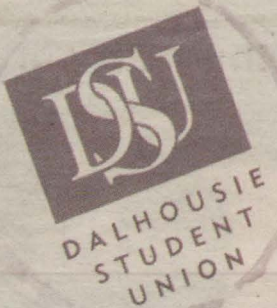


Dalhousie's Student Newspaper since 1868

Gazette



Cover Photo by Joshua Boyler



WEEKLY DISPATCH

DSU Weekly Dispatch

Mark Your Calendars – Upcoming Events

Events:

Friday, October 23

The DSU's Fall Fest Presents; Molson Canadian Rocks live big ticket performance @ the Grawood

The DSU's Fall Fest Presents; Fall Fest Trivia Night @ the T-Room

Saturday, October 24

UFC 104 (FREE) @ the Grawood

Wednesday, October 28

Dalhousie's Got Talent (for real this time) & \$0.30 wing night @ the Grawood

The DSU Speaker Series Presents:

Who is Shaping Your Digital Future?

A town hall and panel discussion on issues of the information age.

Featuring keynote by Dr. Laura Murray

co-author of "Canadian Copyright: A Citizen's Guide"

October 26th, 7pm in the McInnes Room, Dal SUB 6136 University Avenue

For more information contact Rob LeForte VP(Education) at dsuved@dal.ca

Student Orientation Session:

Become more familiar with the challenges and responsibilities of academic learning. Discover available services and resources that will increase your opportunities for academic success. Heighten your awareness of potential pitfalls and the possible consequences. These sessions are presented jointly by the University Secretariat, the Dalhousie Student Union, and the University Libraries and are open to any Dalhousie student. The same session will be offered on 3 separate occasions:

Monday, November 2, from 1:00 to 2:00 pm

Room A103, Faculty of Engineering, 1360 Barrington Street

Wednesday, November 4, 3:00 to 4:00 pm

Room 224/226, Student Union Building

Thursday, November 5, 11:00 to 12:00 noon

Room 2616, Killam Library

Sincerely,

Your DSU Executive

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THE FINE PRINT

The Gazette is the official written record of Dalhousie University since 1868 and is open to participation from all students. It is published weekly during the academic year by the Dalhousie Gazette Publishing Society.

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.

A "staff contributor" is a member of the paper defined as a person who has had three volunteer articles, or photographs of reasonable length, and/or substance published in three different issues within the current publishing year.

Views expressed in the Hot or Not feature, The Word at Dal, and opinions section are solely those of the contributing writers, and do not necessarily

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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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Joshua Boyter Editor in Chief
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Letter from the Editor

INDIE STYLE KILLING INDIE DESIGNERS

Joshua Boyter
Editor in Chief

Independence is the name of the game when it comes fashion in this city. Walking for a few minutes across campus it becomes apparent quickly. Bright colours clash with plaid prints on a woman. A '70s retro shirt doesn't pair well with early '90s grunge jeans and jacket on a man. These are just a couple of the sights you are bound to see.

We are a city that looks at fashion with no rules or boundaries. This independent mindset hurts the extent we can develop our industry here. This makes the task of aspiring designers difficult to

begin and develop a career in Halifax. Halifax is home to a plethora of young designers. These designers, rather than working out of traditional studios, work from the dark depths of their homes. With small domestic sewing machines to table top looms, these designers create and re-create their fashion visions.

That's what I did this summer. While competing in Off the Cuff, Argyle Fine Arts answer to Project Runway, I camped out in my living room for hours hunched over a sewing machine.

Trust me - there is little opportunity for a young designer in this city to showcase his or her work. This has created a counterculture of fashion, driving many aspiring fashion visionaries down to a

point that they cannot find work. Unlike many other cities and fashion circles, Halifax does not offer a ready and open entrance opportunity into the industry. It is hard to know where to start. It is even harder to know where to go once one or two of your pieces have been noticed.

There are many fashionistas in this city creating their own clothes either through transformation or recycling. Cuts clash, colours mash, and they become one muddled mess. It is difficult to see the creator's vision. Having clear vision with a clear audience is crucial in creating culture around fashion. This movement of transformation sans vision is undermining many of the aspiring designers within the city. It continues

to send the industry in Halifax adrift in a direction that splits the industry.

Branding is key when it comes to fashion. Consistency, fit and textures are crucial in creating a lasting impact on the fashion industry.

Creativity, while important, is shrouded in darkness when the aforementioned criteria are not met. Our independent mindset is tearing apart our fashion industry. We are designing for ourselves rather than for an audience. But it is difficult when our audience is just as feverishly independent as the designers and we do not want to be categorized into a certain "fashion" box. While it is possible to create a fashion industry based on the idea of counter culture

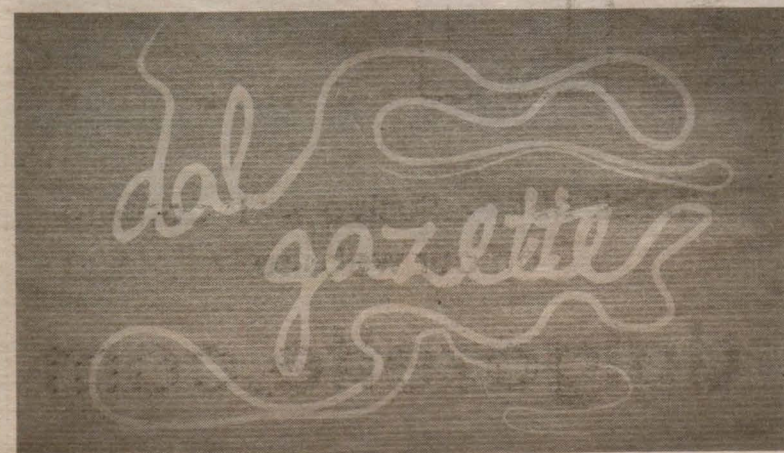
and counter "fashion" it is impossible to make it grow at any sustainable rate.

It is this independent mindset that has to be overcome. It is extremely important that we support our local designers. It is even more important that we show each other support, bring together knowledge, expertise and materials when we can. The fashion industry here is beginning to grow with more fashion shows, specialty competitions, and designers making waves far beyond Halifax shores. When we can truly come together as an industry in Halifax and shed the view, although incorrect, of Halifax being a fashion black hole.

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News

News

Gazette News covers Dalhousie and the greater Halifax community. Contributions are welcome! Email Bethany or Lucy at news@dalgazette.com



Bethany Horne News Editor news@dalgazette.com

Did Student Services hire the wrong person? Black students barely go to advising centre anymore

Bethany Horne
News Editor

Black students used to go to the Black Student Advising Centre for everything. To print a paper, eat lunch, figure out their degrees, and dish their problems to a counsellor.

But now, the centre is sparsely used. One student who still goes there says the change is like night and day.

"There would be at least 12 or 15 people crowded in there every lunch time," says Crystal, a grad student at Dalhousie University.

"Now, the environment is cold and distant - like there's something missing."

And worse, students are afraid to talk about it.

"A lot of students don't want to go on record," says Amanda Carvery, a Black Student Advising Centre (BSAC) alum-

"Now, the environment is cold and distant - like there's something missing."

ni. "There's a lot of intimidation. Students are definitely afraid of repercussions."

Carvery says students have sought her out and asked her to represent their voices to the administration. She has since tried to talk to people in Student Services and in the Dal Office of Human Rights and Equity, but has not had positive results.

Carvery says everything has gone downhill for the centre since the long-time boss left more than a year ago.

Barbara Hamilton-Hinch was the Black Student Advisor from 2000 to 2008.

"When Barb decided to move on, people took it pretty hard," says Carvery.

In 2008, Hamilton-Hinch started a two-year leave of absence, and transferred to a teaching job in Dal's School of Health and Human Performance.

"Students still go to Barb (with personal matters)," says Carvery. "That's just who she is."

She says Hamilton-Hinch is one of her most influential role-models.



LaMeia Reddick (second from the left) says she misses the connection to a community that the centre used to provide. Photo by LaMeia Reddick or Matt Byard

"She was definitely the right person in that position."

Students say the new advisor, Oluronke Taiwo, is not. Taiwo was hired to fill the position during Hamilton-Hinch's leave of absence. She came to Nova Scotia from Nigeria 15 years ago.

LaMeia Reddick says Taiwo is a "great woman," and "very successful, in terms of accomplishments," but that the centre under her isn't living up to its full potential.

"The BSAC is not as powerful as it used to be," she says.

Reddick heard about the centre when she was still a high school student. It was one of the reasons she decided to come to Dal.

She doesn't think the current advisor is doing as much as she could be doing to create these connections.

"I volunteer for a wide range of black-serving youth organizations in the community, and I never hear Ronke's name. People still refer to Barb when talking about the BSAC."

Patricia DeMeo, vice president of Student Services, says she hasn't heard any complaints about Taiwo from students.

Reddick says this is partially her fault. Although she stands behind the complaints that Carvery and others have lodged on students' behalf, she knows administrators would pay more attention if it came from students directly.

"I need to gather the people. I need to think about how we'll present the case," she wrote in an e-mail.

"I need to lay the foundation, because it has to come from the students."

Reddick says she has been very busy, but hopes to set a meeting with Student Services administration within the next week.

Crystal, who wants to keep her last name private, started coming to the BSAC under Hamilton-Hinch in 2004. She says the advisor should be an African Nova Scotian with strong community involvement.

"The new advisor waits for people to come to her. Barb was very outgoing," she says.

Taiwo is the first non-indigenous African Nova Scotian to fill the role.

Shortly after Taiwo started the job, a survey asking students about her performance was distributed in the office. Crystal says she doesn't remember any results of the survey being released. Carvery says it is one more example of students expressing their opinions and coming up against a wall.

But DeMeo in Student Services says her office did not initiate this survey.

"That seemed to have come from the secretary at the BSAC a month or so after the advisor was hired," she says.

"Given the timing ... I wouldn't give any real validity to anything that came in."

Another battleground between students and the new advisor has been the organization of the BSAC's 20th anniversary celebration. The event is happening Friday, Oct. 23 - the night this paper hits the stands.

The BSAC was founded in 1989 after a report called Breaking Barriers came out of Dalhousie and recommended ways to increase enrollment and retention rates for black students at university.

Carvery says she almost feels like there isn't anything to celebrate anymore.

At first, students had planned to provide the entertainment themselves, and give back to the community some of what they felt the BSAC had done for them.

But by the second planning meeting, "(Oluronke) had already gone above and beyond everyone else."

She set the date for a mid-week night, when the president of the university could make it, but not most of the students. She also invited entertainers who were not from the Dal community.

"That was really hurtful to the students," Carvery says. "She was just dismissing everybody. You could see the morale drop."

Eventually, after "fighting" with Taiwo, students managed to get the celebration moved to a Friday night.

But they have not won all their battles with the new advisor.

"Students feel like they're exhausted from trying to say something and not being heard," Carvery says.

"They're also afraid that if they just stop going to the centre, the university's ... going to remove it. They're trying to find that balance. They don't need her, but they do need the centre."

1400 HENRY STREET

Bethany Horne | News Editor

Long-time users of the BSAC feel the office's mandate has been diluted over the past year. In the midst of this debate, the university has planned a new space for the centre. Some students say moving the centre out of the SUB and into a house on Henry Street will be the beginning of the end.

Dal administrators say the house will be a good thing for the black community.

Here is the conflict in the words of those most invested in it:

"I don't see why people are complaining about the move. I have been asking for a house for a year." - Oluronke Taiwo, Black Student Advisor

"Students have told us for a long time that they would like a house. This decision was made in the summer ... in the absence of students. It's not as if we had 45 houses to choose from." - Patricia DeMeo, Dalhousie vice-president of Student Services

"They definitely argued for a bigger space, but they wanted it to be central. And that's where you see (Taiwo's) alliance with the administrations. She doesn't know the community well enough to know what is best for the students. That would never have happened with Barb in that role. Barb would have fought." - Amanda Carvery, BSAC alumnus.

"It's further away and the lounge area is smaller ... What's feared is that the Black Student Advising Centre will become less used, which in turn could maybe lead to its being taken away." - Matthew Byard, black students' community rep on the Dalhousie Student Union council

"There's all kinds of space in the house. There's not one lounge that is 40 feet by 40, so if students want to have a large event with a number of people, they'd need to book a space in another part of the campus. There would be a booking fee ... that would just be something that would come out of the BSAC budget." - Patricia DeMeo, Dalhousie vice-president of Student Services

"I don't mind moving to a house, if it's a house that fits our needs." - Crystal, graduate student

Halifax provides few modeling gigs

Joshua Brown
Staff Contributor



At Pacifico Nightclub's Charity Lingerie Show last Thursday. | Photo by Joshua Brown

In Halifax many modeling gigs are unpaid. If you're lucky you might get a bundle of hair products out of the deal but in 10 years of modeling, Megan Zwicker has only had two paid jobs.

Zwicker choreographed a short lingerie fashion show on Saturday for Silverback Promotions, a non-profit student group in Halifax that raises money for charitable causes by throwing parties.

Girls at the show said the same thing. "It's more volunteer stuff," said Courtenay Murdoch, one of the girls in Zwicker's show.

"In Toronto there is a lot more paid stuff and I just do it because it's fun for people who are trying make it their living. Unless you're a photographer, there's not much business."

Murdoch has done runway, high fashion and editorial modeling and says the modeling community in Halifax is like a family. Most of the work goes to people in the family and it can be hard to get in.

"Because it is so tight-knit and I'm in the club I hear about a lot more shows," says Murdoch.

Lauren Kearley is relatively new to the business. She did her first show last year when a co-worker at Scotia Bank asked her to help promote a lingerie portfolio.

Kearley liked it so much she went out and got herself an agent. Since then she has done some local boutique work and modeling for the NSLC.

"If you look for work you can find it," says Kearley.

"But sometimes you need to do it for free if you really like doing it."

Getting paid a lot of the time means getting an agent. Modeling agencies in Halifax, such as City Models, Atlantic Talent Agency and the Cassidy Group, will help models find paid work in return for a percentage of what they make.

"With an agency they're going to be the ones finding you shows and finding you shoots and they are going to work more on making you money because that's going to make them money," said Murdoch.

"Whether or not you get paid doesn't really matter if your freelance - you're just doing it for the exposure."

Atlantic Fashion Week takes place Oct. 26 to Oct. 30.

The event's website says it is a platform that will organize the Atlantic fashion industry and encourage the rest of the nation to recognize what Atlantic Canada has to offer the fashion world.

The work in Atlantic Fashion Week is mostly unpaid, said Murdoch.

Murdoch isn't working during the East Coast fashion week and neither is Kearley, but Kearley says most of her friends are leaving Halifax to model in Toronto Fashion Week, which starts on Monday and is actually pays.



Maureen Elsie Court says the poor economy has more people buying used clothing.

Stock Photo

Second-hand expansion adds to the "Paris" feel

Elsie's owner says economy reason for growth

Samantha Durnford
News Contributor

Looking for some extra money? Or maybe just to save on clothes? The Coast's 2008 "Best Second Hand-Store" winner, Elsie's, can help you with both. It's a consignment store, meaning it will sell your clothes and give you 40 per cent of the profits.

Owner Maureen Elsie Court says she likes running the store based on consignment because it creates more choice for the customer.

"You get better stock and better clothes," says Elsie. "I get to choose clothes from the best people who care about their clothes and spent a lot of money on them at one point."

About 10 years ago, a friend offered Court the business and she took it.

"I needed a job and had a bit of experience in shopping," she says with a laugh. "I just jumped at the chance and it felt like the right thing to do. I had confidence, interest, and it was just lucky."

She says initially the second-hand clothing store didn't mean too much to her, but over the years she has gained a greater appreciation for the business.

"Recycling clothes and what this store brings to the people and the downtown area, that's what I like," says Court. "We get a wonderful clientele and there's now a lot of wonderful reasons. At first I didn't know where it would take me."

She says her store serves mostly younger to older women, but does sell men's clothing as well. Most of the clothing is newer, but she says that she has a lot of '70s and '80s "retro" clothing too.

If you want a more vintage style, Elsie's carries it too. "I'll take any piece of clothing that's good!" says Court.

Amber MacDonald, a Community Design student at Dalhousie University says she tries her best to shop

second-hand as much as possible.

"I buy a lot of second-hand T-shirts," says MacDonald. "You always get the best ones at thrift stores."

She thinks shopping second-hand is important in creating a sustainable society.

"A small change for people to take to live a more sustainable lifestyle is to try shopping in second-hand stores," says MacDonald. "At least try."

Elsie's just recently expanded to include an upstairs area. Court says she needed more space because her store began to grow so quickly. She owes the growth to the economy. Since people began to worry about their money, Court says her accounts have kept getting bigger - faster.

"I think the trouble with the economy (has) made people think of selling their clothes," says Court. "I began to run out of space."

A troubled economy has led to more people wanting to save money. Selling clothes and also buying clothes used at a discounted place is a good way to not only help the environment, but help your wallet too.

Although her store is mainly focused around second-hand clothes, Court says she puts more effort into the environment of her store.

"I don't care about the clothes as much," she says. "The clothes just fills the racks but the environment here, the feeling people get when they're here, that's what I care about."

Playing a range of music from indie and folk to Bob Dylan, Elsie's is a place where people might go to escape the city.

She's adding a bit of colour to the downtown area, Court says. Elsie's provides an escape to the regulars.

"Sometimes people come in and say they feel like they're in Paris!" she says.

Elsie's is located at 1530 Queen St.

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Write for the gazette

News

Make an eco-fashion statement Fashionable shorts

Hayley Paquette
News Contributor

“Sustainable” is a commonly used word these days. We are conscientious of food, beverage containers, transportation and what we toss. Our generation has big changes in mind for green lifestyles.

We recycle, compost, reuse, buy local and organic food, drive efficient cars or ride our bikes. But what about what we wear?

For many, fashion defines image. We study and scrutinize style everyday, but quietly overlook fashion as an important aspect of green living.

The business and fashion world are ahead of the consumer in some aspects of greenery, using organic materials (cotton, hemp, bamboo, etc) or recycled materials in their designs.

Many clothing lines are beginning to include organic materials in their designs, from Mountain Equipment Co-op's fleece hoodies, to American Apparel's signature T-shirts and even our Dalhousie University hoodies.

Cotton is the second most damaging agricultural crop in the world, as 25 per cent of all global pesticides can be attributed to its production. Cotton is a heavily utilized textile in the fashion industry. Many clothes have some percentage of cotton in their material blend.

Melanie, who doesn't want her last name used, is an International Development Studies major at Dalhousie University and self-declared “sales chick” at P'lovers in Park Lane Mall. She says she's seeing a growing awareness for sustainable choices in clothing.

“People are asking more and more often about organic and alternative fibers” she says. “It's not just about organic materials though, (Haligonians) are becoming a lot more conscious of supporting their local artists as well. It is neat to see a Halifax design manufactured with organic materials in India and then sold here at a price which is fair to the producers,” she says.

Fair trade runs hand-in-hand with organics in the textile business because the cost of production is high and many of the materials are produced in less developed countries.

“People don't mind spending a little extra on organic clothing because they want to support an environmentally and socially responsible product,” says Melanie.

Another sustainable fashion option is recycled clothes. Dressed in Time is a vintage clothing shop off



Green is the colour this season. Photo by Pau Ballfe

“People don't mind spending a little extra on organic clothing because they want to support an environmentally and socially responsible product.”

Spring Garden Road that carries unique styles you won't find elsewhere.

Other eco-chic shops carry Preloved recycled clothing. Something new from something old, Preloved is a clothing line created by Julia Grieve, a model and designer who decided to take a sustainable stand and remake vintage.

Boasting celeb customers such as Kate Hudson, Anne Hathaway and local

leading lady Ellen Page, Preloved creates beautiful and unique garments from old vintage pieces. Two old sweaters cut and pieced together to make something new, stylish, and ultimately matchless, Preloved is every it-girl's dream.

Check out Preloved fashions in Halifax at Peepshow on Barrington Street and P'lovers in the Parklane mall.

So will wearing organic clothes or recycled fashions make a difference on a bigger scale? Supporting organic cotton, buying other organic textiles and recycling clothing are like the fashionistas' Powershift – every purchase is a vote, be it organic or recycled. Sustainable clothing is a fashion statement worth making.

Organic clothing stores in Halifax:

- American Apparel – 1482 Queen St.
- P'lovers – Parklane Mall, 5657 Spring Garden Rd
- Aigle Canada – 5507 Spring Garden Rd
- Roots Canada Ltd – 5640 Spring Garden Rd
- Mountain Equipment Co-op – 1550 Granville St
- Love, Me Boutique – 1539 Birmingham St

Thrift stores:

- Dressed in Time – 5670 Spring Garden Road (Entrance on Brenton St)
- Salvation Army – 5280 Green St (South End)
- Value Village – 209 Chain Lake Dr
- Frenchy's – 6054 Almon St (North End)

Lucy Scholey
Assistant News Editor

Happy birthday Big Bird, love American Apparel

To honour Sesame Street's 40th birthday, American Apparel is devoting a clothing line to the classic kids' show. T-shirts adorned by characters such as Ernie and the Count will hit 25 stores worldwide this fall. There's still no word on whether the Halifax location is included.

Mustachioed money-makers

Whether you love or hate the bit of fuzz lining your partner's lip, it's raking in the cash. According to a report by Quicken and the American Mustache Institute (yes, you read right), moustachioed men are more likely to score high-paying jobs. At the beginning of the year, Americans sporting the facial hair earned, on average, 8.2 per cent more than their bearded counterparts and 4.3 per cent more than those free of facial hair. And you thought you'd have to go to grad school.

Naked hiking in Germany

Forget fashion if you're headed to Germany. In fact, ditch those duds altogether. The country will designate an 18-kilometre trail through the Harz mountains “clothing optional” next May. Those wary of seeing others in their birthday suits

can still do the hike. Just steer clear of the paths with signs that read: “If you don't want to see people with nothing on then you should refrain from moving on!”

More plus size models...

From Joan Holloway's Mad Men character, to plus-sized shows like More to Love, bodacious bods are making a come back. According to a Globe and Mail article, more people are loosening their belts and relaxing rigid diet and exercise regimes. Magazines, seen as “the staunchest defenders of the skinny ideal,” are slowly joining this movement away from Olsen twins thin.

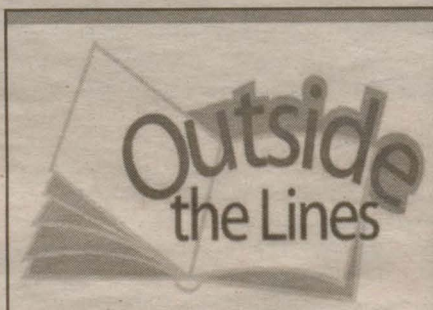
...Or not

But Karl Lagerfeld might suggest you hold off on the Halloween candy. The German designer blames bigger ladies for pushing the anti-skinny trend. “These are fat mummies sitting with their bags of crisps in front of the television, saying that thin models are ugly,” he told Focus magazine. Lagerfeld himself is known for using super-skinny models. The plus-size debate came up at last month's London Fashion Week when Canadian designer Mark Fast put size-12 models on the runway. Flip to the Opinions section for a debate on whether Body Mass Index should decide who struts the runway.

KIT KAT PIZZA

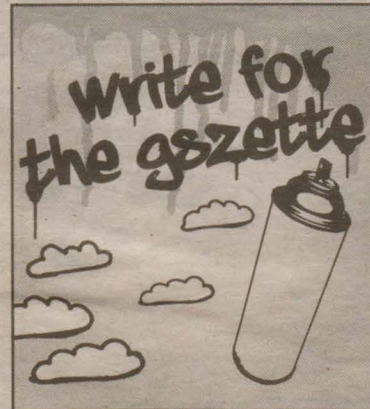
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Billionaire buys himself our Faculty of Law

Dalhousie University receives \$20 million from Seymour Schulich

Julie Sobowale
News Contributor

What does \$20 million buy these days? How about putting your name on a law school?

On Thursday, Oct. 15, the Dalhousie faculty of law officially announced what everyone already knew. Seymour Schulich, a Canadian oil and mining capitalist, gave the school an endowment of \$20 million.

The news leaked to the press on Sept. 25, and an e-mail was sent out to law students on Oct. 1.

The gift was conditional on Dalhousie University renaming the law school after their generous benefactor.

When people heard about the possibility of the name change, there was backlash from students, faculty and alumni.

A Facebook group started a few weeks ago in hopes of saving the Weldon Law Building name and keeping the unofficial Dalhousie Law School name.

Some students felt that names are significant based on Dal's rich history. The school, founded in 1883, is the oldest law school in the British Commonwealth. Richard Weldon was the first dean of Dal's law school.

In part, the group got what they wanted. While the building keeps its original name, the faculty will be officially called the Schulich School of Law.

Though the building is still officially called Weldon, its façade bears the new name of the faculty.

"The resistance to the renaming was based on people not being aware of what the money would be used for," says Michelle McBride, president of the Law Students Society.

"This funding will have a tremendous impact on students. Once people found out about the scholarships, I think they understood. We all love this place and want the best for Dal law."

But the name change wasn't the only thing students were concerned about. Emily Rideout commented on the DalNews announcement on Oct. 15. She is disappointed the school accepted the money.

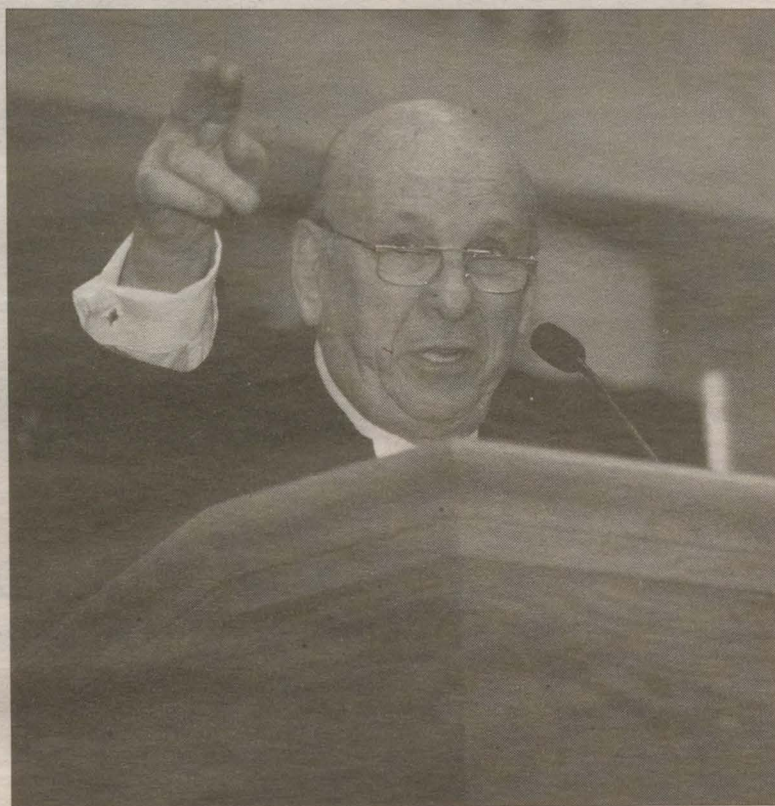
"Schulich has made his millions by investing in the most unethical industries in the world: gold mining in South Africa and the Alberta Tar sands. Is this the kind of money we want at Dal?" she wrote.

Rideout is not a law student, but she wrote that the name change "is another example in a growing list of examples of Dalhousie neglecting to consider student opinion in matters that directly affect us."

Most of the endowment, \$10 million, will go toward scholarships. Twenty-four of the scholarships, adding up to \$300,000, will be given out this year.

A total of 65 new scholarships will be added to the existing Dal law bursary program. Each scholarship will range from \$12,000 to \$20,000 with renewal options and will be available to undergraduate, graduate and doctorate students.

Students will be eligible for the funds based on meeting two out of the fol-



"I hadn't done the Maritimes before and no one has done a law school," Schulich said at the unveiling of the sign bearing his name. | Photo by Pau Baillie

"This funding will have a tremendous impact on students."

lowing three criteria: academic merit, community service and financial need.

The law school hopes that, with the new funding, up to 20 per cent of the students could study tuition-free.

Phillip Saunders, dean of the faculty of law, says educational accessibility is a big barrier to overcome.

"We'll be able to compete for quality students and give them significant financial support," he says. "No other school can do this."

The remaining \$10 million will be used for various projects. Some will go to building renovations, to the Dalhousie Legal Aid Clinic, and to fund visiting scholars. Funding could also be used for student exchange programs and research assistant positions.

Schulich is known for his philanthropy. The billionaire has given large endowments to York University, the University of Western Ontario, the University of Calgary and McGill University.

He says he likes the Maritimes, and wanted to add an Atlantic university to his collection.

"If you're going to do the Maritimes, to do a big school it's either Memorial University (sic) or Dalhousie," says Schulich. "I hadn't done the Maritimes before and no one has done a law school before."

Schulich's decision to give to Dal

law school came down to doing something new for the community.

"Every functioning society needs law," says Schulich. "My first duty is support my family and to make Canada a better place. Very few Maritime families are carrying their weight."

Schulich's gift comes with a few strings attached. Besides renaming the school, Dalhousie University has to raise at least \$12 million within the next 10 years in order to maintain the scholarship fund.

The president of the university says he's ready for the task.

"The funds help us set a standard for the fundraising efforts we want to do," says Tom Traves, president of Dalhousie University. "Our tremendous law school will have an even better curriculum and help us to be known around the world as a great school."

The Schulich fund comes during a transitional period for the faculty of law. Currently the school is searching for a new dean of law. Saunders will finish his tenure as dean in April 2010.

"This makes a very attractive position even more interesting," says Traves. "We already have the capacity to bring in the very best. People will want to work here knowing they have the funding to try something new."



Michael Rogers, former New York Times futurist-in-residence, speaks to audience members during the seventh annual Joseph Howe Symposium. | Photo by Lucy Scholey

Print journalism not so bleak

Speakers discuss media's future at Joseph Howe Symposium

Lucy Scholey
Assistant News Editor

The future of the media is a daunting thought for many journalists. With newspapers and magazines suffering layoffs, it seems like the journalism industry is petering away.

But Michael Rogers says more people consume journalism today than they did 50 years ago. It's all thanks to advancements in technology, the former futurist-in-residence at the New York Times says. The evolution will serve print journalism, not stall it, he adds.

"All that we've seen in journalism to date, over the past decade, is really just the beginning," he said.

Rogers expressed these views at the University of King's College last weekend. He was among several speakers at the seventh annual Joseph Howe Symposium.

The 300-seat Alumni Hall was filled beyond capacity, with some people sitting on the stairs. Many had their laptops popped open. First- and second-year journalism students placed their digital recorders in front of them — archaic devices compared to the photos of iPhones, virtual keyboards and futuristic goggles that flashed on Rogers' PowerPoint presentation.

"We're going to be connected constantly," he said. "We're going to want these mobile devices."

But the print world, though suffering cutbacks, is far from a dying breed.

"We can take what we have and repurpose it for these new electronic devices," he said.

He shows a picture of the Newsbook. An electronic device like the E-book, the Newsbook allows users to download content from newspapers and magazines. It creates a more focused and in-depth online news source.

Other speakers suggested print is still a stalwart in journalism.

"Newspapers are the weak slack under the bed of democracy," said John Honderich, chair of Torstar Corp. "That weak slack of democracy... is bending under online pressure."

But this new era of journalism — comprised of blogs and tweets — should not be confused with quality, well-researched news, he added.

"The loss of a vibrant newspaper culture can seriously affect the type of information the public perceives," he said.

Donna Logan, president of the Canadian Media Research Consortium, agreed. Under the "post-first, ask questions later" style of online journalism, qual-

ity and well-researched news is lacking.

According to the consortium's study on the state of the media in Canada, news consumers have similar sentiments. Nearly 58 per cent of Canadians think newspaper content is mostly reliable, but only 34 per cent say the same for the Internet.

"Newspapers set journalistic standards for all media," said Logan, referring to these findings.

Keith Stevens, a fifth-year political science student at Dalhousie University, says he still sees the value of print.

"There will still be enough people of our generation who will want to sit

"We can take what we have and repurpose it for these new electronic devices."

and read the paper every morning," says Stevens, who came to the event with a copy of The Chronicle Herald.

He also likes Rogers' idea of using online journalism first, then turning to print newspapers.

It's a discussion that permeates many journalistic spheres.

On Oct. 10, the Canadian University Press — a university publication wire — held a conference for student newspapers in Atlantic Canada. The event, hosted at St. Thomas University in Fredericton, included several focus discussions. One of the topics was new media.

Doug Estey, arts editor of The Brunswickian, the University of New Brunswick's newspaper, says The Globe and Mail has the print-versus-online situation cased. The organization breaks its news online, but uses print to explore these issues with grater depth.

After the speakers addressed the audience at Joseph Howe Symposium, they participated in a panel with The Chronicle Herald's vice president of business development John MacCormack, The Coast's editor Kyle Shaw and AllNovaScotia.com online managing editor Kevin Cox.

You can get more information and watch video clips of the event at futurenews.kingsjournalism.com.

News

Darwin's science still inspires wonder

Evolutionists critique the master at his birthday bash

Mark Dance
News Contributor

“Darwin was so intent on studying nature that all else parted ways.”

Dr. Gordon McOuat, head of the Situating Science knowledge Cluster pauses for effect.

In his autobiography, he documents one occasion when he was out collecting beetles, but he had forgotten his jars. When he had caught one beetle in his left hand and one in his right, there was nothing to do with a third but put it in his mouth. So he did. And it sprayed acid.”

McOuat tells the story with fondness, leaning back in his chair at the Dalhousie University Club as he awaits the start of the Friday afternoon portion of “The Idea of Evolution.”

The conference organised by Situating Science and the Canadian Institute for Advanced Research (CIFAR) brought some of the world's top evolution scholars to Halifax for four days of workshops and public lectures last week.

John Beatty was one of the presenters at the workshop. Although the conference was organized to mark 200 years since Darwin's birth and 150 years since the publication of *On the Origin of Species by Means of Natural Selection*, Beatty says the content went beyond the expected.

“Most conferences this year have just been celebratory,” he says. “It's nice to be at one that's critical.”

McOuat says that the workshop portion of the conference, which was closed to the general public, was an exploration of the lessons that natural selection might still hold for us.

Evolutionary theorists tried to hash out the tree of life, understand the meaning of population, and grasp our psychological states – all in the context of Darwin's great insight.

“The greatest idea ever?” McOuat grimaces slightly at my suggestion. “I'm not



Marc Feldman of Stanford spoke about Darwin. Photo by Pau Balle

sure about that. Mathematics was a pretty good one. Copernicus was nifty, too.”

“Darwin's was the most revolutionary, perhaps,” he finally concedes.

The often-rehearsed explanation of Darwin's impact on our self-understanding is deepened when it is articulated by these experts. Darwin pushes against the notion of essence and shatters the concept that there is a purpose for human beings or for life more generally.

“Darwin grabs us by the scruff of the neck and throws us back into nature,” says McOuat. “He historicizes us and makes us radically contingent.”

One thing seemed abundantly clear at the conference: we are far from done with Darwin's thought, and far from working out all of the possibilities that grow out of natural selection.

In the three public lectures by Ian Hacking of Toronto, Janet Brown of Harvard and Marc Feldman of Stanford, this theme repeated again and again.

“The conference is showing what an achievement the theory is and how much it still has to give,” Brown said to the crowd

or almost 300 that packed Ondaatje Hall.

As Brown argued, part of the conference's task was to “reintroduce Darwin as a historical figure and a good man.”

According to both Brown and McOuat, Darwin was far from amoral.

“Unlike in an on-high, theological conception, Darwin forces us to see that our morals are built at sea as we evolve,” McOuat says.

But he is careful to emphasize that this is not nihilism.

Instead, Darwin celebrates nature, challenging us to get closer to it.

“His book is beautiful and intricate. He writes like he thinks living things are,” explains McOuat, after reading the last few sentences of *Origin* aloud to me. Darwin was meticulous in his studies of variation, he says.

He continues to show us a “grandeur to life ... more beautiful than any theological thundering.”

“Anybody who says that science removes wonder doesn't get out very much,” McOuat declares with relish.



Supplied photo

Guerillas on the town

The uprising of a Halifax LGBTQ coalition

Devanne O'Brien
The Xaverian Weekly (St. Francis Xavier University)

ANTIGONISH, N.S. (CUP) – Imagine the scene that occurs when an unsuspecting bar crowd sipping pints at the local pub is infiltrated by a hundred members of a guerrilla insurgency collectively clothed in plaid, stripes, or a vibrant shade of yellow, adding colour to an otherwise standard Friday night.

“It's meant to be light-hearted and fun.”

Patrons at several Halifax bars have witnessed this very event, watching on as a camouflaged crew enters en masse, swarming a typical downtown establishment.

The “insurgents” in question are members of Guerrilla GayFare Halifax (GGF), an LGBTQ group that plots secret monthly “takeovers” of local bars.

Inspired by the success of similar groups in cities throughout Canada and the United States, GGF launched its first takeover in February of 2008, targeting Tribeca, a popular nightclub in downtown Halifax.

More than 80 participants donning the night's designated “camouflage” – red and pink clothing – attended the initial takeover.

With mention of “guerrillas,” “insurgencies,” and “camouflage,” one might envision GGF as a group of militant activists, but current chairperson, Joseph Stewart, says this definitely isn't the case.

“I know it sounds a bit hostile, but it's meant to be light-hearted and fun,” he explains. “It's not meant to be controversial at all. We're not trying to make a stance.”

What GGF is trying to do, Stewart says, is offer an alternative nightlife for the LGBTQ community in Halifax, which can often feel relegated to just a few bars.

“I know the gay movement for a long time has been keeping to itself, but it's big enough now that we can explore other options,” he notes.

“(GGF) lets gay people know that we don't fit a cookie-cutter mould,” he continues. “If you are gay, you can go out to a bar in north end Halifax and meet other gay people – you don't have to go dancing at (local gay bar) Reflections.”

The group's most recent takeovers have recruited up to a hundred people, creating quite a visual at the target bars when participants show up sporting the same colour clothing.

Since GGF's inception, Halifax bars like The Split Crow, Maxwell's Plum, Foggy Goggle and Bubbles Mansion have all experienced a takeover.

“We do bars, we do pubs, we do martini lounges,” says Stewart. “We try to find places that accommodate people who want to go to these events.”

While GGF's takeovers can be read as an attempt to de-segregate the bar scene, Stewart notes that there are some who think takeovers of “straight bars” take away business from the city's gay scene.

“I've had some complaints from people who say that we're not supporting gay bars,” says Stewart. “But we only do this once a month.”

“It's not against the gay scene at all. It's just meant to be an alternative,” he assures.

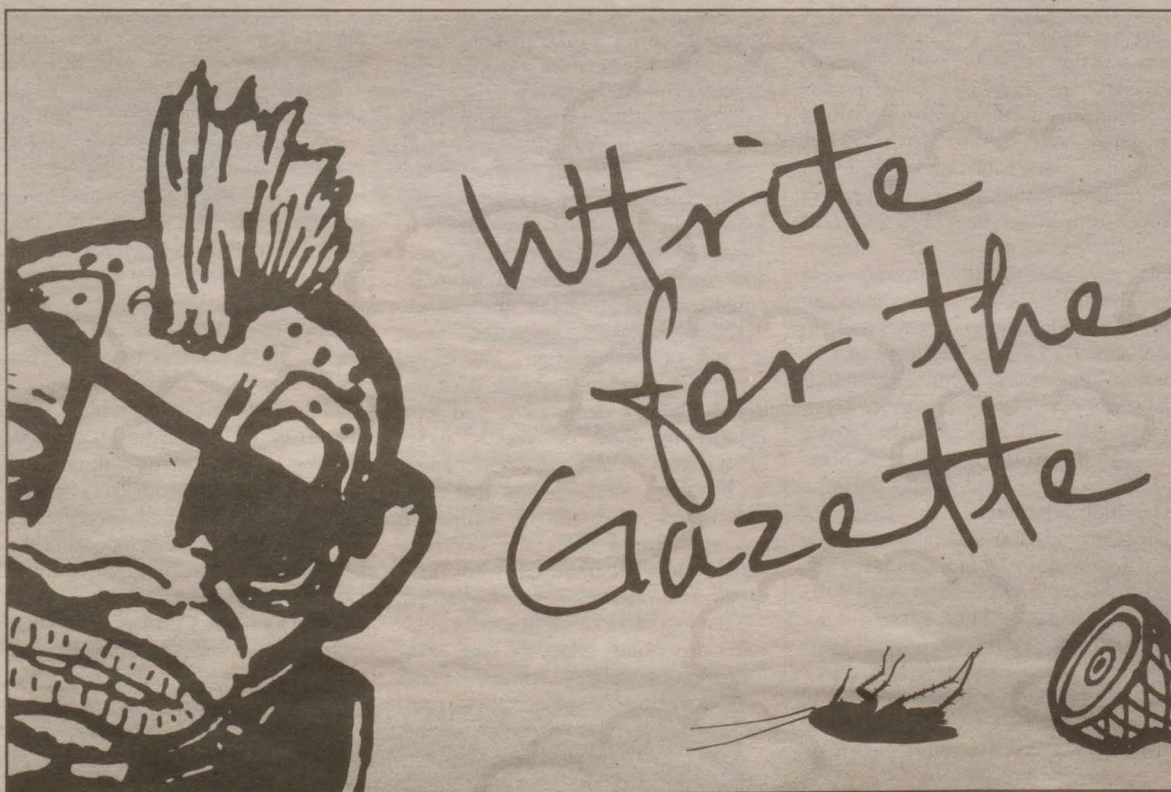
Although Stewart posits the takeovers as light-hearted fun, he isn't naïve about the risks of homophobic violence.

“We're not ignorant to the fact that there could be violence in the future, but we definitely haven't had it in the past,” he says, explaining that to his knowledge, GGF takeovers have never been accompanied by negative confrontations.

He views this success as mostly the result of strength in numbers.

“People who are more apt to cause violence are kept at bay because there are so many of us there,” he concludes.

GGF is currently plotting a Halloween takeover for a yet-to-be-disclosed Halifax location.



Features

Features

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Tim Mitchell Features Editor
features@dalgazette.com

Allie's Boutique

One of Halifax's best-kept secrets for fashion and Halloween

Tim Mitchell
Features Editor

Nestled in between two buildings in Halifax's south end is a slim, Victorian-style house. Modest in size, this two-story house is painted a distinguished blue, with red trim. It's located on Barrington Street, across the way from a grocery store. Displayed in the bay window of this house are various dresses, scarves, jewellery, handbags and other accessories that are handpicked or crafted by Allie Fineberg – a woman of fine taste when it comes to everything fashion. This is Allie's Boutique, one of the city's best-kept secret treasures for women's garments and – come October

"I had no intention of buying a house, none whatsoever. I don't know what possessed me to walk in. Three years later, I've got this store."

– Halloween costumes of all variety.

"Hi there, how are you?" Fineberg welcomes a young man and woman into her store. The woman's eyes are drawn to a number of handbags carefully displayed on shelves. Allie's proud collection of handbags are imported from New York City, and she can describe the intricacies of each one.

"Come on in and take a look if you'd like," Fineberg tells the couple.

She is sitting in one of the back rooms, surrounded by hundreds of handmade Halloween costumes hanging from racks. She's telling the story of how she came to be in the designer clothing business.

"I guess I kind of fell into this," she says, as a black cat brushes up against her leg. "My mom used to do part-time modelling and I started working in fashion shows as a child. My grandmother was a seamstress, so I had made my first dress – we're talking like zipper, puffy sleeves, cuffs – when I was eight. I was pretty young,

Fineberg, now 53, has been crafting costumes for 45 years. All of the thousands of costumes in her collection are

that this takes if they didn't truly love it. Because you couldn't pay someone to work the amount of hours it



Allie Fineberg holds one of the handbags she sells at her boutique on Barrington Street. Photo above by Joshua Boyter. Photo below by John Nilven



handmade by her, and she's been accumulating them for the last 15 years.

"Nobody can put in this kind of time and energy and everything else

takes to keep this together. It's not unusual for me to put in, I don't know, 60, 70, 80 hours a week," says Fineberg.

The young woman asks Fineberg

about the prices of her handbags.

"Umm, the ones that are in front of my desk are on sale for \$10, some of the lighter white ones are \$15, and any of the other ones with patterns are \$25."

"They're just a darling little couple," she says. "I've got a lot of really wonderful customers that I can leave out there, and I don't have to worry about half the store being gone by the time I get back, which is a nice feeling."

Fineberg has run her boutique for 23 years. The first 20 of those years were at a different location down the street from where she is now. It began as a second-hand clothing store called Repeat Performance Boutique.

Over the years she's moved away from the second-hand business and is now focusing more on the new imports as well as her own clothing designs.

But she didn't always plan to be in the fashion business. When she was younger, she wanted to work in the field of psychology, and she graduated from Dalhousie with degrees in psychology and philosophy.

"How it all started, story of my life, I start everything spontaneously. I never know that I'm going to do something and then all of a sudden one day, I do it."

It was 1987. She was 30-years-old, pregnant and unemployed. Her husband was off working at sea, and on a whim, she began her career.

"Once you get used to being employed for yourself, it gets really hard to think about being employed for anybody else. Although, it's kind of a bitch to be the boss, I couldn't imagine having any other role. I just wouldn't take orders too well."

know I'm a mother and I shouldn't be admitting this but, there's definitely a large part of me that's a very little girl."

One day, in 2006, like any other day, Fineberg left Repeat Performance Boutique for lunch, and was walking down Barrington Street to buy a sandwich. Instead of going straight, like she normally did, she stopped at an old Victorian-style house. The door was open, and she stepped inside to take a look around. The house was empty, except for the painters that were fixing it up. Fineberg fell in love with it.

"I had no intention of buying a house, none whatsoever," says Fineberg. "I don't know what possessed me to walk in. Three years later, I've got this store."

That once empty house is now filled with her life's work. The four bedrooms upstairs are stacked with her homemade Halloween costumes either hanging from racks or stored in plastic containers.

"To build up that costume collection, I literally worked on that for the last 15 years, and that was an awful lot of sewing and an awful lot of this, that and the next."

Finding one costume in the mess would seem impossible, but Fineberg swears she knows where each and every one is.

Ask Fineberg for any costume – a ninja turtle, Alice Cooper, Darth Vader, Little Red Riding Hood, a belly dancer, a dominatrix – and chances are, she's made it and it's tucked away on a shelf, or hidden upstairs.

"I'd have to say everyone should be able to find something in here. There's enough different stuff that I really do cater to all age groups and all varieties of people."

Her costume rentals range in price from \$20 to \$50.

Fineberg also has plans to put in a cafe in one of the rooms of her boutique.

"I like pouring tea and it's just something I always wanted, especially where there is so much to look at in this store. Very often I've had girls spend an hour or two in here, especially if it's their first time. It would just be nice to be able to have a place where you could have a cup of tea and sit down and think about all the things you saw out there, then go ahead and make your purchase."

The young man and woman walk into the backroom where Fineberg is sitting.

"What did you decide on?" Fineberg asks them.

The young woman holds up a white handbag.

"That one? That's a nice bag," says Allie. "So that means you would like me to ring you in? Okay."

Allie stands up and walks over to the cash register. She comes back in and sits down, patting her cat on the head.

"I love my job. It makes me feel good at the end of the day to be able to know, I made people happy."

"I love my job, in the same way that I love ice cream I guess. It makes me feel good," she laughs. "It's true. I don't know, I never really grew up I guess. I

Opinions

Opinions

Gazette Opinions welcomes any opinion backed up with facts, but we don't publish rants. Email Kaley at opinions@dalgazette.com to contribute.



Kaley Kennedy Opinions Editor
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Point/Counterpoint

Should the fashion industry ban models with unhealthy BMIs?

Gavin Charles, Jacqueline Byers
Opinions Contributors

Point (Gavin): An abnormally low Body Mass Index, a measurement used to express weight-to-height ratio, has been shown to be correlated to earlier than average death. Dramatic or sudden weight loss can wreak havoc on the body's ability to cope with illnesses. BMI is admittedly not a perfect measure of an individual's health, but it does act as a relatively good indicator of a variety of weight-related health issues, ranging from eating disorders to obesity. This is also a tested method. Madrid's Fashion Week banned models with a BMI under 18 in 2006, and Milan followed suit in February 2007. This action followed a series of deaths, including that of Brazilian model Luisel Ramos, whose heart stopped during a Uruguayan fashion show in 2006. She had consumed nothing but green leaves and Diet Coke for three months before the show, and in the 72 hours leading up to the event she ate nothing at all.

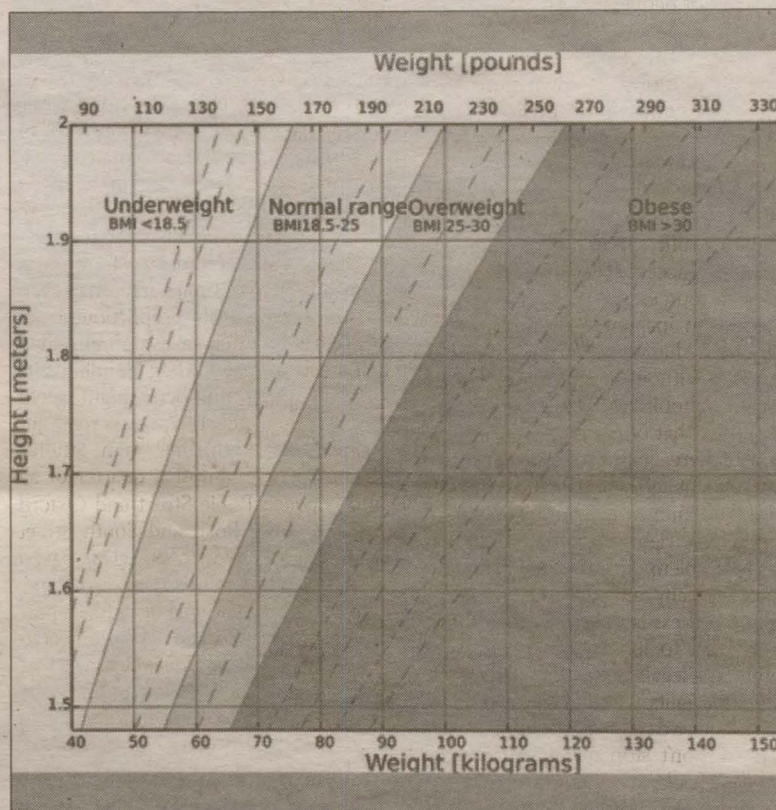
Counterpoint (Jacqueline): BMI is not an "imperfect" measure of health – it's not a valid measurement at all. Low BMI may be correlated with certain health issues, but the measurement is merely a ratio that can, in an average person, be used to indicate abnormal height to weight values. The key word there is "average". BMI does not take into account the wide range of body types (varying with genetics and ethnicity), body composition (dependent on ratio of muscle mass/fat mass), and generally anyone who deviates from the norm (such as the particular body type coveted by the fashion industry). No doctor would ever rely solely upon BMI to determine whether or not an individual has weight issues, so for an entire industry to lend credence to this measurement as an indicator of health is simply a bad idea. The average athlete is overweight by BMI standards, and people with BMIs classified as overweight have been shown to live longer by some studies. Adopting BMI as a valid means of discrimination and a scientific measurement of health will have significant repercussions when people begin to believe the rather arbitrary standards the system sets.

Point: Given modern social norms, it's mostly women who are affected by the trend in modeling towards the skin-

ny. For a variety of 'reasons,' such as artistic decisions and social conceptions of beauty, female models have been getting slimmer and slimmer. The fact is, the way that the modelling industry is currently established means that, for the most part, only the unusually skinny can land jobs. There are rare exceptions, but generally people need to be far below the average weight-to-height ratio (that, is the BMI) in order to be hired as a model. It is not uncommon to hear of model agencies telling their employees that they need to lose weight in order to be retained by the agency. This creates a situation in which models have to force themselves to lose weight in order to keep their jobs, a situation that naturally leads to the development of eating disorders such as anorexia or bulimia. The fact is, much of the industry has proven unwilling or unable to change in the systematic way necessary without a ban, and that makes a sweeping general rule needed.

Counterpoint: It's true that, as of right now, designers select models that fit a certain standard for proportions and appearance. However, to quantify that standard and select a cut-off point is actually more dangerous to women in the industry. For one thing, every model will be pressured to stay as close to the cut-off as possible. For some, this may mean rapidly losing a very precise amount of weight. For others, who may be "unusually skinny" by nature, it can mean the opposite. The rapid weight fluctuations that would be necessary for these women to meet the new industry standards so they can keep their jobs would put just as much pressure on them as ever. As for systematic problems in the industry, the unhealthy appearance and weight of many models can often be attributed to the rampant drug use by fashion insiders. Imposing weight standards will conceal a symptom, but it will not cure the chronic disease of addiction that comes as a result of this high-pressure industry.

Point: The idea that designers should be able to choose how to display their creations is just plain silly. These are people we're talking about, not walking coat racks. Sometimes an analogy is drawn to some sports, such as wrestling or martial arts, where it's important to stay within a certain weight class. The difference is that in these activities, there's always a class in which you can compete – maybe not always win – but



Is the Body Mass Index bullshit? | Stock photo

ny. For a variety of 'reasons,' such as artistic decisions and social conceptions of beauty, female models have been getting slimmer and slimmer. The fact is, the way that the modelling industry is currently established means that, for the most part, only the unusually skinny can land jobs. There are rare exceptions, but generally people need to be far below the average weight-to-height ratio (that, is the BMI) in order to be hired as a model. It is not uncommon to hear of model agencies telling their employees that they need to lose weight in order to be retained by the agency. This creates a situation in which models have to force themselves to lose weight in order to keep their jobs, a situation that naturally leads to the development of eating disorders such as anorexia or bulimia. The fact is, much of the industry has proven unwilling or unable to change in the systematic way necessary without a ban, and that makes a sweeping general rule needed.

Counterpoint: The right of an artist to select those who will best represent their creations does not seem silly at all. When casting agents hire attractive actresses to be in movies or advertising campaigns, passing over girls who did not meet their standards, no one bats

an eye because it's seen as being part of the industry. We allow artists a certain leeway in how they choose to represent their work. Attractive actors and skinny models have equivalent effects on society's standards and self-esteem – the only difference is that it is possible to quantify weight in ways that it is not possible to quantify beauty. Does this mean that we should be allowed to set standards for one and not the other? Of course not. Artistic license exists in all art, and unless the artist is actively harming models, then infringing on a designer's standards is as silly as telling Botticelli to repaint Venus because she sets unrealistic standards. This is not an issue of a questionable manager hiring only attractive secretaries. When you choose to be a model, you choose to participate in an industry where your appearance and your ability to wear clothing of a certain size both define you.

Point: Part of what makes the demands of the modelling agencies seem valid is that the media lends credence to the ridiculous standards that the agencies promote. This comes about both through the ideals represented in adver-

tising and popular culture media, and the material covered by the news media. Some researchers have speculated that the documented increase in eating disorders over the last 20 years may be in part due to growing public concern with obesity, an issue the media always seems fond to discuss. In other words, the media's portrayal of the obesity threat actually spurs the development of the other extreme of the weight-health spectrum. It's easy to blame the media, but it's hard to change social norms all at once. But if the fashion industry makes a clear statement that unhealthy behaviour is not only unnecessary, but also unacceptable, the tide may start to turn. The majority of people involved in the modelling industry are young women, the group already most disposed to eating disorders. This proposal would clearly help them stay healthy. But the message this initiative sends could help other young people as well.

Counterpoint: Do high fashion models really impact your life? Exactly how much responsibility do designers have to make you feel good about yourself? The answers here are 'very little' and 'exactly none'. No one in the fashion industry has ever claimed that the job of designers is to define and promote a healthy body type. At the level we're discussing, designers don't even create and promote practical clothing. High fashion is art that influences society in the same ways that any other kind of art does, and therefore has the same responsibilities to society – no more, no less. Chronic issues of self-esteem are a problem that must be dealt with at the level of parents, educators, and peers. It is not the job of fashion houses to protect us from our own insecurities. We as individuals set the standards for the people that we want to associate with, date and be. If a 90-pound model can change those standards, then our issues run much deeper than media portrayals of beauty, and imposing arbitrary standards is not going to fix anything.

Gavin Charles and Jacqueline Byers are members of Sodales, the Dalhousie Debating Society. Vote for the side of the debate you agree with at www.sodales.ca, or find out more about Sodales by writing to sodales@dal.ca.

GAY IS THE NEW V-NECK



Katie Toth
Sex Columnist

Hayden Panettiere is scheduled to fall for her female roommate in the upcoming episode of *Heroes*. Lindsay Lohan's tweeting addiction has betrayed her continuing heartache over Samantha Ronson to the *New York Daily News*. And, on an anecdotal level, I'm happy to note that I haven't heard "I need a gay best friend to take me shopping" actually said out loud for at least 16 months.

It's a super trendy time to be queer, right? Maybe not. As I write this, I'm reading about the devastating potential arson of the Aquarius Bathhouse in

"It's a hell of a lot easier to call yourself pro-queer than to question affluence and the power structures that oppress queer people."

Winnipeg that occurred on Thanksgiving Sunday. Robert Clark, a 62-year-old man from Saskatchewan, was one of the two men killed in this fire.

Bathhouses originally sprung up to help fill a need for gay men to have sex and be able to meet other queers in an environment that felt safe and offered them some amount of dignity.

But we've moved past all that, right? It's not like gay men need to go to these secretive saunas any more. Well, if Clark was driving from a province away to fill a need in a place where he felt safe, only to end up being killed, we can't have moved very far.

Being queer can be easy if you fit into a specific box. A wealthy, satin lined, urbanite box. Usually one painted white. It's incredibly different to be a wealthy gay man or bi-curious white woman living in Halifax with money and expensive skinny jeans, and identify as queer, than to be queer and poor or living in the outback.

It's a hell of a lot easier to call yourself pro-queer than to question affluence and

the power structures that oppress queer people who aren't wealthy city folk. It's easier for the economically right/socially left heteronormative urbanite population to fight for gay marriage rights (and get a sweet influx of commitment related parties as a result) than to push for more funding for more financial support for people living and dying with AIDS (but that will cost me money).

Plenty of people living in sexy North End Halifax houses can think that it's really cool that they have a token lesbian friend who moved to town from New Waterford with whom (if all else fails) they can make out on Friday nights. But it's a much bigger commitment to fight for more sexual orientation training for teachers, more queer-inclusive sexual health programs in schools, and more access to sexual health and safety resources, so that the next token lesbian in New Waterford doesn't get outed, harassed or have her face kicked in without serious repercussions.

Homophobia in Nova Scotia isn't just about that one friend of yours who moved here, either. Remember that time, epochs ago, when Pictou refused to raise the Rainbow flag during Gay Pride Week? Oh, right – that was last year.

My problem with the rapid assimilation of socially and patriarchally acceptable queerness is, that I fear it becomes really easy to look at "how far we've come." It's legal to get gay-married in Canada! Halifax has a Youth Project! Woo! Well, we still have a long way to go.

If we don't stop being so righteous and start looking at how queer oppression does exist, we'll just keep making it great to be gay for rich city kids without making a lasting and real change in how people interact with and respect those who are queer identified.

When we rapidly assimilate alternative sexuality, we should be careful not to cheapen our progression. Queers who don't fit into a specific mold of what's acceptable are being left behind. When we start the talk about how much we've progressed and how it's okay to be gay, I fear we will stop recognizing homophobia as it occurs outside of our own privileged class or location.

I don't want us to dismiss present complaints of queer oppression, whether in Pictou County, Winnipeg or here in Halifax. Rather than truly moving forward, I think we're only moving forward for college girls from Ontario who want to experiment with having girlfriends, which only emphasizes and makes more brutal the intersectional oppression faced by people who aren't those things. Go, put on some skinny jeans, make yourself an espresso and think about what I said. And remember: just because Li-Lo doesn't write about these problems on her Twitter-Feed doesn't mean that they don't exist.

Where the Sidewalk Ends

Jake Schabas
Opinions Columnist

I am unapologetically anti-car. There, I said it. When there's another option, I avoid cars like the plague. What bothers me most is not their absurdly expensive operating costs (gas, insurance, bridge tolls, repairs, parking), or their planet-destroying carbon emissions, or even the obesity-inducing laziness they encourage. No, all these things I can easily ignore from the plush leather seats of my Range Rover, blissfully distracted by a Ghostface Killah music video playing on my in-wheel flat screen and surround-sound speakers. What bothers me most is that cars are an obscene waste of space.

This cannot be hidden, no matter how tinted your windows might be. Although built to carry multiple people, cars are overwhelmingly used to transport one single person: the driver.

That driver's physical footprint while waiting at a red light is anywhere from 14 to 37 square metres, an area that increases exponentially depending on the speed of the cars – the faster you go, the more space you need to be separated from everything else. That stationary footprint is a startling 30 to 80 times larger than even the most generously proportioned pedestrian, who rarely takes up more than half a square meter when standing still.

While these numbers might seem abstract, their affects are concrete—literally. Look no further than Studley campus, where almost a quarter of all land between Robie Street and Oxford Street, Coburg Road and South Street is either covered with gravel or paved over for roads and surface parking.

These aren't marginal or hidden spaces either: empty parked cars often occupy the most centrally located spaces that have the heaviest pedestrian traffic. The Dunn parking lot comes to mind, as do those spots at the top of University Avenue or in the University of King's College quad. In other words, not only do empty cars take up a disproportionate amount of space, they also dominate many of the campus's most important spaces.

Before making any wild claims such as arguing for tearing up all this parking or for making Studley car-free, a short disclaimer: I'm privileged to live only a short bike ride from campus and have no physical impairments that make mobility an issue. Yet for many students and staff, this isn't the case and commuting by car is not merely a choice but a necessity.

However, that still doesn't explain why the daily lives of students and staff, many of who take transit, cycle, walk, or even live on campus, should have to constantly be weaving through cornfield-sized

car parks on the way to and from class. The fact that thousands of students have to cross through the Dunn Parking lot on a daily basis, which while having space to hold 200 empty cars can't even provide a proper path to accommodate such pedestrian traffic, is ridiculous, not to mention unsafe. Or at King's, where the centerpiece of an otherwise stunning quad about 25 – you guessed it – empty cars.

Although in use by some people at the beginning and end of each weekday, it's completely unjust that those who have the least need for a car – people living in residence and those who walk or bike to campus – have to bear the brunt of the cost of other people's con-

"Imagine what a fantastic space the Dunn Parking lot would be if it wasn't paved over and filled with empty hunks of metal."

venience: abandoned seas of pavement on the evenings and weekends, gigantic puddles, painted lines and cracked asphalt instead of proper walkways, green spaces or gathering places. Our campus is overrun by cars despite the majority of Dalhousie's population having either no access or no real need for them.

Relocating and slowly reducing the presence of cars on Studley while reusing former car parking in productive, more beneficial ways poses a huge challenge. We will always need some parking, whether it's for people with disabilities or for service trucks that require access to our buildings. Additionally, it's idealistic to think that transit infrastructure shortcomings and continuing urban sprawl have easy fixes. There are also bureaucratic and political hurdles to be faced, since many of the most bothersome cars are actually parked on the roads themselves (like on Uni-

versity Avenue) that fall under HRM jurisdiction—another problem entirely.

Yet keeping the car at home has never been easier than right now. Besides the student bus pass, with the new Dal Bike Centre now open and the recently launched CarShare HFX hoping to have a parking spot located on Studley in the near future, alternative methods of getting to class are more available than ever before.

Yet private initiatives can only go so far. Dal administration should be taking note of these changes and become an active player in reforming car storage on campus. By charging as little as an extra quarter to all parked cars, it's conceivable that a parking structure could be built at the corner of Oxford Street and Coburg Road or next to the Dalplex, which could replace current surface. Such action would be an enormous step towards concentrating cars away from the spaces constantly in use by people.

Imagine what a fantastic space the Dunn Parking lot would be if it wasn't paved over and filled with empty hunks of metal. All those students living in Howe Hall or who have class nearby would have an outdoor place to play football, Frisbee, soccer, read or have picnics in, similar to how parts of the King's quad are used. All of a sudden, a formerly hazardous site would become a focal point for the campus, a destination for student life rather than an obstructive eyesore used only out of necessity.

The same goes for the car parking all around King's as well as on University Ave. Without the dominating presence of cars, that grass island in between the SUB and McCain buildings – the most centrally located green space on Studley, currently enclosed in chain fences – might actually get some use.

Cars have wreaked havoc on our campus. Their empty presence isn't just ugly but an unquestionably wasteful use of space. Places like the Dunn parking lot, where for the unnecessary convenience of 200 drivers at the beginning and end of each workday, thousands of students and staff are forced to squeeze between empty vehicles and garage entrances along painted lines that stand in for pathways and crosswalks, strike me as the height of stupidity.

We need to rethink the cost our choice of transportation is having on our built landscape, then update our priorities accordingly. Improving the quality of life on campus should trump unnecessary convenience when it's achieved at such a high cost. Relocating and slowly removing car parking on campus is the next obvious step. It's time to make that show on campus.

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Hot or Not

1. The Pop Explosion
 2. American Apparel high waisted jeans
 3. Moustaches
 4. Creative Halloween costumes
 5. Turkey naps
 6. Drinking on a Sunday
 7. Calls from your girlfriend
 8. Barack Obama
 9. Pumpkin Ale on the way down
1. Dirty hipsters dancing in St. Matthew's Church
 2. Camel toe
 3. Moustache snot
 4. Dressing up as still-warm dead celebrities (Heath Ledger, Michael Jackson)
 5. Turkey farts
 6. That midterm you forgot about on Monday
 7. Calls from Greenpeace
 8. His Nobel Peace Prize
 9. Pumpkin Ale on the way up

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Street

Question: What fashion item turns you on?



"When someone shows in what they wear how much they love the environment and environmental science."
Katie Connell,
 1st year Kings



"Fitted jeans, because I like to see his assets."
Jasmine Hudson,
 3rd year Soc minor in law



"Hot shoes.... like yours!" "wink"
Carolyn Inglis,
 1st year Science



"Glasses, because the professor look is hot."
Isiah Jacques,
 3rd Earth Sciences



"Pink underwear."
Duff Marrs,
 2nd year Masters in Architecture



"Tiger mascot with no teeth."
Riley Pierce,
 4th year Commerce



"Socks. Bright colour and patterns drive me wild."
John Snow,
 1st year BSW



"'67 Band T-shirts all at once."
Matt Ritchie,
 Major in wanna-be music

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Opinions

The power of song: music therapy

Rachel Sunter
Health Columnist

Though hundreds of people might be too sloshed to truly appreciate some of the exceptional music coming to the Halifax Pop Explosion this week, those who do listen may find much more than a good night out.

Modern research in music therapy shows how music can improve existing medical treatments of the mind and body, and in fact be a valuable treatment method in itself.

Music therapy was first developed in the 1900s and was used to treat victims after both world wars. Today, certified musical therapists help patients listen to music, compose melodies, and participate in group exercises like sing-alongs and improvisational jam-sessions. Using music as a language to trump words, music therapists believe that music can boost moods, decrease stress and anxiety, and improve social relations and expressive abilities.

But it's not all mental. Music therapy has been shown to increase the effectiveness of treatment programs in stroke recovery, dementia, cancer treatment and general rehabilitation.

The physical and mental injuries that can result from a stroke are sometimes so frustrating for victims that their perseverance and positive outlook are as critical to their recovery as the treatment itself.

Research shows that music therapy improves stroke victims' moods and social skills so much that it significantly speeds the recovery process as a whole. On the physical side, listening to rhythmic music during rehab helps some patients relearn to walk and move.

When bone marrow transplant patients at the James P. Wilmot Cancer

Center in New York asked for something more to help them get through the painful weeks after surgery, doctors tried music.

Recovering patients who went to music-assisted relaxation sessions twice a week after their surgery reported lower levels of pain and nausea than did patients who went music-free. In the same study, researchers found that music therapy actually speeds up the time it takes for transplanted bone marrow to start producing its own white blood cells in new patients' bodies.

“Music therapists believe that music can boost moods, decrease stress and anxiety, and improve social relations.”

One of the fundamental principles of music therapy is that music can tap into emotions and ideas that are difficult to put in words. This is particularly effective when applied to sufferers of mental illnesses like depression and schizophrenia.

Through sing-alongs and improvisational exercises, music therapy has successfully enabled mental illness patients to build social relationships and express issues that are difficult to discuss with words alone.

If you're interested in music therapy, the Canadian Association for Music Therapy website lists certi-

fied music therapists across Canada. Or, for a DIY approach, try these tips to give yourself a little music therapy.

Sing Out: It's never been easier to pick up a new instrument or start singing in Halifax. Check out billboards, classifieds and skill-swaps (there's one at the farmer's market) for local musicians who will teach music for lower rates, even for free. Check out churches and cathedrals for information about audition-free choirs throughout the year. Even if you prefer to make music behind sealed and soundproof doors, you may discover what new things can be said and felt in song.

Chill Out: Find out what music relaxes you. Music can be energizing, arousing or confidence-boosting. But it can also provoke anxiety or be quite depressing. Try paying attention to how you feel before and after a song, and use what you learn to instantly give yourself some relaxation or a feel-good pick-me-up in the future. I find songs I listened to as a child particularly calming, like Simon and Garfunkel, Enya and The Beatles. You may have to start downloading or buy a few CDs, but a little effort can go a long way to make blue days brighter.

Work Out: Numerous studies show that heart-thumping music can increase athletic performance, improving your vigor and endurance and making workouts more fun. Check out fitness magazine sites like shape.com and womenshealthmag.com for pumping playlists designed by fitness coaches, star athletes and celebrities.

Lights Out: If you make a habit of listening to specific relaxing songs at bedtime, you may find that you can actually condition body into bedtime mode. Eventually, the starting notes of your personal lullabies will be enough to get your jaws yawning and put stressful thoughts at bay.

Low love for high heels

Hilary Beaumont
Copy Editor

On my closet floor stands the most exquisite pair of emerald green boots. They're one-of-a-kind vintage 1970s. They were a steal on Etsy. They also have three-inch heels, so I almost never wear them.

It's not that these boots are uncomfortable; it's that they're not practical. And Halifax has the most practical sense of fashion in all of Canada. Here lies my dilemma.

There is no reason to wear heels in Halifax. This city is a walking city, a biking city and a busing city. This city has rain, snow, ice and salt. This city also has an anti-heel-height attitude.

About 90 per cent of me – I've calculated – embraces that attitude. Heels are shallow accessories for all the height they add.

They're also restricting. Try climbing Citadel Hill on a whim, or the Wave on the waterfront, in stilettos. Not to mention they sound ridiculous – sneak attacks are out with those clackers on.

The only practical use for a pencil-thin point on a shoe is as a defence against a rapist. And even then, how do you run away?

In larger metropolises, sky-scraping shoes are a status symbol. Strut down the streets of Toronto in Christian Louboutins and you might as well be Henry Sugar. Heels – such as the pair in my closet – are also sexy if worn with the right swagger. Teetering on tiptoe is surprisingly seductive, but ironically vulnerable.

In Halifax, heels aren't just impractical – they're also an ego trip for your feet. A woman who wears heels here, in a city where no one wears heels, shouldn't be surprised when locals stare. It seems as if she is elevating herself above other Haligonians. But if she wears them in New York, where everyone wears heels, she would be an average Jolene. The dy-

amic of those extra few inches between the pavement and your sole can be distilled down to one thing: power. You don't need a Spice Girl to tell you that.

“The only practical use for a pencil-thin point on a shoe is as a defence against a rapist. And even then, how do you run away?”

But part of me – about 10 per cent – adores that three-inch boost. I don't know quite why. I'm happy with my five feet four inch height. I wear flat skimmers or boots every day. I know no one's walking behind me with a tape measure. Yes, the weather's fine down here.

I'm ready to size up my admiration for arch-aching shoes to a desire for sex, power or beauty – all the things society holds so dear. But it all sounds too high strung for me.

I'll stick to flats. They come in emerald green. And I can run away from rapists, which is more than a vulnerable vixen in stilettos can say.

Who's the boss?

Ben Wedge
Staff Contributor

It seems fewer and fewer Canadians understand the quite simple question: who is our head of state?

Sure, it's a bit clearer in the United States: the President (Barack Obama) is both their head of state and head of government. In Canada, our head of government is the Prime Minister, Stephen Harper. Our head of state is none other than Queen Elizabeth II.

Our parliamentary system is understandably confusing for the average Canadian. But last week, our Governor General proved that even she doesn't get it, calling herself our head of state, not once, but twice. The problem is, this is completely incorrect.

To understand the confusion around our head of state, we should start with the confusion around the constitution.

Working as a Parliamentary guide, visitors would come to Parliament every day, and some ask where we put the constitution on display in this country. The constitution is not on display anywhere.

The constitution is a mix of written documents, and unwritten traditions, further interpreted by Letters Patent, which are royal decrees emanating from the Queen. Certain parts are available online, or in various librar-

ies. The others are essentially just folklore.

The first, and probably most important, part of our constitution is the British North America Act, known now as the Constitution Act (1867). This document outlines, among other things, that we are a federal democracy, and states clearly that our head of state is the Queen. It outlines requirements for becoming a Senator or Member of Parliament, but doesn't mention the Prime Minister.

Why aren't the Prime Minister's requirements outlined in our constitution? The Prime Minister isn't an actual position. Instead, our head of government is simply a tradition, the leader of the cabinet, the chief political adviser to the crown.

The tradition emerged in the early 18th century, and has existed ever since. The Prime Minister need not be elected – in fact, John Turner led “from the halls”. He was neither a Member of Parliament or Senator during his brief tenure. Two of our 22 Prime Ministers have been Senators, leaving only 19 to have served in the House of Commons.

The Governor General, on the other hand, is in the constitution. Her powers are mostly defined by Letters Patent, which were issued by George VI in 1947, and can be revoked at any time. They aren't laws, just orders from the crown.

In 1947, the King effectively handed the

decisions assigned to him to the Governor General, but appointing additional Senators above the standard 105 is still maintained as an exclusive power of the Monarch.

Despite this, the Governor General is at most the federal representative for the crown. She is not, in any legal meaning, the “Queen's representative for Canada”. The Supreme Court affirmed this, ruling that provincial governments are directly responsible to the crown, and that provincial Lieutenant Governors outrank the GG on provincial matters. She is not our “resident head of state” either. She is absolutely not our head of state.

This is possibly the most confusing thing for many about the Canadian Parliamentary System.

Most people get that the Prime Minister isn't elected directly, he is appointed, after showing that he has the confidence of the House of Commons. People generally understand the first-past-the-post, plurality system for elections, and people generally get that the Senate is an appointed body.

What we need now is to educate the public that the Governor General merely makes decisions on behalf of the Queen, and can be dismissed with no notice, and serves a limited term. She is not our head of state, and for her to call herself such is one of the most outrageous statements coming out of Ottawa.

LETTER TO THE EDITOR

Re: Streeter, hipsters

There is what I believe to be a huge mistake in your latest Gazette, the issue released Friday, Oct. 16. The question in the Streeter is exactly the same as the previous issues and my friends and I had to play jeopardy with it trying to figure what the question was!

Also in the Oct. 9 to Oct. 15 issue of The Gazette, the feature regarding hipsters was way too deep. I was raised by immigrant parents and my father worked 8 a.m. to 11 p.m. everyday. I do not dress or act like a “hipster”. I am really against the fact that it is supposed to portray a culture representing people from a low-class background. Although I do appreciate the comments on how their culture is representing a more artistically inclined one, which is quite true, but unfortunately many of these so-called “hipsters” are just people taking on a certain fashion sense.

Also on the issue of the keffiyeh, ever since the article in The Gazette last year, my Palestinian friends and I (not a Palestinian) have had a problem with it. Of course I don't speak for everyone.

Regardless, I believe the scarf is not supposed to represent any nation or political party. It is merely traditional Middle Eastern headwear. Heck, my grandpa back in the Middle East wears a red one while he is farming just to protect him from the sun, not because he supports this or that. Men in the UAE wear it as part of a traditional outfit, you know those guys that wear this white cloth with the red coloured headwear. It's so common in fact that the Iraqi insurgents you see on TV wear it too, and older Middle Eastern men just wearing it while sitting in front of their house drinking coffee. The scarf is also worn by Iranian, Lebanese and, yes, even the Palestinian protesters with each group supporting their own respective cause.

But is it exclusively Palestinian and left wing? No, it is not.

-- A Dalhousie Engineering student

The Streeter question last week was indeed wrong. The correct question was: “In honour of next week's Halifax Pop Explosion Music Festival, what's one thing you'd blow up in Halifax?”

Arts

Arts

Gazette Arts covers cultural happenings in the Halifax community. You heard it here first. Email Laura or Matt at arts@dalgazette.com to contribute.



Laura Dawe Arts Editor
arts@dalgazette.com

Fashion suicide: don't do it!

An attack on American Apparel zombies

Cheryl Hann
Staff Contributor

It's no secret that American Apparel has infiltrated our city. Halifax's destination for Vice Magazine and solid colour tank tops has got our youth in its neon death grip. To quote the Spice Girls' 1996 hit "Wannabe": "I really, really, really want a ... zigzag-print thong-bodysuit." Alright, those aren't the real lyrics. But, for a disturbing number of young women, they might as well be.

The Halifax AA has only been open for three years, and in that short amount of time, its "unique" brand of brightly coloured, boldly printed, fade in two washes clothing has managed to weasel its way into the closet of everyone I know, and give their other garments the heave. While I am all for people expressing themselves through fashion, I have a problem when everyone is expressing the same thing.

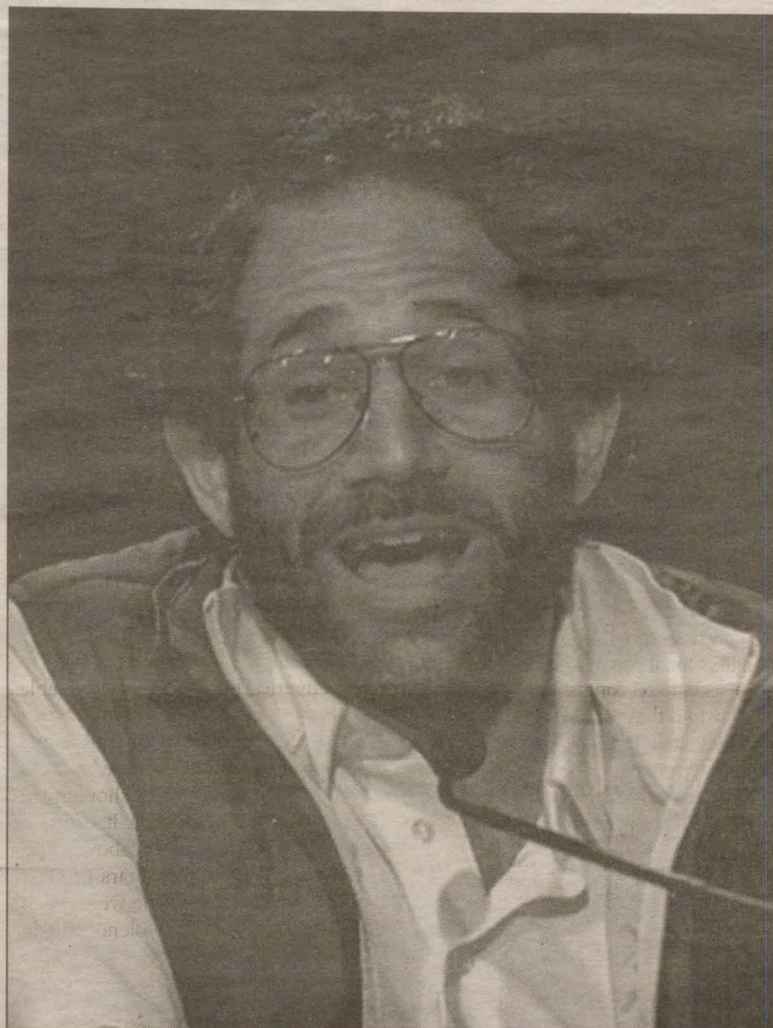
Unfortunately, too many people who shop at American Apparel shop there exclusively. They stop making their own fashion choices, and start dressing the way Dov Charney wants them to. Suddenly, everyone who doesn't want to look like an archetypal frat boy, or dome girl starts looking the same. Instead of wearing titty-tops and polos with popped collars, everyone's wearing a magenta hoodie and gold lamé leggings. This is the worst thing to happen to us since Dal sweatpants and Ugg boots!

Perhaps I sound too judgmental here; perhaps I am just bitter because my C-cup chest won't allow me within 100 feet of American Apparel and its 'bras aren't sexy' policy. Perhaps. But, probably not. I know that a lot of the people who are reading this have, will or do shop at American Apparel. Please don't let me and my cynicism stop you. I just want to dissuade you from dressing head to toe in neon, if I can.

To help in this endeavor, I have created a list of reasons why you might want to reconsider American Apparel as your number one fashion destination.

1. Dov Charney.

Dov Charney is President and CEO of American Apparel Inc. He is involved in all of the creative processes of AA including hiring the sales "models"



Dov Charney: a classy guy. | Stock photo

and photographing American Apparel's controversial ads. In order to get hired at American Apparel, you have to let someone take your photo and send it to Charney in Los Angeles where he will ogle it for a while. If you're lucky, he'll pick you out – real special like – to come and do a photo-shoot with him. Photos that may or may not become an ad, but in which you will definitely look like a half starved rape victim. Charney is currently involved in a number of sexual harassment suits with women who used to work at American Apparel. Gross!

2. This ad (top right).

Some call these ads exciting think pieces. They're real. They're dirty. They're not airbrushed or tampered with. Others call them sexist tripe. The women are submissive, humiliated objects. I'm inclined to agree with the latter camp. Most American Apparel ads are like this, and most of the photos were taken by, you guessed it: Charney. Whose hairy chicken legs did you think those were? He photographs the models under bright lights, in little to no clothing, with facial expressions that say, "I'm sleepy. What'd you put in my drink?" Doesn't that make you want to buy a pair of non-prescription glasses?



One of American Apparel's ads. | Photo by American Apparel

3. American Apparel is over-priced.

A basic T-shirt at American Apparel is \$20. At No Sweat Clothing (a store that boasts a sweat shop free manufacturing process, and actually gives a shit about the sweat shop issue), basic tees cost \$5.16. So, what are you paying for?

"Dov has never shown any interest ... in the sweatshop issue whatsoever," says No Sweat CEO Adam Neiman. "It's all about sex – sexy tees, sexy tees, sexy tees – that's it."

That's still it, and the tees are sexy, but so what?

4. Halifax has cooler clothes.

My final reason for you to at least consider shopping somewhere else for your statement making garb is that we live in a city crawling with independently owned thrift shops: Dressed in Time, Lost and Found, Elsie's, The Clothes Horse, 50 Hats, Put Me On. The list is lengthy, my friends. There's also the Salvation Army, whose proceeds go to charity, not into Charney's pocket. To compel you further, the Sally Anne has a 50 per cent off sale every Wednesday. We're talking \$1.99 dresses here people. Dresses that you won't see on anyone else. Think about it.

Check out exclusive web content on our website.

www.dalgazette.com

Arts

NOCTURNE!

Portrait of a Halifax hipster at the UAG Halloween show.

Nocturne organizers estimated 9,000 people swamped Halifax streets and galleries last Saturday to feast their eyes and ears on art after dark.



Sunglasses at night during Nocturne.

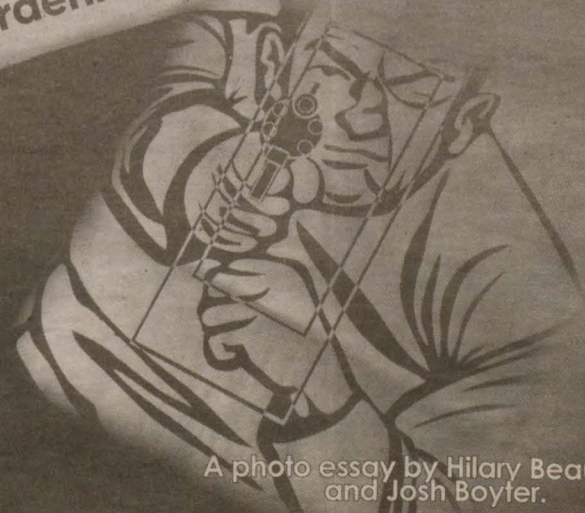
“Art now, sleep later”



Music partners well with every element of Halifax's art scene.

Target practice posters aimed from every corner of The Rock Garden.

Male and female models took up window space on Barrington Saturday night.



A photo essay by Hilary Beaumont and Josh Boyler.

Tyagi warms up with THAW clothing line

Rebecca Spence
Staff Contributor

“Black. Clean. Simple.” These are the three words Halifax fashion designer Akshay Tyagi uses to describe his own personal style.

“I keep it as neutral as I can. I don't want to think about myself when I'm dressing. I want it to be easy to get up and go,” says Tyagi, 23. “I'm lucky if I can get as far as cutting my nails and shaving my beard.”

Tyagi's “no muss, no fuss” approach to his own appearance is a matter of function. He has been busy working around the clock since June to get his 2010 spring/summer collection ready for Atlantic Fashion Week (AFW).

His first solo show, entitled “THAW”, is sure to be anything but simple. The collection is presented in shades of gray and white, with sheer materials like chiffon, set against opaque fabrics to create visual tension. Tyagi says each piece is heavily inspired by the winters of Halifax, the concept of melting and the moment of transition into spring. His 16 looks include women's dresses, skirts and coats, as well as accessories such as organza scarves that are textured like the Eastern shoreline.

“My biggest inspiration was the drive along St. Margaret's bay where along the cove the ocean is frozen over but the rocks crack through the surface,” says Tyagi, who is also inspired by designers such as Alexander McQueen and Christian Dior.

“I saw that little moment and I knew I wanted to make something.”

Halifax winters and the East Coast winds are definitely not environments that Tyagi is used to. Born in India where

he completed the International Baccalaureate Art program, Tyagi came to Canada and enrolled in NSCAD. He was 18. Last year he graduated with a BFA. He majored in textiles and minored in fashion. Since graduation, he's been working as an associate manager at Club Monaco six days a week. Tyagi also participated in last year's AFW, and was a top-three finalist in Argyle Fine Art's Off the Cuff competition.

“This is not going to be your typical runway fashion show,” says Tyagi. “I want this show to be more than a runway. I want people to walk away from an experience, thinking about what they just witnessed.”

“THAW” is in collaboration with the young women's choir, Camerata Xara. The 24-piece choir will be functioning both as Tyagi's models and soundtrack, creating an avant-garde style performance.

Tyagi's models come in all different shapes and sizes. From size double zero and under five-feet, to size 14 and six-feet tall, Tyagi is not limited in the shapes that he can dress. “There's variety,” says Tyagi. “They all have different personalities but come together as a group. They're intense performers. They do not at all step away from any challenge. This event, for them, is an attempt to push their own boundaries.”

A self-described trendsetter, Tyagi hopes that his collection will inspire everyday people to push their own fashion limits as well, and not be too afraid to wear something a little more edgy. “You wear clothes every day, so why not have fun with it?”

“THAW” debuts Oct. 24 at The Bus Stop Theatre, 7 p.m. Tickets are \$10 and can be pur-

Art you want, art you wear Seeds' artist-made T-shirts just keep selling out

Nick Laugher
Arts Contributor

Planted in the Granville NSCAD campus among the cobblestone streets and shops is the place that gives NSCAD students an opportunity to sprout a career. Seeds Gallery, established in 2007, is home to the work of current NSCAD students and alumni.

Developed as the brainchild of SUN-SCAD, the NSCAD student union, its purpose was to give budding artists a safe place to take the first big step and break into the tumultuous world of art. The project was a labour of love for the students; they handled everything from promotion to renovation, recalls manager Jennifer Simaitis.

Simaitis, who affectionately refers to Seeds as her “baby,” says the gallery isn't just a launching pad for students, but also for first-time art goers.

“Even I still get intimidated going into art galleries,” remarked Simaitis. “I wanted Seeds to be an accessible, comforting experience for the public.”

The gallery has dulcet, serene white walls and a gentle, almost homey rattle and hum in the air. Simaitis is a huge advocate for public awareness of artists and of art itself. The mentality of Seeds definitely reflects that.

The gallery has a luminous and enticing front window display, showcasing student work that is rotated bi-weekly.

Simaitis says that as a student artist, it's the best way to get started in getting your work out to the public, as it removes a lot of the pressure attached to private shows.

One of the more innovative things happening at Seeds is a project that Simaitis says has been in the back of her mind for years. It started back in 2007 when local artist Shakeel Rehemtulla, of local silk screen designers Wood-bullets, designed a limited edition T-shirt and tote bag for NSCAD. The items were eaten up voraciously by NSCAD students looking not only to show their student pride, but support local talent as well. The following year, Seeds got local artist Ray Fenwick to design a limited run of T-shirts featuring the various NSCAD campuses. This line was consumed just as eagerly.

This year Simaitis finally put into motion the “T-shirt of the Month” project. The intent of the project is to spotlight a different local artist every month, while at the same time helping to engage the public in appreciation and awareness of art outside of the context of a gallery or studio. Simaitis said she'd always been attracted to the idea of T-shirts because of their accessibility.

“People can support artists without breaking the bank” she says.

Each month a local artist will contribute his or her artistic creativity to a limited run of 25 T-shirts. Well, 24 really, because the artist gets to keep one. The

artists range from filmmakers, painters and even installation artists, such as this month's featured artist Graeme Patterson.

NSCAD alumnus Kar Frick Miller handles the printing of the shirts. Miller graduated in 2008 and is currently doing a residency in Lunenburg.

“The limited run of shirts, and painstaking process of her screen printing it by hand, aid to keeping it a piece of art,” says Simaitis. “I feel bad though. People keep calling about the shirts and I have to tell them that we're sold out. But on the other hand, it lets me know that people are attracted to the idea, and that they'll be eager for the next release.”

The next release just happened to be last weekend during the all-night art fest that is Nocturne, an event Seeds hoped would draw in people who are unfamiliar with the work that NSCAD does. Moon Hee Nam, art director for The Coast will be October's featured artist.

“Everyone is always welcome to come down and check out the work and have a chat,” Simaitis says with a smile.

She loves company and urges people to check out the openings for new artist spotlights every second Monday at 6 p.m., with the next one on Oct. 26 featuring jewelry by Vanessa Neily and prints by Sarah Roy.

Whether you want to support an artist and buy a shirt or just get your feet wet in the ocean of art, pop down to Seeds. Who knows? Maybe it'll grow on you.

Put Me On

Consignment store's vintage and altered clothing is eco-friendly and fashionable

Hannah Griffen
Arts Contributor

Put Me On offers a vibrant vintage shopping experience, bringing new life to the row of well-known vintage stores on Queen Street. Located just upstairs from Elsie's, Put Me On is nestled into a tiny three-room space. However, what the store lacks in size it makes up for in the distinctiveness.

At the top of a flight of stairs, the main room of Put Me On explodes with variety. In the middle of the room sit racks of longer, colourful dresses – some fashioned from patterns dating back to the seventies. The main room also houses many cozy vintage jackets and coats for winter, one-of-a-kind dresses, purses galore, and footwear. Oh, and lets not forget the jewelry that drips from the walls around the cash register.

The store sells many products from local designers, including Lena Kroecker clothing, beautiful glass jewelry by Philip Doucette, and Haywire Silver by Cape Breton's Mona Gill.

About a quarter of the items at Put Me On are designed by owner Pamela

McInnis. Most of the design process is conducted in a sewing room inside the store. McInnis describes her design aesthetic as “fun, relatively quirky, colourful and with as much recycling as possible.”

Her line, called Cranky, includes a variety of ethically sound and creative garments. They all seem to embody the same eccentric appeal, especially her “hoody dilly” – a shoulder and hood covering, or the boy short style underwear with feminine vintage lace. Among McInnis' best selling items are her arm warmers – a perfect addition to any winter outfit. She uses a lot of different fabrics, including some gorgeous cashmere items.

The men's room of the store is stocked with comfy looking sweaters, chunky socks, tweed and cowboy shirts.

It is clear that Put Me On is a definite must for men and women alike. Adorning a whole wall of the room are rows and rows of brand new men's shoes from the '70s. They are made of dark brown leather and were salvaged as dead stock from a factory. Along with the shoes, McInnis was also able to get her hands on ties, hats and a collection of beautiful aviators.

Many of the most eye-catching



A creative, crumky ensemble. | Photo by Pau Balite

items are those that are the most environmentally friendly. McInnis makes a concerted effort to reuse as much as she can with her designs. She makes

cowboy shirts out of recycled fabric. The shirts are constructed from existing men's patterns. McInnis explains that she is “no tailor.” The material that she does not use from the cowboy shirts, she uses to make soft-looking skirts.

McInnis is also known by her singer/songwriter pseudonym: Pamela Underwater. She used to play in The Museum Pieces and The Middleclass Pushovers. She feels that her musical and design influences all resonate from the same place.

“I'm not really sure what that place is,” she explains. “But I'm definitely not satisfied unless I'm being creative.”

Wherever the creativity comes from, it's working. Put Me On is packed on weekends with customers. The clientele is composed of a diverse demographic, with students pouring in. She attributes the appeal of vintage clothing to students with the affordability of her items and the fact that it is possible to find things that no one else will have.

“It's a treasure when you find something that just fits you.”

Put Me On is located at 1532 Queen St.

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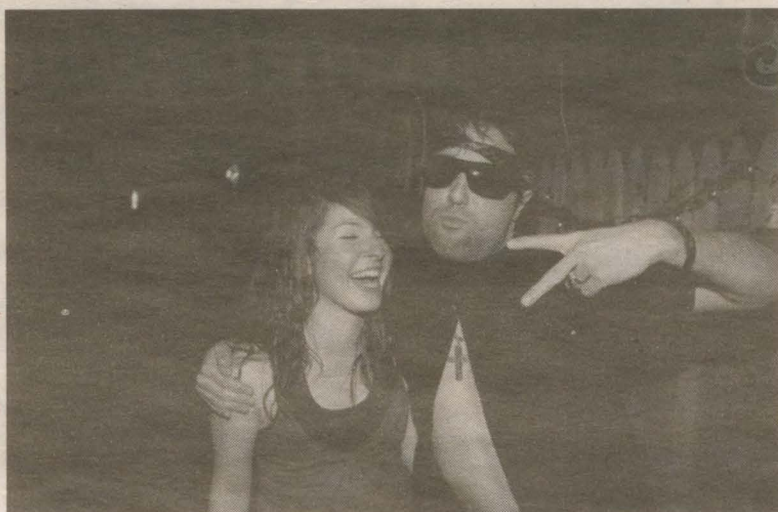
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Arts



Corey Hart wannabe. | Stock photo

Sunglasses at night

Some guys just don't understand

Matthew Ritchie
Assistant Arts Editor

Thank you, Corey Hart, for ruining everything. Twenty-six years ago you released a single that changed the landscape of pop music – in the most negative way possible. You actually made people believe that wearing sunglasses at night made you look cool. Your cultural paradigm shift will probably continue to ruin dance clubs for another three decades.

However, it would be hard to solely blame you, Corey. Can I call you Corey? The real blame lies in the soul-less fashion disasters that walk into nightclubs all around the world sporting eyewear made to block UV rays, but instead creating an exhausting aura of douche.

The main culprits behind the sunglasses at night phenomenon are males aged 19 to 35. For some reason, only males can put glasses on at night and look like a total douche. If a girl at a club borrows one of these men's aviators – and they usually are aviators – she will just seem adorable because she is drunkenly stealing items from people.

There are two main reasons why

this trend of wearing sunglasses at night has become popular in bars.

The first reason goes back to the notorious consumption of cocaine in dance clubs in the 1980s. Sunglasses were employed by drug dealers and drug users to subdue the bright swirling lights that felt fantastic to the drunks and stressful to the coked-out club-goers.

The second reason is equally depressing. People began wearing sunglasses at clubs in attempt to mimic the club-goers who were on cocaine.

Therefore, in clubs you will find two types of people wearing sunglasses at night: people high on cocaine and people who are pretending to be on cocaine or inhabit a *Trainspotting* kind of image. Either way these people have a problem. They also look wickedly un-cool.

So yes, Corey Hart, it is unfair to put all the blame on you for creating a generation of obnoxious-looking club goers. You probably weren't referring to the glamourization of drug use at clubs in your 1983 hit. You were simply trying to "keep track of the visions" in your eyes. But come on, that is equally as dumb as pretending to be on drugs in an attempt to pick up girls.

Too many band shirts

The music fan's lazy clothing choice

Matthew Ritchie
Assistant Arts Editor

It is currently Sunday evening and I have just completed three loads of laundry. One thing that surprises me is that I have 67 T-shirts. What is more surprising is the break down of what these T-shirts consist of. I own six Gap V-necks, three polos, 10 skateboard T-shirts, one Mickey Rourke T-shirt an ex-girlfriend gave me, and about five of those terrible video game shirts Bluenotes markets towards all those nostalgic nerds out there who miss their Super Nintendos.

If you've been counting along, that's only 25 T-shirts. That leaves 42 other shirts. Those are all band shirts.

It started when I was in grade 10. I had recently got into all of those punk bands people get into after realizing that Blink 182 and Moneen can only be enjoyable for so long. I worshipped The Clash, loved The Sex Pistols and tolerated the MC5. Lucky for me, a store in Toronto known as The Black Market printed "vintage" tees for all of these bands and many more. After a few allowances, I was walking through my Fine Art Theory class looking like The Shit.

Soon, people caught on. Everybody going through the same transition I was had a London Calling shirt and all of a sudden I felt less individualistic. I also felt less cool. This wouldn't do.

My taste changed. I began listening to college rock and the hunt for obscure band shirts began again. A Radiohead shirt from their Skydome performance. A Beastie Boys shirt from their Air Canada Centre performance. I even purchased one of the most uncomfortable T-shirts I've ever



Almost as bad as American Apparel. | Photo by Pau Ballie

worn, in a parking lot after seeing The Cure. It has Robert Smith's face on it.

Then my T-shirt habit got out of control. By the time I was in university, anytime I went to a concert or went shopping I'd grab one. Tupac, The Go! Team, The Mars Volta, The Strokes, three Led Zeppelin shirts! It was beginning to be too much.

This past summer I went to England and Iceland. I'd be lying if I told you I didn't spend hours in Manchester trying to find a shirt with Morrissey's face on it.

At some point recently it occurred to me that I originally bought band T-shirts in an effort to show my personality by displaying what musicians I enjoyed. I'd go into class, someone would notice my Ramones shirt, and we'd strike up a conversation. It kind of defined who I was. At least I thought it did. It got to the point where I started having certain band shirts I'd wear to bed – I sleep a few nights a week with a Dog Day shirt I purchased impulsively at Virgin Fest. I had to stop.

These days I mostly wear plain T-

shirts. That and nice jackets. It's hard to ignore two drawers filled with cool designs and band names, but I manage.

Occasionally I'll put on an item that has some sort of deeper meaning. The Joy Division shirt I found while shopping for prom. The Dino-saur Jr. shirt I got at Value Village. An Aemenia shirt I picked up from one of the members of Sigur Ros that looked way better on one of my girlfriends.

I've owned a lot of band T-shirts. I've found they drain your fashion sense rather than enhancing it. The few special ones that take you back to a certain place are the ones you need to hold on to and cherish. Or do what I do and wear them while working out, because nothing makes you look more like a hipster than completing a 20 kilometre run in a Plants and Animals shirt.

A piece from Matthew Ritchie's Band Shirt collection can be seen this fall on fellow Arts Editor Laura Dawe in the form of Guns N' Roses vintage.

World premiere of *Thelwall* a winner

Hilary Beaumont
Copy Editor

Grade: A

Fairy of the Lake may have sold out every day last week, but it still felt like a secret.

On Tuesday night, in a studio basement three floors beneath the Rebecca Cohn, Dalhousie Theatre performed the world premiere of John Thelwall's 1801 play. Britain banned Thelwall's script because it was critical of the government. This year, Dal English asked Dal Theatre to perform the play as part of this year's Thelwall conference, called The Art and the Act.

That's how the fourth-year theatre group called shotgun. Though the edgy essence of the play was mostly lost in old-English translation, young actresses and actors resurrected the rebel playwright's characters: the sorceress Rowenna (Allison Basha), her love interest King Arthur (Sebastien Labelle) and her raccoon-eyed servants trimmed with backcombed bushes of hair

(Dana Thompson and Richelle Khan).

Though tough to chew, the plot surrounds Rowenna, a.k.a. Hillary Clinton's personality with black hair-extensions, and her stalker-quest to do Arthur. Her roofies don't quite work. Arthur gets with beautiful, blonde Guenever (Jessica Jerome) in the end.

Zuppa Theatre Co. (Ben Stone, Alex McLean and Sue Leblanc) teamed up with Dal Theatre this year, and the trio's directorial signatures were all over *Fairy of the Lake* – students playing gods on stilts, perfectionist blocking and scenes that felt like games, sometimes flirty, sometimes competitive. Zuppa, via 300 words of Times New Roman in the program, attribute the show's atmosphere to good vibrations and the self-explanatory "Book of What Ifs" jammed full with ideas. The 20 actors and actresses spent mornings, afternoons and evenings in the black box that is Studio One, blocking and re-blocking scenes with several different set designs. Zuppa's final layout cut the audience in half on two

raised platforms facing each other, rectangular stage in the middle and a two-storey vine-covered scaffolding tower at one end.

Fairy of the Lake was a mostly visual experience, but choral and piano music by Jason MacIsaac of The Heavy Blinkers, plus palpitation inducing rumbles from a vibrating thundersheet, added complimentary ear candy. Caught candidly at Heartwood on Quinpool Road early last week, MacIsaac joked the play would be a yawn except for his music. His dinner companion rolled her eyes.

Instead, Thelwall's bore of a script came alive. The play's characters and comedy translated well, which unlike Shakespeare would not be possible by simply reading the script. I can't imagine what will happen when Zuppa directs Dante's *Inferno* featuring the same fourth-year group later this term. Auditions have already begun. Don't miss it!

The author is friends with an actress from *Fairy of the Lake*.

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Picnicface? | Photo by Laura Dawe

Wiebe's week

Mitchell Wiebe on Pastoralia, paintings and Nocturne parties

Laura Dawe
Arts Editor

A wigged, white-masked figure with rubber tits plays Monopoly against an enormous pink bunny rabbit. Drunk art fans stagger by, fascinated, on their way to the extensive Hamachi sushi bar. Under the scattered cocktail tables are piles and piles of stuffed animals. A pig in a suit strolls past. The partygoers are dwarfed by the enormity of the gutted concrete space they are in. On one of the two stages, under lights that flick bright colours, is Pastoralia. The band is joined by local art star Graeme Patterson on keys. He looks relaxed and happy. There are paint rainbows pouring from his blacked-out eyes and his dad dances in the front row, beaming. Two hours ago, Patterson lost the \$50,000 Sobey prize to David Altmejd.

Pastoralia's front man Mitchell Wiebe designed the surreal after party, and on stage he improvises in a low, Ian Curtis voice about how he thought the light show was going to be different, before breaking into dark dance tunes from the band's repertoire.

Wiebe is a self-described ancient baby. Just over 40, he has the face, art sensibility and curious joy of a child. Wiebe has long been a staple of Halifax art legitimacy. If you're Gallery Page and Strange, you might use Mitchell's playfully original paintings to offset the safe, well-selling artists you represent. Or, if you're throwing a \$50 a ticket after-party for the some of the most important players in Canadian art and you don't want to look like a bunch of suites, you do what Kelly McGuire did: ask Mitchell Wiebe to help.

When asked why McGuire chose him to design the party, "You know, I'm curious," Wiebe says. "I've been trying to find that out." The synesthetic artist's painting style is loose and open. His large, well-lit oil paintings are the only adornment

on the industrial-looking walls of the Roy Building, where the Sobey party is held. Unlikely, swirling figures slip in and across flowing, implacable landscapes. It's a look Mitchell has been riffing on for years. His body of work is massive and always slightly changing. His style is so strong that 10-year-old paintings blend easily with recent work.

Pastoralia, too, has the loose and easy feeling of Wiebe's past musical projects Deluxe and Delangroes and Soaking Up Jagged. The band, which features Ray Fenwick and Rebecca Young, has "a collaborative fashion sense." They typically style themselves to "match the atmosphere." Tonight's gushing eye rainbows were Fenwick's concept.

"Ray had the idea of the colour pouring out of ourselves," says Wiebe. "It made sense so we went with it."

Many people contributed their interpretations of Wiebe's style to the design of the after party. The piles of stuffed animals, donated by Value Village, were the idea of event organizers. The vaguely scary/vaguely sexy animal hybrids were the anonymous work of comedy troupe Picnicface.

"Kelly (McGuire) from the art gallery wrote us an email asking if we wanted to roller skate around the party," says Picnicfacer Mark Little. "Bill (Wood) responded, saying we could do that or do some weird performance art stuff, and she went for that. The latter."

Wood typically leads the charge on "weird, non-sketch things," along with fellow Picnicfacer and Gazette contributor Cheryl Hann.

"Bill came to my studio," says Wiebe. "We talked about stuff they could do relating to my paintings."

From there, Wood grabbed treasures from Picnicface's tickle trunk and Boutlier's costume shop in Dartmouth to create real-life versions of surreal characters in Wiebe's paintings. The troupe became bears, lions in latex, scary wigged men in huge rubber breasts.

"It felt pretty wonderful," says Little. "It's very freeing - dancing as an anonymous pig in formal wear."

All of this Wiebian wonder and insanity happened on Thursday. Then, two days later at Nocturne, Pastoralia played at the AGNS in the very same, white with fake windows tent that David Altmejd had won the Sobey's honour.

Graeme Patterson and Robbie Shedden wrestled in the costumes from *Grudge Match*, Patterson's piece in the Sobey exhibition. The costumes themselves are works of art that texturally transform the wearer into one of Graeme's puppets.

"We were trying to work with what Graeme was doing," says Wiebe of Pastoralia's outfits. "We had tights on underneath shorts."

Nocturne was a huge success. The Khyber reported that 5,250 people came through their doors. At midnight, after six hours of awesome, excessive art, the truly nocturnal were just waking up. A massive dance party gathered at the Good Food Emporium and then drifted to the place the Sobey after party was based on.

Wiebe's studio, above Propeller Brewery, is like a condensed version of his work at the Roy Building. Hundreds of paintings cover the walls and lay in stacks. Turquoises, oranges and dream-animals overwhelm the senses. Artists and art lovers party until they run out of things to say about all they've seen and can only sway wastefully.

"Last year we did that," says Wiebe of the afterparty.

He hangs out in the back, blacklit room. His outfit pops out in a sea of partygoers wearing mostly dark colours.

"It just seems important if Nocturne is going late night, you have to do it."

The author is friends with Mitchell Wiebe, Picnicface and most of the Halifax arts scene. Not Ian Curtis, though.

Nuovo Inizio

Pacifico's heavy bass cherry gets plucked for charity

Jorah Kai Wood
Arts Contributor

I pull my SARS mask down self-consciously as I walk through the posh halls and ledges of Pacifico towards the DJ booth. I pass a gauntlet of makeup artists and stylists, hair dryers held high. There's excitement in the air. Everyone is bubbling.

Chris Matheson, a slightly tanned man with short hair and glasses leads me past the stage where event coordinator Megan Zwicker is standing in a kimono, brandishing a clipboard and directing models up and down the catwalk. I proceed up to the large DJ platform. It's a futuristic mesh of stylish counters and technology. I'm impressed. We run through the basics, plugging in my digital DJ gear. Serato's black metal hardware box and my black Macbook look sexy beside the radial black metal mixing board and the curvy black CD turntables.

Hours later, I'm still glued to those black turntables. I blast the dark and seductive sounds of heavy bass Dubstep for the first time in Pacifico's history of more than a decade of what owner, Labi Karountzos, calls "adult contemporary house." He also has short hair and glasses, and suddenly my dreads seem quite anti-establishment. He tells me that not one of the tracks I've played all night would be typical of their regular nights. "Nuovo Inizio," I think.

The event, Italian for "new beginning" is Silverback's first of what they hope will be many an annual event. It combines a sexy show with a good community cause, the Halifax community Action on Homelessness (www.canhalifax.org).

Pretty Things Boutique supplied one of the lines.

Proprietor Cadence Macmichael is probably better known as the Divine Miss C of the Pink Velvet Burlesque group. She is a frequent supporter of charities and community events.

The other line was model-supplied. It was dark and edgy.

The first act of the night is belly dancer Solmaz Asheri, and although there are some technical issues with the lighting in Pacifico, she wows the crowd with a tribal dance. People drink, socialize and dance until the Pink Velvet line comes out to rivet the crowd. I shift gears from electro oriented bass line house music to San Francisco glitch hop, and the models strut to the heavy bass among camera flashes and catcalls.

Pacifico's impervious counters become wet with drinks and the revellers

loosen up. The dance floor begins to rock, and I shift gears again, bringing up the tempo for the frenzied patrons.

"This is a really good event," says model Careotica Lovicious. "Foxy and fabulous in the name of helping the homeless." She waits for bottle service that is perpetually just coming.

One of the hair stylists has apparently not shown up, and the other is working double time.

Despite the above the neck bottleneck, at 1 a.m. the second set of lingerie models come out to the silky sweet sounds of Bassnectar's new smash hit "Cozza Frenzy." The owner, working the lights, seems impressed neither by the models or the hooting crowd, least of all the music.

"I can tell you don't like this," I tell him. "But I've really enjoyed playing here tonight." He shakes his head and smiles.

"This is a top 40 crowd - students. It's not your fault. They hired the wrong DJ."

I play another unreleased gem from a San Francisco label. The floor shakes with bass, the ladies strut and pause for effect, and the dancing masses cheer and wave their drinks. This isn't contemporary - it's straight up futuristic.

After the ladies all get their turn, they take the stage together for a bow and invite the crowd up to dance with them. An eager posse swarms the stage and the lingerie models dance and mingle for most of the next hour. Toward 2 a.m., most have disappeared and are dressed before the alcohol drives all inhibition out of the grinding dancers.

The crowd is dancing to my remix of "On A Boat" and Rusko's anthemic dubstep hit "Mr. Chips". Catchy bass lines and hooky lyrics shower down from satellite speakers all over the club and the crowd is eating it up.

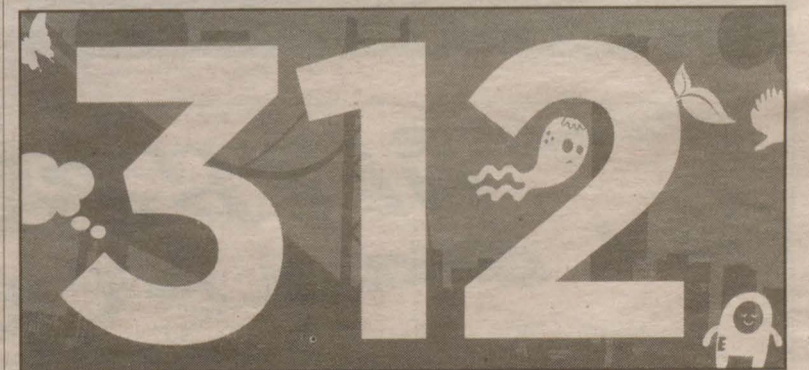
Karountzos looks at me, and grimaces. "This is so intense. Look how they are all riled up."

As the clock strikes 2 a.m., I play my light-hearted South Park house remix to get the crowd laughing and bopping without aggression or pretension.

Next year Nuovo Inizio plans to use a different location and bring in more fashion influences, and hopefully appeal to a larger crowd of supporters.

Popping an upscale swanky space like Pacifico's heavy bass cherry would have been enough allure to get me there on its own, but for charity and with the help of sexy models, it would have been impossible to stay away.

Jorah Kai Wood is also known as Freedom Danish.



Sports

Sports
Gazette Sports covers athletic events and topics relevant to Dalhousie. Email Joel at sports@dalgazette.com to contribute



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BASEBALL TIGERS STRUGGLE



Dal Rugby looks to repeat as Eastern Canadian champs in 2009. | Photo by Andi Lo

Nadeau shines in hockey home-opener

Joel Tichinoff
Sports Editor

The much-anticipated men's hockey home-opener drew a capacity crowd to Memorial Arena last Friday night as Pete Belliveau's much-improved Tigers took to the ice against last year's conference champion the Saint Mary's Huskies. Coming off one of the worst seasons in team history last year the Dal Tigers had a lot to prove with 11 new recruits donning black and gold for the first game of the regular season.

Noticeably absent from Friday's roster was star forward Maxime Tanguay. Brother to NHL's Tampa Bay Lightning's Alex Tanguay, Maxime was recruited by Dal during the summer only to be called up by the Chicago Blackhawks farm team, the Rockford Ice Hogs. If nothing else, the fact that Dal is losing players to the NHL speaks volumes about the level of talent Pete Belliveau has brought in since taking over the team last September.

Last year the Tigers were the worst men's varsity hockey team in North America going 4-23-1. Tanguay was recruited from the QMJHL along with defenseman Benoit Gervais and goaltender Bobby Nadeau.

During a pre-season match-up, the Tigers rallied from a 2-0 deficit to score seven unanswered goals against the Huskies proving the new team can be explosive even against top-calibre opponents. The game began well for the Tigers, the starting line of Daniel Bartek,

Shea Kewin and Jonathan Gagne, all new Tigers, controlled the play immediately off the first puck-drop. Daniel Bartek is a former member of the Czech Republic's 2008 World Junior team. The play in the first period was rough and fast-paced with Dal showing a level of competitive spirit that was radically different from last year's squad.

Ten minutes into the game, every seat in the house was full. The question was: were the fans there for Dal or - like last year - were they there to support the visiting team?

2008-09 rookie star Trevor Mackenzie led the Dal attack, deftly speeding through SMU defenders towards the net on several occasions, the Huskies were stingy however and often Dal was forced to take long-shots from bad angles that were easily turned aside by the Saint Mary's keeper. SMU opened scoring following a hooking call on Dal defenseman Josh Manning late in the first period. Cody Thornton put it home for SMU on the ensuing power play.

The second period saw flashes of brilliance from the Tigers with a strong showing on Dal's first power play of the year against a very strong SMU PK-unit. The Tigers showed a bit of dissonance on the special units, as may be expected from such a fresh roster. The question of whom the fans were there to see was answered in the 14th minute of the second when veteran forward Patrick Sweeney put home a rebound off of Francois Gauthier's shot drawing thunderous

appreciation from the stands. Dal's celebration was short-lived as the Huskies second marker came a minute later from Husky Colby Pridham. The shot total going into the third period was 32-19 for Saint Mary's. Bobby Nadeau had already established himself as a new fan favourite, throwing up great save after great save before relentless SMU pressure.

The third period saw the Huskies dominate much of the action, putting an additional 12 shots on the Dal goal. Nadeau kept his team alive and the Tigers' persistence paid off when second year forward Kenzie Sheppard sent the puck into the top left corner on a cross-ice feed from Benoit Gervais.

Dal nearly pulled off the impossible when the Tigers were awarded a power play in the final minutes of the game. Bad luck on the power play was added to as Josh Manning drew a tripping penalty on a very enhanced dive behind the Dal net in the last second of the game. Nadeau continued to be phenomenal in overtime but was beaten by Cam Fergus 1-24 into the extra frame for SMU's second power play goal of the night. Saint Mary's captain and 2009 CIS MVP Marc Rancourt had three assists.

The Tigers were in Antigonish the following night where they gave up a 4-2 decision to the X-men.

The Tigers next home game will be Friday, Oct. 30, when they host Pete Belliveau's former team the Universite de Moncton Aigles-Bleus.

BEAT THE KIPPER

Questions:

1. Who holds the record for the second most gold medals at a single Olympic games?
2. What city hosted the 1988 Summer Olympics?
3. Who was the last Toronto Maple Leaf to win a scoring title?

Answers:
1. US swimmer Mark Spitz in 1972 with seven golds.
2. Seoul, South Korea.
3. It has never happened.

Alex Calbert
Sports Contributor

The Dalhousie Tigers Men's Rugby team defeated the Acadia Axemen at Wanderers last Saturday to finish their season 5-0 at the top of the Atlantic Canada standings.

Coaching staff wanted to set the standard high for this game, as it was a warm up for the playoffs. Head coach Matthew Gibbon said, "No taking any plays off and hard hitting all game are what we've been talking about all week. And it's time to put up."

Because the team won most of the scrums and were strong in the

rucks, they were able to hold on to top spot in the eastern standings.

In the beginning the Tigers were given a scare when the first pass was a knock-on.

"We beat ourselves in the first five minutes sometimes," said captain of the team, eight-man Sam Silbergeld.

Dropped balls and knock-ons were a big reason why the Dal squad couldn't score any tries early on in the first half.

Though they started off slow, the Tigers were able to seize the opportunities that they were presented with. Early on, an exciting treat for the fans was displayed as a squib kick was attempted and completed to make the score 3-0.

When Acadia had a scrum down, the ball got lost in the forwards' feet and their scrum half missed and

that was the perfect opportunity for Tim Loney to pick it up and started the march forward towards a try.

The second half went smoothly and everything was going the Tigers way until Loney started some trouble in the second half as a result of a retaliatory act. He received a red card and will be suspended for two games because of his behavior. This means the Tigers will be without their starting scrum half for the rest of the playoffs.

There is no question where the Dalhousie team is heading going into the playoffs. One player is out, but there are a couple injuries that should be better for the semi finals. Dal is looking to defend their Eastern Canadian title against in a Dalhousie versus McGill rematch.



Saint Mary's holds top-ranked Tigers scoreless

Dylan Mathias
Sports Contributor

The Dalhousie Tigers men's soccer team played to a 0-0 draw last Saturday at Husky Stadium.

The game was fun to watch; both teams maintained excellent possession and exhibited plenty of skill, but neither could manage a goal.

Saint Mary's came closest to a winner, when Rory Kennedy collected a shot in the box and put it past Ben Ur. He was standing several feet offside at the time, though. Oddly, and despite a confident, early flag from the assistant, the referee reversed the offside call and awarded a goal only to then confer with his linesman and wave it off again, leading to much confusion and

frustration amongst players and fans.

The Husky frustration was understandable. Coming into the game they had eight points and were tied for the second last playoff spot, with all five trailing teams easily within reach. A win against the Tiger team that beat them 4-0 earlier in the season would have been huge for Saint Mary's. Dalhousie could have dealt the Huskies playoff aspirations a blow in the 57th minute, when former Husky Hamzeh Afani beat Johnathan McNeil to the ball and moved in at full speed on keeper Shane Harvey. McNeil took Afani out with a sliding challenge in the area, but the referee elected not to call the obvious penalty. The referee did, however, make it up to Dalhousie, letting a pretty good penalty shot from Saint Mary's go five minutes later, when Arnthor

Johannsson was clipped in the Tiger box.

Dalhousie now have just four games remaining in their season, although they automatically qualify for the playoffs as host. They currently sit just one point out of first, with a first or second place finish earning the Tigers a ticket into the semi-finals.

Unofficial Stats:

Goals: SMU-0; Dal-0
Shots: SMU-0; Dal-1
Attempts: SMU-7; Dal-6
Fouls: SMU-10; Dal-12
Cautions: SMU-0; Dal-0
Ejections: SMU-0; Dal-0
Corners: SMU-2; Dal-4
Offsides: SMU-2; Dal-3

Saint Mary's Huskies 0 - 0 Dalhousie Tigers

Dylan Mathias
Sports Contributor

The Saint Mary's Huskies and the Dalhousie Tigers women's soccer teams shared at least one thing last Saturday: neither could score. What differed was their reaction to it. "From our point of view, it's a good point to pick up," said Huskies coach Mark Sweetapple. "It's a big point in the standings for us."

"Saint Mary's were playing for their lives. We were playing like 'Oh, it's a nice sunny day in the park, it's fun. I get a little run in,'" said Tigers coach Jack Hutchison.

Saint Mary's entered the game six points clear of both Moncton and Acadia, with the Huskies holding the fifth of six playoff spots, with three games remaining in their regular season. The Huskies need two wins or a win and two draws (19 points) to secure a playoff spot. 20 points would guarantee Saint Mary's a postseason berth. As for Dalhousie, they sit third on 18 points, two back of the guaranteed spot and

three behind leaders Cape Breton. The Capers only have two games remaining, however, and the Tigers have four.

The game itself was as boring as a 0-0 draw can be, with chances few and far between. The highlight of the game was a combined shot/cross by Jeanette Huck which hit the football goalposts above Alicia Wilson.

"Not our best effort," said the Tigers' Alannah MacLean, "but I think we can build off this and hopefully perform better for (last Sunday against Acadia). (We need to) keep it on the ground more, because (Saint Mary's) are really good in the air."

Unofficial Stats:

Goals: SMU-0; Dal-0
Shots: SMU-0; Dal-4
Attempts: SMU-1; Dal-14
Fouls: SMU-4; Dal-10
Cautions: SMU-0; Dal-0
Ejections: SMU-0; Dal-0
Corners: SMU-2; Dal-7
Offsides: SMU-0; Dal-2



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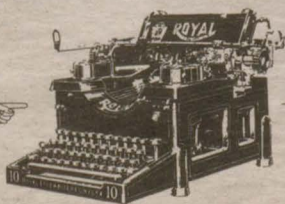
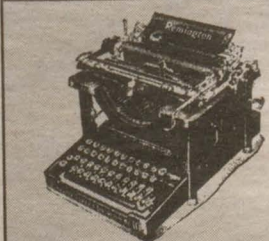
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DAL GAZETTE
RM 312 S.U.B.

Jock Talk:

Dal Baseball's Willy Symiest

Q: Who on your team is swinging the biggest bat, if you know what I mean?
A: Tyler Bampton, although he sure can't hit a baseball.

Q: Who would you rather Blair Waldorf or Serena van der Woodsen?
A: Serena Van Woodsen, definitely.

Q: Let's play a little word association. What is the first thing that pops into your head when I say douche?
A: Tyler Bampton.

Q: What do you think of this year's freshman crop?
A: Promising.

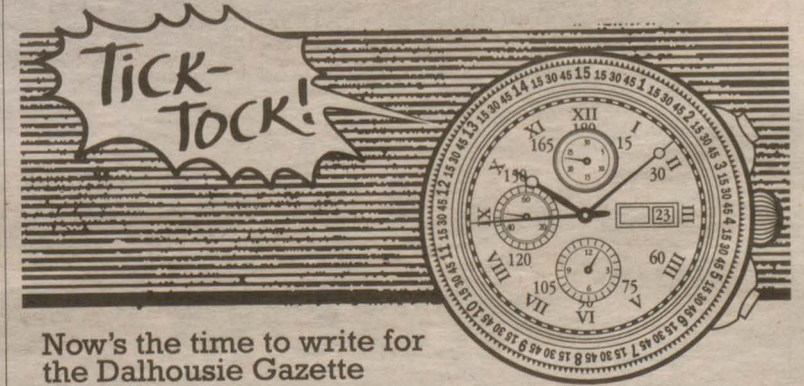
Q: You are a fourth-year student. Some of these first-years are only 17. What are your views on the "half your age plus seven" rule?
A: Some might say if there's grass on the field, play ball.

Q: You used to be a catcher. Ever take a fastball in the junk?
A: Unfortunately, yes.

Q: What rival team in AUS is comprised of the ugliest bunch of sorry chumps on this side of Canada?
A: Easily St. Mary's.

Q: Do you agree with the saying "woman is a danger cat"?
A: It's one of the truest lines of verse I've ever heard.

Q: What are you going out for Halloween as?
A: The green Power Ranger.





THE SEXTANT

DALHOUSIE'S OFFICIAL ENGINEERING NEWSPAPER

THE SEXTANT

OCTOBER 23, 2009
EDITOR IN CHIEF: ANNA WEST

A VERY NERDY HALLOWEEN INDEED

Zhindra Gillis
Sextant Treasurer

Come now engineers, I will tell you a tale of fright, of a little engineering student on Halloween night:

It was a warm Halifax day; the temperature just right;

When an engineering girl decided to go out on Hallow's Eve night.

She said "Hey dear friend I've got a costume for you;
Let's dress up as Thing 1 and Thing 2!"

"Alright," said the friend "but I'm working 'til eight;
Pick me up then?" and the girl agreed:
"It's a date!"

She ingested some "spirits" starting around six
Then she brought over the costumes so they could get fixed.

When they were all dressed from head to

toe;
It was off to the Harvey St. Party they did go.

When they got to the party they beheld quite a sight;
A pilot and a stewardess about to take flight.

Super Dave in his jumpsuit and a mummy in his wrap;
About to ride down the stairs on a thin cardboard mat.

The devil and Jesus could not be seen from the front
Because they were out back sharing a blunt;

Around 9:30 Thing 1 and Thing 2;
Thought of a much more marvelous thing to do!

"Let's go to the T-Room!" they did joyously shout!
And the party shut down as the guests followed them out!

Run off to the T-Room they did with glee;
Followed by the Birthday Princess, Braveheart and Stewie.

When they got to the T-Room they gaped and they stared;
For the trivia hosts were gone and Batman was there!
The Joker of course was the greatest sight of all;
Although next to him Batman looked suspiciously tall.

The Beatles were there and Tinkerbell had come;
There was even a pirate with a cardboard ship and his own jug of rum!

Everyone was delighted they had gone to the best place in town;
The only place where beer under \$5 could be found

A lesson was learned about Halloween

that night;
If you're going to go out on Halloween go to T-Room trivia and do it right!

PUMPKIN CARVING ENGINEERING

Friday October 30th, 2009 there will be a SPECIAL PUMPKIN CARVING ENGINEERING in the Design Commons from 1:00pm to 4:00pm.

So, put on a smile, a costume (just for the heck of it) and a garbage bag...if you're as messy and unskilled at Pumpkin Carving as I am and come on out! It's bound to be an awesome time for everyone involved. Who doesn't love beer and pumpkins. If you're really creative, you could even make your own pumpkin beer...although, if you're just going to throw raw pumpkin in your beer you may need to bring along a few extra garbage bags...

HALLOWEEN ON SEXTON

Zhindra Gillis
Sextant Treasurer

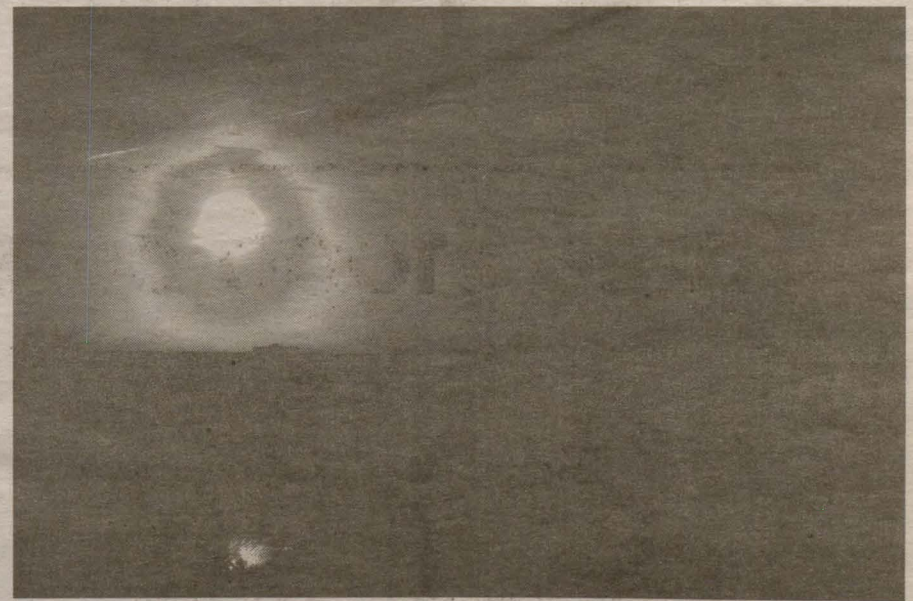
If you're like me you would like to go out to celebrate Halloween but you are afraid. Not afraid of Ghouls and Goblins per se, but afraid of losing precious, precious study time.

If you're like me (and like many other engineering students I know) Saturday is a study day (when did that happen?) or if you're like me on the Saturday after my birthday it is also a recovery day. Saturday is also the day you may decide to spend with your non engineering friends because: A) You desperately need to regain some form of non-nerdified humanity by hanging out with people who don't know what "All your base are belong to us" is, or B) Your engineering

friends are all studying.

So where am I going with all this. Well if you are afraid to go out this Halloween or you've made plans to escape from the Engineering Universe (which is incidentally located next to the Marvel Universe) you are in luck! Friday October 30th is a Special Trivia Halloween at the T-Room. There will be special Halloween trivia, costumed trivia hosts, costume prizes and much much more!

On Friday October 30th, 2009 come to the T-Room and celebrate the annual very nerdy Halloween you've been waiting for. You can test out your costume or wait for your very own "slutty pumpkin".



Pic of the Week: Photo Taken by Craig Dunn



Thursday October 22 • Fall Fest: Dan Mangan and Will Currie & The Country French
Friday October 23 • Trivia
Thursday October 29 • Engineering Olympics!
Friday October 30 • Halloween Trivia

CO-OP CORNER

Important Dates:

- October 23 & 26: Question and Answer Days for Round II





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