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NEWS

NATIVE AFFAIRS: MOHAWK COUNCIL OF KAHNAWAKE TONE DOWN EVICTION RHETORIC

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The Hall Hole

How Else Do You Get New Escalators into the Hall Building?

• JUSTIN GIOVANNETTI

Construction at Concordia shows no signs of slowing down as the university will start a two-year, \$14 million plan next month to replace the 17 infamously defective escalators of the Hall building.

Once work is completed in December 2012, Jean Pelland, Concordia's director of projects, promises that the Hall building will be cleaner, brighter and more modern.

"The only comment I've received from students and the community is that the escalators don't work well, everyone wants them changed," said Pelland.

When asked if the escalators were problematic Pelland chuckled, "More than that, at the top they aren't even working, they are very old equipment and we need parts, so we take parts from the upper levels. Between [floors] 11 and 9 it doesn't work. It's too old."

Opened in 1966, the Hall building's escalators have been plagued with mechanical problems for more than 40 years. The company that was installing the escalators went out of business before the building was finished, leading to an immediate lack of spare parts.

Cannibalizing parts and a heroic level of MacGyvering by the university's staff has only gone so far. It is not uncommon for more than half of the 12-floor building's escalators to be broken at the same time.

Plans to replace the escalators have been floating around since the early 90s, but have been rejected due to the high cost involved.

With the project currently in



An artist's rendition of the plan to revamp Concordia's Hall building escalators. The renovations will take two years and cost \$14 million.

the tendering phase, two different construction methods may be used to replace the escalators.

The more traditional method would involve cutting a hole in the side of the Hall building. According to Pelland, the university has also asked for tenders using a modular method, whereby the escalators would be transported in pieces into the building. The pieces would then be installed on site.

"We need to keep the building open, students still need to go to class, so it is a very complicated project," said Pelland. "If the market offers us at a reasonable price for building with small pieces, we will use it. It may cost a little bit more for the equipment, but our schedule will be shorter."

Replacing the escalators at

the core of a building used by 10,000 students daily is a challenge, especially since asbestos will need to be removed, so the project will work in five-month phases where two floors will be replaced at a time.

"[The escalators] are very old equipment and we need parts, so we take parts from the upper levels. Between [floors] 11 and 9 it doesn't work. It's too old."

—Jean Pelland,
Concordia's director
of projects

Floors 10 to 12 will see the first work this October.

The escalators from the ninth floor to the 12th floor, currently only go up because the university ran out of money while the

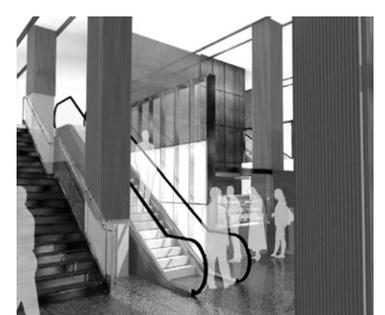
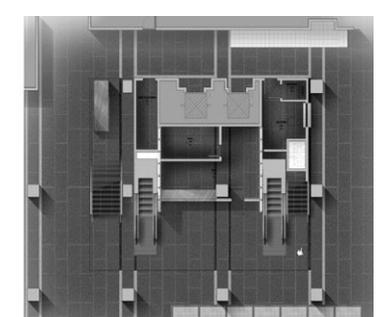
Hall building was being built. With the renovation, they will also go down.

"We are also redesigning the entire design of the part of the lobby, there are more people coming from the tunnel, so we need to change the flow," said Pelland. A second escalator will be added to the side of the Tim Horton's, to the left of the security office.

With planning for the project underway for the past year, Pelland said the largest work, from the lobby to the fourth floor, will be done over the summer.

Students will need to wait until tendering ends on Sept. 22 to know if they will have to welcome a hole in the side of the Hall building.

See thelinknewspaper.ca for more plans for the project.



Toothless Evictions

Mohawk Council Stumped over Membership Issue

• CHRISTOPHER CURTIS

Members of the Mohawk Council of Kahnawake want to evict non-natives from their reserve; they just don't know how.

In February, the MCK handed out 35 eviction letters to residents of the small Mohawk community. The eviction notices were delivered to non-natives or Mohawks living with non-natives in Kahnawake—located across the St. Lawrence River from Montreal.

Recipients of the letters were given 10 days to leave town, but in the six months since that deadline has expired, only eight people or families have made arrangements to move.

During a Sept. 3 town meeting, the MCK conceded that the evictions would be nearly impossible to enforce. According to Article 107 of the Indian Act, local officers of the peace do not have the authority to act on commu-

nity membership issues—meaning that even if Mohawk Peacekeepers forcefully removed people from the reserve, the evictions could be overturned in court.

“It is unlikely that the evictions would hold up in our own court much less an outside court,” said Joe Delaronde, a former MCK Grand Chief and current spokesperson for the council said. “We’ve been trying to set up our own justice system here, a system that gets away from the Indian Act, because the original stated purpose of the act is the assimilation of Native Americans.”

Despite the fact that the 35 people and families facing eviction represent less than one per cent of the reserve’s population, Delaronde sees their presence as a threat to future generations of Mohawks.

“As a people, we have so little left,” he said. “If we don’t act now

and we just keep letting outsiders in, this won’t be our reserve anymore.”

In 1984, Kahnawake passed a membership law requiring that, in order to live in the community, a person must have at least four Mohawk great grandparents. The law also stipulates that anyone marrying a non-native would forfeit his or her right to live in Kahnawake.

The MCK issued similar eviction notices in the 1980s and 90s, but both attempts failed, as there was no real system in place to enforce the evictions.

Tracy Deer is an award winning documentary filmmaker and a co-publisher of *The Eastern Door*, a local Mohawk newspaper. Deer and other Kahnawake residents have been circulating a petition to stop the evictions.

“Assimilation is when you force people to move out of town

for falling in love with non-natives,” said Deer. “These people won’t be able to raise their children in a Mohawk community.”

The membership law has personally affected Delaronde. His sister moved from Kahnawake to Ottawa after marrying a non-native.

“It’s a very difficult situation,” he said. “But this is a native reserve. A lot of the people living here illegally are doing so to avoid taxation from the Quebec and Canadian government. And we have to provide them with services like policing and snow plowing. It frustrates the community.”

The MCK, said Delaronde, is just responding to pressure from its constituents. Pointing to an online poll conducted by kahnawake.com, Delaronde claimed the majority of Kahnawake’s 8,500 inhabitants want non-natives to be evicted.

The poll asked, “should the MCK evict non-natives from Kahnawake?” Of the 251 respondents, 152 voted ‘yes,’ 40 voted ‘no’ and 59 voted ‘it depends.’

“There isn’t a family in town that this issue doesn’t affect somehow,” said Greg Horn, who conducted the poll. “But there’s still a strong feeling in the community that you can’t live here if you’re not native. It doesn’t mean you can’t spend most of your time here or send your kids to school here, you just can’t live here.”

While Deer acknowledged the community is divided over the issue of membership, she doesn’t believe the poll accurately reflects the community’s true feelings on the issue.

“We’re far from united,” she said. “The online poll has over 100 votes in favour of evictions, but the petition I helped start has over 100 signatures against it.”



Kahnawake's Council is unsure how to enforce the eviction of non-natives from their reserve. GRAPHIC JULIA WOLFE

Rue Frontenac Hits Newstands this Fall

Print Version of Website will Focus on Investigative Reporting

• DIEGO PELAEZ GAETZ

Rue Frontenac, an online publication started by the locked-out staff of *Le Journal de Montréal*, is coming out with a print version this fall.

Described as a “pressure tactic” by Richard Bousquet, VP of *Rue Frontenac*, the print version of the publication is another step in a long, bitter labour dispute between the editorial staff of the *Journal* and Quebecor, the company that owns the paper.

“There was lots of demand,” said Bousquet about releasing a

print version. “We were getting people online telling us all the time to start a paper version of *Rue Frontenac*.”

The website has been very successful thus far, with over two million page views per month. The website is “turning a slight profit” and has “helped build credibility,” according to Bousquet.

“Now we’re moving to phase two,” said Bouquet.

Beyond being a simple pressure tactic, *Rue Frontenac* hopes to keep its cause in the minds of

Montrealers. Over 1,000 distribution outlets will be set up on the Island of Montreal and employees will also distribute copies downtown to help “keep a personal connection with Montrealers,” according to Bousquet.

The print version will differ from the online version in that the content will be more focused on investigative reporting and news analysis rather than breaking news and shorter stories, which will continue to appear on the website.

“We want to create a synergy

between our print content and our online content,” said Bousquet.

Administrators at the *Journal* have also recently applied pressure tactics of their own, as they recently fired nine locked-out employees and suspended 100 more.

“We’re contesting these firings through the proper legal channels,” according to Bousquet.

When asked whether he thought similar pressure tactics would be applied by the *Journal*, Bousquet replied, “Probably. They use the courts a lot. They

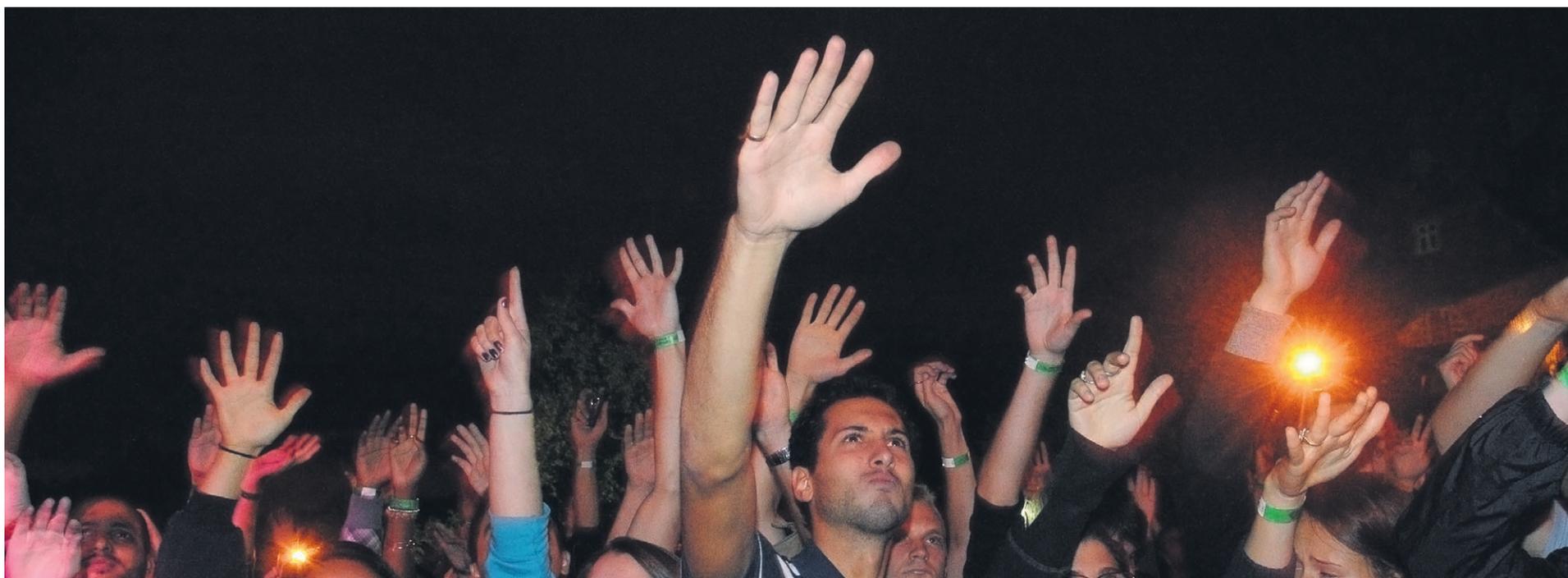
have a team of lawyers, and it’s a tactic they’ve used a lot since the beginning [of labour trouble].”

As both parties are currently in arbitration, it’s unclear what effect *Rue Frontenac*’s print publication will have on negotiations. According to the locked-out workers, only one person can decide when the nearly two-year lockout will end.

“Pierre-Karl Peladeau is the only one who knows when this conflict will end,” said Bousquet. “It’s not us who are holding up negotiations.”

Concordia Rocks the Quad

Orientation Concert a Hit at Last Minute Loyola Venue



Montreal funk group Chromeo (left and right) set the stage for award winning hip-hop artist K'Naan (middle). PHOTOS RILEY SPARKS

• CHRISTOPHER CURTIS

On Sept. 9, over 2,500 Concordia students took to the Loyola Quad for a night of live music, barbecued meats and cheap beer.

Somali-Canadian hip-hop artist K'Naan capped off the evening's festivities, which also featured Montreal funk duo Chromeo and Toronto remix group Key'n'Krates.

However, most of the concertgoers were blissfully unaware of how close they came to missing out on the party.

In April, before even taking office, Concordia Student Union VP Student Life Andreas Lopez began planning the event. His troubles went beyond the logistical nightmare of booking three bands,

renting stage equipment, arranging for security and ordering truckloads of beer and crates of frozen meat.

"The real trouble was finding [a venue]," said Lopez.

For nearly four months, the CSU hustled to find an appropriate site to host the orientation party. When the CSU applied for a permit to hold the concert on MacKay Street outside the university's Hall building, Montreal's Ville Marie borough flatly rejected the idea, citing opposition from its constituents.

CSU executives then combed the city for another locale. They briefly considered renting Uniprix Stadium or the Bell Centre at a cost of \$5,000 and \$10,000, re-

spectively.

By mid-August, Lopez had booked three bands but still had no place for them to play. Finally, just a few weeks removed from the concert, Concordia's Associate VP of Facilities Management Peter Bolla suggested the CSU take a look in their own backyard.

After securing the Loyola Quad as a venue, Lopez and his fellow executives still had to plan the \$80,000 event to the last detail.

"We were still in game mode come Sept. 9," said CSU VP External and Projects Adrien Severyns. "But yeah, it was awesome to see it come together."

Key'n'Krates played a mash-up of hip-hop and dance music as students began filing in and filling

up on beer. By the time Chromeo took the stage, the sun had set and the party was in full swing.

"Concordia!" yelled lead singer David Macklovitch to roaring applause. Chromeo's electro-funk beats had the crowd jumping and dancing with wild abandon. To the left of the stage, Lopez watched calmly with a smile on his face.

"It was just the best," he said. "I can't even describe how happy I was to see everyone finally enjoying the show like they were."

The show was a stark contrast to last year's Snoop Dogg fiasco, where the veteran rapper showed up hours late and played a lackluster set in an indoor venue.

"We wanted to get local acts,"

said CSU President Heather Lucas. "People who care about putting on a good show, not some diva superstar."

Loyola Campus' green fields and gothic architecture provided the crowd with more atmosphere than the concrete buildings and pavement of MacKay Street, where previous orientation concerts had been held.

"It would be nice to get back to the Loyola Quad next year," said Severyns.

The crowd began thinning out towards the end of K'Naan's performance, as students packed into shuttle and city buses that took them home or, in some cases, to Reggie's, where the party really took off.

Infighting at FASA

Questions Arise Over Constitution After VP Finance's Termination

• CHRISTOPHER CURTIS

A former Fine Arts Student Alliance executive is accusing the alliance's presidents of violating its constitution.

On Sept. 1, FASA presidents Paisley Sim and Neal Moignard sent a letter of termination to the alliance's VP Finance, Laura Glover.

Glover refused to resign from her post, citing Article 11, Section 1 of the FASA constitution, which states that "The President, Vice-Presidents and Councillors may be recalled to election by two-thirds of sitting Councillors for misappropriation of funds, dereliction of duties, violation of these by-laws or of the Regulations adopted hereunder. Two weeks written notice of the proposed recall must be given to the person subject to the recall..."

Sim and Moignard contend that because Glover was hired as VP Finance rather than elected, she is not subject to Article 11 of FASA's constitution.

Glover was hired as FASA's VP Finance in April and was interviewed by Tricia Middleton, Concordia's coordinator of Student Relations and outgoing VP Finance Julie Johnston. During the interview, Glover said she made it clear to both Middleton and Johnston she would be away for most of the summer volunteering in Costa Rica.

Over the course of the summer,



Former FASA VP Finance Laura Glover claims her firing was against FASA's constitution. PHOTO CHRISTOPHER CURTIS

Glover was supposed to organize a budget with the other executives, reimburse students for Special Project Grants during the 2009-2010 year and maintain her VP Finance email account.

"She didn't fulfill any of her duties," said Sim. "Nothing got done and we were really backed up before the start of the school year."

Glover confirmed that she had only worked 29.5 hours for FASA over the summer and hadn't

checked her FASA email account for a period of about 90 days while she was in Costa Rica.

After returning to Montreal, Glover met with Sim and Moignard. During the Aug. 31 meeting, they asked for Glover to resign, citing concerns over Glover's ability to balance her duties as VP Finance along with her residence advisor job.

After she refused to resign, Glover was presented with a letter

of termination signed the next day.

"Their decision was undemocratic and unconstitutional," said Glover. "This isn't about me keeping my job, it's about Fine Arts students knowing that their presidents are acting against the constitution."

Sim and Moignard said their decision to fire Glover was made without consulting any other FASA executives or council mem-

bers. The VP Finance is recognized as an official position of FASA's executive with the same voting privileges as any of the other four vice presidents.

In a Sept. 7 interview with *The Link*, Sim reiterated her stance on Glover's termination.

"She was a hired employee who wasn't doing her job," said Sim. "The constitution doesn't apply to her position."

Both Sim and Moignard conceded that FASA's constitution needed "clarification" and said they would be open to amending it in the future.

"I wasn't given adequate training to do my job," said Glover. "A part of planning the annual budget is doing it with the other executives. The other executives were out of town over the summer. And I had made it perfectly when I was hired clear that I would be too."

Concordia Student Union President Heather Lucas has met with both parties and told *The Link* she wanted to see the situation handled internally.

On Sept. 7, Sim announced the re-hiring of Julie Johnston as the new FASA VP Finance.

Glover no longer has any desire to keep her post as VP Finance. She has set up a website called fasareform.ca to inform students about her situation and she plans on bringing the issue of her dismissal to the association's first council meeting this fall.

Chinese Student Association to Launch Newspaper

• ADAM KOVAC

Concordia University's media outlets will soon be trilingual, as the Concordia Chinese Student Association has announced plans to launch the school's first Chinese-language newspaper.

"Even though we have different kinds of English language newspapers at Concordia, Chinese students are reluctant to read them sometimes," said CCSA president Jingdi Pi. "They don't have too much information about the campus. For example, for something like health

services, Chinese students who are almost graduating sometimes don't know they can [get access to services like] acupuncture and things like that."

The new paper will be titled *Qi Dian*, which translates to *Starting Point* in English. Pi says the title is also a statement regarding how the CCSA views their adopted city.

"For overseas students, Montreal is a starting point for us to explore and learn more things about the world," she said.

The CCSA have established a

comprehensive mandate for *Qi Dian*. It will act not just as an introduction to Canadian life, but also as a means to retain a link to their country of origin.

"We want to bridge the Chinese students and university together," said Pi. "So one the one hand we can provide them with the latest campus news and also off-campus news such as the latest policies that are important for international students."

"We also want to provide students with traditional Chinese cultural things, so they don't for-

get our culture."

Originally slated for a launch in October, the CCSA has had to put off the first issue due to problems finding an appropriate printing facility.

However, that delay has given the CCSA time to decide what content will eventually make it into the 16-page first issue. One such change might be the inclusion of an English-language column, to be written by CCSA executive member Andrew Peters.

"Andrew really wants to write

something about the experience of when he was in China on exchange," said Pi.

The extra time has also allowed the CCSA to expand their contributors from solely members of the CCSA to any student with an interest in Chinese culture.

"There are two parts [to the newspaper]," Pi said. "The first part is from members of the CCSA, and we also welcome anyone who understands Chinese and English to join our team."

Meet VPS-24

Students Ask University to Better Define Space in New Policy

• JUSTIN GIOVANNETTI

When does a gathering of people become a temporary use of space?

Some students are asking that question after Concordia introduced a new policy on the temporary use of space over the summer.

Under the new policy, known as VPS-24, all use of space at Concordia outside of offices and laboratories is now defined as a temporary use of space and must be reserved through the university's booking system.

"I don't think the Board of Governors created the policy with an intent to do harm [but] it has a possibility to do so anyways."

—Gonzalo Nieto, *Überculture executive*

While the university claims that the policy will make reserving space easier, the students say it goes far beyond that.

"Although I don't think the Board of Governors created the policy with an intent to do harm, it has a possibility to do so anyways," said Gonzalo Nieto, an executive at *Überculture*.

"There is no clear explanation of what public space is within the document and there is no clear difference between one student studying and 50 students studying," Nieto continued.

A culture jamming group, *Überculture* engages in art activism that challenges cultural norms and corporate control of media and society.

"The policy is a reflection of some of the issues that have come up and we have tried to develop procedures from time to time on the use of space," said Michael Di Grappa, Concordia's VP Services. "This was an attempt to put everything in one place, in one document, at the

same time we were developing a new online booking system that would make transparent the spaces that were available and the procedures that were available for people and groups to book the space."

Although all university space given to student associations is exempt from the policy, Di Grappa confirmed that all space outside of teaching and research was limited.

When asked what a student would need to do if they wanted to do yoga with several friends in an open area at Concordia, Di Grappa stated that the student "would have to make a request, they would have to indicate what room they want to reserve, the date and time, and expected attendance."

According to the policy, that would need to be done 10 days before the event.

Di Grappa stated that the line between an event that fell under the policy and a gathering that did not was based on a lack of advertising to the public and not taking place in a space that could be booked by others.

When asked to define public space, something missing from the policy, Di Grappa advanced four definitions over the course of his interview for this piece.

"Public space is those spaces that are available to be booked from time to time.

"It depends on what level of public, in a way, the space is all public because it is all paid for by tax dollars on the other hand, some laboratories are not public, so you are looking at exhibition spaces, classrooms, auditoria and conference rooms.

"The university, at the end of the day, is responsible and liable for what goes on in its buildings.

"It doesn't mean that anyone can do anything at any time in any place."

The issue of public space was important for *Überculture* because the group has held events in the past, like a tea party in the Hall building lobby, which has



Who among these students has to reserve their public space with security?
PHOTOS CHRISTOPHER CURTIS

resulted in Concordia security calling the police.

"There is a high level of ambiguity about what is public space, about what is an event and what security can do about it," said Nieto. "The lack of students on the body that created this policy means that there isn't much students can do to appeal the policy."

With the policy having

undergone 27 edits, Di Grappa said that the current version could still change.

"We are going to put in place a process to review this policy because it just came into effect," said Di Grappa. "Some language could be problematic or misinterpreted."

On its blog, *Überculture* has hinted that it may host an event in the Hall building on Thursday at noon.

Briefs

New Chief

As new police chief Marc Parent was sworn in on Sept. 13, both he and Mayor Gerald Tremblay cited ending racial profiling as a top priority. Parent, who had been announced as the new chief on Aug. 19, inherits a police force that has been accused of systemic racial profiling by Quebec's human rights commission.

Bloc MP Steps Down

Francine Lalonde, the Bloc Québécois MP who represents the Montreal riding of La Pointe-de-L'Île, will resign following a cancer diagnosis. During her career, she was most notable for campaigns urging Canada to legalize euthanasia. Bloc leader Gilles Duceppe said her departure will leave a "big hole" in the party's caucus.

Road Accidents are Down

If a recent trend continues, Montreal could experience the lowest level of road deaths in its history. As of Sept. 2, Montreal had a total of 16 traffic-related deaths. While there are still three and a half months left in the year, the total is less than half of last year's 33 fatal accidents.

Hockey's Back

At his first press briefing of the year, Montreal Canadiens General Manager Pierre Gauthier said he "loves his team," but didn't mention the words "Stanley Cup." In fact, he isn't promising anything for the upcoming 2010-11 season. With 17 players returning from last year, all he's saying is that his team's on the quest for success.

Human Oil Spill

Hundreds of protestors made their way to Palais de Congress drenched in a liquid resembling crude oil on Sunday. The purpose of the protest was to draw attention to "negligent practices" on the part of the oil industry and lax government oversight.

Montreal Police Formed Partnership With Canadian Army

The SPVM and the Canadian Forces Set Up Information Exchange after 2008 Riots Rocked Montreal North

• CHRISTOPHER CURTIS

In the aftermath of the rioting that occurred in Montreal North in 2008, the Montreal Police consulted with the Canadian Forces to learn the army's urban warfare tactics.

According to an article published by *Rue Frontenac* on Sept. 13, the Service de Police de la Ville de Montréal's assistant director, Pierre Brochet, met with army officers in October of 2008 to discuss a partnership on "risky interventions during a riot."

Brochet told *Rue Frontenac* that the police weren't used to the kind of rioting that occurred in Montreal North, specifically how to deal with police injuries incurred in action. In return, the police would report back to the army on the success of tactics used during a riot. Brochet did not divulge any specific details of the information exchanged between the SPVM and the Canadian Forces.

Riots broke out in Montreal North on Aug. 10, 2008, the day after a Montreal Police officer shot and fatally wounded unarmed teenager Fredy Villanueva. Three police officers were wounded during the riots, including one who

was shot in the leg.

The news that police then formed a partnership with the Canadian army came as a shock even to members of the SPVM.

"This is the first I hear of any kind of cooperation between the police and the army," said Yannick Paradis, a media relations officer with the SPVM. "I'll have to look into it."

The news also came as a shock to community organizer Steve Duvalsaint.

"Wow, I don't know what to say," said Duvalsaint, who works with a community group called Montréal Nord Républik. "It's scary not only for the residents of Montreal North, but for Canadians in general."

Since the Villanueva shooting and the ensuing riot, the relationship between police and people living in the largely Haitian neighbourhood of Montreal North has been strained.

"With the way things have been going [in Montreal North], I honestly can't say I'm surprised to learn about this," said Duvalsaint.

It is unclear if the partnership between police and army officials is ongoing.



Montreal Police consulted with the Canadian Forces on urban warfare tactics. PHOTO RILEY SPARKS

La Rentrée

Study finds that 80 per cent of French students who work part-time fail

• HUGO PILON-LAROSE

It's called *la rentrée* in France, where university students are attending classes in higher numbers than last year. Although French education is virtually free, a study published last month by a French student union found that financial pressures on students decrease their chances of success.

Since 2008, French universities have been afflicted by student strikes—especially common in Paris—that practically cancelled exams and a semester last June, as student unions called for more public investments and governmental programs to help those who cannot afford to

pay a university's tuition fees.

"Everything is more expansive for our members," said Union Nationale des Étudiants Français Secretary General Anne Melin. "It costs more to pay rent, more for meal tickets. This restricts universities' accessibility."

The Sarkozy administration attempted to cut funding for bursary programs in March, creating waves of protests across the country among university presidents and students. Shortly after, bursary programs were reinstated by the government due to public pressure and mass demonstrations.

In an interview with *Le*

Parisien, VP of the Conférence des présidents d'universités [Universities' Presidents Board] Jacques Fontanille said universities across France have changed how they welcome first-year students since 2008, with emphasis now put on academic aid.

"Within three years, concrete benefits to this new dynamic will be felt by our [student population]," he claimed. "It might explain why more students go back to school."

This explanation is not shared by UNEF.

"What students pay globally to attend universities in France increases continually, while in-

comes and student-jobs opportunities, on the other hand, don't," said Melin. "One student out of two works while attending university to pay, for instance, a monthly rent. Eighty per cent of them fail several classes each year because they can't put efficient time on their studies."

According to UNEF, the people of France have to debate on how they want to finance universities and post-secondary education in general. The student union said it will not tolerate the financial "imbalance" if politicians don't clearly prove they want to help students.

In Quebec, the debate over

higher tuition fees is just getting started. In August, Concordia's President and Vice-Chancellor Judith Woodsworth asked the National Assembly to increase tuition to the national average of about \$5,000 annually by 2020.

University presidents around the province agree that Quebec's tuition fees should be equal to the Canadian average. Student unions in *la belle province*, as well as their French counterparts, have voiced strong opposition to the tuition hikes and said they will not hesitate to protest or strike if the increases come to fruition.



Concordia Student Union VP Adrien Severyns attends a protest against the long form census ban in August. PHOTO JUSTIN GIOVANNETTI

Students Fight Census Ban

Concordia Student Circulates Petition to Reinstate Mandatory Long-form Census

• CHRISTOPHER CURTIS

Montreal students are uniting in opposition to the federal government's forthcoming ban of the mandatory long-form census.

"The information in the long-form census doesn't just help our studies," said Mehreen Rushdia, a councillor for Concordia University's Graduate Students' Association. "The information is there for the good of society."

Rushdia is currently circulating a petition to stop the ban. The petition has garnered the support of the Concordia Student Union, McGill's Post Graduate Students' Society and the Students' Society of McGill University.

"The petition is just a drop of water in the ocean," she said. "But we have to take some kind of action."

In July, the Conservative cabinet decided to do away with the mandatory long-form census, which one out of five Canadian citizens fills out every five years, and replace it with a voluntary

form by 2011.

Critics of the ban have expressed a number of concerns regarding a voluntary long-form census, namely that it would not produce nearly as much reliable information as a mandatory one.

Industry Minister Tony Clement claimed the ban was a result of complaints from Canadians over the "intrusive" nature of some of the long-form census' questions.

Clement also said the decision came without consulting organizations that work with Statistics Canada.

On July 21, Munir Sheik resigned from his post as the head of Statistics Canada in protest of the ban. In his letter of resignation, he wrote that a voluntary survey was no substitute for the mandatory form.

Tom McGurk is a Concordia graduate student studying population density in urban areas. He needs the census data for his work, which determines the transportation needs of urban

neighbourhoods.

"The long-form census provides details about a neighbourhood that I need," he said. "By identifying low income areas, we can determine what kind of public transit these people need and address that."

An Angus Reid poll conducted between July 22 and 23 found that only 27 per cent of Canadians support the decision to replace the mandatory long-form census with a voluntary form.

"It's a shallow political move," said Adrien Severyns, CSU VP External and Projects. Severyns and members of the CSU attended a protest of the ban in August.

"It's ironic that a government that was elected on a platform of transparency in government is making information so hard to come by," said McGurk. "We'll have to pay for the kind of information that should be our right to have."

The PGSS or SSMU could not be reached for comment.

Sex and Sensibility

Women's and Health Groups Call for Sex Ed in Classrooms

• LAURA BEESTON

On Sept. 1, a coalition of health and women's groups called for the provincial government to implement a comprehensive sex education course in Quebec high schools after new findings suggested the rates of sexually transmitted infections have skyrocketed among youth since the Ministry of Education stopped offering classes in 2001.

"Whether it's federal government statistics that are emerging, or our own information we've been gathering, [numbers are] indicating that sex education is critical in our high schools," said Sarah Odell, fundraising coordinator of Notre-Dame-de-Grâce-based community outreach group Head & Hands.

"When we do our surveys and talk to our youth, we have gotten some pretty alarming answers back," she said. "For instance, when we interviewed grade nine students, 50 per cent believed that there is a cure for AIDS [...] This is an indication that the [sex ed.] reform clearly is not providing the information to youth in classrooms."

Odell also cited a recent statistic from Quebec's Health Ministry that found gonorrhoea among 15-24 year old women has increased by five times since

2004. A Statistics Canada report from 2005 also found that three out of 10 young people who had sex with multiple partners within a one-year period had not used condoms during intercourse.

"It's a hot button issue right now because of the emerging statistics. People are talking about it. Sex education should be a priority for the health of our youth."

For Head & Hands, who started up the Sense Project—peer-based sex education workshops that set up in Montreal high schools and CEGEPs—in 2005, an ideal curriculum in Quebec would "give information that reflects the reality of youth."

"A program that is youth friendly, empowering, harm reductive and has a holistic approach to sex education, ideally," said Odell. "We want to encourage healthy, consensual relationships that don't only emphasize the physical aspects of sex, but the emotional ones, like building healthy relationships. Hopefully the ministry can follow something along those guidelines, but it's hard to visualize right now how [they] are going to reintroduce this."

As of press time, neither Head & Hands nor *The Link* were given direct comment from the Ministry.



Gonorrhoea has increased five times in young women since the provincial government pulled sex education in 2001. PHOTO RILEY SPARKS

A photograph of a person in a red shirt holding a white sign with the words "POLICE STATE" in red, bold, capital letters. The person is standing in the middle of a city street, with tall buildings on either side. In the background, there are other people, some on bicycles, and a police presence. The scene is set in an urban environment with a clear sky.

**POLICE
STATE**

How Was Your G20?

Mine didn't revolve around burning police cars, despite the hair on my neck being singed by them. Nor did it involve rhetoric, despite the number of arrests meriting it.

My G20 was a time of fear. Followed by frustration.

I was a spectator to one of the worst abuse of rights in Canadian history. There is no better way of putting it, and the result has been silence.

The real purpose behind the meeting has been lost. I'm fine with that as nothing was achieved. The reason for the meeting's location has been lost, which is unfortunate, but someone should be fired for making that choice.

The only real debate has been about the protestors and police clash-

ing. Asking who asked for what? Who provoked whom? Who was right?

I will not partake in that exercise.

I stood between the protestors and the glass windows on Bay Street as they shattered. The sound was frightening. But it was never shocking.

I stood beside protestors as they were struck by rubber bullets and as they were released shoeless in the early morning air of Toronto. That was shocking.

No amount of broken windows will ever equal the loss of one citizen's civil liberties, let alone 1,100.

—Justin Giovannetti,
Editor-in-chief

'I saw more than I wanted to see'

Stories of Abuse at the G20 Detention Centre



Ontario Provincial Police officers in riot gear block protesters and citizens from going closer to the exhibition centre in downtown Toronto. PHOTO LEX GILL

• JUSTIN GIOVANNETTI

Lost, hungry, cold and scared, they left the makeshift detention centre at 629 Eastern Ave. one-by-one, to meet strangers who had come with food, drinks and clothes.

Over six hours on the night of June 27, *The Link* spoke to nearly 120 of the detainees who left the Toronto Film Studio, a soundstage retrofit with cages to hold people arrested during the G20 summit. Although each had a different story to tell, the larger picture remained consistent.

"It felt like a sociological experiment," said Dina Dineska, who moved to Canada from Macedonia at the age of eight. Dineska was held for 19 hours after being arrested outside the Novotel Hotel on the evening of June 26. Her reason for being at the Novotel was to see the G20 commotion for herself.

"I can't believe this is Canada," she said.

While released detainees and supporters waited across the four-lane avenue from the detention centre for friends and family,

dozens of riot police stood waiting. At times, bright headlights from police-manned Dodge Caravans were beamed onto the crowd.

"Get back from my car. We need to keep them visible," shouted a female police officer, when asked why she was shining her lights on recently released detainees.

Despite being shaken and fearing that the looming police might attack her again, Dineska told her story.

She was held in a cage with 30 other women for 19 hours, given only six Dixie-sized cups of water and fed only once: a stale hamburger bun with soy cheese and a centimeter of margarine in it. No water was provided with the sandwich, causing many to feel nauseous or vomit.

When Dineska went to the bathroom—a portable toilet in the corner of the cage with no door—she said that male police officers looked at her. She was forced to request toilet paper one square at a time.

Dineska was never given a phone call and legal counsel was only provided as she was released.

Describing herself as apolitical, Dineska was charged with a breach of the peace. After her arrest, she said that she would no longer ignore politics.

Brian Williams, a 25-year-old from Guelph, Ont., was also swept up in the largest mass arrest in Canadian history.

"They gave us no opportunity to leave," said Williams, who was also arrested outside the Novotel.

"The demonstration on the Esplanade [the area outside the Novotel] was peaceful. It was like an old sit-in," wrote respected TVO reporter Steve Paikin on Twitter. Paikin was forced to leave the Novotel area or face arrest. Many of the people sitting outside the Novotel were not given the same choice.

Williams was arrested when the police told the crowd that if they lined up and walked through a gap in the police lines they would be allowed to leave. As people walked forward they were swarmed by riot police and arrested.

"It was a trick," said Williams, who spent 25 hours in custody.

Given three cups of water

throughout his day in jail, Williams also received no phone call. With the air conditioning running at a reported 11 degrees, the cells were freezing. Detainees were stripped of all but their underwear, pants and a T-shirt. Women were made to remove their bras. Bright lights were also kept on at all times, making sleeping on the cold floors next to impossible. Many detainees left the centre disoriented, with little sense of time.

With no beds, pillows or blankets in their cages, detainees had to lie on floors covered in dirt, vomit and the green powder of paint balls fired by police to mark people in crowds for arrest.

"It's just made me paranoid," said Williams, who was released at around 10 p.m.

Katherine Ruault woke up at 9:00 a.m. on June 26 with several guns and tasers pointed at her. She was sleeping on the floor of a University of Toronto gym with 120 other Montrealers.

Called a "liar" and "ugly as a dog" by police, Ruault was charged with illegal assembly as the dangerous items on her were confis-

cated: her first aid kit, her money, her cell phone and her wallet.

Catherine Mailloux found herself in the same situation, but her money, cell phone and wallet were not returned to her when she was released. They had gone missing while in police custody. She had been lost in Toronto, without access to friends or any identification.

Faced with more than a hundred detainees from Montreal, most of whom did not speak much English, Mailloux said that the Toronto Police Service had called in the Montreal Police—a large contingent of which was in Toronto providing support during the G20.

"The Montreal Police were much nicer than the Toronto ones," said Mailloux. "But they seemed confused. They didn't understand the situation and why we were being arrested."

Most of the victims of mass arrests had been transported to the detention centre by buses belonging to the Toronto Transit Corporation marked "Special," or "Charter." Upon their release,

many reacted to the semi-industrial area with the same question: where are we?

Twenty city blocks from the nearest subway station, the detainees exiting the detention centre were offered car rides from civilians who arrived all night to shuttle people away. A well-known sex columnist known as Sasha, syndicated to the Montreal *Mirror*, among other publications, was one of the people who came down to help.

"I couldn't believe what was happening," she said. "So I made food and brought it down."

As the crowd waited, the same three words were repeated over and over: Novotel, Spadina and U of T—the three locations where most of them were arrested.

Jordan Russel, 27, was arrested on Saturday afternoon around 4:00 p.m. outside St. George subway station in downtown Toronto. His crime: he was wearing dark clothes.

"I was arrested by the fashion police," said Russel. "I had on my dark pants, with my black shirt and my lab goggles. This is how I dress every day."

Charged with conspiracy to disturb the peace, Russel was released after eight hours. He was provided with no food, water, phone call or legal counsel while in custody.

Annabelle, 18, was in Toronto for the G20 from Montreal. She was arrested at 11:30 a.m. on June 27 as she walked away from the community centre where she had been sleeping.

"I heard that everyone at U of T was arrested so I decided to leave the centre," she said. "As I was walking, 20 cops came up on me and arrested me."

Although she was charged with weapons possession and being masked, Annabelle said she had neither. Kept alone in a cage at the detention centre for more than an hour, Annabelle said she was moved after police found her crying. Given two sandwiches, two glasses of water and allowed to call her lawyer, she considered herself lucky during her 12-hour stay.

Annabelle said that police knowingly kept a 16-year old in a nearby cell with adults. She also reported that one detainee's request for an insulin injection took four hours to fulfill.

"I was extremely surprised by the treatment in there," Annabelle said while fighting back tears. Upon her release she also found that her wallet, identification and cell phone had gone missing.

Simon, 24, was arrested in downtown Toronto with camping gear on his back.

"I came here as an observer," said the Montreal native. "I saw more than I wanted to see."

Vincent, also from Montreal, was angry at the treatment he received. "What a fucking waste of time," he said.

By 1:00 a.m., nearly a dozen French-Canadians had been released. Amongst themselves, they began to question the motivation for their arrests, suspecting profiling by the police.

In the days after their arrests, police said that over a third of the 1,100 people arrested over the weekend were from Quebec.

"I was driving on College Street at 11:00 a.m. when a black suburban came behind and forced me to pull over," said Eric, 20, from Montreal. "They opened my door, pulled me out and held me as they searched my car. They found some lemon juice, a bandana and a book with the word 'Activism' in the title and they told me, 'So you think you're a fucking activist?' Then they arrested me."

Detained for disturbing the peace, Eric said that his impounded car was missing a camera and two cell phones.

"A sergeant told me, 'Don't drop the soap.' They warned me that if I came back to Toronto and they saw me in the street that they would beat me and they kept taunting me," said Eric, who was held for 10 hours.

Given no phone call, Eric said the sandwich he was served made him nauseous, and the water he was served was yellow and smelled of urine.

"I just did what the Canadian constitution said is my right," he continued. "I'm leaving right now, I never want to be back here again."

It was 12:30 a.m. and he promised his first trip to Toronto would be his last.

Fraivoun Hassanzada, 21, was arrested while walking by Queen's Park [the site of Ontario's legislature and a free protest zone during the G20] at 10:30 a.m. on his way to work.

"I was threatened and assaulted by the police," said the Brampton native. "This officer—they called him Eddy, his badge number was 6497 with the Toronto Police—he fucking punched me and threatened me."

Held for 12 hours, Hassanzada said he was provided with food once and no phone call. "I asked for a glass of water and the cop told me, 'Go suck a dick!'" Hassanzada continued. "Cops shit-talked because the media wasn't there."

Held with 20 people in his cage, Hassanzada said that half the detainees he met were nabbed off the street and hadn't been to any demonstrations.

After speaking with Hassanzada, I had to help a young Quebecer whose chin was split open when the police arrested him. The skinny Quebecer said that riot police drove his head into the concrete sidewalk. Although a police medic put stitches on him, they had been so poorly applied that his chin was still bleeding at the time of release.

"They told me the bleeding was normal," he said.

It was not.

I put gauze on his face and directed him to get medical help at the next opportunity. The Toronto Police or the Court Services personnel in the detention centre provided no medical support.

Dan Hamilton, 18, was held for 24 hours after being trapped within police lines outside the Novotel.

"I recommend that you act straighter, people here aren't open to that," a police sergeant told Hamilton, an openly gay man. Sent to a segregated area with two gay couples, two lesbian couples and two lesbians in single cells, Hamilton was kept with his boyfriend, Clayton Huckle, 18.

"You don't have any rights in here," Hamilton said he was told by police after he asked for water. With two people in a cage made for one, Hamilton said that he couldn't sleep.

"[Some] cops would cry, they didn't know what to do," said Huckle. "Others told us that this would stop us from protesting ever again."

Huckle said that a lesbian police officer was shocked when she heard the "act straighter" quip and was furious at her fellow officers.

Given a single sandwich, Hamilton and Huckle said that police officers would order-in food and eat it in front of detainees. When a diabetic detainee passed out, they said a police officer's response was simply, "Give him some Tang."

A TTC streetcar driver in full uniform was arrested by riot police and held for eight hours after his streetcar approached a security area. The small man exited the detention centre at 3:00 a.m. with his uniform and quickly left. He had work in the morning.

Many of the detainees suffered from medical issues after being released. Two diabetic detainees nearly collapsed after exiting the detention centre, saved only by juice boxes from the civilians who had come to help. Another released detainee had missed several of his doses of antipsychotic medication.

Apart from the medical issues were the psychological ones. Cases of trauma and post-traumatic stress disorder will likely haunt hundreds of the released detainees.

Days after the G20 had ended and international leaders were safely away, some of the 1,100 people arrested during the summit weekend were still waiting to be released, many facing trumped-up conspiracy charges.

The detention centre was closed on June 29, but the remaining prisoners were transferred to the Maplehurst Correctional Complex in the northern Toronto suburb of Milton.

—with files from Lex Gill



Toronto's tourist district was fenced for the weekend. PHOTO SAM SLOTNICK

Journalist Faces Assault Charges

Juan Pablo Lepore nabbed in wave of post G20 arrests

• CHRISTOPHER CURTIS

Argentinean journalist Juan Pablo Lepore has been in police custody for nearly two weeks.

On the morning of Sept. 2, Lepore was arrested, taken from his Montreal apartment and sent to Toronto where he faces charges for his involvement in this summer's G20 protests.

"It was a strange set of circumstances," said Nicolas Van Caloen, a friend and collaborator of Lepore's who was at the G20 reporting for the Toronto Media Co-op.

Lepore called Van Caloen on the morning of his arrest. Police were at Lepore's apartment, on the eastern edge of downtown Montreal, questioning him about an incident that had occurred across the street the previous evening.

"I acted as a translator since [Lepore] doesn't speak French or English," said Van Caloen. "Basically the police were just questioning Lepore as a witness, so I didn't really suspect anything was up. And then all of a sudden the phone just went dead."

After repeated attempts to call Lepore failed, Van Caloen visited his apartment.

"His phone was in the middle

of the stairwell," he said. "The door to his apartment was open and he wasn't inside."

When he made his way to the local police precinct, Van Caloen was told that Lepore's whereabouts were confidential.

Van Caloen then questioned some of Lepore's neighbours, who confirmed that police had taken Lepore into custody. Later that morning, Lepore called Van Caloen from a Montreal detention center.

"There is a criminalization of any kind of political opposition in this country."

—Nicolas Van Caloen,
Journalist

"He said there had been a warrant out for his arrest because of something he had allegedly done during the G20," said Van Caloen. "It was weird. He hadn't been arrested during the G20 and his photo wasn't posted anywhere as one of the wanted protestors."

Lepore is currently being held at the Toronto West Detention Center. He has been

charged with mischief exceeding \$5,000 and assault.

In the months after the June protests, a G20 investigative squad has arrested over 20 people suspected of vandalism and mischief. Toronto Detective Sergeant Gary Giroux called these suspects "the worst of the worst [G20 vandals]" in an Aug. 26 interview with the CBC.

Van Caloen had been with Lepore for most of the G20 protests and said he never saw his friend act inappropriately.

"We were just reporting," he said. "There is a criminalization of any kind of political opposition in this country."

On Sept. 17, Lepore will appear before a judge to hear his bail conditions.

Marie-Eve Blais is working with Van Caloen to free Lepore. She said that Lepore's freedom would be nearly impossible to secure, as he cannot find a guarantor for his bail.

"The bail conditions will likely be outrageous," said Blais. "Because in many other [G20 related] cases they have been and because Lepore is Argentinean and [the crown prosecutor] will probably consider him a flight risk."



An RCMP officer took thousands of picture of protestors. PHOTO SAM SLOTNICK

G20 Hearings Slated to Continue into October

• RAY CORKUM

Over 230 of those arrested during this summer's G20 summit are set to appear in court later this month.

Seventeen face criminal conspiracy charges that could result in heavy sentences, while others face a range of offences including obstructing a peace officer, criminal mischief and illegal assembly.

Of the 1,190 people arrested in June, only 304 were called to stand trial. For many, the trial—which was set to begin on Aug. 23—was delayed when Crown prosecutors were unable to produce evidence before the court.

Seventy-three of the cases presented to the court thus far

have been closed. Thirty-three of the plaintiffs accepted diversions of their charges, which requires a small donation to a registered charity. Thirty-one others had their charges stayed for the time being.

Robyn Maynard, spokesperson for the Anti-Capitalist Convergence of Montreal, said that the Crown's willingness to settle these cases quickly speaks volumes about the nature of the arrests.

"You have to remember," she said, "most of these people were arrested in the middle of the night at gun-point in a police operation that was illegal. They have no evidence to build a case."

Crown prosecutor Vincent Paris would not comment on

individual cases, but told reporters that "a number of offers are being made [to defence lawyers]."

He also stated that convicting the accused in a court of law is "completely independent and different" than the act of detaining and charging them.

The legitimacy of the arrests and the court proceedings has been called into question by civil rights groups, including the Toronto-based Movement Defence Committee, an advocacy group that provided pro bono legal defence during the bail hearings of those arrested during the G20. Legal advisor Mac Scott echoed Maynard in his assessment of the situation.

"Police actions during the G20 were heavy-handed and largely illegal," said Scott. "Many people were arrested indiscriminately and without evidence in a large number of cases. This is why we are seeing withdrawals and diversions so early on."

The Toronto Police task force set up to oversee the G20 arrests refused to comment on the case.

The ACCM maintains its commitment and support of those arrested during the G20 summit and is working to raise much-needed financial support for the 232 accused still standing trial.

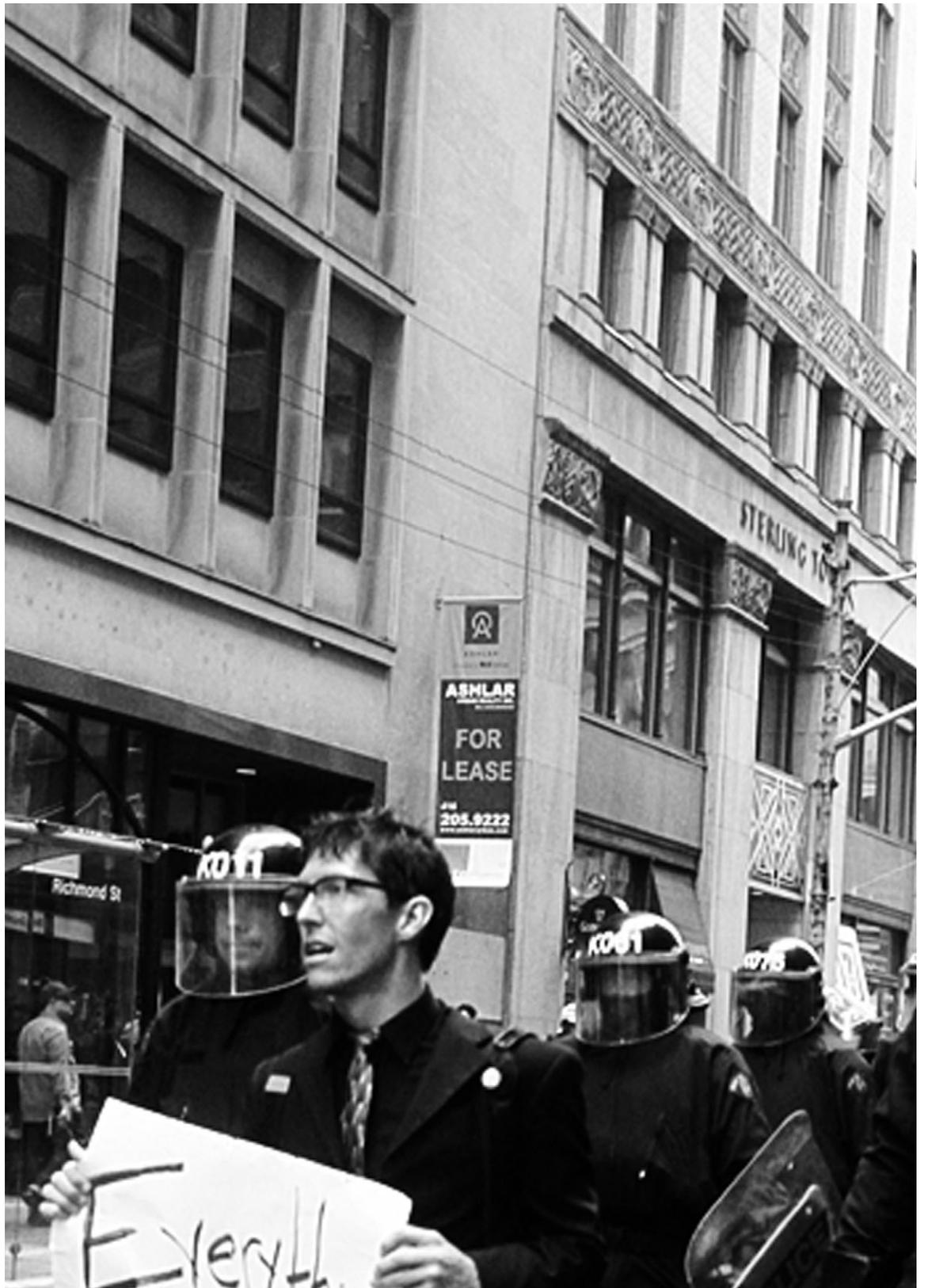
"This trial could take months, or years," said Maynard. "We are trying to

work with law organizations and the public to help raise money for court fees.

"With all the 'austerity measures' Stephen Harper is talking about, you have to question this \$900 million security operation and now this court process that will cost millions more. The Toronto Committee Mobilization Network estimates that it could cost up to \$12 million to fund this trial."

The 17 accused facing conspiracy charges have their court date set for Sept. 27. Others have been scheduled into late October.

The G20 Summit cost an estimated \$1.1 billion and is considered to be the largest security operation in Canadian history.



(Clockwise from left) Protesters sat in front of police during blockades; anti-protests were rare and often ended in tragedy for all; an ironic view of the G20 weekend. PHOTO SAM SLOTNICK

No Records Found

Federal Government has no Information about G20 Weekend

• JUSTIN GIOVANNETTI

Two weeks after the G20 summit and the largest mass arrest in Canadian history, *The Link*, along with guest blogger Lex Gill, submitted 10 Access to Information requests to the federal government.

The Access to Information requests were sent to the Royal Canadian Mounted Police, the lead agency responsible for the summit's security. The answers to the requests have exposed a serious lack of recordkeeping and oversight by the federal police

force.

By law, the RCMP had 30 days to confirm receipt of the requests sent on July 8 and begin treating them. On Aug. 12, *The Link* contacted the RCMP and was informed that the requests were never received. The following day, an identical set of 10 requests was resent.

A week later, on Aug. 18, *The Link* was contacted by the RCMP and told that the initial requests had been "recovered," exactly 30 business days after they were sent.

Gill, who is also a Concordia

Student Union councillor, was deployed to the G20 as part of *The Link's* coverage.

As of publishing time, *The Link* has received answers to six requests which claim that the federal government has no information about: the number of people detained at the makeshift detention centre at 629 Eastern Ave.; the personnel deployed at 629 Eastern Ave.; any incoming or outgoing phone calls from 629 Eastern Ave.; personnel deployed in Toronto during the G20 summit; any modifications made to 629 Eastern Ave. in preparation

for the G20; or any medical treatment provided by personnel deployed as part of the G20.

The RCMP did not claim that this information was sensitive or block it for security reasons. It simply claimed that it did not exist.

If that is true, then the federal bureaucracy has lost trace of all information about the people detained during the largest mass arrest in Canadian history. It has also lost all information, including pay stubs, for the 20,000 security personnel deployed for the G20.

Any information about 629

Eastern Ave., a soundstage converted into a detention centre for the G20, has also been lost.

Outstanding requests remain about the military's presence in Toronto and the use of the \$1 billion spent during the G20. No information has been provided about whether those requests will be answered.

The Link plans to appeal the RCMP's claims to Canada's Information Commissioner.

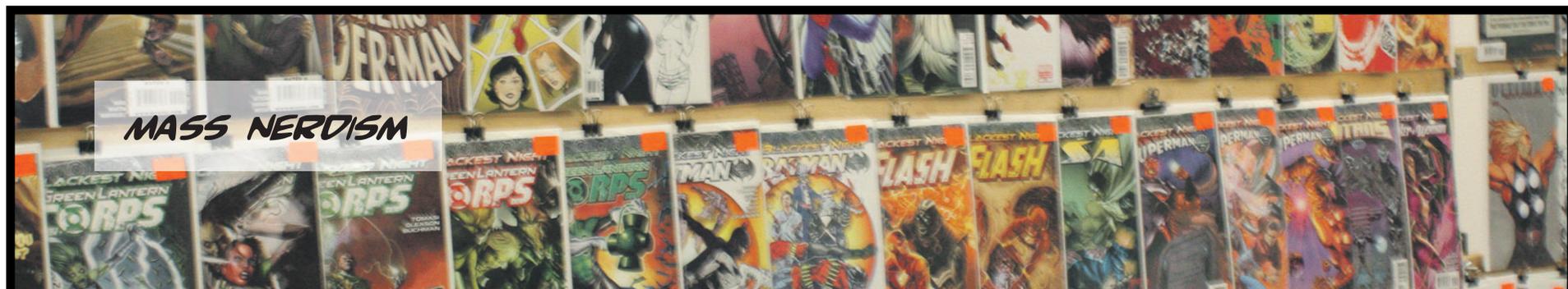
Copies of *The Link's* ATIP requests can be accessed online at thelinknewspaper.ca

If you have any comments about this story or want to share your own G20 related testimonial please visit thelinknewspaper.ca or email us at editor@thelink.concordia.ca



Comicon as You Are

NEAR THE HEART OF MONTREAL'S DOWNTOWN, WHERE THE CITY'S WATERY EDGES CREEP UP ON THE ISLAND, MASKED MEN AND WOMEN ASSEMBLE TO REJOICE IN THE SHARED PASSIONS THAT BRING THEM ALL TOGETHER. HERE, THE CITY'S NERDY UNDERBELLY SPENDS ONE WEEKEND A YEAR LIVING IN THE FANTASY WORLD THEY LOVE SO MUCH. THROUGH MOVIES, TELEVISION AND WHISPERS IN THE NIGHT, THAT WORLD IS RAPIDLY EXPANDING. THE NERDS ARE READY TO TAKE OVER.



MASS NERDISM

• JULIA WOLFE

Alex Laprova, Comicon Montreal's co-organizer and founder, estimates that about 3,000 people attended Comicon on Sept. 11. Scattered among those thousands were all sorts of nerds who jumped at the

chance to dress up.

Merrick, a Dawson student outfitted in a Guy Fawkes mask à la *V for Vendetta*, preferred to reveal neither his last name nor his face (his mask never came off) when he explained what drew him to

events like Comicon.

"Mass nerdism," he said in a deadpan voice. According to Merrick, mass nerdism entails "a bunch of nerds, dressing up as their favourite characters from anything and going to a public place."

Although Merrick says he'll dress up anytime and anyplace, some of Comicon's attendees enjoyed the opportunity to show a side of themselves they might otherwise hide.

Corrine Auger is a petite French Canadian most of the

year. Events like Comicon allow her to display her alter ego: Princess Toadstool.

"Like at Halloween," Auger said, "[Comicon] is one of the rare times we can dress up and escape from the routine of our daily lives."



THE COLLECTIVE

Comicon is a reunion for the nerds of Montreal. Fans recognized one another through the details on their elaborate storm trooper costumes or from regular run-ins at the same little comic store.

Nowhere is this more evident than around the Yu Gi Oh tournament, a trading card game based off the manga—a Japanese comic art—by the same name. Generally, these tournaments draw the same people.

Mike Thomas, the tournament's organizer, says he'll usually recognize most, if not all, of the players. This, he says, is one of the main reasons people keep playing for so long.

"Every game should have a community, people who stick together," he said.



SWEPT UP

Laprova was only eight when he read his first Superman comic. After that, he said, it became an obsession.

Like Laprova, many adults present at Comicon on Saturday had been nurturing a love for some aspect of nerd culture since they were too small to see over a comic store counter.

Thomas, similarly, began playing Yu Gi Oh as a kid after watching the manga's TV adaptation.

It seemed many nerd parents were hoping Comicon could be a similar experience for their children. One girl, no older than seven, ran around the hall fully dressed as a character from Avatar.

Laprova hoped to encourage children participating by giving a reduced price to anyone under the age of six.

"You've got to offer something like this for the children to be swept up off their feet," he said. "That's our future."



TAKING OVER HOLLYWOOD

Laprova understands why so many people turn up to show their love for comics.

"What other form of entertainment do you know that stimulates you visually and intellectually at the same time?"

Because of this appeal, the adaptation of comics into movies is something Laprova isn't surprised by.

"[Comic book movies] are stealing our scripts right now, they realize that the best stories are in comic books," he said.

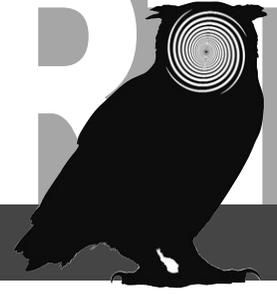
The strength behind comic stories and artwork, Laprova feels, is lifting nerds into a new social status.

"You know what? Us geeks, we're taking over Hollywood," he said. "And eventually, we're getting all the women."

PHOTOS LAURA BEESTON

Laprova, along with his friend, organized the entire event. The two of them had travelled to many Comicons and became frustrated that nothing similar existed in Montreal. "We just want to give the [Montreal] fans what they deserve, a good comic book show," he said.

Laprova says he's starting to feel empowered for the first time by his connection to nerd culture. Although he can only speak for himself, his growing pride could very well be shared by all who attended Comicon. "I'm a 40 year old geek," he said. "And I'm happy to finally be in the spotlight."



Look! Someone Drew You

Local Artist Draws Inspiration from MySpace

• JULIA JONES

In 2006, Nicole Aline Legaut started a project called *Look I Drew You*, drawing friends and strangers' MySpace pictures that today form a collection of more than two hundred ink drawings.

"It kind of started out as a joke," said Legaut.

"All throughout university I worked every Saturday morning and my roommates were always loud and drunk on Friday nights and would keep me up, so I started browsing MySpace and just drawing people's faces," Legaut said. "I didn't even have a scanner at the time. I'd just take pictures of the drawings and post [the end result] on [people's] MySpace."

The issue of privacy and authorship in a project of such a spontaneous nature doesn't seem to bother Legaut. "I'm interpreting an image I am seeing, I'm not stealing the image—even though I am stealing it to draw it," she said.

"It's my drawing, I'm assuming that is creative freedom. People paint flowers and they look for photos of flowers on Flickr," she said.

"Most of my drawings are photo-based. I collect photos from the Internet and I create a collage and then I draw from that. It becomes mine as art, but not the image itself. I've never looked up the legalities of it, but most people are flattered—if they have a photo of themselves on the Internet they obviously like that photo," she said.

Recovering from a wrist injury that forced her to stop drawing with charcoal, Nicole found that *Look I Drew You* was a fun way to combine her love for photography and portraiture while sparing her from the physical demands of charcoal drawing. The rapid success of the project and the enthusiastic reception from the public and subjects caught her off-guard.

"All of sudden everyone was just like 'draw me, draw me!' and I was also still in school, so I used

that as a side project," said Legaut.

"Then it just got to a point

where I realized that I couldn't keep drawing people for free. If I am going to be an artist, I should start charging people for it." So Nicole opened a Paypal account and charged five dollars for a drawing.

"And then people just started paying for them," she said.

After she graduated from the Nova Scotia College of Art and Design, Nicole went back to her parents' house in the wilderness of New Brunswick and drew away.

"I did more that year than I ever did in art school; all I did was go to the gym and draw," she said. In February of 2007 she put together an exposition with artist Melody Hovey called *the lookidrewyou vs. melodyartattack series*, where both drew the same photos and displayed them side by side.

Check out Nicole's drawings at www.lookidrewyou.com. Who knows, maybe she has a drawing of you.



Legaut finds inspiration from MySpace. ILLUSTRATION NICOLE ALINE LEGAUT

Accès Asie Showcases Asian Art and Culture

• MICHAEL WILLCOCK

In a groundbreaking move aimed at changing Canada's institutionalized conception of arts and culture, Accès Asie, Montreal's Asian Heritage Festival, is moving to bring Asian-Canadians to the forefront of the arts scene by hosting the first national Asian Heritage Month symposium in Montreal.

"We want to build a participatory, democratic, network support in order to facilitate national touring efforts and to increase Asian-Canadian visibility and presence in Canada's cultural landscape," says General Manager Khosro Berahmandi, who is a distinguished Persian-Canadian artist based in Montreal.



Traditional dancer Shakti will perform this weekend.

According to coordinator and founder Janet Lumb, one of the goals of Accès Asie is to break through false perceptions of Canada's cultural makeup that have "until recently excluded Asian traditional art forms from

the world of professional arts."

Lumb says that Accès Asie is making it easier for Asian-Canadian artists to find their artistic place in Montreal.

She said that all this began to change when Asian-Canadians began to organize themselves and lobby the Canada Council to better reflect the changing dynamic of Canada's ethnic and cultural mosaic.

The ethnocentric Canada Council would at first only fund "professional" artists from the European tradition, which excluded the many artists of the Asian traditions, according to Lumb.

Until the Canada council recognized Accès Asie, Lumb said

that there was little to no way for Asian-Canadian artists to obtain funding. She explained that although a traditional Asian musician or other artist may be the best in their field, if they did not receive training from a Western-style institution they were not considered eligible for funding.

Inspired by Black History Month, the month of May was declared Asian Heritage Month in the United States in 1978. Toronto picked up the idea in 1993 and Montreal followed suit in 1995. Now, Accès Asie remains the longest surviving Asian cultural festival of its kind in Canada.

The festival kicks off with a speech by Vivian Poy, who fought for the recognition of Asian-Canadian artists at the Canada Council and CBC and who, as Lumb described, is a champion of Asian heritage in Canada.

The festival will host a talk by *Rice Paper Magazine* editor Yuri Chang and a lecture by University of British Columbia Professor Ray Hsu, who is teaching the first Asian-Canadian writer's course in Canada.

"Canada must embrace an open mindset of diversity in the arts," Lumb said.

Accès Asie will take place from Sept. 17 to Sept. 19 with a cover charge of \$15 per day, which includes an Asian-style lunch and drinks. For more information visit www.accesasie.com.

Experimental Experience

Local Musician Tamples In New Territory With New Musical Project



The Jon Cohen Experimental have a "buffet of influences"

• NATASHA YOUNG

When I spoke to Jon Cohen, he and the rest of the Jon Cohen Experimental, which consists of drummer Sebastian Cote and bass player Ken Martin, were in the misty city of Charlottetown, P.E.I. prepping to play a venue called The Alibi.

The trio of Montreal music scene veterans decided to kick off their first tour in two years on the East Coast to warm themselves up for their upcoming coast-to-coast tour.

"We've had a really good turnout," Cohen told me. "This is our first tour in a long time, and we're seeing where we can tighten up our live show and how we can make it as good as possible. The best way to do that is to tour."

The group is about to release a new album titled *Behold*. Aside from the trio which, according to Cohen, makes up the true core of the Experimental, a laundry list of renowned local musicians have contributed their talents to the album, including Evan Cranley of Stars and Murray Lightburn of The Dears.

"It was really nice to have different people come in and lend in their voices to something the three of us had been working on for so long," Cohen said. "[We] were almost losing perspective of where it was going, so to have other people bring in a fresh approach to [the album] that we were so familiar with, and that was getting a little stale on our side, really breathed new life into the recording."

Though there is such a diversity of perspective on *Behold*, Jon Cohen's own personal experiences have the strongest presence on the album. Over the past ten years, he has played with bands such as The Dears and The Social Register, among many others. With so much experience under his belt, moving on to create his own project seemed a natural transition; and, naturally, Cohen has a myriad of influences to work with.

Cohen's subdued, moody crooning brings back what the alternative music world lost with the passing of Elliott Smith, and an array of references can be

heard in the Experimental's musical arrangements. Their sound offers a unique combination of styles and references; Cohen's guitar playing is soaked in reverb and distortion, yet still manages to deliver a melodic, pop-rock feel.

"It's a buffet of influences, and that's the beauty of this record," Cohen said. "There's a string through the entire record that keeps the whole thing together, but each song takes you to a completely different space and style. [The references are] very hard to pinpoint, but it still all seems very familiar. It's progressive, but it's mainstream at the same time. That's the best part; being able to say, 'What did you hear?'"

The Jon Cohen Experimental play a concert to celebrate the release of Behold on Thursday Sept. 16. The band will be playing at the bottom of a large, empty swimming pool in Bains Mathieu (2915 Ontario St. E.) while visual artists paint their interpretation of the music during the set. They will also be playing during POP Montreal on Sept. 30.

Cinema Politica is Back at Concordia

• JORDAN RUIMY

Part of what makes Cinema Politica such an important and essential film series is that it will always take you to a world you've never been to before.

Bas! Beyond the Red Light, directed by Wendy Champagne, does just that, taking you all the way to India to explore the heart-wrenching realities of young women who are being trafficked as prostitutes.

Champagne's hand-held camera is her weapon and it constitutes her way of showing us a topic that's been heavily researched for the better part of three years. That's how long it took to make *Bas!...*, which means "stop" in Hindi.

The camera moves amongst Mumbai's crowded and dangerous streets with expert flair. The cinematography is sheer perfection as

Champagne shows the many sides affected in the Red Light district.

The girls interviewed in the film have all been subject to trafficking, having escaped or been saved by police raids. They are the heart and soul of Champagne's movie. More than 300 children end up getting trafficked each year in India.

The movie also succeeds in shedding light on India's police and government corruption, who, as the film portrays, are part of the problem and not always part of the solution.

Champagne focuses a big chunk of the film on a French-Canadian teacher visiting India and teaching dance therapy to the escaped girls at their own dormitory. Champagne attempts to bring a lighter, spiritual aspect to the movie with these scenes, but fails to do so. The viewer is more captivated by the private lives and



Bas! Beyond the Red Light captures the struggles of young women in India. dark secrets these girls have to tell.

Bas! Beyond the Red Light mixes harrowing observations from the girls, a candid interview from an unrevealed trafficker, local Red Light politicians and the many workers that help out at the

rescue shelter. It's all handled with care, thoughtfulness and reveals the scarred beauty these girls have in the midst of darkness. It's a topic not enough people know about, and Champagne seeks to educate us.

Bas! Beyond the Red Light will screen at Concordia University (1455 de Maisonneuve W.) in Room H-110 on Sept. 20. The screening is at 7 p.m. All Cinema Politica screenings are free.

Animal Instinct

Josh Dibb on the Guggenheim, Barefoot Hippies and His Struggle to Make the Music He Wants to Make



Josh Dibb recently collaborated on an interactive installation at the Guggenheim museum in New York City with the help of fellow Animal Collective band mates.

• ASHLEY OPHEIM

“It’s been both a blessing and a curse to be the dude from Animal Collective,” said Josh Dibb, or perhaps better known by his stage name, Deakin.

After spending the past couple years apart from the overwhelming success of being a founding member of Animal Collective, Dibb is embarking on a solo project.

“I think that [while I was working with Animal Collective] I was really focused [on the music] in an unhealthy way. It was consuming me to the point where I really wasn’t giving myself space for other things,” he said.

Dibb’s hiatus from Animal Collective has not entirely halted creative endeavours with members of the band. This year they screened *ODDSAC*, a visual album and film they collectively collaborated on. They also did an installation at the Guggenheim

after wrapping up their *Merriweather* tour—an event, as Dibb explained, was widely misunderstood.

“We didn’t realize what we were getting ourselves into. We had much grander ideas than what we were able to pull off,” he said.

After refusing to do a concert in favour of an interactive installation, the band was surprised to read the press release and discover the first of many miscommunications with the gallery.

“It came down to [the Guggenheim] showing us the press release and we were like, ‘Well, it says here we’re going to play. You can’t say that we’re not going to play. People are going to read this and think we’re going to play,’” Dibb said.

“We wanted the space to be open for a day and people could just come and go as they please, not this thing of like show up at

eight and it’s going to happen for three hours. We were trying to ride this line between what we really wanted to do and the way the event had to be and did, in some ways, end up being,” he explained. Many of their ideas were turned down because they were deemed hazardous to the architecture of the space and the preservation of the art.

“It was like, well you want us to do this thing in a space in the Guggenheim? Well, we want to cover the entire floor with dirt and we want to have smoke machines. We wanted to make the water in the pool be black light reactive [by] filling it up with tonic water, like, it’s not a big deal. It will work.’ And they were just like ‘No.’”

But the Guggenheim was not entirely a negative experience for Dibb.

“It made me realize the things that we are capable of. It doesn’t just have to be a con-

cert; it doesn’t just have to be a record. You can try different things and have fun and, for me, it was really just an opportunity to do something new.”

Performing solo is also a new

“It made me realize the things that we are capable of. It doesn’t just have to be a concert; it doesn’t just have to be a record. You can try different things and have fun and for me it was really just an opportunity to do something new.”

—Josh Dibb, Artist

thing for Dibb; something he feels is a “double edged sword” in being both a new sense of artistic control and vulnerability. Lately, he explained, a love of carpentry turned him onto a new life path, which led him to

his solo musical project.

“I very much come from a new-age hippie background and there has been a recent interest on my part to start to understand the ecology of my environment,” he said.

After tamplng with sustainable carpentry, Dibb said it turned into something much bigger. In working with more sustainable types of material, including reclaimed wood, Dibb began to become more interested in his environment and began to take a closer look at the world’s natural systems.

“It’s a really complicated thing to describe. I feel like it’s really easy to sound like a back-to-nature environmentalist, which I actually don’t think I am,” he said. “I’ve just been educating myself about things like permaculture. I’m just really trying to understand what is possible to do in our world that

continued on Dibb, pg. 21

Prince Rama to Open for Deakin

• ASHLEY OPHEIM

There's rhythm and then there's rhythm. If you're the kind of person who knows the difference, Prince Rama may be the band for you.

Animal Collective's record label Paw Tracks has just picked up the band and they have been making some noise in the music scene. Not just any sort of noise, some serious, psychedelic noise. Their newest album *Shadow Temple* is their fourth release—their first on a major label—and seems to be some sort of ascent to an obscured and abstract cosmic consciousness.

The band is made of two sisters, Taraka and Nimai Larson, and their friend Michael Collins.

"I feel, from a listener standpoint, our music has become a lot more abstract," explained lead singer Taraka Larson. "Originally, we were really raw and primitive and pure and now we all just have pedals and effects and it's kind of funny the way it evolved that way. We've all been more attracted to a spacey sound, something less pin down-able."

Taraka explained that this

album is the one they've been most "free" in recording.

"The concept for the album comes out of a necessity," said Taraka. "*Shadow Temple* expresses a need in and out of itself."

Prince Rama is about to embark on a tour which will bring them to Montreal to open for Deakin.

Larson finds it difficult to pinpoint a concrete influence in their music. "I have so many [influences]," she said. "I feel like it kind of changes every week. My sister and I were kind of raised listening to lots of traditional Indian music, so that's been pretty influential."

Larson explained that, musically, Prince Rama aren't trying to be anything at this point in their careers.

"We're really trying not to try and do anything," she said. "I feel like once you try and do something, like trying to control a situation, it is damaging to [the type of music we are making]."

Larson wants the listener to use their music to connect, on a deeper level, with their surroundings.



Prince Rama make music that will take you out of this galaxy.

"[We want our music to be] music that makes you forget your surroundings, or puts you hyper-into your surroundings almost to the point where you're so aware of what's going on around you that you're really detached from it," she said.

Larson sees the band's music

from an architectural standpoint.

"[Our recording process is] a building process," she said. "I'm the architect – like I'll lay out the blueprint and then my sister Nimai will lay down the foundation with the beats and then Michael fills it out with all the

ornaments."

As for the kind of music Larson is into? "I really like music that goes beyond and conjures every person and every place."

Prince Rama open for Deakin on Wednesday, Sept. 15 at Il Motore (179 Jean-Talon St. W.).

continued from Dibb, pg.20

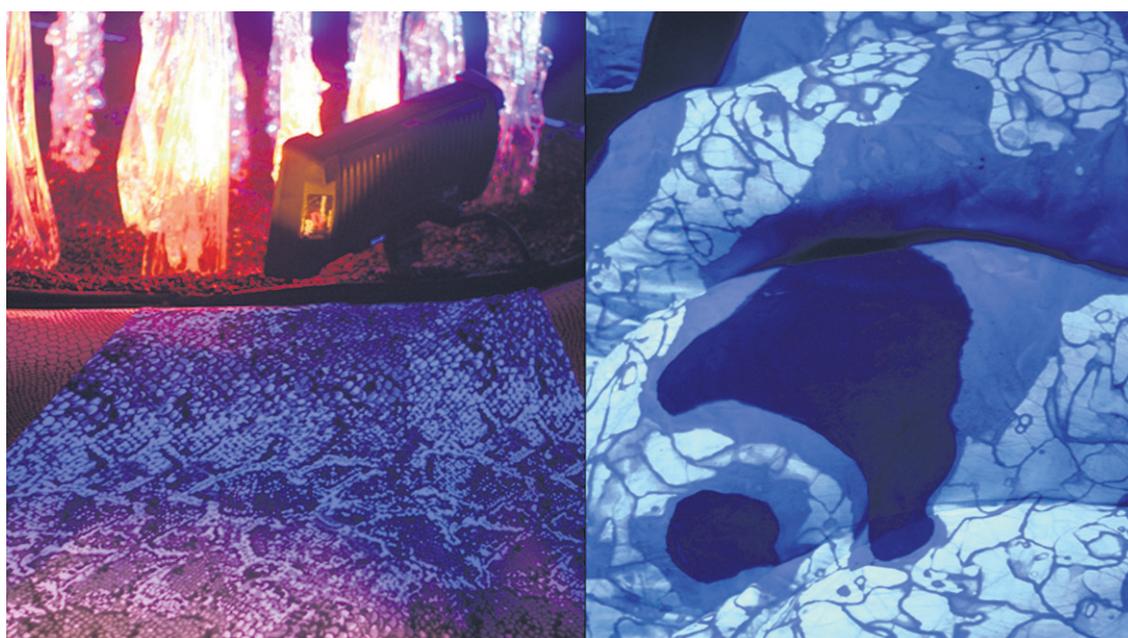
possible to do in our world that is not necessarily the idea of moving down to eight acres in the middle of the woods."

Dibb has also been studying mushrooms, but not the magical kind. Dibb is more interested in the healing properties of certain types of fungi.

"I've been really obsessed with this guy Paul Stamets who is [an] incredible [mycologist]. I would recommend looking him up," he said. "Right now I feel like I'm in an educational phase of my life."

One of the ideas becoming clear to Dibb is the divide between environmentalists and science and technology. He believes a bridge between both disciplines needs to be gapped in order to solve important world issues.

"The stuff that the earth can do is insane. It's not a matter of getting barefoot and letting the



Dibb is seeking new forms of communication through his explorations in education, art and music.

earth go wild and moving back to nature. It's a matter of actually understanding that [nature's] systems are incredibly complex and it's our humble job to figure out how to work with them and [use the] incredible capacity within the systems that already exist to fix a lot of the problems that we're having."

This educational phase in Dibb's life is, as he explained, necessary for his solo project. He explained how the recording of his yet-to-be-released record has been mixed in with his interest in other issues such as the loss of fish systems in the ocean; a system that, he explained, is collapsing.

"It's not like I'm singing songs about tuna fisheries but at the same time I kind of feel like I am. I'm kind of trying to find ways to convey [these bigger issues]."

Dibb explained that he wants to find ways to convey the planetary knowledge he has gained over the past few years. How-

ever, he has been struggling with it, as he explained. He wants to find ways of connecting with his audience on an emotional level. He doesn't want to rely on lyrics as a means of communicating.

"Musically, I have a reaction against things that feel too blatantly obvious. That is a model that has worked in the past but I don't really see working anymore," he said.

So Dibb is carefully and patiently planning his album. He seems unsure of his capabilities. However, it will surely be worth the wait.

"I don't feel like my songs are about any specific thing as much as they're about everything," he said.

Deakin plays with Prince Rama and The Pop Winds on Wednesday, Sept. 15 at Il Motore (179 Jean-Talon St. W.). The show starts at 8:30 p.m. Tickets are \$15.

CEASE Art Collective Drops the Velvet Rope



CEASE wants to show you “really awesome stuff that local artists have been doing, without the quiet museum/velvet rope/crazy ticket price kind of deal.”

• **CHRISTOPHER OLSON**

There’s a downside to Montreal’s vibrant artistic community—its cup runneth over. For this analogy, just pretend the cup is gallery space.

“For whatever reason, it’s hard to get gallery shows,” said Concordia student Anthony Korkidakis, the cofounder of CEASE art collective. “I guess things come in trends and if you’re not doing the ‘in’ thing, then you end up being underground, whether you want to be or not.”

Korkidakis’ attempt to remedy that situation by founding

the non-profit organization CEASE happened naturally. CEASE is comprised of its three original founders—Korkidakis, Alan Ganey and Laurier Clark—plus a team of artistic collaborators from the city.

“Anytime you work in any creative medium you tend to meet many people,” he said, many of whom wound up, invited or not, on the living room couch. “From there [CEASE] just kind of grew, because at a certain point you can only fit so many people into an apartment.”

The upcoming launch of

CEASE Magazine merely serves to showcase the artists who’ll be on hand at forthcoming parties, like the one coming up this Friday, featuring Concordia alumni JP King and other assorted artists.

CEASE, which identifies its makers as “sentimental prostitutes” was founded by a filmmaker, an ad designer and a computer programmer, none of whom are the least bit sentimental. Their “manifesto” pokes fun at the pretension of art institutions.

“It kind of goes back to half-mocking the whole gallery

system, taking things too seriously,” said Korkidakis. “We think art is for everybody and we think a lot of people are intimidated by that reputation.”

While Montreal isn’t left wanting for more diversity, he says, things do have a way of coming into vogue.

“There’s been a bit of a turn towards more hand-crafted works as of late,” said Korkidakis. “There’s a lot of people who can take something like a pop-up magazine and make really original and interesting art out of it, and it’s almost no different from

what you do when you’re in kindergarten except with more practice and more dedication.”

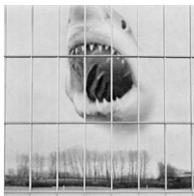
“I think what’s really impressed me is [that] a lot of people don’t need expensive equipment,” he said. “It’s really more about the creativity.”

CEASE will be holding an art party on Sept. 17, starting at 9:30 p.m. at Off Interarts (5143 St-Laurent Blvd.). Admission is free, but booze is \$4. To share your artwork with CEASE or to become a collaborator, contact info@cease.it.

spins

**Black Mountain
Wilderness Heart**

Jagjaguwar



On their second album, *In the Future*, Black Mountain unleashed their muddy psychedelic rock with 16-minute jams and mind warping solos. For their latest release, *Wilderness Heart*, the Vancouver based group have reined their sound in with sexy results.

In *The Hair Song*, the album’s opener, Steven McBean strums and sings a pop melody along with Amber Webber’s creepy intermittent vocals. For fans of Black Mountain’s darker releases, the song is initially

off-putting, but after a few listens the majestic, fun quality of it rubs off on you. As a bassy guitar riff and organ keyboard trudge forward on the grungier sounding *Old Fangs*, McBean and Webber continue to duel vocally. The album remains true to the band’s psychedelic roots as there are plenty of allusions to “electric tides” and “flying spirits.” They even push their heavy sound a few steps faster during *Let Spirits Ride* but, on the whole, *Wilderness Heart* isn’t the kind of album you can just drop acid, lay down and bliss out to like their previous releases.

7.5/10

—Christopher Curtis

**Sam Amidon
I See The Sign**

Bedroom Community



Listening to Sam Amidon’s latest album, *I See the Sign*, is like experiencing a love affair.

Track one is disoriented, whimsical and distorted. His soothing vocals, ringing strings and electronic buzz seem to be all over the place, but somehow, it works and is music to my ears; the songs seem to be in love with the space between each other.

The next tracks have a calming effect, as if Amidon’s serene voice is lifting you like a flying carpet

would—like love would—if we’re talking fiction. Throughout the CD, I was lost in the string work and Sam Amidon’s patented folk sound. After 45 minutes, the music stops and I don’t even know why. I check the cd and it’s definitely over, even though I know I want it to go on. I want to feel that way again. I press play to revisit the experience I had to track one, but it’s just not the same. I try to revisit the tranquility of the later tracks, but I know what the next verse is.

It’s over, I say to myself as I accept that things will never be the same. It’s time to find a new CD.

9.8/10

—Clay Hemmerich

Jon Paul Fiorentino Plays With Words, Feelings

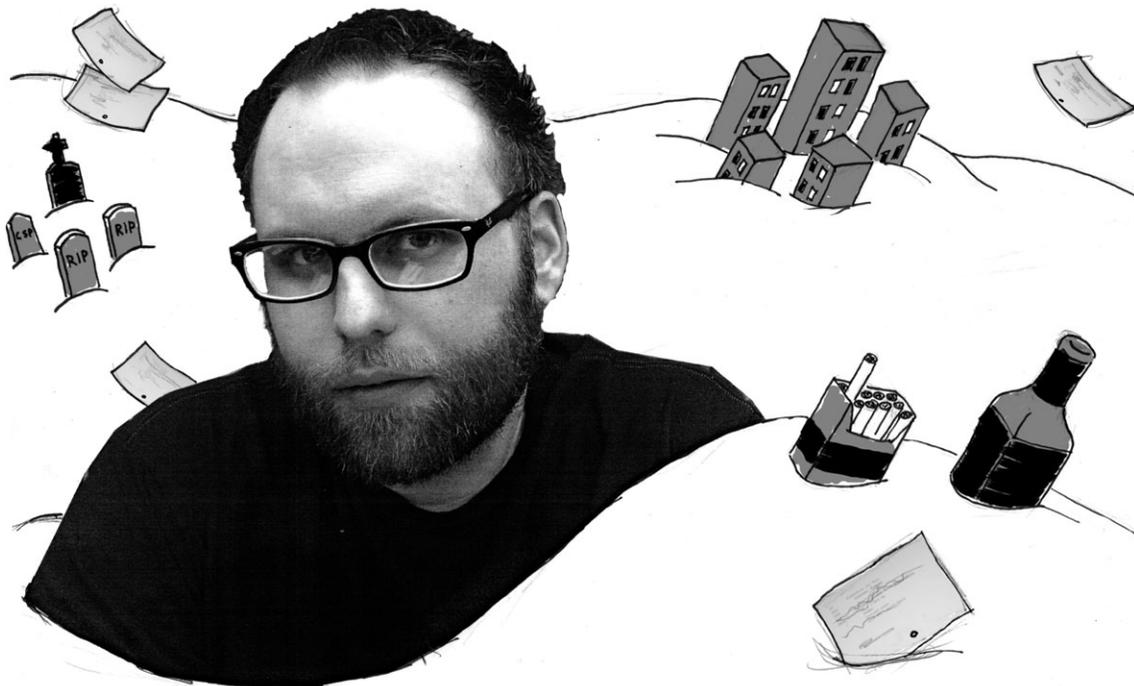
• ALEX MANLEY

“Shh,” writes Jon Paul Fiorentino in *Indexical Elegies*, his new volume of poetry. “There are / poets trying to die.”

The quote comes near the beginning of the tome’s titular poem, and it neatly captures Fiorentino’s capacity to paint a sarcastic, almost self-deprecating smirk on top of a serious subject without giving over fully to either.

The 34-year-old Concordia creative writing professor, who will be celebrating the book’s release with a launch party at Copacabana restaurant on Sunday, Sept. 19 at 9 p.m., has a gem on his hands. *Indexical Elegies* is a winter wonderland of worry, meaning, affection, missed connections, prairie expanses, and more worry. It is hard to read it and not be tied up in its sparseness, its coldness, its bitter wryisms, or even its bizarre love/hate relationship with menthol cigarettes.

The centerpiece and *raison d’être* of the collection, “Indexical Elegies,” an elegy for Montreal poet Robert Allen, Fiorentino’s friend and mentor who passed away in 2006, stretches for 27 pages. It feels like a city in winter—



Grim hymns. PHOTO MARISA GRIZENKO AND GRAPHIC ALEX MANLEY

all its inhabitants, unnamed or almost, hiding from the cold in their apartments, alone and separate, full of sadnesses, memories, and brief, foggy exhalations of happiness. It is beautiful, though Fiorentino calls it “the hardest thing I have ever had to write.”

“Elegy,” he notes, “is a very complicated kind of poetry, and it deserves a treatment that is somehow complex.” In that spirit, “Elegies,” according to the writer, “both honours and betrays” what Robert Allen taught him.

Despite the elegiac nature of the poem, there are more than a few instances where Fiorentino almost cheekily plays with the reader’s expectations, using words that visually resemble each other, juxtaposing words like “comely” and “comedy,” tweaking words to produce new meanings to phrases, as in “hysterical narrative,” and so forth.

“I believe in rigorous play,” Fiorentino says. “I believe in poetry that gives the reader a sense of permission to participate in the

text.” Though, as Fiorentino notes, even with other poems that are generally darker in tone, that sense of play means that the poems are not without “some cheeky, fun moments.”

Indeed there are more than a few instances where the volume’s contents bring together two opposites. Sadness co-exists with humour, and the literary lays down with the crass.

Fiorentino also blends more straightforward poetry with short bursts of word soup. He notes,

“that’s how archives work. Some documents are harder to parse,” and others are “hard to take because of their directness.”

This directness—particularly with regards to “acute” pain—is an asset to the poetry with regards to the reader, but Fiorentino admits it can be difficult for the author. At one point he writes of “Stash[ing] pain/in a volume of poetry/Where no one could possibly/find it,” at once a deft twist on the trope of writing as setting free, and a sly comment on the state of poetry sales today. Since he runs Snare Books, a small, Concordia-based press, in addition to teaching and writing, Fiorentino is well placed to comment on the situation.

Nevertheless, he has “no illusions about where poetry is in the publishing ecosystem. Generally,” he points out, “publications distributed by the Department of Transportation outsell poetry books in Canada.”

Which is more tragic than anything you’ll find in his poems, really.

Indexical Elegies
Jon Paul Fiorentino
Coach House Books
88 pp \$16.95

Lit writ

Grandmother, Skawina 2009

• LIZY MOSTOWSKI

Graffiti says Anti Jude on the brick wall of the grocery store.

Framed painting of the Virgin lies face-down in her closet.

And her sons ask which cemetery she wants to be buried in.

Graffiti says Anti Jude on the A-61 en route to Oswienciem.

Don’t go, she pleads gripping my hand so tight in hers.

Quick read

• CHRISTOPHER OLSON

Watch
Robert J. Sawyer
Penguin
Canada
368 pp
\$24.95



What if the Internet were to gain sentience? What questions would that raise? Would it result in a ‘Big Brother’ society in which free thought is curtailed? What are the implications for flesh-and-blood consciousness? Can self-awareness

truly exist without the chemical makeup of the human brain? These questions are all addressed in the follow-up to last year’s critically acclaimed *Wake*, the first in a trilogy exploring the ramifications of a super intelligence emerging from a series of tubes.

In *Watch*, Canadian science fiction author Robert J. Sawyer continues to explore the signature theme of his already large body of work: what is ‘consciousness’ and where does it come from?

Armed with the most dangerous weapon in a sci-fi writer’s arsenal—research—Sawyer not only makes the Internet emerging as an intelligence seem plausible, but almost inevitable.

Sawyer brushes aside the Orwellian implications of an all-seeing intelligence monitoring our communications with a massive shrug. *Orwell is so 1984*, says Sawyer. And besides, who wouldn’t want someone to filter your inbox for spam, reconnect you with lost loved ones, and advise emotionally-plagued pubescents against carrying out their idle threats of suicide aimed at their overbearing mothers through e-mail.

Unlike the stone-cold indifference exhibited by extraterrestrial intelligences in science fiction novels of yore, Sawyer’s incorrigible optimism results in an entity that just wants to do its darn best to make everyone happy.

Monster Business

• R. BRIAN HASTIE

The dark eyes. The jagged dorsal fins. The dark green scales and gigantic tail. The building-shaking roar. All of these features define the world-famous Godzilla.

The Japanese term kaiju—meaning “strange beast,” or monster—has become synonymous with the famed fictional monstrosity, as his five decades in the spotlight have drawn legions of fans around the world and demonstrated his supernatural staying power.

Godzilla, though, is certainly not the only kaiju in existence. His world is populated with friends and foes, such as the butterfly-shaped Mothra and three-headed dragon King Ghidorah, both of whom he alternately battles and befriends in the near thirty Godzilla movies.

Godzilla is also not simply a kaiju, but a warning. The original 1954 picture explored the impact of nuclear radiation on the world, the horrors of Hiroshima and Nagasaki fresh in the world’s collective unconscious.

At its worst, the series is nothing more than two men in costumes fighting on a set, but at its best it’s an exploration of the dangers of toxic pollution, atomic arms proliferation and the dangers of political corruption. Godzilla is also a symbol for all that could go wrong with society, a strong point of morality, drawing attention to the potential dangers of unknown and unchecked technology.

This complex tapestry of intentions and symbols is discussed in *Killer Kaiju Monsters: Strange Beasts of Japanese Films*, a collection of pictorial essays and profiles on the monsters, as well as the culture surrounding them, curated by Ivan Vartanian, who explains in his introduction that Godzilla and his brethren are much more than just actors play-fighting for the cameras. They stand for a lot more, and have many co-existing facets of reality and fantasy.

Vartanian’s love letter to these Japanese beasts starts off on an interesting note: the first few pages are an exercise in crafts, as the book’s thick paper folds out and implores the reader to “cut along the edges” in order to bend and fold the remaining pieces to make

our own kaiju. An interesting touch, but to someone who is not accustomed to destroying property, it came as a welcome surprise, an act akin to Godzilla using his mighty tail to knock over a series of skyscrapers.

The rest of the first half of the book is a summary of all of the major monsters throughout the Godzilla franchise’s three major eras. There are several pages dedicated to the monster’s abilities, as well as some stills from some of the series’ entries, demonstrating their prowess at combating each other and blowing Tokyo up.

The strongest point of the book is its strong visual sense, especially in its second half. Several artists have conceived various new kaiju, with several pages dedicated to creations by some of Japan’s greatest pop artists of the latter half of the 20th century, laid out in an interesting and sensible style.

Vartanian also explores the fact that kaiju have become so popular that toy spin-off/knock-offs permeate the entire culture, showing several pages of toys based around the concept of these giant creatures, as well as the concept of cut drawing, an art style integral to the kaiju culture since its inception.

Although the first portion of the book discusses the mundane features of each kaiju—weight and flight speed are some of the highlights—the second half feels rushed and incomplete, as though it were simply a sampling of some of the soft vinyl toys one can purchase. True specifics on, say, production lines are not discussed, though a few pages on the different intersecting artistic motifs present in the genre are included.

A primer in a fascinating culture moreso than a tome of record, *Killer Kaiju Monsters* is ideal for those interested in getting familiar with the giant Asian monsters, though not for those who have more than a passing knowledge of the different physical incarnations of the Godzilla costume.



Killer Kaiju Monsters: Strange Beasts of Japanese Films
Ed. Ivan Vartanian
Collins Design
144 pp \$27.99



Footballzilla tackles preconceptions about strange beasts and sports teams. GRAPHIC DARYNA RUKHLYADEVA

A Jock for Justice

• YUSEPH KATIYA

A coach of Dave Zirin’s once said: “Sport is like a hammer. You can use a hammer for all kinds of things; you can use it to build a house, or you can use it to bash somebody’s head. Choose wisely.”

Zirin, sportswriter and social critic, has chosen sports as a means to expose the injustices of our time.

Whether it’s using the Caster Semenya story to question the gender binary, or the Arizona Diamondbacks to condemn the state’s controversial immigration policies, Zirin is a refreshing voice in the sports world, a world that is too often ignored.

In his latest book, *Bad Sports: How Owners Are Ruining the Games We Love*, Zirin takes on the sports-industrial complex.

The book documents how owners blackmail cities into financing new stadiums, usually at the expense of working class communities.

Zirin is not the first person to talk about the negative impact of professional sports on communities. Along with overly optimistic job projections and cost-over-

runs, there is growing concern about the high opportunity-costs associated with publicly financed sports stadiums. It is counterintuitive to sports fans and city boosters alike, but studies are increasingly showing that stadiums end up on the negative side of the balance sheet. Montrealers only have to look eastwards to the Olympic Stadium for a reminder of this truth.

These studies are sometimes about as accessible as a country golf club, but Zirin, on the other hand, brings this message to the people. With his witty criticism, Zirin’s writing is able to connect with a younger audience, whether sports fans or social justice activists, his style like a more subversive blend of Hunter S. Thompson and Ralph Nader.

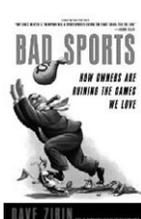
In fact, at times, *Bad Sports* reads more like a political manifesto than sports journalism and seems to be laying the groundwork for a future fans movement, as Zirin encourages fans to act and reclaim the teams and sports they love.

Zirin brings up the case of Liverpool FC, where fans recently started a movement to take back

their beloved team from soccer-ignorant owners Tom Hicks and former Montreal Canadiens owner George Gillett.

Bad Sports also tells of the little-known case of the Green Bay Packers, the sole community-owned, not-for-profit major professional team in the United States. Over 110,000 Packer fans across the United States own shares in one of the NFL’s most popular and prestigious teams. At Lambeau Field, the concessions are run by local organizations, and profits are distributed amongst local charities.

QPIRG-Concordia is inviting Zirin to speak on Sep. 21 as part of Disorientation. “The Politics of Sports,” will begin at 7:00 p.m. in H-110. This will be preceded by a book signing at 5:00 p.m. at QPIRG. The event is free and open to all.



Bad Sports: How Owners Are Ruining the Games We Love
Dave Zirin
Scribner Books
240 pp \$28.99

BIKE



Riders enjoyed an eventful day of cycling Sunday as they partook in the Grand Prix Cycliste. PHOTO RILEY SPARKS

see photos, pg. 29

The Coach's Take

"We had a lot of bad breaks today with some turnovers. For where we're at right now with young players, I thought our team played gutsy. They didn't quit"

—Gerry McGrath, Stingers football coach



A Good Week

Women's Rugby Raises Money and Notches First Win of Season

• DAVID KAUFMANN

**Concordia 31
Bishop's 14**

It took some time, but Concordia's women's rugby team scored a couple of late game tries to post a come from behind 31-14 victory over the Ottawa Gee Gees last Sunday in the season opener.

"It was a cruel win. I think Ottawa totally deserved to win," said Stingers head coach Graeme McGravie about his team's performance.

Prior to the win on Sunday, the Stingers held their annual Kelly Anne Drummond Cup last Wednesday in which they emerged victorious in a 3-0 battle with the McGill Martlets. They raised \$1,500 for Women Aware—a group based in Montreal whose goal is to assist

women who have been the victims of violence.

After the preseason win, the Stingers were thrown into scalding water early in Sunday's game as Gee Gees prop Esinam Agbeyaka wasted no time putting her team on the board.

But it was Stingers rookie Cara Stuckey who answered back with a try to tie the score up. They would add to their tally in the first half, before Gee Gees winger Nicole Deacon put her team on top again.

The Stingers spent most of the second half behind the eight-ball, as it seemed they couldn't get through the opposition's defence. There were some missed attempts here and there, but moments before the game's conclusion the Stingers got out of the

continued on rugby, pg. 27

scoreboard



FOOTBALL

L 8-29 v U de M saturday

MEN'S SOCCER

L 0-1 v Sherbrooke sunday

WOMEN'S SOCCER

T 1-1 v Bishop's friday

L 0-4 v Sherbrooke sunday

MEN'S RUGBY

W 24-7 v Bishop's sunday

WOMEN'S RUGBY

W 31-14 v Ottawa sunday

BASEBALL

W 3-0 v Carleton saturday

W 4-3 v Carleton saturday

Montreal Via Holland



Exchange student Matthijs Eppinga (with ball) spent last season with Flevo Boys of the Dutch third division. PHOTO RILEY SPARKS

How Men's Soccer Team Target-Man Matthijs Eppinga Ended Up at Concordia

• ALEX DI PIETRO

The men's soccer team has finally got some depth up front.

The strike partnership between Toronto native Fred Moody, second-year player Claude Arthur Diesse and Dutch exchange student Matthijs Eppinga is one that cannot be easily matched, particularly because each player is over six feet tall and can all put the ball in the back of the net.

But how did Eppinga, the newest player of the three, make it onto coach Lloyd Barker's squad? While the actual answer to that question is quite simple, the route Eppinga took to end up at Concordia is interesting to say the least.

Eppinga was born in the small town of Drachten, Netherlands on February 21, 1988. He started playing soccer at the age of six and began his career as any normal child would by toiling for his local club.

At 14, youth academy coaches from SC Cambuur Leeuwarden—a professional Dutch side that plays around 30 kilometres northwest of Drachten—recruited him.

The club has served as a start-

ing point for some Canadian players who have plied their trade abroad, including current University of British Columbia Thunderbird Brandon Bonifacio. But after four years of daily training sessions at SC Cambuur, Eppinga felt it was time to concentrate on his studies.

However, the six-foot-three, 187-pounder, had not lost touch with his footballing side completely, as his next step was to accept a soccer scholarship to Franklin Pierce University in New Hampshire to study international business management.

The Franklin Pierce Ravens' men's soccer team is regarded as one of the top teams in the National Collegiate Athletic Association's Division II, and even produced former Montreal Impact player Felix Brilliant.

Former head coach Marco Koolman, who is now associate head coach of the NCAA Division I Boston College Eagles, was an influential figure in bringing Eppinga into the fold at Franklin Pierce.

"He travelled around Europe to look for players," said Eppinga of his countryman. "He was really about discipline, working hard

and personality. It wasn't just if you were a good soccer player that you got to play. He was a complete coach."

Eppinga spent two seasons with the Ravens before winning the 2007 national championship.

"I would say we had a Division I squad," said Eppinga, whose team, like most in the NCAA, played exhibition games against NCAA Division I opposition. "There were more European players in Division II for some reason and that changed the game a bit—people would play more for possession and less like the Americans [who employed] the long ball [tactic]."

After his experience at Franklin Pierce, Eppinga moved back to the Netherlands and played for Dutch amateur side Flevo Boys in Emmeloord, roughly one hour south of his hometown.

Under head coach and former SC Heerenveen striker Willem Brouwer, Eppinga helped Flevo Boys gain promotion to the newly implemented Dutch third division last season.

"If we win the championship, we get to play in the pro league. So it's a big step," said Eppinga,

who plans to return home after his time at Concordia.

Eppinga could have chosen another continent, never mind a country or city, for his semester abroad. But his time in the United States gave Eppinga the desire to explore North America, specifically Montreal.

It's no accident that the Dutchman is now playing for the Stingers. He sent coach Barker an email inquiring whether he could play under him upon deciding to continue his studies at Concordia, and he was later afforded a spot on the team.

"His main asset is that he knows the game very well," said Barker during the preseason. "He's come through a good development system and knows what is required of him to succeed at the university level. We're over the moon to have him, believe me."

Eppinga's role as a target man for coach Barker may not come as a shock to many because of his size, but the 22-year-old admitted he had been utilized for various other situations in his home country, where most players are more-or-less the same height as him.

CONTINUED FROM RUGBY, PG.26

funk they were in, as Stuckey added her second try of the game.

Centre Jackie Tittley added her stamp on the victory with an insurance try of her own.

Overall, McGravie was pleased with the victory, but thought his team could have played better.

"We played well enough to win," he said. "I think it's the fact that a lot of new players are playing together for really the first time."

McGravie's players had a similar opinion about the game.

"We definitely need to work on being on the same page," Tittley said when asked on what the Stingers need to improve for the next game.

Yet McGravie was still pleased with his team's perseverance.

"I think it's the fact that a lot of new players are playing together for really the first time."

—Graeme McGravie,
Head coach

"We stuck it in there," he said. "I think we knew we could win, and we had to start playing physically, and we couldn't do that and we had started taking over little bits and pieces."

Gees head coach Suzanne Chaulk also felt her team's performance was inconsistent.

"They played 40 minutes of excellent rugby and 40 minutes of questionable rugby," she said. "They let themselves down in the last 20 minutes. They lost their focus, they started making stupid mental mistakes and they panicked instead of refocusing and staying organized."

The Stingers will try to make it two in a row when they take on the powerful Laval Rouge et Or at Loyola field Friday, Sept. 17. Kickoff is at 7 p.m.

Stingers Win, but Lose Captain

Men's Rugby Overtakes Bishop's in First Game

• DAVID KAUFMANN

Concordia 24

Bishop's 7

Concordia's men's rugby team opened its season with a costly victory on Sunday in a 24-7 rout over the Bishop's Gaiters at Loyola.

"It was all right for the first game of the season, but we have a lot of work to do if we want to come away with the championship," said Stingers head coach Clive Gibson.

Flanker and captain Ted McGregor, who recorded two tries in the game, had to be taken off the field late in the match as he appeared to have hurt his knee. Gibson wasn't sure of the injury's extent, but said a quick assessment would determine whether McGregor would be fit for the next game.

The Stingers broke out of the gate early after McGregor stormed his way past the try line. Moments later, Stingers rookie Curtis McKinney added another try for an early 14-0 lead. These early points

didn't sit well with Gaiters head coach Bill Robson.

"We didn't play well at all. We had no brains. Everybody played pretty stupid. We gave away 14 points early, and then spent the rest of the game making mental error after mental error," he said.

The Gaiters did get on the board moments before the first half ended when hooker Ryan Ozeroff caught the Stingers sleeping. But it wasn't enough to please Robson.

"There, I thought there were a bunch of inflated egos. They thought they were better than they were and now they've discovered they're not," he said.

McGregor doubled his tally in the second half, but had to be taken off the field by medical staff following the play. As the clock was ticking down, Stingers fly half Xavier Birot added an insurance try for the win.

Overall, Gibson was pleased with his team's progression in the game.

"I think their reading space is



The Men's rugby team packed on points early in its game with Bishop's on Sunday. PHOTO PIERRE CHAUVIN

actually improving. We're actually starting to see the space available on the field and attacking it, so the open play is exciting," he said. "[But] we have to work on ball retention. There were far too many

balls lost in contact. We have some serious work to do on that this week."

McKinney echoed Gibson's statement with the dropped balls.

"That ball is our baby, we've got

to keep it," he said.

The Stingers will try to make it two in a row when they take on the McGill Redmen Sept. 17 at Loyola Field. Kickoff is at 7:00 p.m.

Season Opener Ends Even at Concordia Stadium

Women's Soccer Team Fails to Preserve One-Goal Lead after Best First Half in Years

• ALEX DI PIETRO

Concordia 1

Bishop's 1

A late equalizer by Bishop's striker Stephanie Burnett spoiled a solid season-opening performance by Concordia's women's soccer team, as it drew 1-1 with the Gaiters Friday night at Concordia Stadium.

"Our first half was one of the best we've had in a few years," said Stingers head coach Jorge Sanchez, who was frustrated with the result. "We didn't put the game away. Halfway through the game we thought we had it in the bag, and we let our guard down."

Gaiters goalkeeper Becky Yates went down with an injury early on and had to be replaced by Molly Bucholtz.

Bucholtz wasn't severely tested

in the first half, but she had to be alert, as her team was uncomfortable when having possession.

Stinger Sarah Sullivan intercepted a poorly played ball out of the penalty area from Bishop's defender Teresa Julian in the 23rd minute, only to see her rolling shot go harmlessly wide.

Five minutes later, the Gaiters wouldn't be as fortunate. Second-year midfielder Hannah Lise gave Concordia the lead as she received a through ball on the corner of the penalty box and fired a low shot with the inside of her right foot past an onrushing Bucholtz.

"We got a bit unlucky with [the Gaiters'] goal and worked hard to get the lead back," said Lise, following the game. "In preseason we put a lot of emphasis on our attacking and building plays, so I definitely saw that out there tonight. I'm excited for this season, and I think

we have a lot to accomplish."

The Stingers almost doubled their lead just before halftime, as Sullivan delivered an inswinging corner kick that grazed the top of Concordia defender Catherine Lalonde's head and went out for a goal kick.

After a half dominated by the Stingers, Bishop's slowly started threatening for a tying goal in the second. The Gaiters' first actual shot on net came off of Chelsey Laurin's boot, but posed no problem for Concordia goalkeeper Andrea Davidson.

Gradually working their way into the final third, Bishop's finally capitalized on an uncharacteristic mistake made by the Stingers. Concordia's Molly Howes had trouble finding an open teammate in front of her in the 77th minute and decided to slide the ball into the middle of her third.



Sarah Sullivan challenges at Gaiter at midfield. PHOTO JOESPH STE MARIE

Unfortunately, there were a few Gaiters charging down that side, and quickly enough, midfielder Taylor Wade played a through ball into Burnett's path. The Gaiters' forward finished the move off by powering a shot through Davidson's legs.

"We couldn't have played much worse in the first, and then we couldn't have played a lot better in the second," said Bishop's coach

Phil Ribaux. "The biggest difference was the pressure on them when they had the ball."

While there was some rough play during the game, the only caution issued was to Stingers midfielder Elizabeth Allard.

Concordia concluded the weekend with a 4-0 loss to Sherbrooke on Sunday and will visit the Université de Montréal Carabins on Sept. 17.

Late Heroics Not Enough

Comeback Cut Short by Carabins Playing at Top of their Game



Stingers couldn't get their ground game going, rushing for a mere 30 yards. PHOTO ESTHER BERNARD

• ALEX DI PIETRO

U de M 29 Concordia 8

The Concordia Stingers nearly snuck back during Saturday's 29-8 home-opening loss to the Université de Montréal Carabins at Concordia Stadium without quarterback Rob Mackay, but the score didn't reflect what happened on the field.

"I'm really proud of the way the guys played. That's about as good as Montréal's going to get, and we'll be better next time," said Stingers head coach Gerry McGrath.

Moments before the game started, the 3,000 people on hand realized that Mackay would sit out the match due to a minor concussion suffered in the Stingers' first game at Bishop's. That meant back-up QB Terrance Morsink got

the nod from McGrath.

"We weren't going to take that chance [to play Mackay] because we think Terrance can play at a high level and he did today," McGrath said of Morsink, who threw for 236 yards—one more than his Carabins counterpart Alexandre Nadeau-Piuzé.

Stingers second-year punter Dumitru Ionita got his team out of countless predicaments, averaging 44 yards with his drives on the

day.

The Carabins took the first lead of the game on a 31-yard pass from Nadeau-Piuzé to receiver Frank Bruno with 4:06 left in the first.

Concordia was able to hang on from then until the fourth quarter, allowing just two field goals from Montréal kicker Alexandre Sy.

The turning point almost came with 14:36 still left in the game. Trailing 14-1, the Stingers had the Carabins pinned on third down at their own 33-yard line. Without much of a choice, Montréal elected to punt, only Sy's attempt was good for a mere 17 yards. Led by Morsink, who found out he'd be starting Saturday morning, the Stingers then got to work by putting a string of first-down passes together.

"Terrance did a great job and he certainly didn't take away our chance to win," said McGrath.

After finally reaching third down, kicker Rene Paredes was summoned to attempt a 28-yard field goal, but it was blocked.

The Carabins tried to get going with the subsequent drive, but it was apparent they were becoming vulnerable. With 10:33 left, Concordia began a drive at centre field. All it took was one pass for

Morsink to find wide-open receiver Sanchez Deschamps who snuck down the right side of the field for a 55-yard touchdown.

"We have young players and they have to understand that it's never finished," said Montréal coach Marc Santerre. "It's dangerous that we may fall asleep sometimes, so we have to work on that."

The Carabins would escape, however, as Rotrand Sené and Garlins Ducleril returned two fumble recoveries at 3:56 and 3:02, respectively, for the 29-8 win.

"The momentum shifted and we couldn't get it back," said Morsink following the game. Saturday marked his first start in Canadian Interuniversity Sport football.

In terms of rushing yardage, the Carabins posted 256 on 39 attempts to Concordia's lowly 30 on 21 attempts.

Montréal was penalized 14 times for 213 yards, while Concordia conceded eight penalties for 110 yards.

The Stingers will cross town for their next encounter, which is scheduled for this Friday, Sept. 17 at Molson Stadium against the McGill Redmen at 7 p.m.

CONTINUED FROM PG. 26



Close to 200 people participated in the event. Canadian Ryder Hesjedal placed third. PHOTOS RILEY SPARKS & MAX YOUNG



Vesper Martini Three measures of Gordon's, one of vodka, half a measure of Kina Lillet. Shake it very well until it's ice-cold,

then add a large thin slice of lemon peel. **Sidcar** 1 1/2 oz cognac, 3/4 oz triple sec, 3/4 oz fresh lemon juice 1 orange slice Instructions Put all ingredients and squeeze lemon in mix-

ing glass, shake briskly. Select sugar-rimmed snifter. Strain into glass and garnish with orange slice. **Classic Martini** Ingredients: 2 1/2 oz vodka, 1 1/2 oz dry vermouth, 3 Green Olives. Rinse martini glass with ice until chilled. Pour into martini glass, add olives. Shake vodka with ice until chilled. Pour into martini glass, add olives.



 **September 23rd**
DRINK WITH THE LINK
@ Burritoville 2055 Rue Bishop St. 7-11 p.m.

Can't (re)touch This

Quebec Retailer First to Fight Excessive Airbrushing

• LAURA BEESTON

The oversaturated image of leggy, lean ladies that are the faces of the fashion industry may have met their match.

Cropped, chopped, touched and tweaked before being presented as reality, models in media and advertising beckon on a daily basis to buy, to try, to “be like” or “look like” and to romanticize some standard, some beauty myth, despite being a totally unrealistic, and often unhealthy, ideal for women and girls.

But one Canadian company says they have had enough.

On Sept. 1, JACOB, a Quebec-based women's retailer, announced the launch of a “no retouching policy” for photos of its models—the first to publicly commit to not digitally alter the body shape of the women they hire to market their clothing and lingerie lines.

A part of me—the part that genuinely loves the look and squeeze of real lady flesh, and believes that being sexy or beautiful shouldn't shame women out of shakin' what their mommas gave them—wants to believe that this is a part of a marketing movement towards honest advertising, candid beauty and solid respect for the body issues women deal with on a regular basis.

While another part—the cynical, hardened, too-good-to-be-true journalist—wonders if this is just another bottom line, nickel-and-dime scheme to brand a company as “ethical” in terms of cultural consumption.

Is JACOB the champion of women's bodies? I want to buy into this. But what is it? Is it really innovative? Or a successful branding scheme and savvy marketing?

I had to know, so I contacted JACOB for the real deal.

Cristelle Basmaji, a Concordia

grad and current communications director of JACOB, told *The Link* that JACOB decided to implement the new policy this fall because the company “felt that the trend in digital photo manipulation had become excessive in recent months, and it was time for someone to take a stand and lead the debate on photo retouching.”

“Following positive feedback from customers over the past year about our restraints in the area of photo manipulation, we decided to push our commitment a step further by signing the Quebec Charter for a Healthy and Diverse Body Image and adopting an official policy,” she said via e-mail.

The Charter, which was developed in 2009, promotes more re-

alistic body types in media, advertising and fashion.

Similar policies are part of a growing trend both in North America and overseas to curb excessively thin ideals for women and girls. But, as one marketing and advertising expert explained, it isn't really a new idea.

“This is part of a larger social movement,” said Dr. Lea Prevel Katsanis, chair and associate professor in the department of marketing with the John Molson School of Business. “Retouching has been a controversy for the last two years or so.”

Initiated by Unilever—the brand behind Dove's “Real Beauty” campaign—Katsanis believes that the presentation of non-Photoshopped women “really struck a cord with a large por-

tion of the North American population,” and marketers clued into it en masse.

“It's almost like the concept of sustainability,” she said. “Companies now have to find ways to be sustainable, because consumers want companies to be sustainable. In some ways, people want fashion to change and to evolve in a different way.”

Suspecting this will become an irreversible trend in advertising, as the North American population continues to become physically larger, Katsanis believes that JACOB's clientele—“a middle-market” company catering to the 18-45 year-old demographic—is going to be more sensitive to issues of photo retouching than, say, high-end fashion lines.

But, she said, “the whole bot-

tom line is that it's been sparked by what is happening to young people, who really do take these images and see them as beyond aspirational [...] and advertising is always, at some level, aspirational. You want something, whether it's a sense of fun, a sense of belonging, prestige, beauty, whatever. Whatever the higher level motive is, that's what advertising shoots for.”

She may have a point. But what are the advertisers who choose to Photoshop size-zero models even further shooting for, really?

In Quebec, many statistics suggest that the images of hyper-thin models have a dangerous effect on self-esteem and mental health of women and girls.

According to statistics from the Quebec Association for Assistance to People Suffering from Anorexia and Bulimia, between 40,000 and 65,000 women in Quebec suffer from some form of an eating disorder. According to the Douglas Hospital eating-disorder unit, 30,000 young Quebec women struggle with anorexia.

In the face of these numbers, JACOB's decision to nix the Photoshop is another reason Katsanis believes them to be a “good corporate citizen.”

“This goes far beyond a marketing ploy,” she said. “If you can meet social trends and maintain a business profit, there's all kinds of good things that can happen.”

So, whether or not JACOB wins their way into our wallets with this campaign, they are being transparent about the extremes of the industry and, in some way, giving women the advertising they'd like to see.

And—in Quebec at least—a precedent has been set for other retailers to make untouched bodies and healthy-looking ladies in vogue.



IMAGE USED IN CAMPAIGN



RETOUCHED IMAGE

No Compassion

SPVM Busts Up Marijuana, Clubs that is

• CLAY HEMMERICH

Since June, 25 people have been arrested after the Service de Police de la Ville de Montreal raided four medical marijuana distribution centres, known as compassion clubs, in Montreal.

The first raid forced the Lachine-based Culture 420 compassion club out of business and into the courts, spawning a chain reaction as three other compassion clubs located in the Plateau-Mont Royal borough were shut down.

Various compassion club staffers have complained that the SPVM unfairly clumped all marijuana distribution centres into one bunch. Though it may have been apparent that the Culture 420 compassion club was selling medical marijuana to people who clearly didn't buy it for medical purposes, it doesn't mean that you can judge a whole group of people because of their trade.

According to Marc-Boris St-Maurice, founder of the federal Marijuana Party, the SPVM "painted [all compassion clubs] with the same brush." In spite of a distinguished reputation the Plateau Compassion Clubs had played an integral role in treating those in need of remedies for a

laundry list of medical marijuana uses, such as glaucoma and anorexia. The SPVM has reacted in a hasty manner instead of collecting concrete facts.

By doing so, the SPVM may be pushing medical marijuana prescribers onto the streets to find their remedies. They also may be subjecting others who are really

in need of the sticky-icky to find another medical marijuana facility, but let's face it, society ascribes certain stereotypes to people that walk into a compas-

sion club. Naturally, it would be hard for a prescriber to be totally comfortable with another one, because it's not like switching video stores.



Cracking down on the important issues. GRAPHIC SARAH SKINNER



Drug Deal Gone Good

Kid Gets High

• MICKEY PORK

When James McGrey received a phone call from an unlisted number last Friday, he had no idea that half an hour later he would be smoking the biggest and best blunt of his life.

"Dude, that shit was potent," McGrey told *The Link*, starting on his second extra-large pizza. "I totally owe my buddy for giving me that number."

The sticky-icky in question

was the first McGrey had ever bought from the local marijuana delivery service. Before Friday, his primary source of the drug had been an unnamed Canadian-Caribbean man whose informal "office" was the Mont Royal lawn adjacent to Parc Avenue. McGrey, who was "pretty sure that rasta-sheeb was laced anyway," said he was tired of making the two-block trek from his semi-basement apartment on St-Urbain

Street. Prior to his move to Montreal, McGrey, a native of Guelph, Ont., got most of his weed from his older brother, Johnathan.

It was an unnamed friend of McGrey's that gave him the number for a narcotics delivery service, which he called "my guy." The number turned out to be for a pager. McGrey entered his cell phone number. Two minutes later he received a call.

"They told me to wait out

front, and I'd see a car or some shit," McGrey said, loading a juicy nug into his grinder. "I thought it was kinda sketchy, but I was fucking desperate for some chron."

When the car arrived, McGrey was instructed to get in. Inside, a man wearing a touque and a fleece vest instructed McGrey to drop his money into the slot on top of a box secured between the driver and passenger seats.

Shortly after, McGrey was

seen reclining in his living room, rolling a spliff on an old copy of *Vice* magazine.

"Have you ever thought that maybe you're dreaming and, like, everything around you is just part of the dream?" said McGrey. "Or that maybe you're just part of someone else's dream and none of this shit is real?"

McGrey declined to give the delivery service number to *The Link*, citing a desire to "keep it chill."

What's the Deal with the Moustache?

A Woman Contemplates the Male Fascination with the 'Stache

• ASHLEY GABOURY, *THE MANITOBAN*

WINNIPEG (CUP)—As a female, I lack the ability to grow a moustache.

No, not that bit of fine hair that women have along their lip. Not even if that lip hair is of the darker variety. What I'm talking about is a serious 'stache, the kind that grows thick and lush and comes to rest just above the mouth, your upper lip's best friend and neighbour to your nose.

Quite frankly, I have no desire to grow a 'stache of my own. Rather, I am fascinated by the male celebration of the moustache and the many forms it can take.

My interest in this particular male behaviour was recently piqued when my boyfriend decided he would grow a moustache. He put off shaving for a few weeks until just recently when he decided it was finally time. One razor and 10 minutes later and he was sporting his very own 'stache—of the horse-shoe variety.

When he finally emerged from the bathroom in all his moustache glory, I was skeptical to say the least. His brother, on the other hand, couldn't have been more thrilled. Many high fives were to be had while the two discussed its level of "badassness."

The moustache and my boyfriend were imagined in a variety of fitting scenarios—back alley fights, pick-up driving and the like. They agreed that, with this moustache, my boyfriend would be the envy of all his male colleagues the next day. I just rolled my eyes and secretly hoped that the moustache would only be making a brief appearance.

Its ability to generate excitement is not limited to my

boyfriend and his brother. A single Google search will yield millions of results for the word "moustache." There are even entire organizations—of both the serious and ironic variety—whose entire existence is based on the moustache. According to its website, the American Moustache Institute works to protect "the rights of, and fighting discrimination against, mustached [sic] Americans by promoting the growth, care and culture of the mustache [sic]."

Moustache hysteria knows no bounds, affecting countless men across the globe. This notion is reinforced by the existence of the World Beard and Moustache Championships, an event that has been held across Europe and the United States since 1990. For years, men from around the world have entered this championship to strut some of the most elaborate moustaches there ever were.

Perhaps the most extravagant celebration of the moustache is Movember when men across the world grow moustaches during the month of November in order to raise awareness about prostate cancer. In 2008, Movember raised \$2.4 million for Prostate Cancer Canada.

Delving further into the subject of moustaches, I have learned that there are dozens of ways one could style his moustache. These variations far outnumber the ways in which I can think to style the hair on my head—which has significantly more hair than any man could expect to grow on his upper lip.

Some of the more familiar styles include the horseshoe, which is grown down alongside the corners of the mouth. This style is not to be confused with the handlebar, the ends of which are curled upwards. The moustachioed man could also

sport a pencil, a Dali or a Fu Manchu. The possibilities, it seems, are endless.

Indeed the moustache has made many well-known appearances throughout history.

Hitler's toothbrush moustache is infamous; in fact, the inch-wide bit of hair is no longer an acceptable choice. Stalin chose to wear a well-groomed version of the walrus, a fuller style that droops over the corners of the mouth while slightly

obscuring it.

Other well-known moustaches include that of Tom Selleck, made famous during the days of the 1980s television series *Magnum PI*. It is the moustache your moustache wishes it could be.

I simply cannot wrap my head around what makes the moustache something to revere and aspire to. Instead, I see the moustache as a home for lunch crumbs rather than a sign of

pure badassness. It doesn't do anything for me; it's just some hair on your face that has been wrangled to your upper lip. I can't appreciate the time and effort it takes to get a full and lush moustache.

It could just be that the moustache is overhyped, a pointless frenzy stirred up by the guys who wear them. But then again, maybe it's because I can't grow one and maybe, I'm secretly a little bit jealous.



GRAPHIC ELIZABETH RANGER



Letters@thelinknewspaper.ca

Bienvenue à Montréal!

The writers of the Orientation Issue on Montreal [Vol. 31 Iss. 4, Orientation Special Insert] skipped the most important thing about this city: its specific culture in North America.

As a Montreal-born Concordia student, I personally see to the fact that my fellow students are well received. So, here's a star-up of the intournables (aka things that cannot be missed) of the enjoyments of life à la Montréalaise:

- Discover a podcast of the wonderful and colourful history of St. Laurent Boulevard: www.atsa.qc.ca/pages/frags2en.asp;
- Eat Quebec classics revisited by a fancy chef at La Cantine.
- For francophone-music and a burst-your-bubble club night experience: Sunday nights at Café Campus.
- Winter (we will be there soon) sledding on Mont Royal Park. You can find a sled in a dollar store or in a hardware store.

Most of all, I hope that all of you, my new neighbours, have a chance to enjoy and understand the unique essence of our off-campus community.

—Adrien Bouthillier,
JMSB

Screw Project Noise

I just wanted to express how strongly I agree with and support last week's editorial piece on "Project Noise" [Vol. 31, Iss. 4, Pg. 23].

As a resident of the Plateau, I have spent the summer plagued by construction noise in my neighborhood from the early hours of the morning.

Personally, I would almost rather live next door to a music venue if that meant I wouldn't have to listen to the nails-on-a-chalkboard-like noise and excessively loud Quebecois back-and-forth yelling from the crack of dawn until dinner.

More importantly, I am very concerned, as one who loves and frequents the music venues in the Plateau and Mile-End, that this extortionist practice of excessively penalizing the venues that help make our city's music scene so unique and dynamic could potentially suck the life out of the scene.

I've seen it happen.

The city where I was born, Portland, Me., used to have a decent music scene, up until around the time I was a young child.

My father was a very active musician and the house sound engineer at Zoots, one of the

hottest music venues, where bands like the Smashing Pumpkins and The Melvins played during their early tours.

Some of my youngest memories are of Zoots, but one day, it closed down because of the excessive noise ordinances and encroaching fines.

Some of the other smaller venues, like the one where my parents met, ended up shutting down as well. What decent smaller venues that remained are unable to sell tickets to anybody under 21 because of restrictive alcohol laws.

The majority of the "music scene" was killed along with those venues. Throughout my teenage years, it was very rare to be able to see a good concert unless you were either going to the Civic Center or if you could get a ride to Boston.

If this so-called "Project Noise" pushes the envelope much further, I fear that Montreal could go down the same route, alienating its artist population and stanching the creative force that gives this city so much of its appeal.

There must be a way for us to speak out against it and save our music scene from this intrusive movement. If we don't organize against it in some way, we may be facing the

same artistic death.

—Natasha Young,
B.A. Creative Writing

Watch out CFS, you just woke a sleeping giant...

—William (online)

The Windsor Connection

Mr. Woodrich speaks for many Windsor students with his comments. In fact, any Windsor student who has had the experience of witnessing the Canadian Federation of Students in action has agreed with the need to leave.

The only time the CFS has acknowledged our membership in the corporation is when they feel we are pulling away. Most of the time they ignore us or treat us with condescending attitudes. CFS-O meetings are hilarious because we are the only school who fails to adhere to their conformist attitudes. We get relegated to the back corner, are "shamed" when we try to speak, and spied upon consistently.

However, if history indicates anything, Windsor comes together when being taken advantage of. The CFS may have made it harder to get out, but that won't drown our vigor or shatter our spirit. It will merely motivate us to push the CFS out harder and faster.

CFS Unites Students

The CFS is finally fulfilling its mandate to create and grow a student movement, getting students and student groups from schools across the country to join together and fight the good fight—only it isn't quite the one they had in mind!

—Bob (online)

Checks and Balances

The Concordia Student Union executive is based on the U.S. model of governance (with the legislative, executive and judicial branches). Legislative (council/house of representatives/senate) are elected and face byelections. Executives (president/VP) do not. It's just how it is. Imagine an election for a VP in the US. It seems nonsensical, no? I'm not commenting on the "rightness," I am commenting simply to explain why it is how it is.

—Wendy Kraus-Heitmann (online)

Nah'msayin?

Those damn traffic cones

Quebec is addicted to traffic cones.

In the rest of the world, cones are six feet apart and two feet tall. In Quebec, they are a foot apart and five feet tall.

Why do we do this to ourselves?

Construction workers pile them up and around construction sites so tightly that at night, the effect is trippy—almost psychedelic. The swashes of orange, reflective tape make me want to crash like a moth to light.

Is the Minister of Transportation so afraid of someone driving between cones that the department has been directed to out-cone drivers? You

can't defeat drivers. Cars will always crush cones. That's just the way it is and always will be.

So why then has this cone arms race been declared? My theory is that the Cone Industrial Complex and the Ministry of Transportation are in cahoots, the one creating demand for the other.

The true victims are the thousands of cones battered and bumpers bruised for no good reason.

—Justin Giovannetti,
Editor-in-Chief



Notice something that just doesn't make sense? Got an axe to grind? Send in a rant to Nah'msayin? 300 words max. opinions@thelinknewspaper.ca

Corrections

In "Get What You're Paying For," (Vol. 31, Iss. 4, Sept. 7) *The Link* reported that Concordia Francaise was a fee levy group. In fact, it is spelled Concordia Français.

Also, *The Link* did not mention that Sustainable Concordia is also a fee levy group. They get \$0.05/credit. The Sustainable Concordia logo and the Sustainable Action Fund logo are also different.

The Link regrets these errors.

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 libellous, 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.

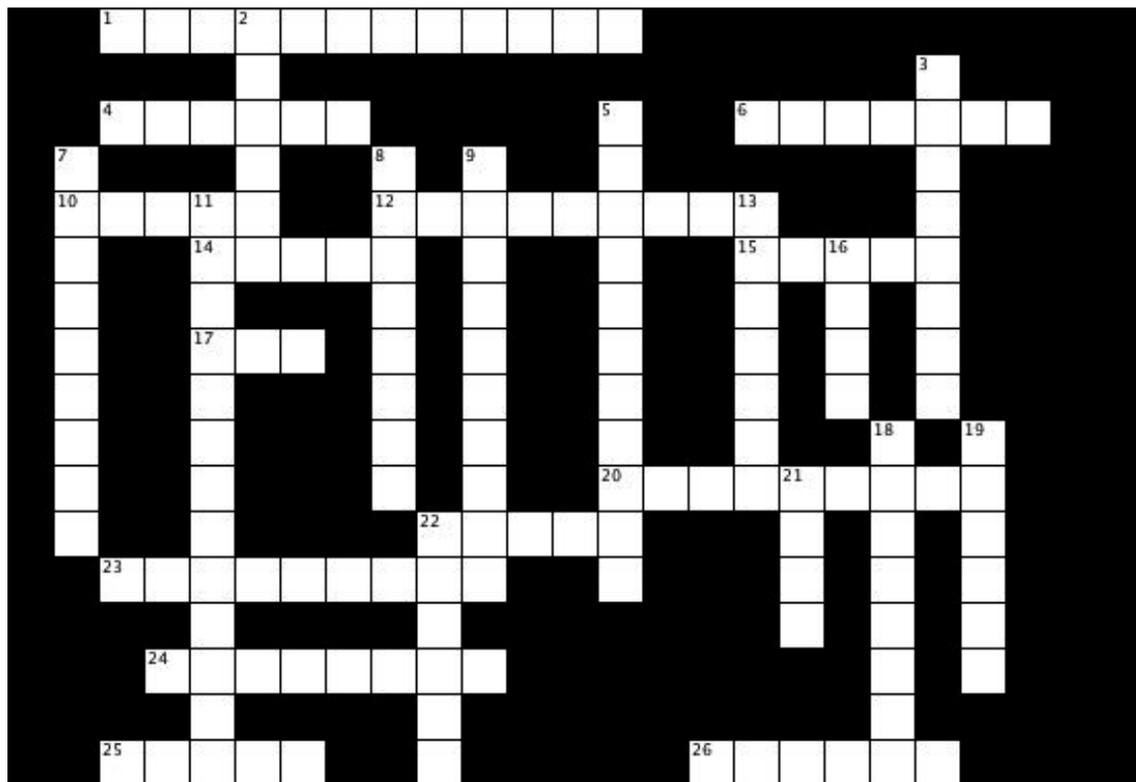
**DON'T LIKE WHAT YOU READ?
SEND US A LETTER.**

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crswrdpzzlol

THE "SPACE" EDITION • R. BRIAN "SPACED OUT" HASTIE



Across

- 1. An international structure that orbits the earth, filled with people doing various activities/experiments. During certain parts of the day can be visible to the naked eye as it streaks across the sky.
- 4. A system consisting of stars and other stellar remnants, containing multiple star systems. Think Milky Way.
- 6. One of the main interactions in which objects and mass attract each other. This force exists on every planetary body, and is surrounded by its own field, which exerts a force on all objects.
- 10. The boundless, three-dimensional extent in which objects and events occur and have relative position and direction.
- 12. Natural or artificial, these objects have either been placed into an orbit by humans or have always existed out in the cold vastness of space.
- 14. The gravitationally curved path of an object around a point in space. This is also the reason why certain people follow you around for no reason.
- 15. A small, icy body that sometimes emits a

- tail. It can only be seen when said body is near the sun.
- 17. The center of the solar system, also the most massive.
- 20. Instrument integral to the process of peering into the cosmos.
- 22. A scientific space exploration mission in which a robotic spacecraft leaves Earth and enters interplanetary or interstellar space.
- 23. A region of space that not even light can escape, usually circular in theory. Also the super massive sort is theoretically located in the center of our galaxy.
- 24. A visual recognition that one has spotted an object or other phenomena in space.
- 25. Cosmic dust, and other small particles orbiting around a planet in a disc-shaped region.

Down

- 2. The term is used for the circular depression in the surface of a planet, moon or other solid body in the solar system, formed by the hyper-velocity impact of a smaller body with the surface.
- 3. What we Earth citizens consider members

- of other planets, when they come here for vacation.
- 5. A collection of celestial objects orbiting a sun.
- 7. A space-bound human, usually well-trained to deal with space conditions.
- 8. Often referred to as minor planets, these objects do not show a perceptible coma.
- 9. A layer of gases that may surround a material body of sufficient mass, and that is held in place by the gravity of the body. Alternatively, Slug and Ant.
- 11. Patterns formed by stars in the sky, usually visible to the naked human eye.
- 13. An astronomical event that occurs when a celestial object is temporarily obscured, either by passing into the shadow of another body or by having another body pass between it and the viewer. Also the name of one entry of a shitty vampire franchise. (Two words)
- 16. A natural satellite that orbits a larger mass. Alternatively, the Earth has one of these and that's where I plan on building my space prison.
- 22. A celestial body orbiting a star/sun. Alternatively, home to apes.

editorial

Selling Our Souls

At the Concordia Student Union's misnamed Clubs Fair during this year's Orientation, our seeming benefactors ended up stealing the best spot on the stage.

It should be immediately obvious what the Clubs Fair at Concordia is supposed to promote. However, our student union seemed so interested in promoting the business interests of various big corporations that contributed money to the event that they forgot to promote clubs.

Finding innovative ways of attracting funding is of course not a terrible thing in and of itself. However, there is nothing innovative about reserving space for companies to hawk their goods to students.

While the Clubs Fair should be a time for students to find groups to join, the CSU decided it was time to put them on display as consumers.

Ideally, the extra money received from these sponsors would go towards funding events and activities for Concordia students. But what if students don't frequent the clubs that should hypothetically reap the benefits of this extra money?

What if students were too distracted by the prominent Telus booth at the front of the fair, luring them in with free swag that our clubs can't afford to offer? Or the Koodo booth? Or the ScotiaBank booth? Or the Coca-Cola booth?

What if, instead of promoting the clubs that would be bettered by the sponsor dollars, the CSU ultimately did a better job of promoting snack foods?

Even if one is to assume that the advertising revenue was somehow needed, why are we allowing banks, phone companies and snack food vendors to shill their products to students? Aren't students generally unhealthy and indebted enough?

Student poverty and unemployment rates are growing steadily. Inviting more commercial kiosks to fuel impulse buys is hardly the right step in tackling this issue.

Last year, the CSU did better than break-even with their annual budget and only received \$10,000 in advertising revenue for Orientation, as opposed to the \$70,000 collected this year.

What exactly was the dire need to sell off even more student space to corporate interests? Why did we need to sell the soul of our event for a bit more money that, according to last year's budget numbers, we didn't really need?

The large, prominent booths reserved for corporations were a visual blight on our Orientation festivities, and the only group that really stands to profit from students being sold as customers is the corporations themselves.

The root problem here is an idea that is becoming pervasive both in Concordia and in universities in general: we now assume that every part of the functioning of a university should be for profit. Whether it's the overall administrative structure or even now our student union, more dollars has been equated with better service.

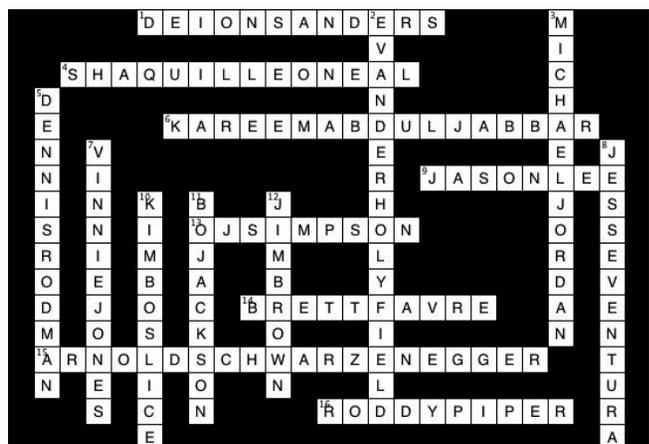
Where is this extra money going to go?

I don't exactly foresee a rush of student events from this revenue and the Orientation event itself was comparable in both price and scope to other years when the CSU didn't overshadow their own clubs with monolithic advertisements. So why did we need to undermine our own event for a few extra bucks?

At least we now know the price of the soul of our school: \$70,000 for the trusty CSU war chest.

—Diego Pelaez Gaetz,
Copy Editor

issue 04 solutionz





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