

FREE

October 6th to October 13th, 2005

ISSUE 138-05

Dalhousie's Student Newspaper since 1868

Gazette

HIP-HOP SPECIAL
BUCK 65 Q&A
 KING'S HIP HOP
 JORUN REMINISCES

HIP HOP
 KISS
 DOWN
 STOP

SEE
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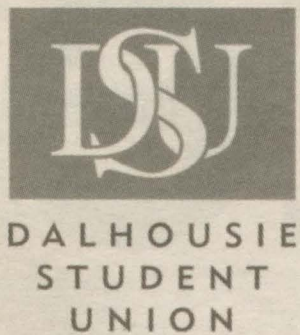
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Creative Direction/Typesetting: Loukas Crowther

Photo: Rafal Andronowski

This is a weekly communications about happenings around the DSU.
Check it out, right here every week.



'DSU Executive Against Tuition Reduction'

...or so some would have you believe. Last week in this paper Marco Chowr Oved wrote an opinion piece entitled: *Most DSU executive won't support tuition reductions*. This sparked me to briefly address the issue of funding for post secondary education in Nova Scotia; an issue that is on all of our minds at this time of year, given the fact that most of us have just paid our tuition for the term.

Funding for public universities and colleges is an extremely complicated beast. The federal government transfers money to the provinces through the Canadian Social Transfer (CST), which is used to fund not only post secondary education but K-12 education as well as daycare and social programs. The amount that each province gets is based on population and the decision on how to distribute this money is entirely up to the province. This system has some serious implications for Nova Scotia. We are a province with a population of approximately one million people, eleven universities and a number of colleges. If one ignores the colleges for a moment, that is one university per ninety-one thousand Nova Scotians, a ratio I would challenge you to find anywhere else in the country.

All stakeholders involved recognize that the current model used to fund post secondary institutions in this province is inadequate. Student groups have taken two approaches to lobbying around the issue of tuition fees. Marco and the Canadian Federation of Students have been collecting signatures on a petition for their "Reduce Tuition Fees" campaign, which calls on the provincial government to fund post secondary institutions at a higher rate. However, one has to understand that an increase in university funding from the provincial government to reduce tuition fees will require significantly more money if the current quality of education is to be maintained. Without support from the federal government Nova Scotia would have to cut the budgets of the other programs affected by the Canadian Social Transfer, in order to make up the extra money needed to reduce tuition fees at post secondary institutions, namely K-12 education and social programs.

The DSU and our provincial and federal lobby groups take a more pragmatic approach to increasing funding for post secondary education in this province. We have consistently called for a dedicated transfer from the federal government. Not only would this drastically improve the accountability of post secondary education funding, but if the money from the federal government was distributed on a per student basis instead of the current per capita model, it could significantly increase Nova Scotia's piece of the pie, as well as make the whole system more equitable. The DSU and its lobby groups have also been adamant about the creation of a needs based grants program that would assist students from mid to low income backgrounds and under represented groups.

Ultimately, all of us are asking for the same thing. We all want lower tuition fees, a better funding model, and increased access to post secondary education. How we go about achieving this goal is where our paths diverge. Regardless of the different routes we take, I don't think that embittered articles that encourage a divide between student groups do anything for the collective student movement in this province or this country.

If you are interested in getting more involved with the DSU policy formation process, consider joining the Academic and External Committee. It meets every second Monday from 6-8pm. Contact Jen Bond-VP Education at dsuved@dal.ca

The next meeting of the DSU Council will be October 12 at 6:30pm in Council Chambers on the second floor of the Student Union Building. All are welcome.

See you around campus, stop by or call anytime.
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Some music isn't for everyone — but it's still art

Taking an objective look at hip hop can be difficult — especially if you don't like it

CHRIS LAROCHE
Editor-in-Chief

Standing in the middle of the McInnis room last week, I watched Sloan — a Halifax band — rock a Halifax stage for the first time in three years.

Instead of being angry at the band for visiting so sporadically, I felt proud of my little city. Halifax, it seems, has attracted a litany of “big gigs” over the last few years, many of them in the last few months or so — to name a few: Pearl Jam, Cher, Collective Soul, the Tragically Hip, and, arguably, the Rolling Stones (without Halifax's 400,000-person market nearby, the show simply wouldn't have happened).

We can't attract huge headliners — U2 and Coldplay would never come here — but Halifax does get a steady stream of recognized artists nonetheless.

But why should I feel good about a city that can attract big names? Do fame and fortune necessarily reflect good music? Many students might argue the opposite.

And what if I hate Cher? How can I explain why so many people don't?

This week's issue of *The Gazette* is the first of the year to focus on a still growing musical phenomenon happening in Halifax: hip hop.

The city's hip-hop scene isn't new — in fact, it's been around for more than a decade — but it may be new to many of our readers.

And it was certainly new to me when I discovered it during my undergrad.

Hip hop has never been a love affair of mine. Call it elitism. I try to be as eclectic as possible when it comes to my musical tastes — Me-

tallica, Miles Davis and Mozart all share the stage on my play list, along with things like Indian classical music and the Beatles — but I always saw rap, hip hop and urban music as more of a social phenomenon than anything strictly musical. The study of rap can give great insight into North American socio-economics, racial boundaries and class culture, I always thought.

But was it music? Please.

Well, this elitism was sorely misguided.

To paraphrase something that composer and conductor Leonard Bernstein once famously said, music exists in its own realm, where nothing but music itself matters.

But Bernstein's proclamation falls just short of painting the whole picture. The development of popular music in the 20th century — that is, music for the masses made by the masses, rather

by a well-educated composer — has narrowed the gap between artist and audience to the point where music now spills out of its own realm into others.

Most of the music recorded today is good for a passing listen, but not much else. In 100 years, I doubt many expert listeners will remember The Killers or Franz Ferdinand. This doesn't mean output from these artists isn't worthwhile — on the contrary, sometimes all one needs is a “passing” listen; to forget schoolwork, to avoid thought altogether.

But the best music communicates with us on levels we aren't immediately aware of. Popular music is often simply a matter of combining old ideas in new packages; nothing

specifically new has been done in rock 'n' roll since the 1980s or earlier — it's just been modified and repackaged a million times over.

Jazz, as a pioneering form of music, was more-or-less spent by the mid 1960s. Classical music has long since lost any hope of introducing new ideas to the popular manifold.

None of this means that new, worthwhile music has ceased to exist. Much of this “repackaging” is quite splendid. More importantly, it often communicates with audiences through old ideas, tapping into areas

scribed above, I am still no great fan of Buck 65, Wu-tang, 50 Cent, or Nelly. I don't follow the ins and outs of what rapper has “dissed” who, and what's being done about it. I don't go out and snatch up Kanye West's latest disc the minute it comes out. Urban music does not communicate with me on the same level a good Pink Floyd tune does.

And I usually skip the hip hop-related sections of my favourite music magazines.

But I do realize that “making it” in the urban music world — even if that means simply competing in the DJ Olympics here in Halifax — takes talent.

It just isn't a talent I look for.

Attending a good hip-hop show can be quite an experience, even for a skeptic. Despite doing its best to circumvent the normal array of instruments used in popular music — orchestras,

guitars, drums and even singing — a show can draw on a wealth of musical influences, from African rhythms to British rock 'n' roll.

And the one-of-a-kind, spontaneous energy that makes live jazz and rock so great finds no better home than with live urban music. All rules are thrown out — even musical ones — and whoever is up on stage is left to fend for themselves, with no “frameworks,” like chord progressions or composition, to give them guidance. They can be musical; they can be lyrical. They can be both. A good hip-hop show is a blend of many arts, styles and bits and pieces of the human condition: slices of rhetoric, of fashion, of music, and of lore.

“Like it or not, hip hop is a relevant, booming form of art. It is a social phenomenon, sold on CDs and played in stereos. It takes talent, but that talent doesn't necessarily have to be of the musical variety.”

of life that are completely not related to music. Listeners can identify with seemingly “everyman” artists, and artists can share experiences with listeners through songwriting. The music itself almost becomes irrelevant — perhaps as it should be.

With nothing new being forged, rock and jazz artists today communicate through amalgams of old musical ideas, the musical idioms themselves doomed to endless repackaging until all possible combinations and ideas are spent. It will be an interesting ride, but it won't last.

The message has — and must — subsume the medium.

And that's where hip hop comes in.

Despite the death of rock pre-

Hip hop transcends the normal boundaries of music to such an extent that it cannot be compared to anything else we've recorded or heard.

Bob Dylan's emphasis on the expression of the human experience, rather than musical ingenuity, comes close — and to appreciate this kind of talent, a listener has to look beyond notes and composition, to the artist's pure powers of conviction.

In this sense, hip hop has moved beyond the self-interested realm of music, but without leaving the medium entirely.

Like it or not, hip hop is a relevant, booming form of art. It is a social phenomenon, sold on CDs and played in stereos. It takes talent, but that talent doesn't necessarily have to be of the musical variety.

Most importantly, it communicates with the deepest reaches of today's youth consciousness. And that is validation enough.

No longer a skeptic, I display my guarded appreciation of hip hop with pride. It's not music for me but, then again, Metallica, Mozart and Miles Davis don't appeal to everyone either. Musical elitism — the act of putting down someone else's musical tastes in favour of yours — is really just a form of ignorance. And it reveals a gross misinterpretation of the variability of art itself: elitism has no room for the idea that the music we haven't heard yet might have nothing to do with what we call music right now.

And it might not appeal to you, me, or anyone our age. But that doesn't mean it can't be legitimate, honest, or communicate with someone, somewhere. Isn't that what art is all about, anyway?

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The Gazette is a student-run publication. Its primary purpose is to report fairly and objectively on issues of importance and interest to the students of Dalhousie University, to provide an open forum for the free expression and exchange of ideas, and to stimulate meaningful debate on issues that affect or would otherwise be of interest to the student body and/or society in general. The views of our writers are not the explicit views of Dalhousie University. All quotes attributed to Chris LaRoche in the Streeter feature of this paper are written by staff and do not necessarily represent the views of Chris LaRoche himself. This publication is intended for readers 18 years of age or older.

All students of Dalhousie University, as well as any interested parties on or off-campus, are invited to contribute to any section of the newspaper. Please contact the appropriate editor for submission guidelines, or drop by for our weekly volunteer meetings every Monday at 5:30 p.m. in room 312 of the Dal SUB. The Gazette reserves the right to edit and reprint all submissions, and will not publish material deemed by its editorial board to be discriminatory, racist, sexist, homophobic or libellous. Opinions expressed in submitted letters are solely those of the authors. Editorials in The Gazette are signed and represent the opinions of the writer(s), not necessarily those of The Gazette staff, Editorial Board, publisher, or Dalhousie University.

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Contributor meetings take place every Monday at 5:30 p.m. in Room 312 of the Dalhousie SUB. You can also drop in to our offices anytime after 5:00 p.m. on Monday or Tuesday. Whether you want to write, give us ideas, or take pictures, we can find a place for you.

HARDENED VETERANS MAKE MISTAKES TOO

Last week's issue number was incorrectly listed on the front cover as 138-03. It should have read 138-04. We apologize to the one person you might have noticed, and for whatever inconceivable inconvenience this may have caused them.

Halifax Citadel byelection pivotal for balance of power

AARON GILLIS
News Contributor

Liberal MLA Danny Graham is expected to step down before the provincial legislature opens on Oct. 13. His resignation will have strong implications for the balance of power in the house.

Graham's departure will create a vacancy in the Halifax Citadel riding, which includes the South End, downtown Halifax and Sable Island.

A byelection to fill this vacancy will be required within one year of Graham's official resignation, although the exact timing will be at

Premier John Hamm's discretion.

The Premier currently leads a minority government, holding 25 out of 52 seats.

To control the legislature with a majority, the governing party requires 27 seats.

A Conservative win in Halifax Citadel, combined with the potential support of independent MLA Russell MacKinnon, who resigned from the Liberal party in April, would allow the government to achieve a majority status.

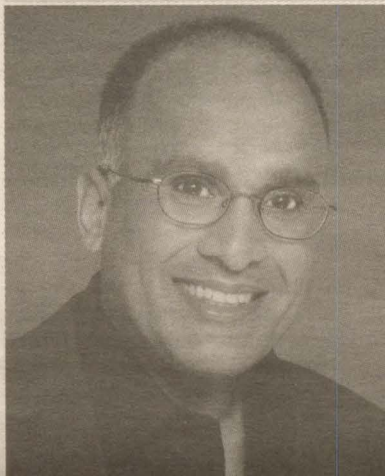
With a majority, the Conservatives would no longer require the support of either the Liberals or the NDP to

pass legislation, and could remain in power without the risk of a vote of non-confidence until the end of their five-year mandate in June 2008.

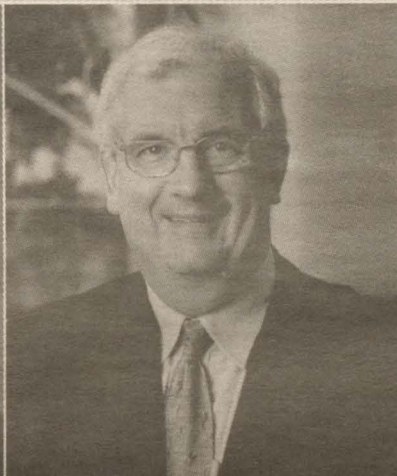
A win by either the Liberals or the NDP would maintain the current minority arrangement, and would increase the chances of an early election arising from a non-confidence vote.

The electoral history of the riding dictates that the upcoming byelection will be a close contest, as no party has won consecutive elections and no party has won by more than 500 votes in five elections since 1993.

The Contenders



Leonard Preyra



Bill Black



Devin Maxwell

AARON GILLIS
News Contributor

Leonard Preyra

Party: NDP

Occupation: professor, chair of SMU political science department since 1989

Education: BA, MA in political science from University of Toronto, PhD in political science from Queen's University

Post-secondary education will be a big issue in the upcoming by-election campaign, says Preyra, since the Halifax Citadel riding contains several universities as well as a community college.

As a member of the Association of Nova Scotia University Teachers, Preyra participated in a joint study with the provincial government, the Canadian Federation of Students and the General Employees Union, which called upon the province to fund universities at a level that would allow for a freeze of tuition rates.

"Access to university is being determined not so much by what's in people's heads as what's in their wallets and what's in their bank accounts," says Preyra.

"We need to move to a policy where every qualified student who merits it gets a university education."

Preyra is critical of the Memorandum of Understanding (MOU) signed by the province and universities in Nova Scotia that caps undergraduate tuition fee increases at 3.9 per cent until 2008.

"I think the MOU is not a real cap, in the sense that the it has essentially accepted the status quo," he says. "The cap in some ways just makes it acceptable to raise fees to the maximum and feel somehow that you're entitled to the increase."

Reducing energy costs is another aspect of Preyra's platform. As a professor, he says he often hears about

the difficulties students face in paying for heating, oil and electricity.

"The government needs to provide more of an incentive for people [to reduce energy usage], so they can reduce energy costs and do more for conservation and the environment."

Bill Black

Party: Progressive Conservative

Occupation: Former President and CEO of Maritime Life Assurance Co.

Education: BA in math and political science, BSc in physics and math from Dalhousie

The Halifax Citadel by-election campaign will be Black's first entry into politics, although he has served on the boards for the IWK Children's Hospital, the Neptune Theatre and Dalhousie.

Black opposes tuition freezes and proposes to reallocate government aid to better help those with financial need.

"There is a certain amount of money we have for universities," he says. "My view is, to the extent that we have more money, it should be focused on the people most in need, rather than being spread more thinly across all students."

Black also says that the thresholds for financial support should be raised to benefit students in the middle-income bracket because they are still burdened by rising tuition fees.

Students also need to be more aware of programs designed for their benefit, he says.

"We need to be much more active in going into high schools and saying to kids, 'look, you've got the academic qualifications, and here are the programs that are available to you.'"

Black is also concerned with urban sprawl. He says the city's policies have spread the population over an area that is too large, causing longer commute times and lower quality of life. Many students he met reported

that they commute for an hour or more from suburban Halifax, he says.

"To me, the real solution is to make it easy for people to walk to work," says Black. "If you can have more integrated, high-density communities, you'll save the environment and you'll save a lot of money."

Devin Maxwell

Party: Liberal

Occupation: Lawyer for Halifax-based Burchell Hayman Parish

Education: BA in history and political science, LLB from Dalhousie

Maxwell is the youngest of the three candidates running in the upcoming by-election. He says his age gives him an advantage in reaching out to potential voters.

"I think I can relate to the students perhaps a little better than the other two," he says. "I was a student here. I know the issues that are facing students."

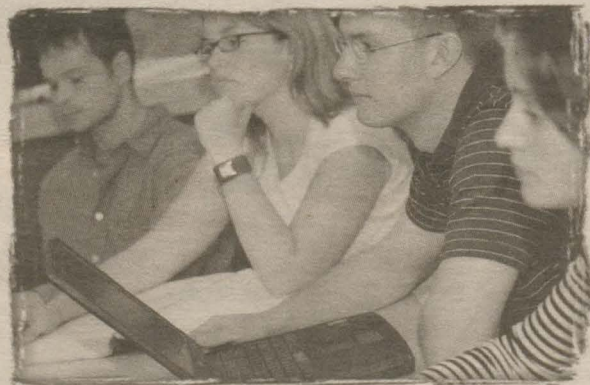
Maxwell's party has been in a stage of transition since the 2003 election, when it won only 11 of the 52 legislative seats, and has undergone a change in leadership.

"We're getting to the point now where we're going to start putting out the platform and putting out our policy position."

The Liberal party's plan to publicly release many aspects of its platform was delayed when Premier John Hamm announced his retirement on Sept. 29.

Maxwell says that the new platform will represent a fundamental change from the policies of the Progressive Conservative party, which has led a minority government since 2002.

"[The platform] will offer some thoughtful solutions to the issues in Nova Scotia, and not the typical quick-fixes we've been getting in the last six or seven years."



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Representatives of Nova Scotia's three political parties criticized the federal government's post-secondary education policies during a forum on Sept. 28. Left to right: Darrel Dexter, Francis MacKenzie and Jamie Muir. / Photo: Rafal Andronowski

Provincial politicians blame feds for funding woes

Aaron Gillis
News Contributor

The funding crisis for post-secondary education in Nova Scotia is largely the federal government's fault, said representatives of the province's three political parties during a speaker's forum at King's College on Sept. 28.

Despite their differences in political stripe, NDP leader Darrel Dexter, Liberal leader Francis MacKenzie and Education Minister Jamie Muir all blamed the federal Liberals for the province's PSE funding woes.

"Education has played second fiddle to health in the last couple of years," Muir told roughly 200 students seated in the King's Alumni Hall. "We need the federal government to make education a priority."

The federal government's formula for providing grants to the provinces for PSE came under fire from all participants. Federal grants are handed out on a per-capita basis and do not follow students who study outside

their province of residence.

Muir estimated that 9,500 out-of-province students come to Nova Scotia's universities each year, while 5,000 Nova Scotians leave the province to study. The result, he said, is a surplus of approximately 4,500 students who are not funded by the federal government.

Muir speculated that a change in the federal funding formula would give Nova Scotia an additional \$20 to \$25 million per year for PSE.

"Money ought to follow the students," said Muir. "We want the federal government to partner with us."

The Canada Health and Social Transfer, which was featured in the federal government's 1995 budget and cut transfer payments to provinces by \$6 billion, is the reason that costs for PSE are increasingly passed on to students, said Dexter.

"That really eroded post-secondary funding."

Despite their unified front against the federal government for its lack of funding for PSE, the three politicians

disagreed on Nova Scotia's role.

"Our platform was about a freeze in tuition fees," said Dexter. "This means investing more in education."

MacKenzie said that making higher education more accessible and forming a federal-provincial partnership are both necessary to improve the quality of PSE in the province.

"I can't think of any better investment to put money against than the education of our young people," he said. "But we have a lot of challenges to face."

For his part, Muir defended his government's record in the face of rising tuition costs. "We have in Nova Scotia the finest undergraduate system in the country," he said. "Quality costs money."

Muir returned to stressing the importance of federal assistance for Nova Scotia's PSE system.

"We need help," he said. "What we want is for the federal government to join with us. This is not just a Nova Scotian problem, it's a Canadian problem"



The Grawood will continue to offer cheap drinks in an attempt to bring students back to the blighted bar. / Photo: Jena Martin

DSU hopes to dodge Grawood deficit

Jena Martin
News Contributor

The DSU aims to put the Grawood back on its feet, after low turnouts have resulted in as much as \$180,000 in revenue losses.

Armed with a structured weekly program, more consistent and extensive advertising, increased sponsorship and new chicken wings, the DSU aims to fill the Grawood's tables like it did three years ago when the bar was in the basement of the SUB.

But it might take more than these new frills to bring people back, says Doug Picketts, a Dalhousie alumnus who frequented the old location.

"This new one sucks balls," he says. "They are trying to turn it into a dance bar when it used to be a cam-

pus pub. It had that reputation for 30 years when my Dad used to come here."

Picketts is not the only patron who doesn't care for the Grawood's layout and design.

"It feels like you're in a school cafeteria with bad lighting or, worse yet, a bad remake of Saved by the Bell," says Kyra Bell Pasht, a fourth-year King's student and a first-timer at the bar.

Tara Bethier, DSU Vice President (Student Life), says the union is aware that the atmosphere in the bar is not its selling point.

"We weren't the execs who put all the money into it," she says.

The current DSU is looking into changing the Grawood's layout. Given that students are attracted to a more

crowded bar, the union may close off a section to make it look smaller, says Berthier.

But the DSU's new efforts to improve the bar's programming have not gone entirely unnoticed.

SMU student Jill Defenta was pleased to see local talent represented when she came to the Grawood on Sept. 28 to see The Stance, a Dartmouth band.

"If they hosted more local bands like this I would definitely be here," she says.

In an effort to boost its popularity among the student body, Berthier says the Grawood will continue to have unbeatable prices.

"The prices are so low that if they were any lower it would be breaking the law."

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"Until everyone can say that violence against anybody is not okay, it will not stop," says Dal Women's Centre volunteer Stacy Watson / Photo: Rafal Andronowski



Student parties have driven local residents from the campus community. / Photo: Rafal Andronowski

Students march to Take Back the Night

ALICIA LAUERSEN
Staff Contributor

Men joined women in the traditionally all-female Take Back the Night march on Sept. 30, leaving some female participants disappointed.

The annual Take Back the Night march aims to raise awareness of violence against women and to support those who have been victims in the past. This year's event is one of the first in Halifax history to include both men and women.

"Violence against anyone is terrible," said one male student during the march. "I'm here to support this cause."

Katie Wood, a fourth-year Marine Biology student at Dal, says that including men in the march defeats the purpose of the event.

"Women marching together so that we will be able to walk alone makes a stronger statement," she says.

Stacy Watson, a student volunteer at the Dal Women's Centre, says that when women march alone, it emphasizes that they don't need men to speak for them.

"Men and women have a bizarre relationship where men are seen as our caretakers," she says.

Another student on the march, who wishes to remain anonymous, says the inclusion of men is a positive thing. She likens the march to fundraising events for breast cancer

research.

"Men are affected by breast cancer when their sisters or mothers get it," she says. "The same is true when it comes to violence."

More than 200 people marched from the Grand Parade Square through downtown Halifax. The Dalhousie and SMU women's centres organized the event. Students from Dal, SMU, NSCAD and Acadia joined community members in the march. Some participants were holding a banner that read, "Violence is NOT OK."

Take Back the Night marches are international events that have protested violence against women since 1973. According to Watson, broader issues have been discussed in recent years, such as oppression in society.

"All oppression is intermingled," she says. "Racism, poverty, homophobia and violence against women all come from a lack of education and a certain type of socialization."

The only way to break the cycle, Watson says, is to raise awareness of violence and develop gender-inclusive language to talk about it openly.

"We can't talk about it in polite conversation," she says. "When it comes to violence, if you say, 'Oh, my sister was beaten up by her husband for two years,' people become uncomfortable."

"Until everyone can say that violence against anybody is not OK, it will not stop."

Neighbourhood wars

Dal students continue to aggravate South End residents

BEN SAIFER
News Contributor

Chris Conrad is frustrated. The students who live next door to her Vernon Street home keep waking her up, night after night.

"They're out until three or four in the morning, screaming, yelling, throwing beer bottles," she says.

The first couple of times that the longtime resident and her family could not sleep because of the noise, she went next door and asked the students to quiet down.

"They basically told us where to go," she says.

Conrad then called the police and had the students fined. "We had rocks and beer bottles thrown at our house in retaliation," she says.

Dalhousie's new image campaign may be based on the slogan, "Inspiring Minds," but many South End residents like Conrad say that what Dalhousie students really inspire is sleepless nights, vandalism and constant aggravation.

Conrad says she loves the vibrancy and culture of the university community, but the problems persist every year.

"We shouldn't be afraid to go to sleep at night," says Conrad. "Even

when it's not noisy, you just lay there waiting for it to start."

She closes all the windows before going to sleep to shut out the noise.

Owen Carrigan, a longtime resident of Coburg Road, says he's lost a lot of sleep over the years. He has also had his car damaged, the windows of his house smashed in, and the railing of his front steps ripped off.

"For the people [who commit acts of vandalism], it's a lack of appreciation of the impact of their actions and the difficulties they cause for a homeowner," says Carrigan.

Conrad knows families that have moved out of the neighbourhood because of noise and vandalism.

"The people were in tears," she says. "They'd spent so much money and so much time fixing up their house and they wanted to raise their families here, and they moved out. They just couldn't take it anymore."

Many residents do not have a good attitude toward students or the university these days, says Conrad. "I'd like to know what the university is going to do."

Dalhousie spokesperson Charles Crosby says the question of Dalhousie's responsibility for off-campus problems usually becomes the most prominent in September.

"We're at that typical September stage where tensions are going to be at their highest, because students are going to be blowing off some steam, just arriving to campus, and the neighbors are remembering what it's like to live next to students," he says.

Crosby says he is confident that the students will calm down in the coming weeks.

The university's role in opening up dialogue between students and residents is necessary and effective, says Crosby.

Punishing students for what they do outside of the classroom has never been employed at Dal and is a last resort, he says.

But if the noise problems got out of control, Crosby says that employing a code of conduct for non-academic matters is a possibility. Bishop's University already employs such a code, he says.

Meanwhile, Conrad says that she hopes new bylaws prohibiting the construction of more rooming houses in the South End will help.

"It's not that we don't like students," says Conrad. "They're supposed to be adults and they're supposed to be an example of higher learning, the cream of our society."

"But some of them are just nuts."

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Dalhousie says no to DormAid

KATIE MASKELL
Staff Contributor

Dalhousie's housing office rejected a proposal to provide a cleaning and laundry service to residences without any explanation, says third-year economics student Tobin Ansong.

"In Canada, and here at Dalhousie, there are no cleaning services for students; there are no laundry services," says Ansong, who wants to bring the American-based DormAid to Dal and Saint Mary's. "So I had an idea."

Ansong first heard about the company on CNN. He then asked Dalhousie for permission to operate the cleaning service on campus. With the service, he would clean students' dorm rooms and pick up their laundry.

These activities wouldn't interfere with Dalhousie's own cleaning staff, says Ansong, who was dressed in a business suit for his interview with *The Gazette*.

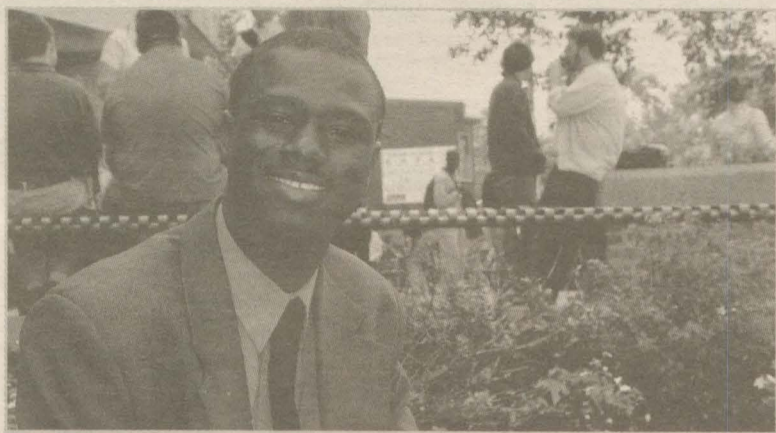
"I explained to [Associate Director of Residence Life] Mr. Terry Gallivan that I know Dalhousie has its own cleaning staff," says Ansong. "We're only cleaning students' rooms, which has nothing to do with the staff that cleans at Dalhousie."

"But he still objected to it."

The primary reason Ansong's proposal was turned down was because laundry facilities are already available in residences, and the revenues generated are used to enhance the residences, Gallivan wrote in an email to *The Gazette*.

"In addition, our staff is generally not impressed with the content and the presentation of the material provided," Gallivan wrote.

Heather Sutherland, the director



Tobin Ansong will operate his cleaning and laundry service on SMU campus, but not at Dal. / Photo: Rafal Andronowski

of Housing, Conference and Ancillary Services, says the proposal was rejected for several reasons. "Many years ago, sheets and towels were supplied to students," says Sutherland. "The students didn't want it. They weren't using the service."

Sutherland said she thinks DormAid would also be unpopular with students, but that it will be mentioned to residence councils to see if they're interested in exploring the service.

Ansong also put his proposal forward to Saint Mary's, where, he said, laundry services will begin in several weeks and cleaning services may start early next semester.

"I told [Saint Mary's] the exact same thing [as Dal]," says Ansong. "All we want is permission to operate on your campus. We're not going to have any contract, no obligation whatsoever to the university. We simply want the permission to operate, to bring our services to students at Saint Mary's and Dal."

Clay Fowler, Chief Officer of

Residence at Saint Mary's, declined the opportunity to comment on DormAid, saying that SMU has not come to any final decision.

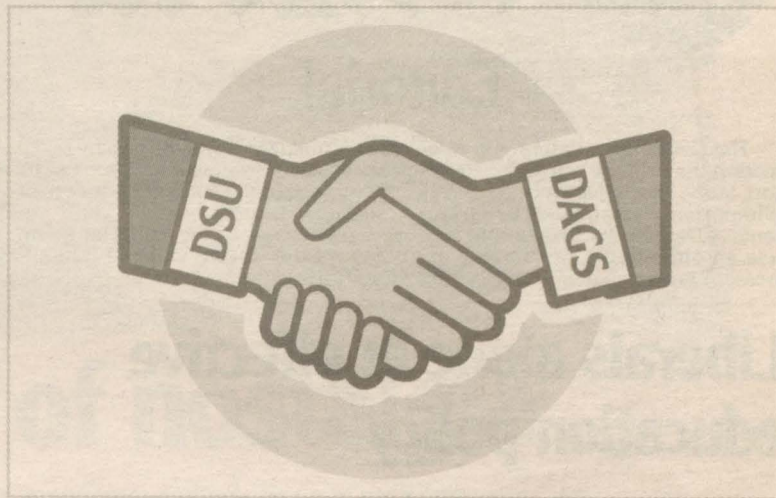
Ansong says he still plans to operate a laundry service that will not require the university's permission. DormAid usually collects laundry inside dorms, but because that is not allowed, Ansong plans to have laundry trucks nearby where students can drop off and pick up their laundry.

Ansong says he will re-issue his proposal to Dal once he gets the nod from Saint Mary's.

"I'm going to basically show Dal the result at Saint Mary's," he says. "So, if it goes really well, hopefully they'll be more inclined to bring it here."

Ansong says the main focus of DormAid is students: he wants to alleviate the stress of being a university student.

"We believe if we can clear up some schedule time, [students] will have more time to focus on what's important."



DSU and DAGS hold hands after bitter dispute... for now

BEN SAIFER
News Contributor

Almost a year after an attempted separation from the DSU, the Dalhousie Association of Graduate Students now enjoys smooth relations with the student union.

The new executives of both organizations agree that a clash of strong personalities fueled the dispute that culminated in a referendum held by DAGS last October, which saw 90 per cent of votes cast support separation from the student union.

DAGS, however, insists that it had legitimate grievances that have not been resolved.

"I would definitely consider last year's presidents to be strong-willed personalities, definitely not the most easy-going guys," says DAGS Vice President (External) Al Joseph. "But I'm not sure they made the necessary effort to resolve their problems."

DAGS was unhappy with its inability to choose a national lobby organization to affiliate with. While DAGS wanted to join the Canadian Federation of Students (CFS), the DSU was already a member of the Canadian Alliance of Student Association (CASA), which deals primarily with undergraduate issues, says Joseph.

"What it boils down to is that Dal

is an unusual school as between one-quarter to one-third of the population is graduate students," he says. "Some people feel we don't get one-quarter to one-third of representation on student issues."

Dalhousie is one of the few large universities in the country without a separate graduate union, says Joseph.

DSU Vice President (Internal) Phil Duguay says that having new heads of both administrations has solved the problems between them. "I don't see anything of this nature coming up this year."

Joseph, on the other hand, is more hesitant. While he says he is impressed with the new DSU administration and hopeful about its cooperation, the problems that were at the root of the referendum have not been dealt with.

"This has been a real long term question and I wouldn't be surprised if it comes up in the future."

Despite his hesitation, Joseph does not anticipate the issue of separation to come up again this year. He says that his administration has different priorities than those that came before, and is more concerned with serving the graduate students than playing politics.

"There are already enough divisions in student politics, we don't need any more," he says. "We're attempting to give Dal students a united voice, while giving grad students the representation they need."

Uni-Briefs

Dal Briefs

Dal puts Einstein's genius on exhibit

In celebration of the World Year of Physics 2005, the Dalhousie department of physics and atmospheric science is touring the province with a free, hands-on exhibit of lasers, holograms, and other samples of technology that are based on Albert Einstein's ideas.

This year marks a century after Einstein published five papers that rewrote the laws of physics, and scientists around the world are hosting events to commemorate those advancements.

Inside the holo-tent exhibit, students, families and visitors can explore the inside of a laser and, with the help of a physics professor and student, can use lasers to create a hologram.

Profs take the top

Five Dalhousie profs received major academic awards this September. Law professor Stephen Coughlan received a 2005 Association of Atlantic Universities Distinguished Teacher Award. Law professor Wayne MacKay was recently named a Member of the Order of Canada, and another law prof, Dianne Pothier, was named recipient of the 2005 Frances Fish Women Lawyers' Achievement Award.

David Cameron, professor of public administration and the primary developer of Dal's School of Public Administration, received the Lieutenant Governor's Medal of Excellence in Public Administration. Political Science professor Peter Aucoin was given the 2005 Vanier Medal from the Institute of Public Administration of Canada.

The Vanier Medal is recognized as one of the highest awards in Canadian public service.

New building appealed

One person has filed an appeal following Dalhousie's application for a variance to build the proposed Life Sciences Research Institute on the corner of Summer and South streets. The person is concerned about the building casting shadows. A shadow study is now underway.

The appeal comes on the heels of community complaints that the proposed colours for the building were too "loud" — the colours have since been muted.

Canadian Campus Shorts

Trent fires professors

The administration at Trent University in Peterborough has dismissed two tenured professors without public explanation. The Trent University Faculty Association claims the school has breached academic freedom, practiced discrimination and may be in violation of the Ontario Human Rights Code.

Professors Andreas Pickel and Mark Neufeld have suggested that they may seek millions of dollars in damages from the school.

Trent is already under investigation over the alleged breach of academic freedom of another professor and has not yet responded to the Faculty Association's current grievances.

TV "clickers" required for classes at SMU

Remote controls are required for nine courses at St. Mary's University this year. The "clickers" are being hyped as the latest craze in instructional technology.

They allow instant and anonymous feedback from students to any question the professor may ask, and students' responses to the question will appear on a terminal at the front of the class. A professor may also administer a pop quiz at any mo-

ment, or use the devices to take attendance.

The mandatory "clickers" cost students more than \$20 and must be registered with Texas Instruments, costing an additional \$12. Roughly \$10 will be refunded when the device is returned at the end of term.

Plans for textbook ads scrapped

A well-known publisher has quashed plans to place advertisements in its textbooks after intervention from its parent company.

McGraw-Hill Ryerson, the Canadian subsidiary of McGraw-Hill Ltd., launched the ad initiative by sending out brochures to potential advertisers.

"Reach a hard-to-get target group where they spend all their parents' money," read the brochures. "Do you really think 18 to 24-year-olds see those on-campus magazine ads?"

McGraw-Hill halted the project of its subsidiary in mid-June, saying it was against corporate policy to include ads in textbooks.

South of the Border

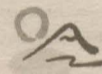
U.S. textbook costs triple since 1986

A study by the US Government Accountability Office has found that textbook prices grew at twice the rate of inflation between 1986 and 2004, nearly tripling in cost.

The study found that the rise in prices can be attributed to features such as website access and other instructional supplements. While the supplements may be of value to students, they limit the longevity of the texts, says the study.

Textbook publishers are also cashing in on second-hand buyers by requiring them to purchase PIN codes to access online supplements.

The study predicts that textbook prices will continue to climb in the near future.



Teach in Japan!

The Japan Exchange and Teaching Programme (JET Programme) is looking for candidates to become Assistant English Teachers. Live, work and discover Japan, its culture and its people! The programme includes a competitive salary, benefits, and transportation to and from Japan. **Recruiting from September to November 2005 for departure in July 2006.**

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Gazette

Editorial

The Gazette is a student-run publication. Its primary purpose is to report fairly and objectively on issues of importance and interest to the students of Dalhousie University, to provide an open forum for the free expression and exchange of ideas, and

to stimulate meaningful debate on issues that affect or would otherwise be of interest to the student body and/or society in general.

The views of the Editorial Board are not the explicit views of Dalhousie University.

Liberals alone in effective education policy

The upcoming Halifax Citadel by-election campaign will highlight the gross differences in post-secondary education policy of the province's three political parties.

The John Hamm government's failure to make a meaningful reinvestment in higher education in the past nine years opens the door for alternative proposals to enter public debate.

Although the Liberals have postponed their announcement of key policy proposals, *The Gazette* has learned that a Grit government would pay back a portion of students' loans if they stay in Nova Scotia for a period of five years. This program would keep students in the province, broadening the tax base, while easing the financial burden of university graduates.

The NDP, on the other hand, proposes a tuition freeze, which would cripple the operating budgets of universities and thus decrease the quality of education in Nova Scotia.

Universities and colleges in this

province chiefly rely on government grants and tuition revenues to run their institutions. A shortfall from either of these sources would force them to cut back on what they provide to students.

The sweeping cuts Dalhousie was forced to make as a result of low enrolment, pension fund deficits and rising oil costs speaks to the rigid nature of university operating budgets.

Indeed, New Democrats acknowledge that a significant reinvestment in post-secondary education would be essential to maintain quality in the province's institutions.

Putting the NDP's record of fiscal irresponsibility aside, the tuition freezes in Quebec serve as telling examples of how universities starve for funding under this policy.

The loan repayment program proposed by the Liberal party not only represents a productive alternative to the Hamm government's ineffective education policies, but it also hints at what else might be hiding beneath the Liberals' veil.

More than chicken wings needed to make bar fly

The DSU may want to get the Grawood back on its feet, but the union's 2005/2006 budget plans for the bar to run a deficit of more than \$50,000.

Planning ahead is indeed a wise move, given that the bar has already lost nearly \$180,000 in the past two years.

But keeping the floundering Grawood afloat may not be so prudent.

DSU Vice President (Student Life) Tara Berthier — who promised to bring the Grawood back to life during her election campaign — said in September that while the DSU hoped to "somehow break even," the bar is a student service and would continue to operate regardless of its revenues — or lack thereof.

But the Grawood is hardly the service that it once was. If the budget calculations prove true, nearly \$250,000 will have been lost since 2003/2004 by the end of this fiscal year.

The main reason for the deficit is low attendance, making the Grawood an unused student service.

A lively campus bar is an essential part of student life, and a service that helps universities attract and retain students in the long run.

Ideally, the Grawood would be able provide that service.

This year's DSU executive has some ideas that they hope will vault the Grawood back into the realm of fiscal stability.

More consistent programming is one such idea. It entails live bands on Wednesday nights, with a \$5 cover — the same night any student with ID can get into the Dome for free and buy drinks for \$1.

The Grawood will also host regular Open Mic nights, bring back bone-in chicken wings and maybe even curtain off a section of the bar so it that it appears less empty.

But chicken wings and curtains are not going to turn the Grawood around. Obviously, the DSU does not think so either, evidenced by its budgeting a deficit.

Campus bars aren't, and shouldn't be, in it for the money. Even leaders of the pack, like the T-Room, barely break even.

Successful campus bars are indeed a service, not a business.

But between squandering the coffers of the DSU — which essentially belong to every Dal student — and failing in its purpose to provide an enjoyable atmosphere, the Grawood has become a disservice.

Now is the time for the DSU execs to consider dramatic changes to the physical layout, in such a way that it will actually make a difference.

Gazette: Opinions

Opinions Editor: Sarah Vanderwolf

Contact: opinions@dalgazette.ca

Letters: letters@dalgazette.ca

Letters

letters@dalgazette.ca

Dalhousie's enrolment woes

Dear Editor,

I picked up *The Gazette* this evening for the first time in two or three years, and was pleased to see that it was not quite the same old rag useful for paint-can cleanups it seemed to me to be then. I read with interest your stories on the student enrolment losses...

However, as a grey old wife (as grey and old as your oldest aunt, anyway, if not your parent) of a retired professor and a former Dalhousie student myself, I wanted to contribute a couple thoughts.

One: in my view, the average undergraduate student for the past few years at Dalhousie looks and sounds un-studentlike.

Is part of the problem possibly the quality of the students, yourselves?

I hate to say it, because I'm sure it's not so in every case, but on my forays over to Dalhousie to borrow a book from the library or just walk through the campus, I think you look and sound, er, to put it in the mildest language I can, like high-school dropouts uninterested in an education.

There was plenty of interest in my student years in going out for beer, in parties, etc., but student life was not one huge beer-binge and student conversation and reportage was not one huge focus on beer and sex and popular media, and more beer.

It sounds to me as if these things are so rare (surely not!) among you that they must be talked and written about obsessively... If both are relatively cheap, what's the point in going on about it so?

My diagnosis: you have allowed yourselves to be dumbed-down almost irretrievably by the social milieu and the television and music media.

Two: the university itself is facing a crisis, I think, because of the asinine insistence it has had for years on professors doing both "research" at the postgraduate level and teaching at the undergraduate level.

It didn't matter so much when high enrolments were not so crucially important, and the proportion of high school graduates going on to university was not so high.

My opinion is that undergraduate teaching should be the focus of an undergraduate-focused faculty and that professors teaching important classes in disciplines for which the university is hopefully going to turn out educated graduates should be expected to be demanding, difficult, thorough and interesting teachers and released from unrealistic research expectations.

The research expectations should be scaled back to a more realistic level, and left for a later period in their professional lives if they wish to become the mentors of graduate students, for example.

I know, "the academic world isn't like that," etc.

Well, the academic world, or at least the undergraduate one, will decline unless something is done about this.

- In Loco Parentis

The catch-22 of running a Nova Scotian university

Dear Editor,

First, I would like to congratulate *The Gazette* for its excellent work these past few weeks alerting students to the problems facing Dalhousie.

The big picture is that Dalhousie (and all Nova Scotia Universities) faces a catch-22 that would make Joseph Heller's head spin.

The problem is:

A) Nova Scotia is a have-not province, which means it receives cash transfers from Alberta and Ontario, but is still poorer than most of the other provinces.

B) Based on the principle that all Canadians have access to education in any province, any Ontario student who comes to school in Nova Scotia is subsidized by the Nova Scotia government.

The reverse is also true. Far more students come to University in Nova Scotia, however, than leave it. The ratio is something like 10 to 1.

C) Dalhousie is a medical/doctoral university, which means that most of its grad programs are disproportionately stacked with out of province students — 40 per cent of all students.

So what does this all mean? Dalhousie needs more money and more students. Since the Nova Scotia government does not have money to give, Dalhousie must look for more students.

The number of potential students in Nova Scotia is limited, though, so Dalhousie must look for students in Ontario (or Alberta, or BC).

In doing so, every student Dalhousie attracts from out of province impoverishes Nova Scotia's government a little more.

Why?

Because the provincial government pays about two-thirds of the cost of your tuition. This means that Nova Scotia has to cut the per student subsidy they give to Dalhousie. So the only net gain to Dalhousie is the tuition the students pay.

So what are the solutions?

A) Get the other Canadian provinces to subsidize their students regardless of which university they choose to attend. Nova Scotia governments have been trying this for 20 years with little success.

B) Take university subsidies out of the hands of the provincial governments and give it to the federal government, so that it can be equally distributed. This would be great for Nova Scotia, but might cause Quebec and Alberta to separate on that basis alone!

C) Charge out of province students more to come to Dalhousie than local students. However, this is a risky proposition for a university with falling student numbers.

D) Offer degree granting distance education, so that students in Dubai could obtain specific limited Dalhousie degrees without leaving home.

Simply put, if Nova Scotia cannot

convince the other provinces to pay what they owe (and this is a uniquely Nova Scotian problem), then the university must invest massively in attracting students from outside of Canada.

It is one thing for CFS and CASA to bluster about tuition cuts and freezes, but the problems facing Dalhousie are real and need to be dealt with. Nova Scotia has only now balanced its budgets and still owes crushing debts. While a magic wand approach would be nice, realistically, we must solve these problems ourselves.

- Daniel Clark

RE: DSU tuition support

Dear Editor,

I am writing in response to Marco Chown Oved's opinions piece, "Most DSU executives won't support tuition reductions." As the DSU Vice President (Education), it's a large part of my portfolio to understand the political climate in Nova Scotia, especially in regards to post-secondary education.

The first thing to understand is that Nova Scotia is in the anomalous position of housing 11 universities and numerous colleges. In a province of one million where federal funding comes on a per capita and not a per student basis, that's a lot of institutions to support.

While we could push for the unlikely goal of a reduction in tuition fees (point two in Mr. Oved's petition), the DSU prefers to take a more pragmatic approach to its lobbying. Examples of DSU policies include calling for a dedicated transfer for post secondary education from the federal government allocated on a per student basis, and an increase in needs-based grants.

It's also important to note that a committee of students drafts the policies of the union, and a council representing all students at Dalhousie approves these policies. They are hardly the random machinations of my mind.

In addition, I would encourage students to come and see me or another member of the executive about the policies of the DSU, as well as the political lobby groups to which we are affiliated, if they have questions or would like to give feedback.

I also chair the Academic and External Committee, which forms these policies for the union and reviews the policies of the other groups. Membership is open, so any Dal student can join.

Regards,

Jen Bond

DSU Vice President (Education)

All letters submitted to letters@dalgazette.ca may be edited for space and/or content.

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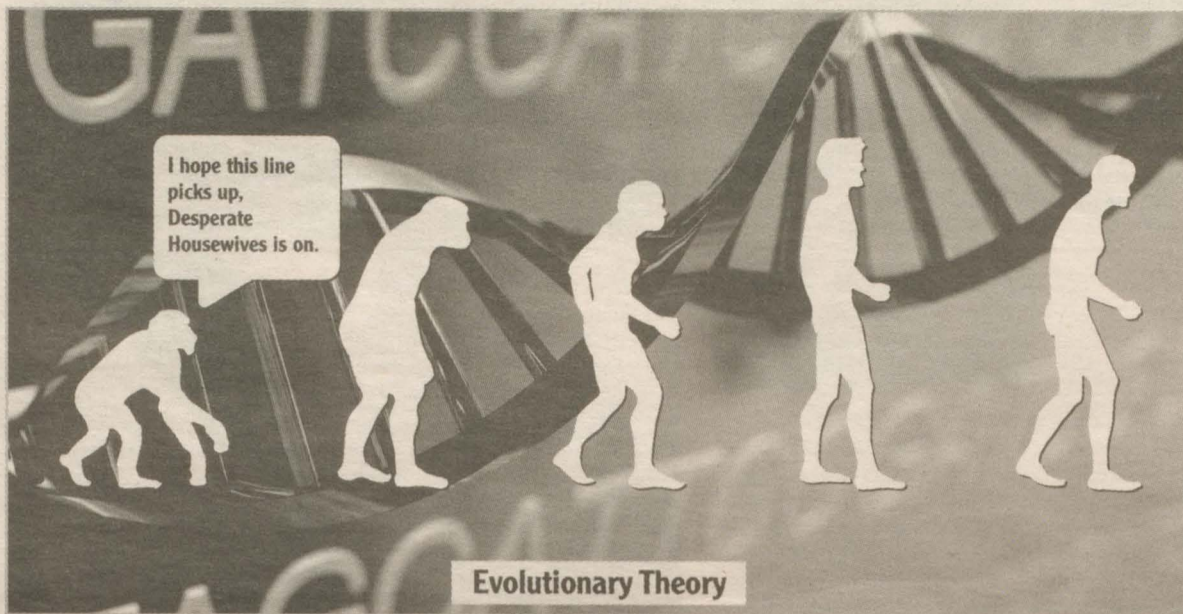
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Why we can't let go of creationism

SARAH VANDERWOLF
Opinions Editor

It's been in the news enough recently that everyone should be aware of the heated debate between supporters of evolution and creationism (intelligent design).

Aided by President Bush's support, public school teachers in the United States are now required to read an official statement to their students before embarking on the study of evolution. *Time* magazine refers to this statement as a "cautionary preamble."

The statement refers to evolution as a mere "theory" that "is still being tested." Students are encouraged to "keep an open mind" and are reminded that intelligent design "is an explanation of the origin of life that differs from Darwin's view."

Many people support this new legislation because, in the words of President Bush, "part of education is to expose people to different schools of thought." Bush has also stated that both sides of the debate should be properly taught.

On the other hand, many prominent scientists are reluctant to even refer to this controversy as a debate. British biologist Richard Dawkins has said, "I'm concerned about implying that there is some sort of scientific argument going on. There's not."

If there's no scientific basis to intelligent design, why do so many people think it should be taught in science class? After all, scientific findings have supplanted many other explanations for natural phenomena. Chemistry is taught in schools, and no one ever insists that students be taught alchemy and chemistry and then left to choose between the two.

Similarly, medical students may be instructed in neurology, but no one insists that they be instructed in phrenology and then encouraged to

Clearly, we would all rather believe that we are special, that God has a special purpose for us, and that we are important. But which one is real? The one we would rather believe? Or do we believe what's supported by scientific fact?

choose which approach they think is most valid.

Perhaps it's because the creation story is found in the Bible, which is considered an infallible source of knowledge to millions of people. But wait a minute — geology and astronomy, like the evolutionary theory, also contradict the Bible.

Yet, no one argues that children should be taught that the world could be either billions of years old, as scientists claim, or a mere few thousand years old, as many Christians claim, and that children should decide for themselves which argument is true.

Evolution appears to be the only scientific theory that remains under attack. Lack of evidence is clearly not a reason to dismiss the evolutionary theory, nor is its contradiction to Biblical accounts grounds for its dismissal, as this is not the case in geological or astronomical theory.

No, the real reason people do not like evolution is because we like to think of ourselves as something special.

People have always believed that we are made in the image of a god, that we are the highest life forms in the universe, that we dominate over all other things, that we exist to fulfill God's purpose, and that we're going to live forever.

Sounds nice, doesn't it? The only trouble is, there's no evidence that these ideas are real. In fact, there is a lot of evidence showing that they're

not real.

There is, however, evidence demonstrating that our planet is but a speck of dust in the universe, that the universe may contain many life forms that would consider our civilization too primitive to bother with, that we exist as a result of random chance, and that the only reason we exist is because our parents (and their parents before them) gave into overwhelming sexual instinct.

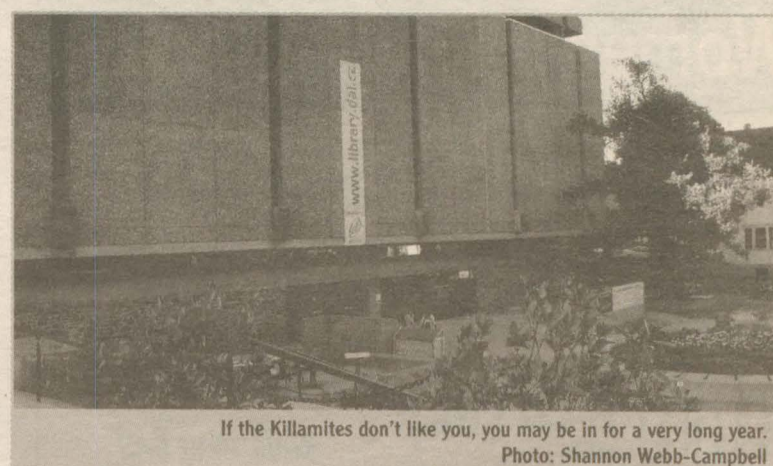
Clearly, we would all rather believe that we are special, that God has a special purpose for us, and that we are important. But which one is real? The one we would rather believe? Or do we believe what's supported by scientific fact?

Often, reality is not what we want it to be. It takes courage to believe in what's real, instead of maintaining an illusion about the way we wish things were.

Everyone knows that knowledge is power. Without respect for knowledge and truth, civilization as we know it would not exist. History has shown us what societies with beliefs founded in superstition and ignorance are like, and I'm sure that most of you wouldn't want to live that way.

Acceptance of the truth isn't easy, but is there any other way to move forward?

Let's hope President Bush asks this question of himself before he suggests that the flat-earth theory should be taught in schools, too.



If the Killamites don't like you, you may be in for a very long year.
Photo: Shannon Webb-Campbell

The dos and don'ts of library etiquette

TREVOR TYNAN
Opinions Contributor

For many of us Tigers, the Killam Library will become our second home this year because it houses a plethora of learning tools that will assist us in our respective quests to obtain somewhat reputable grades.

Whether you are a constant library fixture, or more of a once-in-a-while visitor, it's crucial that you understand some basic dos and don'ts of library etiquette. Failing to adhere to these will cause both you and your fellow students much unnecessary grief.

First and foremost, if you are planning on using the computers on a consistent basis, it's imperative that you download a version of MSN messenger. The odd message can provide a nice break from essay writing and research. During those dark, winter months, when the workload seems unbearable, the opportunity to have a quick, on-line chat with a friend may be the only social interaction you'll have. In an effort to avoid social suicide, I encourage you to arm yourself with this weapon.

To avoid the scathing glares of those around you, I strongly advise against excessive cellphone use within the Killam. If you find yourself in a position where you must answer or make a call, simply go into a stairwell or into the atrium and talk freely. If you decide, however, that an otherwise quiet area is an acceptable place to gab, you will undoubtedly be subjected to unpleasant repercussions.

The only thing perhaps more annoying than listening to one end of a cellphone conversation is listening to both ends of a stupid conversation. By this, I mean having to hear friends sit around at a table and discuss recent events, as if those who happen to be sitting in close proximity actually care about their personal lives.

If you really think that what someone you know did the night before

is so important that everyone else should know about it, write it down and submit it to this here newspaper. Otherwise, shut up.

Nobody cares about the personal lives of you and your friends; other people are actually in the library to do work and not to be filled in on juicy gossip that only pertains to a select few of you.

The library dress code is also something that should be mentioned here. I am in no way a fashion connoisseur, but I do know that the Killam is a place where many people go. Thus, I think it is important to look, at the very least, half decent. Dressing respectably should not be done to impress those around you but rather as a sign of self respect. While others may argue against this, it's my belief that people always feel better about themselves when they look better.

I'm not suggesting weekly trips to the mall to make sure you have all the latest fashion items, but old T-shirts with yellow armpit stains and sweat-pants that resemble Swiss cheese may not give off the best impression. If you simply don't care about how others view you, I wish you the best of luck in this world.

But seriously, put on something that at least shows you have decent clothing, otherwise people might assume you're in need of charity and fill your coffee cup with loose change.

There are many other rules of survival at the Killam Library, both written and unwritten, and in time you will learn them. This is simply a brief outline of some pointers you might want to keep in mind over the next seven months. By all means, feel free to break these rules at anytime. Just don't be surprised if things end badly for you if you do.

This is not an effort to scare you, but rather a warning that comes from experience. If the Killamites (the students there every single day) don't like you, then you may be in for a very long year.



Student Employment Centre

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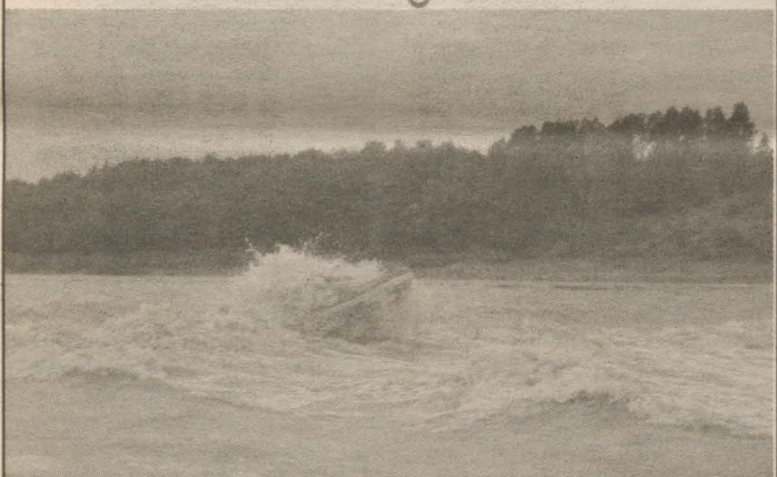
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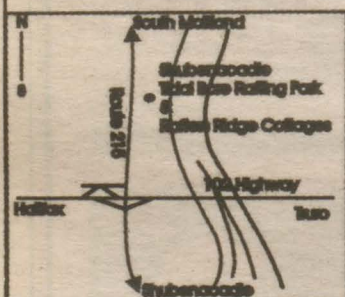
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VENT: Creepy Guy on Gottingen Street

Sarah Vanderwolf / Opinions Editor

I was walking down the seedier section of Gottingen Street last weekend when a creepy, 50-something-year-old man emerged from a dingy apartment building wearing a pub-crawl T-shirt.

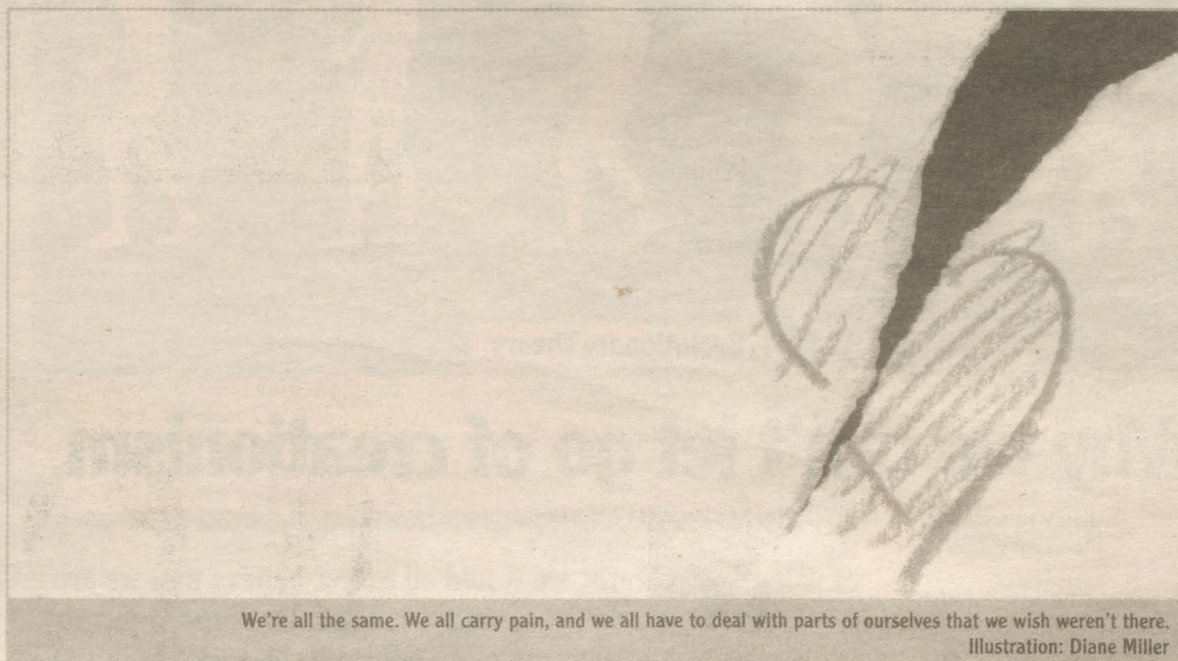
While this may seem slightly out

of the ordinary, it didn't bother me — until I noticed that the T-shirt was for a pub-crawl at Shirreff Hall!

What was a creepy man on Gottingen Street doing wearing a T-shirt from a girls' pub-crawl, and how did he get it?

Maybe he innocently bought it at a Value Village, but my thoughts leaned toward:

"What the f*** are you doing walking down Gottingen with 'molester' practically displayed across your chest?"



We're all the same. We all carry pain, and we all have to deal with parts of ourselves that we wish weren't there.
Illustration: Diane Miller

Violence in my house

CHRISTINE COMEAU
Opinions Contributor

The following submission is the written version of a speech given at the Take Back the Night rally last Friday. Comeau wanted to share her story with those who participated in the march against violence.

I'm from a violent family. That doesn't mean that people in my family are mean and that they want to hurt each other; it means that members of my family are normal people who don't find appropriate ways to deal with stressful situations or to express difficult emotions, and they use violence instead.

Violence in my house was mostly verbal. There was a lot of screaming and insults.

The violence became physical sometimes, mostly on objects (punching holes in doors, walls, furniture, and so on) and a few times on people. I was involved, most of the time, trying to defend others. Sometimes I just listened to them from my bedroom.

When I was living with my violent family, I did not question whether what was going on was normal because it was all I knew. For the same reason, I didn't even question the pain I was feeling — it was all I knew. It was not physical, either. It was hard to grasp.

The pain was there for so long that it became a part of me. It was like having a third arm sticking out of my forehead. It was a part of me I could feel, but others couldn't see.

This pain, I believe, came from the violence and the fear of violent outbursts I experienced in the earliest years of my life.

My pain told me that I can't trust anyone. I can't have respect for anyone, especially my parents. I can't gain respect from others. I'm worthless. I can't trust myself. I can't relax. I can't let go. I can't say what I think. I can't say what I know. I can't have fun. I can't stop thinking about all this.

Early in college, my pain became physical, so I went to the doctor. He sent me to therapy where I finally got the help I needed.

Why did it take so long? As a child,

I would not tell anyone what was going on. In fact, I had no idea what was going on. I couldn't name it. I thought violence meant getting beaten up or killed.

Now that I understand better the effects of violence in my life, I hope I can change my life. It's a long process and I have a lot to learn.

Life is fun, but sometimes it does get ugly and painful, like when you're a teenager and your legs are growing too fast and you feel all clumsy and it hurts.

When I feel too clumsy, I try to imagine what we'd look like if we could see each other's souls. I think we'd all be full of holes with limbs sticking out of all the wrong places. We'd be like monsters or clowns — scary and funny at the same time.

When I think of that, having a third arm sticking out on my forehead doesn't seem like such a big deal anymore.

We're all the same. We all carry pain and we all have to deal with parts of ourselves that we wish weren't there. In any case, violence is not acceptable.

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- 2 **THE NERD WHO NAMED THE 10TH PLANET IN OUR SOLAR SYSTEM "XENA"**
Will not hesitate to name the next planet he discovers as "Warrior Princess."
- 3 **IF YOU'RE GOING TO THE MOVIE VERSION OF "OLIVER TWIST"**
Don't have any Great Expectations.
- 4 **BANNING DORMAID AT DAL**
Is a little like banning limo service at the bus station.
- 5 **"ROCK NIGHT" AT TRIBECA**
Guys with fancy tailored suits and bare-chested guys. This is what your shroom-dreams would look like if they did shrooms.
- 6 **THE DSU FINALLY RESOLVING THEIR PROBLEMS WITH DAGS**
In other news: Ashley Simpson finally forgives Jessica for eating all her peanut butter.
- 7 **THE WAIT FOR A COMPUTER IN THE LEARNING COMMONS**
Almost as heavy as the weight of your mom.
- 8 **THE RETURN OF THE "BONED" CHICKEN WING AT THE GRAWOOD**
Well, they can't get it up financially...
- 9 **COMPARING DRUNKEN QUEEN'S STUDENTS TO "HITLER YOUTH"**
WWII references really went out of style ever since stuff stopped being "the bomb."
- 10 **SUBWAY'S OBLITERATION OF THE "SUB CLUB"**
We've yet to tell exactly how bad Jared lost his shit.



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Suggestions? hotornot@dalgazette.ca

STREETER

What makes a good prof?



“One that gives out free food all the time, like popcorn and coconuts.”

Sarah Blowers, third-year biology



“Someone who is personable and has a lot of knowledge about the subject.”

Shyronn Smardon, first-year transition year program



“A prof that can keep the class engaged with humor while still presenting important class material.”

Katherine Smith, third-year English



“Generally, it's their ability to let me miss as many classes as possible without penalizing me.”

Jordan Casey, first-year arts



“Someone who can thoroughly answer all your questions without making you feel stupid.”

Liz Flowers, first-year arts



“Someone you can go to the Palace with.”

Kris Osmond, second-year psychology



“Extra-credit assignments.”

Courtney Larkin, second-year sciences



“A prof with a firm ass... and someone that doesn't fail me because of what I say here every week.”

Chris LaRoche, seventh-year redemption

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Martha, Martha, Martha.

With your excessive and admittedly impressive talent, I don't understand why the best thing you could come up with after five months behind bars was yet another reality television show that clearly mimics that of Donald Trump's, *The Apprentice*, and the oh-so-polite "you just don't fit in" catch-phrase.

Five months to sit and ponder what color of napkin-rings would look best with which centerpiece and you come up with this?

I don't doubt that your decision is representative of your talents, but in the reality television "best new series" category, you fail. Simple as that.

It's evident that you watched Trump's *Ap-*

prentice and thought that you could swindle some more money out of people by having them create a painfully obvious rip-off.

Martha: we already know what is going to happen — there will be fights and there will be victories, as well as surprises in the boardroom (sorry, conference room).

In all honesty, not many people give a

shit.

Donald did it, and he did it first, without having to go to jail and use *The Apprentice* and his own talk show (how original) to redeem himself. He marries young bombshells instead.

Better luck next time, Martha. You just don't fit in.

ARTS HOLE: What is next Martha? Survivor: Jailhouse?

Colleen Cosgrove / Staff Contributor



Photo: Christina Stefanski



Live Photos: Shamon Webb-Campbell

The furthest point from the origin...

The always-original Buck 65 tells us why it's not easy being original

... is the origin.

CHRISTINA STEFANSKI
Staff Contributor

Rich Terfry grins into the MuchMusic camera to record a clip for *Going Coastal*. He places his hands on his hips in cowboy stance and, in his signature husky voice, announces to the world, "This is Buck 65 comin' at ya, live from the Khyber in Halifax." His eyes shift as he glances down Barrington Street — a former stomping ground that has certainly changed in his absence, though obviously still quite familiar.

Terfry moved to Halifax from Mount Uniacke, Nova Scotia over 15 years ago and got his first taste of exposure while hosting "The Bassment," a radio show on CKDU 97.5 FM.

He now returns to the city of trees as a signed recording artist with Warner Music Canada, and a new release to boot. *Secret House Against the World* displays the current views of Halifax's former local hip-hop hero, now as an older, more eclectic rhymer with a few more notches on his belt and torn stickers on his suitcase. His latest album integrates a broad stream of musical influences into a style and presentation that's difficult to categorize but undeniably Rich.

Despite gaining newfound recognition and international acclaim, Terfry's current approach to music has been questioned by many hip-hop fans whose expectations lean towards the Buck 65 they used to know.

The Gazette met with Buck 65 at the Khyber Centre for the Arts to discuss hip hop in Halifax and beyond, where he's been lately, and where he plans to go.

Gazette: What do you think about categorizing artists into musical genres?

Buck 65: People have a need for that. It has a lot to do with the way that the human mind works. We're only comfortable if we're able to compartmentalize our thoughts. This doesn't always work when you're talking about

people who have enough freedom in their thought and enough free will to go outside the parameters.

Gazette: How would you classify the genre of music that you make?

Buck 65: If you're trying to describe my music to someone who's never heard it before, and you say it's hip hop then that's not going to give them any indication of the sort of very important influence from folk music, country music, punk, etc. It's problematic for me, and it manifests itself in that it's difficult to find radio play or it becomes a question of where in the record store to put my record.

A couple years ago, I got nominated for a Juno Award in the alternative category — they didn't nominate me in the hip-hop category at all. I had mixed feelings about that. There was a part of me that was really flattered, but I also have a little residual heartbreak over that. There's a certain amount of glory that comes from being an outsider and there's also a little bit of insecurity.

Gazette: What is your reaction to the media labelling you as a hip-hop figure?

Buck 65: The first real lesson that I learned as I began to face the world outside of Canada with my music, was that I wasn't making "normal" hip-hop music and that my credibility as a real hip-hop artist was called into question right away. I saw that there was almost like a hostile reaction to everything about the way I was doing things — the way I looked, dressed, the records that I was sampling at that time, and what my influences were.

I think there are several different schools of thought when it comes to hip-hop music. It's really easy for university educated white people,

like myself and others, to intellectualize the music and say, "this is what makes [hip-hop music] healthy and interesting." Hip-hop music that comes from the ghetto in New York or L.A. is just one part of the story but there's so much more to it than that. If there are white people out there saying that I'm some sort of important hip-hop figure, they're just way off base.

A lot of people have these idealized visions of hip-hop where everyone's welcome and graffiti writers, breakdancers, DJ's and emcees — no

"I'm not going to put on some weird offensive show and start affecting some kind of look, approach and tone of voice — and start talking about subject matter that has nothing to do with me — at the risk of offending people.

Buck 65

matter what they're doing and where they come from — can coexist side by side. It's a pipe dream. We're using this one word to sum up a very broad area of music, and it doesn't really work. We just can't get everyone to agree on it and I've basically given up trying.

Gazette: What responsibilities does the title of a hip-hop figure carry?

Buck 65: I have only one simple responsibility, and that is to continue to make music the way I'm making it and to be as honest about it as I possibly can, because I am very respectful of the politics that exist where a lot of people have the opinion that

maybe white people don't belong in the hip-hop world at all.

I'm not going to make any comments about any given performer out there, but it seems to me that if you get a person who is not from one particular cultural background, but who basically comes in and pretends that they are, that is appropriation people talk about in a negative way

I'm not going to put on some weird offensive show and start affecting some kind of look, approach and tone of voice — and start talking about subject matter that has nothing to do with me — at the risk of offending people. I think it's a dangerous thing and I'm surprised that more people don't speak up on it.

I'm hoping that a certain message will be sent and that maybe it will turn on a person here or there. But I figure most of the statements that I could make about hip-hop music I make with my music. Being shunned by the greater hip-hop world at large, maybe there's a measure in the results of my work that do help in aiding that. I'll admit that it does make me feel good to know that there is a bit of an audience out there for what I do and that there's people out there that it strikes a chord with.

Gazette: What are your impressions about the difference between European and North American audiences?

Buck 65: Street credibility is strongly perpetuated in North America by the media. In Europe [people] have a different perspective on art and they just judge art on whether it's good or not. We judge it on what we define as "cool" at any given moment. For that matter, you stand a better chance of selling a lot of records in North America if you look good. The entertainment business as we used to know it in North America has been

completely replaced with the business of marketing in a lot of different ways that a lot of us consumers don't even recognize.

Gazette: Why are opportunities for hip-hop artists from Halifax limited?

Buck 65: Problems with the music business and network [in Canada] are intensified in the Maritime provinces. In Halifax, we have a great sense of community. If you get an idea in Halifax, you have the opportunity to find that immediate audience. We're very much overshadowed by the rest of this country. Canada is in the shadow of the United States, it's one hurdle after another that you have to overcome.

The solution is never going to lie in sitting around here and waiting for the world to show up on our doorstep. I myself waited for more than ten years for someone to show up here. I always had this belief that Halifax would become a city like New York with a great cultural focus on it because there is so much talent here. It never happened — I think due to economic and political factors.

The difference between me and some other people who made some records in this city is that the only choice you have is to go out beyond [Halifax]. I had to give my life up almost completely for the pursuit of music.

One thing that really bothers me, and this is a real syndrome that we have in this part of the world, someone might look at me in signing a major record deal and dismiss it. They will look at someone like me as a sell-out.

I'm out here in a lot of ways taking on a role for myself as an ambassador for Canadian music. It seems like the only way in certain circles that you'll ever have your efforts be respected is if you just stay where you are and never make a dime. There's a certain romantic glory in that. [It seems like] that's the only way that you can be credible in the eyes of a lot of people.

“We taught ourselves”

Longtime local MC reminisces on the halcyon days of early Halifax hip hop

ASHLEIGH GAUL
Staff Contributor

Benjamin Franklin is likeable because of his kite. Sure, we like the lightbulb, but we really like the kite. The kite was crazy. There is something charmingly passionate about people who do crazy things for an abstract cause — the cause itself seems vitally important if crazy things must be done to obtain it.

And that's why Buck 65 is instantly likable when he recounts his early days at CKDU-FM, when he tried to get reception on his roof in the rain, his radio blaring over the shower.

Curious if quirky actions still occur for the hip-hop cause, *The Gazette* secured an interview with JoRun, a self-proclaimed archivist of Halifax hip hop and longtime local MC.

There is nostalgia in JoRun's recollection of the early Halifax hip-hop scene — namely from 1984 to 1986, when CKDU-FM first opened its control room to volunteer hip-hop DJs.

He recounts the scarcity of material for building a radio show, adding that sometimes the only available music came in the form of fuzzy New York bootlegged shows and local tapes from aspiring MCs and DJs.

In a 2000 interview with *Exclaim*, JoRun said, “We learned what we knew from what little was given to us. We taught ourselves—no instruction manuals, all trial and error.”

From 1985 to 1990, CKDU-FM

had two primary hip-hop shows: the Groove with DJ Groove and his short-stay partner DJ Bodysnatcher, and the Def Beat, which was DJ-ed by DJ DOC FRRESH and MC CHILL.

Jorun says CKDU-FM was the pillar for the hip-hop community in Halifax during those five years. The station played the music that no other radio stations in Halifax would play, and it brought the big acts into town.

Then something happened.

In the 1990s, the age of hosts Shingai Nyjeka, Rich Terfry (Buck 65) and R\$ Smooth, the internet emerged as a dependable source for hip-hop music. CKDU-FM's pillar status began to sink.

When asked about the present and future Halifax radio coverage of hip hop, and why CKDU does not play such a prominent role in the scene, JoRun becomes reticent. Questions regarding these times prompt a reference to “the information super-highway” and “kids don't listen to the radio anymore” before he clams up entirely.

Has the accessibility of information precluded a counter-culture? Has the internet taken the “craziness” out of hip hop on the radio? Was the craziness there in the first place?

Ben Franklin never really went out in a lightning storm with a key and a kite, but do we care? Tonight, I think we should take our radios out onto the roof.

Street cred hits the King's quad

LAURA STONE
Staff Contributor

Droppin' Science, King's new hip-hop society, had its official launch party on Saturday night at the H.M.C.S. Wardroom.

Local hip-hop artists Ghetosocks, Mr. Bix, DJ Y-Rush and DJ Jabba tha Cutt performed in a free show for the students.

Christina Stefanski, acting Vice President of the society, says she and the other executive members — Darren Pyper, Chris Rice and Alison McEvoy — started the hip-hop society as a way to showcase local talent around the city.

Droppin' Science's written objective seeks to “bring the culture to King's and King's to the culture.”

“Halifax hip-hop artists do not have the same type of exposure as artists from bigger cities in Canada and the United States,” says Stefanski, a third-year King's student. “Droppin' Science gives students the opportunity to participate in the growth and development of the local creative community.”

After three years in Halifax, Stefanski feels connected with the hip-hop scene and she's committed to promoting awareness of non-commercial hip-hop culture.

McEvoy says the society has already attracted interest from 160 people, many of whom are first-year or graduate students.

“At King's there's been an interest



Ghetosocks, Jabba tha Cutt, and Taichichi drop their science (L-R)
Photo: Christina Stefanski

in hip hop for years,” says McEvoy. “Since King's is more concentrated and smaller than Dal, we thought it would be perfect to start a hip-hop society there”.

McEvoy also says that Droppin' Science wants to release a promotional CD, which would be a compilation of Halifax hip-hop artists.

Droppin' Science plans to meet regularly at the Wardroom, as well as on Wednesday nights at the Khyber Club on Barrington Street.

Meetings will consist of hip-hop shows, breakdance competitions,

hip-hop dance and live art at various venues around the city, such as the Khyber and the Warehouse.

Special events at venues outside of campus will be open to non-members, and the Wardroom events are 19+ for non-King's students. Both King's and Dalhousie students can join Droppin' Science, and membership to the society is free.

And that's a rap.

To become a member or get information about upcoming events, Droppin' Science executives can be reached at droppin-scienceprod@hotmail.com.

FEATURE STREETER

What's your favourite thing about hip hop in Halifax?



“We haven't forgotten the roots of hip-hop while at the same time we aren't afraid to be honest and move forward. A purist mentality still exists. Halifax is for the kids.”

- Apt

“Musical originality and the amount of struggling artists that are dedicated.”

- Mr. Bix



“People in Halifax have great taste.”

- DJ Y-Rush

“People in this city put in the work for what they love, and it shows up in the end product.”

- Ginzu3 from Backburner

Photos 1-3: Kelly Clark Photography / Photo 4: Submitted

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Bismillah Irrahman Irrahim

The Passing of the Tonggs

I want to let the student body know that I will be on the road, travelling to Timbuktu and returning in the next few months. I am officially "passing the tonggs" onto Mustafa, who's been entrusted with taking care of all students. Thanks for all your support in September and I'll have a "LOVE YA BACK" special when I return. Also, I plan to start the book bursury upon my return.

Please email me (thadawgfatherphd@hotmail.com) while I'm on the road at and look for my updates in this space in the coming weeks.

- Tha Dawgfather Ph.D (Professional hot. Dawgger)



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There's something to be said about art that doesn't jump off the wall. Photo: Rafal Andronowski

Double Take

Art exhibits unintentionally explore the old question, "What is art?"

LINDSAY DOBBIN
LAURA TRETHERWEY
Art Junkies

You creep up a flight of Victorian stairs in the Khyber Centre for the Arts and reach a landing at the second floor. There are offices and a brochure stand in front of you, and immediately to your right, elevated about 3 feet, is Francesca Tallone's photography exhibit, *It Really Wasn't That Dark Out*.

Illuminated in fluorescent lighting and enclosed in what looks like a teacher's display case, two black and aquamarine photographs Tallone took with a toy camera hang beside each other. Is this really the exhibit? Just two photographs? This is it — barely noticeable at first, but unavoidable afterwards.

After looking at Tallone's work from various positions, you proceed to the next landing, up a half flight of stairs, to view a series of black and white photographs of Paris. This is Paige Littlefaire's *ma petite cirque*.

If it wasn't for the meager labels below each inconsistently framed and sized photograph, you would assume that these photos — arranged with your mom's hallway in mind — have been in the stairwell for a long time and are not an exhibit.

Is this approach to art, this integration of art so well into the space that it's difficult to recognize as an exhibit, endearing and modest or just plain annoying?

Below, Laura Trethewey looks at the art and Lindsay Dobbin looks at how space affects art and whether or not either is successful.

Francesca Tallone's exhibit, *It Really Wasn't That Dark Out*, will not let you sink your teeth into it. After receiving Tallone's two pictures, any studio owner would look dumbfounded and ask, "Where's the rest of it?"

Both photos show a dim outline of a building against an unearthly, aquamarine sky. Meaning does resonate from this minimalist offering of art — the light of the day is strangely conveyed through darkness. Any viewer, however, would marvel at this effect momentarily and then wander off unaltered. Unfortunately, the old adage "less is more" doesn't help Tallone.

Paige Littlefaire is slightly more generous with her exhibit, *ma petite cirque*.

In a series of images she depicts a

rowdy springtime festival in beautiful Paris. What do we know about Paris? Well, it seems Littlefaire only confirms what most wide-eyed tourists would already know about the city of love: it's a bohemian, playful and multi-cultural city.

Her method of communicating her vision of Paris is the redeeming factor. Almost every picture frame is obviously ill-suited to the photo, and in doing so, retains a defiant, purposeful tone. The photos are seemingly disconnected yet, on closer inspection, weave a loose narrative of Littlefaire's time in Europe.

These simple, small choices manage to happily marry quirky Littlefaire with her rambunctious lover, Paris. —LT

Tallone and Littlefaire's photography exhibits not only require an effort on behalf of the viewer to recognize the pictures in the stairwell of the Khyber Centre for the Arts, but also an effort to understand, because both are displayed in such a personal and somewhat oblivious manner.

A photograph of any event removes a viewer from what actually happened. Looking at a picture, however, gives a viewer the opportunity to see the event from the photographer's perspective.

In the case of *It Really Wasn't That Dark Out* and *ma petite cirque*, the perspective is a very personal one — Tallone worked in unexpected ways with a toy camera and Littlefaire documented her romantic affair with the city of Paris.

With art that's so personal, it's wise to make the viewer's experience personal.

There's something to be said about art that doesn't jump off the wall: art that requires your time and energy to find, art that requires a viewer to be a participant. Generally speaking, a formal art gallery contains work that declares its presence and speaks down to the viewers without making an effort to pull them in.

So, why have viewers then?

An installation-based display raises the question, "What is art?" Most people will answer with, "Stuff displayed in a gallery." Where does that leave Tallone and Littlefaire's exhibits? They are surely art.

Art that's integrated into a casual environment without making itself bloody apparent can be annoying — but it's also beautiful and makes the experience very close to the natural world. —LD

This Week's Picks

An Entertainment Pick by Colleen Cosgrove



Stella
The Comedy Network

Stella is the Comedy Network's newest "surreality" program. The premiere on Sept. 20 started out strong with a hilarious argument featuring the brains behind the show — Michael Ian Black, Ian Waine, and Michael Showalter — in the front seat of a car. They were trying to determine whether to listen to Funk Rock or Funk Rock that night before bed.

Laughter is probable, there is no questioning that, but this show is not for those who require any sort of structure or logic behind their comedy. The slapstick routines, which feature an impulsive open-heart surgery and a Flashdance-esque dance routine, lack explanation. But, the goal is met — the routines leave you laughing and possibly shaking your head in disbelief.

Stella exhibits throwbacks to original Marx Brothers and The Three Stooges comedy routines with constant bickering and moustache disguises that fool everyone.

Stella is admittedly impressive as it satirizes everyday events and not much thought process required from the audience. The lack of structure and the simplistic humor of the show may irritate some, but if you're merely looking for a quick laugh and are not ashamed to admit to laughing, *Stella* is right for you.

Local Crop by Krysta Kondinsky



Special Noise
Special Noise

My school project on the band Special Noise:

They are Greg Napier and Jef Simmons.

Special Noise's music is exciting and thrilling. They're fascinating to listen to.

Reasons why I thought so:

- 1) the bouncing drum work and tumultuous guitar playing
- 2) the unique rhythm of each song
- 3) the strong, but erratic beats
- 4) the jump-up-and-down feeling the listener gets
- 5) songs showcase band members' talents as musicians and songwriters
- 6) the melding of punk, rock, and synthesizers
- 7) the music speaks to the listener

Highlights: "Lullaby," "Make Do" and "Thirtyzz"

What they are like: a faucet being turned off and on — the sound goes back and forth with a lurching, jumpy feeling.

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Top 10

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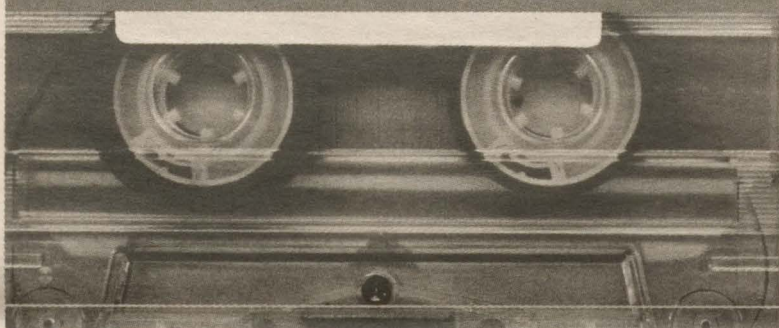
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<i>The Dusty Foot Philosopher</i>
Track & Field</p> <p>2 Dog Day
<i>Thank You</i>
Out Of Touch</p> <p>3 Sharp Like Knives
<i>No Pressure</i>
Youth Club</p> <p>4 The Burdocks
<i>What We Do Is Secret</i>
Black Mountain</p> <p>5 Recyclone
<i>Corroding The Dead World</i>
Independent</p> <p>6 Hexes And Ohs
<i>Goodbye Friend, Welcome Lover</i>
Noise Factory</p> <p>7 Moka Only
<i>Dirty Jazz</i>
BattleAxe</p> | <p>8 Deerhoof
<i>The Runners Four</i>
5RC</p> <p>9 Sufjan Stevens
<i>Illinois</i>
Asthmatic Kitty</p> <p>10 The Most Serene Republic
<i>Underwater Cinematography</i>
Arts & Crafts</p> |
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Tune in to...

Soundtrack of our Locked Out Lives, Tuesday, 2:30 to 3:30 p.m. This week may very well be the last episode of the lockout, but not the end of CBC-er Laura Graham's hit show that talks to CBC folks to find out some of their favourite tunes.

Sonic Society, Tuesday, 9 to 10:30 p.m.: Sound Mind Theatre's radio play production of *The Curse of Dracula* airs this week, alongside an interview with play producer Lee Davis. Bring a blanket and a flashlight.

Burn Baby Burn



MAMMALS VS. BIRDS

SIDE A: MAMMALS / BRIDGETTE SULLIVAN / Assistant Arts Editor

Mammals are incredible. They are loyal, soft, cunning, smart and lethal. Mammals can snap their prey's bones like turkey wishbones in one bite. Or, they can just dig through your garbage like little rascals and cause quite a racket late at night. Behold the power of mammals (humans are mammals, too)!

- "Horses" - Patti Smith
- "I Lost My Dog" - the Fiery Furnaces
- "White Rabbit" - Jefferson Airplane
- "Orca" - Wintersleep
- "Running Like Wolves" - Sharp Like Knives
- "Monkey Gone to Heaven" - The Pixies
- "Cat's in the Cradle" - Harry Chapin
- "Panda Bear" - Of Montreal
- "Rocky Raccoon" - The Beatles
- "Hungry Like The Wolf" - Duran Duran

SIDE B: BIRDS / LINDSAY DOBBIN / Arts Editor

Caked in mud and clinging to his notebook, Charles Darwin trudged through the Galapagos Islands, primarily studying the Galapagos finches. "One might really fancy that... one species had been taken and modified for different ends," he wrote in *The Voyage of the Beagle*. In retrospect, birds, just doing what they do, had a strong influence on one of the most important and influential scientific works in history. And, what did mammals do? "You and me baby ain't nuthin' but mammals, so let's do it like they do on the Discovery Channel." Whatever.

- "Wake Up, Little Sparrow" - Devendra Banhart
- "Bird Gurhl" - Antony and the Johnsons
- "Seven Swans" - Sufjan Stevens
- "On Your Wings" - Iron & Wine
- "Roses and Bluejays" - Buck 65
- "Daffy Duck" - Animal Collective
- "Fake Palindromes" - Andrew Bird
- "Barnowl" - Caribou
- "Scarecrow" - Beck
- "This Gentle Hearts Like Shot Bird's Fallen" - Silver Mt. Zion

What's on the mixtape of your life? Send to: arts@dalgazette.ca



Come to our weekly contributor meetings, 5:30 p.m. every Monday. Room 312, Dal SUB.

Solid as a rock

Dal theatre gets friendly with other departments

BRIDGETTE SULLIVAN
Assistant Arts Editor

Are you familiar with the expression, "It's not what you know, it's who you know?" Well, Dalhousie's theatre department has taken this small nugget of wisdom to heart in its dealings with other Dal departments and the larger Halifax community.

Through a variety of workshops and programs, the department has done its utmost to form ties of mutual benefit. The department has brushed elbows with organizations that offer space, time, energy, advice, opportunities and eventually, jobs for students.

The rise and fall of institutions is a phenomenon we definitely have not seen the end of at Dal. Popularity is something that comes and goes — keep in mind the waning attractiveness of such institutions as Dal residences and the Grawood.

So how can we ensure that our school faculties are not going to be affected by the same ebbs and flows as everything else? Is longevity something we can depend on?

The theatre, music, French, Spanish, Russian and psychology departments have actively decided that the future at Dal is something they want to be a part of.

The secret to the sustainability of these faculties is in the formation of linkages that will both solidify and spice up the learning experiences of their students.

For example, the French department has offered theatre students the opportunity to take workshops from French actors, while the music department provides technicians, students in costume design, and up-and-coming actors with the opportunity to participate in productions.

Even the psychology department has reached out. Theatre students now act as patients for graduate psychology students. The actors-in-training take on a role and exhibit rather peculiar mannerisms. In turn, they are evaluated and analyzed by

the psychology students they are acting for.

"It was really interesting to do," says third-year acting student Jenny Cooper. "My character was this girl with a split personality, a chain smoker, too, and it was really neat to be able to go in there and have this psychologist analyze you."

Cooper says this event presented an opportunity for undergraduate actors to apply what they've learned, particularly in the areas of character development and in speech and vo-

"The secret to the sustainability of these faculties is in the formation of linkages that will both solidify and spice up the learning experiences of their students."

cal techniques.

Many of the theatre students are anxious to test out their skills, however, roles in productions put on by the department are generally reserved for those in their fourth year of the program. This arrangement gives eager actors experience that they would normally be forced to seek out on their own.

Third-year acting student Jill Clark also says exchanging skills is beneficial. She says it gives her faculty a chance to become more involved at Dalhousie, where emphasis is often placed on the sciences.

The students involved in this networking have benefited from the chance to test out what they've learned, all the while helping psychology students gain some practical experience.

In addition to creating linkages within Dal, the theatre department has gone beyond the confines of the school and worked on forming rela-

tionships with the theatre communities in both Halifax and Canada.

The co-director of the 2b Theatre company, Anthony Black, is now hard at work on the play *King Ubu* with fourth-year students. Black is one of two external directors brought in annually to direct fourth-year shows, and is enthusiastic about the work ahead.

For Black, directing for fourth-years is an opportunity to meet actors, student designers and technicians, and connect with the Dal theatre community.

Black says there are advantages to working with students that are enthusiastic, energetic and eager learners: "They get to know me and my work, as well as my working style, and these people may be working with me in the future or at least seeing my shows."

According to Susan Stackhouse, chair of the theatre department, the relationships with other departments at Dal, and in the greater theatre community, are essential for the growth and sustenance of the program, as well as for the students.

"These are the people who will hire our students in the future," she says, referring to the directors, production companies and organizations her department has affiliated with.

Cooper says even more can be done to merge skills through department and community connections.

"We're training to put on these roles so I think it would be great to utilize us more," she says. Cooper's suggestion is for acting students to take on roles for medical students in fields beyond just psychology.

According to Stackhouse, the inter-department connections are not as uncommon as they seem at Dalhousie, but rather her department does a better job at publicizing what they offer and where they are willing to form linkages.

"Reaching out to different departments and communities within Dal is really important to us."



Dave and Mark's ism

David Wilson McLeish and Mark Little

ARTS STREETER

What's your least favourite building on Dal campus?



"The Life Sciences building. Because when you're in a classroom you feel like you're in a tomb."

Leesa Hamilton, first-year costume studies



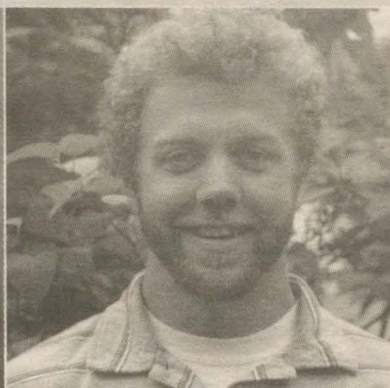
"The LSC, because it really is soul crushing. The architecture is just an abomination in my eyes."

Amelia T. Gaul, third-year classics



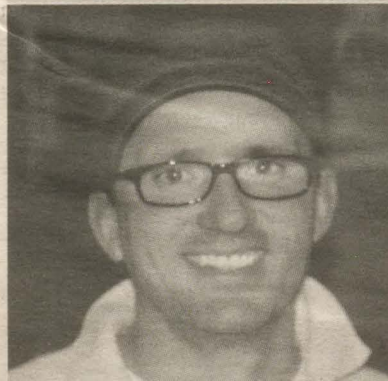
"That would be the Arts Centre. I took my first year in music there, and it's practically molding away. It's very old and neglected and it's a pretty nasty place to sit through lectures."

Mike Johnstone, third-year English



"It's easy to hate on the LSC. I think it was built with the idea that students can focus with no windows and poor air quality. And actually it's true, it's way less distracting."

Seth Leon, second-year MDA
"The library's pretty heinous I would say."



"It's just big, concrete, boxy... It's cool when Corbusier does it, it's lame when anyone else does it."

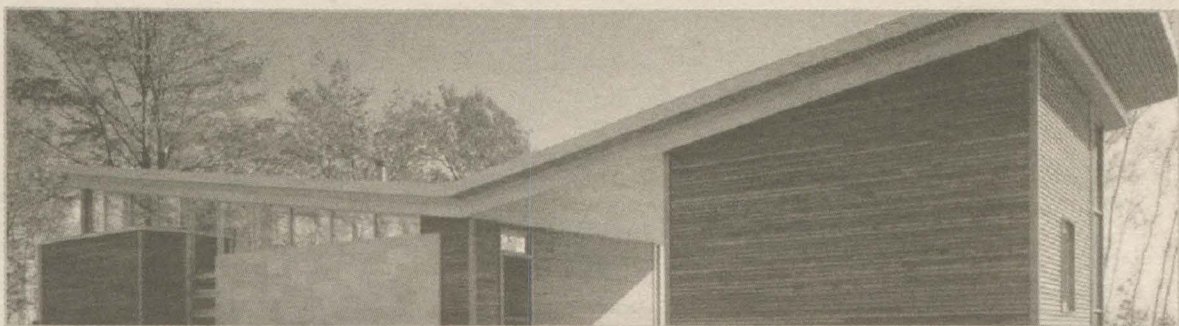
Aaron Sieguer, fourth-year arts



It feels like a dungeon, it feels like you're having class in prison."

Christine Michaels, second-year MDA

"The Life Sciences building ... because



Minton Hill House in North Hatley, Quebec (Affleck + de la Riva Architects)

The death of nostalgia

Architecture exhibit explores contemporary living spaces

SARAH BRIDGE
Staff Contributor

We see them everyday on campus — those gaping concrete structures that students are lucky enough to spend their time in. These are celebrated examples of 1960s modernist architecture, with the Arts Centre being what Christine Macy, Regional Correspondent for Atlantic Architecture, calls "a masterpiece."

A masterpiece? That's right. The campus buildings all students take for granted and often despise (Killam during exam-time, anyone?) are in fact working models of innovative design even though modern architecture is thought of by many as domineering, cold and, quite frequently, ugly.

The very nature of architecture proves the opposite. While there are few people who will call the Life Science Centre "pretty," postmodern structures are full of meaning and deep thought.

Architecture, like other forms of art and design, is heavily influenced by particular social periods. Put in simpler terms, our campus buildings boast more philosophical ideals than a King's student.

The open corridors and massive windows of older Dal buildings, such as the Henry Hicks, are all aspects of what was called the "arts and crafts" movement during the turn-of-the-20th Century. Macy says that this movement resulted from distaste for the dark, "soul-deadening" architecture of the previous decades.

Dalhousie's campus was origi-

nally designed with an architectural ideology much like that of the modern-day hippie — the health-benefiting ideas of the buildings similar to today's yoga and slow-food movement.

More recently, the Computer Science Building, the Marion McCain Arts and Social Sciences Building, and the much-anticipated Kenneth C. Rowe Management Building, were all designed with a similar design in mind. What kind of a design ideology can relate computer nerds, business-types and bookworms, you say? Easy: democracy.

Surprisingly enough, the large, glass windows and openness unique to these three structures are meant to reflect the accessibility of education and the attainment of a classless society. The air-tight windows also double as a source of heat by letting in sunlight, thus lowering energy costs and reflecting current society's increasing awareness of the environment.

The Dalhousie faculty of architecture and planning is now holding an exhibit exploring contemporary architecture. The display, entitled *Living Spaces: 21 Contemporary Canadian Homes*, looks at some of the more famed Canadian examples of contemporary residential architecture.

Through photographs, models, and videos, homes from Atlantic Canada, Central Ontario and Quebec, the Prairie Provinces, and the West Coast all showcase their responses to specific societal and environmental concerns of their geo-

graphical locations.

What becomes evident in this collection is a progression towards architectural styles that tackle some of society's more pressing issues.

Many of the buildings on exhibit provide insight into the possibility of a sustainable future. Large skylights and creative modes of insulation provide heating in many of the residences on display.

One of the houses, designed by Richard Kroeker, a member of the Dalhousie faculty of architecture and planning, has grass growing on its roof to insulate the inside from the heat of the summer sun.

Aside from the environment, many of the housing designs on exhibit accommodate very specific situations like a tight budget or a unique family circumstance.

"Eighty to ninety percent of Canadian homes are from mass-produced plans based on what [building companies] think everyone wants," says Macy, who is also curator of the exhibit. "These houses are actually designed with people in mind."

Instead of being nostalgic for the aesthetically familiar designs of the past, perhaps we, as open-minded students, should embrace the optimism of contemporary architects. While superficial beauty is always a factor, a movement towards individualism and environmental sustainability is equally attractive.

The Dalhousie exhibit runs until Oct. 14 in the Exhibition Room of the Architecture and Planning building at 5410 Spring Garden Rd.

Dalhousie Architecture Facts



Building Photos: Shannon Webb-Campbell

Henry Hicks, University Club and Chemistry buildings (1950-1952):

Architect: Andrew Randall Cobb, one of most renowned architects from Atlantic Canada (also designed some buildings at Acadia)

Design: Great emphasis on a return to the simple, medieval life. Buildings are actually meant to look older than they are.

The building is an example of the "arts and crafts movement" of the turn of the 20th century that reflected a progression towards health and wellbeing.

Large windows enhance the air quality inside the classrooms as well as the open space inside the building. Also, numerous bathrooms por-

tray the idea of hygiene and cleanliness. This focus on health was partly a result of the spread of tuberculosis and other diseases at that time.

Comp Science/FASS/Management (2000-2005):

Architects: Management: John Dobbs & Associates Inc. and Shore, Tilbe, Irwin and Partners; FASS: Diamond and Schmitt Architects Inc.; Comp Sci: Brian MacKay-Lyons

Designs: Airtight design. The large, glass windows of these newer buildings represent the idea of transparency. This is inspired mostly by democracy and the Rousseau-ist dream that everything (i.e. education) is accessible, or transparent.

Arts Centre (1979):

Design: Based on the modernist works of Japanese architect Kenzo Tenge during Expo '70 in Osaka. The event's theme was "progress and harmony for mankind" and Tenge's focus was generally on the spiritual aspects of space and how it relates to humanity.

Originally, the Arts building was planned to have bridges going across the street. Macy says this building is "an exceptionally distinctive piece" with its curves and generally beautiful structure.

Visit architectureandplanning.dal.ca for information on upcoming events, projects, and programs.

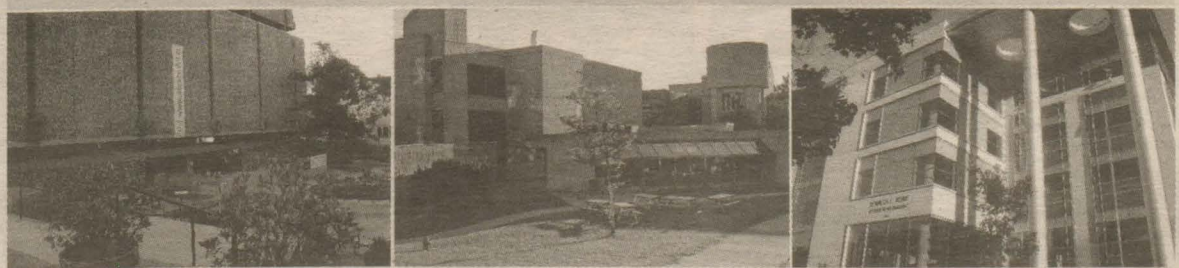
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Dal 2 UPEI 1
Dal 4 Mt. A. 1

Women's Hockey (Preseason)
Dal 2 Guelph 1

Men's Hockey (Preseason)
Sat., Oct. 8 @ 7 p.m. Dal Arena Dal vs. Acadia

Men's Soccer
Dal 2 UPEI 3
Dal 5 Mt. A. 0

Men's Hockey (Preseason)
Dal 1 Acadia 2

Women's Cross-country
Sat., Oct. 8 @ 12 p.m. Point Pleasant Park

Men's Cross-country
Sat., Oct. 8 @ 12:45 p.m. Point Pleasant Park

SOCCER RESULTS

HOCKEY RESULTS

SCHEDULE



Dal women's soccer team downed UPEI and Mt. A. on the weekend. Photo: Rafal Andronowski

Weekend breakout for women's soccer

COLLEEN COSGROVE
Staff Contributor

Dalhousie Tigers women's soccer team is out for revenge. After losing a well-fought match to UPEI last year in the AUS finals, the girls are out to prove once again who deserves the number one spot and prestigious banner at the end of the season.

Going into this past weekend, their season wasn't off to the strongest of starts with three ties and one loss that had them seated sixth in the AUS; however, Coach Graham Chandler is confident in his team.

"Not every game is do or die," says Chandler. "But, it is getting to that time of the year when we really do need to get some strong matches under our belt."

Every team may endure a slump or two in their season, and quite often it can only be used as a learning experience and a chance to build team morale and determination.

"We're trying to improve the team's coordination, cohesion and execution," says Chandler.

The girls have tied three games, which indicates that they are not far behind in the race towards the AUS Championship. Chandler pointed out that they have lots of scoring chances — they just have to put the ball in the net. In their single loss this year,

Chandler says that his team wasn't mentally ready for the game.

"It was a mental error from the beginning," he says. "We did not show up mentally for the game and made crucial errors leading to easy goals."

As for the AUS Championships being held Nov. 4 to 6, Chandler expects to be in the gold medal match. He thinks the possible opponents will be the UPEI Panthers, the newly-improved St. FX X-Women, or the Cape Breton Capers, who recently shutout Dal 4-0.

"If the girls play as well as they can, we will be able to make that important stride towards the end of the season," says Chandler. "Every team brings their best game to a match against Dal. We have to realize that even if our opponents aren't the strongest on paper, they are out to beat us."

This past weekend, Chandler's confidence in his team showed. The Tigers had two solid outings.

On Saturday, they defeated the UPEI Panthers 2-1 and on Sunday, they smoked the Mt. A. Mounties 4-1.

The Dal women's soccer team hits Wickwire Field this Saturday, Oct. 8 at 1 p.m. as they battle the Cape Breton Capers. Come out and support your Dalhousie Tigers.



DKUT played some "hot disc" in Montréal. / Photo: Melanie Wright

DKUT places second at McGill ultimate frisbee tournament

WILL DUMARESQ
Sports Contributor

The Dalhousie-King's Ultimate Team (DKUT) placed second at the 2005 Unleashed and Untrained university co-ed ultimate frisbee tournament in Montréal, Québec, narrowly losing 15-13 to McGill in the championship game on Sunday, Sept. 25. The second-place finish matched DKUT's best-ever performance from 2004, when they also finished runner-up to McGill.

The annual, two-day tournament featured 23 university and college teams from Eastern Canada and the Northeastern United States, and was hosted by McGill Ultimate at the grounds of Douglas Hospital in Montréal's Verdun borough.

In round robin intra-pool play on Saturday, DKUT was undefeated in four games as they knocked off Con-

cordia 13-5, Rensselaer Polytechnic Institute 13-4, McGill's B team 11-6 and Bishop's University 13-2.

This set up a Sunday morning quarterfinal between DKUT and Clarkson University, which DKUT won 14-8 to advance to the semifinal against McMaster. In this game, DKUT jumped out to an early 8-0 lead, which was also a repeat of last year's semifinal and went on to win 15-6.

The final featured the most intense play of the weekend, with both sides playing stifling defense and skillful offense. DKUT had to fight to stay in the match as McGill led by a two- or three-point margin most of the game. DKUT was eventually able to even the score to 13-13 after being down 10-6, but McGill scored the next two points to complete the 15-13 victory.

Team captain Sean-Patrick Malo-

ne had this to say about DKUT's performance in the tournament: "The rookies really impressed me. They learned from their mistakes quickly and were integral to our success. The team as a whole played some really hot disc over the weekend and improved with each game, culminating in our performance in the final where we nearly overcame a large deficit and a great opponent."

DKUT's roster consisted of returning players Malone, Loic Dalle, Roger Fage and new club members Kathryn Berry, Clancy Budiak-Jarvie, Madeline Hall, Lorine Pelly, Melanie Wright, Chris Cowper-Smith, Will Dumaresq, Georg Hofmann, Willem Maessen, Graham Matthews and Andrew Sainsbury.

DKUT's next major tournament will be the Canadian University Ultimate Championships in Montréal, Oct. 14 to 16.



Student Employment Centre

2005 Volunteer Fair

Students interested in gaining relevant experience and developing skills that will enhance your resumes are invited to attend this year's Volunteer Fair. Volunteering is a great way to explore career options and make valuable contacts to help you achieve your future goals. Learn about volunteer opportunities available to you in a variety of organizations around HRM.

Date: October 14, 2005
Time: 10:00am - 2:00pm
Location: 2nd Floor, Student Union Building

Upcoming Events

Employer Information Sessions:

- AETP (Gov't of Canada)
- Bank of Canada
- RBC Financial Group
- Canadian Tire

Workshops:

- Transferable Skills
- Resume and Cover Letter Preparation

More details at www.dal.ca/sec



Rookies and transfers gel with the veterans on the men's soccer team. / Photo: Rafal Andronowski

Transfers and rookies paying dividends for Tigers

MIKE TWEEDALE
 Staff Contributor

No one could be happier with Dalhousie's recruitment campaign this year than fifth-year soccer players Simon Richardson, Matt Hudson, Jarreau Hayward and Jorge Aguirre.

The campaign, which has brought a talented bunch of soccer players to the university, has helped make the 2005 men's squad one of the most competitive teams in the AUS.

The veterans are enjoying the development of the 2005 team, which is currently becoming more competitive with each passing week. The new crop of transfer students and rookies has bolstered the current roster — as the midseason approaches, the team is now finding a chemistry that makes it easily compete with all of its opponents.

"We knew coming in that these guys were good players," says Coach Pat Nearing.

As a core of experienced veteran players provides the Tigers with a solid midfield and forward attack, and gives the team plenty of offensive power and a chance to win control of play in centerfield, this backbone is further steadied by transfer student Remi Veilleux. The 20-year old midfielder and commerce student

from Brossard, Que. played college soccer in Quebec last year. Veilleux has factored in the scoring so far this season.

In contrast to the 2004 Tiger backfield, which was arguably the team's weak link last year, the defensive backs are a group of transfer players and rookies who, says Nearing, provide the team with a balanced performance and strength on both sides of the ball.

The current defensive starters are all new arrivals. Dan Adelman and Jon Robbins, who both played university soccer elsewhere, have starting roles. Before arriving at Dal, Adelman suited up for St. FX. and Robbins played his first three years of eligibility at St. Mary's University.

Since Nearing faced these players in the past, he isn't surprised by their positive impact.

"We expected Robbins to be a big addition to our defence," says Nearing. "He contributes a lot to the character of this team by playing a leadership role in practices and in the dressing room."

Rookies Izak Lawrence, Humza Afani and Denis Byrne make up the talented bunch of Tiger rookies, which also includes Geoff Plant and Tomas Hoffmann.

Byrne, an 18-year-old kinesiology student from Prospect Bay, N.S.,

has made a solid contribution in the Tiger backfield by playing as a starter alongside John Ballantyne and Robbins. Byrne readily shows genuine enthusiasm about playing university soccer.

"I wasn't expecting to get regular playing time, but I was hoping that I might," says Byrne.

Included in his sincere pride for playing every minute of every game, a starting role is also an opportunity for Byrne to discover how much he enjoys playing with his new backfield teammates, Robbins and Ballantyne.

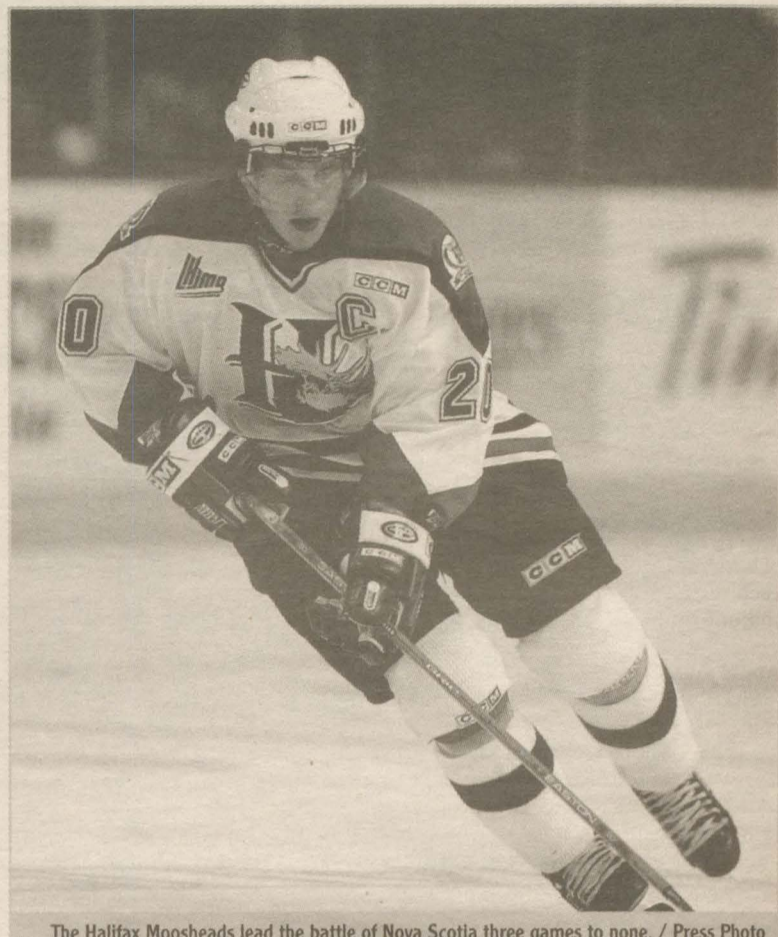
"It is awesome playing with those guys," says Byrne. "They're huge and they'll fight anyone. I feel really confident being on those guys' side."

Afani, the youngest player on the team, has also figured in team scoring this year, and at 17 years of age, is an exciting player to follow as he and the Tigers continue to gel as a team.

Nearing is optimistic that the current combination of new arrivals and veterans will give the team the right chemistry to have a competitive 2005 campaign.

"The team is playing as well now as I've seen them play in the last three or four years," says Nearing.

The Tigers' next match is Sat., Oct. 8 at 3 p.m. at Wickwire Field as they take on the Cape Breton Capers.



The Halifax Mooseheads lead the battle of Nova Scotia three games to none. / Press Photo

Mooseheads dominate battle of Nova Scotia

Talk from the water cooler

JOEY RYBA
 Sports Editor

The Quebec Major Junior Hockey League (QMJHL) season is only two weeks old and yet, the Halifax Mooseheads and the Cape Breton Screaming Eagles have squared-off three times.

The two rivals opened the 37th QMJHL season on Sept. 16 at Center 200 in Cape Breton. This was a close contest, and on the strength of two third-period goals, the Moose escaped with a 2-1 victory.

The Moose and the Eagles were at it again this past weekend in a two-game home-and-home series. The teams battled Friday night in Cape Breton and Sunday afternoon at the Halifax Metro Center. Friday's game was another close affair where the Moose downed the Eagles 4-2.

Sunday was a different story, as it was all Mooseheads. The Herd opened the scoring in the first minute. The Eagles evened things shortly after and then the flood gates opened as the Moose went on to score six unanswered goals en route to a 7-1 smoking of their provincial rivals.

Last year, the Eagles surprised everyone in the QMJHL. They had a hard-working team, excellent chemistry and were rewarded with a winning record. The combination of some seasoned veterans and some young new talent helped Cape Breton to achieve this.

The Mooseheads of 2004/2005 were a different story. They were a team loaded with veterans and high-

profile players. The Moose easily won their division and had a great playoff run, which ended in the QMJHL final where the Rimouski Oceanic defeated the Halifax Mooseheads four games to zero.

The off-season has brought about some changes to both teams. The Eagles have lost Neil Smith, Adam Parry, Vincent Lambert, Steve Dixon, Martin Houle and Guillaume Demers. Gone from the Mooseheads are Alex Picard, Marc-Andre Bernier, Petr Vrana, Jim Sharrow, F.P. Gunnette, Pierre-Olivier Beaulieu, Daniel Sparre, Austin Cordatto and Jeff MacAully.

One might think that the Moose would be in the doghouse after losing all these guys, but they brought in some new talent that should mesh well with the vets. Newcomers Andrew Bodnarchuck, Garrett Peters, Ben MacAskill, Logan MacMillan, Dan Smith and Jiri Suchy will mix nicely with key returnees Fred Cabana, Kevin Cormier, Bryce Swan, Ryan Hiller, Franklin MacDonald and Jeremy Duschene.

The Eagles will look to rookies Scott Brannon, Rob Slaney, Jason Swit and Ondrej Pavalec to work with veterans James Sheppard, Kevin Asselin, Phil Bertrand, Dean Oullette, Chris Culligan, Charles Fontaine and David Victory.

As it stands, the Mooseheads clearly have the upper hand in the battle of Nova Scotia, but it's early in the season and one can never take a game against the Cape Breton Screaming Eagles for granted.

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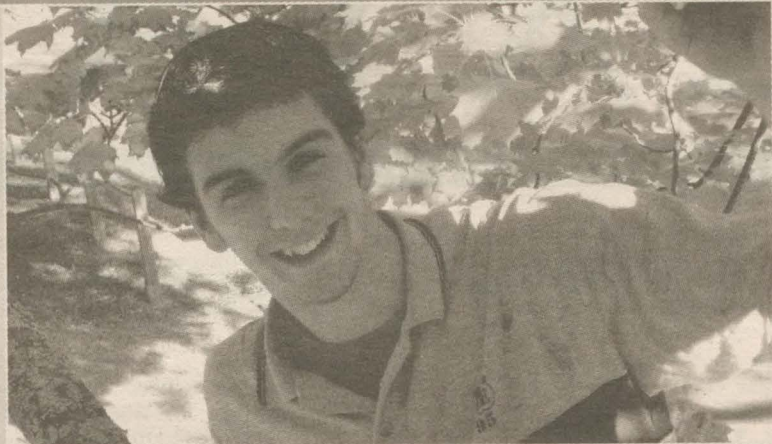
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10 QUESTIONS

With Jenny Cooper

Name: Gerard Bray
Hometown: Halifax, Nova Scotia
Cross-country running machine



Boxers or briefs?
 None.

What is your pre game ritual?
 I watch *Old School* and think about anything that's not running related.

If you could bring three items with you to a desert island, what would they be?
 Will Ferrell (for entertainment purposes), Katie Holmes and some sort of bonding device to tie them up and keep them away when I need some solitude time.

Who is your dream girl?
 Elisha Cuthbert (from *Popular Mechanics for Kids*)

If you were king of the world for one day, what would you do with your powers?
 I would make all sidewalks into those automated walkways like the ones at the airport. I hate walking!

Where can you be found on a Saturday night?

My night would begin with a warm up of watching an episode of *The Simpsons*. I would then attend as many house parties as possible and be a social butterfly. I would end the night with a game of *Cranium*.

Give me your best skinny dipping story.
 It was spur of the moment around 3 a.m. at my cottage with a friend of an older sibling. It was also very cold.

Given the option, would you shave or wax all of your body hair?

From the waist up, I would wax. From the waist down, I would shave.

Do you think the cross-country team is highly underrated and really is cooler than the hockey team?
 Yes... obviously!

Give one word to describe your experience thus far at Dal.
 Expensive.

ATHLETES OF THE WEEK

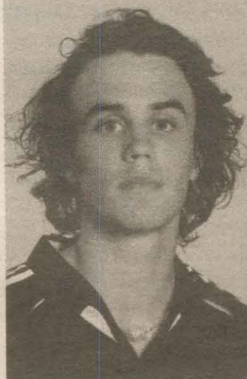
FEMALE ATHLETE



MELANIE CLARKE
 SOCCER

Melanie Clarke was superb on defence for the Tigers in Saturday's game versus UPEL. She broke up numerous Panthers attacks and put her own team in position to score. Clarke initiated the play that led to the winning goal by teammate Leah Kutcher in the 2-1 victory. On Sunday against Mt. A., Clarke's timely, and well-placed passing put her strikers on goal for at least four clear-cut breakaways. She was also named Player of the Game for Sunday's contest.

MALE ATHLETE



MIKE WALKER
 SOCCER

Mike Walker had a great weekend individually as he was named Player of the Game on Saturday versus UPEL. Despite the team suffering a close 3-2 loss to the Panthers, Walker's effort included both counters for the Tigers. Sunday's game against the Mt. A. Mounties proved to be less of a challenge as the Tigers recorded a 5-0 win and Walker was credited with setting up two of the five goals.

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DALHOUSIE'S OFFICIAL ENGINEERING NEWSPAPER

For Pete's sake

PETER WHITE
Editor-in-Chief

Architecture? There are architecture students at Sexton Campus? I can't say that I've ever seen one. Although I suppose they're not exactly easy to spot; as far as I know, architecture students are not a visible minority. The only proof that most of us have that they even exist are the strange structures that appear on the Sexton Campus grounds every once in a while. They are elusive like the Yeti, yet I (kill me now) hear they are everywhere. In fact, as I sit in the computer lab right now, a chilling thought comes over me.

There could be architecture students all around me right now, and I wouldn't even know. I share an incredibly small campus with these people, and I don't know a single thing about them or what they do.

In fact, architecture is only one of the many subjects/people that I know absolutely nothing about. I don't know anything about Biology, Political Science, Sociology, Philosophy, Psychology, Religion, Chemistry, Human Sexuality or the people who study them.

I don't even know anything about any of the other engineering disciplines. This is the way engineering works.

I learn electrical engineering and only electrical engineering.

To become well rounded is to fall behind. Stay focused. Keep your eyes on the prize. Don't blink, or else you'll fail. I better end up being a great engineer, because I sure as hell don't know how to do anything else.

Frankly I'm getting pretty tired of it. I'm not a robot. Sometimes I wonder what life is like outside the dull grey walls of engineering.

What do people on upper campus do? What's it like to be taught about art, or music. And what is this "literature" that I've heard so much about? Why aren't I allowed to take classes with the rest of the Dalhousie students?

I feel like the kid who took the short bus in high school. Sure, most of us take statistics; but we had to take "engineering" stats. All the business students take economics, but

we have to take "engineering" economics.

We're locked in our own little world, completely removed from society. That messes with your brain.

After four years of engineering, I find that it's nearly impossible to relate to anybody. After spending all day every day with other engineering students, you forget about the problems and feelings that real people have. Each and every day you lose more and more of your personality and you slowly become a human calculator.

Sometimes I feel less like I'm being taught, and more like I'm being programmed. So I combat it by skipping as much class as possible. This way the brainwashing is less likely to take.

Of course, the down side to this tactic is that when I finally get out into the working world, I'll have no idea what I'm doing.

It's a Small price to pay. But why are they doing it? There has got to be some reason that the higher powers are going through all the effort to keep us segregated from the rest of the university.

One would think that it would be advantageous for engineers to learn how to work with other, non-engineering, and even non-technical people.

Once we get into the workforce we'll all have to work together, why wouldn't we learn to get along in university? Yet we remain separated. After doing some in-depth research I think I've finally stumbled upon the reason why.

It's not a conspiracy. It's not prejudice against engineers. It's actually incredibly simple. In order to do their job properly, engineers have to have an incredible amount of confidence. By placing the engineers in a class of their own, the university can trick us into thinking that we are above everybody else.

This gives us the sense of confidence that we need to do our jobs properly. Allows us to solve complex problems and help humanity. Either that or it's all just to save all the regular folks from our arrogant class demeanor and questionable fashion sense.

Sidney Crosby vs an EIT

ALEXANDER MACDONALD
Managing Editor

I have been educated by some excellent teachers during my four and a half years of postsecondary education and 13 years of grade school. While some people may find it difficult to name the single greatest teacher they have ever had, I can do it with ease. Without a doubt, the majority of the knowledge I have attained in life has come from one source: Fox's The OC.

This drama - perhaps the greatest ever penned by man - has taught me two things about life. First, a skinny, sarcastic geek won't truly be appreciated by the love of his life until he befriends an impulsive, muscle-bound teen from the wrong side of the tracks. Secondly, only the beautiful are rich, and vice-versa. It is this fact that has made me realize I need a great job.

Many students face the difficult task of deciding what career path to take upon graduation and I am no different. My formal training will prepare me to be an electrical engineer, but I'm not sure if it's the career for me. Sure, I have a good chance to secure a job after graduation, but the profession seems like it's going to eradicate the last amount of creativity I'll have left after four years of derivations and laboratory assignments.

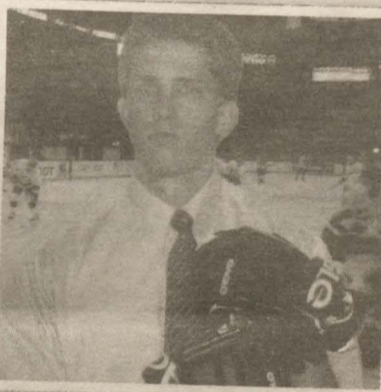
We've all heard that if you find a job you love, you'll never work a day in your life. On that note, I did some soul searching and took stock of the things I love: my mommy, ice cream, Batman, hot girls with a sense of humour, and hot girls without a sense of humour. But one of the things I love that could actually lead to a genuine career is sports. And is there a better job in sports than that of a hockey phenom?

There are very few people who are so out of touch with current events that they have never heard of Sidney Crosby. To you people I ask: can I copy your Digital Communications assignment tomorrow morning? Crosby is destined to have fame, fortune and glory - what more could you ask of a profession? Alright, actually contributing to society's needs would be nice, but let's not get greedy. So as I see it, there are only two reasonable options for my future career plans: a professional engineer, or hockey phenom.

nom.

Women: Engineers actually have a pretty good deal when it comes to women. You see, although the engineering department of any medium to large company is predominantly male, there is also a magical place called "HR" where the employees are primarily young females. Plus, these women are no doubt very intelligent as the vast majority of "HR" employees are university graduates.

To determine what type of woman a hockey phenom attracts, I did some in-depth research at one of the most reputable websites on the internet: hi5. It turns out that Sidney is only three degrees away from me in my hi5 network. Now, Sidney (or Sid as we in the network call him), has about 180



friends in his list, of which roughly 70% are tremendously attractive girls wearing somewhat revealing outfits that accentuate their feminine curves. As gorgeous as these ladies are, their outfits just don't scream "intelligence", or "personality", but instead, "puck bunny". Granted, Sid has probably never actually met the vast majority of these girls, but most engineers prefer a woman with a little more AI in her online multiplayer first person tactical shooter. *Advantage: engineer.*

Working conditions: An engineer has some pretty comfortable working conditions. Beige computer, beige walls, beige khakis: it's a very calming environment.

On the other hand, Crosby gets to look forward to showering next a naked Mario Lemieux for the whole season. Not only is Lemieux a player, but he's also the Penguins' owner, and thus, Crosby's boss. Things

would probably get a little awkward if Tom Traves had to shower with all of Dalhousie's professors every day. Yes I agree, that is an absurd analogy: we all know professors don't shower. *Advantage: engineer.*

Business dress: Mixing and matching is a benefit engineers have when it comes to workplace fashion. Dress shirts, ties, suits, sweater vests; the list goes on and on. Plus, casual Fridays means an engineer can show off his "this drinking society has an engineering problem" pub-crawl t-shirt and pretend that he actually spent time partying at university.

In contrast, uniforms for hockey players are very conservative and don't allow for much creativity. There are home darks, away whites, and some lucky teams have alternate third jerseys.

Choosing between only three shirts for every day of work just doesn't cut it for most people (although I'd love to see some of my classmates have that much variety). Although, hockey does give a grown man a justifiable excuse to wear a garter belt. *Advantage: Sidney.*

Expectations: The basic expectations for an engineer in the workforce are to not kill anyone and to make the company money. Generally, these are fairly easy rules to bear.

Sidney Crosby, however, has more extreme tasks expected of him. For starters, he may drop to the ice in a heartbeat to block a 100 mph slapshot with any available part of his body. This includes his relatively unprotected face. Like most engineers, I have the aesthetic appeal of a naked 73 year-old gargoyle frying bacon on a Tuesday morning, but I am still way too pretty to be stopping vulcanized rubber with my nose. Also, his jerseys actually have straps sewn into them so that they can't be used to blind and disable him during a fight. Tie clips just don't compare. *Advantage: engineer.*

There you have it. By a final score of 3-1 Sidney Crosby goes down in defeat to a professional engineer. I guess that means I should trade in my skates and stick for business cards and a PDA. Stick to HR girls and avoid the lure of the puck bunny. It's probably for the best, since skinny sarcastic geeks break easily.

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