



Knives the soundtrack for a January night

Emily Haines

With Tall Fir
Wednesday, 17 January at 7pm
Citadel Theatre

PAUL BLINOV
Arts & Entertainment Staff

Emily Haines couldn't sound happier over the phone. Metric, the Toronto-based band she fronts, has become a well-known Canadian entity, attaining both critical sales and a Polaris

Prize nomination with sophomore effort, *Live it Out*. Her other collaboration, Broken Social Scene, was also up for the Polaris and is one of Canada's most beloved independent acts. Hell, she was even voted "Sexiest Canadian Musician" by CBC Radio 3's Bucky Awards.

Considering the sheer amount of success she's seen, one might wonder how Haines has had time to drop a solo album, *Knives Don't Have Your Back*, onto our all-too-eager laps. However, a

simple answer exists.

"I wrote [the album], and I recorded it, and I figured I should put it out," Haines laughs about her intense productivity. "Whenever I had time, when I'd come back from touring with either of those bands or writing with those bands, I was working away on this album."

Knives Don't Have Your Back is a much more relaxed affair than Haines' previous outings with Metric and Broken Social Scene. Constructed on

the piano over several years and further tweaked by her favourite musicians—collectively known as The Soft Skeleton—*Knives* is about as personal as Haines can get. Her typically commanding voice sounds almost fragile without the backing punch of guitars, synths and drums. And although *Knives*' deeper, darker sound suggests otherwise, Haines is actually content with her hectic life.

"I think I'm pretty lucky to live in the world that I live in," Haines explains.

"The song 'Our Hell' talks about how our problems are luxury problems. Even as bad as things get, we're still incredibly lucky in so many ways."

Haines' songwriting has always leaned towards the political, and newer *Knives* songs like "The Maid Needs A Maid" and "Crowd Surf Off A Cliff" imply some carefully crafted social commentary by a woman peddling change. Haines, however, claims to just write about what she sees around her.

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Law students ready to play, plead their case for charity

Law Show '07: LAW Confidential

Directed by Dale Weston
Runs 19 and 20 January at 7pm
Myer Horowitz Theatre

RYAN HEISE
Arts & Entertainment Staff

As academics take hold of the University, more and more students are looking for deviations from the rigours of school in the form of extra-curricular activities. Engineers build fighting robots, Science students sit at home and buff their microscopes, and Arts students worry about finding a job after graduation. But for students in the Faculty of Law, their digression comes in the form of the Law Show—a yearly student-organized theatrical performance and silent auction.

Started in 1995, Law Show is now entering its twelfth consecutive year. The production is put on by around 120 students and faculty and is completely original. Students that typically spend their days pouring over legal documents and precedent-setting cases handle all the writing, singing, choreography, live music and set design.

While past shows have been focused around sketch comedy, this year's show—titled *LAW Confidential*—focuses on the kidnapping of the faculty's dean, David Percy. However, those involved are tight-lipped about any more plot details.

Even though students have been preparing since before September, the time commitments aren't as trying as they may seem.

"It's really crazy for the first two weeks in January, but after that, your whole second semester is free to do other things," says Law Show producer and third-year Law student Kanchana Fernando.

Still, in a faculty as demanding as Law, it seems strange for students to put so much time and effort into non-academic pursuits. Actor and third-year Law student Mark Facundo explains that Law Show is more than just a simple deviation.

"Your marks aren't everything; you need to have something else. And other than resumé padding, I do it just because I really like it," Facundo says. "I find that writing and performing a skit that makes people laugh far more rewarding than getting an A, which as far as I know is unattainable. I'm not

going to get great marks, so I might as well have fun while getting average marks."

But aside from the enjoyment it lends to law students, Law Show has a bigger reason behind it: 100 per cent of the proceeds from the show go to charity.

Since its inception, Law Show has raised over \$125 000 for local charities, which are chosen by the show's organizers to work with for a period of three years. This year's charity, the Nutrition Snack Program, received \$10 000 from last year's Law Show.

Fernando says that this commitment to charitable work is something that students in Law should get comfortable with.

"The legal community does a lot of charity work, so if that's what you want to do, we start now and it continues on as you work in the legal field."

While tickets to the performance do bring in a substantial amount of money for charity, about half of the proceeds come from a silent auction held before and during the intermission of Saturday night's performance. Items up for bid this year include restaurant gift certificates, spa packages, a laptop computer and a week in a time-share at



ALEENA REITSMA

FOLLOWING THE LAW Law students practice for this year's Law Show.

Lake Tahoe, California.

But the show's organizers want those interested to understand that Law Show is not just aimed at Law students.

"We aren't making all these references to things that only Law stu-

dents can laugh at and I think that's something we're pretty conscious of," Fernando says. "We want other people to feel that they can go to Law Show if they're interested, and we'd really like to expand by having more than just Law students attend."