



Stingers home opener disappoints • Sports 20

Not free and not fair

Corruption and intimidation
in Manila's last election



These people may live in a dump, but they can vote. PHOTO STEFAN CHRISTOFF

• JUSTIN GIOVANNETTI

In April 2007, Montreal journalist Stefan Christoff packed his camera and boarded a plane for Manila to join an international observer mission during the country's upcoming midterm election.

More than two years later, Christoff is displaying some of the photographs he took during his time in the Philippines at the Sablo Cafe, on the corner of St-Zotique Street and St-Laurent Boulevard.

"The midterm elections in 2007 were a test for Gloria Macapagal-Arroyo, who is the president and a very close ally to the United States," said Christoff, sitting in the Little Italy cafe. "A test mainly because the country has seen a lot of political killings.

"The UN has done multiple reports on it and Amnesty International as well," he said. "The killings were mainly targeted at union leaders and people with connections to leftist parties. In that context, they called in elections observers."

Christoff was chosen for the International Observers Mission by Filipino groups in Montreal, who knew him because of articles he had written about the mistreatment of the city's domestic personnel.

"The images in this exhibit were captured in the specific area where I was observing: Tondo, a huge urban poor community in Manila with hundreds of thousands of people," said Christoff. "But it is hard to know exact numbers because so many are undocumented.

"It's right on the main port in Manila and it's so crowded that people build their houses on the ocean. It actually goes three city blocks out into the water.

"In this larger area of Tondo is a community known as Smoky Mountain, made famous during the Marcos' dictatorship because it is literally a community that lives in a garbage dump. They sort through the garbage and that is how they make a living," he continued, pointing at pictures of the Smoky Mountain shantytowns and houses built on stilts in Manila Bay.

Due to the extreme poverty of Tondo and the clear disparity in incomes in the Philippines, leftist and Communist parties are popular in the area—a problem for con-

servative president Macapagal-Arroyo.

According to the UN, more than 50 per cent of the Philippine population lives under US\$2 per day.

"It was quite dangerous in some areas of Tondo," Christoff said. "There were paramilitaries going around at night with their faces covered and with AK-47s. They were driving around to keep people home and not voting."

Nearly 800 people have died in political killings since the beginning of Macapagal-Arroyo's term in 2001.

Christoff said the election was completely different from what Canadians expected when they go to vote.

"There were people with money stapled to a ballot list. So basically, vote for this ballot list and you get the cash."

Christoff's criticism of the political process was not well received by Canadian officials in the country.

"I was one of the spokespeople for the entire election mission," said the journalist. "I presented the report findings in front of the international press. CNN, BBC—everyone was covering it and there were officials from the Canadian embassy who saw that I was speaking a lot on television and intervened and requested that I not speak anymore.

"They said that I didn't represent the views of the government, but I wasn't speaking for them. I was only talking about what I saw, which was massive corruption and military-based intimidation of voting."

Canada's troubling relationship with the Philippines was previously documented, including a joint military training program between the Philippine National Army and the Canadian Forces.

"The UN rapporteur for human rights in Asia, Philip Alston, wrote a very detailed report in which he found that the Filipino national military has a direct role in political killings. This is a military that Canada helps train," Christoff said. "I just hope people come by and see the pictures and want to read more. Most people have no idea what is going on in the Philippines."

Christoff's photos will hang at the Sablo Cafe until Sept. 31, after which they will circulate other Montreal coffee shops for five months.



Clearly, NDG drivers don't know how to drive. PHOTO STEFAN GUNTERMANN

Neglected bike path dubbed 'valley of death'

Vision and Project Montreal blame city for negligence

• ELISABETH FAURE

A dilapidated bike path in the Cote des Neiges/Notre-Dame-de-Grâce borough is heating up Montreal's upcoming municipal election as local candidates weigh in on the faulty strip of road work.

Running along de Maisonneuve Boulevard W. from the Vendôme metro to Concordia's Loyola campus, the bike path is in a sorry state, pockmarked with large potholes and missing many of the poles that separate cyclists from passing cars.

One local candidate has said enough is enough.

"I am the biggest cyclist in this [electoral] race—I took that path already twice today," said Peter McQueen, Project Montreal's CDN/NDG candidate.

A local activist in NDG who has run for the federal Green Party twice, McQueen has called for the pot holes to be filled, new poles to be installed and for the so-called "valley of death" intersection where the path crosses Décarie Boulevard to be re-designed.

"We want a flyover [cyclist overpass], absolutely, at the Décarie intersection. [We] want it to go behind Vendôme metro station," said McQueen. "It's tight, but there is just enough space."

Vision Montreal candidate David Hanna, who joins McQueen in his outrage over the bike path, was quoted in *The Link* two weeks ago for voicing his displeasure at the haphazard route and also advocates for a flyover.

McQueen said Union Montreal borough mayor Michael Applebaum has been negligent in the path's maintenance, but Applebaum's office denies responsibility for its state.

Applebaum's Chief of Staff Hugo Tremblay said, "the borough is not responsible; it's a city bike path."

"This summer we patched a lot of pot-holes and city hall told us that next summer they're going to re-pave the path and fix the poles," he continued.

Tremblay pointed out that municipal bike paths on NDG roads like LaCombe Avenue and Isabella Street were well-maintained.

Union Montreal candidate Marie-Josée Mastromonaco, who is running against McQueen, agreed the bike path is good enough as it is.

"We did as much as we could," said the self-professed non-cyclist, "especially when you take into consideration that it's not under our jurisdiction."

Mastromonaco, current commissioner for Montreal's French-language school board, said little more could be done to revamp the paths. "We can promise you a lot of things," she said, "but they'll be empty promises because the bike path doesn't belong to us."

Darren Becker, the press attaché for Mayor Gérald Tremblay, acknowledged that fixing the bike path is a pressing concern.

"We don't take the situation lightly, as it concerns public safety," said Becker. "But we have over 500 kilometres of bike paths in Montreal, so we need NDG residents to be a bit more patient. It's definitely going to be attended to and it's not going to be a matter of fixing it years from now."

Becker added that 11.5 kilometres of new bike path is being created in NDG on Fielding and Girouard Avenues, which will provide residents with alternatives while the path on de Maisonneuve Boulevard W. is waiting for repairs.

That's good news for McQueen, who defines NDG as "a neighbourhood that is naturally suited to bikes." He is firmly in support of new bike paths, predicting that NDG will soon mirror the tip-top conditions of the downtown core.

"The number of cyclists will shoot up," McQueen said. "If you build the bike path, they will come."

According to the Montreal Police, 701 bike accidents occurred on the Island of Montreal last year. Two crashes resulted in fatalities and 34 in serious injuries.

Protesters decry Leonard Cohen's Tel Aviv concert

Amnesty International objects to funding, withdraws support

• TOM LLEWELLIN

Famed Montreal poet and songwriter Leonard Cohen had protesters picketing on his front lawn Sept. 12 in response to the artist's decision to perform in Tel Aviv later this month.

Led by Tadamon!, a Montreal-based collective known for its pro-Palestinian stance, the protesters called the concert an attempt to whitewash human rights violations of Israel towards Palestine. The call to cancel Cohen's performance is part of a campaign taken in response to the Israeli Defense Force's widely condemned attack on Gaza earlier this year.

"Leonard Cohen is a cultural ambassador to many and a performance in Tel Aviv would normalize the apartheid state," said Doug Smith, activist and Tadamon! member.

Smith pointed to the New York-based Palestinian Campaign for the Academic and Cultural Boycott of Israel as the catalyst for the event, as the organization was the first to publicly criticize Cohen's show. "This is a sign that the singer's decision is raising many eyebrows outside of Montreal," Smith said.

The original plan was for profits generated from Cohen's shows be handed to a fund consisting of various aid organizations and advocacy groups.

But the plans ran aground when



Protesters put up a sign for Leonard Cohen to read from his own home. PHOTO TOM LLEWELLIN

activists raised doubts about the intentions of large organizations—such as the Peres Centre for Peace and the Israeli Discount Bank—that were funding the event. Amnesty International withdrew its support, resulting in the cancellation of most of the concerts.

Tel Aviv is the only concert stop left in the Middle East.

Tadamon! denies Cohen is being sin-

gled-out, since several well-known Western artists—including Madonna—have performed in Tel Aviv this year.

"It's so much bigger than just Leonard Cohen," Smith said. "It's about a show of solidarity towards Palestinian civil society and raising awareness of their [plight]."

In the past, Cohen has expressed interest in seeking harmony between the

Leonard Cohen is a cultural ambassador to many and a performance in Tel Aviv would normalize the apartheid state.

—Doug Smith,
activist and Tadamon! member

Israeli and Palestinian worlds. A self-described "observant" Jew, he has made public statements supporting Palestinian statehood and has been critical of Zionism on numerous occasions.

Attempts to rebuke or boycott Israel, formally or informally, have not been successful in Canada.

Last February, the Ontario branch of the Canadian Union of Public Employees—representing 20,000 faculty members at universities across the country—passed a resolution calling for an academic boycott of Israel. The resolution would have cut financial and academic ties with Israeli universities conducting military research. The union was forced to abandon the plan after numerous allegations of anti-Semitism.

Despite setbacks, Tadamon! remains optimistic. "Montrealers are very much in solidarity with the Palestinian cause," Smith said. "Palestinians don't need charity, they need society around the world to stand in solidarity with them."



The scene in front of Dawson College. PHOTO JUSTIN GIOVANNETTI

Jews march against Israel

• JUSTIN GIOVANNETTI

To the bemused faces of onlookers, nearly 200 orthodox Jews marched in protest against the Israeli state on Sept. 8.

Chanting in English and Hebrew, the protesters compared Israel and Zionism to Nazi Germany.

"The State of Israel does not represent the Jewish people," some chanted.

"Zionism is not Judaism," said others.

The protesters' signs made two different statements: one part of the crowd protested Israel's treatment of ultra-orthodox Jews and another protested against the religious ramifications of Zionism itself.

Some of the marchers wore shirts covered in fake blood—proof, they said, that blood had been spilled.

Walking in front of Dawson College on de Maisonneuve Boulevard W., the protesters later dispersed in front of the Westmount Square complex.

Gender advocacy group launches two-week orientation

The 2110 to host workshops, parties and awareness campaigns

• LAURA BEESTON

The 2110 Centre for Gender Advocacy's "Too Cool For School" orientation blitz will hit Concordia Sept. 14, introducing students to the practices and politics of gender advocacy and grassroots organizing.

Empowerment, skill building, sharing resources and mobilizing the power of community is what Bianca Mugenyi, campaigns and programming coordinator at the 2110, hopes to accomplish with the two weeks of events.

"Our events are broad with the intention of bringing many people together," said Mugenyi. "A big part of what we do at the 2110 Centre is to look for the intersections between the different struggles of social justice and the many forms of oppression. We feel like a diverse series of events is an honest way to go at it."

The 2110's second annual orientation will include teach-ins about the transsexual community, sexual assault awareness and a presentation on contemporary provincial abortion access. The ambitious agenda also includes a workshop and panel discussion about the alarmingly high rates of abuse towards Native women in Canada.

"Throughout the orientation we are going to be mobilizing towards the vigil for missing and murdered Indigenous women," said Mugenyi. This year's vigil, The Sisters in Spirit March, will take place Oct. 4 in Cabot Square, at the corner of

Atwater Avenue and Ste-Catherine Street W.

Also returning to the program is the Solidarity ID workshop, a collaborative networking project between the 2110, Le Frigo Vert and the Concordia Community Solidarity Co-Op Bookstore, where students are invited to create personal identification cards and choose how they are represented.

"This is the heart of social justice struggle," explained Mugenyi. "Self-determination and having the right to establish the way in which your identity is represented is more than just a card; it engages discussion around issues of access for people who experience discrepancies between state-assigned ID and their personal identity."

The spirit of revolution and anti-oppression can also be a good time to party. The roster includes such workshops as comic writing, a spelunking dance party, a scavenger hunt, a bike tour, media-making and silkscreen printing, all of which are bound to keep the "rad" in radical.

"There is something here for everyone," said Mugenyi. "Coming out to these events has an impact, it forces issues onto the table. It is really important as a student to be interested in the world and its social struggles. This makes a lot of sense at Concordia. Real education for the real word, right? This is really education."

For more information and a full lineup of events from the 2110 Centre, visit centre2110.org.

Pirate Party drops anchor in Canada

New party wants to see government embrace technology

• ISHMAEL N. DARO (*THE SHEAF*), UNIVERSITY OF SASKATCHEWAN

SASKATOON (CUP) — After years of minority governments, Canadians have gotten used to constant talk of elections.

Whether or not the country goes to the polls this fall, the recently formed Pirate Party of Canada is vying for voters' attention.

The Pirate Party of Canada is modelled after the Swedish Pirate Party, whose mission is to "facilitate the emerging information society" through technology.

Formed in 2006, the Swedish party's only three concerns are copyright reform, abolishing the patent system and bolstering citizens' right to privacy. In June 2009, the Pirate Party won its first seat in the European Parliament. Building on that success, numerous parties have formed around the world with similar goals.

"A lot of people hear Pirate Party and assume that it's all about 'get your content for free,'" said Tim Fretz, a graduate student in electrical and computer engineering at the University of Saskatchewan.

Fretz, 26, is an active member of the Pirate Party of Canada. The party focuses on copyright and patent reform, privacy rights, net neutrality and open government. Particularly where file sharing is concerned, the Pirate Party has a more relaxed position compared to other political parties in Canada, although the platform is still being finalized.

"Depending on who you ask,

there are either three or five planks to the platform," said Fretz.

The delay may be because there is no central leadership. Instead, a loose network of members connects online to discuss the goals of the party. This approach is fitting since much of the platform is about accountability and embracing new technology.

"The forums and the wiki style of 'everybody participate, everybody work together and check each others' work' is very much in that vein," said Fretz, although he acknowledged that more structure will become necessary as the party grows. There are already hundreds of members signed up.

"We have a culture, a youth population that's sharing and downloading more and more. The response should not be to abolish it or ban it. That's the wrong way to go."

—Tim Fretz,
Pirate Party member

One of the most common criticisms levelled against the Pirate Party is that there are already political parties in favour of looser copyright laws and net neutrality—the concept of keeping the Internet completely accessible to users without blocking sites or restricting certain activities like file sharing.

Fretz stressed that the Pirate Party is different from other parties because it does not fall into the traditional left-right spectrum.

"There are people in the party who are right wing, left wing, all over the place," he said.

By deliberately focusing the party's platform on a limited num-

ber of issues, Fretz said people can wholly agree with what the Pirate Party stands for instead of having to choose between parties they may disagree with to varying degrees.

One of the most difficult issues for the party to settle has been its stance on file sharing. Most members agree that the current copyright system is outdated and too severe in punishing copyright infringement. However, exactly how lax the system should be has been a topic of robust debate on the Pirate Party's forums.

The Swedish Pirate Party's manifesto calls for the legalization of all file sharing as long as it is

done for non-commercial purposes, but Fretz and some others would not go as far as their Swedish counterparts.

"It's a harder position to defend," he said. "It's easy to write down, easy to make it concise but it's harder to defend in an ongoing debate."

He stressed that the party is not in favour of abolishing copyright altogether but that it seeks to reform copyright to bring it in line with changing technology. Given that many younger people have—at least at one time—pirated movies, music or software, the party believes new models are needed.

Colin Skrapek agreed that changing technology is not reflected in current legislation. Skrapek, better known by his stage name, Maybe Smith, has been making music since 2002. During that time, he has released several full-length albums and toured both within Canada and abroad.

Skrapek said that many people, especially in the music industry, have not kept pace with technology but that artists can still be successful.

"They just have to be creative about it and not think they have to make their music a certain way or distribute it a certain way," said Skrapek. "There's always people who will be able to find a way to make money if that's what their ultimate goal is."

Skrapek pointed out that even the idea of releasing a CD is fast becoming obsolete since distributing music online is far easier and does not need to be in 12-song batches.

For his last album, Skrapek said he only released CDs because of nostalgia. "From now on I'll probably be releasing music online—and likely for free."

As the Pirate Party of Canada establishes itself, copyright will become an increasingly important political issue, especially among a younger generation that has grown up with very different ideas about intellectual property rights.

"We have a culture, a youth population that's sharing and downloading more and more," said Fretz. "The response should not be to abolish it or ban it. That's the wrong way to go."



The Pirate Party of Canada hopes that its platform will float all boats. PHOTO THE PIRATE PARTY OF CANADA

Briefs

After bringing 'the JB back from the dead,' chairman steps down

Tristan Teixeira, chairman of the Concordia Student Union's Judicial Board for the past two years, has stepped down from his position after no longer being eligible upon graduating. In a statement released last week, Teixeira wrote, "Other than bring the JB back from the dead, I remain dissatisfied with what I've done."

His characteristic reserve notwithstanding, Teixeira's term will be remembered for rebuilding the institution, handling some of its most important precedent-setting cases and doing so without controversy and beyond recrimination.

Teixeira will remain at Concordia as a graduate student.

University VP finance calls it quits

The man who handles Concordia's finances, Vice-President Larry English, will leave his position at the end of December. During his 13 years at the university, English served under four presidents and handled the funding of Concordia's record building boom.

La Presse threatens to shut down

The oldest French-language newspaper in North America may shut down if its unionized employees do not accept \$13 million worth of cuts. *La Presse*, owned by conglomerate Power Corporation and connected to Chair of Concordia Board of Governors Peter Kruyt, is drawing comparisons to *Le Journal de Montréal*, which has locked out its journalists since January.

Ottawa scraps student transit limits

The city of Ottawa has reversed an earlier decision to cap student transit passes at the age of 28. The decision, based on incorrect information about the country's other transit systems, would have seen students over the age of 28 buy \$106 monthly passes instead of \$65.25 student passes. The move would have saved the nation's capital \$200,000 a year.

Dawson marks 3rd anniversary

Three years after a gunman opened fire in the atrium of Dawson College, killing one and injuring 20, the university made no plans to officially mark the tragedy on Sept. 13. However, the university invited people to lay flowers at the foot of an almond tree planted in memory of the sole casualty, 18-year-old Anastasia De Sousa.

A Peace Garden is slated for inauguration in 2011.



CSU President Amine Dabchy in his office at the Hall building's 7th floor. PHOTO CLARE RASPOPOW

Paging president Dabchy

Concordia Student Union to offer more library hours, online voting and coffee with the boss

• JUSTIN GIOVANNETTI

The day before Snoop Dogg descended on Concordia, considered the busiest day of the year according to members of the student government, Concordia Student Union President Amine Dabchy sat down with *The Link* to lay out his plan for the 2009-10 year.

Faced with his administration's first test, the two-week orientation, Dabchy looked unfazed as his phone rang more than a dozen times during the half-hour interview. The president also seemed chipper about moving forward with his ambitious agenda which is strongly grounded on reform and rebuilding the CSU's relationship with the student body.

The Link: *We spoke before you were elected and right after you were elected. Now that you are sitting in the president's chair, what has changed?*

Amine Dabchy: The amount of hours I am working (*laughs*). I am also working weekends, but this is the most hectic time of year.

What has changed is my relationship with the students, with the administration and with the staff. We made it one of our priorities to improve relations with our staff. We have had several staff appreciation days and compared to previous years, I think our relationship has improved quite a bit.

Our relationship with the administration is awesome now.

They help us with a lot of stuff. They helped us find a new venue for Snoop Dogg, they helped us finance our speaker series. My relationship with the university is frank. I call them whenever I have an issue and they do the same.

Concerning the students, I am doing my best during this orientation to be out there. I have asked my executives to be out there. I don't want them to be in here [in the CSU offices] during orientation.

After orientation I will be starting 'Coffee with Dabchy' every other Tuesday at the Java U in the Mezz. I will be there for two hours, having my coffee and studying.

Will there be a little sign telling people who you are?

We will advertise it. We will tell people, 'If you want to talk to Amine while he is having coffee, come.' We are all students and students need to see that. I want them to come up to me and say, 'Hey, what's up Amine? We want this, you should do that.'

You know, we did a tour of Ontario this summer. We have seen the best, we have seen the worst. We know where we want to go and where we don't want to be.

Can you give an example of what we need?

Well, a first aid course. A walk home program. Concordia is a downtown campus and a lot of students live nearby, but downtown is not 100 per cent safe. We

also want a convenience store that will sell things cheaper than those convenience stores around Concordia. This will be run by the CSU.

Can you run me through what has been done, as far as your vision for the year?

The book exchange is done and online.

As for financial transparency, the first report will be released after orientation. We promised bi-monthly financial reports, online and at the CSU office, and by September 18 the first one will be up.

How is the student health care plan shaping up?

We are happy to announce the cheapest health care plan in the history of the CSU. It is down to \$170 per student. The price is lower and the coverage has been increased. This was something I worked on all summer.

The other event we are focusing on is the arrival of Wangari Maathai, we are very excited about that. She will be the first Nobel Peace Prize winner in H-110.

What I am most happy about is how every executive is working hard. There have been no crises and everyone is taking care of their own portfolio.

To read the rest of *The Link's* interview with Amine Dabchy, visit thelinknewspaper.ca.

McGill grads could leave lobby group

• ERIN HALE (*THE MCGILL DAILY*), MCGILL UNIVERSITY

MONTREAL (CUP) — A petition is underway asking McGill University graduate students if they wish to hold a referendum on whether their student union, the Post-Graduate Students' Society, should remain a member of the Canadian Federation of Students—the largest student organization in Canada.

"My understanding is this is part of a growing dissatisfaction with CFS for the better part of the last decade," said PGSS President Daniel Simeone.

"A large number of students don't see it as an effective organization, but as a marketing tool," said Dimeone.

"The CFS has been used to push students towards particular health care plans or engage in commercial activities."

Ten per cent of the post-grad student body—roughly 760 people—will have to sign the petition for the question to be brought to a referendum.

At Concordia University, graduate students pay an annual total of at least \$40,000 to the CFS and over 30,000 undergraduate students pay 41 cents per credit.

Election talk abounds as MPs head for Parliament

• EMMA GODMERE, CUP OTTAWA BUREAU CHIEF

OTTAWA (CUP) — Forget about any strain of flu, it's election fever that has been sweeping Ottawa before parliamentarians even go back to work.

With the House of Commons set to return on Sept. 13, it's expected that talk of a fall election will top the agenda.

"I think it's a done deal that the Liberals will oppose the government," said Robert Asselin, assistant director of the Graduate School of Public and International Affairs at the University of Ottawa.

Opposition Leader Michael Ignatieff has made it clear that the Liberals are less than pleased with the Conservatives' leadership, indicating at a caucus meeting earlier this month that their "main issue is with the performance of the Harper government."

Asselin said he believes there is a 90 per cent chance that Canada will witness another fall election—and that the governing Conservatives are, in fact, up to the challenge.

"It doesn't look like Harper wants to shy away from an election. I think he thinks that his chances are pretty good," Asselin said.

On Sept. 10, CBC News released a videotape of Prime Minister Stephen Harper telling party supporters in Sault Ste. Marie, Ont. that a majority government "is in reach."

Asselin said he wasn't so sure.

"Considering his popularity in Quebec and all the job losses in Ontario, it will be very unlikely that he would get the majority," he said.

"I think we're aiming for a minority government, though it remains to be seen whether it will be Liberal or Conservative."

If the Liberals were to successful-

ly bring down the Conservative government in a non-confidence vote—which, many political analysts say, could happen as soon as Sept. 30—this would be the second federal election for Canadians in just over a year.

"As long as there are minority governments, elections will be frequent in this country," Asselin pointed out.

According to an EKOS poll

"I think it turns people off because it becomes a popularity contest with no substance"

—Robert Asselin,
University of Ottawa
assistant program director

released by CBC News on Sept. 10, the Tories are enjoying a slight gain over the Liberals with the parties currently at 34.2 per cent and 30.8 per cent support, respectively.

But Asselin noted that opinion polling is quickly becoming irrelevant and irritating to today's voters.

"Every time there's a poll out, people talk about it and it seems each time like it's the new *Bible*. It moves so fast—public opinion is so volatile," he said.

"Polling methods have to change with the new reality—like that 40 per cent of Canadians don't have a phone line at their home anymore, they have a cell [...]. How can you reach these people? And what about university students who don't have a phone at home, who communicate through the Internet?"

"I think it turns people off because it becomes a popularity contest with no substance," he continued. "It's not a substantive conversation about where we want to go as a country."

Save the Main

Development project on St-Laurent threatens the local culture

• LAURA BEESTON

Onscreen a woman enters the room, breasts exposed. In an armchair beneath her shadow sits an old man with his package ready, looking both excited and terrified.

The clicking of her high heels is painfully slow as she walks towards him before putting her nails to his scalp, pulling his greying head back and throwing up in his open mouth.

A member of the audience faints.

Though not your typical forum for municipal politics, the film was created by one the many artists that came together on Sept. 4 for Contre Courant, an evening of fetish films, burlesque and belly dance in support of Montreal's "boulevard of dreams."

Breaking out their bustiers, chains, leather and whips for the occasional spanking, the kinky spectators and organizers banded together to preserve the legendary Lower Main, the stretch of St-Laurent Boulevard between Ste-Catherine and René Lévesque, and raise awareness that its future has reached a literal crossroads once again.

A federal heritage site, the Main is at the very heart of Ville-Marie, minutes from the

Old Port, Chinatown, the Gay Village and mere blocks away from the city's \$2 billion nightlife project, the Quartier des spectacles.

There is dynamic potential, not to mention over a century's worth of character below the gritty surface of neglect that currently plagues the neighbourhood, stressed the participants in Contre Courant. If the Main gets revitalized rather than built upon, one of the most original and storied communities in the history of Montreal could have another stab at greatness.

The Main in Danger

Late last spring, the Société de développement Angus, backed by Mayor Gérald Tremblay's administration, unveiled a bold \$167-million plan to revitalize the block by deconstructing eight turn-of-the-century buildings and creating a 12-storey office tower for Hydro Quebec by January 2012.

As reported to *The Gazette* in June, Tremblay announced his plans to move forward "as quickly as possible" with the project, explaining that he and his executives were "not going to procrastinate anymore but [...] not going to stop because a minority says it might effect [sic] certain things that are important to Montreal."

This "minority" continues to question the SDA's speedy processes and the apparent lack of planned space for transgressive performance arts and local businesses that have deep roots in the neighbourhood.

"They excluded us," said Johnny Zoumboulakis, owner of the Café Cléopâtre, a drag and danseuses bar on St-Laurent at the corner of Ste-Catherine.

"The city has invested so much money and effort to promote this area [with Quartier des spectacles], yet one of the oldest and most original venues on site is the one they want to destroy in the name of an office tower that can be built on any other vacant lot within the vicinity!"

Over the summer, the plans for development were met by a storm of public critique, consultations, petitions and written briefs. The SDA was sent back to the drawing board with 51 pages worth of recommendations from the Office de consultation publique de

Montreal on July 27.

Notably missing in the development scheme, according to the OCPM, was a dialogue with the people that already live, work and own businesses in the area.

"This is a class issue. One group is trying to be the arbiters of good taste and control what will be allowed to take place within the Quartier des spectacles," said Velma Candyass, founder of the Dead Dolls Cabaret and one of the performers spearheading initiatives to save the Main. "[The Main] is already a theatrical breeding ground. There has been a total absence of consideration for the people who are already here."

Locals aren't the only group affected by the city's plans to redevelop.

"This actually concerns all citizens," said Viviane Namaste, an associate professor at Concordia University's Simone de Beauvoir Institute. "The lack of democratic dialogue in these consultations and the lack of transparency as to how decisions are being made at a municipal level is a pretty major issue."

Developmental problems

St-Laurent has a long history of weathering the whims of large-scale planning and vote mongering on the part of developers and city councils.

According to the history books, the first wave of big plans for St-Laurent rolled in between 1890 and 1915. Slated to become Montreal's own Champs-Élysées, St-Laurent was rebranded as a boulevard in 1905.

The ostentatious proposal for gardens and fountains began with the immediate bulldozing of huge sections of the street, championed by the city under a "pretext of development." It became clear years later that the levelling of land was part of the municipal agenda to kick crime and "migrant inhabitants" to the curb.

Strongly opposed to this demolition, citizens and entrepreneurs in the vicinity resisted the plans for years before a French-inspired facelift was finally stalled by the outbreak of the First World War.

In the 1950s, after two world wars, prohibition and an overflow of open-minded entertainment that established St-Laurent as the hottest spot on the Eastern seaboard,

things took a turn for the worse. Sex, drugs, gambling and a complacent police force led lawyer-turned-mayor Jean Drapeau to vigorously shake the "vice" from the neighbourhood and clean up the corruption.

Essentially razing entire city blocks and venues within the community, Drapeau's initiatives catered to urban renewal trends of the time, leaving behind a legacy of concrete and vacant lots.

More recent examples of hasty development negotiations, such as Hydro-Quebec in the late '80s or the Faubourg St. Laurent Residential complex proposed in 2000, were also meant to be "progressive" advances for the area. The attitude to build despite the cost to the urban fabric seems to be as old as the street itself.

Vive la Main!

Many on the Main have managed to withstand the tests of time and government.

When asked what the best solutions for the latest round of redevelopment in their neighbourhood would look like, many members of the Contre Courant agreed: anything but an office tower.

"The Main should continue to exist," said Candyass. "One business occupying a whole city block does not work, especially in the designated Quartier des spectacles. Making sure that a variety of show bars and venues of different scales and types [survive] should be encouraged and supported."

The Main may be seen as an expendable culture in the eyes of reigning political bodies, but its history of hosting the kinkiest calibre of alternative performers and its influence over Montreal stubbornly remains.

"We are a part of the community!" said Zoumboulakis, before being taken onstage by one of his adoring drag queens. "Our place on the boulevard should never die or have to hide away. It should be restored. The Main and Cléopâtre—the Queen of the Main—should live on!"

The SDA is scheduled to reveal another draft of planning at the Ville-Marie Borough council meeting on Sept. 21. For more information, check out savethemain.com.

—with files from *The Gazette* and *The National Post*



Locals say the proposed office tower would destroy the culture of their neighbourhood. GRAPHIC VIVIEN LEUNG

Tastefully undressed: the best of Blue Light Burlesque



A little tease, if you please. Mlle Oui Oui doing what she does best.
PHOTO MICHAEL ANDREWS

An interview with Mademoiselle Oui Oui Encore

• ANNIE DUCHESNE

She saunters onto the stage in a long gossamer dress, coquettishly fluttering two giant feather fans. Mademoiselle Oui Oui Encore moves gracefully, despite her strappy, hot-pink high heels, and her jet black Bettie Page hair swings to and fro as she spins around, waving the fans in front of her. She teases the audience, occasionally letting them catch a tantalizing glimpse of her glittering lingerie, before finishing her number with a spin of her sparkling tasselled pasties and a huge grin. The crowd goes wild.

"When I found burlesque, I found my place," said Mlle Oui Oui over a coffee. "I have always wanted to do a show that was fun and that spoke of sensuality and eroticism in an amusing way that does not portray women as objects."

Focusing more on the tease than the sleaze, burlesque dancers rarely get completely naked, preferring to tantalize the audience with long looks and lingerie.

Mlle Oui Oui Encore looks to be in her mid-30s but won't disclose her age or real name, preferring to keep her personal life under wraps. Influenced by retro style since she was a little girl, she got hooked on burlesque after seeing a performance by a troupe from Vancouver.

Since there was no established burlesque scene in Montreal at the time, Mlle Oui Oui decided to create one. Her initial plan was not to be a performer, but rather the organizational force behind the production.

"The thing that draws me is the event;

making an evening of it," she said. "It was only after [organizing the burlesque] I discovered that I liked performing," she said.

Modern-style striptease burlesque was popularized in North America during World War II, but a scene was already established in Quebec prior to this in the 1920s. In the 1940s and '50s, during burlesque's golden age, celebrated stripper Lili St. Cyr had a regular act in town and was well-known as "Montreal's most famous woman," despite being charged by the clergy and city council with being lewd and immoral.

Recently, burlesque has experienced a renaissance in North America, making a classy comeback from the sex-saturated strip joints that overwhelmed the underground scene in the '60s and '70s. In Montreal, Mlle Oui Oui has established her troupe as the leaders of the pack.

"Performing is better than sex and drugs."

—Mlle Oui Oui Encore,
Founder of Blue Light Burlesque

Teaching swing dance for nearly a decade before moving on to co-found the Blue Light Burlesque troupe in 2004 with her fellow performer and boyfriend "Blue Eyes," Mlle Oui Oui has since been working hard to revive the art and culture of a good striptease. The show can be described as sexy sketch comedy, with frequently clever and humorous numbers.

"Sex sells and we all love sexy things," admitted Mlle Oui Oui, "but our show is not

just about seeing sexy girls. The fact that we go beyond that makes it interesting."

Burlesque, defined as a mockery through exaggeration, is generally theatrical and comedic, but the Blue Light troupe sticks to the strip, with no dialogue in the skits, singing or talent acts; the girls tell their stories through carefully choreographed movements, facial expressions and creative props.

The women in the Blue Light Burlesque look nothing like your average strippers. They are shaped like real women and all radiate confidence, clearly having a good time on stage. The friendly atmosphere they create attracts men and women alike.

"[Burlesque-style] strip-tease is liberating for the people who do it, but also for the audience watching," explained Mlle Oui Oui. "[Society] tends to reject that women have sexuality. When you watch women who feel good in their own skin and have an assumed eroticism, it's liberating. And that's why I give classes."

Mlle Oui Oui began teaching the same year as the troupe was founded. "[To be a teacher] you need to be strong because everyone looks at you and wants to be like you. It is a very heavy responsibility to be the reference," she said. Her classes teach women how to walk daintily in high heels, flirt with the audience, remove long gloves, play with feather boas, and, of course, to sensually strip.

Mlle Oui Oui can be described as a generous teacher, gently correcting posture and lavishing praise on her students. She didn't

have the luxury of having a guide herself, though. "When I prepared my first number, I had never done strip-tease before. I knew a little about what I wanted to do, so I rented a studio and worked with myself [...]. I faced my fears," she said.

Mlle Oui Oui has come a long way since her first strip and the Blue Light Burlesque troupe will be celebrating its fifth anniversary this fall. "Burlesque is really in now," said Mlle Oui Oui. "It is everywhere."

Due to last year's successful series at Petit Café Campus, Mlle Oui Oui and her troupe have been invited to move to the larger Café Campus for their monthly cabaret and will be kicking things off on Sept. 16. The new show will include more acts and performers, including tap dancers, acrobats and comedians. The audience will also be treated to a live band on stage accompanying the troupe.

Mlle Oui Oui insists that she will continue to perform for as long as possible.

"Performing is better than sex and drugs," she said, her eyes glimmering. "It is like energy in motion to be on stage with people looking at you. Afterwards you have this rush of adrenaline and excitement. It's the crowd that gives that to you."

For more information on the Blue Light Burlesque and their upcoming shows, visit blue-lightburlesque.com.

Inside the rainbow

Grayscale Rainbow keeps it hands-on, all month long

• NATASHA YOUNG

Matt Shane and Jim Holyoak are the kind of artists who live and breathe their work, literally. These Concordia MFA students actually inhabit it.

For the entire month of September, Shane and Holyoak have moved into Mile End exhibition space Articule for a live-in work-in-progress called *Grayscale Rainbow*.

Walk into the Fairmount Avenue gallery and you'll be confronted with the artists' mattresses, bed linens sprawling over the hardwood floor, huge sheets of white paper covering the walls from the floor to ceilings and bottles of China and India ink, pens, pencils, brushes and a myriad of other art supplies scattered about the room.

Soundly at home in their self-created habitat—complete with their own ink-brushed forest and black spray-painted crows flying through—Shane and Holyoak have set out to create an art exhibit that will encourage members of the community to break out of their comfort zone and actually interact with art.

Unlike traditional exhibitions that ward off the prying hands of visitors, the exhibition's artists actually want their spectators to help them draw. They provide the art supplies. You provide the creativity.

Shane and Holyoak said one of the project's primary objectives is to get complete strangers involved in what is usually considered a very personal artistic process.



Jim Holyoak and Matt Shane in their exhibition space/studio/bedroom. PHOTO ELEONORE GAUTHIER

"People have different comfort levels touching other people's drawings," said Holyoak. "People come in and they are worried about 'wrecking it,' but we say, 'you can't wreck it!'"

"We have a pretty flexible vision for what we want this to look like. There have probably been fifty people who have touched these walls, and some of their ideas are pretty different from ours."

Of course, living in a gallery fronted by a big, open display window lets people get involved in an even more personal way.

"It's pretty hilarious to wake up and see people peering in at us through the window," laughed Shane, also the drummer for Montreal band Think About Life. "I guess there's a performative aspect of it as well. Jim actually sleeps in the window. I think he wants people to watch him sleep."

"I want to watch them watching me sleep," retorted Holyoak.

Living and working together isn't new for the artists. Over the past seven years, the two Victoria, B.C. natives have been roommates, bandmates and collaborators on

drawings projects that they characterize as "conversations" or "narratives."

"[Collaborating on art] is just like playing music in a band," said Holyoak. "Once you get good, everything starts to blend into one. You can't tell who's done what." Interacting with the public during the show allows the two to experiment with an outside perspective, one which can interrupt their usually cooperative creative flow.

"The main idea behind [the exhibition] is having a set idea of what you want it to look like, but

then people come in and add things. Some make it better and some make it worse," Holyoak admitted.

"Sometimes 'making it worse' actually makes it way better," added Shane. "You do want to have a certain amount of control. If you just leave it all up to the powers that be, you might not like it in the end."

More than a week into the project, the artists have maintained their respective visions while adapting to the changes imposed by strangers. Like his past work, Shane uses his drawings to explore the complexities of natural and manmade landscapes, a fixation he attributes to a childhood spent soaking in the dramatic British Columbian landscape. That's where Holyoak's monsters come in.

"Matt will draw a lot of beautiful, delicate urban architecture and I will draw big monsters destroying them," said Holyoak.

As the leaves change on the trees outside the gallery walls, the artists' lives are confined in a panorama of fantastical drawings and it's anyone's guess where the *Grayscale Rainbow* will end. A life inside the gallery turns the daily routine into an endless cycle of creativity.

The *Grayscale Rainbow* exhibit takes over Articule (262 Fairmount Ave. W.) until Oct. 4. They will be hosting a public drawing session on Sept. 27 from 1 p.m. to 3 p.m. and ending the exhibition with a "finissage" party on Oct. 2 at 5 p.m. as part of Art Pop.

Off the wall

Film series celebrates 20th anniversary of the fall of the Berlin Wall

•CHRISTOPHER OLSON

The Berlin Wall fell 20 years ago this November. To commemorate the occasion, the Goethe-Institut of Montreal will be hosting a series of film screenings called Twenty Years after the Fall.

The 1999 film *Heroes Like Us* will open the festivities. It was one of the first films in German cinema to discuss life in East Germany under communist control, paving the way for many of the other films in the series. *Heroes* is a *Forrest Gump*-esque tall tale that uses archival footage and skillfully doctored video to improbably place its protagonist, Klaus Uhltsch, right in the midst of historical events.

Like most coming-of-age stories, *Heroes* is driven by an authoritarian force that

threatens to stifle the hero's creativity and independent thought, as well as adolescents primarily concerned with this size of their penises.

The Lives of Others this ain't—although, incidentally, that film will also be screened a week later.

Although many of *Heroes*' cultural references might be better appreciated by German audiences, the film's humour manages to cross national and historical boundaries. In primary school, a young Klaus is handed a map of Europe and Asia and told to colour it in however he likes. He is then handed a box of red pencil crayons. Either because he's exerting his free will or because he's completely oblivious, Klaus circumvents the brainwashing and turns the Earth into a field of red tulips.

As an adult, Klaus voluntarily enlists as a member of the Stasi—the State Security, which regularly bugged the homes of artists and freethinkers—and is shocked to run into his father at his new job.

Mechtild Manus, director of the Goethe-Institut, said *Heroes* was selected to open the series on a light note, attesting to the accuracy of the film's depiction of the paranoia rampant in East Berlin.

After a sombre anniversary like Sept. 11, it'll be nice to mark an occasion that we can actually celebrate.

The Goethe-Institut (418 Sherbrooke St. E.) will be hosting a special student night for *Heroes Like Us* on Sept. 23 at 7 p.m. Buy one ticket get one free. Tickets are \$6. For a full list of screenings, visit goethe.de/montreal.

28

the number of years the Berlin Wall stood, from 1961 to 1989

125

number of people who died trying to cross into West Berlin. Most were young men in their twenties.

140km

the approximate length of the Berlin Wall



Christine Aubin Khalifah and Abdelghafour Elaaziz star in *Truth and Treason*. PHOTO TERRY HUGHES

Theatre of war

Montreal playwright hopes play will get audience asking ‘the right questions’

• JAMES LYNCH

In the eight years since Sept. 11, 2001, the United States’ war on terror has become the subject of countless books, movies and conspiracy theories.

While western media knows just how to generate a reaction from the occidental crowd, rarely are we given insight into the perspective of the war’s victims.

Playwright Rahul Varma turned the focus to this neglected point of view with the Teesri Duniya theatre company’s latest production, *Truth and Treason*. Directed by Arianna Bardesono, the play tackles the complex subject matter from both the U.S. army and the Iraqi people’s stance. Varma said that, as all art being created now is really happening in a time of war, it’s important that artworks respond to current events.

“This war, which actually is not a war but an aggression, its truth is not out,” said Varma. “I hope people are beginning to pose the right questions.”

The drama of *Truth and Treason* revolves around the aftermath of the death of a Canadian child at the hands of an anonymous American soldier during a symposium on the future of Iraq. Soldiers, political figures, journalists, civilians and an alleged terrorist interact in a play that proceeds with the tenseness of a ticking bomb.

Against a backdrop of military cloths and moody lighting, the actors progress at break-neck pace, demonstrating convincing anger and visibly troubled countenances. Alex Ivanovici stands out in his performance as Edward, a way-

ward soldier who wants to bring the corrupt military system down by himself. Instead of going off on his superior Commander Hektor Frank (David Francis), he maintains control despite nerve-racking circumstances.

In contrast, Francis tended to overact in his portrayal of the commander and came off as

“This actually is not a war, but an aggression”

—Rahul Varma,
Truth and Treason playwright

cartoonish.

The Teesri Duniya theatre company has released over 30 plays dealing with subjects like international politics and the immigrant experience.

“We’re currently trying to get *Truth and Treason* translated into French,” said Varma. “I’ll also be spending the next few months writing different war-related plays with the perspective of peace.”

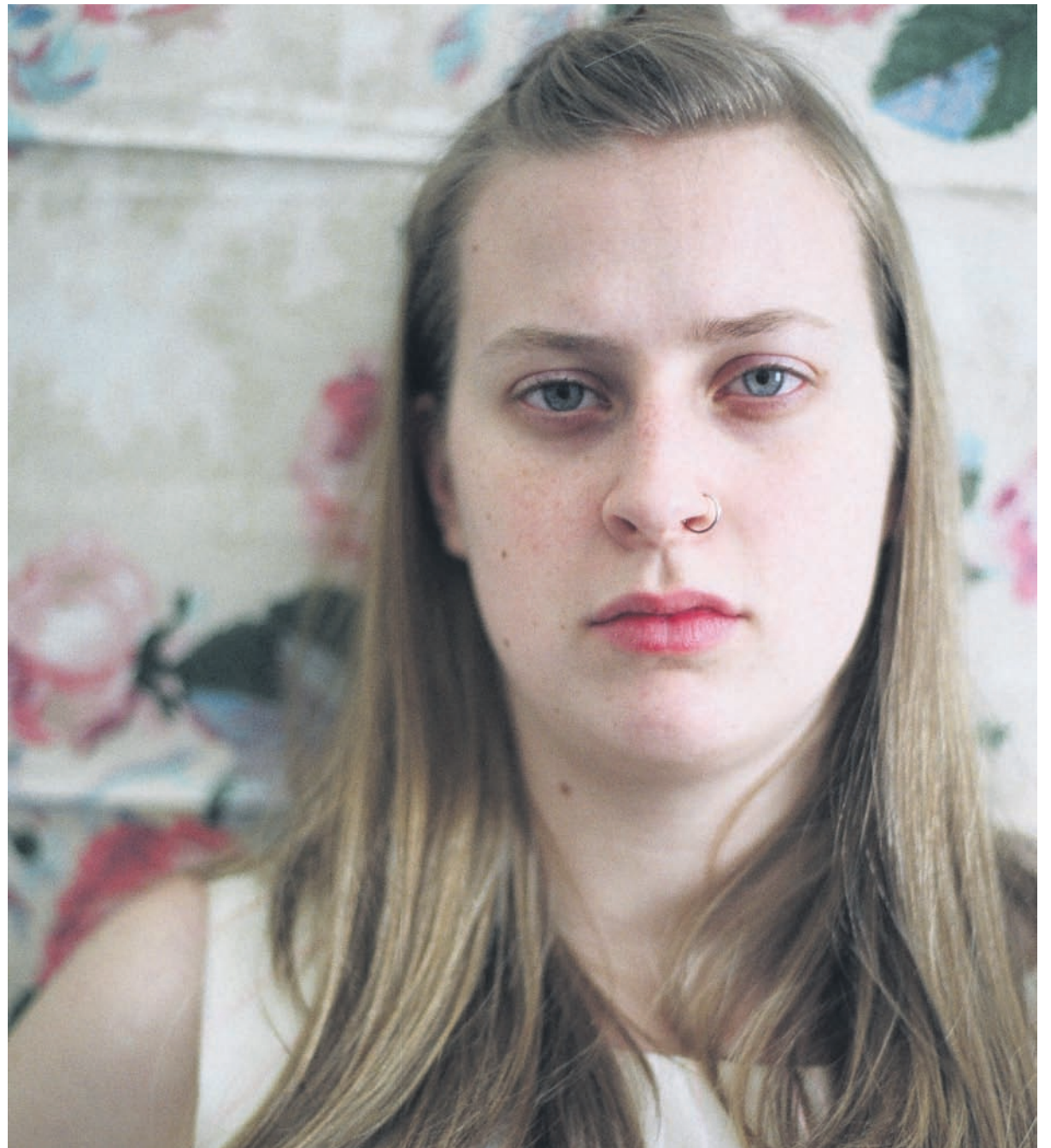
The playwright hopes his work will spread awareness about the way shady official decisions endanger civilians.

“War has never solved anything and so often our leaders justify it,” said Varma. “We have to find other ways to end this war.”

Truth and Treason plays at the Studio Hydro Quebec (1182 St-Laurent Blvd.) until Sept. 19. Evening shows are 8:30 p.m. Matinee and Sunday shows are at 2 p.m. There will be a panel discussion on the role of the artist in wartime following the 2 p.m. show on Sept. 19. Tickets are \$22 for adults and \$15 for students.

Strange beauty

Concordia students explore femininity and decay at the VAV



HAUNT brings private spaces into the public realm. PHOTO ARDEN WRAY

• ASHLEY OPHEIM

Imagine soft morning light spilling through the delicate patterns of lace curtains, creeping gently along walls and the old wooden floor. Imagine cat-scratched floral furniture, haunted antiques, dusty roses and decay. This place belongs to someone, but who?

This is the aesthetic explored in *HAUNT*, a mixed media exhibition at the VAV Gallery opening tonight that features photos, paintings and writings by Concordia students Arden Wray, Paige McLachlan, and Zoe Sharpe. The three—who are studying photography, studio art and English, respectively—will merge their preferred mediums into one show.

HAUNT brings private spaces into the public realm, barely covering traces of decay with delicate façades. Underlying tones of claustrophobia, neglect and discomfort permeate the show, never allowing the viewer to see the artists’ deceptively innocuous work through

rose-coloured glasses.

“It’s about surface appearances and the initial reaction you get from just looking at something,” said McLachlan. “Things aren’t always what they seem.”

The photographs and paintings she will display in *HAUNT* are deeply personal, taking raw inspiration from her domestic environment.

“It’s about seeing the beauty in the small, broken things,” McLachlan explained.

The photographs of second-year student Wray intimately present young women in their own hyper-feminine domestic spaces.

Reluctant to describe her photos as portraits, Wray said that “the women in the photographs are close to me and I feel like they define me. The photographs are more about me than anything. Like a self-portrait through others.”

Sharpe contributes several short written scenes to *HAUNT* evoked by the works of her co-artists and working off their

pieces with light humour.

HAUNT’s strange beauty promises to be a hit with fans of director Sofia Coppola or 1970s documentary *Grey Gardens*, a film set in a decaying mansion in the Hamptons.

The artists said the VAV Gallery will be “partially transformed into a hyper-feminine domestic environment which mirrors the setting of the works.”

“Expect a grandma-esque living room: a bowl of mints, decaying furniture and forgotten tea cups,” described Wray.

These small details immerse the viewer in the artists’ imagined world, which is one of the goals of the show.

“It’s about space, identity and the relationship between the two.”

HAUNT’s vernissage goes down on Sept. 15 from 7 p.m. to 9 p.m. at the VAV Gallery (1395 René Levesque Blvd. W.). Come and drink \$2 beers and eat free cupcakes. The show runs until Sept. 25.



Venezuelan president Hugo Chavez is the focus of the film ¿¡Revolución!? screening at Cinema Política on Sept. 21.

You say you want a revolución

Film dissects Hugo Chavez’s ‘authoritarian tendencies’

• CHRISTOPHER OLSON

Montrealer Charles Gervais tries to pin down what revolutionaries are made of in his film *¿¡Revolución!?*, screening at Cinema Política on Sept. 21.

The film casts a critical eye on Venezuelan president Hugo Chavez and attempts to categorize his particular brand of leadership using 10 criteria of revolution, rules that range from “not becoming drunk with power” to making sure change is “established by law.”

As self-proclaimed leader of the Bolivarian revolution—and after holding onto the presidency for over a decade—Chavez remains in the grey area between revolutionary leaders and dictators. Chavez has “authoritarian tendencies,” said one newspaper publisher who appeared in the film, calling to mind the way a child in kindergarten has “artistic tendencies” just waiting to be developed. While protesters can mock Chavez’s “orangutan face” without fearing for their lives, the president will also publicly denounce his critics as liars trying to

stop the progress of the revolution.

Gervais was interested in doing a film about the Latin American leftist movement, but when he read a story that ran in *Le Devoir* which said that Chavez would be distributing 1 million copies of *Don Quixote* to the masses, he changed his focus to the Venezuelan revolution.

“I was caught by the charm of Chavez,” said Gervais. “After some investigation, I became preoccupied by where this revolution was really heading.”

The film also turns its focus to other “revolutionary figures,” people whose ideas have been compromised by a penchant for power—for example, anyone who has installed their slightly younger brother, prepubescent son or deceased forbearer as their successor. Chavez, for example, publicly announced he was grooming his daughter to be his replacement when he officially steps down from politics in 2021. Most notably, geographic proximity and active trading between Cuba and Venezuela earn Chavez an unflattering comparison to

Cuban dictator Fidel Castro.

“Castro has a lot of influence on Chavez,” said Gervais. “What Castro couldn’t do, [Chavez] is doing in Venezeula right now. [He] has a grasp on more power and he’s adapted his way to the reality of a post-cold war, media world, so it’s kind of a new Cuban Revolution, only in a new country.”

Gervais introduced the criteria of revolution, but instead of telling the audience just what to think of Chavez, he let the evidence speak for itself. Gervais didn’t attempt to provide an answer. He just stepped back and lets the revolutionaries fight it out.

“A revolution takes time,” said Gervais. “I think, in a way, we’re still engaged in the process of the French Revolution today.”

Director Charles Gervais will be around for a Q&A following the screening of *¿¡Revolución!?* on Sept. 21 at 7:30 p.m. in Room H-110 (1455 de Maisonneuve Blvd. W.). For a full list of future Cinema Política screenings, check out cinemapolitica.org/concordia.

spins

Attack in Black Years (By One Thousand Fingertips)
Dine Alone Records



Canadian rockers Attack in Black might have set their goals a bit too high when they decided to release a sixteen-song folk record. The album ranges from slow acoustic on the track “Brownness of Her Curls,” to the heavily distorted “Leaving Your Death in a Flowerbed.” Still, after five or six tracks, every song starts to sound the same. Opening track “Years (By One Thousand Fingertips)” is the most memorable on the album—partly because of its relaxing acoustic feel, but also just because the rest of the album is so repetitive. The album’s unimposing sound might make for good background music, but don’t

expect to sit down and listen through the whole album without getting bored. This definitely isn’t a record you’ll want to put on repeat.

2.5/5

—Evan LePage

GZA
Pro Tools
Babygrande



For some reason GZA has a beef song with 50 Cent, meaning the most knowledgeable MC has a problem with the most money-oriented popstar alive. Why, GZA? Don’t you know he’ll just liquidate Wu Wear Inc. to get back at you? Before you know it, 50 will have outsourced the entire Wu empire to China and you and Ghostface will be forced to work as the world’s most ludicrous secretaries. Aforementioned beef song “Paper Plate” aside, *Pro Tools* is a good album.

GZA and his friends try not to rap about guns and cars but always end up doing it anyway. And just like on every other GZA album he lisps like crazy, which is why he sounds so cool in the first place.

4/5

—Tristan LaPointe

Kid Cudi
Man On The Moon: The End Of Day
Motown/Universal



Cleveland native Kid Cudi has crafted quite an odd record with his first proper release, *Man On The Moon*. After throwing out a pair of extremely well-received mixtapes over the past few years, the electro-loving rap artist has sat down to craft a set of poignant, introspective songs. The concept record finds Cudi exploring his fears and struggles as his voice drifts through a synthesizer and

reverb-heavy journey. The rapper-cum-crooner spends his time busting tough-guy-frontin’ emo raps that hide themselves in-between a healthy dose of wordplay and swagger. Unlike a lot of mainstream rappers who simply use the beat as background music for their verbal dissertations, Kid actually tries to create a coherent sonic landscape.

The problem with this record is that Cudi loads it with his longer, sadder songs, leaving the bangers (like Kanye and Common-assisted “Make Her Say” and MGMT/Ratatat collabo “Pursuit Of Happiness”) grouped together at the end. But it is a concept record, so these songs are like the breaking dawn of a new day after the hardships of a long night. This is definitely a record you need to explore all the way through before you get the whole picture.

4.5/5

—R. Brian Hastie

The DOWN-LOW

Event listings Sept. 15-21

MUSIC

The Ex
With Getatchew Mekuria and Red Mass
Wednesday, Sept. 16 at 8:30 p.m.
La Sala Rossa
4848 St-Laurent Blvd.
Tickets: \$20 in advance, \$23 at the door

HEALTH

With Pictureplane and Black Feelings
Sunday, Sept. 20 at 8:30 p.m.
La Sala Rossa
Tickets: \$12 in advance, \$15 at the door

ART

I’m there even if you don’t see me
Photography from Beirut-born artists
Joana Hadjithomas and Khalil Joreige,
presenting their first major Canadian
exhibition.
Until Oct. 10
The Leonard & Bina Ellen Art Gallery
1400 de Maisonneuve Blvd. W.
Ground floor of the McConnell Library
Building
Free

The Edge of Vision
Exhibition exploring the “rise of
abstraction in photography.” Presented
by the Aperture Foundation in New York.
Vernissage on Tuesday, Sept. 15 at
5 p.m.
Galerie Pangée
40 St-Paul St. E.

*Sunglasses, Shades and Other
Drawings*
Recent drawings by Polish artist Beata
Tyrala.
Vernissage on Friday, Sept. 18 at 7 p.m.
Show runs until Nov. 12
Wilder & Davis Gallery
257 Rachel St. E.
Free

FILM

A Wink and a Smile
A documentary that follows 10 women
as they learn the art of striptease and
burlesque. Presented as part of the first
Montreal Burlesque Festival.
Thursday, Sept. 17 at 9 p.m.; Saturday,
Sept. 19 and Sunday, Sept. 20 at
3:30 p.m.
Cinema du Parc
3575 Parc Ave.
Tickets: \$10 general admission, \$7.50
for people under 25

— compiled by Madeline Coleman

Printed purgatory

Rick Trembles drags Hollywood halfway to hell

• MADELINE COLEMAN

Every film critique is bound to rub somebody the wrong way, but based on the kind of feedback Rick Trembles gets, you'd think he was doing his rubbing with steel wool.

"I've had death threats and hate mail by people who obviously don't get it," said the Montreal-based critic, cartoonist and musician.

Trembles is no ordinary film critic. He's the creator of "Rick Trembles' Motion Picture Purgatory," a "hybrid column/comic" he's been publishing in the Montreal *Mirror* on and off since the free weekly was founded in the '80s.

Every "Purgatory" features both a written synopsis and scenes from the film, all rendered in Trembles' signature jagged, geometric drawing style and caustic wit. Unbound by the conventions of traditional film critique, Trembles gamely takes on everything from classic contemporary slashers to forgotten masterpieces of gory Nazi porn.

Trembles admitted "Purgatory" is "an odd duck," and certainly not film critique for the faint of heart or the fiercely unimaginative.

"To stubborn purists of both comics and film criticism it may be a hurdle," he said. "Serious critics might think I'm making light of film analysis whereas comics fans might think I'm being too wordy, but if you give it a chance I think you'll find there's something for everyone in there."

Before Rick was Trembles, he was a kid from the South Shore named Richard Tremblay who devoured *Famous Monsters of Filmland* magazine and was obsessed with special effects. He moved to Montreal as a teenager in the '70s and adopted the good name of

Trembles after starting his first punk band, The Electric Vomit.

Trembles, who now plays in a band called The American Devices, said "Motion Picture Purgatory" is the lovechild of both movies and underground comics.

"Why not merge the two?" he reasoned.

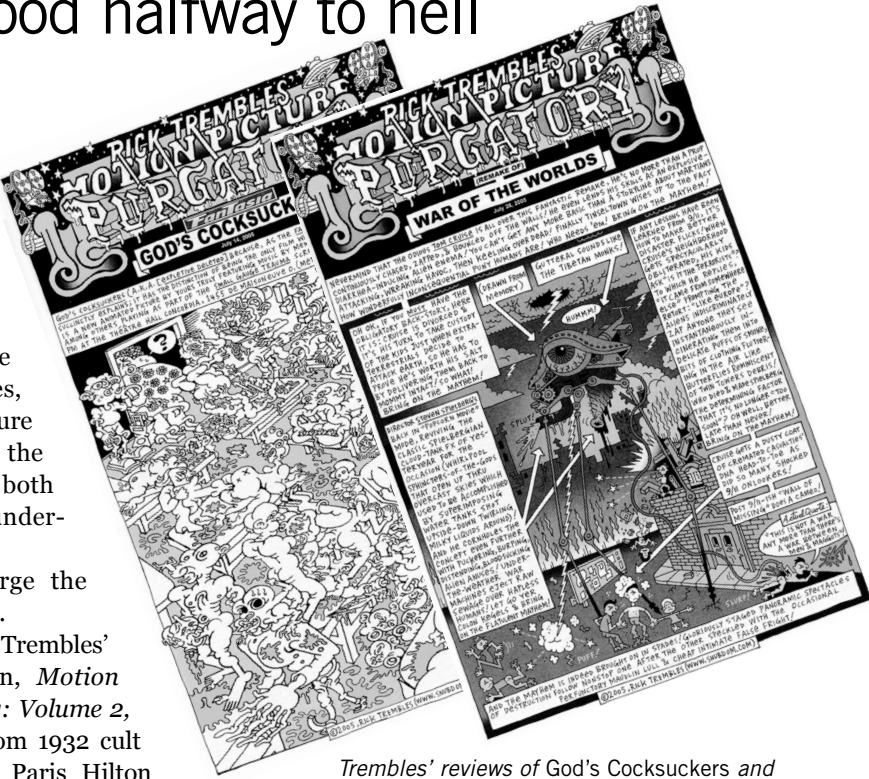
The reviews in Trembles' latest compilation, *Motion Picture Purgatory: Volume 2*, run the gamut from 1932 cult classic *Freaks* to Paris Hilton showcase *House of Wax*.

"Doesn't matter what kind of movie it is," he said. "I can figure out a way to turn it into a cartoon. My favourite kinds of layouts to tackle are maze-like panoramic aerial views or voyeuristic x-ray vision cutaways into buildings."

Volume 2 already had its first launch party this July during the Fantasia Film Festival, but Trembles revealed to *The Link* that he's also planning a special release event to go down at the Drawn & Quarterly store this Halloween.

Despite having already churned out literally hundreds of "Purgatories," Trembles claimed dragging movies halfway to hell never gets old.

"I can be dead serious where the cartoon characters become mere chess pieces to help



Trembles' reviews of *God's Cocksuckers* and *Steven Spielberg's War of the Worlds*.

my thesis along or I can make it a piss-take," he said. "Depends how much contempt I have for the flick."

Motion Picture Purgatory: Volume 2 is available at Drawn & Quarterly (211 Bernard St. W.), Monastiraki (5478 St-Laurent Blvd.), Cheap Thrills (2044 Metcalfe St.) and Usine 106U (160 Roy St. E.).



Motion Picture Purgatory: Volume 2
Rick Trembles
Fab Press
192 pp
\$19.95

From the Honey Pot



• CHRISTOPHER OLSON

Everyone knows it's hard to get published—heck, even people who don't write know that.

Hector Villeda-Martinez, an undergrad in Concordia's women's studies program, decided to forgo the arduous task of sending out his poetry to publishers for their approval and waiting for their less-than-swift rejection letters and publish his poetry himself.

From the Honey Pot is his first collection, but don't call it an anthology. Calling his work an anthology makes Villeda-Martinez angry. And you won't like him when he's angry.

The Link: Have you ever tried to get your work published?

Hector Villeda-Martinez: I tried to publish some of the works, but that's kind of a bitch. It's like knocking at a door and getting no response. In Canada, it seems poetry doesn't get a lot of publication. As a poet your best bet is to be part of an anthology, or wait 'til you're a hundred years old. And so, I had to do it for me.

What's wrong with anthologies?

I think that poetry is art using language and page. The cliché goes that poets are aware of where each let-

ter is placed, and they are attentive to the words they use and why, so I wanted to commit to that. I wasn't gonna just toss a bunch of poems into a collection and call it an 'anthology' or 'collection' or some other random name to make it sound interesting.

How many metaphors can you think up for honey? Go.

I think for most people there's a conjuring of something innocent and unadulterated when it comes to honey. It ain't white sugar, you know? Interestingly enough, it's been used cosmetically to maintain youth. Flip through any beauty magazine and they'll exalt honey as an anti-aging potion and good for moisture. The Egyptians knew this.

Satyr and fauns are the same thing, right?

How closely do your poems deal with that kind of mythology?

I wanted to tell a coming-of-age story using myths. There's this myth with the faeries where time lapses differently in that realm than does here in the mortal realm, and there a blink can be 10 years here. So the poems are split by season and then by time of the day because the Satyr will travel them in one day. The faery realm, then, is youth, and so there's all these allusions to things of youth: body piercing, masturbation, rebellion, idealism, a sense of adventure, and like an adventure in a faery realm, these moments are fleeting but nonetheless so intense and so real in that moment.

You can pick up a copy of *From the Honey Pot* at the Concordia Solidarity Co-op Bookstore (2150 Bishop St.)

quick reads

A look at your future, freshmen



The Entropy Of Aaron Rosclatt
James Sandham
Clark-Nova Books
193 pp
\$19.95

Author James Sandham's first novel will likely resonate with many university students who, like the protagonist Aaron Rosclatt, find themselves confronting existential notions of idealism and 'real life' on a strict diet of cigarettes and cheap alcohol shortly after first year.

Aaron, an acerbic wit who hails from a working class suburban family, finds his life unravelling around him. He's running out of money, he's falling out with his roommates and his love life is up in the air. Furthermore, his family back home is completely dysfunctional. Indeed, Aaron's life is increasingly shallow, unsettling and directionless, and to make matters worse he just got a job in a call centre.

Though at times somewhat long-winded and ironic, many readers will relate to *The Entropy of Aaron Rosclatt* and enjoy the story for its adherence to real life experience and its uniquely Canadian flavour. A solid debut.

3/5

—Bonnie Zehavi

On second thought...



Second Thoughts
Niklas Asker
Top Shelf Productions
80 pp
\$9.95

Second Thoughts, artist Niklas Asker's first graphic novel, features a familiar love triangle with the usual iconography: an airport terminal symbolizing a crossroads, Chinese food as the catalyst for an unexpected romance, a half-empty bed with a human-sized indent to suggest a breakup and a potted plant as a metaphor for a nurturing relationship cut short.

If you're looking for something that's never been tried before, rent a David Lynch movie, or find a Moby CD inspired by the films of David Lynch. If you want to be entertained by an age-old story in a top-notch format, with excellent illustrations to boot, *Second Thoughts* does good by the genre.

Told with an economy of dialogue and the bare minimum cast of characters for a love triangle, Asker's style is truly cinematic, employing techniques like forced perspective and even those ubiquitous 555 telephone numbers. I swear there's even a fade to black...

3.5/5

—Christopher Olson

Dreams of mammoth proportions

New anthology from PistolPress looks at future's progress

• CHRISTOPHER OLSON

While watching old Flash Gordon serials or rereading issues of *Fantastic Magazine*, does it occur to anyone that these characters, set in the “astonishing year 2001,” are now our contemporaries?

“In the ‘50s there was this projection that we would have flying cars and that electric dogs would brush our teeth,” said Jp King, Concordia creative writing undergrad and co-founder of PistolPress.

The Future Hygienic, the second anthology of short stories and poetry from PistolPress, takes an ironic look back at those misfires and poor predictions.

“A lot of the book is about trying to negotiate what it means to live in the residue of that failed dream,” he said.

The book is sparsely illustrated with blown up half-tone images borrowed from 1940s advertisements found in *National Geographic* and issues of *Life Magazine*.

“Part of that is acknowledging and recognizing the production process that founded a lot of the dissemination of that information,” said King. “So without the advertisements in *National Geographic* in the 1940s, we couldn’t have propagated those

dreams and those myths.”

The back cover features an index of seemingly irrelevant data found throughout the book. For instance, an “Ejaculation Event” occurs on page 32, while a “Nocturnal Picnic Ritual” takes place on page 99.

“The index references some of the textbooks in the more academic era of information,” said King. “It serves the purpose of both a blurb on the back but also as an introduction.”

Larissa Andrusyshyn, a Concordia creative writing graduate, wrote a poem entitled “The Mammoth Sequences the Ivan Andrusyshyn Genome,” which explores genetics and the possibility of resurrecting long-extinct species.

“It occurred to me that every individual is in fact a species, and when they die another species goes extinct,” she said. The story, about a woolly mammoth who’s brought back to life in a laboratory and who in turn brings back a dead scientist, is partially autobiographical. Andrusyshyn said she imagined her father, who prematurely passed away when she was young, as sharing the same illusory space as the mammoth and the possibility of bringing both of them back through science.

Jeff Boyd, PistolPress’ managing

editor, enjoys the anthology’s mix of established authors and writers who are still struggling to find their place.

“I think a lot of our motivation is to put out an artist that we really believe in, not necessarily before someone else does, but so someone else can,” said Boyd. “It’s very difficult for an artist or author to self-publish.”

King agrees.

“I think [our autonomy] came from the fact we all love books and that we wanted control over how some books looked and how they felt and what was in them.”

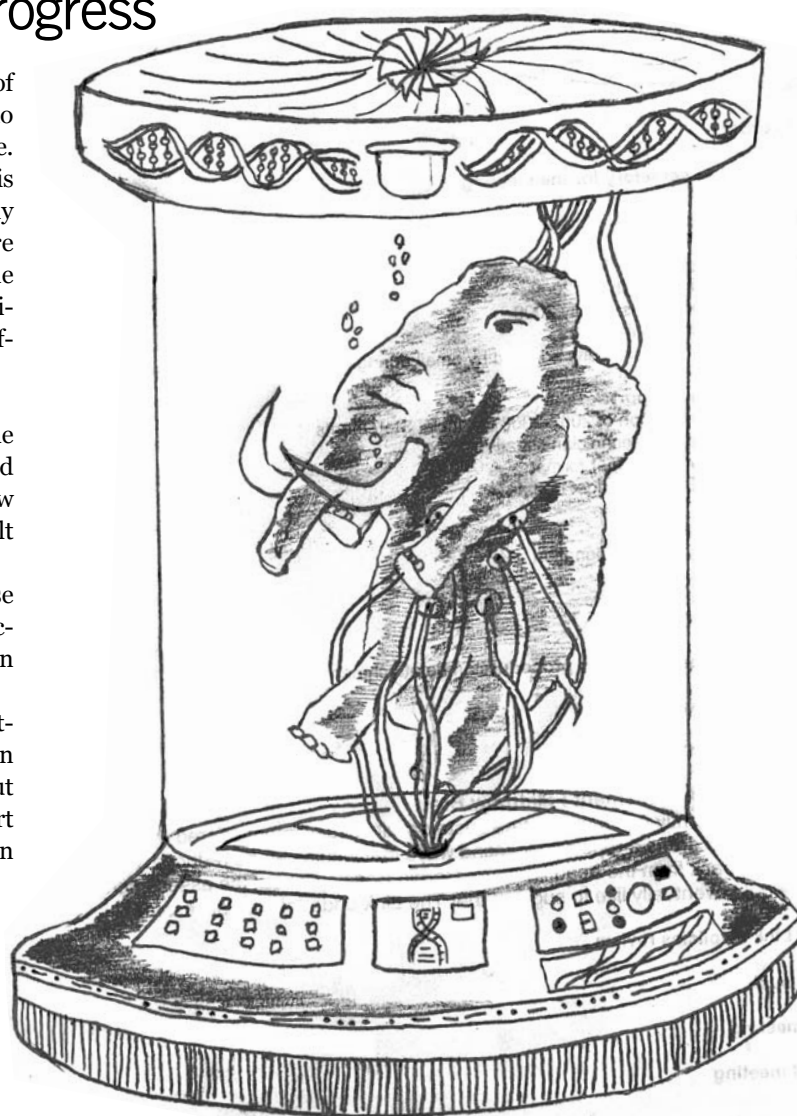
The name PistolPress itself arose from the notion that poetry and fiction don’t often get the recognition they deserve, said King.

“It was an interesting idea of putting poetry, literature and fiction into a very violent and blunt—but incredibly powerful—object, the sort of metaphorical power of a gun as an object of communication,” he said.

The Future Hygienic can be purchased at Drawn and Quarterly (211 Bernard St. W.).



The Future Hygienic
Various
PistolPress
177 pp
\$15.00



Concordia creative writing grad Larissa Andrusyshyn's poem explores genetics and the possibility of raising woolly mammoths from extinction.
GRAPHIC CHRISTOPHER OLSON

Lit Writ

Muscle Memory

• ALEX MANLEY

As they walked, silent, stolid, considering the climb ahead of them, he considered the relationship. Where had it come from? Where was it situated now?

The ties that they’d wound up bound up in. The proverbial shark. Were things going anywhere anymore? Had their sin become unoriginal through repetition?

It was hard to say. They were a strange pair, the two of them. They were terrible, terrible mirror images, like brass knuckles, or butterfly knives. Their symmetry made them appealing, but in the end only one part of them was designed to do damage. And he had realized, by now, that he was that part. He was the blade, he was the knuckles. She was just the handle, inside the fist.

Somehow he was reflecting back, though. The shock-waves of the little fights he got into in the leather-jacket backalleys of his mind reverberated through them both. He could handle the rough and tumble, but he could see it wearing on her.

She would call while he was painting and he would not answer. A day or two would go by. He wouldn’t come to the door. He’d stopped going to his classes entirely. Outside the apartment he was a ghost at best. He existed in his clay, in his gouache, in his glue.

But for his supply runs, he was stuck.

When they did talk, he was restless. She could see, he saw, the back and forth. His circling, his out of focus. He could only concentrate on trying to fill the void he felt in his head. It was hurting her.

It was a new way of things. He was used to being the aggressed. Was this progression? Or just an oddsmaker’s oddity? Did it even the playing field some? Who knew.

They’d reached the park-thing now, far side of the street from the statue. The slow climb of the steps, up a layer, up a layer. He wrapped his arm around her shoulders. Hup-là. Houppalla. Sounded Greek, kind of. Same flag idea: blue, white, a cross. The rest was just details, generally speaking, right? I’ll be waiting down at the Yang Xin gate.

They passed the empty wading pools. Stab me, rip, stab, stab. Footstep, footstep. He folded his elbow hinge-like up around her right shoulder and ran his shorn thumbnail along the side of her perfect, aquiline neck. They were at the traffic now, waiting on the sidewalk shore, caught up in their respective thoughts, dully, dutifully watching the cars pass, images on a screen, a silent film.

He was too dumb, yet, to know whether to be scared of this, whether to be scared that he had to dismiss her for her own sake. A hand flings a white-lace-glove into the distance,



GRAPHIC JESSICA VRIEND

off-screen. Rain fills up a cardboard box, exploding it into corrugated bits in the wine-dark gutter. A door closes, wood-grain, rough finish, sawdust, slam.

He tried to imagine her crying over his absent self, masturbating futilely to fevered thoughts of fucking him one desolate last time, trying her cut-throat-vulture best to make him hurt her with the skinny force he possessed between the sheets and nowhere else. Just the thought of the two of them, together in the dark, was enough.

He fought off the blood. She turned to him, biting her lower lip, lost in thought, her eyes searching, looking through him. He felt it fitting. See through you like shallow panes.

He had nothing left to offer her. She leaned into him, head on his sternum, and the warmth and the weight of her were a stopper in his thoughts for a moment or two. He realized he was holding her tightly. Muscle memory.

She kissed him through the millimetres of his unwashed t-shirt and he realized with disgust that she must have been able to feel the childish poke of his unsubtle hardening. Pah. He tried to pull back, but she wouldn’t hear of it. She held him still.

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

The siren song of the *Loose Canon*

Double-launch at McKibbin's turns transgressive

• DIEGO PELAEZ GAETZ

In a literary landscape dominated by strict genres and niches, upstart Siren Song Publishing is redefining the underground with a double-launch this past Saturday.

New literary magazine *The Loose Canon* (don't ask whether an "n" is missing) and Ottawa author Bill Brown's short-story collection *When Jupiter is Aligned with Mars* were unveiled before a packed house at McKibbin's Irish Pub.

Siren Song publishing is a year-old, independent publishing company started by CEGEP professor and author Zsolt Alapi (those of you who attended Marianapolis will remember him as your wonderfully eccentric Beat literature professor). *The Loose Canon* was organized by Alapi along with the help of his son, recent McGill English lit graduate Zachary.

"It was a gradual process," said Zach about starting the zine. "I pitched the idea awhile back, but we didn't really have the funds or the time to do it."

"Zach came up with the idea, but I came up with the name," said the elder Alapi. "As a professor, you're taught that writers are supposed to fit into a specific canon, and if they don't then their writing is somehow not valid. We wanted to make a statement



Bill Brown reads from his latest collection of short fiction about transgressive sexual desire.
PHOTO ELSA JABRE

by publishing underground, controversial writers."

The father-son combo managed to attract some of the more exciting talent in the Canadian underground, with Hamilton

writer Matthew Firth in attendance as well as other noted short fiction writers like Virginia Ashbury.

The top floor of McKibbins was enthralled with the raunchy reading of the collection's title story, about a man searching for love in all the wrong glory holes. The hero of the tale is a young man with a "see-through job" and lofty aspirations trolling public bathrooms looking for a visceral thrill. The obsession with sex and unconventional mores stems from the experience of the aforementioned Brown.

"I would not consider the sex in my stories deviant—transgressive perhaps," Brown said. "My sex life as a gay man

The collection's title story [is] about a man searching for love in all the wrong glory holes.

informs a lot of what I write about. When I started my sex life, it was considered transgressive. You could lose your job, your family. This affected everything in my life, so I find it interesting to explore the effects of sexuality, not only on myself, but on others as well."

Firth's reading also dealt with the world

of sexual taboo, as the story depicts a woman voyeur who spies her next door neighbour masturbating with an armless Spiderman action figure.

"I try to normalize that kind of behaviour in my stories," said Firth concerning the unusual sexual adventures described in his work. "It's just an ordinary housewife on an ordinary residential street maybe feeling her life is a little too banal."

Firth's fiction generally subverts the boring, suburban settings they inhabit with flights of fancy derived from "humour and revealing sincere human emotions," he said. "I like to focus on the ordinary, the banal. There's nothing mystical about writers. I don't think writers have any special insight; I can just put it down on paper. You should know, that's what you're doing right now, right?"

To purchase a copy of *The Loose Canon*, visit sirensongpublishing.com. It is also currently available at The Word Bookstore (469 rue Milton).



When Jupiter is Aligned with Mars
Bill Brown
Siren Song Publishing
\$15.00

Reconstituted requests

Northeast steals other people's prayers in book

• R. BRIAN HASTIE

In this post-modernist, techier-than-thou world, there is a certain pride in being able to effortlessly recombine two seemingly dissonant elements found within the vast spaces of the collective unconscious.

One of the more famous examples found in popular culture today would be the invention/propulsion of musical mash-ups; that is to say, for example, taking a Kurt Cobain guitar riff and then superimposing over it a lyrical verse from the late Big Pun. The taking of two dissimilar elements and then merging them together to form a new work of art—which is then propagated to the masses—is slowly gaining widespread acceptance.

The public, who have in the past few years slowly learned to accept the very nature of plain recombination as a pure art form, are showing their enjoyment of such undertakings that allow them to re-explore previously forgotten bits of knowledge in a new and strange light that was heretofore unavailable.

As such, more endeavours of the sort are undertaken, allowed to roam the zeitgeist and be free in the way they combine things, exploring and letting artists try on different bits of forgotten clutter, marrying disparate cultural elements in an effort to create something that they believe to be a functional fusing.

Prayer Requested is such a book. A collected series of sentences artist Christian Northeast presumably found on the Internet, it is a 96-page tome that sets a page apart for

each prayer. It is simply prefaced with a simple image of a computer with the words "PRAYERS I FOUND ON THE INTERNET." The pages that follow offer a strange form of pseudo-decoupage and collaging that invites the reader to question what will appear at every new turn of the page.

The original meaning of most of the more serious messages are lost as Northeast devalues them in favour of subverting them with his own meaning, recombining the prayers with his thoughts on the subject. For example, the original text "Pray for America and all that she stands for" was probably meant as an earnest invocation to a higher being in order to protect the prayer's country and all of the values it was built upon, but Northeast injects his own view on the subject. In this case, he draws a giant Big Box restaurant with "ALL YOU CAN EAT" as its name, effectively turning the honest prayer into honest social critique of the doctrine that an entire nation is based upon.

On certain levels the book is what it is, and promises nothing more. Each page is an honest portrayal of what Northeast is feeling, thinking, and/or reacting to. He takes the source material, processes it and comes up with a series of very apt (and at times, equally poignant) images that are meant to instigate, to be studied and pored over. What comes out is vastly different than what was before, but is no less valid as a form of expression and its new intent cannot be simply critiqued based upon the previous forms that were used to make this pairing-up complete. They must



Northeast's interpretation of one man's prayer to exorcise a gay demon.

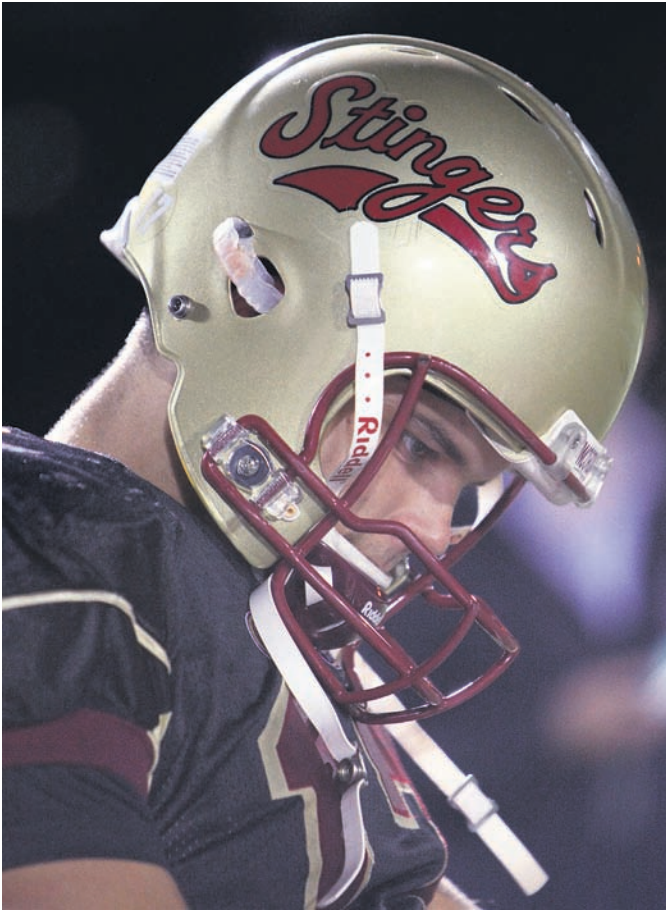
instead also be measured against other reconstituted bits of information, a genre of formal critique which has yet to be properly developed.

What one may consider the most interesting facet of the book, though, is that it also forces the reader to ponder about the very nature of prayer. What does it do? Who does it go to? Why do we do it? Are prayers ever answered concretely, or do they linger in the air and disappear into the past? These are all interesting questions tied deeply, in most part,

to the theistic nature of a lot of the utterings contained in the tome. Like ransom notes to a higher being, their letters are co-opted and become reconstituted in order to fit a new mission, a singular vision and a new series of perspectives. A compelling read, to say the least.



Prayer Requested
Christian Northeast
Drawn and Quarterly
96 pp
\$15.95



Slow start dooms home opener

Stingers suffer second straight loss to open season



(Left) A moment of silence was held in honour of Ricky Zieba, a Stinger who died this summer. (Centre) Zieba's family was presented with a framed jersey. (Right) Concordia pushes past UdeM.
PHOTOS ION ETXEBARRIA

• DIEGO PELAEZ GAETZ

Concordia 18 UdeM 41

A shocking 96-yard punt return touchdown put the Concordia Stingers into an early hole from which they would never recover in a disappointing 41-18 loss to the visiting Université de Montréal Carabins in the annual Home Opener at Loyola field.

The game started on a solemn note, with a tribute to former Stingers linebacker Ricky Zieba who died tragically in a car accident over the summer. His family was presented with a framed game jersey and a donation was given to Project Zieba, a charitable organization set up by his family to honour his memory. The entire stadium stood in a moment of silence to honour the young man who clearly had a profound effect on those around him.

UdeM slotback Frank Bruno provided the early pyrotechnics for the Carabins, streaking down the left sideline before cutting to the middle after burning past Stingers

punter Rene Paredes. The touchdown sparked a 20-0 first quarter for the Carabins, as the crowd at Loyola field sat in stunned silence.

"We started off with poor field position, and that put us in a hole," said Stingers coach Gerry McGrath. The Carabins amassed a whopping 214 punt return yards on the game.

Carabins rookie running back Rotrand Sené was the breakout star of this game, and the diminutive, shifty back proved a handful for Concordia's defence. The precocious newcomer managed his second consecutive hundred-yard outing to start his Canadian Interuniversity Sport career.

Sené chuckled when asked if he expected to experience such early success. "No, I didn't," he said. "I'm just taking it one game at a time. I made some mistakes last week, but I worked really hard to correct them and I think it showed today."

Despite the early deficit, Con U refused to go quietly into the night, as quarterback Rob McKay got into a rhythm with his tal-

ented group of receivers.

The Stingers finally got on the board for the first time of the season midway through the second quarter, as McKay found star receiver Cory Watson on a 28-yard strike to the corner of the end-zone. The Stingers would add a field goal and a single before the half, cutting the lead to 28-11.

"We did some really good things today as an offence," said Watson. "We just need to mature. This is a young team and we need to build from this and not regress."

It seemed as if the Stingers would climb all the way back in the third frame, with the crowd sensing a revitalized squad taking the field for the second half. Concordia receiver Ely Aramouni responded by treating those in attendance to a spectacular 29-yard score, wiggling away from two defenders before tip-toeing down the sideline into the end-zone to cut UdeM's lead to 10.

However, those would be the final points of the night for the home team. Their last hope was stamped out by an unfortunately timed unsportsmanlike conduct penalty that

gave the Carabins the field position to set up a field goal which all but sealed Con U's fate.

"I was a little disappointed with our lack of composure there [the 15-yard penalty]," said McGrath, "but I'm really proud of how hard we played. We had lots of guys injured, lots of guys playing out of position, but we still kept fighting."

With the loss, the Stingers find themselves at 0-2 and suddenly facing a critical road game in Sherbrooke that could go a long way to determining the playoff fate of the Stingers. Just don't tell the team that.

McKay was adamant when asked if it was time to worry just yet.

"No way," he said. "Now's not the time to panic, now's the time to go back and watch film and learn from our mistakes."

His coach agreed.

"Right now, I'm not worried about the importance of this game or that game," said McGrath, referring to next week's encounter. "The important thing is that we keep working hard and we keep getting better every week."



The Stingers rallied later in the game but failed to catch up to the Carabins. PHOTO ION ETXEBARRIA



Concordia Stinger Amro Radwan bicycle kicks the tying goal. PHOTO VLADIMIR PAVLICIK

Stingers squeak through

Last-minute goal pulls men's soccer team to a tie

• JOEL BALSAM

Concordia 2 UdeM 2

A dramatic finish at CEPsum had the Université de Montréal Carabin's fans unhappy and Stingers fans elated after a goal scored with seconds left sent the two teams home in a 2-2 tie.

Both teams came out firing in a fast-paced, back-and-forth match-up. Les Bleus have reached at least the provincial final each year since 2002, while

Concordia has last year's one-win season still fresh in their minds. This year, the Stingers were prepared to work twice as hard to prove to themselves and the rest of the league that they are a changed team.

Captain Bryan Bourbonnais opened the scoring in the first half, but was soon matched by a goal from UdeM's Cristian Nunez who slid the ball past the Concordia keeper to make it 1-1. Halfway through the second half Nunez scored again to put the Carabins up 2-1 as it looked like time was

running out on the Stingers.

With 11 minutes to go in the game, close calls coming in the form of two shots to the crossbar on the UdeM net led the Stingers to believe that the tying goal was coming.

Sure enough, at the end of regulation, rookie midfielder Amro Radwan scissor kicked the ball out of the air and into the back of the net.

"He showed up; a goal like that is very hard to score," said Captain Bourbonnais of his teammate Radwan.

Players and coaches expect a playoff birth this season as long as the effort present in Sunday's hard-fought game is maintained for the rest of the season. Concordia's next opponent will be the McGill Redmen.

"McGill has something coming to them," said Bourbonnais, certain that the high energy from Sunday's game against UdeM is sure to flow over into next Friday's anticipated matchup.

Concordia will take on the Redmen at the home opener on Sept. 18 at 8:30 p.m.

UdeM schools Stingers

Women's soccer team taught harsh lessons by veteran Carabins

• JOEL BALSAM

Concordia 0 UdeM 6

The Concordia women's soccer team suffered a harsh 6-0 loss to the powerhouse Université de Montréal Carabins this past Sunday at UdeM's home opener.

The Stingers started out the game with a lot of energy, but a lack of ball control and weak passing ultimately tired them out in the second half. The young Stingers team with 10 rookies now has fallen to 0-2 on the season, but has not given up hope.

According to first-year Assistant Coach Dwight Kennedy, the women came together during training camp

but need to go back to the basics at practice. He added that "[the women] have a strong willingness to learn," shining a positive light on the rest of

"Fanny plays amazingly every single time she steps on the field."

—Andrea Davidson,
second-year teammate

this season and the process of building for next season.

A standout performance in the game came from veteran goalkeeper and captain Fanny Berthiaume who played a stellar game considering the amount of shots she faced.

"Fanny plays amazing every single time she steps on the field," said second-year teammate Andrea Davidson, despite Berthiaume being pulled late in the second half.

"I gave everything I had," said Berthiaume after the game, who was banged up on several plays but persevered as long as she could. Looking forward to the rest of the season, Berthiaume said she foresees a shot at the playoffs if the chemistry the team has developed off the field can be brought into the game.

The Stingers look to put this game behind them as they prepare for their next game against rivals McGill Martlets in Concordia's home opener on Sept. 18 at 6:30 p.m.



Despite their hustle, Concordia fell to UdeM. PHOTO ELSA JABRE

Rucking awesome

Concordia Women's rugby pulverizes Bishop's Gaiters

• CHRISTOPHER CURTIS

**Concordia 61
Bishop's 0**

With a win that was equal parts grace and brutality, the Concordia Stingers easily dispatched the visiting Bishop's Gaiters 61-0 last Friday night.

"Every win gets us closer to home field advantage in the playoffs. Hopefully we can build on this and go into the Laval game 2-0," said Stingers coach Graeme McGravie.

From the opening kick, the Stingers' forwards set the game's tone with devastating physicality. And while Concordia's offence may have lacked structure in the early minutes, they managed to keep Bishop's pinned against their own try line with brilliant kicking from Erica Hamilton and all around great positional play.

Concordia's Laura Belvedere opened the scoring by picking off an ill-timed Gaiter pass behind the try line for a quick five points. After the ensuing conversion, it was 7-0 Concordia.

Not three minutes later, the Stingers were back on the scoreboard. This time, Mandy Aldridge got the try off a pair of passes from Jackie Tittley and Jenn Rosenbaum. From this point on, the Stingers never relented.

Concordia's athletes controlled every aspect of the game. They stole throw-ins, dominated the scrums and really knew when to pass, when to kick and when to retain possession of the ball. Bishop looked out of synch, always a step behind and often hesitant.

"Mostly it was a lack of defensive organi-



Don't be silly Gaiters. You'll never out-reach Concordia. PHOTO ANGELA JOHNSTON

From the opening kick, the Stingers' forwards set the game's tone with devastating physicality.

zation," said Gaiters Head Coach Eryn Hessian. "If we could have shut them down on the outside it would have given us more time to get things done."

After winning a ruck, Rosenbaum picked the ball up and dove into the try zone to make it 19-0. With six minutes left in the

first half, Stingers back Belvedere ran thirty yards through a pile of defenders to add to the lead. Aldridge scored her second try of the game to make it 33-0 at half-time.

The Gaiters' fate only worsened in the second half. With Concordia pounding at the gate, forward Vanessa Grillo recovered another Gaiter fumble to grab her first try of the regular season. Soon after, Belvedere scored on a thrilling pass play that spanned over eight yards and saw the ball exchange hands between seven different Stingers.

"We really meshed," said Belvedere

breathlessly. "I think this is the best Stingers team I've seen in a while."

The beating persisted as a scrum of Stingers pushed Grillo into the try zone for another score. With eight minutes remaining, Belvedere scored one last try, her fourth of the evening, edging out the score at 61-0.

Though the loss was certainly hard to swallow, Gaiters Captain Meredith Evans managed to see it as an opportunity.

"It's a learning experience," she said. "We have to move forward, we can only get better from here on in."

Stingers battle back

Men's rugby team defeats Bishop's in final minute play

• CHRISTOPHER CURTIS

**Concordia 17
Bishop's 15**

As Stingers backer Adriano D'Angelo lined up to kick a two-point conversion, the Bishop's Gaiters could only watch and hope for a misstep or some freakish gust of wind to preserve their chance at victory. However, with less than a minute left in regulation, the ball sailed through the goalposts and put Concordia ahead 17-15.

Moments earlier, Bishop's back William Murphy had just scored a drop goal that would presumably seal a 15-10 Bishop's win. But just as fans began shuffling out of the bleachers, the Stingers fought their way into Gaiter territory.

A ruck formed at the try line and forward Sean Fraser McDonough picked up a loose ball to plow his way through a pile of

defenders for the game-tying try, which left us with that fateful kick and a 17-15 win for the Concordia Stingers.

"I'm just kicking the points," said D'Angelo, smiling. "Credit goes to the guys who actually move the ball forward and score tries."

Concordia opened the scoring early in the first half. After gaining and maintaining key field position, a Bishop's penalty resulted in a free kick for the Stingers. D'Angelo kicked a drop goal to put the Stingers ahead 3-0 only a few minutes into the game.

Bishop's struck back quickly, as back Matt Pereira took advantage of a Concordia turnover to score the game's first try—7-3 for the Gaiters.

After a number of missed opportunities, Stingers captain Ted MacGregor took a pass from falling teammate Percy Graham and sped into the try zone to reclaim the

lead—10-7 Stingers.

With little time left in the half, Bishop's regained the lead as rucker James Le Huquet dove passed the try line to put his team ahead 12-10 at half-time.

Most of the second half took place in neutral territory. Whenever Bishop's threatened to score, Concordia recovered the ball and cleared it. Whenever Concordia gained an advantageous field position, they would either turn the ball over or commit a penalty.

"Both sides were making mistakes. Both sides were nervous because the season is starting off," said long-time Gaiters Head Coach Bill Robson.

The chain of events that followed, starting with the Bishop's drop goal and ending with the Stingers try and conversion, made for a thrilling finish. Stingers scrum half Percy Graham was at a loss for words.

"We gave it to them. One of our guys threw the ball out of bounds. The penalty allowed them to keep playing."

*—Bill Robson,
Gaiters head coach*

"I wish I had something clever to say. We're excited for the season," he chuckled.

Robson was quick to assess his team's loss.

"We gave it to them. One of our guys threw the ball out of bounds. The penalty allowed them to keep playing. All he had to do was kick the ball and time would have expired. There might have been a lot of pressure but all he had to do was kick the ball.

"We have a return match coming up," he added. "It's going to be interesting."

Concordia burns its way to a doubleheader sweep



Emmanuel Hamel-Carey swings past the ball in Saturday's game. PHOTO JACQUES BALAYLA

• STEVEN MYERS

Concordia 6
Carleton 5

Concordia 13
Carleton 2

“Let’s have some inspiring at-bats,” he yelled. “Let’s make those sticks talk.”

The words of baseball Head Coach Howard Schwartz, directed towards his Stingers squad lounging in the dugout between the team’s doubleheader games on Saturday, awoke a sleeping giant. Despite holding on to win the first game of the afternoon against visiting Carleton University, Schwartz called for more intensity in game two.

The rant did more than inspire; it provoked an offensive lightning storm. After falling behind in the first inning the Stingers came to bat in the home half and reached base seven consecutive times before a single out was recorded. All seven runners scored.

This was opening day for the Carleton Ravens, a team whose bullpen quickly resembled a fire station responding to a four-alarm

blaze. When the smoke rising from the Stingers’ bats finally settled, their lead was 8-1 and the game was practically decided.

The second inning nearly mirrored the first with six batters reaching base before a Concordia batter made an out with five more runners scoring. Concordia never looked back, completing the doubleheader sweep in a five-inning shortened game for a final score of 13-2.

In a game that featured 13 Stinger hits and runs, it was unexpected that a defensive replacement aroused the loudest cheer. “Super sub” Eddie Evans came in the game to play third base in the fifth and final inning and proceeded to record all three putouts, two of which were show stoppers.

Evans was on his toes ready for some action. He raced in to collect a weakly hit dribbler and threw an off-balance bullseye to first base to end the game.

“I only played one inning,” Evans remarked. “I made it worthwhile.”

The first game proved to be more of a nail victory.

Last weekend’s near perfect performer, Emmanuel Hamel-Carey, was called on to close

the door against a Carleton team that put the go-ahead run on first base in the final inning. The southpaw, affectionately known as Manu, entered the game with a two-run lead to begin the seventh inning. A walk, a single, followed by another walk, and suddenly the situation became dramatic.

With two outs, two strikes and the bases loaded, the hard throwing Manu tossed a roundhouse curve that left Carleton pinch-hitter Jay Arnott paralyzed and the visiting Ravens out of chances. The called third strike brought an end to a game that fans called “too close for comfort.”

With the two wins, Concordia has jumped out to an early lead in the CIBA northern division race with an impressive 4-1 record. But Coach Schwartz refused to ride on cruise control.

“We need to stay focused,” he said, following the sweep. “If we think we can get by on talent alone, we’re taking a big risk. There are other teams and they’ll be as hungry as we are to win.”

There will be no conference games next weekend in observance of the Jewish New Year.

13
total hits by Stingers

4-1
Stingers' record at the end of the game

4
number of bases stolen by shortstop Marco Masciotra

5
number of innings pitched by starter Alex Gagnon

3
number of Raven errors in the first inning

8
number of Stingers that scored in the first inning

scoreboard

schedule

	Home		Away		Record
Men's Soccer	Concordia 1	vs	Sherbrooke 4		0-1-1
	Concordia 2	vs	UdeM 2		
Men's Rugby	Bishop's 15	vs	Concordia 17		0-0-0
Baseball	Concordia 6	vs	Carleton 5		5-2-0
	Concordia 13	vs	Carleton 2		
	Concordia 0	vs	Ottawa 10		
	Concordia 4	vs	Ottawa 2		
Women's Soccer	Concordia 0	vs	Sherbrooke 4		0-2-0
	Concordia 0	vs	UdeM 6		
Women's Rugby	Bishop's 0	vs	Concordia 61		1-0-0
Football	UdeM 41	vs	Concordia 18		0-2-0

	Who	When
Women's Hockey	@ York	Friday, 7 p.m.
	@ Brock	Saturday, TBD
	@ Guelph	Sunday, 2 p.m.
Women's Rugby	@ Sherbrooke	Sunday, 1 p.m.
Men's Rugby	@ Sherbrooke	Sunday, 3 p.m.
Football	@ Sherbrooke	Saturday, 7 p.m.
Men's Soccer	vs. McGill	Friday, 8:30 p.m.
Women's Soccer	vs. McGill	Friday, 6:30 p.m.
	vs. Bishop's	Sunday, 1 p.m.

General elections

**Oct. 9, 2009
4 p.m. H-649**

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

Laura Beeston, Mathieu Biard, Matthew Brett, Sebastien Cadieux, Madeline Coleman, ginger coons, Terrine Friday, Justin Giovannetti, R. Brian Hastie, Les Honywill, Elsa Jabre, Tristan LaPointe, Vivien Leung, Alex Manley, Steven Myers, Christopher Olson, Diego Pelaez Gaetz, Clare Raspopow

The following people need one more contribution to be eligible to vote:

Jacques Balayla, Ion Etxebarria, Elisabeth Faure, Barbara Pavone, Shawna Satz

The following people need two more contributions to be eligible to vote:

Evan Beaton, Justin Bromberg, Jaime Klinger, Evan LePage, Bonnie Zehavi, Natasha Young, Jessica Vriend

The following positions will be open:

Copy editor

Sports editor

Webmaster

Student Press Liaison

Applications for the positions must be posted in *The Link* office, Hall building, room H-649. Applicants must have contributed to at least four (4) issues this semester and must include a one-page letter of intent, as well as three (3) contribution samples.

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

Reporting Workshop

Friday, Sept. 18 at 4 p.m.
followed by a **PARTY** <<<<

Copy Editing Workshop

Friday, Sept. 25 at 4 p.m.

Literary/Fringe Arts Reporting, Photo and Graphics Workshop

Friday, Oct. 9 at 4 p.m.

Concordia's Independent Newspaper
Join us today!
H-649 in the Hall Building



Al Jazeera reaching your TV soon

Middle Eastern news station growing

• SACHIN SETH, RYERSON FREE PRESS (RYERSON UNIVERSITY)

TORONTO (CUP) — Al-Jazeera English: a station known across the Middle East, Africa, Asia and Latin America as one that objectively and honestly reports issues neglected by the West. It has been praised by journalists from the *New York Times*, *Time*, *USA Today*, *The Jerusalem Post*, the Canadian Broadcasting Corporation and others. The list goes on and on.

But oddly enough, it's also a station whose credentials have been widely disputed by some organizations in North America. The reason? Its sister station, Al-Jazeera Arabic.

Some critics claim that Al-Jazeera Arabic has broadcast call-in shows that pander to and promote anti-Semitism and anti-Americanism.

In its bid for a Canadian broadcasting license, Al-Jazeera English has taken a lot of heat, having to stand idly by as these groups began whispering, questioning Al-Jazeera's integrity and purpose. The main concern is whether the station's leaders could, one day, be manipulated to air controversial programming similar to its Arabic sibling, a highly unlikely scenario since the English language network's managing director is former CBC

News chief Tony Burman. Accusations of anti-Semitism have been the chief obstacle that Al-Jazeera has had to overcome in Canada, even though the channel replaced the BBC in Israel in 2007 as the international news network of choice. Regardless, organizations like the Canadian Jewish Congress have campaigned against its broadcast in Canada and have committed to keeping a close eye on the station if it gets picked up.

The CJC's CEO, Bernie Farber, has expressed his reservations regarding the station's ethics. However, after meeting with Burman and having his concerns addressed directly, Farber now claims he's now more open to the station being broadcast in Canada.

"We look forward to working with Tony Burman and Al-Jazeera," he said comfortably.

Burman reportedly made it clear to Farber that Al-Jazeera English and Arabic cater to polar opposite audiences and both, though they share resources, have separate editorial boards that determine their content.

Many groups have offered their full support to Burman and Al-Jazeera. Canadian Journalists for Free Expression was one of the first to back the bid—not surprising since its president, Arnold Amber, is a former colleague of Burman's.



Al-Jazeera provides a different perspective to Canadian viewers. PHOTO JOI

Amber, a three-time Gemini Award-winning journalist, praised the station's objectivity and urged the CRTC, the body in charge of regulating Canadian programming, not to stifle another news source.

"We're a country that believes in free speech and mass media so we can't afford to choke off and cut off another source of information," said Amber.

After Sept. 11, 2001, our news landscape became much less local and with the beginning of the Iraq War, the world became much more interested in Middle Eastern issues.

Al-Jazeera's main headquarters is in Doha, Qatar, on the Gulf of Aden. It also has broadcast stations in Kuala Lumpur, London and Washington, D.C., which successfully cater to the Asian, European and North American news markets, respectively.

Al-Jazeera's 69 global bureaus (70 if approved in Canada) educate viewers about issues that affect areas that North American news stations largely neglect on a daily basis. Even when reporting on international affairs, stations like CNN often cannot delve deep enough into the problem, largely because they do not have the appropriate international resources.

Case in point: during the Gaza crisis earlier this year, Al-Jazeera English was the only English-language station on the ground in Gaza. Both Palestinian and Israeli journalists praised their reporting. I repeat: Jewish journalists praised a group owned by an Arab government while Israel was at war with Hamas. That shows objectivity.

Al-Jazeera English will satisfy Canadians' craving for international knowledge. But the station

doesn't only report on international issues purposefully and objectively, it also employs people from all over the world. Working in Al-Jazeera's 69 global bureaus is a staff of 1,200 people of more than 45 ethnicities.

These statistics make the organization the most diverse news network in the world. If you watch the channel, you'll know their anchors, reporters and weatherpersons come in all colours. As an aspiring journalist of colour, I think this is a good thing to see from a major news network— finally!

The inclusion of Al-Jazeera English in Canada's media landscape would prove Canada believes in a free press. We, as Canadians, should rally behind new sources of information. Al-Jazeera coming to Canada will revolutionize the way we consume daily news, for the better.

THE 12TH FLOOR

• MATTHEW BRETT

Quebec premier Jean Charest was highly active both publicly and behind the scenes in the 2008 federal election and the ball is now in his court as for who he will back in the possible upcoming national election.

Charest played a complex game of both courting and criticizing the Conservatives in 2008 and he looks to be using the same bag of tricks this time around. Last week, Claude B  chard, the provincial minister of intergovernmental affairs, made a series of demands directed largely to Harper, but with Michael Ignatieff Liberals in mind as well.

Among his demands: \$2.6 billion in compensation for Quebec's harmonization of the GST and the QST regime, green-lighting key infrastructure projects and ceding federally-owned grounds outside

the National Assembly to the province. B  chard demanded all of this be achieved prior to an election.

But unlike the 2008 election, Charest appears more attuned to the prospect of a Liberal government in Ottawa. Perhaps it was the lack of credibility that former federal Liberal leader St  phane Dion carried, but Charest largely stacked his support with the Harper Conservatives in 2008, whipping them whenever they fell out of line with provincial demands.

This time around, the two major federal parties are more evenly matched in Quebec. In fact, Ignatieff has the upper hand in both polls and perception among Quebecers.

Partially as a result of the proximity to the 2008 election, the Conservatives are treading with caution in Quebec so as not to repeat their disastrous handling of the 2008 campaign in the province. Both

Ignatieff and Charest know this, leaving the Conservatives heavily exposed in this province.

It is this exposure that led Quebec finance minister Raymond Bachand to demand last week that Ignatieff make the same promise as Harper not to reduce federal transfer payments to the provinces, supposedly in an effort to balance the books. This is a big difference from the Bachand we saw in 2008 and a telling example of how drastically the federal playing field has changed in Quebec.

Bachand made a 25th hour call to the press in 2008 to throw his support behind Conservative star candidate Michael Fortier in what was deemed the swing riding of Vaudreuil-Soulanges. Indeed, Fortier was openly supported by Liberal MNA Lucie Charlebois (Soulanges) for the greater part of his campaign. She would introduce Fortier at his press conferences

and attended the Conservative rally in   le Perrot when Harper came to town. Liberal MNA Yvon Marcoux (Vaudreuil), ever the statesman, refrained from wading in on the campaign.

But here were two major players in the provincial Liberal caucus—Charlebois and Bachand—vocally supporting a high-profile Conservative candidate. The prospect of a similar vouch of support this time around seems entirely out of the question and there is really no telling what Charest will do if an election is called. That said, as Fortier made amply clear, support from Charest is no guarantee for an easy ride in Quebec.

The premier may be holding his cards close to the chest before any of his MNAs or high-profile ministers begin appearing on the federal campaign trails. With support for Harper lagging in Quebec, Charest has dozens of options on the table and may play a significant role.



Letters@thelink.concordia.ca

Pot shots and proposals

Last week's editorial by the news and fringe arts editors of *The Link* took unwarranted pot-shots not only at QPIRG's Old School/New School Alternative Orientation, but at QPIRG-Concordia itself.

The Alternative Orientation is meant to introduce students to activism on campus and within Montreal in a fun and inclusive setting that ends with a big dance party. Through events like the Alternative Orientation, QPIRG-C aims to motivate students to become aware of social justice issues on and off campus. It will also highlight resources which students may use to get involved—be it through QPIRG-C, existing working groups, or to mobilize around an issue that they are passionate about. All of our events are created in the spirit of promoting social and environmental justice, so if that leaves us as “left-leaning, meat-eschewing” activists—though we're not all vegetarian—so be it.

Throughout this week and the next, the CSU is holding its orientation events to get people pumped up for the school year. To avoid conflicting with any of these events and to allow us to participate in the tabling fairs and Taste of Concordia, QPIRG-C is hosting its fifth annual Old School/New School (Not Rad Frosh, QPIRG-McGill's orientation) the week following the CSU's Orientation.

This is an exciting week for our organization because it allows us to showcase QPIRG-C, our working groups and other community activism in a blitz of awesome events including: two movies (sorry, no loft space, but H-110 is comfy if you bring a pillow), a scavenger hunt complete with prizes co-hosted with the 2110 Centre for Gender Advocacy, a community tabling fair, a Writing and Resistance panel on writing and social transformation, the Community University Research Exchange social mixer, a bike tour and a benefit show. With the exception of the \$5 suggested donation at the benefit show, all of our events are free. Everything is open to all students and the community.

I extend an invitation to all members (though particularly the news and fringe arts editors) of *The Link* to join us for our Alternative Orientation events. The schedule is available at QPIRGConcordia.org.

Good times will be had by all.

—Abbey Mahon,
Undergrad History student
and QPIRG-C Board Member

Saab story

Re: “End of cars” (Vol.30, iss.4, p.4)

I don't know why ideas as silly as this one continue to be pushed by the Tremblay administration. Everyone was happy the day the usually-late, often broken down tramway system was replaced by an efficient, fast and reliable bus service (at least when the bus broke down, they sent another instead of paralyzing the network, and the wheels didn't spin in the ice and snow!). This improved even more as a real rapid-transit solution, the Metro, was opened in 1966.

Now Tremblay's idea to spend many billions of taxpayer dollars to put in a tramway, and right on top of two metro lines. Who in their right mind would spend around five to 10 times as much time waiting around in traffic on a tramway when the 72 km/h Metro (and soon to be 80+) is a couple of steps away?

If the desire is to improve transit, all that is needed is a few more trains running on the metro during rush hours, instead of having people crammed in like sardines. The benefit would be far greater and the cost lower. But of course, Tremblay wants to leave a “legacy.”

And again with the “anti-car” agenda. Who exactly is going to take the tramway instead of driving? You get caught in the same traffic jam, and it takes longer to get to Point B. Certainly I am not going to sell my Saab Turbo convertible or stop commuting in it to Sir George Williams.

And the concept that people prefer tramways to buses is downright silly. I certainly do not, and in fact prefer a bus as I don't have to walk out into the middle of the street, not to mention what actual transit users, particularly the elderly, would think about that.

It strikes me that the automobile has a widely-held image of freedom, that certain elements in our society cannot tolerate. “How dare you go somewhere, of your own choice, on your own schedule?!” It has nothing to do with “carbon emissions” as any logical reduction strategy (e.g. the MTQ's Turcot project, the long-overdue extension of the Ville-Marie Expressway to the Lafontaine Bridge-Tunnel, or even synchronizing the traffic lights on René Lévesque properly) are loudly denounced by the usual communist-hippy troupes and even, unfortunately, by Tremblay himself.

—James Augustynski,
Mechanical Engineering

Can we stop talking about ‘Palestine’?

While reading through *The Link's* back to school edition, I was perplexed to find a two-page spread relating to the Israeli-Palestinian conflict. Terrine Friday's piece reads as though she is cajoling left-wing activists into another year of slandering Israel (as if they needed it), by assuaging their sensitive political souls' guilt over potential charges of anti-Semitism.

Although I'm sure that Israel's opponents on our campus appreciate this timely bit of encouragement, why should it command so much space in our student newspaper? Couldn't *The Link's* editorial team leave room for other major world events undoubtedly on the minds of Concordia students?

Canadian troops are bravely fighting in an increasingly treacherous war, the global environmental crisis threatens to spin entirely out of control and our national political scene is rife with controversy and yet you wouldn't know it from *The Link*. And as tired as I am of the disproportionate attention given to a conflict over a tiny sliver of land thousands of miles away, I have grown even wearier of the ignorance that is brought to this debate.

I ask, how can Doug Smith even begin to compare Israeli Jews with European colonizers who got rich while terrorizing indigenous populations? Doug, once and for all: Jewish civilization didn't originate in Europe or North America! Incontrovertible archeological and historical evidence attests to 1300 years of Jewish sovereignty in the region you so confidently refer to as “Palestine”; predating the emergence of the peoples we know as Arabs, Muslims and, of course, Palestinians by centuries.

So who are the foreign oppressors and who are the natives? Who has the right to live on this tiny sliver of land? The best and brightest among both peoples are trying to reach a compromise. Your “contributions,” and Terrine Friday's, for that matter, are not helping.

—Samuel Stenge

You'll like it, we promise

As the 2009 coordinators of QPIRG McGill's Radical Frosh program, we found Justin Giovannetti and Madeline Coleman's editorial, “A Tale of Two QPIRGs,” (vol.30, iss.4, p.23) incredibly inaccurate.

We wholeheartedly agree that there is a marked need for a wider variety of alternatives to the mainstream orientations at both universities. Radical Frosh, as one such alternative, is a program that serves a specific purpose: to introduce new students to activism in Montreal and expose them to information that expresses a viewpoint that is underrepresented and devalued within the mainstream.

At McGill, the last week of August is the time when most progressive-minded students avoid campus at all costs. Many students register for Radical Frosh because they want to participate in an orientation that is smaller, more politically aware and less single-mindedly focused on binge drinking.

The reduction of over a decade of successful alternative orientation events on two campuses by the remarks of one former participant (recounting her excitement at underage drinking, her boredom at a single workshop and her straight male friend being groped at a gay bar) reflects only cursory and shallow reporting. One of the most important aspects of Rad Frosh is exposing students to alternative scenes that they may never before have been exposed to, including gay bars. We strive to create a sex-positive atmosphere in which everyone feels comfortable to express their sexuality without experiencing any sexual pressures.

As organizers, we worked extremely hard to run a program with no corporate funding, one that acknowledges sexual power dynamics and is committed to anti-oppression. This year's program was a tremendous success, with more participants and programming than ever before.

QPIRG McGill is a social and environmental justice group, which works to link the campus and the community; the Radical Frosh program exists in order to support these initiatives. Participants can engage in a wide variety of workshops, concerning issues ranging from urban gardening to campus organizing (Anarchy 101 actually continues to be one of the most popular workshops, year after year), panel discussions, dance lessons, loft parties, film screenings, and a closing concert including performances by some of Montreal's best musicians.

We hope that Coleman and Giovannetti's unfortunate failure to research or accurately describe the QPIRG Concordia's orientation programs does not dissuade Concordia students from attending any of the Old School/New School events this year. You'd be missing out!

—Erika Pierre and Anna Mathen,
Rad Frosh Coordinators 2009

What's the deal Woodsworth?

This past August, Concordia President Judith Woodsworth was the opening speaker at a Conference entitled, “Israel on Campus: Defending Our Universities.” The conference was put on by the Canadian Institute for Jewish Research and focused on two main points:

1. to bring a powerful analytic focus to bear on the mounting threat to academic freedom and free inquiry represented by the growth of anti-Semitism, masquerading as anti-Zionism and anti-Israelism, on our campuses, and

2. to develop, on the basis of a clear set of informing principles, a “Campus Defence Council” tasked with an ongoing, coordinated, and persistent international campaign to “take back the campus.”

As students and members of Solidarity for Palestinian Human Rights (SPHR) at Concordia, we found this conference and the president's participation quite alarming.

We ask ourselves, does she know that the state of Israel is continuing to and has been in violation of international law by building illegal settlements and the separation wall in the West Bank? Does she know that the state of Israel has committed war crimes including the use of incendiary phosphorus munitions in the most recent attack on Gaza? Does she know that the state of Israel has been equated to apartheid in South Africa by well known South African anti-apartheid activists Archbishop Desmond Tutu and Nelson Mandela? Does she know that non-Jews have no access to 93 per cent of the land in Israel? Does she know that in the West Bank there are two sets of laws, depending on whether you are Jewish or Palestinian? Because surely if she knew all this she would not be speaking at a conference that advocated to “take back the campus” from Israeli critics and human rights advocates or to try and paint a glossy image of Israel, but instead would be advocating for human rights and international law. Surely she would see through this mounting trend of labelling every Israel critic as anti-Semitic for what it really is; an attempt to silence those who speak out, and how its improper use only demeans the actual meaning of the word.

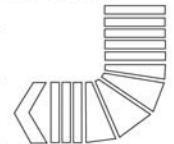
—Doug Smith,
SPHR-Concordia

***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.

DON'T LIKE WHAT YOU READ? SEND US A LETTER.

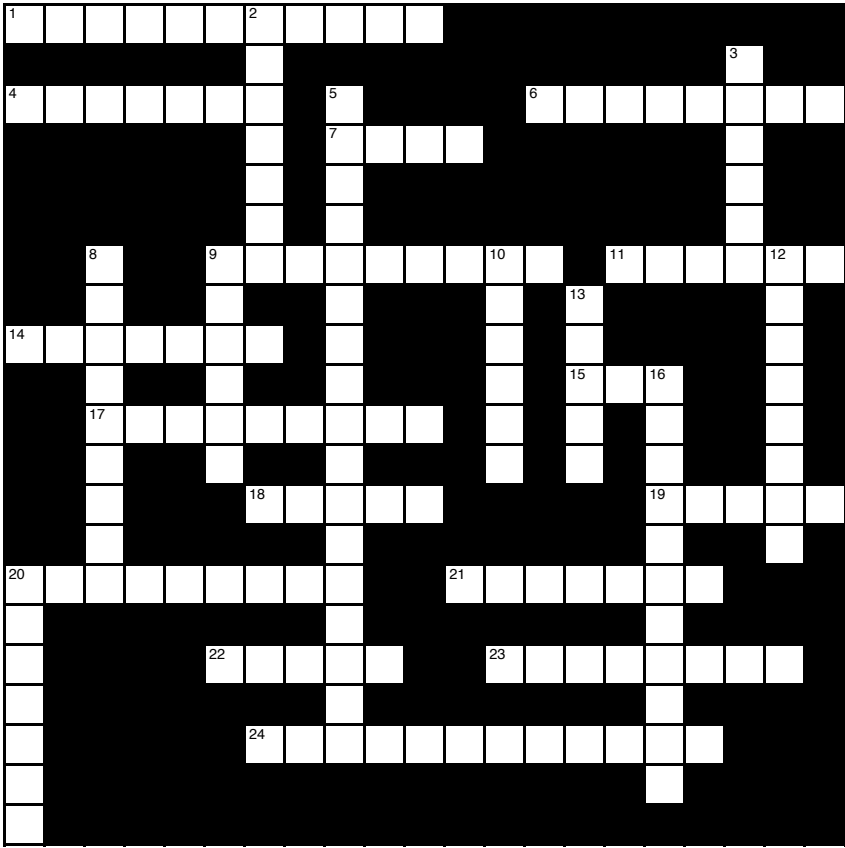


send your letters and opinions to
letters@thelinknewspaper.ca



pzzlol
crswrd

THE PUBERTY EDITION
• R. BRIAN “NEVER HAD ONE OF THOSE” HASTIE & EVAN “PUBER-WHAT?” BEATON



ACROSS

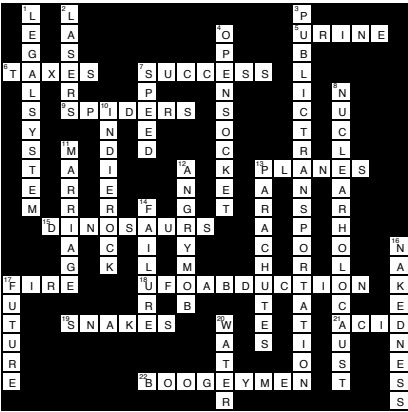
- 1. What happens when your voice box goes from an annoying high-pitched crackle to a smooth, baritone flow
- 4. A time-tested ritual involving a razor; alternatively, Jesus didn't do it
- 6. Your buttocks, your knees, your face, your back, your genitals... Shit grows like wildfire.
- 7. An unfortunate side-effect of the hormones pulsating in your blood causes your hair to feel like this
- 9. During these awkward years, a lot of people tend to question this. Also, a defining characteristic of the puberty age
- 11. A spurt of this causes you to go from little squirt to hulking, lanky monster almost overnight. Good thing you can't get smaller until long afterwards!
- 14. Teachers and other older individuals call puberty this, but we think it's bullshit. Spending most of your Friday nights at home alone listening to Yes records is not a positive experience.
- 15. This acronym denotes the people who will help you through these trying times. Liek omg
- 17. In the male, these descend and escape away from the shaft. These also house colonies of future children, perhaps.
- 18. Prone to scurvy (drop the A)
- 19. You tend to do this a lot when you're going through puberty (and it's not masturbation. Seriously. But it also takes place in a bed, most of the time.) Your loved ones may or may not be convinced you are a vampire. Stop leaving your *True Blood* DVDs lying around too. Seriously.
- 20. Acne, pimples, blackheads... These are all the natural enemy of the teenager.
- 21. If puberty were to be summed up in one word by those who just went through it, it would probably be this. Alternatively, any first date.

- 22. The functions of this muscle (full of grey matter) tend to grow out during the puberty-tastic years.
- 23. It's hard. Literally. Unexpectedly. Can be your best friend, or the ruiner of all good public times.
- 24. Dudes don't have this cyclical puberty-induced burden. On the bright side, you can now get pregggers, though.

DOWN

- 2. No matter how many showers you take, you may still come out stinky. We're sorry, that's just one of the ways your body hates you.
- 3. Boy + girl + movie = dismal failure. Try again when you're 20, kid.
- 5. Unwanted man-guest that only comes out at night, when you are asleep. Hopefully your mom won't see the sheets afterwards.
- 8. Not yet a moustache, but not clean-shaven. The barren world many 13-year-old males go through.
- 9. Glandular problems or your body goes in overdrive before it works itself out. It's a sad state, and no one will wanna stand within five feet of you.
- 10. This is a weapon in the war against 24 Across. Beavis stuck one in his nose, one time. Brian also got samples of these mailed to Evan's

issue 4
solutionz



- house for no reason at all. Hilarity ensued. High-fives were not exchanged.
- 12. These little buggers are in overdrive, creating tense strange hyper-active situations. Everything is in extremes.
- 13. The hair that shields your genitals from outside forces. Evan was also given a gift of a bag of these once. He was not amused.
- 16. That feeling you get when you once again fail, even when you meant to do well. A fist-balling emotion.
- 20. These grow bigger in puberty and sometimes get tender. Evan has never seen these in the wild.

editorial

Cleaning up Cabot

Last spring, the former host of CBC Radio One's *Morning Break*, Mike Finnerty, asked listeners a simple question: what do you think of Cabot Square?

Minutes later, callers from across Montreal flooded the airwaves voicing their concerns about, and disdain for, the reputation of the park located just outside the southeast exit of Atwater (nicknamed "crackwater") metro. Listeners called it dirty, saying it was littered with hoodlums and to be avoided at all costs. One woman said the city should be ashamed of itself for not cleaning up the square, as it's with-in close proximity to a residential area, two colleges, a children's hospital and student housing.

One block east, the Seville Theatre is boarded up by graffiti-covered planks and beggars line the sidewalk with paper cups or open hands.

A frequenter of the area for over five years, I can empathize with the listeners who call the site a sore spot for the city. The underground tunnel leading from the square to the Alexis Nihon mall and Atwater metro reeks of what is probably urine mixed with a pot-pourri of stale aromas, not to mention ammonia to mask the smell. Olfaction aside, most troubling is the sight of men and women (especially during the winter months) sleeping in rows along the stairs, escalators, next to the doors—pretty much anywhere there's a free spot to be claimed.

Most commentators who called the morning radio show failed to put their own misinformation aside and question whether a lack of resources and effective outreach is what hampers the city block. Perhaps they forgot that park is a part of our greater community and that it may prove more effective to better it rather than point fingers at our otherwise complacent municipal government.

There's an election coming up in November. City councillors and mayoral candidates are getting nervous as the competition grows more fierce, with political experts speculating as to whether it will be a Harel upset or a Union sweep.

Municipal politicians are flaunting flashy tramway plans and dodging electoral and financial inquiries rather than meeting the basic needs of people facing socioeconomic crises.

Montrealers may be no better. We're busy protesting a world-renowned poet and singer/songwriter's right to perform in Tel Aviv. We're bickering about whether the bike path running across Montreal's west end needs a minor touch-up or a complete cement refinish and who would pay for either upgrade. All throughout, students are learning how to become model citizens in Montreal.

This isn't to say we shouldn't stand our ground, stomp our feet and exercise our right to free speech. Rather, it's to say change starts here. We need to lobby our elected officials to get off their rocking chairs and face an underlying problem: poverty and lack of commitment to supply adequate community resources. We need to make it perfectly clear to our municipal councillors that electoral spendthrift and empty promises won't act as a big, shiny diversion this time around.

The Eco-quartier Peter-McGill focuses on community action and environmental awareness. Created by the city and founded in 1997, the Eco-quartier greens and cleans the west end of the downtown core.

But they can't do it alone as their mandate is limited. Last week's temporary farmer's market allowed locals to interact with the homeless living in and around the square but it doesn't shy away from the bigger issue: the homeless have become regular staples we've all grown accustomed to and whenever there's public outcry, the city draws up quick fix plans to pacify the public.

So it seems as though the statue of Italian explorer Giovanni Caboto will continue to look over the mess that has come of Cabot Square and wonder why he ever settled there to begin with.

—Terrine Friday,
Editor-in-Chief

Read it and weep

BY TRAVIS DANDRO

