

Art in the metro

A VOYAGE THROUGH MONTREAL'S METRO
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Bookstore gets no love from student council

Neither does CUTV, whose referendum question was also denied by the student union



Co-op Bookstore Manager Larissa Dutil hopes her future in this book haven will take a turn for the better. PHOTO IAN LAWRENCE

• CLARE RASPOPOW

Although suffering from a deficit on the part of the same former bookkeeper of the Concordia Student Union, the Concordia Community Solidarity Co-op Bookstore's request for a student fee levy was denied at a special meeting Feb. 19.

Co-op Bookstore Manager Larissssa Dutil explained that the non-profit organization is currently suffering financially due to negligence on the part of their former bookkeeper, Marie Lyonnais. Lyonnais is currently facing a lawsuit from the CSU and CusaCorp for financial mismanagement that claims that she cost them close to \$400,000.

In 2007, the Co-op Bookstore discovered that Lyonnais had failed to pay some of the store's taxes to the government during her tenure, leaving them a significant debt to discharge.

"We don't have much of a surplus. [The bookstore] is structured to break even," said Dutil, which doesn't allow wiggle room to pay down the back taxes and the large unforeseen debt threatening to crush the student organization.

Baffling bylaw

The bookstore had decided to come to the students to ask for help, but got no further than the CSU.

Due to ambiguities in a bylaw that was passed by the CSU last summer, the bookstore had to ask the CSU for special permission to request a fee levy from students. The bylaw states, "Any non-CSU group seeking a new fee levy must submit an application to the Clubs and Space committee for review and approval at least 4 [sic] months before it is to be considered by Council"—but fails to state the cut-off date for

applications. Four months before elections would put the cut-off date in late December. However, members of the bookstore were informed in November that the applications were in fact due in October.

"The CSU is there to make sure that the proper steps of procedure have been followed, not to approve the fee levy. We were asking questions to students, not the CSU."

Matt Forget, an employee of the Co-op and a former CSU councillor, said the CSU overstepped their mandates by rejecting both fee levy questions. "The CSU is there to make sure that the proper steps of procedure have been followed, not to approve the fee levy," Forget said. "We were asking questions to students, not the CSU."

The Co-op is considering new strategies to save money they don't have, including shutting down for the summer.

Motion passes, then fails

CUTV's request to ask students for a fee levy increase was initially approved by Council. Less than two minutes later, Fine Arts councillor Samantha Banks asked for the motion to be reconsidered. A secret ballot re-vote was conducted and the votes tied which, according to Robert's Rules of Order, means that the fee levy request motion failed.

There was no discussion about the fee levy question after its approval and before its rejection by a secret ballot re-vote.

"Ostensibly [the motion to reconsider] happened because Samantha Banks thought people were not voting their consciences," explained CUTV Station Manager Jason Gondziola. "[But their refusal] has a lot to do with the fact that

Patrice Blais is a member of our Board of Directors. That's why I was surprised that the question got approved in the first place."

Patrice Blais currently has two cases before Quebec Superior Court: the first is to get his

—Matthew Forget,
Co-op Bookstore

petition to recall the CSU executive recognized as legitimate by the Court; and the second is a \$125,000 lawsuit the CSU filed against him.

The additional funds CUTV had been counting on to launch in-house productions—such as training programs to hone skills CUTV members have acquired through various CUTV workshops—won't come in, halting their plans for expansion and jeopardizing ongoing projects.

Gondziola, who considered staying on as CUTV's chief of operations for another year, has decided to step down.

"It's totally disheartening. [The refusal] really made my decision to retire. I just don't have it in me to keep up with the politics anymore."

Gondziola, a former CSU councillor, called the current political climate at Concordia "hostile" and uninterested in serving student groups. "The CSU has a tendency to pursue big-ticket, one-off events like frosh—which are great—but they don't enrich the long-term legacy of Concordia. Previous student governments showed a lot more faith in student initiatives."

The People's Potato Collective had their fee levy question approved by Council.

Referendum questions will appear on the CSU's general election ballots from March 24-26.

No extortion: Rosenshein

Former student union VP defends himself

• TERRINE FRIDAY

Concordia student and former student executive Steven Rosenshein has denied all allegations of an attempted extortion in the amount of \$25,000.

The accusations, made by the Concordia Student Union's former health care broker Lev Bukhman, claim Rosenshein demanded the sum on March 6, 2008—the week before CSU election campaigns began—in order to finance funding for his chosen slate.

According to Bukhman, Rosenshein tried to solicit the money after a lecture by American civil rights leader Rev. Al Sharpton.

"I never asked him for any money, or money for myself for any political party," Rosenshein said. "Why would I try to solicit a bribe in front of 900 people for a campaign that didn't exist? There was no political campaign, there was only one party [running for office]."

Rosenshein is currently pursuing legal action to quash the claim.

In Bukhman's sworn affidavit, Steven Rosenshein allegedly requested \$25,000 because "the 'opposition' had been traditionally backed by '15 or 20' thousand dollars from the 'Muslim students associations' [sic], and that the Solidarity for Palestinian Human Rights (SPHR) basically [ran] its own printing press for elections," according to the document.

Both SPHR and the Muslim Student Association have since denied the allegations.

"That's completely false. We've never given any sum of money to any political party," said Tarek Younis, president of the MSA. "As a student club, that wouldn't make much sense to contribute money, considering we don't get much to begin with. And we don't even get \$15-20,000. We would have to save up a whole year and then some to be able to give that kind of money."

"We own no printing press. There's no such thing," said Mounir Habib, president of SPHR-Concordia. Habib called the allegations "a cheap attempt" to undermine the organization. "Our mandate is to advocate for Palestinian human rights. We have no ties to Concordia or the CSU in our mandate."

For the full story, please see "\$25,000 extortion attempt denied" at thelinknewspaper.ca.

Spike Lee on politics and education

‘There’s no such thing as overnight success’

• CHARLÈNE LUSIKILA

World-renowned film Director Spike Lee graced Concordia’s H-110 to discuss education and American President Barack Obama’s inauguration, as part of the Concordia Student Union speaker series during Black History Month.

Lee, who teaches filmmaking at New York University’s School of Film, has built his international reputation by making films about controversial social and political issues in the African-American community.

“You guys are very lucky to be alive today because there is a man with the middle name Hussein who is the president of the United States,” Lee said.

Lee spoke warmly of how fortunate he felt to be able to witness Obama taking his oath of office on the same Bible Lincoln had sworn on.

“I’m only four generations removed from slavery,” Lee continued, emphasizing the significance of Obama’s recent election to many African-Americans and blacks around the world.

In this period of global economic instability and financial turmoil, Lee also stressed the importance for students to take their studies seriously. And according to Lee, this also means studying something one is passionate about.

“Parents kill more dreams than anybody,” said Lee, advising students to follow their guts rather than their parents’ career prospects for them.

“There’s no such thing as overnight success,” said Lee, attributing this fallacy of instantaneous success to “those god-damn reality shows.”



Spike Lee.
PHOTO IAN LAWRENCE

\$363,238.25 plus plaintiffs’ costs: judgment

Former student union bookkeeper found liable

• CLARE RASPOPOW

Former Concordia Student Union bookkeeper Marie Lyonnais lost her case against the Concordia Student Union and their for-profit enterprise, CUSACorp.

Having failed to retain a lawyer and file a statement of defence in the required time period, Lyonnais went into default—automatically losing her case—on Feb. 12.

Lyonnais did retain lawyer William Desmarchant before the case was scheduled to appear in court on Feb. 23, but did not file a motion to hedge the default before the case was heard. Justice Odette Cordeau wrote a judgment in favour of the CSU and CUSACorp on the same day as the hearing.

In her judgment, Cordeau ruled that both of the plaintiffs had proven their cases against their ex-bookkeeper and declared that Lyonnais was responsible for paying the nearly \$400,000 claim.



PHOTO CLARE RASPOPOW

The judge also ordered Lyonnais to cover all of the costs incurred by the CSU and CUSACorp during the lawsuit, including the costs of their lawyer and any experts they had to consult.

Jean-Pierre Michaud, lawyer for the CSU and CUSACorp, was satisfied with the outcome of the hearing.

“It’s done. It’s finished. The judgment will probably be written by this afternoon,” said Michaud outside the courtroom after the hearing.

Desmarchant, however, was upset with

the judgment.

“[Lyonnais] isn’t a rich woman,” Desmarchant said. “It took her a while to find a lawyer that she could afford and I was out of town at first. She went into default two days after she had managed to speak with me.”

Although Desmarchant is peeved about the hasty proceedings, he’s making strides to get a judgment his client can live with. “We’ll be filing a motion as soon as possible to get the file reopened,” he assured as he walked out of the Palais de Justice.

Getting the story right

Muslim community and media discuss negative perceptions and the repercussions behind stereotyping

• JILL FOWLER

Media and Muslim relations were the topic of a round table discussion organized by The Muslim Project, a government-funded organization whose goal is to improve upon the misrepresentation of Muslims in the media.

Panelists at the Feb. 18 round table discussion included Montreal journalists, a human rights activist, and the director of CAIR-CAN, Canada’s Council of American-Islamic Relations.

“There is not one Islam, there are one thousand, and there is not one Muslim, there are one billion,” said Laura-Julie Perreault, journalist for *La Presse*. Perreault also said there is a lack of diverse voices in the Muslim community. “There is a major need for Muslim Communities to propose good stories that will show journalists the other side of the mirror.”

“The idea is to bring together Muslim leaders and journalists in



Members of the Muslim community discuss the power of the media with local journalists. PHOTO JONATHAN DEMPSEY

eight different cities across Canada to talk about coverage, and what the issues are,” said Richelle Wiseman, Executive Director of the Centre for Faith and the Media and mastermind behind The Muslim Project.

According to Wiseman, the idea behind The Muslim Project stemmed from the treatment of the “Toronto 18,” who were arrested on allegations of planning terror

attacks three years ago. Wiseman realized that the media was sensationalizing and exaggerating the threat posed by Muslim communities in Canada. After receiving a grant from Canadian Heritage-Multiculturalism, Wiseman created what is now known as The Muslim Project. She decided that the Centre for Faith and Media could help the way the media address Muslim stories.

Another key aspect of the Project is the media relations training workshops it holds in each city. It allows members of the Muslim community to learn how to properly address the media, said Wiseman, and to encourage positive stories about Muslims and to deal with negative stereotyping. “We looked at being proactive, having proactive strategies as opposed to reactive [strategies].”

The Muslim Project said many Muslims feel that journalists and the media are not to be trusted. They’ve addressed this problem by developing a comprehensive media directory of Muslim organizations, mosques, schools and other valuable information allowing both the Muslim community and the media to recognize the diverse ethnic and religious perspectives in the Muslim Community.

For more information about The Muslim Project, visit faithandmedia.org.

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Space explorer to receive Loyola Medal

Roberta Bondar to be honoured by Concordia and give lecture to students

• HOWARD BOKSER

When Dr. Roberta Bondar blasted off aboard the space shuttle Discovery in 1992, she became Canada's first female astronaut and the world's first neurologist in space.

On March 4, Dr. Bondar will deliver a free lecture to students and the general public that will describe how her perception of the Earth—which looked to her like a large “turquoise bubble”—changed after she saw our planet from space.

Bondar's lecture, called “Suspended above a Turquoise Bubble,” will follow her receipt of the prestigious Loyola Medal. Concordia President and Vice-Chancellor Judith Woodsworth and Loyola Alumni Association President James Donaldson will present the medal to Bondar for her achievements in space and her many other accomplishments as a scientist, educator, environmentalist and photographer.

“It's an honour to bestow the prestigious Loyola Medal on Dr. Bondar, a pioneer in her field and outstanding Canadian,” Donaldson said. “Dr. Bondar represents the ideals and spirit of liberal arts and scientific education that characterized Loyola College.”

Among Bondar's many skills and interests include nature photography and a passion for environmental education. She is the author of four best-selling photo essay books: *Touching the Earth*, the story of her astronaut experiences; *Passionate Vision: Discovering Canada's National Parks*;

Canada: Landscape of Dreams; and *The Arid Edge of Earth*.

Bondar has been chancellor of Trent University in Peterborough, Ont., since 2003 and has earned many accolades throughout her career. UNESCO named her as the Honorary Patron for Canada for the International Years of the Planet, 2008-2010.

The Loyola Medal is one of the highest honours awarded by Concordia University. It was conceived in 1961 by the Loyola Alumni Association and the administrators of Loyola College—one of Concordia's two founding institutions—as a permanent tribute to outstanding Canadians.

Bondar will join an impressive list of Loyola Medal recipients, including the Honourable Roméo Dallaire, the late Oscar Peterson and the late Governor General Georges P. Vanier.

To read *The Link* reporter Christopher Olson's in-depth interview with Dr. Roberta Bondar, please pick up next week's Women's Issue of *The Link*.

Dr. Roberta Bondar's free public lecture “Suspended above a Turquoise Bubble” will take place from 7:15 p.m.–8:30 p.m. at the Eric Maclean, S.J. Centre for the Performing Arts, Loyola High School, 2477 West Broadway.

To register, visit alumni.concordia.ca or call 514-848-2424 ext. 4397.



Roberta Bondar moves light years in space and miles on Earth. GRAPHIC GINGER COONS

Opposition mounts over new university funding

Money oriented strictly towards business, says federal committee adviser

• MATTHEW BRETT

Concordia faculty members and administration are divided over the federal government's decision to allocate \$17.5 million towards business and commerce education.

The federal government's 2009 budget allots the money to the Sciences and Humanities Research Council (SSHRC), with the caveat that research must be “focused on business-related degrees.”

A growing group of students and academics are condemning the government's decision, charging the Harper government for unduly steering academic research.

Sociology and Anthropology Professor Sima Aprahamian joined dozens of Concordia stu-

dents in signing an online petition against the new funding envelope.

“We strongly question the assumption that grad students in the humanities and social sciences, who know how to communicate, analyse, and think creatively, are worth less to the Canadian economy than MBAs,” Aprahamian said. “We have no need for ‘business-related’ research; business should fund that.”

The Fédération étudiante universitaire du Québec are lobbying against the funding proposal. David Paradis, president of FEUQ, said the federal Liberals are likely to support the Conservatives' 2009 budget despite reservations.

Paradis was in Ottawa last Monday representing Quebec students to the federal government's Standing Committee on Finance.

“Not only are they cutting fund-

ing, but they're orientating it strictly to business funding,” Paradis said. “It's a very narrow vision by the Conservatives.”

“Not only are they cutting funding, but they're orientating it strictly to business funding.”

—David Paradis, FEUQ president

On the other side of the spectrum are faculty and administration in support of the new business-related research money.

“There should be a lot for Concordia to gain, because we really haven't been able to recruit very well relative to the other business schools in Canada,” said Lorne Switzer, Concordia finance professor and associate dean for research.

Students accepted to most PhD business programs across Canada

are generally guaranteed nearly \$25,000 per year for four years of studies, Switzer said.

The best Concordia can offer

with its limited budget is \$12,000, only guaranteed for the first year.

The new funds could mean the recruitment of another four to six PhD students and five or six master's students that Concordia would otherwise not receive, Switzer suggested.

Concordia Research and Innovation Director Carole Brabant said the new funding is “not a cut and dry issue” and noted, “any increase in research revenue is good news.”

Concordia President Judith Woodsworth wrote in an email interview with *The Link* that “[i]t could be argued that they are not steering research but merely deciding how to allocate scarce funds. On the other hand, many disagree with priorities. There has been a lot of emphasis on science and technology, with less on the humanities and social sciences.”

A recent *Globe & Mail* article quoting a Minister of State for Science and Technology spokesperson reported that the business provision was included in the budget after consultations with “stakeholders” including University of Toronto's business Dean, Roger Martin.

“Roger is not available to comment on the issue,” UofT spokesperson Ken McGuffin said early last week.



GRAPHIC ALEX MANLEY

Examining the case for Rwanda's village courts

• TERRINE FRIDAY

The traditional system to judge war crimes in Rwanda is far from perfect, said a spokesperson for Lawyers Without Borders, but little can be done to change the custom.

The Gacaca Court (pronounced "gachacha" and literally meaning 'justice on the grass') was initially used to settle squabbles among residents but it has been handling trials and convictions resulting from the 1994 Rwandan genocide since 1995. The judges are elected by their peers; most are

poor villagers, many are illiterate.

"They realized that for a regular judicial system it would take more than a century for all the trials to be heard," said Zarir Merat, head of the LWB mission in Rwanda for the past two years. "This is why they turned to the Gacaca."

Of the more than one million people who have passed through the Gacaca for the genocide crimes, about two-thirds have been condemned. The population of Rwanda was over seven million before the genocide.

"This means the proportion [of condemnations] is very high," said Merat, noting it's not

unheard of for false accusations to be made.

Just last year, the Gacaca was operating at a rate of up to 15 trials within three hours.

"How can you have a fair trial in less than a few hours?" asked Merat, adding that the role of LWB in Rwanda is not to interject foreign judicial procedure, but rather to help facilitate trials and make recommendations.

Zarir Merat and other panellists from Rwanda will be speaking at the Université du Québec à Montréal at 200 Sherbrooke Street West March 3. For more info, please call 514-270-6089.

Fighting for their land

Moving discussion surrounds issue of land rights

• JOHNNY NORTH

It was difficult for Elizabeth Tshankuesh Penashue to speak last Sunday in H-110; she is not comfortable with speaking English and talking about the destruction of Churchill River brings her to tears.

But she persevered, in front over a 100 people, to explain how the Canadian government has damaged the land and the regular way of life for the Innu people in Nitassinan, Labrador.

"I tried to help my people from [losing] our land, our animals, our rivers, our trees," she said. "I thought there'd be some change, but nothing has changed. I think the government's got no heart."

Penashue was one of three speakers for Israeli Apartheid Week's opening panel discussion on frontline Indigenous resistance against the devastation of native land. The other panellists included Judy Da Silva, an Anishinabekwe clan mother from Grassy Narrows, Ontario and Laith Marouf of Solidarity for Palestinian Human Rights.

"We cannot just work on our issues," said Marouf, who has been working with various other First Nations groups in their struggle for self-determination. "Whether we like it or not, we are settlers in this land."

The film *As Long as the River Flows* was shown to retell the struggles Da Silva has been going through. For the past six years, Da Silva has been fighting to protect Grassy Narrows from environmental destruction by forming a blockade on a logging road.

Da Silva said everyone can make a difference to help protect the environment by thinking about how we conserve our energy, "Be more knowledgeable about what you use and think about where it came from. Small steps could be big for us."

Da Silva finds places like Quebec can be especially influential with its large population. "We just need to be active and give up our time to make change happen."

Something academic

Fifteen years after the Rwandan genocide: has justice been served?

• GUY DES AULNIERS

Guy Des Aulniers is the Africa Program Officer for the Canadian Catholic Organization for Development and Peace.

Des Aulniers, a graduate of law school from Laval University, has worked in several African countries and is an expert on Rwandan affairs.

Fifteen years have gone by since the world witnessed, in disbelief, the genocide in Rwanda. It not only called back to memory the "never again" vowed after the Second World War, it also brought about a redefinition of intervention on the part of governments throughout the world.

The direct consequences of this tragedy are appalling: a million dead between April and July 1994, nearly three million people thrown into exile, over a million displaced; tens, if not hundreds, of thousands of widows and orphans completely uprooted and left destitute. To which must be added the total destruction of the state infrastructure and of the socio-cultural bases on which rested the sense of "togetherness" shared by Rwanda's women and men.

The indirect fallout has had other perverse effects. The most tragic of them is undoubtedly the dissemination of the "genocide syndrome" to neighbouring countries, particularly Burundi and the Democratic Republic of Congo. This syndrome, fuelled by refugee movements and the exploitation of social differences, has precipitated the whole region into an infernal cycle of violence that is still going on.

The three-phased fallout

The history of Rwanda is generally perceived through ethnic relationships largely defined by Belgian colonial powers in the 1930s. These relationships are separated into three phases, which in reality equate with the high points of the institutionalization of ethnic identity at the expense of the historical and cultural unity of Rwanda's people.

The first phase begins with the monopoly of power by the aristocratic Tutsi monarchy up until 1959, followed by the Hutu Republic's revenge (1960-1990), and ending with the general upheaval set off by the invasion of Paul Kagame's Rwandan Patriotic Front in 1990,

with the 1994 genocide being its climax.

The wounds have not healed in Rwanda. Since July 1994, when the RPF invaded the country again and put an end to the genocide, it has exerted absolute power over the country. The party has redrafted the constitution, ensuring repeated electoral victory while curtailing freedom of association and freedom of speech.

Despite the fact that post-genocide Rwanda has benefited from generous support from the international community, the living conditions of the population have drastically deteriorated, while the gap between the rich and the poor is steadily increasing.

Interpreting justice

Much work has been done, however, to bring those suspected of committing the genocide to justice. This year, one of the most important structures affecting international justice, the International Criminal Tribunal for Rwanda, created in 1994 by the United Nation's Security Council, will close.

Has there really been justice?

The creation of the ICTR stemmed from the recognition, by the international community, of its responsibility in repressing crimes against humanity. In the last decade, national courts have also been allowed to condemn such crimes, as many suspected génocidaires are now residing in Europe or North America.

A Swiss military court rendered the first judgment outside the ICTR in 1999. Since then, there have been similar legal proceedings against exiled Rwandans in their asylum countries. However, such proceedings remain few and far between. They have taken place in Belgium (April 2001), in Canada (March 2005) and in France (February 2008), among others.

In Canada, an amendment to the extradition law was adopted in June 1999 in order to allow for the extradition of Rwandans to the ICTR. In 2000, Canada enacted a law on crimes against humanity and war crimes, allowing legal action in the country against such crimes. This allowed for a first trial of Désiré Munyaneza, a Rwandan residing in Canada, to begin in March 2007.

The Rwandan government has also multiplied its efforts to convince foreign courts to extradite to Rwanda the accused that have fled the country so that they can be judged.

Moreover, a Spanish judge sent out arrest warrants for 40 officials in the current Rwandan army for mobilizing other African governments against international justice.

Although these international proceedings have been an important first step in trying the suspected leaders of the genocide, another 700,000 people living in Rwanda still stand to be accused of participating in the killings. In 2001, faced with the overpopulation of prisons and the saturation of the regular judicial system, the country established 'On the Grass' courts (Gacaca in Kinyarwanda). These community-based courts were created in accordance to a traditional system to deal with local conflicts. They were then enabled to judge crimes such as planning, organizing and carrying out genocide. In 2007, it was reported that 108,732 persons had been judged.

Identifying the challenge

One of the difficulties in evaluating these different mechanisms is that they are all so new. They are also quite controversial as interpretations of the circumstances surrounding these crimes are still bitterly disputed.

Development and Peace, the official international development organization of the Canadian Catholic Church, has sent more than \$12 million in aid to Rwanda in the past 15 years and has supported peasant unions, widow's organizations and human rights groups. It has been very involved in the analysis of these justice mechanisms and has worked as a member of the Montreal-based working group on the African Great Lakes region (Table de concertation sur la région des Grands Lacs). During the week of March 2, it has organized a series of conferences in Montreal and in Ottawa to give an overview of the current state of international justice and of the genocide in Rwanda.

The challenge remains: how will justice be finally rendered to Rwandans? Will it help ensure their communities a peaceful coexistence?

For more info about the Canadian Catholic Organization for Development and Peace, visit devp.org.

For more info about the Table de concertation sur la région des Grands Lacs, visit concertationgrandslacs.org.

Former Concordia student's death sentence up for review

Life may be spared for former Concordia student and brother

• CLARE RASPOPOW

The Kohail family received good news last week when the Saudi Supreme Judicial Council recommended that the lower Shari'a court that sentenced 23-year-old Mohamed Kohail to death by beheading last March review their sentence.

And while this announcement means that Kohail will avoid the sword (literally) for the time being, it does not mean he's safe.

"It's certainly bought time but it doesn't necessarily bode positive for Mohamed at this point. It just means more of a delay," Liberal Consular Affairs critic Dan McTeague told CTV in a phone interview.

Before the Supreme Judicial Council rejected Kohail's sentence, the Kohail family had almost completely lost hope.

In November of last year, the Saudi Court of Appeals, after rejecting Kohail's death sentence three times, finally approved it. This left only two more steps between Kohail and death.

"We've now exhausted all legal avenues. The only

hope now is high-level diplomacy," said Mahmoud Al-Ken, family friend and spokesperson, upon hearing of the appeal court decision last November.

Both the Supreme Judicial Council and the King—the last two levels of approval needed before the death sentence could be carried out—were known to seldom overturn sentences. The Kohail family had feared Mohamed Kohail might be executed as soon as mid-February.

Kohail, a former Concordia University student, was convicted of causing the death of a 19-year-old Syrian man, Munzer Haraki, during a schoolyard brawl in Jeddah, Saudi Arabia two years ago. The fight is said to have started when Kohail's brother, Sultan Kohail, allegedly insulted Haraki's female cousin.

Seventeen-year-old Sultan Kohail, who was sentenced to a year in prison and 200 lashes for his role in Haraki's death, will soon be retried as an adult and may also face beheading by sword.

The current actions of the Supreme Judicial Council in Mohamed's case could be good news for Sultan as well.

15

number of men who chased down the Kohail brothers during a settling of accounts.

158

number of people executed by Saudi Arabian government in 2007, several of which were foreign nationals.

200

number of lashes that Sultan Kohail received for his role in the death of Munzer Haraki.

CSU and recall petition sue each other

• JUSTIN GIOVANNETTI

A lawsuit in Quebec Superior Court to recall the Concordia Student Union executive is moving forward.

Patrice Blais, the leader of the recall petition against the executive, has submitted an affidavit—a formal sworn statement of fact—to the court. The CSU's lawyer will question Blais on the contents of his affidavit on March 3.

Blais launched the lawsuit against the CSU executive after the CSU Judicial Board rejected the recall petition on Feb. 6.

The CSU currently has a pending lawsuit against Blais for maliciously intended libel in the amount of \$125,000.

Fisk brings the Middle East to Concordia

• JUSTIN GIOVANNETTI

Robert Fisk walked the halls of Concordia on Feb. 19, waiting to speak with guests at *The Link's* office in H-649.

An award winning Middle East correspondent for the British newspaper *The Independent*, Fisk talked to Concordia students and professors for an hour about the troubled state of the world.

With a dash of today's news and history, Fisk illuminated the current situation in the Middle East and the Palestine-Israel conflict. Special criticism was also reserved for the short-sightedness of Western planning and the sorry state of North American journalism.

Fisk later spoke to a crowd in H-110.

Arts and Science election results

• LAURA BEESTON

The Arts and Science Federation of Associations general elections resulted in the election of Leah Del Vecchio, an ASFA councillor, as president-elect.

Del Vecchio, former VP Student Life of the CSU, beat out first-year hopeful Anna Goldfinch by 67 votes.

Other notables include Stephanie Siriwardhara, Aaron Green and Catherine Dicaire as independent councillors.

The referendum question, requesting to add sustainability oversight to the VP external's portfolio, passed. One-third of voters abstained from answering the question.

For a list of elected students, please visit thelinknewspaper.ca.

First Peoples major coming to Concordia

42-credit bachelor degree open to Native and non-Native students

• LAURA BEESTON

Concordia students are anxiously awaiting the First Peoples Studies major, the first of its kind to reach Quebec.

The program, expected to boost the Native student population at Concordia by a third, has received an overwhelming response from students in the area.

"There isn't a day that passes without someone calling to inquire about the new program," said Manon Tremblay, a coordinator at the Native Student Centre who has been working on the program since 2000.

The Native Students Association brushed off its cobwebs and, after a five-year hiatus, was re-established last year as a student group to represent the native student body and raise cultural consciousness.

"Since the NSA became official last October, we've been putting together different workshops and events to create awareness for the cultural beliefs and traditions we practice," said NSA President Elana Beaver.

Almost 10 per cent of Canada's First Nations live in Quebec. Although the NSA is specifically for students recognized as First Nations, Métis or Inuit, Beaver maintained that the association "wants to reach out and share our culture."

"There are a lot of students who don't know very much about Native peoples or the association," she said, adding that many of the current members found their way to the NSA



Students pick up baked goods from the Native Students Association. PHOTO JONATHAN DEMPSEY

by word-of-mouth.

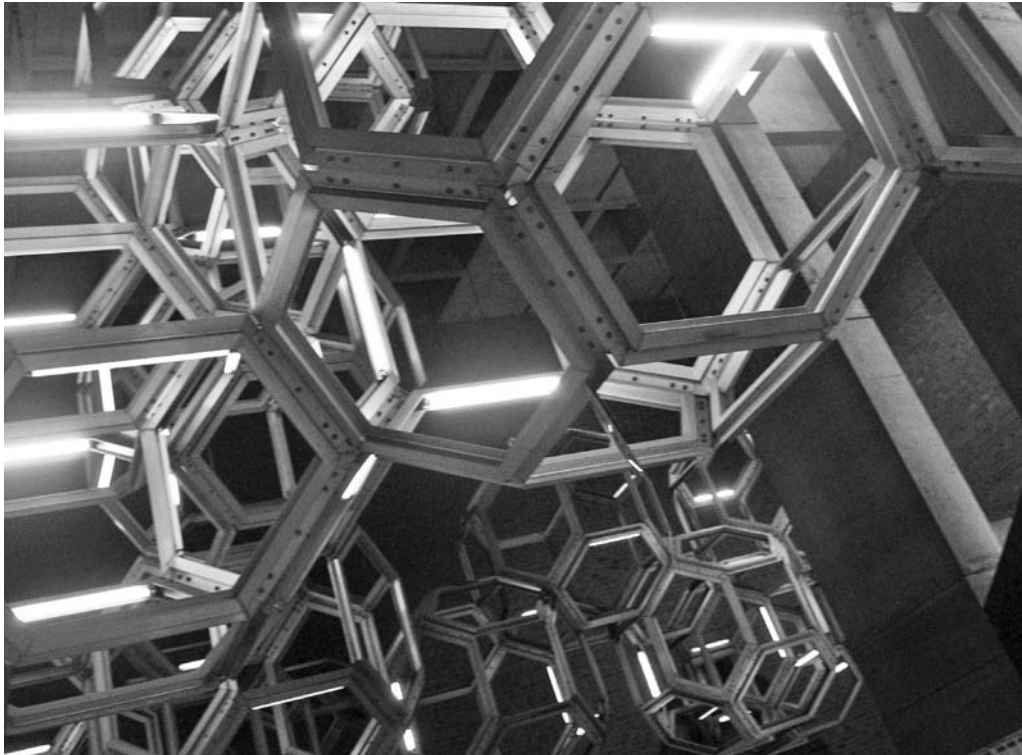
The only unresolved internal issue is finding a First Peoples Studies program director. "[The search committee is] currently in the interviewing process to find a director to suit the program," said Tremblay.

The 42-credit bachelor in First Peoples Studies, which will be open to both Native and non-Native students, will include courses in Aboriginal history, language training in Algonquian, Inuktitut and Iroquoian, the study of traditional justice, health and educational

practices, courses in sacred stories, as well as contemporary Aboriginal politics and social issues.

"Everything is right on track," Tremblay explained. Courses are likely to become available in the fall of 2010.

For more information about the Centre for Native Education, please visit supportservices.concordia.ca. To get in touch with the Native Students Association, email native@native.concordia.ca.



Art is all around

A brief history of art and the metro



Top) These balls can be found in the Namur metro, the architects who built the metros used cement and lights to enrich even the darkest areas. Side) a beautiful ceiling is a creative and easy way to beautify the underground. PHOTOS TOP LEFT, TOP SIDE, TOP RIGHT JONATHAN DEMPSEY. PHOTOS SIDE BOTTOM IAN LAWRENCE

• CLARE RASPOPOW

I'm in the metro waiting to get on the green line, tired, verging on brain dead. I plop down in a chair bolted to the wall, various bags hanging off my limbs, my unresponsive eyes staring off in the direction of an iPod ad with a surface area greater than my apartment.

Between the flashing television screens and giant advertisements it takes me a full five minutes to notice the beautiful, backlit stained glass work of art located just above the metro tunnel to my left.

Our metros are art galleries, or at least they're supposed to be. Former Montreal Mayor Jean Drapeau, Claude Robillard (director of urban planning of the City of Montreal) and the team of engineers that dreamed up the metro that finally came to be, wanted art to be integrated into every station. They wanted to bring art to the masses.

Beautiful history

Throughout the '60s and '70s painter and caricaturist Robert LaPalme acted as the art director of the metro, finding areas to place large-scale pieces of art commissioned and donated by corporations such as Desjardins and Macdonald Tobacco.

In the face of the enormous popularity of abstract art, LaPalme wanted figurative, historical, and educational works of art. Besides being beautiful, all of the original works of art have a lot to teach the casual viewer.

If you look closely at these art works they'll tell you secrets. Stand in front of the five panels of stained glass found in the McGill metro and you'll see the history of our city, starting when Jacques Viger signed Montreal's charter and became our first mayor.

You can see Montreal's crest as it was originally conceived: an English rose, a Scottish thistle, an Irish shamrock and a beaver, later replaced by a fleur-de-lys, to represent French commercial interests as well as the First Nations—all of the founding peoples of Montreal.

These works will tell you stories. As you come down the escalators in Berri-UQAM, towards the yellow line, gaze at human history as it was displayed at Expo 67. Romans or Egyptians, science or religion, all have their place in the story of how we got here.

Above the tunnel at the green line platform in Berri-UQAM, a stained glass mural honouring city founders shines out over weary travelers on their way to somewhere else. Jerome Le Royer, who was first granted the land on which Montreal stands, and Jeanne Mance, who founded the first hospital here, share the stage with the lush forest that used to cover this area and depictions of the first French-inspired forts.

A stained glass mural by Frédéric Back called "Histoire de la musique à Montréal," The first work to be installed in the metro, is a tribute to the musical greats of Montreal past. The name of Guillaume Couture, who was at various times a teacher, conductor, choirmaster, composer, organist, baritone, and music critic, might not be remembered by the Montrealers of today, but it will remain forever enshrined in the Place-des-Arts metro.

These early works all have gems of Montreal's past, people or events that have made this city what it is today.

Narrative to abstract

After the initial installation of historical and educational art into the already finished metro stations, the metro's builders changed their tactics. Artists began working directly with the engineers on the planning and construction of the metro stations. They made sure that art was not only included in the stations, but was worked into the very bones of the buildings that were going up.

Impressionism and abstraction finally found their place in our places of public transportation. Narrative pieces gave way to splashes of colour and textured cement.

Beautiful stained glass windows cover the Champ-de-Mars station, bathing commuters in light and colour. They frame the historic buildings off in the distance, like the Hotel de Ville, that have been in Montreal since the 1800s.

The art in the metro can be as subtle as the raised, sculpted metal work on the walls of the Mount Royal station or the

colourful tiling in the Peel and Lionel-Groulx stations by Jean-Paul Mousseau, who took over as art director after LaPlame, or as in-your-face as the sculpture *Métamorphose d'Icare* by Claire Sarasin, that hangs down from the ceiling in the Parc metro.

Average Montrealers have even gotten involved in beautifying their own metro stops. What seems from a distance to be a long textured cement wall, at closer inspection reveals itself to be a collective mural by the children of Montreal. Hundreds of tiles depict the lives of children as seen from their perspective.

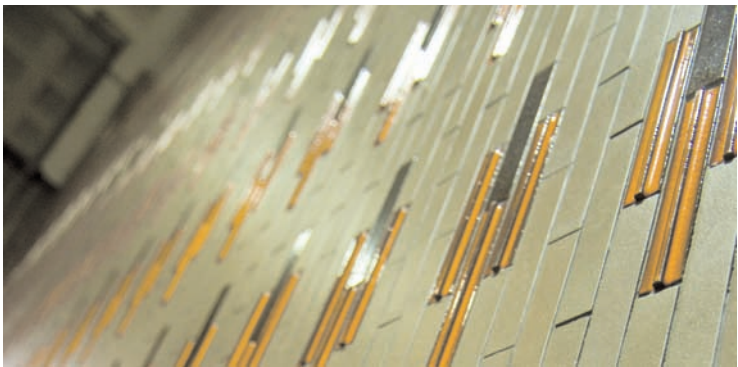
It's easy to think that the integration of art ended long ago, but subtle or structural art has been, slowly but surely, inserted into our metros quietly brightening our days and preserving our history.

Inadvertently helping the competition

All it takes is eyes to notice that in the environment of the metro, genuine art-work is quickly being crowded by advertisements. But historically, the presence of ads in the metro is closely linked with the art.

The first ad display cases were located in Place D'Arms metro. Originally in his plan to bring art to the people, Mayor Drapeau, rather than planning for artworks to be commissioned specifically for the metro, wanted select pieces from the Musée des Beaux-Arts to be displayed in the cases—literally taking the art out of museums and inserting it into real life. The museum, however, disagreed with this plan. The art would be too vulnerable in the feeble cases, both to the climate and to theft.

So what to do with these lovely cases with nothing in them? Sell them as advertisement space, of course. And so ads in the metro began. Now we have ad frames, TV screens and whole walls dedicated to selling us stuff. Wall space that was once neutral or might have been earmarked for more art is packed with something more profitable. The ads overshadow much of the art in the downtown stations that were so painstakingly inserted into our commuting environment. But it's worth your while to take a few moments to look at the works that were put in our way to enrich and beautify lives of Montrealers, and protect the city's past.



The Orange & green lines



1) Mousseau inserted art into our metros using tiles and large geometric shapes, 2) Vendome is a regular feature in the lives of many Concordia students, 3) The colourful stained glass tells the tale of Montreal's founders, 4) Montmorency is one of the newest stations, but stays true to the metro's old style, 5) Those who built the metro wanted to make sure that everything, down to the seats, were beautiful, 6) Most of the new art in the metro comes in the form of colourful splashes here or there, 7) The architects of Lucien L'Allier used the station's depth to produce beauty, 8) Villa Maria is both playful and inspiring. PHOTOS 1,2,4,5,7,8 JONATHAN DEMPSEY. PHOTOS 3,5 IAN LAWRENCE

General Elections Mar. 27, 2009

Snacks will be served!
4 p.m. H-649

The following people have contributed to at least four issues this semester and are eligible to vote:

Mathieu Biard, Matthew Brett, Sebastien Cadieux, Madeline Coleman, Ginger Coons, Jonathan Dempsey, Terrine Friday, Diego Pelaez Gaetz, Chris Gates, Justin Giovannetti, Bettina Grassman, Owain Harris, R. Brian Hastie, Cody Hicks, Elsa Jabre, Ian Lawrence, Joelle Lemieux, Viven Leung, Alex Manley, Paolo Mingarelli, Johnny North, Christopher Olson, Clare Raspopow, Giuseppe Valiante

The following positions will be open:

Editor-in-chief

News editor

Features editor

Fringe arts editor

Literary arts editor

Sports editor

Opinions editor

Photo editor

Graphics editor

Managing editor

Layout Manager

Webmaster

Student Press Liaison

Applications for the positions must be posted in The Link office at The Hall building's room H-649. Applications must include a one-page letter of intent, as well as at least three contributions (from three different sections for editor-in-chief).

For more information email: editor@thelink.concordia or call 514-848-2424 ext.7407.

**I CAN HAS
PROPAR
GRAMMER?**

COPY EDITING WORKSHOP

Friday, March 6, 4PM

The Link Office H-649,

Hosted by *The Link's* Copy Editor, R. Brian Hastie





• JUSTIN GIOVANNETTI

Over the years Montreal has seen its metro map change considerably; thick blue and yellow lines have appeared and the map itself has grown more detailed as the web of stations has expanded. Yet despite the cosmetic change, the basic system has remained the same.

Nearly 40 years after the first metro train left the Berri-de Montigny station, the same basic rolling stock and infrastructure is in place. While this system may have been considered modern in 1966—finished at the start of a global metro boom that is still underway—it has ceased to be so.

Montreal has been left with a metro that is inefficient, insufficient, dirty and outdated. In other words, it is mediocre in nearly every way.

System

‘Build it and they will come’ is an apt motto for metro systems.

Since the competition of the Laval extension in 2007, Montreal’s 68 metro stations are connected by nearly 69.2 kilometres of subterranean track. Although these figures may seem impressive—Montreal is only one station shy of Toronto’s 69—they pale in comparison to that of other modern networks.

Berlin, with a population very close to that of Montreal’s, runs trains between 170 stations on 151.7 kilometres of track. The unsurprising result of this larger network is that Berlin’s U-Bahn carries 100 million more passengers every year than Montreal does.

Montreal’s network is downright pitiful compared to New York’s super-sized 422-station system or London’s 408 kilometres of tubes.

The Société de transport de Montréal often defends the short reach of its metro by stating that the underground system is overly expensive, a necessity that is attributed to Montreal’s cold winters. Yet the Laval extension has proven that expansion can be lucrative, with the three new stations adding nearly 50,000 more daily riders to the metro system.

Although the STM has yet to deliver a comprehensive new vision for its future, further expansion in Laval and towards the West Island through Notre-Dame-de-Grace seems certain.

Ridership

Montreal has the 40th highest metro usage in the world with 289 million single passenger trips in 2008, or about 800,000 passengers per day. Although this may seem large, representing 22 per cent of Montreal’s population, it is the norm for mid-sized North American transit systems. Ironically, Toronto’s Rocket also carries 22 per cent of the population of Canada’s largest city everyday.

The STM’s doppelganger in Europe, Berlin’s U-Bahn, carries nearly 40 per cent of Berliners on any given day, average by European standards. The world’s mega transit systems, London and New York, both only carry 27 per cent of their respective cities’ populations.

Features

The Montreal metro’s true weakness is its lack of innovation; the system has failed to keep up with the times. To put it simply: Montreal has no automated trains, no platform screen doors, no loop lines, no air-conditioned trains, no walk-through trains and only three elevators.

Many of the STM’s existing problems could be solved through the adoption of several of these features.

Automated trains require rubber tires—because these tires minimize the risk of wheel slipping—something that all Montreal trains already have. Automation increases passenger room, carries no risk, and decreases labour cost, the biggest item in the STM’s budget. Other features like air-conditioning and walkthrough trains increase comfort in the system and provide for more passenger space.

Montreal has few features of note: the three note departure sound, heard far too rarely; MetroVision, a mixture of useful information and annoying ads; and the in-car-announcement signs, delivering information on buses and suburban trains at the next stop.

Art

Seen in 1966 as a template of successful urban art, the Montreal Metro has seen a decline in the quality and quantity of the art in the system over the past two decades.

Many of Montreal’s stations are works of art in themselves, helping to secure the STM’s metro the position of best looking rapid transit system in North America. But the STM’s current progress in revitalizing the art in the metro has been hampered by the changing corporate climate—companies don’t donate art like they did in 1966—and the STM’s new direction itself, soliciting graphics firms instead of individual artists.

Much of the recent art in the metro has been of the kitsch variety, clearly seen in the “Opera in the Metro” performances of 2008 and the “Blue Car” of the same year.

Price

The STM’s main advantage is the price of transit.

For only \$68.50 any adult in Montreal can ride the metro for a month, without thought to zones or distance travelled. This is one of the best deals around. By comparison, the London Underground charges \$454 (CDN) per month for the same service—the most expensive in the world.

The STM

The state of Montreal’s metro system is precarious.

Certain stations are in an advanced state of decay, other stations have been taken over by advertisements, and the trains that serve the whole network are showing signs of ageing.

The main cause of this problem is the STM itself. By acting as a for-profit corporation for the city of Montreal, the STM embodies the worst of government agencies and the worst of privatization. Red tape is in ready supply, labour problems are rife and service and fares are based more on market demand than actual policy. Public transit, even when it loses money, is a public service that leaves us better off by keeping cars off the road and keeping people moving. The sooner this is recognized, the better we will be.

Global Price Breakdown:

London	\$454	for 268 stations, or \$1.69 per station, per month*
New York	\$81	for 422 stations, or \$0.19 per station, per month
Paris	\$175	for 300 stations, or \$0.58 per station, per month
Tokyo	\$218	for 205 stations, or \$1.06 per station, per month
Toronto	\$109	for 69 stations, or \$1.57 per station, per month
Vienna	\$80	for 84 stations, or \$0.95 per station, per month
Montreal	\$68.50	for 68 stations, or \$1.01 per station, per month

*price of a monthly pass in the city

Metro report card:

System	
Track length:	
69.2 kilometres (35th in world)	C
Stations:	
68 (28th in world)	B-
Ridership	
289 mil in 2008 (40th in world)	C
Features	
Few features of note, except for signs of decay	D-
Appearance	
Renowned for its use of public art	A-
Price	
Some of the best fares in North America	A
Overall Rating	C+

—compiled by Justin Giovannetti



Top) The Guy-Concordia metro is coming to pieces around the Concordia students who use it. Bottom) The metros are filled with mold, decay and the homeless. Little has been done to improve the condition of our public transportation system.

PHOTOS IAN LAWRENCE



Ever wonder what's underneath? GRAPHIC GINGER COONS

Art Matters' irony 101

trendShedding explores how trends exploit us, and not the other way around

• ELLA FOX

Ella Fox is a third year Art History major, and curator of the show trendShedding as a part of this year's Art Matters Festival.

It's so pervasive that people are dressing themselves in it, and sculpting their moustaches accordingly.

Trendy subcultures of the past have frequently taken a superficial, revolutionary pose while being essentially ill-equipped to actually accomplish any social or political improvements. But never has the hip worked against the struggle for freedom in the way that it has with the hipster. This misguided idea of irony is one way it does it.

The t-shirts are kitschy, or campy. If not, they're certainly sarcastic, but they're too overtly constructed to be wholly ironic, too self-consciously tongue-in-cheek. As for the ironic moustache, shave it (it's just an urban legend).

Was it Alanis Morissette who started it, this botched irony that seems to be everywhere?

Irony has become synonymous for detached, cynical, unexpected, coincidental, hypocritical, post modern—and

in Morissette's case, unfortunate. A device that was once used to create meaning is now too frequently used as a way of speaking without saying anything, of being downright insincere.

Socrates was truly ironic, in the *Platonic Dialogues*; he feigns ignorance, asking questions that he knows answers to, to lead his opponent into revealing his own Socratic truths.

Another example is fake news where two wrongs can indeed make an ironic right when the fictions of a comedian, for example, reveal the fictions of a political leader. When Stephen Colbert, a political satirist, spoke at the 2006 White House Correspondents dinner, he used the platform of an administration to subvert it, while Bush chuckled along, missing the point altogether.

But the prevailing irony of today is not so productive.

The post-modern assumption is that nothing new is possible, and therefore everything is reused and self-referential. Sincerity is irrelevant, because the post-modern negates the very existence of certainty or truth. This irony does not say what is expected, but it does not say the opposite either, it elects to say nothing at all (think *Scary Movie* franchise).

Under these auspices the keffiyeh, a garment charged with sociopolitical symbolism, was stripped of its meaning as it was appropriated by trends in Western fashion. Worn in total ignorance of its Palestinian connotations, the hipster wearer asserted only the perceived right of ambivalence, apathy, of having no position whatsoever.

As Zoe Williams articulates in *The Guardian* article "The Final Irony", this ironic insincerity is intrinsically void. Although it knows its own inauthenticity, it is not authentic. And ironically knowing that it's wrong, does not make it right.

But in Katie Earle's fibers piece, "Recontextualizing a Deterritorialized Object," the keffiyeh is re-created, with a repeated freedom slogan that constitutes its design, thereby re-investing meaning into the garment. It will be on display from March 9 -13, as a part of trendShedding, an exhibition at the VAV Gallery in the VA Building.

These issues and more are explored further in *trendShedding*, an exhibition at the VAV Gallery, 1395 Rene Lesveque O. from March 9 to the 13. Come to the vernissage on March 10 7-9 p.m.

Life outside of the womb

Fool me once...

• CODY HICKS

In this year's first column, I recounted the horrors of a body paint mishap that had me bed-ridden and hallucinating for a week.

Now, being the incorrigible jackass that I am, I opted to once again paint myself head to toe in red body paint for the rock n' roll death cult of Red Mass, headliners of this year's Art Matters Opening Party.

Being tone deaf and unable to do much else than belch into a microphone I tend to fill the role of Loki-esque troublemaker on-stage. But, this time, I was eclipsed by a 20-foot red cardboard pyramid and the unveiling of Red Mass' newest and most controversial member.

Things started sweetly enough at the incredible Bain Mathieu with the day-glow sugar

overdose of The Silly Kissers. Their debut performance was an incredibly tight analog replication of the digital sounds of their studio material.

Next, a 20-foot Worm God appeared on stage, framing the sexy trance-psych of Black Feelings. Their shit-hot positive drone metal set transformed me into a head banger, but it was Holy Cobras who kicked off the debauchery when their lead singer opted to perform in the crowd shirtless with long johns with the swagger and sex appeal of a bizarre Canadian Iggy Pop. Their frontman was so charismatic he had the crowd riled up enough to take the Worm God crowd surfing.

With each passing hour the crowd loosened up, and became more willing to participate in pseudo-performance art and sweaty furious grinding.

Meanwhile, I plowed through my beer tickets in order to ease my nerves for my first ever trumpet-playing experience. As we began our set at 2 a.m. alongside the crowd in the shallow end it was evident that the rest of Red Mass had enough time to get decently sauced as well.

With my chicken bone necklace and blazing red skin I was entrusted to dispense a pile of paper-maché bones, skulls and dicks among the crowd, mostly by lobbing them like gothic baseballs.

The first half of the set went as smooth as an acid flashback as the alternating red and blue strobe possessed the crowd, who were spinning wildly out of control and throwing anything they could grab right back at the band until the mid-set jam session, where I blew aimlessly into a trumpet before having my mind

blown by the ultimate expression of rock and roll excess: a guitarist with his pants around his ankles and his cock being batted around by an overzealous audience member with a beer bottle.

Choyce, the leader, was so inspired by his troop that he shed his clothing as I scrambled to do the same.

"Feel free to get naked," he said. "It is a swimming pool after all."

The pendulum-like swaying of Red Mass' newest member hypnotized the crowd into a wild sexual frenzy as the 20 foot cardboard pyramid collapsed and engulfed the band, causing an orgy of wanton paper shredding and hailing boxes.

I'd like to thank the Art Matters brigade for throwing the best goddamn pool party I've ever been to and the crowd for

overflowing the pool with positive vibes and drunken audience participation.

If you missed out, don't fret, as the festival is in full swing until Mar. 14. Best to swing by their handy website artmatters.concordia.ca and check out the calendar for more eloquent descriptions than this philistine can muster.

For those of you inclined to say "fuck art, let's dance," make sure to catch the closer at Galerie Artefacto which will feature performances by Witchies, Dead Wife, Matt Perri, Pete Samples and, most excitingly, Concordia Fine Arts alum Carlyle Williams, the inventor of the genre known as "Eternal Art and Music."

I can't promise any dicks, Worm Gods or 20-foot pyramids, but I'm hoping the opener set some kind of party precedent.

Rhymes of resistance

Hip-hop educates a non-generational Palestine

• CHRISTOPHER OLSON

Growing up in Detroit, Michigan, filmmaker Jackie Reen Salloum was embarrassed of her Palestinian and Syrian roots.

“When I was growing up, all I saw were negative images of us in the media and in film. When I was in middle school I didn’t want people to know I was Arab. My parents always said ‘you have to be proud of who you are.’ But when you’re young, you want to be part of what everybody else is.”

In *Slingshot Hip Hop*, screening at Cinema Politica next week, first-time filmmaker Salloum reconnected with her roots and chronicled the four and a half year journey she spent discovering Palestine’s burgeoning hip-hop scene.

“I think of it as a new form of resistance,” says Salloum. “That’s why it’s called *Slingshot Hip Hop*, because slingshots were the main form of resistance during the intifada.”

“Palestinians don’t have tanks, they don’t have Apache helicopters, they don’t have an army. All they’ve got is rocks. They don’t really think a rock is going to destroy a tank, but they’ll stand in front of a tank and throw a rock at it as a symbolic gesture to say ‘We’re here on this land and we’re not going to take it anymore.’”

Salloum was there with cameras rolling during the first hip-hop concert in the Gaza strip in 2004.

“It’s like old school hip-hop, like what started with Public Enemy, and 2Pac,” says Salloum. “What really started the hip-hop scene in Palestine was Tamer Nafar. He had seen a video of Tupac Shakur, and even though he didn’t understand English at the time, he saw images of a ghetto that looked like his ghetto and so he connected to it immediately. He started translating the lyrics from English to Arabic, and found a lot of similarities with their struggles, and that’s what influenced him to be like, ‘Hey, I should do this too.’”

Salloum is adamant that the film doesn’t whitewash the animosity between Israelis and Palestinians, but reflects the very real antipathy Palestinians feel under occupation.

“When I would present the film to people to see if we could get funding, some would say, ‘Oh, Palestinians and Israelis coming together through hip-hop,’ and I would be ‘No, that’s not it, the film’s just on Palestinian hip-hop,’ and then they would immediately lose interest,” says Salloum.

“I really don’t care for those films



that take Palestinians and Israelis and put them in a created environment and say, ‘Look, if they just sit together they can get along,’ when that’s not the reality on the ground. There’s an oppressor, there’s an oppressed. There’s an occupation going on, and to make a film like that normalizes the situation and also makes it seem as if it’s an equal conflict, which it’s not.”

Abeer, who has been described as the first Palestinian R&B singer and who appears in the film, was once pressured by her cousins not to go on stage.

“The good thing about Abeer is that she kept doing it,” says Salloum. “A lot of women who’ve seen her shows write her e-mails right afterwards saying they’ve had similar issues, or ‘my family didn’t want me to sing, and seeing you really inspired me.’”

“The male rappers really support the women in rapping, they try to get them out there. One of the things that’s really positive in Palestinian hip-hop is that they don’t objectify women in their songs.”

Salloum’s own parents were concerned about her plans to become an artist at least financially. But Salloum felt that art had a far greater chance of swinging public perception about Palestinians than a career in pharmacology.

“Whenever I show my work in front of a large arab audience,” says



(Above) Jackie Salloum films two Palestinian artists. (Below) Abeer is considered the first Palestinian R&B artist.

Salloum, “I ask all the parents to stop telling their kids to become engineers and pharmacists. If we want to change the way we’re perceived in the media, we have to step in there too and become filmmakers and artists and musicians.”

Unlike in the United States, where hip-hop is seen as a generational thing, Palestinian hip-hop has been embraced by almost every generation.

“That’s one thing that’s really incredible about Palestinian hip-hop,” says Salloum. “If you go to a

hip-hop concert, you’ll see teens and 20-year-olds. But you’ll also see kids and grandparents, and they’ll be sitting in the front of the crowd clapping, and they really, really like it. After they see the show, they’ll come up to them and say, ‘you’ve raised our heads up high, we’re so proud.’”

“[In Tel Aviv], a lot of the kids are growing up wanting to be drug dealers because they’re the ones who have the money. Now kids are growing up wanting to be artists. [The rappers] do a lot of workshops, and clubhouses, so they’re actually mak-

ing a lot of change on the ground, they’re educating the youth on their history, and about where they come from.”

Slingshot Hip Hop will be screened on Monday, Mar. 9 at 7:30 p.m. and will be screened in Room H-110, 1455 de Maisonneuve Blvd. Following the screening there will be a Q&A with one of the artists. For a full list of screenings, check out cinemapolitica.org/concordia. Check out slingshothiphop.com jsalloum.org for more work by Jackie Salloum.

The
DOWN-LOWEvents listings
Mar. 3-Mar. 9

MUSIC

Aids Wolf
With U.S. Girls, Grand Trine, and Ultra-Thin.
Friday, 9:00 p.m.
Il Motore
179 Jean-Talon Blvd. O.
Tickets \$8 in advance, \$10 at the door

Lovely Feathers
With Golden Isles, and Shapes and Sizes.
Friday, 9 p.m.
La Sala Rossa
4848 St-Laurent Blvd.
Tickets \$8

The Bombadils
With Kit Soden and open mic.
Friday, 8:30 p.m.
Yellowdoor
3625 Aylmer Street
Tickets \$8, \$5 for students

May & Louis
With Sheila Smith and Cordell Hennebury.
Saturday, 8:30 p.m.
Yellowdoor
3625 Aylmer Street
Tickets \$8, \$5 for students

Hexes and Ohs
With Ruby Jean and the Thoughtful Bees, and guests.
Sunday, 8 p.m.
Il Motore
179 Jean-Talon Blvd. O.
Tickets \$10

THEATRE

Play #27
Produced by Concordia University's Theatre Department. Written by Alexei Slepovski. Directed by Peter Batakliov.
March 4-7, 8 p.m. with matinee March 8, 2 p.m.
Tickets \$10, \$5 for students

The Assumption of Empire
Written by Ann Lambert. Directed by Paul Hawkins.
Unwashed Grape returns with this comedy-drama about Sophie Wiseman's journey from past to present, from the political to the personal. *The Assumption of Empire* takes place in and around Montreal from 1978 to 2008, spanning the Revolution in Iran, the first referendum for independence in Quebec, the fall of the Berlin Wall and the Dawson shooting.
March 5-22, 8 p.m.
Mainline Theatre
3997 Blvd. St-Laurent Blvd.
Tickets \$20, \$17 students

—compiled by Joelle Lemieux

Forever in exile

Tableau D'Hôte Theatre captures the realities and non-realities of poet A.M. Klein in *Haunted House*

• JOHNNY NORTH

"Silence collects its broken pieces," muttered five ghostly figures surrounding Abraham Mose Klein and it became immediately apparent that *Haunted House* was going to be a very depressing play.

A piano plays eerily slow, and the setting is dark. Those ghostly figures yell, "Let the storm rage!"—how could I think any differently?

Luckily for Klein, the story isn't always filled with misery. While he struggles with moving to Montreal from Ukraine in the 1920s, he eventually finds success through an education in law and, regardless of what anyone says, continues to write poetry the way he wants to.

But his failures as a politician, the hate towards Jews during the Holocaust and the negative responses towards his poetry eventually make him feel "ghostly." When he experiences more success as a ghostwriter than as himself, Klein feels he is "more ghostly than I can be."

Eric Hausknost, who plays Klein, is the only actor from Tableau D'Hôte Theatre who doesn't play multiple roles. The five others (Audrey Finkelstein, Paula Jean Hixson, Nem Jevtovic, Christopher Moore and Saro Saroyan) change back and forth between different characters and different costumes.

Hausknost and Finkelstein, as Klein's mother, have a humorous back-and-forth dialogue. When Hausknost starts to reminisce about his past, Finkelstein almost always contradicts everything he says and has no problems ridiculing his friends, poems and dreams.



Eric Hausknost as A.M. Klein and Saro Saroyan as a lawyer. PHOTO CINDY LOPEZ

The seven tall mirrors that make up most of the set are covered in dirt, but you can see through a circle-like shape—barely. The mirrors allow glimpses into Klein's haunting memories until they confront him and, eventually, torture him emotionally.

The audience receives an intimate atmosphere, especially for those in the front row at The

Leonor and Alvin Segal Theatre.

Klein's story is a complex one and, added to the fact that the actors would sometimes speak over one another, the insanity of more than one conversation at once could be annoying. As a result, the scenes end up as chaotic and at times forgettable.

The play touches on many aspects, relatable to anyone who's

ever fought for what they believed in. You don't need to be a fan of Klein's to enjoy what *Haunted House* has to offer.

Tableau D'Hôte Theatre presents *Haunted House* at The Leonor and Alvin Segal Theatre until Thursday, March 5th. Tickets are \$15 for students. For more info call 514-848-9696.

spins

ARTIST OF THE YEAR
gIAUQUE Volume 1
Independent



Local sex-funk-cut-disco outfit aRTIST of the yEAR's latest effort is anything but their usual "cheezy soundz." The mini-album, *gIAUQUE Volume 1*, available via download on their website for whatever price you decide (or for free!), features a series of six ambient instrumental pieces. Far less dance-oriented than the usual aOTY effort, *gIAUQUE* shows the boys behind the grooves have a damn good poker face; they are serious about what they do, but they have fun while they're at it.

As the title would suggest (glauque is French for "glaucous," a sort of pale grey tone) these jams are more illustrative of a gloomy, cloudy night. This darker, more sombre output reveals the band's more artistically driven persona, and is sure to be well received by their fans. Hey guys, can

we have a Volume 2?

4/5

—Natasha Young

16
Bridges To Burn
Relapse Records



If *Bridges To Burn* were an animal, I do believe it would be a giant, drunk, galloping horse, thumping all over the place in the middle of the night while cursing unholy obscenities—kind of like the one depicted on the album cover. 16 takes the thrashy rock approach that made Mastodon famous, lowered the production values, and upped the noise factor.

Bridges To Burn is a collection of tracks that groove along at a steady pace, with a muscular guitar sound and vocalist Chris Jerue's gutturing, double-tracked yells match the album's abrasive attitude. "Skin And Bones" finds Jerue admitting to wrongdoing, with a midsection breakdown that features him screaming

"I'm feeling guilty," before moving back up and continuing onwards, into the night, galloping.

One of the album's highlights, the aptly-named "Monday Bloody Monday" uses a refrain of "fuck's and 'I fucked up's, keeping in line with Jerue's lyrical theme of frustration and self-loathing.

A definite listen for fans of Crowbar, Eyehategod or any other band of the similar sludgy metal breed.

4/5

—R. Brian Hastie

Cannibal Corpse
Evisceration Plague
Metal Blade Records



The career of Buffalo, New York's Cannibal Corpse is well within its second-wind phase that allows the band to continue to push out records that continually better each other, beginning with 2004's *The Wretched Spawn*

and up unto this year's *Evisceration Plague*, their 11th studio outing. Hitting a lull throughout the '90s, the band has brought things back down to basics and released neo-classic death metal records that fans and critics have found gory solace in.

Opener, "Priests of Sodom," starts things off with a bang and a flurry of blastbeats before George "Corpsegrinder" Fisher lets out a deafening scream and the proceedings start—complete with a chorus that includes the lines, "Priests of Sodom preside, we are damned..." The title track comes complete with an amazing groove that features guitars that sound as wide as dark chasms before Fisher's lyrics take centre stage, documenting the usual guts-and-all horror the band is known for. All of the tracks are equally enjoyable, and the album clocks in at just under 40 minutes, making it just the right length of time to be enjoyed without overstaying its welcome.

3.5/5

—R. Brian Hastie

What's in a cover?

The CBC Literary Awards winners show off Canada's diversity

• JUSTIN BROMBERG

To borrow a line from Shakespeare, “a rose by any other name would still smell as sweet.” Would a writer by any other name, then, still write as well?

If the winners of the 2008 CBC/Radio-Canada Literary Awards are any indication, it's a reminder that one should never judge a book by its cover. This year's awards were celebrated last Thursday at the swanky downtown Opus Hotel, honouring a host of Anglophone and Francophone writers from across the country—their backgrounds as uncommon as human geography or as specialized as reproductive physiology.

Four winners—two English and two French—were selected in three categories: poetry, short story, and creative non-fiction. The purse for first prize was \$6,000, while second-prize winners took home a cheque for \$4,000, courtesy of the Canada Council for the Arts. All winning entries will be published in Air Canada's *enRoute Magazine*.

Submissions were accepted online from across the nation's borders, perhaps explaining the diversity of the winners' professions.

“We artists... We're the people; we're the soldiers; the ones who say ‘Wake up!’” explains Sue Goyette, the first-prize poetry winner, a

Creative Writing professor and active community participant in her native Halifax.

“And it's a challenging time to make art, so whenever I get an opportunity to give a lecture, or a reading, I always say that art is a really important thing.”

She describes her winning entry, “Outskirts,” as “a series of poems dealing with the loss of darkness—literally, and metaphorically, the loss of our wilderness. We've covered a lot of land in our sprawl, and I've just noticed that it's a challenge to find places that are dark, and silent, and untouched.”

As wine and hors-d'oeuvres were passed around the hotel's dim lounge and the couple-hundred guests now feeling a little more relaxed, the evening's hosts took the stage. And though they've never worked together, the bubbly chemistry between CBC Radio One's Shelagh Rogers and Radio-Canada's Christiane Charette had everyone asking for more.

“You really must do a show together!” suggested a friend of Charette, as they later chatted by the bar.

In the short story category, second prize went to Gitanjali Kolanad. Born in India, Kolanad grew up in Winnipeg and Thunder Bay. The inspiration for her story, “The American Girl,” came from



Hosts Shelagh Rogers (left) and Christiane Charette share a laugh during their opening speech at the CBC. PHOTO JUSTIN BROMBERG

her desire to write about carnatic music—a South Indian classical music—and to present an image of South Indian women that differed from “a kind of self-sacrificing image.”

“There's a sense, though you have to guess, that they're discovering India with a kind of eye that different from Indian,” Kolanad says about her story's two main characters. “That's something that happened to me when I visited India.”

Her style of writing is a self-pro-

fessed “fictionalized memoir,” which takes its inspiration from elements of the author's life.

“One of the things that fiction allows you is that you don't have to stick to timeframes, so I guess that's the kind of license I wanted. But on the other hand, it's very important to say that things like this happen, that this is not science fiction. Every sentence in this novel is based on a real moment.”

Over in the non-fiction section, first-prize winner Sarah de Leeuw

was celebrating her unexpected first-place finish in the creative non-fiction category. A native of northern British Columbia, de Leeuw is a human geographer who teaches in the medical program at the University of Northern British Columbia.

What, exactly, is a human geographer, I asked. “Well, if a historian studies time as a basic social concept, geographers study space,” says de Leeuw. “We are interested in human interactions, relationships... the way that space makes us who we are, and how we make space human.”

Her winning piece, “Columbus Burning,” describes the events surrounding a fire that destroyed the Columbus Hotel in Prince George, B.C. last August.

Though also a poet, creative non-fiction is her preferred genre: “I'm an academic so I have to write boring—you get to be inspired by events in real life, but have to aestheticize them.”

“But with the Columbus hotel and the tragedy that ensued, I followed it particularly because I have a great interest in marginalization. Which is something I think Canadians should take more notice to, especially in a country as rich as Canada.”

So, what's in a name then?

The judges, at least, couldn't seem to agree more.

Lit Writ

Uncertainty?

• BARBARA PAVONE

The anxiety had begun a month before her departure date. Thousands of kilometres away from home's comforts, friends and family left behind, and for what? Knowledge? Strength? The search for her true inner self?

Those were the obvious choices mindlessly given to avoid the perplexities of the truth; she didn't know why she was going. Perhaps it was a mix of all of the above but perhaps it was none.

An uneasy feeling filled her and she chose not to talk about the trip nor to think about it, the ‘denial to achieve peace’ approach. It was the uncertainty of the outcome that troubled her most. And even after she arrived and fell easily, and happily, into the Barcelona scene with her new friends, the feeling never ceased to exist. She was still unable to solve the ‘why?’ variable of the equation.

It was a Friday night and the gang of exchange students had gathered in the Sant Jordi hostel on Carrer del Freser, as was the norm. Will had moved into the hostel temporarily and after a month had yet to leave.

Huge and usually empty it had all the amenities for a pre-party party. Nightlife only started in the middle of the night so what better place to get stuffed full of delicious food and 50 cent beer?

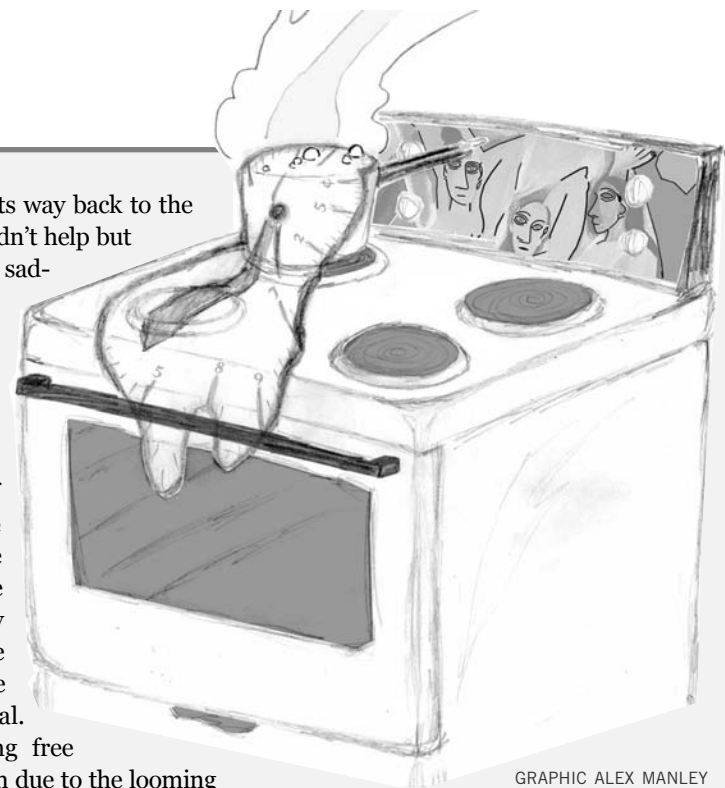
She could hear the français coming from the kitchen and the delicious smells of pesto chicken soon followed, carried by the draft. Dissatisfied with the local cuisine Marie-Pier and Will had taken it upon themselves to step in and fill the shoes of gourmet chefs. It was a challenge they were exceeding at and the meals often resembled those of the finest *a la carte*. Without them it would have just been bread and pasta and an increasing waistline.

She thought of their marvelous itineraries, packed so tight there was no time to breathe. A month had flown by filled with images of Gaudí architecture, Picasso surrealism, Dali's oddities and small, mountainous villages taken straight out of fairytales. Flipping through her memory's scrapbook she could see historical images like Montserrat's monastery, emerging from the fog like a mirage, juxtaposed with modern ones like the extravagant skull shaped balconies of Casa Batlló. This very eccentricity often made her marvel at how well Barcelona's character matched her own.

As her mind found its way back to the present setting she couldn't help but look around and feel saddened. Soon, time would be up and they would be forced to go back and resume the lives they had paused several months ago. She dreaded the thought of the journey back home and knew she would be a crying mess. The attachments to the city were too strong and the relationships with the people too emotional. There was no breaking free without pain, once again due to the looming unknown; when would she see them again?

As Ben's voice broke through her sombre daze she couldn't help but burst out with laughter. Always a signature Brit he had come up with another somewhat harsh, but nevertheless amusing, joke. Emma's reprimands of his humor delivered in her usual unamused style, completed the puzzle.

But it wasn't until he slipped into his nonchalant tone, reserved for expressions of indifference to reproof, that she smiled in



GRAPHIC ALEX MANLEY

utter contentment.

At that moment the strangest feeling encompassed her. The purpose had become clear and it made her more uneasy than ever.

It was a journey to discovering the scariest truth of all; 5897 km from Montreal and she had never felt more at home.

To submit your fiction or poetry to the Lit Writ column, email them to lit@thelink.concordia.ca.

The writing's on the wall



Concordia's new head librarian faces old challenges

Concordia's new head librarian, Gerald Beasley, walks the aisles of the library. PHOTO IAN LAWRENCE

• MATTHEW BRETT

A recently established Concordia Libraries Online suggestion box makes clear that noise and lack of space are among the top of students' concerns in the downtown library.

"Not only is the downtown library filled to capacity, the noise level is ridiculous. People are having conversations as if they are in a coffee shop," one student writes.

Enter Gerald Beasley, Concordia's recently-installed head librarian, tasked with breathing air, and money, into Concordia's two libraries.

Beasley is, along with university president Judith Woodsworth and provost David Graham, among a handful of new faces at Concordia charged with the weight of high expectations.

An Oxford University graduate and former director of the Avery Architectural and Fine Arts Library at Columbia University, Beasley was appointed Concordia's head librarian on July 1, 2008.

Since then, Beasley and his team have looked at "a whole series of partial solutions" to some of the major problems facing Concordia's libraries.

With increasing student enrolment and shallower channels of revenue a seemingly permanent reality of today's economy, Beasley sat down with *The Link* in the downtown library's administrative office mid-term to discuss the challenges he and his team now face.

Space shortage

With approximately 1.9 million visits in 2007-08, and the upcoming relocation of departments from Loyola to the downtown campus, the Webster library feels as if it may burst on a busy day.

"I'm looking at space as a top priority," Beasley said during a presentation to the university board of governors in January.

A study conducted by the library found that compact shelving—mobile shelving mounted on rails—would prove too costly.

A working group currently established by the library is also soliciting students to give their input on the library environment, and Beasley was scheduled to meet with the administration prior to reading week to discuss capital projects largely related to the space strain.

Beasley asked administration to cede the fifth, and possibly sixth, floors to the library instead of their current departmental use.

President Woodsworth confirmed the fifth floor is a viable option for library expansion during an interview with *The Link* in January.

No timeline or plan for the fifth floor expansion was provided.

Another plan is to create an off-site storage facility—something like the Island of Misfit Toys, only for books.

Strategic plan

It's entirely possible that Beasley gets more excited when talking about the university's pending strategic plan than university provost David Graham.

The strategic plan aims to rank Concordia among the top five comprehensive universities in Canada within 10 years, and the plan is nearing its final stages this academic year.

"I'm a real fan of the strategic plan. You can put that down," Beasley said. "I'm already working with my library colleagues and the provost to develop ideas about what the libraries will do within the plan, and of course it will depend on resources."

Beasley took part in the president's strategic planning group, which held a brief retreat in September for a focus group on the strategic plan.

A draft version of the plan released on the university website in January mentions the library in a number of instances.

"[As] Concordia aspires to higher academ-

ic quality, it needs to bring the libraries along with it," Beasley said.

Beasley wants the library to build on the university's research portfolio as well.

Library funding as a percentage of the university budget is possibly "lower than any of the comprehensive universities outside Quebec," Beasley informed the board of governors in January.

"In order to enable research at all levels, we need money going into the collection. There's no way around it," he said. "I think it's generally acknowledged that the libraries have not had the kind of support they need to buy the collections that our research mandate requires."

Copyright legislation critical

Bill C-61 was introduced in the summer of 2008 to the fury of open source and file sharing advocates, as the federal copyright legislation would have limited legal access to virtual media under copyright.

The bill was regarded as a carbon copy of U.S. legislation implemented to appease demands by entertainment industry behemoths.

The bill would have a significant impact on academic institutions, limiting access to material and increasing costs of content under copyright.

Beasley has come out as a vocal supporter of the open access movement.

"There should be much less concern with the big market players [...] and much more concern with the consumer" rights to take information and knowledge and use it for what they need," Beasley said.

C-61 died on the order table when Prime Minister Steven Harper called the 2008 election, but the bill is likely to be revisited in some form under the re-elected Conservative minority government.

"We are an institution that has a voice in those issues, and the library certainly has a

voice," Beasley said.

Concordia will also be hosting the Congress of the Humanities and Social Sciences in 2010, and Beasley said open access is going to be a central theme.

The library has established an open access website to inform the university community of its relevance to the academic world.

"The libraries need to be advocates for loosening copyright," Beasley said. "It's also important for Concordia's research to make it out into the world quickly and freely. Why lock it up?"

Concordia online database

In the spirit of the open access movement, Concordia's librarians are working on an institutional repository that may be available in some form by the end of this year.

The repository would, among other things, collect published work by Concordia's scholars and make them freely available online.

Beasley is also working to provide more free services to the end user, and says the library may also play a role in reducing the size and cost of course packs.

Printing costs will be reduced from seven to six cents a page as of this week following requests from student senators and cost savings brought on by the library's double-sided printing initiative.

It's proving to be a busy semester for the new librarian. Pass through the Webster library early on Saturday morning, and you'll likely see Beasley chatting with security, staff and students.

"I try hard to understand what would be the right thing for students," Beasley said. "Anything you do, there's always going to be people who are not so happy [...] You tell me, what do you think?"

Send a comment to the suggestion box at www.libsuggestions.wordpress.com

Do or die time

Women's basketball team wins decisive victory to keep playoff hopes alive

• JOHNNY NORTH

Concordia 70 McGill 43

Another loss would have resulted in the Concordia Stingers women's basketball team missing the playoffs, but they scored early and often in a 70-43 victory over the McGill Martlets two Saturdays ago at McGill's Donald Love Competition Hall.

"We were aggressive offensively and basically just overpowered them," said Keith Pruden, head coach of the Stingers. "We still did things we're not doing well—we missed some easy shots, we thought we gave them too many, but I think the tempo was in our favour."

Concordia took a 22-12 lead into the second quarter and started to shutdown McGill defensively. Con U held McGill to only four points in the second quarter.

"That was the most defensive energy we've shown all year," said Pruden. "If we can do that again tomorrow and be a little tighter, I could be fairly happy."

A 36-16 lead after halftime for the Stingers was slowly getting chipped away by the Martlets, who found some life and chal-



Stingers forward Kendra Carrie goes up for opening jump-ball against McGill's Elise Lepine (#20). PHOTO CAT TARRANTS

lenged Con U a lot more aggressively in the second frame. The Stingers' early momentum looked like it was dying, but they always had a considerable lead over the Martlets.

"In the fourth quarter, we held back, no reason why," said Krystle Douglas, captain and point guard of the Stingers. "But thank God we held our ground and we were ahead by 25 points or so pretty

much the whole game. We're trying to keep our head in the game and staying positive and encouraging each other to not back down."

"We kinda let up at the end,

but we worked hard and had attitude on the court," said Yasmin Jean-Philippe, a third-year Stingers guard. "We had it in our heads that we had to win this game."

Pruden was not thrilled by his team's 69 per cent free-throw shooting. He finds problems like that have added up over this rocky season, but was pleased his team did not let it get to them.

"The rule of thumb is 70 per cent or over, there was one stretch where we missed four in a row. It's little things, it's been little things all year long. On the whole I was really pleased with our ability to stay focused. McGill tried to make some runs, but we didn't let them get going, which was the real key [to victory]."

In order to make the final playoff spot to face defending champions Laval Rouge et Or, Con U must now defeat McGill in the final regular season game

"It's just the way I planned it ... No," admits Pruden. "It's always good to have a big game to end the season, maybe it's a little too exciting. McGill is going to be looser, they're going to shoot the ball better, so we have to be prepared to defend against that."

Dwayne beats the buzzer

Buckley brother nails three-pointer with .5 seconds left to force overtime comeback victory

• JOHNNY NORTH

Concordia 94 McGill 89

While Damian Buckley led all players in scoring with 32 points, his brother Dwayne stole the show with a timely three-point shot in the Concordia Stingers men's basketball 94-89 victory over the McGill Redmen.

"I missed a lay-up earlier in the fourth quarter and I wanted to make it up to the team," said Dwayne. "I just wanted a chance to make it up. It was fun."

"I thought it was a tremendous university basketball game," said Craig Norman, head coach of McGill. "I thought the fans were treated to a great game. I don't think it gets any better than that in terms of cycling and execution. Unfortunately someone had to lose and it was us."

The game was a close affair almost all the way until overtime. The lead changed hands 13 times. McGill was up 19-17 after the first quarter and, with one final charge at the end of the second quarter by Damian Buckley, Con U was up 35-33 going into halftime.

"I thought we came out a little flat and we took them lightly," said John Dore, head coach of the Stingers. "We didn't play

well, but we did enough to hang around."

In the third quarter, McGill outscored Con U by one point and continued their offensive surge into the fourth quarter. Con U was starting to let up at this point, but they never trailed by less than five. When needed, the home squad stepped up. Five Stingers reached double figures in scoring: Jamal Gallier, Evens Laroche, the Buckley Bros and Decree Krah.

"I thought in the end we showed great composure," said Dore. "We did what we had to do, we found the right guy at the right time. Dwayne has made that shot before."

In overtime, the Stingers clamped down on defence and still made their opportunities count. There was no question that the Stingers clearly took the momentum away from McGill in the dying seconds of regulation.

The game meant nothing towards the playoffs as both teams will have to face each other regardless of the outcome. The game was still important for the Stingers, who continue to improve and maintain their no.7 ranking for all Canadian university men's basketball teams. Their ranking plays a factor in who they will face should they advance to the national championship tournament.



Sebastien Martin goes up for layup against Redmen centre Michael White. PHOTO CAT TARRANTS

Playoff hopes die young

Men's hockey team bows out in first round playoff matchup against Carleton

• JOHNNY NORTH

“It’s always tough when the season ends, the hardest day is the last day we play together,” said Kevin Figsby, head coach of the men’s hockey team. “We had great character on this team.”

The best-of-three series between the Stingers and Carleton went the distance with the Stingers winning their first game, but losing the next two, resulting in an early exit from the Ontario University Athletics playoffs.

In Game 1, Stingers Mike Baslyk and Nicolas Lafontaine both scored two goals to help lead the Stingers to a 6-3 victory at the Ed Meagher Arena on Feb. 18. Rookie Corey McGillis recorded three assists. Stingers goalie Maxime Joyal faced 32 shots and made 29 saves.

“The difference was we followed our game plan in Game 1. We won the shot clock against Carleton,” said Figsby

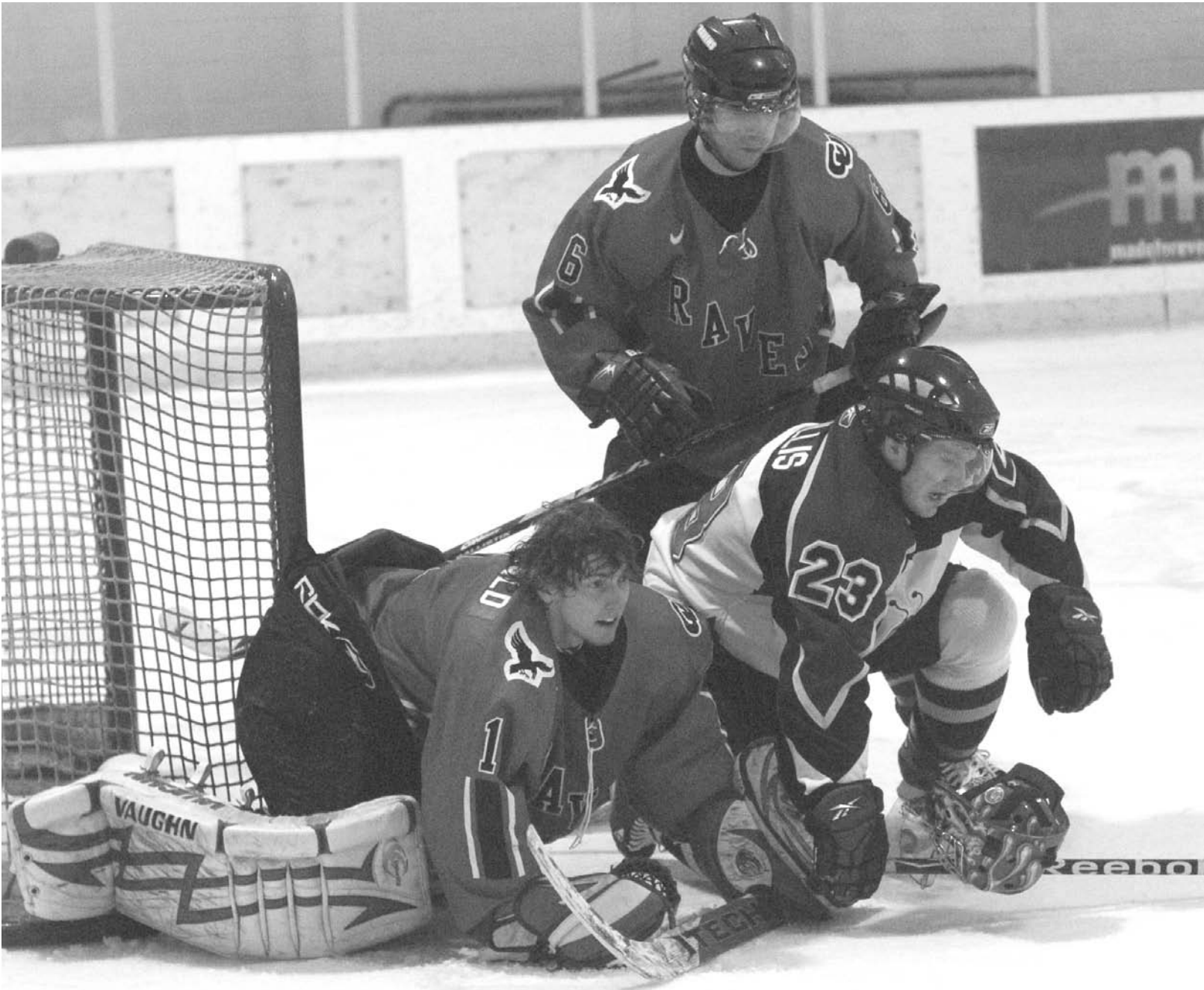
In Game 2, the Stingers dropped a 2-1 decision to the Ravens in Ottawa. This forced a deciding Game 3 back at Concordia’s Ed Meagher Arena on Feb. 22. The series victory was the first one for the Ravens in the modern era of the varsity program.

“Their kid made famous saves,” said Figsby. “We had some opportunities to shoot and we opted to pass. We needed to get more shots on net.”

Carleton outshot Con U 14-10 in the first period and were able to kill off a Stingers two-man advantage with no shots allowed on Carleton rookie goaltender Alex Archibald. Carleton outshot Concordia in the end 43-37.

In Game 3, Con U came out with a lot of energy, outshooting the Ravens 9-6 in the first period. Marc-André Rizk got the Stingers on the board first a few minutes into the second period.

However, the Ravens came back scoring two straight with



Forward Corey McGillis (#23) fights in front of the Carleton net. PHOTO CHRIS GATES

“Statistically this was our best season since 1995.”

—Kevin Figsby,
Men’s Hockey coach

goals by Derek Wells on the powerplay and Francis Walker. The Stingers were able to even the score on the powerplay on a goal by Stingers captain Simon-

Pierre Sauvé. The third period saw the Ravens come out strong and score early as Carleton forward scored on a feed from Shane Bakker.

“We didn’t shoot enough, that was the difference in the series,” said Figsby. “You’re looking at probably the two most evenly balanced team in our division. We were pretty evenly matched. In the goaltending area, I thought we had

an advantage. We didn’t get that lucky bounce and they did.

“I’m thrilled with the season we had. Statistically this was our best season since 1995. We think we’re going to bring in several good junior players. We were ranked 11th in the country at the end of the season.”

Joyal is still playing hockey—he trained with the Montreal Canadiens yesterday due to

Jaroslav Halak missing practice because of a 24-hour bug.

“Max had a huge smile on his face,” said Figsby. “He had a tremendous practice, he didn’t miss a beat on the ice. I watched Alex Kovalev go top shelf and Max made a big glove save.”

Figsby will send five Stingers to the training camp for injured Montreal Canadiens on Wednesday.

scoreboard

	Home		Away	Record
Men's Basketball	Concordia 83	— VS —	McGill 73	12-4-0
	Concordia 80	— VS —	McGill 63	
Men's Hockey	Concordia 6	— VS —	Carleton 3	15-13-0
	Carleton 2	— VS —	Concordia 1	
	Concordia 2	— VS —	Carleton 3	
Women's Basketball	Concordia 68	— VS —	McGill 54	5-11-0
	Laval 74	— VS —	Concordia 65	
Women's Hockey	Carleton 3	— VS —	Concordia 1	3-15-0
	McGill 6	— VS —	Concordia 0	

schedule

	Who	When
Men's Basketball	VS. UQAM	Thursday, 7 p.m. Quebec Final
Women's Hockey	@ McGill	Wednesday, 7 p.m.
	VS McGill	Friday, 7:30 p.m.
	@ McGill	Sunday, 1 p.m. (If Necessary)

thelinknewspaper.ca

Dream season continues

Men's basketball squad dismantles McGill to advance to Quebec Final

• DIEGO PELAEZ GAETZ

**Concordia 80
McGill 63**

One of the most promising teams in recent Con U history started the march towards nationals on Friday night, as Concordia's men's basketball team systematically demolished the McGill Redmen 80-63 at the Loyola sports complex.

The outcome of the game was never in question after a flurry by Con U at the start of the game resulted in a 15-2 lead over their flustered cross-town rivals.

"We always try to come out aggressive," said Stingers guard Decee Krah.

Quebec player-of-the-year Damian Buckley led the way for the Stingers, exploiting his speed advantage on the perimeter, continually breaking down the defence and creating offence for his teammates. He finished the night with 22 points and 10 assists, clearly the best player on the floor.

Despite the early deficit, the Redmen continued to hang around behind the play of star guard Moustafa El-Zanaty. El-Zanaty was the only consistent offensive player for the visiting team on this night, showing his experience by drawing fouls and hitting timely jump-shots to keep the Redmen within shouting distance.

However, every time the Redmen made a run, the Stingers were quick to respond. Guard Decee Krah in particular made the Redmen pay for focusing on Buckley with his sweet outside stroke. He finished the night with 11 points and four rebounds.

"Home sweet home," said Krah about the team's victory in front of a raucous home crowd. "We love playing at home, we know we're going to have a lot of support."

The key to the team's victory was obvious to all in attendance; their stifling pressure defence. The Stingers managed to chase the Redmen's marksmen off of the three-point line, and McGill spent precious seconds off the shot clock simply advancing the ball against the rabid, Quebec-leading defence of the home squad.



Con U guard Pierre Thompson drives on McGill point guard Moustafa El-Zanaty (#32).

times, we're used to them."

El-Zanaty gave the Redmen

five minutes remaining. However, Krah answered immediately with a three of his own before draining another three pointer moments later to put the final nail in McGill's coffin.

However, there was some cause for concern for the home fans with a little over two minutes remaining in the game. Buckley went down in a crumpled heap

after being elbowed in the back of the head, and lay there motionless as trainers rushed to the floor.

Luckily for Con U, Buckley was eventually able to leave the floor under his own power. He was not available to speak to The Link after the game, but it appears at this point that he will be prepared for the Quebec final against

UQAM this Thursday.

"We're not there yet; we're still getting there," said Krah about the team's status heading into the Quebec final. "We're gonna have to peak at the right time."

"It's all I seem to think about nowadays," said Gallier about advancing to the national championship tournament. "We've got an old team, it's now or never."

**"It's all I seem to think about nowadays
[...] We've got an old team, it's now or never."**

—Jamal Gallier,
Stingers centre

"Defence," said centre Jamal Gallier about the reason for their success. "We've played them four

momentary hope in the final quarter, as a deep three-pointer cut the Stingers' lead to nine with

The bitter end

Size difference and shooting woes end women's basketball playoff run against Laval

• JOHNNY NORTH

**Concordia 65
Laval 74**

The playoffs started and ended on the same day for the Concordia Stingers women's basketball team as they lost their semi-final game against the Laval Rouge et Or 74-65 in Sainte Foy.

"We were caught flat-footed, which has happened all five times we played them," said Keith Pruden, head coach of the Stingers. "We just weren't able to get back into it. We played with them for most of the game, but most [sniff] isn't good enough."

Laval's 6'4 post Marie-Michelle Genois used her size to help give Laval a 10-2 run to start off the game. Genois ended the game leading her team with 20 points and 13 rebounds.

"That was one of the areas [covering Genois] where we didn't do what we're suppose to do," said Pruden. "When we remembered to double team their low posts, they turned the ball over or they took a bad shot and we got it back."

Concordia was frustrated by Laval's defence—Laval didn't give them many lanes to shoot. With the shot clock almost always near one, the Stingers rushed a majority of their shots. Concordia finished the game shooting less than 35 per cent of their field goals.

"I thought we played great in the first half," said Linda Marquis. "I think some of our players remembered our last game here against Concordia when we were up by 20 and we lost."

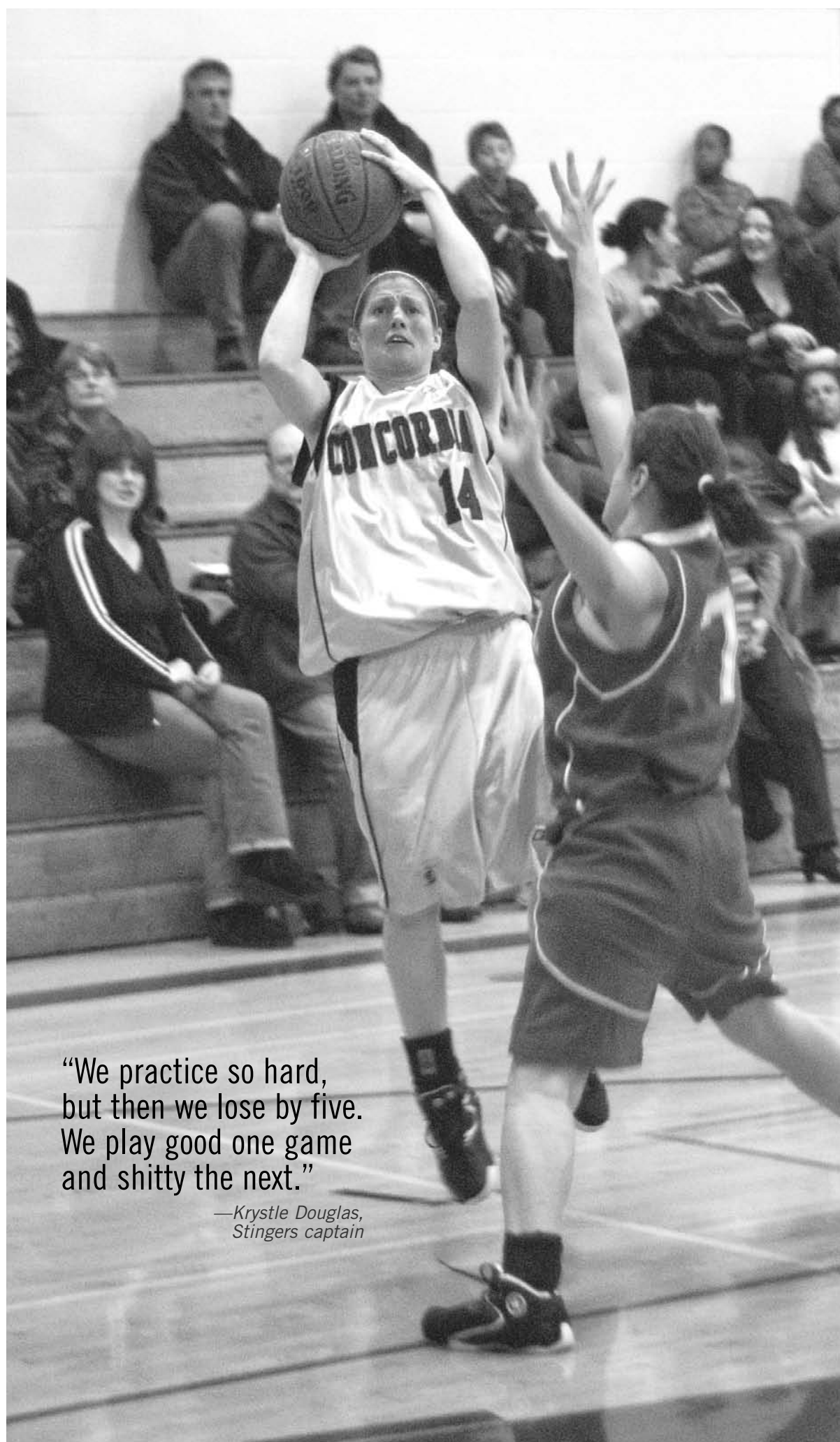
The Stingers did not give up, as they were able to hold Laval to 13 points in the second quarter, but they just couldn't buy a basket, only sinking eight points in the quarter. Laval led 38-25 going into halftime.

The second half saw Laval looking to double their lead, but they were able to cover Laval's Genois and ended the third quarter tying Laval in points with 20.

"In the second half they adjusted well, they doubled and tripled teamed her," said Marquis.

"We weren't supposed to triple team her, but we did a couple of times," said Pruden. "She's a good player, a national league player. That helped them get off to a quick start. We were chasing them from that point."

Pruden finds that the last five minutes was the difference com-



"We practice so hard,
but then we lose by five.
We play good one game
and shitty the next."

—Krystle Douglas,
Stingers captain

Stingers captain Krystle Douglas rises for contested jumpshot. PHOTO CAT TARRANTS

pared to when they beat Laval. Concordia was unable to generate enough offence to cover the difference Laval produced in the first half even though they outscored Laval by four in the second half.

"Consistency is our problem,

we all know it, it's been our problem since day one," said Krystle Douglas, captain and point guard of the Stingers who led all players with 22 points in her last university game.

Pruden only found one scenario where the loss wasn't hard to take.

"I guess if you're a convicted man on death row savouring your last meal. Winning is great, losing sucks, but it happens. Nobody wins all the time, nobody."

Douglas finds this season has been filled with many ups and

downs for her team. She doesn't rate this season very high.

"I'd give it a five on 10," she said. "It's been a rollercoaster, we play great and then we play right back down. It's hard to tell when we're going to be our normal selves on the court. We practice so hard, but then we lose by five. We play good one game and shitty the next."

Pruden admits coaching a successful team is always a challenge and some days it's not fun to go to work.

"What job is fun everyday?" asked Pruden. "Video game tester? I assume those guys have to play some boring games once in a while."

"My father was a university coach and he tried to talk me out of it. He was probably right, I could be a rich lawyer now [...] I mean I love my job. It's a lot more difficult than I thought it would be. It's a challenging job, but that's the part about it that I really love."

Concordia will be a different team next season with the loss of Douglas, Ebony Morris, Melissa Anne Campbell, Felon Harris, all guards. Pruden believes the instant offence that Douglas provides will change the team.

"We'd like to get another post player at least. A really big post would be nice, but we're going to stay with an up-tempo game and it has to be post player who can get up and down the floor. I'm not hung up on size, it doesn't have to be a 6'2 post, it can be a 5'11, 5'10 post. Someone who can rebound, someone who can bang around a little bit."

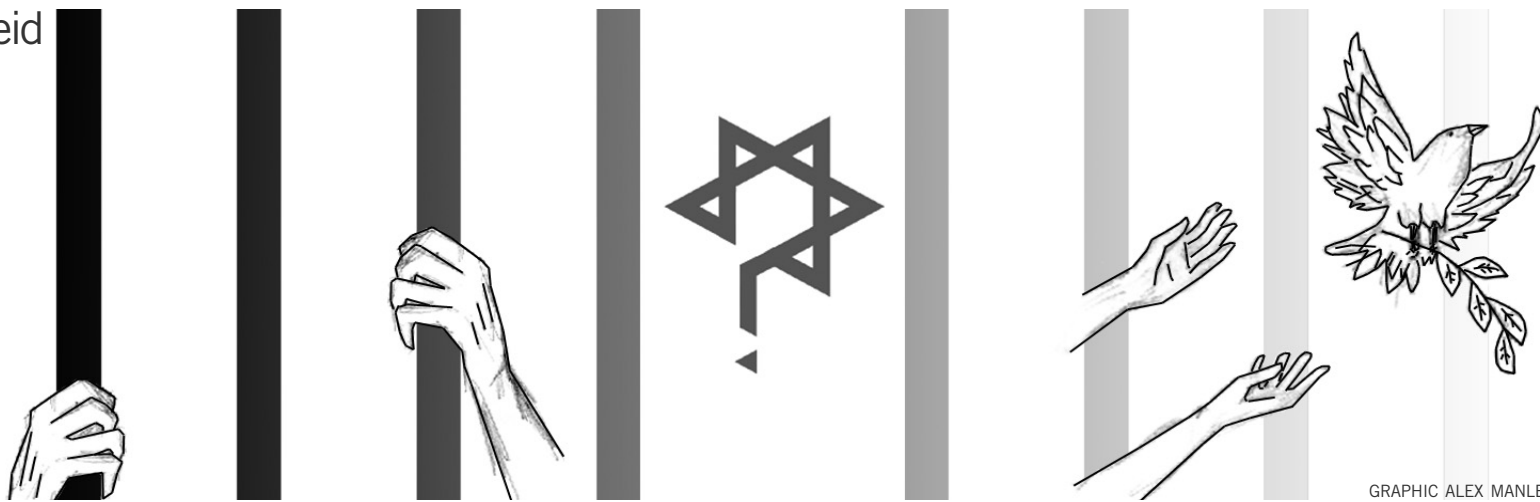
With rookie all-star Anne-Marie Prophete, third-year guard Yasmin Jean-Philippe and reliable three-pointer Kendra Cassie scheduled to return, the Stingers will also look to recruit new players, a difficult task after recruits take a look at Concordia's facilities.

"Kids have told me they don't want to come because of the facilities, but it's not as common as you might think," said Pruden. "It's a great school, it's a great city, we have a fairly good feeder system with the English and French CEGEPs. The difference between us and Western Canada is the sheer number of American universities close to Montreal."

In the meantime, Pruden will be spending time with his doctor to recuperate over the stress he has gone through this season.

"My doctor's name is Jack Daniels. It's cheaper than any kind of therapy."

Israeli Apartheid Week Debate



GRAPHIC ALEX MANLEY

Make 'believe'

Hillel is distracting from the real issue: Israeli apartheid

• AARON LAKOFF

Hillel has launched a campaign across campuses in Montreal called “BeLIEve,” most likely with the hopes of trying to salvage world opinion of Israel following the recent war in Gaza.

The campaign consists of a series of postcards with different “lies” and “facts” about Israel and I had a chance to pick up these postcards from a Hillel table on the mezzanine at Concordia the other day.

One of the “BeLIEve” postcards that struck me in particular had the headline, “Lie: Israel is an apartheid state.” I am glad that Hillel is distributing these postcards, and in that sense, finally engaging in a public debate around Israeli apartheid.

Hillel’s postcard contends, “the Arab-Israeli conflict cannot be explained by slogans.” I completely agree. However, a deeper look into the policies and laws of Israel will reveal that apartheid—a term used to describe the situation in Israel by South African archbishop Desmond Tutu, UN General Assembly President Miguel d’Escoto Brockmann and former U.S. President Jimmy Carter—is not merely a slogan, but rather an apt paradigm to apply to the situation.

Hillel’s first “fact” is that “Israel extends equal rights to all its citizens.” This statement is, unfortunately, categorically false. If apartheid is a legalized and institutionalized system of discrimination and segregation based on race or ethnicity, then Israel, like South Africa, fits the bill.

While Palestinian/Arab citizens of Israel are allowed to vote in national elections, there are no less than 20 Israeli laws that discriminate against non-Jewish citizens. These laws govern—among other aspects of Palestinian daily life—the prohibition of Palestinians living in Israel from living with their spouses who come from the Occupied Territories, the prevention of non-Jewish land ownership on 93 per cent of Israel’s territory and the denial of the right of Palestinian refugees displaced in 1948 to return to their homes and properties.

Hillel’s postcard decries the comparison to South Africa, stating, “unlike South Africa, Israel’s actions are based on security rather than race.” This bizarre point raises serious questions about Hillel’s position on the issue.

First, the justifications of security that Israel invokes to defend its military policies have no intellectual or political ground to stand on. Years of research and human

rights work have unmasked and invalidated these justifications as a rationale for Israeli actions against Palestinians. This has been evidenced from the country’s security wall which annexes some of the most valuable lands in the West Bank, to the series of checkpoints in the Occupied Territories which severely restrict Palestinian freedom of movement, to its unilateral disengagement from Gaza in order to fortify its illegal settlements in the West Bank.

Secondly, Hillel tacitly admits that Israel employs policies that could be defined as apartheid by arguing that it is the justifications for its policies, rather than the policies themselves, that are incongruous with the label “apartheid.” In this case, it’s apartheid in application, not intention that we should be concerned with. Even some of the main architects of apartheid in South Africa invoked justifications of security, going so far as to describe apartheid as “a policy of good neighbourliness.”

Finally, Hillel claims that the apartheid paradigm can more aptly be applied to the situation of women in Saudi Arabia or the treatment of Kurds in Syria and Iraq. Certainly the oppressive policies in other Arab dictatorships are indefensible. However, making these comparisons to other countries doesn’t get Israel off the hook.

People in Canada should be concerned with Israeli apartheid because our own government has a cozy relationship with theirs, and hence we all share some degree of responsibility and investment in such a brutal regime. If we are going to make comparisons, then we need look no further than Canada and the apartheid-like conditions facing indigenous people in our country.

The lack of clean drinking water on reserves, the consistent denial of land rights, denial of basic human dignity looks a lot like many of the unrecognized Palestinian villages in the Negev desert or northern Israel.

From March 1st to 9th Israeli Apartheid Week will be taking place at Concordia, as well as dozens of other campuses around the world. During that week, students will be able to make up their own minds about Israeli apartheid. Until then, Hillel’s campaign doesn’t offer us any clarity, or for that matter, any real truths around Israel and apartheid.

We can make “believe”, but it won’t make Israel any less of an apartheid state.

An island of freedom

Israel is not an apartheid state, not by a long shot

• YANIV GIDRON

The charge of “apartheid” against Israel is easily countered by this simple fact: Israel offers equal rights to all of its citizens regardless of race, gender, or religion.

Arab-Israelis have the same rights of suffrage and access to the courts as Jews. Minorities in Israel can run for public office, and Hebrew and Arabic are Israel’s official languages.

Arabs living within Israel make up 18 to 20 per cent of Israel’s population. Israeli Arabs do face some discrimination within Israeli society, but they are much better off economically than neighbouring Arabs and unlike minorities in other Middle Eastern countries are free to worship, congregate, and live as they please. In some sectors, Israel even employs a policy of affirmative action.

Can Israel do better? Yes. Is it fair to call it apartheid? No.

What was once a fringe trend has rapidly become a staple of anti-Israel propaganda over the last decade. Since the infamous Durban conference in South Africa, many opponents of Zionism have attempted to portray Israel as an “apartheid” state.

Ironically, in a poll conducted by the Pew Global Attitudes Project in 2007, 28 per cent of South Africans sided with Israel, with only 19 per cent siding with the Palestinians. It is telling that those who actually suffered from true apartheid have mostly rejected the analogy.

Freedom House evaluates nations around the world based on their devotion to principles of freedom and democracy. On a scale of one to seven, with one being an open democracy and seven a repressive dictatorship, Israel averaged a one. Most of its Arab neighbors averaged a seven.

Israel is the only country in the Middle East that has fair elections; strict laws against hate crimes; strict laws against honour killings; freedom of religion; a free and critical media; a devotion to the environment and sustainability; free entry of foreign arts, books, and media; academic freedom; and equal rights for women and homosexuals.

It is a stunning paradox that Israel is also the only country in the Middle East with an annual week dedicated to criticizing itself.

As is the case with every other nation on Earth, some Israeli policies warrant criticism. Still, you don’t have to agree with Israeli policy in Gaza and the West Bank to see that it is dictated by security, not race.

Unlike South Africa, Israel is a tiny country that has been forced into a perpetual state of self-defence since its founding. Those who demand an end to the occupation of the West Bank do so without regard for historical precedent. In 2005, Israel unilaterally pulled out of Gaza, removing 21 settlements and ending its military presence.

Israel’s withdrawal from Gaza was a good first step in establishing Palestinian autonomy in Gaza, taken in goodwill by Israel with an eye towards establishing a long-term peace accord. Hamas’ response was to indiscriminately rain crude rockets into the neighboring Israeli town of Sderot on a near constant basis.

The security barrier surrounding the West Bank provides another good case study. Israel’s security fence is often characterized as an “apartheid wall” and is offered as proof of Israel’s unjust policies. Once again, these accusations ignore the facts on the ground. The fence, only 5 per cent of which is a physical wall, was erected as a last resort to stop Palestinian suicide bombers from blowing themselves up inside Israeli nightclubs and buses. With over 1,000 Israeli civilians killed since 2000, the Israeli government built a barrier to keep martyrdom-seeking terrorists out of Israel. Since the barrier was constructed, terror attacks originating from the West Bank have plummeted.

Consider for a moment that Israel is the only state in the world whose existence is the subject of open threats by a trifecta of governmental, terrorist and religious groups.

Iranian President Mahmoud Ahmadinejad has called the Jewish state “a cancerous tumour to be excised.” Hezbollah, Hamas, Al Qaida, and Islamic Jihad refuse to recognize Israel while actively and openly committing acts of terror against its civilian population.

In radical Mosques throughout the Middle East, Europe, and North America, the destruction of Israel and the killing of Jews are preached as a religious obligation. Faced with such existential threats, Israel has continued to maintain a level of freedom, openness, and democracy that is unparalleled in the Middle East.

I challenge any critic of Israeli society to imagine what would happen to the civil liberties we take for granted here in Canada if we had but one terrorist attack take place on our soil. That Israel remains a liberal democracy speaks to its dedication to the ideals of freedom and liberty.

Speaker
on investigative journalism
with

Series
presented by The Link

The Gazette's Linda Gyulai

CKUT's Chris Albinati

The Gazette's Aaron Derfel

**March 12th
7PM**

Le Nouvel Hotel

1740 René-Lévesque West

Party!
with The Link!

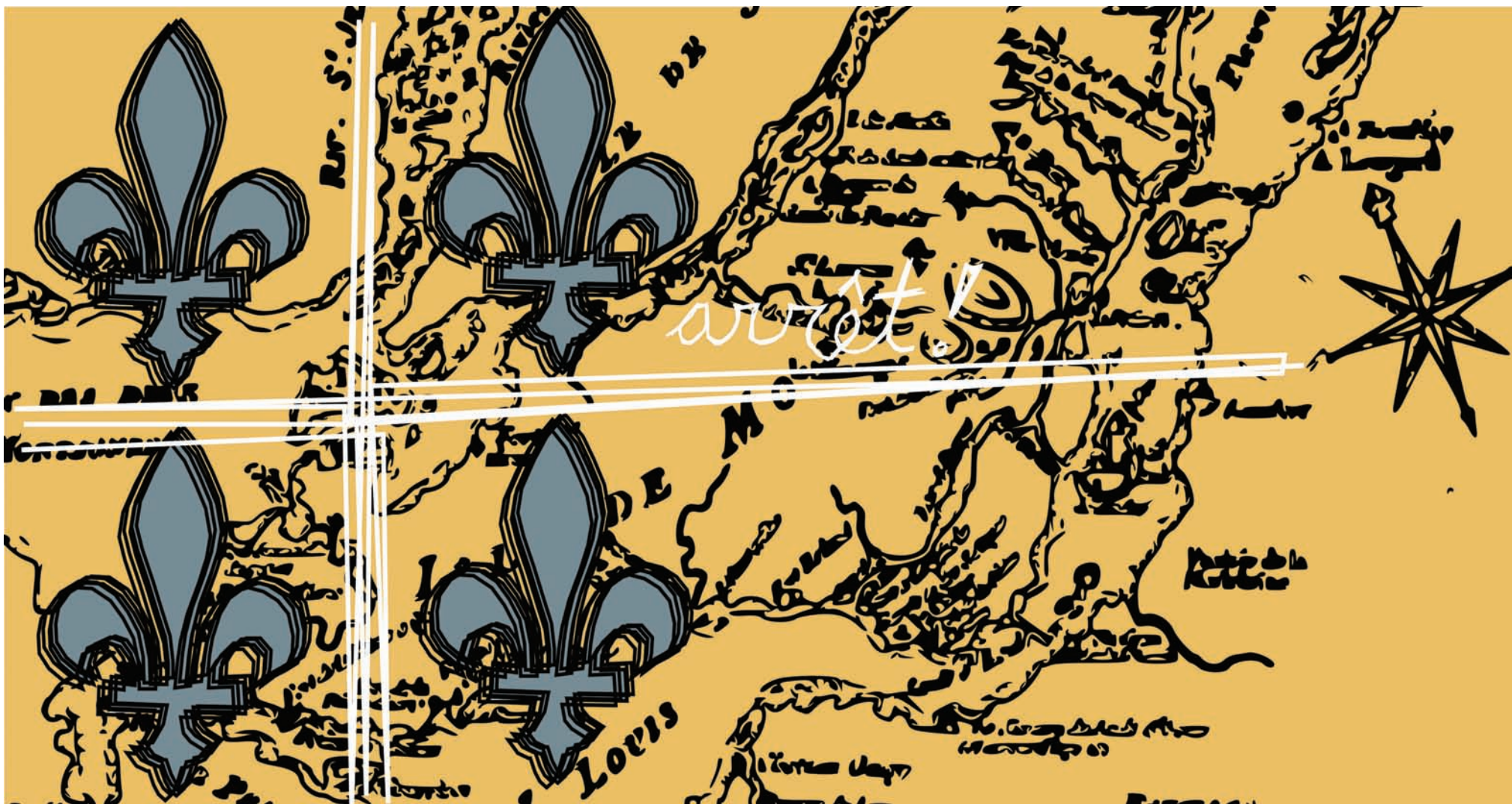
\$4
pints

March 12th

10:30PM

Le Social

1445 Bishop Street



The traditional symbols of Quebec's rich history and culture are steeped in optimism and expression; not so with modernist francization thinking. GRAPHIC GINGER COONS

Quebec is more than just a language

A student from France reflects on the culture of 'La Belle Province'

• PAULINE CURTET

The ubiquitous “arrêt” signs on the streets of this province are a fixture unique to Quebec and are proof of the provincial government’s greatest failure: the policy of francization.

This province’s artists have transported Quebec’s practice of renaming all-things-English into French—visible on menus where submarines have been replaced by the “sous-marin” and accompanied by the famous “hambourgeois”—across the Atlantic.

Those in my native France see Quebec’s policy of francization as a joke, something to be laughed at. However, after six months in Montreal I have come to understand that francization is no laughing matter in Quebec.

Let’s take, as an example, the last advertisement campaign launched by the Quebec government. I guess everybody has seen it in the metro. Each time I board a train I am struck by the smiling Quebecois on the advertisement, flanked by the lily flower and the “here, we do business in French” slogan.

Reading that ad, the first thought that comes to mind is: what would an Anglophone resident feel? Understandably, they would

feel rejected due to the fact that this advertisement excludes everyone from the Quebecois community who doesn’t speak French. As a result, I am no longer proud to speak French.

That’s why I’ve decided to speak only in

These ads by the Quebec government promote exclusion in a multicultural city and do nothing to encourage people to learn French.

English in every public space of Montreal, despite the difficulty it represents for me.

Quebecois are open-minded people, far more open-minded than French people. These kinds of ads definitely do not match their personality. These ads by the Quebec government promote exclusion in a multicultural city and do nothing to encourage people to learn French.

The aim of a francization policy shouldn’t be to protect French and to keep it safe where it’s already established. It should be more ambitious. It should encourage people who don’t speak French to learn it. It requires the funding of French classes for people who want to learn this wonderful

language. But above all, it should avoid excluding minorities.

A language doesn’t survive on its own, even when encouraged by various laws and policies. A language is part of a culture. Consequently it is useless to promote the French language if the culture is disappearing. Yet Quebecois have their own culture, one that is strong and unique. Of course, speaking French is part of Quebec’s culture, but it is not the main component of this culture.

Europe is a great example of languages’ survival and of hope for Quebec. “Old Europe” created the European Union 50 years ago and today, it counts 27 countries, from Spain to Sweden, as its members. It has also grown up in its influence. The European Union is more than an economic agreement, it’s also about cultural exchanges.

There was once heated opposition to the European Union, people worried about the disappearance of cultural diversity. In the end, it didn’t happen. In Finland, a small country of five million inhabitants located in the north of Europe, everybody speaks English. But nobody has lost his or her Finnish. No policy came to encourage the learning of Finnish. It stayed naturally because it didn’t have any

reason to disappear.

Of course, Finland isn’t on the North American continent, surrounded by Anglophones. That’s why I think Quebec can and should promote French. The future of the French language does not lay in exclusion but in a mood of optimistic expansion.

As a French citizen in Quebec, I feel that the Quebecois are too focused on the French language. They have forgotten that their culture isn’t only about their language. You can eat a poutine, enjoy the cold winter or play hockey while speaking English.

Quebecois are unique whatever their language is. I could prove that every day, going to Concordia and speaking English with Quebecers who remain true to their province and their culture.

I can’t guarantee that French won’t disappear from the North American continent. Languages appear and disappear over the course of history. The United States is now being confronted by the expansion of Spanish. It’s a natural process.

What can a provincial government do against the winds of linguistic change? Nothing. But the solution is certainly not in the exclusion of every other language.

Green space

Five perplexing phenomena of pollution

• MADELYN LIPSYC

Humanity's unsustainable way of living is catching up with it—fast.

Pollution is now showing its true colours in the strangest of ways. Here are five eerie effects of pollution creeping into our atmosphere.

1. Atmospheric brown cloud

Hovering over India and China is a colossal brown cloud more than three kilometres deep. Similar to smog, it covers tens of thousands of square kilometres, sneaking into our lungs and food. This permanent haze is a result of cars, factories and general pollution. We should be very worried as this cloud masks global warming by reducing surface temperatures by up to two degrees Celsius. Remarkably, it is believed that if automobile use were limited, it would begin to clear up in as soon as two weeks.

2. PCBs

The result of commercial manufacturing, these chemicals are lethal if ingested in large doses; hundreds of tonnes were dumped in the Great Lakes during the 1950s, causing innumerable damage. Despite solid and unflinching health warnings, for over 40 years production continued despite risks. PCBs are thought to be associated with an increase in cancer rate and mortality. Where do PCBs come from? They were found in everyday household products like cleaners and aerosol sprays. Now phased out, traces still remain.

3. Intensive farming

The way we get our food in the West is problematic. Firstly, the use of pesticide and other chemicals is used to produce food quickly, easily and in more appealing colours. It often leaves soil infertile and animals diseased. Next is factory farming, a mechanized form of meat and dairy production that deals with droves of animals and often leads to improper disposal of waste and manure. This leaks into lakes and rivers, depleting oxygen and contaminating water. Manure spills and dumpings in 10 American states killed 13 million fish in the late 1990s, according to a report by EcoWorld.

This is just part of the problem intensive farming induces. Worst of all, animals, primarily cows, are overgrazed and give off methane, exacerbating global warming. In Australia, methane gas from livestock accounts for about 12 per cent of the country's annual greenhouse gas emissions. The alternative, small family farms, produce more reliable food and are better for the environment.

4. The dead zone

Discovered in 1985, this 13,000 square-kilometre patch in the Gulf of Mexico is so depleted of oxygen that fish, crabs and shrimp suffocate. In essence, it is lifeless. Sewage and other sources of pollution contribute to this dead zone, but fertilizer is the foremost culprit making it the third largest dead zone of its kind. The demand for corn to produce ethanol, the source of much of the pollution, is increasing and unfortunately farmers deem the crop too profitable to stop, despite problems downstream.

5. Colony collapse disorder

Honeybees, which contribute to a third of our food supply, are dying by the millions. The global population of honeybees may decline by up to 80 per cent within decades and most shockingly; the decline of the bees and their hives is still a mystery. Perhaps this is a result of poor air conditions, use of chemical pesticides or other poor manufacturing methods. Many believe it is a product of the changing climate, which we have cared for so poorly. Hopefully we can change our ways to promote a healthier world.

Letters@thelink.concordia.ca

What's going on with the Student Centre?

At our last special council meeting, Concordia Student Union President Keyana Kashfi attempted to introduce a fee increase for the Student Centre of \$1. This would have amounted to a total of \$3 per credit, at a full load that means nearly \$90 per student.

Already over the course of four years the student centre fee has nearly amassed to \$4 million dollars and no substantial movement has occurred. What puzzled and worried CSU Council about the fee increase is that we were given no update on the status of the largest capital project in CSU history, no plans, no public consultation, nothing.

All we had was the CSU Executive urging us to speed up the construction of a building that we neither have plans for nor a budget by raising fees on our fellow students. Thankfully, CSU Council rejected Kashfi's fee increase.

But a greater issue remains. How is it that the Student Centre, our largest capital project that will transform our campus, has had no student input? Kashfi was vague in her update of the status of the project and almost elusive. Despite visiting other campuses to study their Student Centres, she produced not a single word on her findings.

Students who are paying nearly \$60 have a right to know the status of the project. It's been nearly four years and the CSU has quietly been amassing a sizable amount of student fees and needs to account for the money with detailed timelines and budgets.

Financial transparency is not a privilege it is an expectation especially given the issues that has surfaced this year.

—Amine Dabchy,
CSU Councilor

No to the Academic Boycott

In response to the letter from Eric Shragge and 27 other Con U Faculty members in the Feb. 17 issue of *The Link*. The signing professors suggested an academic boycott of Israel. Coming from students, this would just be another idea, but professors should know better than to suggest such a blatantly discriminatory policy.

That would be akin to saying, "because you are Jewish, you cannot speak here, your research is worthless, you are boycotted." There are dozens of countries engaged in far worse and far less explainable actions than Israel's. Why is the war in Gaza worse than Iraq? Why worse than Sudan's actions in Darfur? Why worse than China's in Tibet? Or Iran? Because none of those perpetrators are Jewish.

Can you explain to me how Israel, constantly attacked by Arabs, is less justified to respond than Canada is to attack Afghanistan or Haiti—neither of whom ever did anything to us.

I have been to Israel and to the West Bank and the word apartheid is completely justified for the walled-off racist activities of the government there. But there's one very important difference between South Africa and Israel, and that would be the difference between Nelson Mandela and Hamas. Mandela called for peaceful coexistence between blacks and whites. Hamas calls for the death of all Jews and the destruction of Israel.

Those faculty members of Concordia who want to boycott Israel for fighting for her life are either fools or in support of Hamas and I am ashamed to go to a school that would hire such incompetent and/or anti-Semitic teachers.

—Ben Jackson,
Etudes Françaises

The Link's letters and opinions policy: The deadline for letters is 4 p.m. on Friday before the issue prints. *The Link* reserves the right to verify your identity via telephone or email. We reserve the right to refuse letters that are libelous, sexist, homophobic, racist or xenophobic. The limit is 400 words. If your letter is longer, it won't appear in the paper. Please include your full name, weekend phone number, student ID number and program of study. The comments in the letters and opinions section do not necessarily reflect those of the editorial board.

Lame Party



Did you miss Jenn during Reading Week?

Each issue of Vienna Pitts is available online at thelinknewspaper.ca

crswrdpzzlol

PARTY GAMES

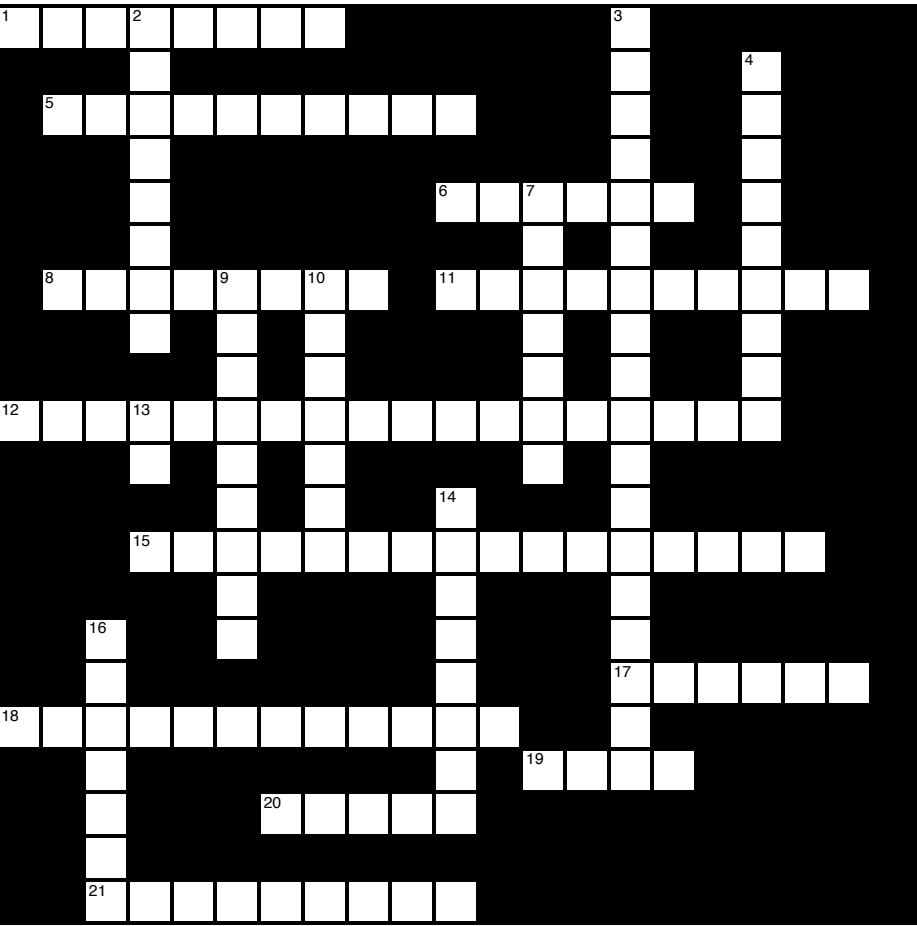
• “LET ‘EM RIDE” HASTIE & BRUNO DE ROSA

ACROSS

1. How am I supposed to guess that when you were standing there doing nothing, you actually had to act out the word “nihilism?”
5. That scribble is certainly NOT the word “dignity,” more like “shitnity” if you catch my drift
6. Obscure card game whose plethora of rules will confuse and anger your guests. Deal at your own risk. I’m not even sure you’re supposed to deal the cards... Maybe lay them in a pile? I don’t know. The manual is like 400 pages long
8. Not your typical party; has as many computers as partygoers and tends to have pizza and Mountain Dew
11. Fun with a picture of a donkey
12. I will be the elf. You will be the goblin. Roll that 16-sided die and hope for a saving throw
15. A drinking game that involves duct-tape, a pair of hands and two full 40s. Break the empty bottles to drunken freedom! Based upon a Johnny Depp vehicle
17. Hollow suspended shape meant to be broken open with blunt objects
18. The most serious kind of party game. Just when you thought it was gonna be a surprise party for your birthday, it turns into a frank discussion about your substance abuse
19. Army-based board game that has you rolling a dice and moving troops around the map
20. A gathering... as simple as that; the reason why so many people have a hangover the morning after
21. A childhood game that has everyone lying on the ground and whoever moves becomes “it” and has to catch other moving people, who then become “it” themselves. Not a free license to stomp on people

DOWN

2. You and three of your best friends can bash plastic instruments while trying to replicate the coked-out rock stars of yesterday
3. Frantic, frantic humans push down on plastic, plastic animals in order to collect tiny, tiny white balls
4. A game where contestants place pictures on their foreheads and ask questions to figure out

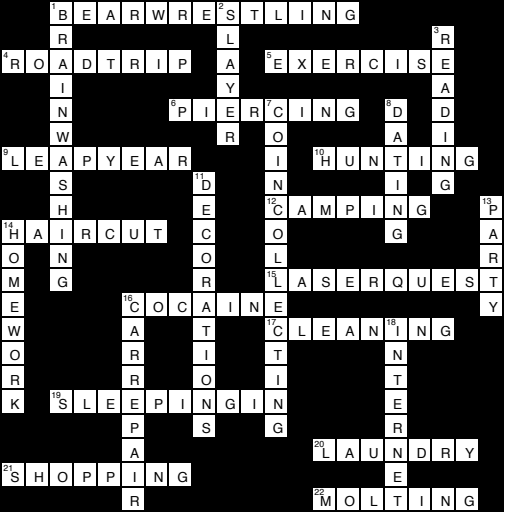


who you are

7. One shot per minute, one hundred times. Don’t pass out
9. It was all fun and games until the Russian President phoned in the nuke codes. Watch out for bombers, and post-apocalyptic zombies
10. Do not play this mat-based party game with your family; you may end up with a face full of your father’s junk
13. Chinese board game, Sarah Polley-starring movie or my favourite party game wherein the objective is to drink
14. Board game wherein the object is to bankrupt everyone else. Rich Uncle Pennybags is a secret advocate for libertarianism, methinks. Also, who the hell wants to be the wheelbarrow?
16. The ultimate nihilist game. There are no winners in this

issue 23

solutionz



THIS WEEK IN HISTORY

MARCH 3, 1989

“\$48 health plan not necessary”

• JUSTIN GIOVANNETTI

Twenty years ago, Concordia undergraduate students were provided with health care coverage for the first time. The introduction of the \$48 per-year health plan was greeted with controversy.

Hernani Farias, the Concordia University Student Association’s VP student life, called the plan unnecessary. “No one knows what this whole thing is about,” Farias said.

“There has just not been enough organization and enough publicity, both positive and negative, about the plan to warrant the huge investment this will be for Concordia students.”

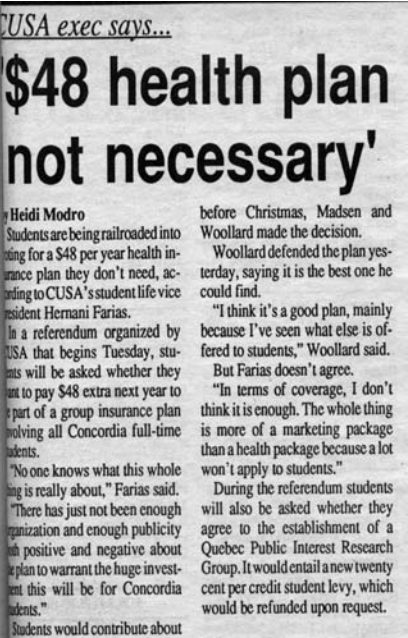
The combined cost of the plan for students would be \$300,000 per year. For that money, the students would

have fairly limited coverage: “The policy would pay 80 per cent of the cost of medical prescriptions, dental expenses due to accident only, and the extraction of wisdom teeth. It would also cover ambulance transportation, wheelchairs and would compensate students for loss of limb or sight.”

Rob Caves of Les Courtiers Cave-Malatesta, the company that was chosen to provide health insurance for Concordia undergraduate students, said that the plan was, “the wave of the future for university students. It costs less than a dollar a day.”

There was no opt out from the program at the time, but students could ask for a refund of 20 cents per credit—a time consuming process.

The current Concordia Student Union plan costs \$200 per year for all students registered for more than three credits, it covers prescriptions,



dental, vision, chiropractic costs and physiotherapy.

editorial

The campaign for the future

With a new Concordia Student Union election campaign underway as of next Tuesday, *The Link* felt like providing some advice for all budding Concordia politicians.

The posters

A major problem with CSU elections is the posters: the most direct way of communication between student and hopeful politician.

Much of the time these posters offer crazy promises—like a skywalk in-between the Library and Hall buildings—and a host of other buzzwords: “accountability,” “honesty,” and the constant favourite, “responsibility.”

The slates need to switch this up if they hope to prove that they’re actually serious about their commitment to students.

One such suggestion is new poses. The tired “back-to-back-whilst-smiling” approach is overused. Those of us who have been around for more than a year know that this is the standard type of photo taken for the past few years. Perhaps some finger-guns are needed or a clenched fist while posing is sufficient.

The Evolution Not Revolution/New Evolution/Evolution/Experience poster design is tiresome. A suggestion for potential slates: something non-threatening, like perhaps an easy-on-the-eyes beige or a muted lime green would be preferred.

Less flash, more substance

Concordia students remember the parties you throw or a speaker they saw, but these events are ephemeral at best. They will be remembered fondly, or hazily, as those who were lucky enough to attend look back at their university careers. These one-off events, like movies or frosh, do provide a brief blast of fun in the lives of students.

These events do not, however, contribute to the betterment of daily life at our school. We don’t need to see *Iron Man* in H-110. We don’t need your encouragement to drink ourselves stupid—hell, we don’t even need an excuse. We do need affordable books. We need healthy food that won’t bankrupt us and someone to show us how to fix our bikes.

Investing in long-term initiatives that affect students’ lives may not be glamorous, and probably won’t get you high-fives. But if you’re looking to help students it’s where the money should go. Spike Lee cost the CSU \$20,000. Ask yourselves, what else could we have done with that money? How many student-run initiatives could have been supported or started with those funds? Those fighting to represent Concordia should ask themselves those questions and then start making promises.

Just tell the truth

What do the Sustainability Action Fund, the CSU’s near-\$500,00 deficit, former CSU bookkeeper Marie Lonnais, a questionable appointments committee, questionable health plan negotiations and an unprecedented blow to the CSU’s Judicial Board all have in common? The fact that the real stories behind them, were shrouded in secrecy.

In light of the student government’s campaign season, it’s important to remember that most students expect their interests to be put before the theatrics of partisanship, politicking and the undermining of fellow bureaucrats. Some students are smart enough to dig a little deeper, ask the right questions and ignore allegations of “shit disturbing” in order to get to the crux of the story.

Claiming retroactive campaign promises is misleading. Pointing fingers at the student press for fabricating headlines just doesn’t make any sense, and jumping from Boardwalk to Baltic Avenue is illegal.

We know that it may seem like it’s in the best interest of the students to keep pertinent details under wraps at first. But the student union is not a private corporation. We all pay into student government and thus, in good faith, elect councillors to be our mouthpiece.

If you do happen to get elected this campaign season, please do us a favour: do your own research before you go to meetings, set your petty differences aside and if you eventually decide to stuff ballot boxes, try to at least be discreet.

—The Link masthead