-encrusted plastic fake rubber food stuffs called "burgers" and "fries" and "Mc nuggets" (they taste just like chicken!), we can now only eat moderate amounts of disgusting, fat-encased, grease-saturated, lard-covered, salt-encrusted plastic fake rubber mealworm shinier-than-my-car food. Instead of completely clogging our arteries with vein-wall-hugging blotches of jiggly fat substances and raising our blood pressure like a diving submarine and turning our blood into slow, molasses-like crimson mush that oozes through our circulation system like gritty toothpaste, beating down our heart's walls as our body sweats and sweats and sweats salt—well, even without being able to supersize our McDeath fries and Mcpoison drink we can still do that. And still pay for it. Willingly. With our own money. That we earned by working. Imagine!

Of course, the mealworms are being lied to, because burger sizes are staying the same. You simply can't order 20 tonnes of fries and a tanker-full of bladder-abusive "soft" drinks.

But when was the last time someone walked into McDonald's expecting to come out looking like a calorie-and-a-half-a-day trim-waisted sex vixen? People who supersize their McHandle meals are not going to suddenly shed it all off in the name of a regular Big Mac meal. This must be some sort of Richard Simmons ploy—you know, that annoying hobbit man who tells other people to exercise and be healthy but doesn't look very exercised or healthicised himself. He was once beaten back into the underworld by a fire-extinguisher-wielding Dave Letterman. He's been fooling millions of people into thinking he knows anything about anything for years.

I digress. McDonald's obviously wants us to watch our health. You know, now that they've made several million middle-of-the-pack American kids increase their risk of their hearts collapsing out of frustration, desperation and grease-induced suicidal tendency, oh, you know, a few decades down the road. We must watch out health! We must stop suing McDonald's and order salads made from plastic trees and rubber chickens! McDonalds patrons everywhere will become fit and trim and skinny and bony and skeletal-like, as they should be—or at least until some genius discovers that by ordering four happy meals you can have your fat and eat it too with surprising cost-effectiveness. And you get little McToys made of the same stuff as the food, too!

Or so it goes.

cough

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- | | |
|--|--|
| 1. paper you secretly mark (6) _____ | 7. to publicize oneself or an agenda (8) _____ |
| 2. rhymes with mote (4) _____ | 8. government by the people (9) _____ |
| 3. someone who runs in an election (9) _____ | 9. George Washington, first US (9) _____ |
| 4. a political party, or open-minded (7) _____ | 10. Current PM (6) _____ |
| 5. disreputable political deed (6) _____ | 11. The Oval (6) _____ |
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The Passion: Christianity Resurrected?

QUENTIN CASEY Opinions Editor



A few days before the Feb. 25 release of the film *The Passion of The Christ*, some critics and religious authorities were claiming that this movie might be just what is needed by the Church to revive interest in Christianity—especially amongst the younger generation. To this statement, I cynically replied that you know your religion is in trouble when you're pinning your hopes for the future on a Mel Gibson movie—this is the same guy who starred in *Maverick*. So it is with reservation that I admit that a movie made by the star of *Mad Max* has forced me to re-examine aspects of my faith.

Immediately after seeing the film, I was left somewhat unimpressed. I thought it was fairly self-righteous and filled with gratuitous violence. But as the days passed, I could not stop thinking about different scenes and issues put forth by this film. Essentially, the film forced me to re-evaluate, to a moderate extent, my connection to Roman Catholicism and the religious teachings of my childhood that I have spent the past 10 years trying to forget.

The power of the film pushed me to reassess the way I had viewed certain elements of the Bible and the presentation of Jesus and his teachings. Aside from the obvious portrayal of Christ's suffering, one of the most poignant scenes in the film involves Christ at the Last Supper with the Apostles as he outlines the significance of his forthcoming death on humanity. It is in this way that the film made the biggest impact on me—it brought to life and added significance to much that I had learned as a child but did not fully understand. It was only in this movie that the full impact of Christ's sacrifice, as put forth by the Church, became apparent.

In church as a child, a priest who looked half asleep read scripture in a monotone voice. But in *The Passion of The Christ* these lines come to life and reveal their true meaning. An example of this takes place in the aforementioned scene involving the Last Supper, where Jesus "took bread, and blessed it, and brake it, and gave it to the disciples, and said, Take, eat; this is my body. And he took the cup, and gave thanks, and gave it to them, saying, Drink ye all of it; For this

is my blood of the new testament, which is shed for many for the remission of sins." These words held little weight before seeing the film. I did not fully comprehend what was meant by this piece of scripture, and I certainly did not understand it in terms of its relevance to the Church's understanding of Jesus' overall purpose in life and in death.

On a negative note, my only complaint about this film is that although it does an excellent job of depicting the suffering of Christ, it does not concentrate enough on his life and teachings. Non-Christians, or people not familiar with the events of the Bible, will most likely be confused by many of the actions and characters in the movie without an understanding of the genesis of Jesus' struggle against the authority of the day. I endured 10 years of Sunday school, and I was still left with many questions regarding plot, characters and specific details. Gibson makes use of beautifully filmed flashbacks to the earlier years of Christ's life, but the movie could do with at least another 15 minutes of these scenes spliced in with the rest of the movie.

And finally, it has been a while since something—whether it be a book, movie or person—has entered the consciousness of society and forced so many people to ponder religion, faith and spirituality on such a large and open scale. I was involved in arguments and discussions with my family, friends and co-workers. At our Gazette office on Monday night, seven of us sat around talking intensely about religion and faith, and many related topics, all of which arose out of elements of this film—elements of both agreement and contention.

At the very least, even if you don't like (or even despise) this movie, it seems impossible to leave without some intense thoughts being conjured to mind. Regardless of whether they involve the violence of the film, the possible presence of anti-Semitic sentiments, the literal interpretation of the Bible, the existence of Jesus, or religious faith in general this movie has stirred a healthy debate amongst the Christian faithful and non-believers alike.

Streeter

QUENTIN CASEY Opinions Editor
CATHERINE COOPER Copy Editor

What are your thoughts after seeing *The Passion of The Christ*?



It's a powerful film...a realistic portrayal. Everyone should see it. **Joshua Wong, Campus Crusade for Christ**



It's the feel good movie of the year. I went twice. **Jackie Compton, third-year micro-biology/immunology**



It provides a very truthful depiction of what Christ did for us. **Kendra Bernard, third-year pharmacology, Campus Crusade for Christ**



My problem with it is its limited theology. There is too much focus on the death of Christ, not his life. The violence also really bothered me. **Martha Martin, United Church chaplain at Dal**



I thought it was good. A great portrayal. **Christine Bhola, second-year undeclared**



It was powerful and very effective. Very truthful to the Bible. **Carlene Bhola, second-year psychology**



Monica Bellucci is hot. I hope she's in the sequel. **Repo Kempt, Editor-in-Cheese**



Jim Caviezel is mad dreamy. **John Travolta, blasphemous whore**



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Questions About *The Passion* Answered

CATHERINE COOPER Copy Editor

Having been raised Roman Catholic, I thought that I had a basic knowledge and understanding of the Bible, but seeing *The Passion of The Christ* made me realise that there are huge gaps in my knowledge about Christ's life and death. I have heard people rave about how closely the film follows the events in the Bible, but I wondered what kinds of decisions Mel Gibson faced when choosing how to portray the Passion and how much of what is in the film is actually supported by historical and/or Biblical accounts. I asked Dr. Tom Faulkner, Chair of the Comparative Religion Department at Dal, some of the questions that I had after watching the film.

One of the main things that surprised me about the film was the portrayal of Pilate as a somewhat sympathetic character who was forced to stand aside and allow Caiaphas and his cohorts to crucify Jesus. This portrayal, said Tom, is true to the New Testament, but not to historical sources. Tom says that the Christian Gospels, and especially the Gospel of John, are anti-

Semitic. In the description of Jesus' trial in John: 19, John refers to the mob as "the Jews," and it is "the Jews" who say "we have a law, and by our law he ought to die." Tom pointed out that this group of "Jews" would have included a number of Jesus' followers (i.e. Peter), as well as people who were paid to be a part of the mob. "[John is] saying that Jews are evil people who want to crucify the Messiah," said Tom. "That's anti-Semitic."

As for Pilate, Tom says that there is good reason to attribute more blame to him than either the Bible or the film do. According to Tom, "individual records show that some Roman officials were honest, some corrupt, some brave, some cowards...it is clear that Pilate was one of the bad guys. He was weak, he was out to feather his own nest, and he had no commitment to high ideals." Tom even speculated that Pilate may have accepted a bribe to allow Jesus to be crucified. "This guy is the Roman Procurator," he said. "He has the power of life and death over this mob," so he could have refused to crucify Jesus and chosen to crucify the entire mob instead if he had wanted to.

"There is no individual testimony of Jesus' trial...no multiple attestation," said Tom. "There is one witness, and it is interested." By the time that John, the last of the Gospels to be recorded, was written, there was a movement to distinguish Christianity from Judaism and to convert the Roman empire to Christianity, therefore it would have made sense, says Tom, for the crucifixion to be blamed on the Jews. "If they make Pilate look good, it makes the Jews' culpability worse."

Another thing that confused me about *The Passion* was that in the scene of The Last Supper, Jesus said that his blood had been shed "for you and for many." I had always thought that it was "for you and for all." Tom told me that the New Testament was written in Greek 40 years after Christ's death. The original translation was "This my body. This my blood. This do in remembrance of me." However, the form of Greek that it was translated into, called Koine Greek, was extremely simplified, and had only a few hundred words (compared to over 80,000 in modern English). The word used for "many" or "all" or "all men" in this early translation is "panim," which is a pronoun with no literal translation.

"Mel is nothing if not a conservative Catholic," said Tom. "When he sees 'panim' and asks if it means all or many, he's going to go with many." Tom also says that Mel is perfectly justified in using that translation. "He has given the orthodox, mainstream, conservative

opinion...one that most Christians agree with." However, Tom prefers to translate the word to "all." "My sense is that God's love is quite overwhelming. I can't make sense of people not being saved if God is that loving."

A lot of people have criticised the graphic violence in the movie, but Tom says that some violence is necessary. "[Gibson] is addressing the modern Christian who has so sanitized the Passion narrative that it's no earthly good any more," he said. Showing the reality of the crucifixion enables people to truly understand Christ's suffering and his sacrifice and can help people to relate to him in a completely new way. Of course, there is little account of the crucifixion in the Bible, but this, says Tom, is because people in Jesus' time had all seen crucifixions and didn't need the practice to be explained. Nowadays, "we need to get reacquainted with [how Jesus died] if Jesus' story is to be any good to us," says Tom.

That said, Tom thinks that there is no need to dwell on the violence. "I think [Gibson] is caught in the Hollywood trap," he said. "I think he has gone too far...you run the risk of desensitizing people."

The crucifixion scene itself raised another question about the accuracy of the film. During the scene, my friend asked me, "didn't they crucify Christ through his wrists?" I said no, because I'm a know-it-all, and I had only ever seen Christ with nails through his hands. It turns out, however, that Christ, and everyone else who was ever crucified, had nails driven through his wrists. "It is a physiological fact," said Tom, "that the hand would tear loose in a matter of minutes, or at the most hours." But in the Christian iconography, Christ has nails through his hands, so Gibson chose to go with tradition rather than fact.

There are a number of similar gaps in the story. For instance, according to Tom, the Sanhedrin—the group of High Priests led by Caiaphas—had it in their rules that they could never meet at night, and all historical records say that they never did. However, both in the Bible and in the film they meet at night, so again Gibson chose a Biblical account over an historical one.

Tom calls what Gibson is doing with the film a "midrash," a Hebrew word and Jewish practice whereby Jews try to make sense of inconsistencies or unexplained events in the story of their faith by retelling the story and filling in the gaps. "You try to do it faithfully," he says, "and when you're done it all comes together better without the gaps."

Tom's insights help shed some light on the kinds of decisions that Gibson had to make when deciding how to portray the Passion narrative. I personally like to think of Gibson's decisions and insertions as his well-intended "midrash." While his decisions are obviously informed by his conservative Catholic beliefs, in Tom's opinion (and mine, for what its worth), "Mel is every bit as well intentioned as the people who wrote the Gospels."

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Fan Mail

To the Editor,
Where can one begin to discuss the inane nature of an editorial (Feb. 26, 2004) that begins by calling someone a "fat asshole" and goes on to say that the writer "was always under the impression that the university was a place where we could debate issues in a calm and rational manner." I will confine myself to responding to two points raised in the editorial diatribe. In response to the notion that it is acceptable to use the term "maniac square" in a serious discussion of poverty in the media because lots of people say it, I can only point out that lots of students at Dal call *The Gazette* a "crappy paper," but the term is clearly still meant as an insult and insulted people sometimes get angry, not because they are PC fascists, but because they've been insulted.

Second, the editorial tries to defend the suggestion that the Salvation Army move its services to the North End as a sincere wish to help people on the part of Mr. Joseph, rather than what it was: a clear call for spatial separation based on income. If the idea that all poor people should be moved into one area is not "classist" ("bias based on social or economic class," according to my dictionary) then I'm not sure what is. The Salvation Army determined that this serving location is the most effective one. The notion that homeless people should have their meager services downgraded to a different location so that shoppers on Spring Garden can be spared the horrors of being asked for smokes is morally repugnant.

Lastly, I would like to encourage readers to check out the article that the editor recommended last week (<http://www.viceland.com/issues/v10n10/htdocs/american.php>) in order to see what kind of puerile tripe he considers good writing that he "can't do better than." - John Dimond-Gibson

Dear Reader,
Calling Michael Moore a "fat asshole" was exactly my point—not calm or rational. Perhaps it was too subtle. I will confine myself to responding to three points raised in your letter. Firstly, my editorial does not suggest that it is acceptable to use the term "Maniac Square" in a serious discussion of poverty in the media because lots of people say it. I even stated that it was "insensitive" and not justified. Secondly, my editorial makes no attempt to defend the suggestion that the Salvation Army move its service to the North End as a sincere wish to help people on the part of Mr. Joseph. I never even came close to saying anything that resembles this. Thirdly, I never suggested that the idea that all poor people should be moved into one area is not "classist." In fact, this idea was never mentioned in my editorial.

Editor,
Repo Kempt unknowingly responds to his own concerns about those who protested outside Gatsby's in his Feb. 26 editorial.

The "lefties" up in arms over Tony Joseph's comments weren't upset because Joseph was suggesting a compromise that not only protected his interests as a businessman, but also provided an adequate place for the Salvation Army Mobile Soup Kitchen. I can only assume they were upset because, as Kempt writes, Joseph was guilty of being insensitive. Tony Joseph didn't present an adequate compromise, but is that his responsibility? Well if Joseph wants a solution to the problem, he could do better than suggest that those persons serviced by the van should move up to Uniacke Square. It's an insult to those who need the mobile soup kitchen and the residents of the area that Joseph deems it, "Maniac Square." The term doesn't exactly inspire confidence. If Joseph looks down on the area and views it as unsafe how can he expect those in need of the mobile kitchen to welcome that suggestion or "compromise?"

Kempt's suggestion that the mobile kitchen make use of public space is a good one, but Joseph's suggestion wasn't. Joseph's suggestion didn't just come across as someone looking to protect his own interests; Joseph's remarks came across as an insensitive attempt to add insult to injury. Speaking of adding injuries and insults and the Feb. 26 edition of *The Gazette*, that's most likely what the members of that fraternity were trying to do one night three years ago outside the Grawood. Five members of undisclosed fraternity attempted to beat me up because they thought I was gay. I hope that wasn't their idea of philanthropy. - Mark Black

Dear Editor,
In Jenn Morrison's "News Comment" of Feb. 26, 2004 (136: 21), she gently criticized her co-News Editor Chris LaRoche for noting; "Hey, at least we don't have earthquakes" as the blizzard of Feb. 18-19, 2004 lay before him. Ms. Morrison countered, "...up until six [sic = five] months ago, we did not have hurricanes that shut down the city...Earthquakes cannot be ruled out." Wrong and right.

Nova Scotia has most certainly experienced at least 32 hurricanes in recorded historic time prior to our experience with Juan on Sept. 28-29, 2003; at least seven of these were at the Safir-Simpson Category two strength, and would have shut down any city for a while. Indeed, in 1891 Nova Scotia suffered three direct hits of tropical cyclones at hurricane strength within a five-week period, two of which were apparently of category two in strength.

The current historical record shows the 1893 hurricane at category three strength. The 1873 hurricane not only shut down Sydney, Nova Scotia, but also in some as-yet-not-understood way combined

with a continental baroclinic system coming from the west as to cause a huge loss of life and of vessels in the Gulf of St. Lawrence and was at least at category two strength. Both these hurricanes deserve more study.

As for earthquakes, a good trivia question for your readers to ponder is, "when and where was Canada's most tragic known historical earthquake?" The answer may surprise Chris. It was not in the active tectonic zone of the West Coast of Canada. Rather, it was the Nov. 18, 1929 so-called "Grand Banks" magnitude 7.2 earthquake that struck 20 km below sea level, well below the Laurentian Slope at the mouth of the Laurentian Channel that separates Nova Scotia and Newfoundland. It was felt all over Atlantic Canada with minor building damage on eastern Cape Breton Island. The shaking of the event triggered a large underwater landslide moving about 200 km³ of seafloor sediments, some of which flowed as a "turbidity current" or density flow some 1,100 to 1,500 km out onto the Sohm Abyssal Plain.

The sudden movement of the ocean floor at 1632 AST created a wave on the ocean surface—a "tsunami." Think of what happens when you suddenly move your leg sideways in the bathtub. The tsunami arrived along the unsuspecting south coast of the Burin Peninsula of Newfoundland two-and-a-half hours later in the dark early evening as three main waves of two to seven metres in height that arrived over a half-hour period. At the end of the chaos, 27 persons were dead in six communities.


"Earthquakes cannot be ruled out" indeed! Possibly we need not worry about a plague of locusts?

Regards,
Alan Ruffman, P.Geo.
President, Geomarine Associates Ltd.
Honourary Research Associate
Dept. of Earth Sciences
Dalhousie University

P.S. What was Canada's second most tragic known historic earthquake?

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Report Card

Canadian Crunk

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Date: February 27, 2004
Venue: The Seahorse
Reporter: Natalie Pendergast
Photographer: Jenine Dowden

Stage Presence: A
Audience Reaction: A+
Sound: B Effort: B
Get-It-On-Ability: C

Despite losing my vote, Ghetto Sox won the MC challenge. The final round ended with the judges (and the crowd) choosing him over the young and underestimated Prolific. Although from within the first five seconds Pro clearly had more clever and unhesitating rhymes than his conqueror, the crowd rubbed off on the judges and they played it safe by selecting the veteran as their favorite. It seemed as though the audience roared at every sentence Ghetto Sox uttered. Some were definitely good, but there is no way they were all cheer-worthy. The other highlights of this concert, put on by The Maple Mothership, one of CKDU's quality hip-hop shows, include the excellent beat-boxing and noise art from EMC, as well as the expert voice wavering styles of Kaleb Simmons.

Phantom Fathom

DANNY CONRAD Arts Contributor

A writer must at some point ask himself "who am I writing for?" For Gareth Robinson, the answer is unforgiving: "you write for your own sake. If you write and you try to make money, you're probably in the wrong business." That is why Gareth became the head of Fathom, an English society that annually publishes a journal of Dalhousie students' creative works. There are no material rewards for being published in the journal, also entitled *Fathom*, and that is exactly how they like it.

Fathom, like many of Dalhousie's societies, is a little-known gem that has been supporting the Dalhousie art scene for years. One of their trials is that most students are unaware of Fathom's presence. "Not a lot of people know about *Fathom* and there's a whole bunch of technical or practical reasons why that's true," says Gareth. Fathom can only advertise centrally towards English students, despite submission being open to all Dalhousie students.

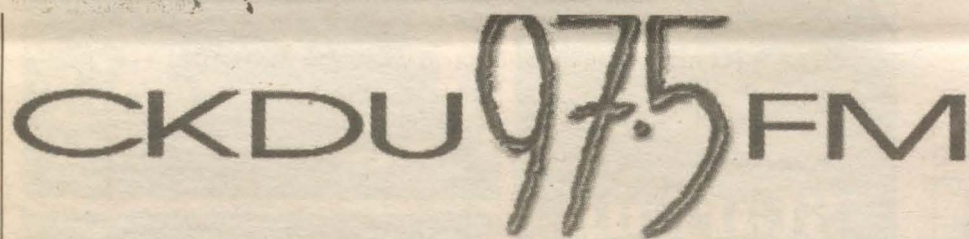
The publication has no set standard of writing and features wide-ranging formats, styles and pieces. "Fathom doesn't have a specific writer it's looking for; we're not looking for comedy; we're not looking for drama; we're just looking for good work, so it's totally open to the student," Gareth says. In this way, the journal intends to promote the freedom of writing for fun—an aspect of the activity that many students feel is sucked away in the grueling process of fulfilling the expectations of

one's professor, rather than one's own desires. *Fathom* places the emphasis on the quality of the work, making it an ideal testing ground for future writers and a great example to follow. It is important that students should have creative outlets like *Fathom* because they are becoming fewer in number. "It gets away from the slogging of essay creation," says Gareth.

Although submissions are presently low (13 students have submitted) Gareth feels there is incredible potential: "I have lots of confidence in the creative potential of students, otherwise I wouldn't be running *Fathom*." It is important to support societies like this one because according to Gareth, "Fathom is about self creation. It's a chance to get away from the steady analyzing and criticizing that classes demand."

After a few years of university, students easily associate writing with rigidity and exhaustion, but Gareth hopes that *Fathom* will renew the feeling of imagination and expression that students wanted to pursue when they first decided upon an Arts degree. The only way for more people to take advantage of this outlet and to support this seemingly phantom publication is to submit. "Fathom is only as strong as its submissions," says Gareth.

Anyone wishing to submit either a poem or short story may email it to: dal_fathom@hotmail.com or visit the webpage at: <http://is2.dal.ca/~fathom>. Fathom can be picked up for free in late March or early April in the English department lounge.



THE CHART

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1	7	BRENT RANDALL--Quite Precisely, Brent Randall and his Pinecones--Just Friends--CC*	2
2	--	FALCONHAWK--Hotmouth--Saved By Radio--CC	--
3	--	HOLD--Noise Blood Assault--Divorce/Out Of Touch--CC*	--
4	--	DIE MONITR BATSS--Youth Controllerzzz--Dimmak	3
5	4	BURDOCKS--Airplane Tracks--Out of Touch--CC*	13
6	--	HEAVY BLINKERS/ORWELL--International Pop Exchange Volume 3--Endearing--CC	3
7	--	SKRATCH BASTID--Better Ask Somebody--Independent--CC*	--
8	21	UNICORNS--Who Will Cut Our Hair When We're Gone?--Alien8--CC	9
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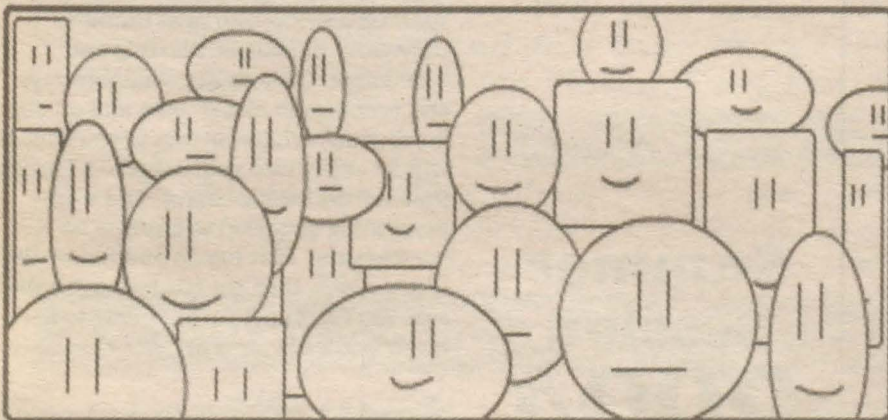
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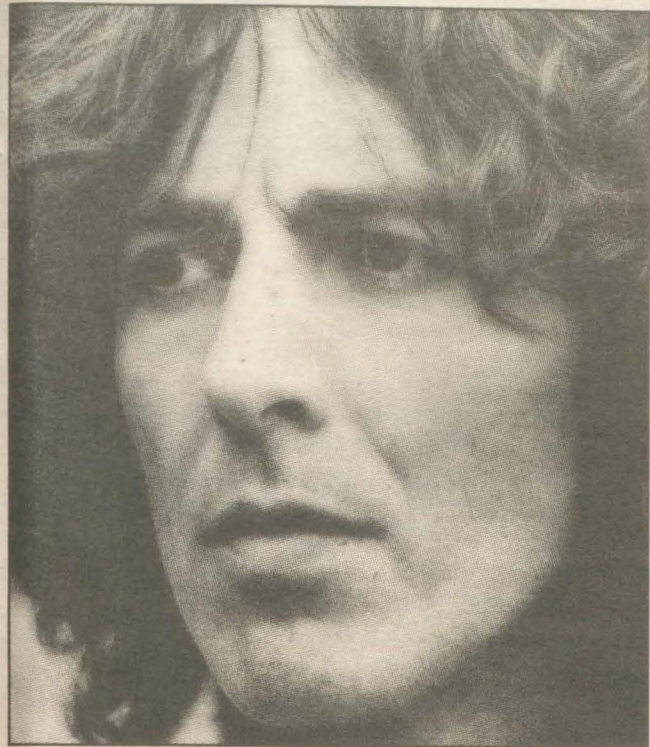
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CKDU 97.5 FM

Remembering George Harrison

SARAH VANDERWOLF Staff Contributor



February 25 marked the two-year anniversary of the day George Harrison died. At only 57, the talented musician and former Beatle finally succumbed to lung cancer at a hospital in New York City. I remember walking into my OAC law class the following day and hearing my law teacher playing a recording of "Here Comes the Sun," one of Harrison's most famous song compositions. My teacher had been equally affected by John Lennon's tragic and untimely death 22 years before, and understandably so—performers exhibiting such high musical calibre and personal charm are few and far between.

The Beatles were unlike many shock performers and rappers of today who extol violence, recklessness, and rebellion. They are also unlike bands whose song lyrics are completely

unintelligible. A Beatles song consists of much more than three-and-a-half minutes of noise and simulated electronic effects.

A British World War One veteran once remarked, "there is no hardship of terror or doubt that happens out here [in the trenches] that Shakespeare does not touch on or give advice for." Similarly, it seems that there is not a single mood or emotion one can experience without there being a song by the Beatles expressing the same mood or emotion. If you feel sad, listen to "For No One" or "Cry Baby Cry." If you feel suicidal, play "Yer Blues" from *The White Album*. If you've fallen in love, you can play any of Paul McCartney's ballads such as "I Will" or "Michelle." If you need some encouragement, play "Let It Be." And if you don't know how you feel, play a drug influenced song such as "I Am the Walrus" or "Lucy in the Sky With Diamonds" (the latter was the source of the name that anthropologist Donald Johansen gave to the remains of an Australopithecine woman he discovered in Africa in the 1970s).

Like Shakespeare, the Beatles provided a means of great solace for generations to come. Whatever emotion or problem you may be experiencing in 2004, knowing that someone else felt the same way, whether it be 400 years ago or 30 years ago, is a great comfort. The Beatles' unique musical creations put the often intense emotions that we humans feel into perspective.

I don't know how many people were thinking of George Harrison and the contribution he made to this group with amazing songs such as "Something," "While My Guitar Gently Weeps" and, of course, "Here Comes The Sun" on his birthday. However, the next time February 25 rolls around, I hope that music appreciators will remember the contribution that he made to 20th-century music.

Return of the Vaginas

LI DONG Staff Contributor
NATALIE PENDERGAST Arts Editor

It seems that Dalhousie can't get enough of females talking about nether nether land. However well received the encore is predicted to be, there is also a more technical reason for the additional production of *The Vagina Monologues*. The cast and crew of the play are coming back to the McInnis room in the SUB for one last night of this year's production because the blizzard caused the last performance to be cancelled.

Although some ticket-holders may have been frustrated with the cancellation on the last day, the organizers said that they are still going to be able to see the play. "People who had tickets for the 19th will be honored on the 7th of March." In addition, Robin Grant, head-organizer of *The Vagina Monologues* said that they are still selling more tickets for those who missed out on the show last month.

Some additions to the play this year include an opening act by two medical students that will be about certain feminine health issues. Furthermore, the organizers have included a piece that one minority Canadian group can relate to directly. The "crooked braid" monologue will deal with the experiences and tribulations of Native women. Also, "The Memory of her Face" addition deals with women from Baghdad and Pakistan, and it provokes reflection upon the current situation. To make room for these new pieces, Grant has chosen to omit the "Under the Burka" monologue that had the same sad memorial mood as the above-mentioned monologues.

This year's production was specifically put on as a celebration of vagina warriors and as a means to help victims prevent violence. The play will be honoring two women in particular from Avalon sexual assault center.

Tickets for this final production of *The Vagina Monologues* will be on sale from 11 a.m. to 2 p.m. Monday to Friday in the SUB. The show will happen on March 7 in the McInnis room. For more information, log on to Vdaydalhousie@yahoo.ca

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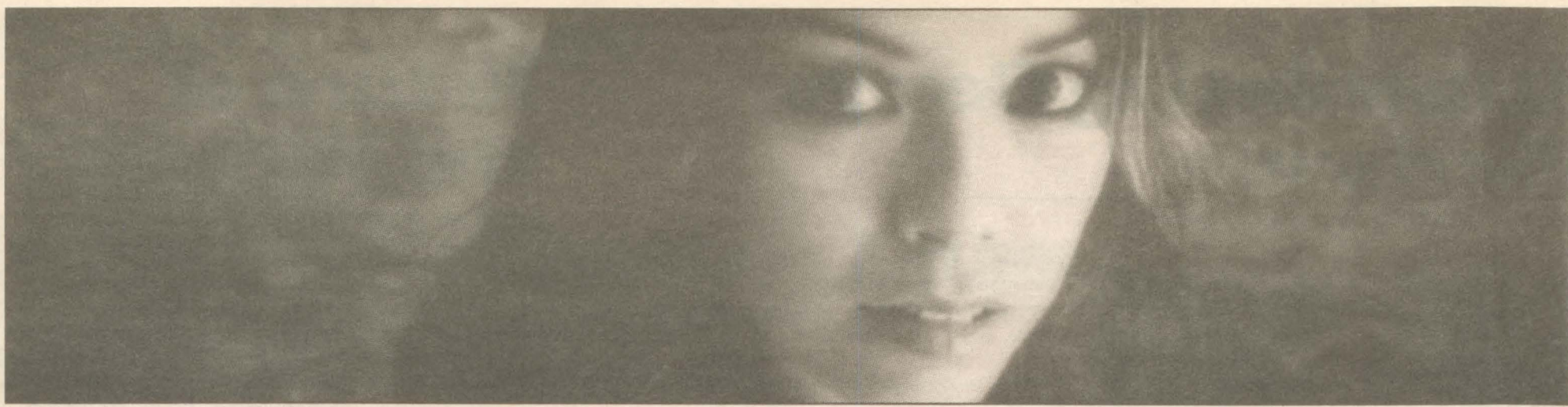
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Emm Gryner is a Fan-Made Artist

LINDSAY DOBBIN Staff Contributor

In the midst of a phone interview with singer/songwriter/multi-instrumentalist Emm Gryner, there is a huge crash in background and Gryner abruptly says she'll be right back. After apologizing to a hotel employee for knocking over what she calls a "display thing," Emm is back on the phone to continue the interview. Destruction aside, Gryner's musical life is going quite well. After recently releasing a DVD of music videos and wrapping up a Canadian tour with Jann Arden, Gryner spoke with *The Gazette* about her devoted fans, songwriting and her anticipated new album.

Gryner was born in the small town of Forest, Ontario, and began classical training on the piano when she was five. She began writing songs at the age of 10, and by the time she was 14 she was playing the bass and the guitar. "The guitar feels more like pop songs where the piano is more introspective, orchestral and I can envision all the instruments," Gryner says, "What I choose to use depends on what mood I am in—it's nice to have both options."

Spending her teenage years honing her skills in many garage

bands, Gryner moved to Toronto at the age of 20 and founded Dead Daisy Records. On her label, Gryner released *Original Leap Year* in September of 1997 and was quickly signed to Mercury Records and released *Public* under that umbrella. Unfortunately for Gryner, a major record label merger left her as one of its casualties. Rather than fretting about the experience, Gryner feels it was for the best. "The worst thing in the world is to wait for others to create opportunities for you," she says. "Nowadays, it's possible to do things on your own and in that way it's a really inspiring time to make music."

In true DIY ethic style, Gryner returned to Dead Daisy after the incident and released *Science Fair* in 1999, which both Ron Sexsmith and Nelly Furtado list as one of their favourites and *Eye* magazine called "the best album of her career".

After releasing *Science Fair*, none other than David Bowie took notice and invited her to play keyboards, clarinet and sing backup vocals in his recording and touring band. After a stint of touring, Gryner entered the studio again to record *Girl Versions*—a collection of covers of songs by artists who

are, well, guys—and released it in 2001. The year of 2002 found Gryner releasing *Asianblue*, which was produced by Wally Gagel (Folk Implosion, Eels, The Rolling Stones) and was nominated for best pop album at the Junos.

Other notable occurrences in Gryner's young career include recording with Rob Zombie, signing up-and-coming-artist Andrew Spice to her label, co-writing a song with Jann Arden for her current *Love is the Only Soldier* album and being one of very few artists who have had mainstream top-40 success without the aid of a major label.

Despite all the success, hype and constant traveling that surround Gryner's life, she is a very down-to-earth individual and credits her fans for a lot of her inspiration. "I'm sort of a fan-made artist," Gryner says. "I don't rely on MuchMusic or the conventional means to sell records."

She doesn't rely on the conventional means to release albums either. In 2000, Gryner released *Dead Relatives*, a rarities album, at the request of her fans. Her new DVD release was also the idea of some fans. How does she stay connected? Through almost daily journal entries and a message board on her website.

"It is rare that an artist puts up a journal almost every day, but it helps me feel connected to [my fans] and them to feel connected to me," she says. "I'm also one of those artists who can do that because I have the time to devote to keeping in touch with them...I'm very inspired by them."

They're obviously inspired by her as well. After touring with Bowie, Gryner moved to New York, and not long after, three devoted fans formed a publicity company to help Gryner with promotion and booking that has since grown into a large professional agency.

Gryner is one of the few artists who can create a true sense of community through her methods. This balances out her music, which is very introspective and almost isolated in many regards. "I write what I'm honestly feeling, and you can't get enough of that in music and art," Gryner says. "It's more interesting than someone putting on a persona."

So what's next for Gryner? She is currently working on an album due out sometime near the end of the year and has enlisted film composer and ex-Shudder to Think guitarist Nathan Larson to produce it. "[Larson] is so versatile and it's really helping this record," Gryner says. "I want this record to be more real and instrumental with not a lot of programming, and he seemed like the right person to work on it."

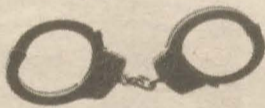
Taking her time, Gryner started the album in June of last year and has let working in interesting places such as New

York and Sweden inform the recording process. "I require constant change," Gryner says. "If I stay in one place too long, I don't feel challenged...meeting new people opens your mind—it keeps my mind racing."

Visit www.emmgryner.com for more information.



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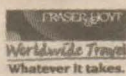
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Super Sex in the Super City: Q&A

DAVE MORINÉ *Sexpert*

Super Sex in the Super City has now been in publication for two months. I would like to thank everybody for the great feedback and questions regarding sexuality. Here are some questions from readers that deal with two important aspects of sexuality: condoms and virginity.

Dear Dave:
I have been seeing a girl for a few weeks, and I have a question: the last time we had sex I came, but wanted to keep going. Before I could get things going, my girlfriend asked me to put on new condom. I didn't see what problem there was, since I had only come in the condom but didn't take it off. Isn't it possible to keep using the same condom as long as it isn't taken off?

It is essential that a new condom be used between ejaculations. There are several reasons for this. The first is a matter of comfort. Semen will dry and stick to your penis and this makes it more difficult to remove the condom. In terms of health concerns, any remaining ejaculate could spill out of the condom during the second session of sex. This would defeat the purpose of a condom, and could cause pregnancy or the transmission of a sexually transmitted infection (STI).

There are three other aspects of condom usage that I would like to bring up. First, it is important that you follow the instructions that are included with the box of condoms. If you get your condoms from a free source, such as a health office,

and are still unsure how to use one, speak to one of the staff. It may seem embarrassing, however these are professionally trained personnel. They should be able to explain how to properly put a condom on, how to remove it and take care of any further questions. The second point is to make sure to change your condom between oral, vaginal and/or anal contact. Do this because you can spread bacteria from one orifice to another, potentially leading to aggravated health problems for you or your partner. Finally, if you fancy using lubrication, make sure to use a clean, clear, water-soluble product, avoiding petroleum based products such as cooking oil or Vaseline.

Dear Dave:
I graduated high school as a virgin, but lost my virginity over the summer. Since coming to Halifax, I have had sex with two guys, but I find I lose interest very quickly. Is this a bad thing? Am I not ready for sex? Please help!

There is no need to worry. Your situation is very common, and is something that some sexologists refer to as Peggy Lee Syndrome. The title is credited to a Peggy Lee song where she asks, "Is that all there is...let's keep dancing." What Peggy may have been getting at was the fact that most individuals find their first sexual experience to be lacklustre—in other words, less than what they had imagined.

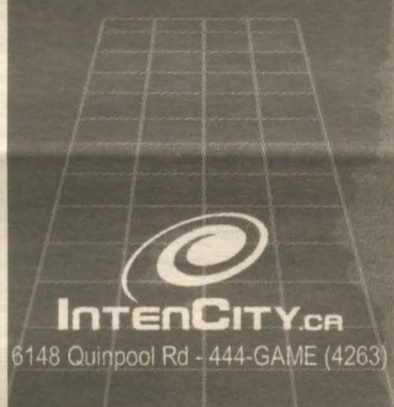
We get so geared up when we are virgins. Shoptalk amongst friends makes sex seem like this mind-blowing experience, and they are right, it is just that. However, when it is your first time at the helm, you may not know what to do, be anxious or be rushing to start having sex because your other peers have lost their virginity. Ultimately, only you can decide whether or not you are ready for sex. This can also directly relate to your lack of interest during sex. If you are rushing to have sex, your sexual response system may put on the breaks despite the fact that all the ingredients for mind-blowing sex are there.

I find a simple comparison is to consider sex to be like getting your licence. You just don't get your learners permit and enter the Indy 500. You need to take your time, learn where the brakes are (i.e. sexual limits), where the gas peddle is (i.e. what turns you on), how fast is too fast (i.e. what are you comfortable with), and the rules of the road (i.e. safe sex). Then once you know how to operate everything, you can be queen of the road.



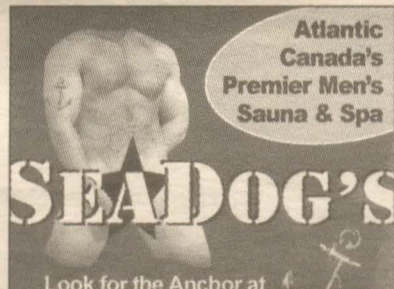
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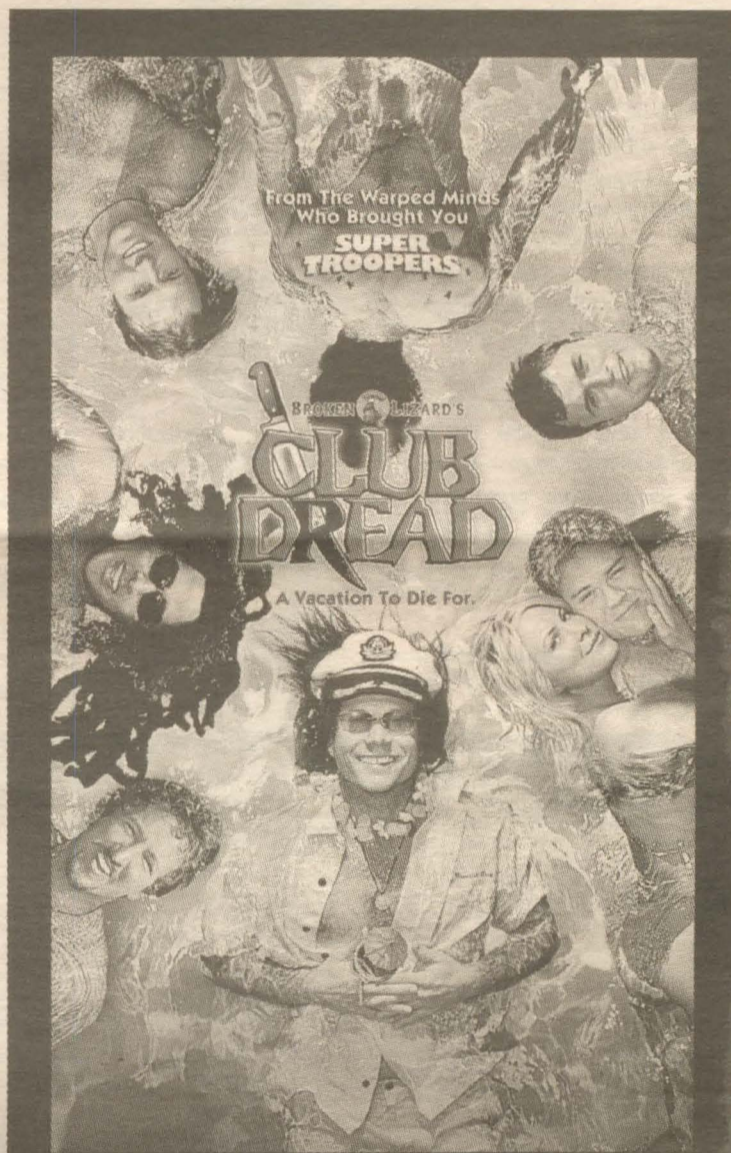
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Artist Profile: Craig Cardiff Just Friends

SAM WORTHINGTON Staff Contributor

NATALIE PENDERGAST Arts Editor



Photo: Sam Worthington

Many people cringe at the mention of folk music. They think the title "singer/songwriter" is a pox or a buzzword to keep old-timer crooners boxed up in a static genre in the music lexicons.

Don't think *A Mighty Wind*. Rather, consider a younger, hipper breed of singer/songwriter—one to share CD shelf space with Halifax's Rose Cousins, Amy Cambell or Tyler Messick. Consider Craig Cardiff, for Hank Snow he ain't.

Ottawa based singer/songwriter Cardiff has made routine stops at Nova Scotia campuses such as King's and Acadia during the past few years, and this Friday, he plays at Ginger's Tavern.

With six albums under his belt and a recent distribution deal with Maple Music—who handle such Canadian acts as Sarah Slean, Pilate, and Halifax's Joel Plaskett—Cardiff is a seasoned performer. This definitely shows in his strong live act, which shines with the help of thoughtful lyrics, charming storytelling and tenacious performing energy.

Having ties with Halifax's BattleAxe Folk collective, Cardiff has played previous shows at Ginger's alongside local favorite

Rose Cousins—one of which was recorded and released as a live album last year.

With a voice that hints at the influence of British folk hero Nick Drake, Cardiff has songs that everyone can relate to.

The bio on his website (www.craigcardiff.com) describes Cardiff's repertoire nicely: "songs about being barefoot; being full of cancer; about pouring yourself out; being worth love; being the kite that gets caught in the power lines; being a geek; about driving out February; songs about you."

Half the charm of Cardiff's live shows is in his cheeky sense of humour, which saturates his between-song stories and audience banter. He tells stories about shitty gigs in Boston where everything goes wrong; about unknowingly meeting Ani DiFranco as a kid, cleaning bathrooms in a Waterloo dive and about that lingering kiss on what passes for a ski hill in south western Ontario.

One of the most personal aspects of Cardiff's music is the way people share it. Friends lend albums (or mp3s) to other friends and friends of friends. Another very strong and important part of Cardiff's musical niche is his "living room shows." He'll show up, set up and play in your own living room for you and as many friends as you can scrounge up.

"Thank you for your ears," Cardiff is fond of saying, displaying his genuine appreciation to those who take the time to listen to his songs. Craig Cardiff plays at Ginger's Tavern on Friday, March 5.



A small new record label in town, Justfriends Records, is distributing the big sounds of local talent Brent Randall. Randall, Dave Euenson and Mac Dunlap are going to distribute Randall's album, a piano-pop disc with a 60s influence, to all the campus radio stations in Canada. According to Euenson, this first step in their business is just for the purpose of getting Randall's music out there and seeing what happens. "We just want to get it out and learn from the experience," he said.

The trio first became interested in the business when they became musicians themselves, and they still view their music as one of their top priorities, whether it is in playing in Brent's band, or in Euenson's group, the Sweet Tenders. Their plan was to create a forum where Randall's music could test the radio waters. Eventually, their idea turned into Justfriends Records.

But as all artists know, to create a stir about a masterpiece, one must expose it to the public, and the money it takes for this to work is not always there. "I don't think anybody really has a huge amount of money to start and fund records," says Euenson. Justfriends, however, is willing to take their time and let their first effort direct their second. "It's a growing process for labels such as this one."

In a small town like Halifax, the threesome has gotten around quite a bit on the scene and has observed the unique artistry this city has to offer. "There's a lot of good artists who have the potential to take things to the next level and don't," said Euenson, "We want to help them in any way that we can." For the time being, however, Justfriends plans to see what happens with their first release before adding any more business to their plate. "We won't be able to sign anyone until we get Brent's stuff off the ground," Said Euenson, "Right now we are just trying to get some momentum."

Like other local independent labels, such as Outatouch and Dependent Music, Euenson said they want to offer a forum for cross-promoting different bands in a community type of atmosphere. But there are few of these kinds of labels in Halifax, so Justfriends intends to fill the gap and increase opportunities for bands.

Justfriends also makes one-inch buttons for other bands, even if they are not signed under them. To find out more about the label, check them out at www.justfriends.ca, or at their launch party at the Khyber on February 5, where artists like Al Tuck, the Moms, Brent Randall and the Sweet Tenders will be playing.

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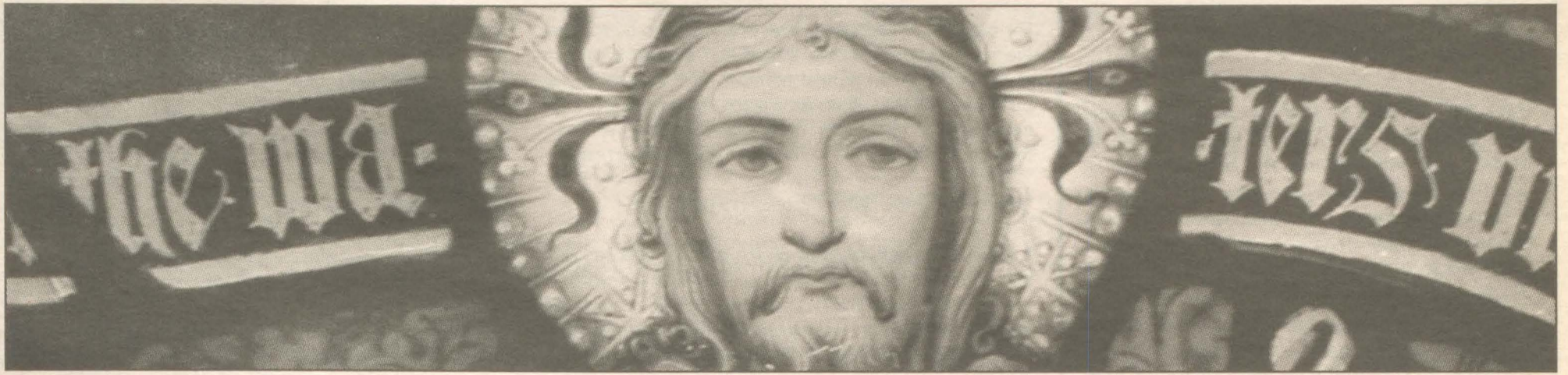


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Arts Comment: Gospel According to Mel

ISAAC STEIN Arts Contributor NATALIE PENDERGAST Arts Editor



A few years ago, Mel Gibson developed a daring film project that was passed up for distribution by every Hollywood studio for fear of the potential controversy. But Gibson found a way to produce his blood-and-guts retelling of Jesus' crucifixion, *The Passion of the Christ*. It earned back its \$25-million cost on its first day of release—an astonishing figure for a religious epic that was originally predicted to attract only a small group of conservative Christians. Gibson had hired independent company Newmarket Films to distribute the film, and—at least financially—the gamble has clearly paid off.

The film's unprecedented attendance was largely due to said controversy, sparked by various Jewish and Christian groups. Concerns about the film's possible anti-Jewish sentiment have done more to boost interest surrounding the film than any marketing campaign could. The media's highlighting of Gibson's father's denial of the Holocaust, and Gibson's own rejection, [as an Orthodox Catholic] of many modern Church reformative documents, only intensified the anxiety that many had about the film.

Among the documents Gibson refuses to recognize as legitimate is the *Nostra Aetate* (Our Time), issued in 1965 by the Second Vatican Council. One of the document's edicts states that, "even though the Jewish authorities and those who followed their lead pressed for the death of Christ, neither all Jews indiscriminately at that time, nor Jews today, can be charged with the crimes committed during his passion." He may or may not reject the document because of this statement alone, but Gibson's hesitation to agree with it speaks volumes about his opinions.

The 1988 document *Criteria for the Evaluation of Dramatizations of The Passion*, issued by the U.S. Bishops' Committee, states that, "the greatest caution is advised in all cases where 'it is a question of passages that seem to show the Jewish people as such in an unfavorable light' (*Guidelines II*)." The committee also expresses the belief that one must undertake the responsibility to avoid an exact replication of any part of any gospel that may in the context of today's world and history have a negative effect on a minority group.

The Bishops' Committee justifies this stance on passion plays by reminding us that "because of the tragic history of the 'Christ-killer' charge as providing a rallying cry for anti-Semites over the centuries, a strong and careful homiletic stance is necessary to combat its lingering effects today." When asked publicly about the conflict between his film and the *Nostra Aetate*, papal documents, and the Bishops' guidelines for

the presentation of passion narratives, Gibson responded, "there is a lot of revisionism going on." This response does not show that he has carefully thought about the mass killings of Jews; often times fuelled by the perception that Jews crucified Christ. Jews could hardly help feeling nervous about a passion narrative directed by a Christian distinctly more conservative than the Pope.

In the end, though, there remains the movie itself. Is *The Passion of the Christ* anti-Semitic? Caiphias, the Jewish high priest who campaigns for Christ's crucifixion, is certainly portrayed as bloodthirsty. And a Jewish mob does indeed call for Christ's execution at Caiphias's urging. But these elements of the passion story are present in the actual Gospels, and transposing them onto the silver screen does not in itself make Gibson or his film anti-Semitic.

One could argue that it was not just Jewish High Priests who delivered Jesus to his death; there are many to blame in both the Gospels and the film. Judas betrays Jesus in telling Caiphias of his whereabouts. In addition, Pilate, the Roman Emperor, was the only person with the power to legally send people to death, and he chose to sentence Jesus to crucifixion. Although he simply crumbled under the pressure of the aggressive high priests, his ultimate verdict caused Jesus' death. Furthermore, the temptations of Satan successfully influenced Judas and the High Priests to commit the sin of envy; so the Devil came also to share blame. To take this reasoning even further, it was God's divine plan to sacrifice Christ as a wager for the sins of mankind. And it was He who created man, sins and all, in the beginning, so Jesus' death is also partly his fault. The reality remains, however, that although many figures contributed to

Jesus' crucifixion in both the Gospels and *The Passion of the Christ*, only the Jews have been punished repeatedly centuries after the High Priests existed.

Gibson is not anti-Semitic, but his meticulous retelling of Jesus' crucifixion is irresponsible. Any story written more than two thousand years ago, let alone a story as loaded with emotion as the crucifixion, acquires countless associations and meanings over time. Even if the majority of Western civilization is not now anti-Semitic, over the course of time this Bible story has picked up negative connotations with regard to Jews. By now, it is impossible for the story to exist in its pure form; it is impossible for the twisted misperceptions of anti-Semites of the past not to have left the story linked with the horrors that Jews even of this century have seen and remember.

The story of Jesus and his crucifixion is a uniquely powerful one, and Gibson has every right to bear witness to it. But Gibson must be aware of the story's role in how Jews are perceived—a role that the Church itself acknowledges in the documents Gibson refuses to accept. The power this story has over the human spirit has made it a vehicle for both transcendence and murder—and Gibson has a responsibility to address both sides of the coin. If he wanted to "be literal and transpose the Gospels unaltered into his movie," he at least had the duty to add a disclaimer to the end of his movie re-enforcing the Church's own declaration that Jews share no collective guilt for the death of Christ. His failure to do so, even after the Church has expressed great caution over treating the story, makes Gibson an irresponsible director, if not an anti-Semitic one.

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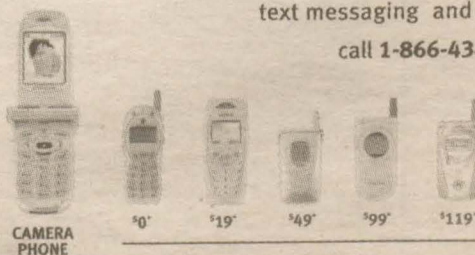


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Phooning

TALIA FANNING Staff Contributor

For centuries, philosophers have been trying to comprehend the things that make people different from animals. What types of things does man do that no other creature on this great Earth can do? What traits are shared by all cultures? These age-old questions are far from being resolved, but there is one thing certain: around the world, people love a good phoon.

"Phoon?" you ask. "What the heck is a phoon?"

A phoon is a photo op in which the phooner chooses some brilliant background (which can be anywhere in the world, the more exotic the better) and poses in profile to the camera with one leg lifted and bent and the arms bent. One arm is raised, with the elbow up behind the head, and the other extends out in front, as if the phooner is running. While the phoon should be visible in the photo, the background should be interesting.

Phooning as an artistic movement began to be documented in 1999, but its first roots can be traced to the early 80's. Founder

and organizer of the phoon website, www.phoons.com, John Darrow says the word itself was not meant to say anything, though he has always thought that it was a funny sound.

Darrow explains that he originally started the site as a joke to show to friends. He posted two phoon photos and asked them for suggestions and comment. After just five years, the site has over 1,000 pictures from people and places all over the world. Darrow adds that while some of the contributions are artistic, the only thing that unites the pictures is the phoon and the fact that everyone is doing it.


The website lists the phoon photos by category and accepts contributions from all over the world, as long the pose is right. Locations vary from Austria to Wales and from India to Slovakia, though most of them are North American. Tourists, locals, innocent bystanders and statues...the possibilities are quite endless.

While the phoon may not help us to realize what really separates man from the other creatures on this Earth, it certainly proves that there are some things that are shared in any culture or race. Apparently messing around in front of the camera is one of them.

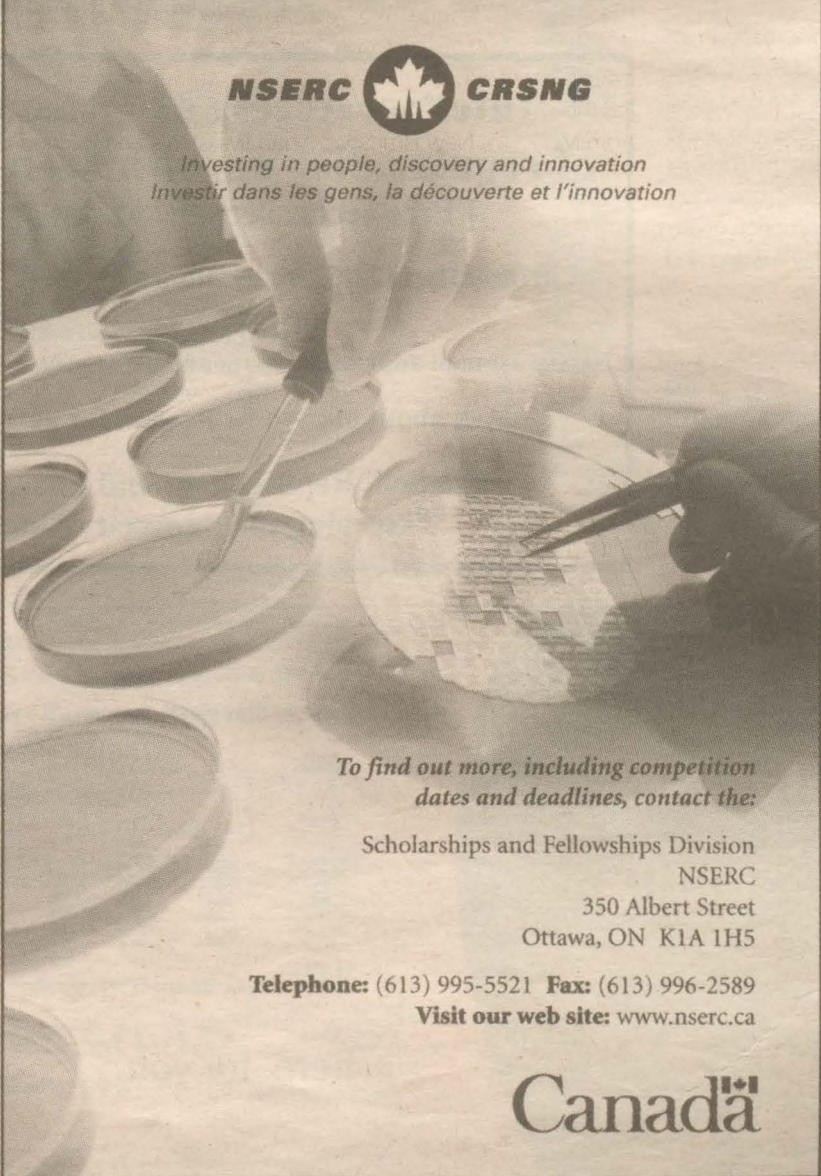
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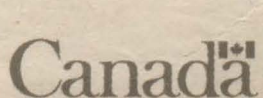
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Tigers Advance to Nationals

JOEY RYBA Staff Contributor

Teamwork wins hockey games, but being on fire helps too. The Dalhousie men's hockey team is playing superb team hockey, and they are on fire. Last week the Tigers hooked up with the UNB Varsity Reds and the fever was raging.

In game one, usually rough and tumble forward Darrell Jerrett became a sniper as he netted three goals. Single markers were added by Freddy Belanger and Chris Stanley. The game was deadlocked at 4-4 after 60 minutes. This meant another edition of the OT zone was in order. Early in the extra frame, Jonah LeRoux sent a pass to Chris Stanley that quickly found the back of the net, sending the crowd into a frenzy. "It was a weird goal," said Stanley. "Jonah's pass was intended for Mark Lynk. Mark did a Mario Lemieux 2002 Olympics (though the legs) and let the pass go to me. I just shot the puck as fast as possible and it found the back of the net."

In game two, the V-Reds were charged up as they tried to avoid elimination. Marty Gascon, Brad "The Clydesdale" Pierce and Chris Tellum, with two goals, provided the scoring for Dal. UNB had a 3-1 lead in the third and looked to be in control. The Tigers again proved that teamwork wins the game as they mounted a comeback. Chris Tellum cut the lead to 3-2. Then, with around eight minutes on the clock, Pierce drilled home the equalizer. This meant a trip to overtime for a change. In this edition, one OT was not enough, as things remained tied after 80 minutes. In the second OT, Chris Tellum put on the red light, shooting in a rebound. Tellum summed up his goal: "Mark Lynk took the puck down the wing and put it on goal. The rebound came out to me and I shot it in."

Head coach Fabian Joseph commented on the series: "We played disciplined hockey. We executed the systems to our

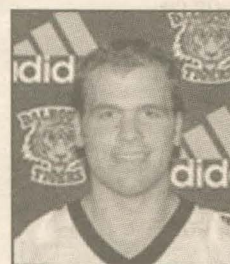
potential. We had some guys who weren't scoring step up. Our PK was great and everybody battled hard."

Chris Stanley also commented on the Tigers: "We are playing well, especially defensively. There is still another level that we have to reach. We have to stay mentally focused and stick to our systems."

The Tigers are automatically in the CIS final eight. Before the CIS championships later this month at UNB, there is the issue of the AUHC championships. The AUHC championship series will be high-energy hockey as the hottest rivalry in the AUHC come to center stage and the Tigers do battle with the St. F.X. X-men. Both teams are in the CIS final eight, so on might think that this series would be a snoozer...not a chance. This rivalry has been heating up over the years, and the X-men will be out for blood after losing their top player, Patrick Grandmaitre for a few weeks after Jerrett hit him last month. Jerrett was suspended for this hit, adding fuel to the fire of the rivalry.

"This is a huge series," said Fabian Joseph. "We want to go in there as the highest seeds. We'll have to play tight defensively. Special teams will be key. We have to be disciplined and not selfish. Discipline comes from keeping our eyes on the prize." Chris Stanley also commented on the upcoming series: "They have a phenomenal team on paper. They have guys who fill every role. We have to play 60 minutes or however long it takes."

Game one is on Thursday night at St. F.X. Game two is on Saturday, March 6 at 7:00 p.m. at the Dal Arena. Get your tickets ASAP, because it will be a sell-out. No fooling, sold out.



10 Questions with Brad Pierce, Men's Hockey

QUESTIONS BY THERESA ANNE SALAH

- 1) On a scale from 1 to 10, how boring is your hometown? Why?
Brampton, Ontario
Three! It could use a little work.
- 2) What are you taking at Dal?
Women's studies.
- 3) Who's your favorite athlete and/or sports team?
Pat Vincent from the men's hockey team.
He's my idol.
- 4) What's the last thing you do before a game?
Yoga in the dark.
- 5) What's the worst thing you've ever done to a player on the other team?
One time, I told this guy playing for Acadia that he was the meanest guy I had ever met.
- 6) Who's the hottest person in the world? (girlfriends don't count)
That girl from the movie "Once Upon a Time in Mexico." She's pretty hot.
- 7) What's your pet peeve?
I hate it when people sit on my legs and fart.
- 8) What do you think of the sports editor?
Ed who?
- 9) If you could invent one useless holiday, what and when would it be?
Useless Holiday Day, February 14 (hahaha).
- 10) What's the sexiest animal in the world?
I think dolphins are pretty sexy in a non-beastiality kind of way.

Women's B-Ball Rolling

KATIE GAMMON Staff Contributor

The first obstacle that the Dalhousie women's basketball team faced has now been overcome. The Lady Tigers have earned themselves another spot in the AUS Women's Basketball Championship this weekend, March 5-7 at St. F.X.

The Tigers came together as a team in the past two weeks and battled through the storm, winning their last two league games. On Friday, Feb. 27, due to the damage done to the Dalplex by the blizzard, Dal traveled down the road to the Sexton Memorial Gymnasium on the campus formerly known as Daltech to take on the host of the AUS Playoffs.

The Tigers defeated the X-Women in a blowout 63-41. Forward Leslie Duncan, who has led the Tigers all season, played a solid game shooting 8 for 11 from the floor and ended the game with the Player of the Game award and 20 points. Veteran Sonya Young also chipped in with 15 points for the Tigers. These two players are expected to lead the team in the playoffs.

On Sunday, Feb. 29, Dal hosted the team supporting the worse record in the league, the Acadia Axewomen. Once again, Dalhousie came out on top in a lopsided victory, 74-59. Sonya Young could not be stopped with her strong post play and led the Tigers with 21 points. Rookie point guard Kelly Donald from Moncton, New Brunswick, had five steals and pitched in with 16 points of her own. Other contributors included Ryan McKay with 13 and Leslie Duncan with 12 points.

With a record of 11-9 on the season and second place in the Baldwin Division, the Tigers are now preparing for their first big game of the weekend. They face their cross-town rivals, the Saint Mary's Huskies, who are in third place in the Nelson Division, on Friday night at 8 p.m. Dal have only faced the Huskies twice in the regular season, both teams coming away with one win. The Tigers have a tough weekend ahead of them, but anything is possible with this bunch of girls. Good luck goes out to the Tigers!

I am better looking than you are.

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Rewriting the Record Books

LINDSAY LALTOO Staff Contributor

Reading break is the perfect opportunity for Dalhousie students to accomplish different things. Some get caught up on work, others visit old friends and some catch up on needed sleep. Others break AUS track and field records and help capture the Atlantic University Championship banner.

In a two day meet in Moncton, Dalhousie captured two decisive conference championships, as both the men's and women's teams stole the spotlight at the CEPS fieldhouse. The women's team scored an impressive 188 points—135 points ahead of second place—smashing six previous AUS records in the process. One of contributors to Dal's record smashing spree was engineering student Leanna MacLean. MacLean ran to a 4:33.15 min 1500m, in which she is currently ranked

fourth in the CIS rankings, she also anchored the 4X800m team with Angie Alambets, Janice Ashworth and Hilary Burn to a record time of 9:36.6 min.

In trying to accomplish a three-record day, MacLean missed the record in the women's 1000m by less than 0.3 seconds, racing to a 2:55.57min. However, with one year of eligibility left, look for her to challenge the record next year. Also making her mark on the record books was Adrienne Power, who came away with a 7.59 sec 60m, and anchored the 4X200m team with Katie Campbell, Lauren Grant, and Leanne Huck to a 1:48.5 min, breaking their record from last year. Pentathlete and pole-vaulter Jenn Payne added her name to the record books in both events, and hammer thrower Lindsay Jones also came

away with a new record. Jones also won the shot put.

Leanne Huck and Lauren Grant came 1-2 in the women's 300m, and in the 3000m Janice Ashworth flew to an astounding 9:52.51 min, with team mate Ellen Vessie coming in at third. Ashworth was later named Female Rookie of the Year in the conference, with Adrienne Power being named both the Athlete and Track Athlete of the Year, Jenn Payne named the Field Athlete of the Year and Leanna MacLean named the Athlete of the Meet.

Although record-breaking performances eluded them, the men's side had an equally successful meet, accumulating 135 points—73 points ahead of second. One of the highlights was Jeremy Koeing, whose 6.97 sec victory in the 60m ranks him 10th in the CIS rankings. In the men's 600m, Colin Duffy and Chris Goulet came first and third, with times of 1:25.37 and 1:26.51 min respectively.

Nicholas McBride and Mihira Lakshman combined for a 1-2 punch in the men's 1000m, with McBride edging Lakshman out at the line. Curtis Archibald and Stanley Chaisson played bridesmaids to Eric Gillis of St. F.X. twice in the meet, with Archibald second and Chaisson third in the 1500m to Gillis, and then Chaisson second and Archibald third in the 3000m.

Moving to the field, Cary McNeil and Chris Goulet came 1-2 in both the men's long jump and triple jump. Goulet later helped Dalhousie capture victories in the 4X800m with McBride, Lakshman, and Joshua Davidson, and the 4X400m with Duffy, Sandy White, and Matt Brikis. Goulet was later named Male Athlete of the Meet. Dan Hennigar came away with Coach of the Year for both the male and female teams.

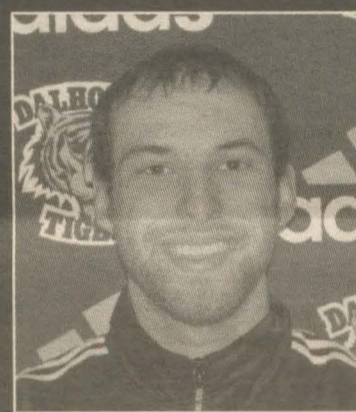
To all those Dalhousie students who competed so well during reading break, congratulations. And to those who actually managed to get some studying done...well, that's pretty impressive too. To everyone who didn't study or set any records, keep up the good work, you remain an inspiration to us all.

Athletes Of The Week



Leanna MacLean, Track & Field

Leanna MacLean set two AUS meet records on the weekend and just missed a third by a fraction of a second, helping to lead her team to an overwhelming victory at the AUS Track and Field Championships at the Université de Moncton. MacLean, who is ranked third in the country in the 1500m, ran a very impressive 4:33.15, winning the AUS title in that event. MacLean also anchored her 4x800m team to a new conference record and won the 1000m. In all three events, Dalhousie and the AUS have produced multiple CIS medalists, and MacLean can now count herself amongst the best of that elite group. Leanna is a third-year engineering student.



Chris Goulet, Track & Field

The versatile Chris Goulet medaled in six different events at the AUS Track and Field Championships this past weekend at the Université de Moncton and was named the Male Athlete of the Meet for his efforts. Goulet contributed 44 points to Dalhousie's 135 team total. Goulet earned silver medals in the long and triple jumps, won a bronze in the 600m and was a member of all three Dalhousie gold medal relay teams. Chris is in his second year of psychology.

Volleyball

ADAM SOMERS Sports Editor

There is no doubt in anyone's mind that the volleyball teams are some of our premier varsity representatives. Aside from the track and field team, the women's volleyball team was the only nationally ranked varsity team at Dal two weeks ago (ninth in the country). However, the women suffered a hard loss in last weekend's AUS championships at UPEI.

The women went into the championships having defeated UPEI in straight sets on Valentine's day, 3-0. This was on Dal's floor, however, and when the Tigers traveled to the Island for the championships, the Panthers were eager for revenge on their turf. The Tigers kept the game tight all night long, but in the end were able to win only one set from the Panthers as they were sent back to the mainland earlier than was expected, losing three sets to one.

The men's team has been dominant all year long. The weak AUS conference has proved to be no match for the powerful Tigers, and they have handily defeated the competition. The championship was not much different when the men were facing Memorial. The first game was much closer than was expected, as the Seahawks took the Tigers to five sets before losing three games to two. Kanitha Boranprasis had 17 kills to lead Dal. The next night would have a very different outcome as the Tigers came in out of the storm and stomped the Seahawks in straight sets, 25-17, 25-19, and 25-17. Boranprasis was again stellar, and he finished with ten kills along with two aces.

The Tigers have now won 18 straight AUS championships and show no sign of slowing down. They have also won 24 of the last 25, losing only to Moncton in 1985-86. They will head to the CIS championships this weekend at Laval. The Tigers are now finally ranked 10th nationally, but look for them to play above their ranking when they hit Quebec.

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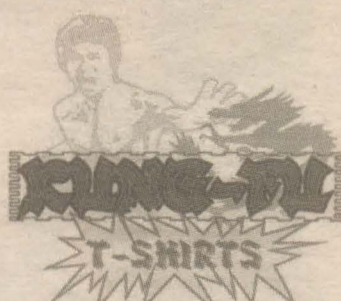
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Women's Hockey Finishes on Low Note

Theresa Anne Salah Staff Contributor

The 2003-2004 hockey season came to an end last weekend when the Tigers failed to make it to the championship game for the second year in a row. Thanks to a fluky shot from the blueline, it was the Saint Mary's Huskies who prevailed once again, beating the Tigers four to three in a semi-final showdown last Saturday in Fredericton.

After losing by a tight 3-2 in their last game versus Moncton, the Tigers prepared to kick off their playoff run against the Anges Bleus on Friday. "We felt we had something left to prove against them and we were not happy with our performance the last time we played them," said Tigers head coach Lesley Jordan.

Thankful for another crack at Moncton, the Tigers put their second chance to good use and easily slaughtered the Anges Bleus 9-1. Deadlocked at zero late in the opening period, Leah Kutcher broke the tie for the Tigers and then watched as her teammates potted seven more unanswered goals.

Leah Merkley exploded for Dal, scoring once at the end of the second period, twice at the beginning of the third, and then notching an assist on Lindsay Colven's third period goal. However, Merkley wasn't the only Tiger to seriously annoy the Anges Bleus on this particular day. With her three points, Kutcher also managed to make her presence clearly felt on the ice.

Saying goodbye to the Anges Bleus, the Tigers set their sights on last year's AUS champs, and archrivals, the Saint Mary's Huskies. Twin sisters Lesley Jordan, Dal's head coach and Huskies head coach Lisa MacDonald prepared to face off. Holding a 1-0 win, a 4-2 win, and a 3-2 loss so far this season against Saint Mary's, there wasn't a lot of room for error in this semi-final match up, and lucky bounces would certainly play a key role in the win.

Leading 2-1 midway through the second period, the fast paced game appeared to be in favor of the Tigers. Unfortunately, there was still another period of hockey to play. Notched at three a piece by the third period, SMU



Photo: Rafal Andronowski

star Lindsay Taylor took a seemingly innocent shot from the blue line and watched as it made its way behind Tigers' goaltender, Kristen Ladouceur, and into the back of the net. The fluky goal, which MacDonald believes may have been deflected off a skate, was enough to end the Tigers' season. "The game was so intense and up and down, I thought there would be a better finish than a goal from the blue-line," said Jordan to The Halifax Herald after the loss.

For those who care (there aren't many), the Saint Mary's Huskies went on to defend their AUS title as they defeated the St. F.X. X-women four to three the following day in the AUS final. On the bright side, my Habs just won five games in a row.

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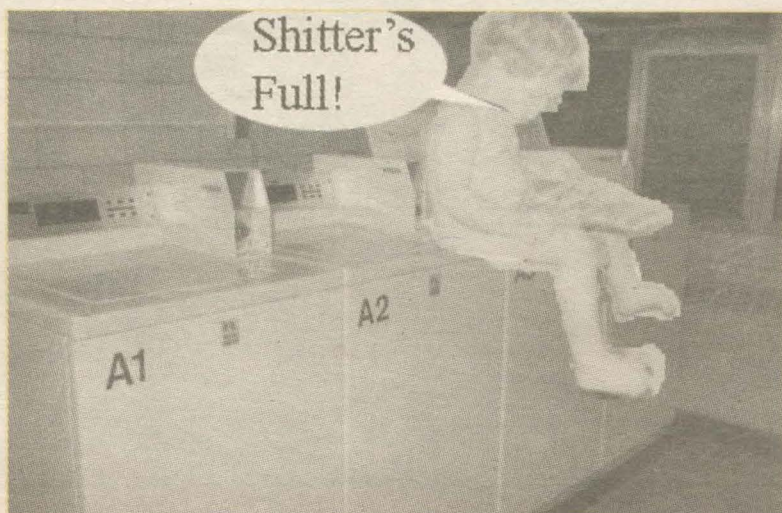
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Dirty Laundry

By: Chris Fedora, Editor in Chief



The story I am about to recount for you is true; however, names and locations have been changed to protect the identities of those involved.

Now, it's not my place to judge the living practices of other individuals...unless, of course, their practices come into conflict with my practices...let's say my practice of washing my clothes, for instance. To most, this would seem a simple task, and those most would be right. It's a systematic process of loading clothes into a machine, turning it on, taking them out, putting them in another machine, and then folding (the last part of which is optional). It's not until a horrific monkey wrench is thrown into the works that this whole plot falls apart.

Take the case of my friend Nicolette. Like a lot of students, she lived in an apartment, and laundry facilities were shared among the tenants. I have been in this situation before and have become quite appalled at the lack of respect some people can have for other's unmentionables. You all know what I mean. You come into the laundry room and your

clothes have been removed from the machine by some unknown person, and have been placed for all the world to see on top of the dust and lint ridden machine. If most people are like me, and you know you wanna be, then you would be bothered by this.

After hearing Nicolette's story, however, my laundry troubles paled in comparison. It seems that one night not too long ago, Nicolette was doing her laundry, getting things ready for the week ahead. She had made a trip down to the laundry room to put a new load in the machine, and then went back up to her apartment. When she came down to check on her clothes however, she immediately noticed something was not right. First, there was an

awful smell in the room, which grew stronger as she opened the lid to the washer. Second, and more shocking was the brown substance that had coated her clothing. You're all pretty smart people, and I know you know what happened, but most of you probably don't want to believe it. The scary truth is...yes, someone had shit in her washing machine. All of her clothes were covered in human feces. How did she know it was human? Let's just say the evidence was obvious.

She contacted her landlord, who came to her aid immediately, and the two proceeded to put the clothes through the cycle five times in order to make sure all the foul material had been removed. Nicolette wears those clothes to this day, always reminded of the horror that had struck her that fateful evening.

Now I don't get so raging mad when my undies are taken out of the machine before I get there, cuz at least the only skid marks are my own.

Response to "Fatties"

By: Tiff Mochinski

So I was sitting in the Grawood on Monday reading The Sextant as usual, and for once I wasn't furious at Mr. Fedora's latent disregard for common decency. However, my enjoyment of this week's edition was short lived, as I turned the page to find an article entitled "Fatties," which is by far the most atrocious article to be published under the banner of *The Sextant* this year. The article is basically a rant against people suffering from obesity that not only lacks a cohesive point, but also the sensitivity that is necessary in working toward solving this problem.

The major factor that Ms. Smith fails to take into consideration is that rising levels of obesity are endemic of a deeply seeded social problem in North America. Obesity is on the rise because we are encouraged to eat food that is bad for us in mass quantities. At the same time, funding is being taken away from physical education programs at all levels. These programs often serve as a starting point for lifelong physical activity, which is one of the easiest ways to combat obesity. If children can be encouraged to participate in active games and sports at a young age they are much more likely to remain physically active throughout life.

Another area where Karen's article is weak is the section on people making judgements based solely on personal appearance. While these judgements are inevitable, the standard that we currently hold women up to is not only unrealistic but also potentially damaging. The coat hanger women that serve as today's models and magazine covers are thin to the point of malnourishment and physical weakness. Yet this is held up as the ideal for women to aspire

to, which is a serious concern in and of itself. What "Karen" appears to have overlooked is the ever-growing number of young women and men who are developing eating disorders. While the statistic of 150 deaths from anorexia a year may be correct, it is a very small segment of the women who have this disease that actually die as a result. More relevant is the major impact that this disease has on how many women live their daily lives.

The reality of the situation is that eating disorders of all kinds are in need of greater focus in our society. The parallel evils of over and under eating are becoming a major problem, one that needs to be addressed immediately. I feel very strongly that this issue needs to be treated with a great deal more compassion and sensitivity than my fellow *Sextant* writer gave the topic last week. The easiest starting place for combating this problem is in giving greater support to educational programs that encourage healthy eating habits and physical activity. At the same time, it is important that we re-evaluate the way in which women are positioned as the ideal in our society. The possibility of having a more realistic ideal could go a long way to helping more women feel comfortable with their bodies.

Thanks Tiff for writing a response to that article. I have no control over poor Karen. I let her out of her cage every now and then to write something, and she goes nuts. We'll try to be more sensitive from now on...not.

Winter Carnival

By: Topher Fedora, Editor in Chief

Next week is Winter Carnival at Sexton Campus! That means we have a week chock full of crazy fun things to do. The two biggest, funnest things we have going from what I can see are Techball and a Toga Party at the T-Room. Both should provide me with a lot of material for *The Sextant*.

Techball happens every year, but is usually held first term. This year, the committee decided to move it to Winter Carnival, and to have it in the Sexton gym. We can dance the night away and shoot hoops at the same time. There's nothing like going up for a dunk in a gown and pumps girls. It should be a lot of fun, and I'd encourage everyone to come out to it, and be ready for me to pop up with my camera to snap a picture as you're downing your 10th double rum and Coke and staggering back into the snack table. Awww, good times.

Then there's the Toga Party that Thursday at the T-Room. Grab your best unstained bed sheets, strap 'em on and come on down. We've got a new drink at the T-Room called the Farhan Lalji, in honor of the TSN sportscaster. No reason for the salute really, he was just on the television when one of the guys (Thanks Kelsey) came up with the drink. So, pay the T-Room a visit on your way to bed, and enjoy the fun times and half naked bodies. Again, I will be taking pictures...kinda sounds creepy, but it's my job.

TechBall

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Find EWB Members Playing with a giant "Gender-Equality Balance" in front of the Public Library between 11 a.m.-2 p.m.

Join Dalhousie Students at the T-Room at 8 p.m. for a beer induced discussion surrounding international development. Then enjoy the musical stylings of Magnus Haze, a random "groove rock and funk rock" band playing the T-Room till close. Also, Grilled Cheese Sandwiches will be on sale for cheap!