

Gazette

Dalhousie's Student Newspaper since 1868

136:02

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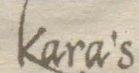
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Editorial

REPO KEMPT Editor-In-Chief



Last week, a member of the Gazette staff placed two posters in our office window. The first poster read:

**MESH
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ARE
DONE**

The second poster read:

**YOUR
FAVORITE
BAND
SUCKS**

The posters were large enough to be viewed by the students below who happened to crane their necks upward at the third floor of the Student Union Building. On the weekend, we had problems with our office alarm system after several unknown building employees had gained access to our rented space. Our Arts Editor was informed by these individuals that posters should not be placed in our windows because it reflects badly on the university and the DSU. She complied and removed them.

Frankly, we couldn't agree more. We would like to apologize to anyone who was offended by our careless actions and our inaccurate observations of the student body at large. From now on, we will restrict our freedom of speech to the pages of our beloved paper. In fact, since then, we have learned that the mesh back hat is a necessary article for the fashion conscious. We have also learned that all bands that students enjoy deserve credit and praise for their artistic merit without question.

We apologize again to those who were scarred by our flagrant abuse of window space and printer ink. We assure all of our readers that we are committed to the war on fascism on campus at any and all cost.

Repo "I've had a mesh hat on all day" Kempt
Editor-In-Chief

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News Briefs

CHRIS LAROCHE, MARY JANA WEGE News Editors

Fire in Chemistry Building Michael Gorman

This past Monday at approximately 10:45am, sirens and alarms filled the air on the Dalhousie campus as emergency vehicles responded to a fire call at the chemistry building. Dalhousie manager of media relations Charles Crosby confirmed that the fire was the result of 22 year old master student Brad Wile's experiment gone awry. "There was some kind of chemical reaction in a still, apparently in one of the chemistry labs in the chemistry building and a fire resulted from that," said Crosby.

Although it is still uncertain why the chemicals exploded, Crosby confirmed that Wile was working with benzene, the substance that has been found to be the reason of the explosion. The student was rushed to the Halifax infirmary to be treated for injuries. The flames burned Wile's face. The chemistry student also inhaled the burning substances that caused blistering on his tongue. "Hospital officials said that he would fully recover," said Crosby. Wile was scheduled to be released from the hospital on Tuesday. Though Crosby was uncertain of the extent of damages to the building, it was evident by the amount of water flooding

from the building after alarms were shut off that some water damage is imminent.

About 200 people had to be evacuated. The chemistry building was closed and all classes cancelled for the duration of the day to give school officials a chance to determine what exactly happened. The building opened again on Tuesday. The last time something of this nature took place was 1987.

German Filmmaker Dies

Munich. German filmmaker, actress, dancer and photographer Leni Riefenstahl, mostly known for Nazi propaganda films such as "Triumph of the Will" and "Olympia," has died at the age of 101.

Riefenstahl admitted that "Triumph of the Will" was used to promote Nazi ideals, but she always emphasized that Nazi propaganda wasn't her intention. "One can use it for propaganda, but ... it is no propaganda film. There is not one single anti-Semitic word in my film," she said in an interview with the Associated Press.

The filmmaker was jailed by French occupation authorities for helping Nazi propaganda leaders, but was acquitted twice by allied "denazification courts" after World War II. Although her work was boycotted by West German media and she was blacklisted as a filmmaker, she kept on working as a photographer.

Riefenstahl denied any political involvement with the Nazi party as well as any romantic relation-

ship with Hitler, who selected her to be Nazi Germany's official filmmaker. Hitler funded her movies, which glorified Nazism.

Riefenstahl had suffered from cancer and died in her sleep at her home in Munich on Monday, September 8. She celebrated her 100th birthday last year amid criticism of her work for the Third Reich.

Woman Jailed After Cell Phone Rings During Murder Trial Trial (Alan Hawes - Charleston Post and Courier)

To look at it one way, Lashenda Floyd's cell put her in a cell. It also apparently earned her an unwelcome distinction: The first person in Charleston history to be held overnight in county jail for contempt of court because she failed to turn off her cell phone.

Floyd's odyssey began Thursday while she attended the sentencing of Travis Lamont Graham on his murder conviction. Shortly after she took a seat in the audience, her cellular phone cracked the silence of the crowded courtroom. A courthouse sign warns against phones and pagers. Circuit Judge Markley Dennis' ears cocked, and the judge spied Floyd dashing out, fumbling with a phone that was ringing at the worst time.

Dennis told deputies to hold the woman, then sentenced Graham to life in prison. That taken care of, deputies brought the pleading Floyd before the judge. After a brief exchange from the bench, Dennis found Floyd in criminal contempt of court for failing to turn off her cell phone before entering a South Carolina courtroom. Then he sent her off to the county jail for the night.

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Gazette

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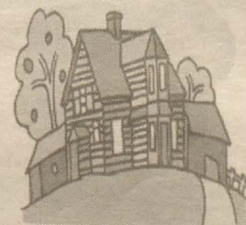
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The Tragedies

NATALIE PENDERGAST Arts Editor

The funny thing about talent is that always resurfaces. In the music industry, like in the jungle, everyone competes just to stay afloat. The Tragedies are like a seagull flying high above the fish in the mainstream; so high that some of the fish are not even aware they are there. But after they officially launch their first CD, things are going to change.

Last year when the Gazette spoke with the Tragedies, the band had only just begun and had only a couple of sets of songs on the go. Eight or so months later, they've completed their first self-titled album of 13 songs and are writing more all the time. "In the bank we have over ten new songs from over the past 2 months," Ryan Vessey, (guitar/vocals) and Jonothan Stewart (vocals) said. "We're going to start recording a higher quality new recording within a month."

The Gazette was given the privilege of a pre-emptive listen to the CD, and noticed the evolution that had taken place on a melodic level. The classic Tragedies has always been a spontaneous jumpy, song-per-minute mish-mash of screaming and humming. It had punk and surf undertones and was lyrically sad. This new recording includes a handful of songs from a less tragic universe. This could be because "everyone in the band is starting to write songs now," as Vessey described, and the music is begot from a wider database of thoughts, emotions and experiences. As for the choir-like effect in the vocals, "The other band members are singing more; there are more four and five part singing," Stewart said. The other members include, Shant Pelly (12 string electric), Matt Polard (bass/vocals), Mike Nunes(drums), and Dean Gallant (pedal steel guitar).

They said that there is more punk than rock on this CD, but actually the tunes sounded more like folk and pop. All genres aside, the most constant theme throughout the album is one of sorrow. The first track, "Regret" is a soft dream that when listened to with eyes closed, looks like drift wood floating on calm waters. Every person should set their alarm to this song in the morning--just as long as one doesn't pay attention to the words too closely and get teary-eyed. Many bands from the pop music scene have taken a melancholy approach in the past, such as Pink Floyd, The Smiths, The Cure, The Smashing Pumpkins, and Radiohead. The Tradgedies style is very much like these bands', but strangely enough they didn't mention any of them as influences. "We are mostly influenced by local bands," Stewart said. "And Guided by voices is probably the band that everyone (in The Tragedies) has in common." The song that stands out most is "Tarra", and its uniqueness is due to an outside contribution from the band's friend, Tarragon Smith, who wrote, sang, and played the song with them on the recording. This song is a much cleaner lullaby than the others with the addition of an organ and maybe a xylophone. Easily mistaken for a Belle & Sebastian diddy, "Tarra" is a happy, child-like tune contrasted with frustrated poetry. The next song, "Anything" is even more extreme. The band is joyfully exclaiming to the world in a jubilant manner how they would "Do anything to make you cry . . ." To explain the style in their own words, Stewart said, "The mopiness is balanced out because it is up-tempo and aggressive in a



way, but it's not like some sad folk-y, or emo kid crying in the corner." Vessey added, "There's a joy there. Whenever there's longing and wanting, there's hope." About the band's collective thoughts he said, "(The sorrow) is something we don't talk about, but understand is there. I mean it's in the lyrics so it's obvious it's coming from somewhere." Within the next month, The Tragedies are having an in-store promotion at Sam's where they will play and officially launch their first album. They will also be playing at the Planet with the Middle-class Pushovers on Sept. 20th, where their CD's

will be sold for \$5 a pop.

The healthiest thing for all of us to do is to listen to this new CD, and to take a break from drowning in our sorrows by helping The Tragedies drown in theirs.

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Smoke-Free Campus



ON THE ROCHE, CHRIS LAROCHE News Editor

Here's to all you smokers out there who are supremely and utterly disillusioned, dissatisfied or just plain angry at the Dalhousie Administration's decision to remove your ability to smoke on campus: I, for one, am happy—so happy I could jump up and down several times, run part of a marathon, play some fantastic air guitar and then jump up and down some more. And I'm this happy because I know I'll be able to jump up and down—and commit other acts of general athletic buffoonery—without becoming unnaturally out-of-breath. No longer do I have to worry about second-hand smoke—long proven to be worse than directly inhaled cigarette smoke because of the lack of a filter—from entering my young, jubilant and otherwise perfectly healthy lungs.

All right, I'll admit I've sucked back a pipe of some kind or two in the day, including the usual regular-ol' cigarette. Well, those days of my occasional drink-smoke-bummed-off-a-friend-after-my-6th-beer, along with all of your days of paying good, hard cash to fill your unsuspecting lungs with a horrible, horrible airborne ash-tar spawned in the minds of greedy

American corporatists are over. At least on campus, anyway.

Other than the occasional waft of coffee breath that might strike someone off-guard, us non-smokers have too long been hapless victims of the smoky haze all the rest of you cast upon yourselves and others in the name of sociability, cool, and addiction. I am glad Dalhousie followed suit with the increasing pressure the provincial government's been putting on the private sector for the past year.

For all the flak we throw at the conservative mid-west, states like Utah have been publicly smoke-free for years. When will Nova Scotia heed the call, do as Dal has done and get rid of this old-fashioned carbon pestilence? Soon, it may seem—and that thought should have all you dedicated pipe-suckers quaking in your ash-burned boots.

My advice is this: if you are a smoker, use the new Dalhousie ruling as basis for quitting, thereby doing yourself, your

friends, Dalhousie and the rest of the air-breathing world a favor. It's a simple method, really: spend as much time as you can on campus. No smoking on campus means no smoking for you, which means cutting down.

Provided you care about the respiratory welfare of yourself and the rest of that dingy race called 'humanity' that you belong to, you should cut down, cut down, cut down—until you've stopped completely. This would save you lots of cash, allow you to avoid the increased risk of a whole whack of ailments, aid in slowing the capitalist steamroller of giant tobacco companies and my lungs—and your lungs—can all get along just peacefully.

If you're trying to find a point in this address, well, there isn't one. Other than a giant 'Stop Smoking', that is. It's not you I hate, it's that paper pipe o'death you've got hanging out of your mouth. Do yourself a favor: use Dalhousie's latest decree as an excuse and put down that nasty, smoky, unhealthy habit for good.

Those Impressionable Years

...AND MY IMAGINARY FRIENDS, JENNIFER MORRISON Staff Contributor

Her name was Lara. I'm not quite sure why I use the word "was"; it's not like she is dead, or alive. She was my first imaginary friend, but, being an only child, she was certainly not my last. I suppose Lara is in imaginary friend purgatory, home of the discarded fictional playmates of our youth. She is likely content there with the rest of her kind, many of them the spawn of my own developing intellect - heck, I had entire imaginary families that lived and breathed inside my head.

(Yes, only in my head. I still don't know why I never talked to them out loud, but they were probably very insulted.)

With back-to-school and all that jazz, this is the prime time of year to be thinking about and evaluating friendships, both old and new. But amidst all the separation anxiety and roommate bonding, I figure our forgotten past comrades deserve their own moment in the Indian summer sun.

I, for one, have been dwelling on imaginary friends recently after an interesting babysitting experience. I was feeding my little cousin, a four-year-old boy, his lunch time Spaghetti-Os, when he stopped talking to me and struck up a conversation with the kitchen door. "Who are you talking to?" I asked, like a typical ignorant grown-up. "My imaginary friend," he replied. I breathed an inner sigh of relief; at least he knew the difference between real and imaginary.

Then he kept talking: "My friend is a boy. He's a superhero. He wears lipstick." I almost choked. This was a child being raised by his firefighter father to like trucks and play sports, and his imaginary (male) friend wore lipstick.

You have to give kids like him credit. Unlike adult fantasies (most of which are prob-

ably x-rated), childhood fantasies merge innocence, curiosity, colours, and dreams, and we should all unabashedly celebrate the products of their potent imaginations. In fact, I think freedom of imagination is the defining characteristic of childhood - or at the very least, of children's literature. (Contrary to popular perception, Lewis Carroll's *Alice's Adventures* in *Wonderland* and *Through the Looking-Glass* are glorified imaginary friend stories, not the results of an acid/opium trip.)

Yet despite the benefits of imaginary friends - the encouragement of creativity, to name just one - there are obvious downsides. Like not developing social skills, and instead acquiring a lifelong deficit of flesh-and-blood friendships. While that volleyball did give Tom Hanks some welcome companionship on a deserted island in *Cast Away*, when adults in the real world attempt to converse with inanimate objects, they are dismissed as suffering from disassociative identity disorder.

So kids, the moral of the story is to remember your private land of make-believe, but be glad it is something you outgrew in favour of human companions.

And say a silent prayer for the ones you sent to imaginary friend purgatory, where they may just be with Lara, or the lipstick-wearing superhero boy.

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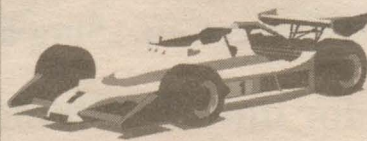
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The Long and Winding Road



NATIVE-WHITE RELATIONS IN CANADA, QUENTIN CASEY *Opinions Editor*

Over the past week or so, two events have occurred that illustrate the stark contrast in how our country deals with its native peoples.

First, on Aug. 25, it was announced that the federal government and northern aboriginal leaders had signed the Tlcho Final Agreement. In doing so, the two sides reached a compromise and created the first native self-government in the Northwest Territories. Also included in the accord was concession of native control over a piece of land the size of Belgium, year-round hunting and fishing rights and the payment of \$152 million over 15 years to local bands.

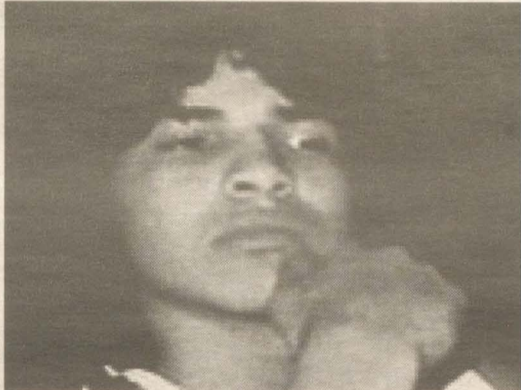
In general, the Tlcho Final Agreement offers a new benchmark in the recognition of native self-determination. But most importantly, the agreement also marks a major step in the federal government's attempt to heal the wounds left after years of hurtful native-white dealings in Canada.

As one native leader was quoted as saying, "Today is day one, we have the ability to come up with a lot of solutions, and live with the kinks that might come out of it. But it's a good opportunity for us to start."

Yet sadly, the positive and healing aspects of the Tlcho Agreement were both marred and contrasted by the recent announcement of the Stonechild Inquiry in Regina. The inquiry will reopen the investigation of the death of Neil Stonechild, a native teenager from Saskatoon, who was found frozen on the outskirts of the city more than 12 years ago.

The 17-year-old Cree boy's death was originally determined to be the result of exposure after a night of drinking with friends. But since his death, two more native teens have been found frozen to death just outside of Saskatoon.

Many suspect that Royal Canadian Mounted Police officers detained the boys and then abandoned them to die in sub-zero temperatures. Neil Stonechild was last seen screaming for his life in the backseat of an RCMP cruiser. This hypothesis was only strengthened when another Saskatoon native man claimed to have been dumped in the cold by officers; however, he was able to find shelter before hypothermia set in. The new inquiry hopes to determine if Stonechild's death was shrouded in suspicious circumstances.



Neil Stonechild Source: Internet Photo

These two announcements offer two very different pictures of native-white relations within our country. The Tlcho Final Agreement offers hope and evidence that aboriginal concerns and ideas are being acknowledged by the government. Meanwhile, the still-haunting conditions of Neil Stonechild's death suggest that in some places, police treatment of aboriginals hasn't changed much since the late nineteenth century, when native bands were forcefully assimilated into Canadian society through the Submit or Starve Policy of the federal government.

How can trust between native and government leaders (like those involved with the Tlcho Agreement) be built upon when Canada's elite and prestigious police force, the RCMP, stands accused of callous crimes against the very people they claim to protect and serve?

Though major steps have been made in the Tlcho Final Agreement toward securing native self-government and native destiny; the Stonechild Inquiry highlights that racism and ill-treatment toward Canada's native peoples still exist, and that there is still a long road to travel in healing the wounds of the past.

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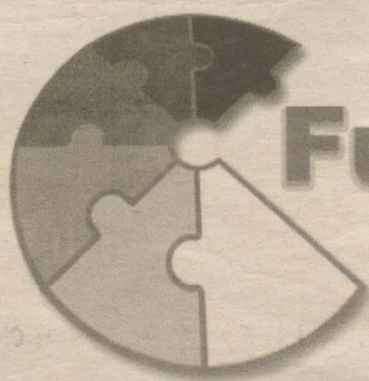
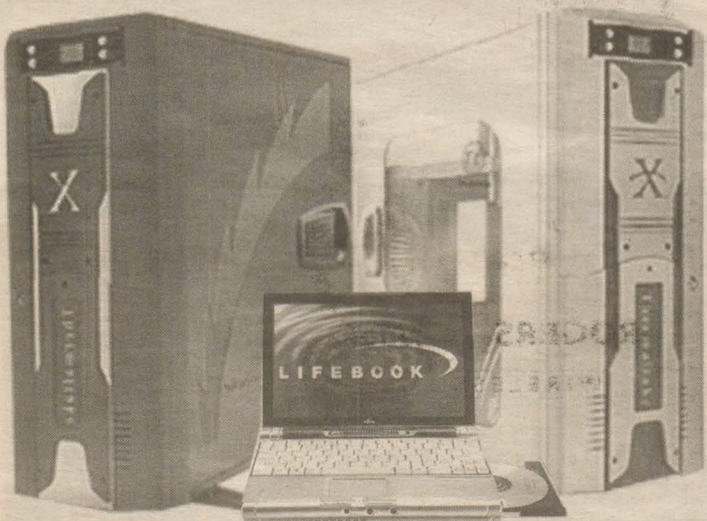
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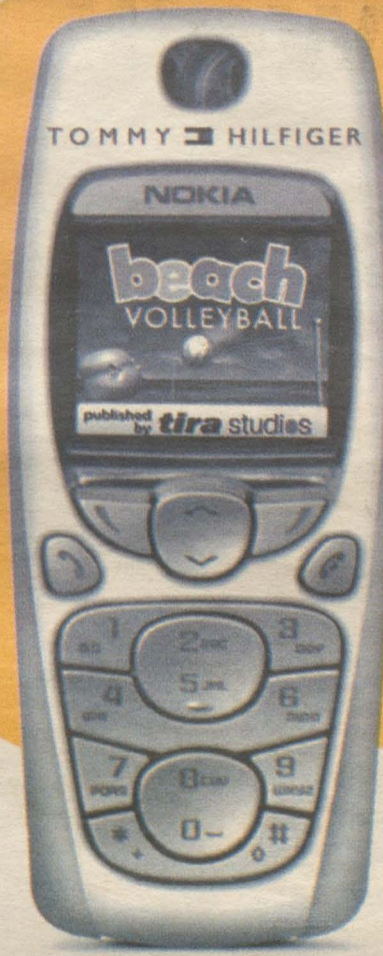
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Sartorial Eloquence

JENN MORRISON Fashion Police

FASHION PROFILE

- Hannah Cheesman, 18
- Mississauga, Ontario
- First-year Bachelor of Arts student
- Fashion philosophy: "Value Village is just the place to go"

SHOES: from Get Outside, on Queen St. in Toronto (made in Italy)

JEANS: Parasuco: "I wear them way too much and they're dying...but I've worked them into primo condition."

TOP: Value Village: It was a night-gown, which she altered and pinned to create a bustle in the back.

JACKET: Value Village: She buys jackets two sizes too small and alters the sleeves. According to a "button expert," this jacket maybe from the 1930s.

BANGLES: Value Village

RING: Made by her Oma, a silversmith.

EARRINGS: Value Village: "They have the best chunky earrings."



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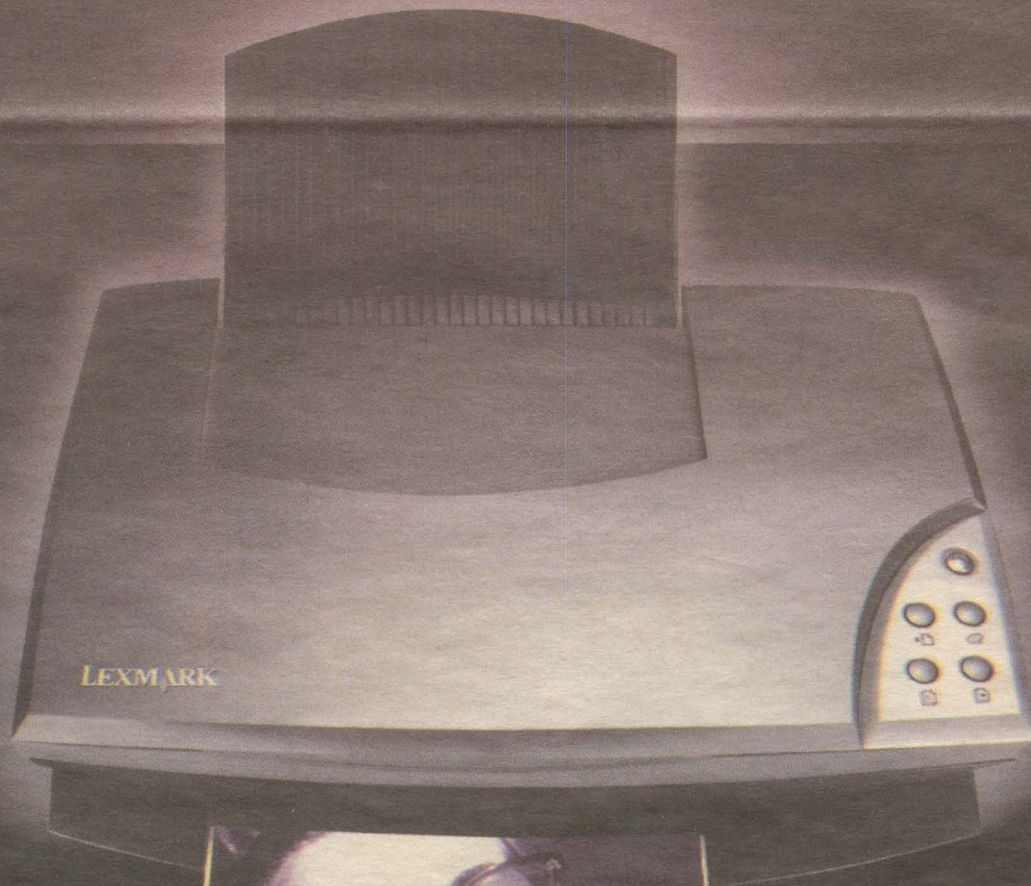
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Swift Presence

INTERVIEW WITH THE ACTIVATING EMBER SWIFT, LINDSAY DOBBIN Arts Contributor

On August 30, the intriguing Ember Swift played to a Hell's Kitchen saturated with like-minded people from all walks of life, all searching for an eye-opening and interactive experience. Armed with her guitar and her beautiful voice and backed up by Lyndell Montgomery on electric violin, bass, and bowed guitar, and drummer Michelle Josef, Swift took the audience on a mysterious yet familiar joy ride. With styles that ranged from funk, jazz, folk, punk, and at times even a Middle Eastern flare, Swift was communicating with people—getting their bodies and, more importantly, their minds moving.

Swift is a musician and activist who is true to both herself and others. She uses her “hyphenated-style” of music to motivate people not only physically, but also mentally—hopefully allowing them to see the world in new light. This is evident from the slogan for her art business and record label, Few'll

Ignite Sound: “May the few who ignite sound fuel a change in the night. May the few who fuel change ignite sound into light.”

By providing help and information to fellow independent artists, she is helping to change the face of independent music. I had the privilege of asking Swift a few questions about her seventh release, *Stiltwalking*, the music industry, and her life in general.

What inspired you to name your new release *Stiltwalking*?

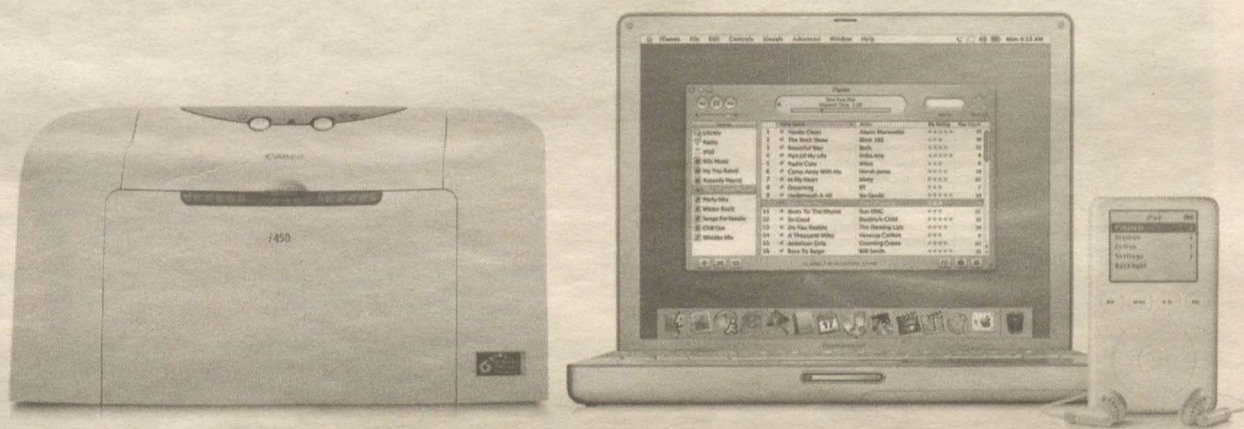
We see life similarly, it seems. I was inspired by the plethora of circuses (community circuses everywhere) in Australia. I thought it was a great metaphor for life: the constant desire for balance; the need to laugh at ourselves; the need to see

things differently from different perspectives; the need to keep the child alive in all of us; the need to rise above the crap of life while still keeping our feet firmly on the ground - grounded but able to see the bigger picture.

You call your style “hyphenated.” Is there a personal reason for your experimentation and lack of boundaries?

I don't choose the styles in the music. The styles choose me, I think. I have always felt comfortable experimenting with different genres and have been open to many types of music, which helps me to learn. Music shouldn't be corralled into neat little style pastures, in my opinion. We should roam freely and graze freely. I have never professed to being a master of any one style and never would. I am constantly learning from new types of music and I think it's just a question of staying

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Swift Presence (con't...)

open to SOUND. I must also add that I am aware that most cultural music is not MINE and I am not interested in and would never profess to owning these styles as my own; this is not about appropriation, it is about tribute. This wandering into various musical cultures is being done aware of my many levels of privilege.

You have a beautiful balance of light, humorous songs (like "Underwear") and more opinionated songs (like "Include My Food") on the album. You once said "personal is political". Could you tell me a little more about that?

Many people have said this sentence: "personal is political" so it is definitely not an original statement. But, I definitely agree that our personal lives have political impact and that we make political statements every day with every decision. We cannot stand on platforms spouting our opinions for the way life should be if we are not willing to attempt to live these beliefs personally. That would be hypocritical, eh? Ultimately, we're all trying to be as in-line as we can be. The best we can do is try our best.

There is a certain amount of bravery required to speak your mind, and your music can act as a catalyst to motivate and inspire people to become more confident in their viewpoints and to understand others. Why do you think people may feel inhibited to speak their minds?

Fear. Insecurity. Having been taught to not rock the boat? Maybe a misunderstanding of patriotism as the opposite of dissent?

You said that you (meaning the band) are "independent by design, not default." Could you elaborate on that a bit?

This means that I choose to be independent, rather than being in a holding tank waiting for the big record deal to come along. We are happy where we are. We have a great life. Never sacrificing my integrity or compromising my beliefs is paramount. I can't imagine not living within my own integrity. To give up one's integrity must be similar to dying spiritually. To me, maintaining my integrity and values as an independent artist is not a decision that makes me happy; it's a necessary state... like breathing. It is essential and is the basis of everything that I do. It's on top of this base that I can find happiness in what I am doing with my life. Without the base, I imagine that I would struggle for happiness in all areas of my life.

Can you tell me about what you've learned about yourself and the music industry through running Few'll Ignite Sound?

I have learned the necessity of owning and operating one's own art, but only through the examples of colleagues

and fellow artists who have passed on their business responsibilities to shady companies or sketchy industry representatives and have thus lost control of their careers, sometimes to the point of wanting to stop music-making forever. I have also learned that there are wonderful and ethical organizations within the industry with whom we can align. It's about knowledge, really, and we have been doing it long enough to truly understand what is required and how to do a good job. Currently, we are working with an excellent agency and no longer do our own bookings, for instance.

You have taken a lot of different approaches to learning music. How has it influenced your musical endeavours?

Learning something formally (classically, I should say) was a great foundation on which to build my own musical expression. Going from piano to guitar was like going from strict curfew to living on my own; it was a relief to suddenly play by ear in a cyclical, non-linear way and I don't regret not getting formal guitar training in those early years; it enabled me to develop a unique and unorthodox approach to playing. I say "mother taught" vocalist because my mother and I used to sing together when I was a kid and she coached me to hear notes with my voice. I really wanted to credit her because it is through her example (she has a beautiful voice) that I learned and wanted to ever hold a tune. These different approaches have taught me that there are many ways to make and learn music and that no way is the right way. Everyone's path is different and legitimate. It's all a unique journey, y'know?

You seem to prefer live performances as opposed to the media to communicate with people. I think it reflects the "activating" quality of your music: promoting change in tiny ways with an abundance of passion. When an individual is leaving one of your shows, what would you like them to be feeling?

I like alternative media, of course, and it's always a great day when independent, underground music finds its way into mainstream media channels. That's truly a revolutionary moment! I do love to tour and I do love live performance though, because it's REAL and GENUINE. It's wonderful to meet people and have a human connection in a live setting - eyeballs to eyeballs. When someone leaves our show, I'd love for them to feel like they were PART of a show and not just there watching it. We aren't a television, after all! I hope that people will feel a sense of community, hope, revitalization... and ideally, even inspiration to be more active in their immediate community towards a better world, life, future. Mostly though, I hope people leave feeling open. That's what music is supposed to do: open us.

For more information on Ember Swift, her band, and upcoming tour dates, you can check out the "independent, corporate-free, hyphenated style realm" at www.emberswift.com

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King's Of Leon • "Molly's Chambers"
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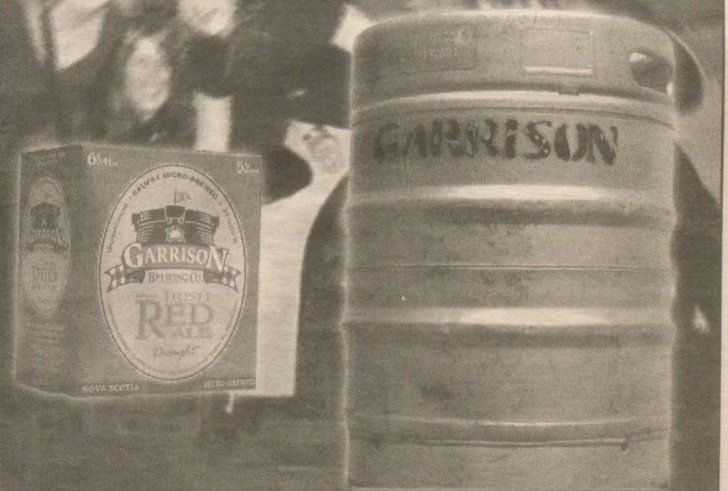
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Shake It Dance Studio's Hotel Del Mar

FRINGE FESTIVAL 2003, JENN MORRISON Staff Contributor

"Do you speak Spanish? No? Neither do I," called a voice from behind the curtain in the darkened Du Maurier theatre. But any audience members who were not fluent in Spanish at the beginning of Shake It Dance Studio's second Fringe Festival show, Hotel Del Mar, left well-versed in the language of Latin dance, from meringue to mambo. Twelve Shake It dancers of all ages and experience performed ten beautifully choreographed dances, both traditional and contemporary, as they told the story of developing a show for the Hotel Del Mar's café.

The soft lighting, potted palms and simple, yet effective, costumes were welcome accessories, but they were all background to the Latin movin' and shakin'. "Latin dance pulls you into it...It's very sexy," said Kathryn Appleton, a veteran dancer who has been with Shake It for about a year.

However, the most compelling aspect of Hotel del Mar's sexually-charged numbers was their modesty and class—the dancers served up a lot of sugar with their spice. In Salsa & Shines, Joseph Chedrawe, Leslie Carvery, and Appleton traded partners and showed off their fancy footwork, but the observer's eyes were often drawn away from the gyrating hips to the dancers' faces. There is a certain look seen only between dance partners which is eminently difficult to describe—eyebrow raises, lowered glances, and sultry half-smiles—but it is this look that affirms what must be a central

purpose of Latin dance: to see each other, and to be seen.

The cumbia, a traditional Columbian slave dance, showcased the dancers in a circle, all dressed in white, with their full-body movements seemingly flowing from one performer to the next. The "funk" cumbia, an all-woman number, was especially electrifying. The dancers obviously felt fantastic, and their self-expression drew the audience deeper into the show.

Before the performance, Appleton warned, "Watch for the cha-cha." This duet, performed and choreographed by Appleton and Chedrawe, was the standout of Hotel Del Mar, with its intricate spins, dips, lifts, twirls, and lots of hips. The 1930s-style Mambo, with the women dressed all in black and the men adorned in white dress shirts and red ties, also exuded upscale sex appeal, much more in the tradition of Lucy-and-Ricky Ricardo than Ricky Martin.

Other standouts were the hilarious cha-cha aerobics, with two dancers pretending to show the effects of one too many pina colodas, and the whirlwind finale, a tribute to Puerto Rico, where Appleton and Leslie Carvery, Shake It's director, attended the World Salsa Congress this past summer.

All the hard work has paid off. Just before their Saturday night performance the dancers found out that they had been named the "Fringe Hit" of the Du Maurier theatre, meaning

their show consistently drew the venue's largest audiences. "This year there were so many great performances, like Rahman's Children, the belly dancers, and Jewel and the Illusions, so it's a total shock. A good shock!" said Chedrawe.

Ultimately, the dancers hope the award will mean more publicity and continued success for Shake It. "The Fringe Festival is basically for artists who are less known to get their work out there. Shake It is a very new studio, so we're just trying to get our name out there, and we're doing a very good job," said Appleton.

And unlike other types of dance (tap, anyone?) a knowledge of Latin dance is a desirable trait in Halifax. "When you leave the studio, the dancing doesn't end. You can go up to Copacabana; there are lots of opportunities," said Chedrawe.

According to Appleton, "After the show we hear so many comments like, 'Oh, I want to dance like that.'" Saturday night's audience got put to the test, as the dancers invited everyone to join them on stage for a salsa free-for-all. Some of that sexy Shake It vibe had rubbed off, and, to paraphrase Elvis Presley, there was a whole lotta shakin' goin' on.

Shake It Dance Studio, located at 5523 Cornwallis Street, offers drop-in classes for all dance levels. For more information, contact Leslie Carvery at 431-7598

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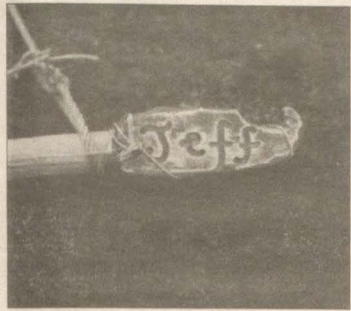
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Spin Spin Sugar

A CD REVIEW BY CHRIS LAROCHE Staff Contributor



Not to be confused with modern pop-rock group Beck, Jeff Beck is the least famous of the British guitar god trio that emerged from 1960s blues group the Yardbirds (along with Eric Clapton and Led Zeppelin's Jimmy Page). Beck's

long musical career has been anything but the high-profile legacies shared by his Yardbirds guitar mates. His recorded output ranges from proto-metal to jazz fusion to his newest bag – pumping electronica beats with his unique guitar playing overtop – thus eliminating any kind of universality in his work aside from, well, his six-stringed know-how. Beck's two most critically acclaimed albums, Truth (with Rod Stewart and Ron Wood) and Blow by Blow, are as different as night and day, one being proto-metal ala Hendrix alongside Rod Stewart, the other being funky Jazz fusion in the vein of Herbie Hancock.. To add to the

difficulty some mind find with Beck's output, he is anything but a prolific recorder. Although Jeff is Beck's third album in the electronica vein since 1998's Who Else, he only put out two albums in the 1990s, preferring to spend his time repairing and remodel old Hot Rods.

The strength of Jeff, of course, is Beck's playing. Beck's jazz-tinged, often eastern-evoking playing has been cited time and again by guitar magazines as virtually inimitable, far more so than Page's epic pentatonic workouts, Clapton's bluesy understatement or even the technique-heavy shredding of 80s guitarists such as Eddie Van Halen. An early exponent of using feedback as a musical device (rather than simply noise), Beck's style is centered on extensive use of microtones, bent notes and dynamics.

All of this is present on Jeff in grand exposition over modern electronica beats, studio sampling and a few scattered vocals. Although Beck's playing is mostly heroic, someone looking for the hard bluesiness of Truth or even the funkiness of Beck's fusion period is

going to be sadly dissatisfied. I don't mind dance music while dancing, as an art form I find most house is only of use tandem with something else – dancing, driving and whatnot. The beats on Jeff aren't extraordinary, and although there are some moments of great grind or, in the slower numbers, lucid trippiness, I really can't evaluate this album as a hard rock exercise or anything involving trance and electronica. It's an experiment, an entertaining one and I certainly wouldn't call it bad. I like it a lot more than Santana's latest pop-pairings or most anything Clapton and Page have done in years. The problem with Jeff is the lack of emotion, the dehumanizing element of the electronica, and the entire feel that this is just Beck having a bit of experimental fun rather than making real music. Perhaps my ears are simply too old fashioned to know better, but I'm going to have to say that if you're a fan of Jeff Beck, or rock guitar, Jeff may be worth checking out simply to see what ol' restless is 'up to'. Otherwise, you're much better off keeping Blow by Blow at hand and waiting (in hope) for that long overdue Jeff Beck masterwork.

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Week of September 15th, 2003

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- **RESUME "QUICK CRITIQUE":** Are you graduating this year? Make your resume work for you! To prepare for the graduate recruiting season and the Halifax Career Fair on September 26, the Student Employment Centre, 4th floor, SUB, is offering a "Quick Critique" resume review service. Drop in with your draft resume on Sept. 18, 10 am – 12 pm or 2 – 4 pm; or Sept. 22, 10 am - 12 pm.
- **DALHOUSIE STUDENT VOLUNTEER FAIR:** Thursday, October 2nd, 2003, 2nd floor, Student Union Building. Volunteering is a valuable asset to your community and a great way to build on your resume. Come join us and learn more about how volunteering can enhance your life. www.dal.ca/volunteer
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Teams Tie Up Their Cleats, Then Stomp

ADAM SOMERS Sports Editor

The Dal soccer teams proved that they were ready for the coming season this week. Although both teams are very young, with the men's team having 10 players 18 and under, they were both able to tie cross-town rival SMU, and then put the boots to the Universite de Moncton, winning by scores of 5-2 and 5-0, men and women respectively. This places both the men and the women at the top of the leader board to begin the season.

The women started off Saturday well, drawing first blood on a goal by Angela Donato. SMU then tied it up in the second half. Although there were chances, nothing ever panned out, and the game ended in a 1-1 tie.

The next day, the Tigers visited Moncton and were received very warmly by their opposition, winning the game by an impressive score of 5-0. Leah Kutcher scored twice, and the outcome of the game was never in doubt, as it seemed from the blowing of the first whistle that the Blue Eagles were not going to soar on this day.

Amanda Verhaeghe, a kinesiology student, has the daunting task of replacing all-star keeper Cristina Barreiro. She played very well this weekend allowing only one goal and contributing a lot to the overall play of the Tigers.

The men also started off well, with Jarreau Hayward, a second year student who was born in Bermuda, putting a

goal off a free kick. However, SMU was able to tie the game and then take the lead after two goals by Ryan Devereaux. It took a header by rookie Jonathan Merrette to ensure that the Tigers got their point.

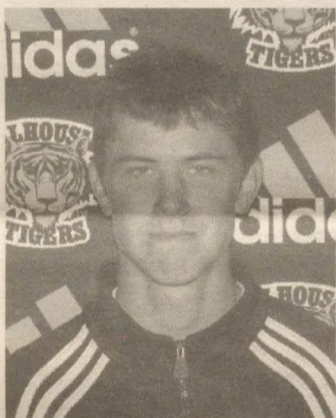
Sunday was a much more offensive oriented game, in which Dalhousie proved to be all too powerful for the Blue Eagles, winning handily by a score of 5-2, with Merrette scoring his second goal of the weekend.

The Tigers next home games are Saturday, Sept. 13 at Wickwire against X. The women play at 2 p.m. and the men at 4 p.m. Admission is always free with your Dal card, come on out and support your school



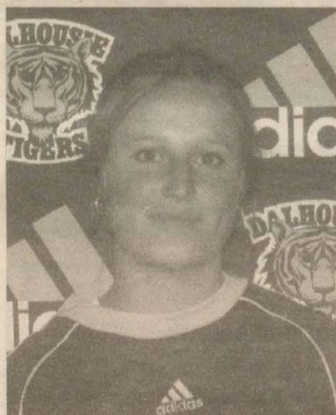
Athletes Of The Week

WEEK ENDING SEPTEMBER 7, 2003



#15 Jonathan Merrette, Men's Soccer
Midfield

Jonathan Merrette of the men's soccer team has been named Dalhousie's Male Athlete of the Week for the week ending September 7, 2003. Jonathan, a 17 year old rookie with the Tigers, scored in each of his first CIS games. He scored Dalhousie's second goal to tie the game against cross-town rivals SMU on Saturday and then went on to score in the 5-1 win at Université de Moncton on Sunday. He played 90 minutes in each of those games and had a direct impact on the team and the league. Jonathan is in his first year of kinesiology at Dalhousie and hails from Ottawa, ON.



#14 Leah Kutcher, Women's Soccer
Forward

Leah Kutcher of the women's soccer team has been named Dalhousie's Female Athlete of the Week for the week ending September 7, 2003. Leah set up the Tigers lone goal in a 1-1 tie Vs. Saint Mary's on Saturday and scored twice in Sunday's 5-0 victory at Université de Moncton. She was a dominant player throughout the weekend and her skill and leadership were evident. A huge addition to this year's women's soccer team, Leah came to Dalhousie last year as a transfer from the University of Minnesota and was a member of the 2002-03 Tigers hockey team. She is a native of Halifax, and is enrolled in her third year of a history degree.

Caption Contest



This week's photo.

Send your entries to alsomers@dal.ca, entries must be received by noon on Monday Sept 15th

This week's winner is Mark MacDonnell, come to the Gazette office to pick up your prize!

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M. MacDonnell

"I've heard of a 10 car pileup, but never a 10 person pileup."
T. Klebert

"The infamous black hole on campus turns out to be not just a myth."
D. Smith



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Winner: M. MacDonnell

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Club Listings

SPORTS CLUBS...NOT NIGHT CLUBS

These clubs are a great way to get involved, meet new people and, of course, get in shape. Club executives are eligible for discounts on club equipment at the new athletic shop, so take advantage of this.

BADMINTON

Open to anyone of any age who is interested in playing badminton. We have a fun, friendly atmosphere and our members range from beginner to advanced.

Practice Times: TBD for 2003-04

Location: Dalplex Fieldhouse badminton courts

Contact: Steve Foster, 435-5102 aq628@chebucto.ns.ca

BASEBALL

We are a baseball club who participate in a league that plays against other universities in the province. For more information, see our website or contact us.

Contact: Nick Saunders, baseball@is2.dal.ca

Location: City Fields

Website: <http://is2.dal.ca/~baseball/>

DANCE

Dal Dance is a student-run society offering affordable/accessible dance classes to all Dal students during the year. You don't need to be an expert to participate, as we offer different levels and encourage anyone to come out and have fun. No pressure and definitely no competition. Classes for the fall semester will begin Sunday, September 14, and continue for an 11-week term. Classes will then resume the second week back in January.

Numerous classes are offered for students. Each class meets for 1 hour/week with the exception of Int/Adv Ballet, which runs for 1 1/2 hours weekly to allow more class time. All classes run on evenings through the week and weekend as well as in the morning/early afternoon on Saturdays. Classes are at the Dal dance studio in Studley Gym basement, across from the Killam Library at the top of University Avenue.

Look forward to our year-end showcase in late March. Members have the opportunity to perform with their class and/or create original pieces of their own to present. This year will mark our 5th anniversary, so expect something special...

Contact: Sarah Johnson, President daldance@dal.ca

Website: <http://is2.dal.ca/~daldance>

Location: Dance Studio, Basement of Studley Gym

Charge: \$25 per class, per semester

FENCING

The club hosts the annual Dalhousie Open Fencing Tournament and participates in the Lt. Governor's Challenge, the Nova Scotia Open and the Provincial Championships. New fencers are encouraged to enroll in the Fencing for Beginners course at Dalplex prior to seeking membership in the club. Experienced fencers are welcome anytime. Basic protective gear is provided.

Contact: Mike Casey, mcasey@phys.ocean.dal.ca

Practice Times: TBD for 2003 **Location:** Dance Studio

WOMEN'S FIELD HOCKEY CLUB

Want to try out a new sport or continue your high school career in field hockey? If so come on out and join the Women's Field Hockey team. We scrimmage against SMU weekly on Thursdays from 7-9 p.m., practice Sunday evenings and play exhibition games against other teams in the region. All this takes place on Wickwire Field, the turf between Shirreff Hall and the arena. Sticks are available if you need them, so just bring your sneakers or turf shoes, mouth guard and some shin

pads. Don't worry if you've never played before, it's a great way to stay active and everyone is out to have a good time. Hope to see lots of new faces this season.

Contact: Heather Bray -bray_heather@hotmail.com

Location: Wickwire Field

FIGURE SKATING

We're the Dalhousie Figure Skating Club. We are a fully accredited club with Skate Canada, and provide a fun relaxed training atmosphere for skaters of all levels, from beginners to national level competitors. Our current hours are Tuesday, 1-3 p.m. Friday, 1-3 p.m. and Saturday, 8-10 p.m.

Contact: Meghan Stark - mstark@dal.ca

JUDO

Judo is a science in the study of the powers of the body and mind, and the way of applying these most efficiently in combative activities. The form and nature of the physical training is adapted to the individual's physical capacity and age, from gentle practices to vigorous competition.

Contact: daljudo@is2.dal.ca

Practice Times: Tues./Thurs., 8:30-10 p.m., Sun., 8-9:30 p.m.

Location: Dalplex Fieldhouse

Website: <http://is2.dal.ca/~daljudo/>

MASTERS SWIM

We offer interested individuals an opportunity to meet new people, get some exercise and receive on deck coaching. Club members choose the practices of their choice starting in mid-September, with a two-week trial period available before club membership is necessary. There are various competitions throughout the year.

Contact: Art Rennie, 435-5006

Practice Times: TBD for 2003 **Location:** Dalplex Pool

Website: www.dalmasters.ca

ROWING

Rowing out of the Halifax Rowing Club at the St. Mary's Boat Club and the Northstar Rowing Club in Dartmouth, Dalhousie students are organized into crews and can row under the Dalhousie or Halifax club names. The club participates in regattas such as the Henley in Ontario, the Charles in Boston, and many local and regional competitions. Those interested in learning the basics are encouraged to enroll in the novice learn to row program offered through the Halifax Rowing Club. Watch for a meeting shortly after the first day of classes.

Contact: Heather Bartlett, President, 429-6522, rowing@is2.dal.ca

MEN'S RUGBY

The Dalhousie Rugby Football Club fields a first and second division men's team. We compete in the Rugby Nova Scotia

University League. New players are welcome regardless of experience or ability. Practices are held Mondays, Wednesdays and Fridays at 5 p.m.

Contact: Mike Saba, Club President, mrsaba81@hotmail.com, 423-9207 or Adam Henderson, Team Captain, adhender@dal.ca, 422-8728.

Location: Gorsebrook Field, on Robie St.

Website: www.dal.ca/rugby/men

WOMEN'S RUGBY

Dalhousie Women's Rugby team is looking for players of all levels (no experience necessary). This year they will be fielding 2 teams to compete in 2 different leagues. An excellent way to keep in shape.

Contact: Glenn Johnston, rugby@ns.caor 425-5454 ext. 341

Practice Times: Mon. 7-8 p.m. Wickwire, Tues.-Fri. TBA

Website: www.dal.ca/rugby/women

SQUASH

The Dalhousie Squash Club welcomes members of all skill levels. The club has specific court times reserved at Dalplex for club members and a challenge system is in place so that everyone gets playing time. Club members participate in the local Black Night Men's and Women's Squash League, in addition to other local tournaments. The Dal club hosts the annual Dal Open Squash Tournament in January, with participants from Quebec to Newfoundland.

Contact: Ed MacLean, 830-9989, emaclean@hfx.andara.com

Practice Times: TBD for 2003

Location: Dalplex Squash Courts

WRESTLING

The club welcomes both male and female wrestlers of all abilities. Wrestlers may have an opportunity to attend regional meets and also host a meet here at Dalhousie.

Contact: Benji Parks, bparks@is2.dal.ca

Location: Dalplex Practice Times: Early September 2003, TBD

Website: <http://is2.dal.ca/~wrestle/>

Stay tuned for future articles featuring club sports. Remember participation makes it happen.

Think you can write sports better than me?

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Sex with Sasha

SASHA YEUNG Sex Columnist



Dear Sasha,

I have heard a lot of weird names for sexual maneuvers, but the other day my friend made a joke about giving his girlfriend the "donkey punch". All of the guys laughed, and I laughed along like I knew what he was talking about. I have no idea what he meant by it and I am not going to embarrass myself by asking them? Barnyard Bill

Well, Bill, your buddy probably wouldn't have a girlfriend anymore if he ever did give her the "donkey punch". This is an offensive and crude slang term that refers to punching your partner in the back of the head during anal sex. Apparently, the instinctive reaction is for the victim to clench their sphincter when struck at the base of the skull. Whether or not this is actually true is not even worth me questioning my friends in medical school or my doctor. However, my instinctive reaction to your question would be to advise get yourself new friends. Maybe you should meet some new people who aren't total losers and guys who talk about their girlfriends with a tad more respect. Guys who trash talk their girlfriends are usually covering up for the fact that they aren't good enough to be with her...or that they aren't good enough at other important things.

Dear Sasha,

I heard that a girl could get Chlamydia and not even know she has it? Is there any way you can tell if you've got it? I'm sexually active and I don't regularly use protection. Should I be tested? Can my partners be tested?

Too Many Questions

Shame on you, TMQ. You are living in a giant community of young people who are in the prime of their lives, and are having sex like rabbits. Protection is crucial if you are going to be having sex with multiple partners during your university life.

Everyone says, "Condoms are so uncomfortable" and "It doesn't feel as good when I wear one". This is totally true - condoms suck. They ruin the mood; they decrease sensitivity and are a general pain in the ass. Unfortunately, I have another news flash for you, kids: Most sexually transmitted diseases aren't very comfortable and they aren't much fun either. If you are young, sexually active, and do not use condoms when you have sex, you should think about being screened for Chlamydia and other STD's.

Chlamydia is often referred to as the "silent" disease because nearly 75% of infected women and about 50% of infected men do not show symptoms. In many cases, the infection will not be diagnosed until complications have already developed. A bacterium called Chlamydia trachomatis attacks the opening to the uterus and the urethra. Women who do show symptoms may have an abnormal vaginal discharge or a burning sensation during urination. If Chlamydia moves up from the cervix into the fallopian tubes, some women may still have no symptoms. Those who do show symptoms may suffer from abdominal pain, back pain, nausea, fever, pain during intercourse, and bleeding between menstrual periods. If left untreated, permanent physical damage may occur.

If your male partner has contracted Chlamydia, he may show symptoms including a nasty discharge from the penis and a burning sensation when he urinates (not that he would likely ever share this information with you). Boys may also suffer

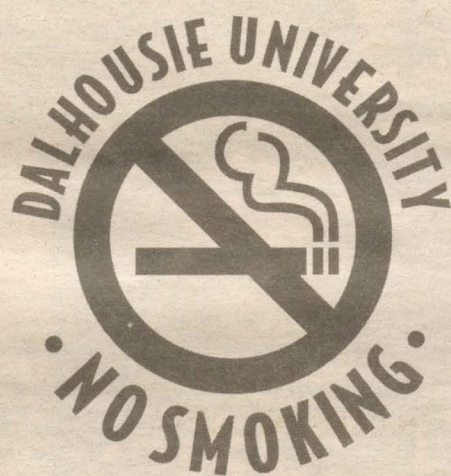
burning and itching around the tip of the penis; and/or pain or swelling in the testicles. Good times!

I always hate to use scare tactics to get people to use condoms, and I admit that I haven't always practiced what I preach, but STD's are a fact of life and protecting yourself and your future partners is just common sense. Be responsible.

Dear Sasha,

My ex-girlfriend used to pee on me sometimes when we had sex. She was really into it and although I thought it would be really disgusting at first, it ended up being a real turn-on for me. She has since moved on to greener pastures, how do I broach this topic with my new girlfriend without totally freaking her out? Pee-Diddy

To be honest Mr. Diddy, this isn't going to be easy. A girl usually has to be really comfortable with her partner before she engages in experimental sexual activity. I think you'll find that most girls, as well as boys, will be a bit put off by the idea of urinating on their partners during sex, if not totally disgusted. I would suggest approaching the subject jokingly or in a casual conversation: "My cousin Jimmy broke up with his girlfriend cause she tried to pee on him during sex. What's up with that?" Her immediate reaction will determine how she feels about the topic. Even if she is disgusted by it, don't despair. If you have a trusting relationship, she may still be open to the idea of experimentation in the bedroom. Approach it with tact and explain to her why you want to do it and maybe she will be interested, but I wouldn't get my hopes up.



NO SMOKING ON DALHOUSIE PROPERTY

Smoking is now prohibited on all University-owned property and in all student residences - WWW.DAL.CA/SMOKEFREE

For those members of the Dalhousie community who have requested tobacco reduction sessions, the University and the Capital District Health Authority are offering the Getting Started Program. The program is free and there is no need to pre-register.

INTRODUCTORY SESSIONS ARE SCHEDULED FOR:

Monday, September 15
4:30 p.m. to 5:30 p.m.
Lord Dalhousie Room
Henry Hicks' Building

Wednesday, September 17
Noon to 1 p.m. & 6 p.m. to 7 p.m.
Reception Room
IWK Hospital
University Avenue below Robie Street
(across from the Sir Charles Tupper Medical
Building on Carleton campus)

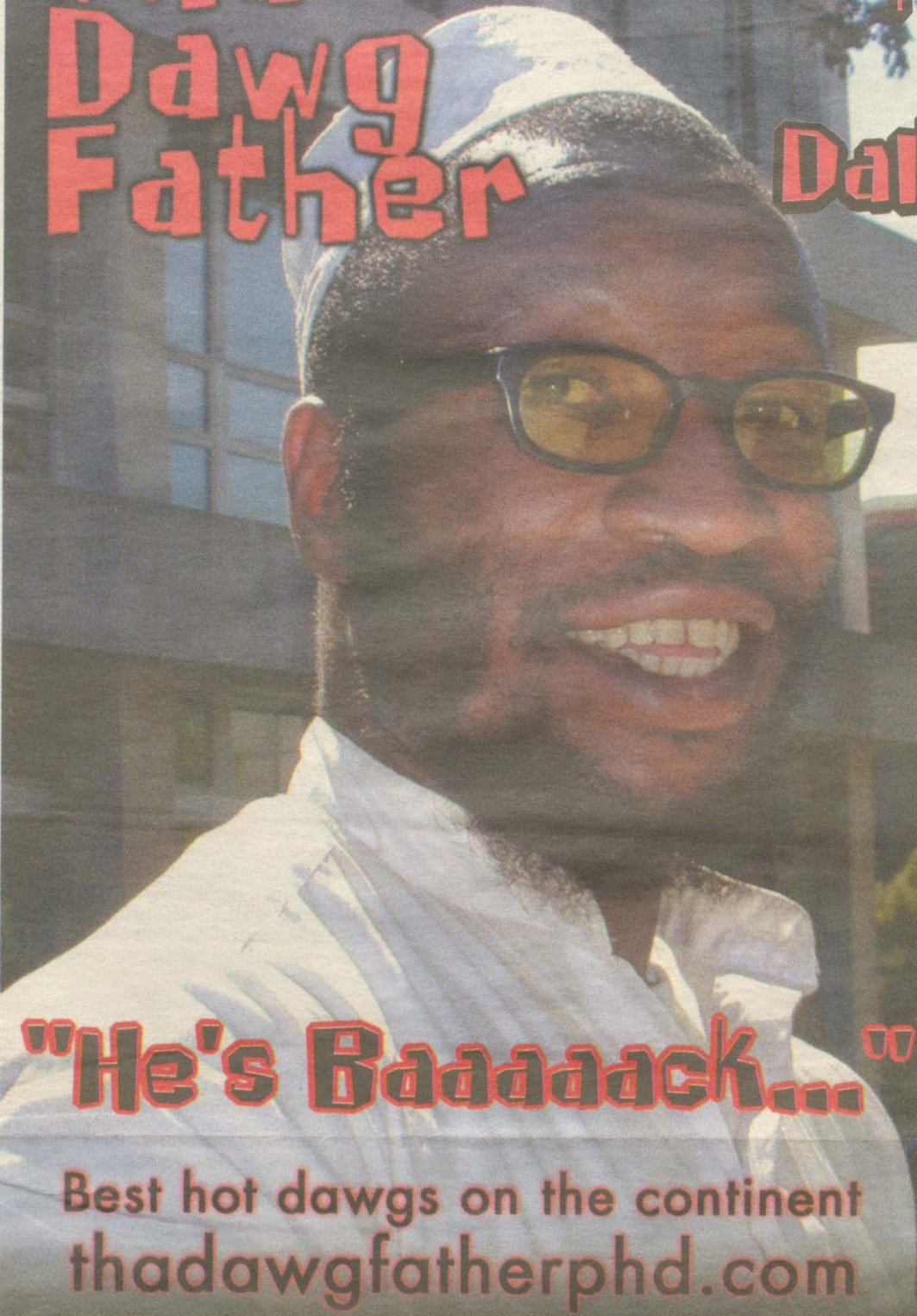
Thursday, September 18
Noon to 1 p.m.
University Hall
2nd floor
Macdonald Building
(next to Henry Hicks' Building)



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The Dawg Father

Open Letter to the Students of Dalhousie University



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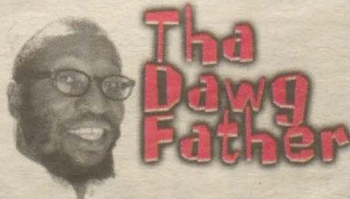
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Display: 15" TFT active matrix display

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