



# NEWS

HEBRON: A CITY DIVIDED

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## 'The Biggest Failure'

### The MTQ's New Turcot Plan Divides City Hall



The new Turcot will accommodate over 290,000 cars daily and expropriate 100 housing units. PHOTO JUSTIN GIOVANNETTI

• CHRISTOPHER CURTIS

Although it hasn't been officially unveiled yet, the Ministère du Transport de Québec's plan to overhaul Montreal's decaying Turcot interchange has already shaken up city hall.

Today, Quebec's Transportation Minister Sam Hammad will announce the province's \$3 billion proposal for the Turcot—a proposal that has already caused Projet Montréal leader Richard Bergeron to resign from the city's executive committee and which has been denounced by both of city hall's main opposition parties.

Representatives from the MTQ have refused to comment on any details about the Turcot, but Bergeron—who got a peek at the plans on Friday—said the new

project is almost identical to the one the MTQ presented Quebecers with in 2007.

"The MTQ hasn't learned to deal with a big city like Montreal," said Bergeron, who resigned as the city's head of urban planning after refusing to back the new Turcot plan. "I had drawn a line in the sand [about the Turcot plans] and that line was the product of compromise between my vision of the project and [the MTQ's]. They went far beyond that line."

In 2003, a Transport Quebec commissioned study found that the Turcot interchange was crumbling. Large chunks of concrete had been falling from the massive 47-year-old structure. The interchange links three major Montreal highways and accommodates 290,000 vehicles daily.

The report's findings have been at the center of a debate on how to rebuild the Turcot. In 2007, the MTQ announced plans to expand the interchange's size and capacity for traffic with a price tag of about \$500 million.

Community groups in Montreal's South West borough, where the Turcot's reconstruction would expropriate over 100 housing units and displace approximately 400 people, staged protests in 2009 and worked with urban planners and architects to devise an alternative plan.

In March, the Citizens' Committee of the Village des Tanneries, along with Concordia University urban planning professor Pierre Gauthier, introduced Turcot 375 to Montreal. Turcot 375 is a proposal that would take 110,000 vehicles off the road daily

and link the city's downtown core to the West Island via light rail and bus-only lanes.

"Turcot 375 addresses the future of commuting," said Gauthier. "The price of a barrel of oil is only going to rise, driving to work is becoming an outdated concept. Why would we expand the Turcot's size and its capacity for pollution when we can address the reality of where transit is going?"

Unlike the MTQ's proposal, Turcot 375 has earned the support of Quebec's Order of Engineers, Montreal's Public Health Department and Quebec's Environmental Assessment Board.

The city of Montreal also presented the MTQ with a scaled down Turcot plan, but both projects were dismissed as being too expensive.

On Friday, Bergeron accused the mayor of having backed down from April's plan to "rejoin his true political family in Quebec City."

"It's not perfect," said city hall spokesperson Darren Becker of the new MTQ proposal. "But this is politics and you can't always get what you want. Bergeron is showing a lack of political maturity on this file."

The MTQ's revised Turcot plan is expected to include bus lanes, but any additional details will have to wait until Hammad makes his announcement later today.

"They can make little modifications to the project," said Bergeron. "But at its core the project is wrong [...] The Turcot interchange was the biggest failure in my time on the executive committee."

## Chatting with TED

### Concordia to have TED talk in February

• JUSTIN GIOVANNETTI

TEDxConcordia, an independently organized offshoot of the global conference series on technology, entertainment and design, is coming to Concordia on Feb. 12.

With hundreds of millions of views of its talks online and with the mission to disseminate "ideas worth spreading," TED is considered the premier global event for speakers.

"We want to bring some of TED's magic to Concordia," said David Chouinard, the head of PR and marketing for the Concordia event. "We are happy to have the TED brand because people who

are aware of TED instantly get what we want to get across."

In the planning stages for the past four months, the TEDx series at Concordia will be a one-day event with up to 14 speakers that has been leant the prestige of the global series. Chouinard hopes that it becomes an annual event.

"It all started with a lunch meeting with Judith Walls[a JMSB Professor who specializes in corporate and social responsibility], about 14 months ago," said Nicholas Meti, the curator of the event. "We were talking about TEDx which had just launched and what started off as more of a sustainability thing soon shifted direc-

tions and it has since become something much more comprehensive.

"It's now about bringing TED to everyone at Concordia."

While only two speakers have been signed, the organizers hope that a poster campaign that began at Concordia last week will bring in more names for them to look at. Both are aiming for a wide diversity of speakers for the 18-minute talks.

"We are trying to scout the gems of Montreal, the people with fascinating stories that people have never heard about," said Chouinard. "We have an industrial designer who designs toys for blind

people and it is fascinating, it is so interesting, but no one knows about it."

According to Meti, student speakers will be a focus of the event. He is offering exposure to entice interested students to come forward, as all the videos will be posted on YouTube.

With the speaker series to be held in the D.B. Clarke Theatre, currently being torn up as part of a large renovation project, TEDx has had some support from Concordia.

"The university is very into our project, but apart from that they haven't given us anything beyond some PR," said Meti. "We are striving to be independent."

Concordia spokesperson Chris Mota confirmed that the university had offered no financial support to the event.

"The organizers did ask us for a sit-down meeting to help them with the promotion and the media," she said. "We haven't actually met, but we are going to help them in the very near future."

The remaining question for the organizers is how to limit the number of students who can attend. While a ceiling of 350 attendees paying \$20 has been placed, the organizers have yet to decide if spots will be decided on a first come first serve or application basis.

# Missing Women, Missing Money

## Group Responsible for Publicizing Disappearances Given No Funds



The head of the Quebec Native Women's Association said she felt betrayed by the lack of new funding for Sisters in Spirit. PHOTO RILEY SPARKS

• LAURA BEESTON

Last week, the Minister of State for Status of Women Canada, Rona Ambrose, detailed the federal government's \$10 million national strategy to address the disproportionately high number of missing and murdered aboriginal women in Canada.

Sisters in Spirit—an organization leading in research and raising awareness about the issue since 2005—won't see a penny of it.

After creating the only comprehensive database of its kind and filing nearly 600 cases of missing

and murdered Aboriginal women in Canada, the SIS initiative pushed the issue into the public discourse and organized vigils across Canada to memorialize the missing and the dead.

The SIS was left out of the federal budget because its five-year mandate was not extended. With the budget exclusion, SIS might need to shut down and the group has been told that it has to discontinue its database by Status of Women Canada.

In its place, the Conservatives announced that \$4 million would go to the RCMP's Canadian Police Centre for Missing and Exploited

Children to create a new branch.

The branch, which will be called the National Police Support Centre for Missing Persons and Unidentified Remains, is scheduled to begin operations in 2013.

In an Indigenous studies seminar series at McGill University on Nov. 4, several speakers criticized the government's strategy.

"[Amnesty International's] recommendations have always been to consult and incorporate with women's groups to find solutions—because they have the solutions. To [continue to] have the data is a huge issue," said Béatrice Vaugrante, the executive director

of Amnesty International Canada's francophone Branch.

"It is thanks to and because of the SIS project and the Native Women's Association of Canada that we know that more than 500 women in Canada disappeared and were murdered," she continued. "And we're speaking about Canada—this is just unacceptable."

"If it was not for [their] work, I doubt very much that Canadians would be aware of these issues," agreed Ellen Gabriel, the president of the Quebec Native Women's Association. "[The \$4 million] announced is really going

to organizations and authorities like the RCMP who will not work in concert with Aboriginal women's groups."

As was reported by the Aboriginal People's Television Network, a representative from NWAC—which has been working closely with SIS since 2005—said she felt "betrayed" and "shocked" by the announcement, as the organization was not informed ahead of time and feel that the money is funding something "that has nothing to do with Aboriginal women."

NWAC also told the APTN that the SIS project will continue with our without government money.

## Water Bottle Free Possibilities

### One Week After Renewing PepsiCo. Contract, Concordia Says Water Bottle Free Campus Still Possible

• LAURA BEESTON

Extending a proverbial olive branch to student leaders, campus activists and the press, Concordia's administration sent an e-mail detailing the future of water bottle negotiations on campus a week after renewing an exclusive beverage contract with PepsiCo.

"Given the magnitude of the dossier, the looming deadline for its expiry, and given that it was clear that no definitive decision would be reached with respect to bottled water on campus before such expiry, the decision was made to extend the contract," wrote Roger Côté, the acting VP Services and successor to Michael Di Grappa.

"Despite this decision, the students' concerns were not overlooked or ignored," it continued. "I genuinely regret the perception [of the university] on the part of the students that resulted from the sequence of events [in renewing the

contract.]"

Though declining to elaborate further in an interview with *The Link*, Côté maintained that there was hope for a water bottle free campus, as a clause in the PepsiCo. contract was created before signing.

"The renewal agreement with Pepsi contains a provision which, if necessary, would permit the University to prohibit the sale of bottled water in businesses [that are] operated and controlled by the university on campus as well as the sale of bottled water through Pepsi's vending machines located on campus," he wrote.

Chris Mota, a Concordia spokesperson, also confirmed in an interview on Nov. 1 that banning the sale of bottled water on campus was "still wide open for discussion."

"Signing with Pepsi does not mean we are going to keep bottled water in our business operations," she said, adding that new and

retrofitted water fountains will shortly be making their debut on campus.

Despite the e-mail, student groups will continue to pressure the administration to "walk their talk" about sustainable practices at an administrative level.

"Banning bottled water on campus is a false solution only if it allows the administration to say that they've met student demands and that's the end of it. There are much larger issues here that need to be addressed as well as bottled water," said Laura Beach, the TAPthirst co-founder who was at the forefront of the student movement on campus last week. "What about the other recommendations from the Environmental Advisory Committee?"

Meeting in May, the EAC—as mandated by the Services department—outlined that no individually packaged bottled water should be sold on campus. The EAC also suggested that beverage contract

negotiations should abide by both the University's Strategic Plan and the Environmental Policy VPS-5, recommending that the contract ensure healthy, environmentally and socially conscious products, and suggesting 30 per cent of all products be supplied locally.

Their recommendations were formally sent to the administration on July 7.

Morgan Pudwell, Concordia Student Union VP Sustainability & Promotions, also said she hopes that the e-mail and water bottle clause—despite being a "very nice gesture"—turn out to be more than administrative lip service.

"It was good to see the University is taking a step in the right direction, but they're going to have to do more than that. We're going to actually have to get to the table and talk," she said. "[Going] bottled water [free] wasn't all that the students wanted to see happen or were asking for."

In the e-mail, Côté said the ad-

ministration is "hopeful that the student representatives will accompany the University representative to a meeting with Pepsi, which will be organized by my office."

After replying to the e-mail on Friday, Pudwell said the CSU hasn't heard any news about a confirmed meeting and is anxious to know "when we're going to move forward and get to the table."

In the meantime, the CSU and the Arts and Science Federation of Associations have organized a panel discussion on Nov. 24 with Tony Clarke, the Polaris Institute Director, and John B. Challinor, the director of Corporate Affairs for Nestlé Waters Canada, to discuss the issue.

The administration has been invited to attend.

Check out the panel discussion on water privatization, organized by the CSU and ASFA, on Nov. 24 at 6:00 p.m. in H-767.

## Lest We Forget



A Blackwatch Pipe Band marched through Kahnawake on Nov. 6. The residents of Kahnawake, the Kahnawa'kehró:non, commemorate their veterans, living and dead at the 58th annual Remembrance Day parade. PHOTO CHRISTOPHER CURTIS

# Bergeron Resigns

## Montreal's Head of Urban Planning Quits Over Proposed Turcot Overhaul

• CHRISTOPHER CURTIS

Projet Montreal leader Richard Bergeron resigned from the city's executive committee last Thursday after refusing to support the Ministère du Transport de Québec's \$3 billion plan to overhaul the Turcot interchange.

Bergeron, who headed the city's urban planning department, left because Mayor Gerald Tremblay had instructed him to support the MTQ's proposal despite having not seen the final plan. When Bergeron declined, the mayor told him to resign.

"It was not fair," said Bergeron. "I hadn't seen anything [on Turcot] in three months and I had to defend the project to the public at city council meetings."

Darren Becker, a spokesperson for Tremblay, said the mayor could not tolerate dissent on the "biggest development project in Montreal in nearly 50 years."

"The mayor is Bergeron's boss," he said. "He has a right to ask for unity on the Turcot file."

The day before Bergeron's resignation, he publically declared he would quit his executive committee post if the new Turcot plan didn't "meet Montrealers' expectations."

Since it was announced in 2007, the MTQ's Turcot proposal has met opposition from Quebec's Order of Engineers, Quebec's Environmental Assessment Board, Montreal's Board of Health and community groups in the city's South West borough, home to the decaying Turcot. The project would increase the



"The fight for the Turcot Interchange has just begun," said Richard Bergeron. PHOTO CHRISTOPHER CURTIS

Turcot's capacity for traffic to over 290,000 vehicles daily and its construction would expropriate about 100 homes.

In April, the city presented the MTQ with a scaled down counter proposal for the Turcot that was rejected outright.

Becker said that city hall has since been negotiating a compromise with the provincial government.

"The mayor is hopeful the final project will be different than the one we rejected in the spring," he said. "This project will take into consideration the city's concerns."

The Charest Liberals are expected to unveil their revised Turcot plan later today but Bergeron

said he does not expect any significant changes from the previous one.

"We're approaching a time when the price of gas will reach \$1.80 a litre," said Bergeron. "This isn't the time to expand our highways [...] the MTQ's project doesn't address public transit needs, it's outdated by 50 years."

Bergeron's resignation marks the end of an unprecedented era of bipartisanship during Tremblay's time in office.

After a narrow election win against Bergeron and Vision Montreal candidate Louise Harel in November 2009, Tremblay pledged to mend fences with his political adversaries.

Less than two weeks after being reelected, Tremblay appointed Bergeron and Vision Montreal councillor Lyne Thériault to the executive committee, a decision making body that had previously been dominated by the mayor's Union Montreal party.

But on Thursday, Bergeron accused the mayor of breaking the unity he sought to create by "rejoining his true political family in Quebec City" when he asked for Bergeron's resignation.

"The MTQ came into Montreal like a cowboy and our supposed sheriff Mr. Tremblay has declared himself absent," said Bergeron. "The fight for Turcot is not over—it is just beginning."

## SQ Nabs 'The Cat'

• CHRISTOPHER CURTIS

Sureté du Québec officers ended a four-year manhunt on Oct. 31 when they arrested Jason Gabriel in Kanesatake, a small Mohawk settlement about 40 kilometres northwest of Montreal.

About 30 agents from the SQ's tactical squad surrounded Gabriel's home during the night and apprehended a man that had thwarted a number of raids conducted by the provincial police force and the RCMP.

On Nov. 1, Gabriel was brought before a judge at the Palais de Justice de St Jérôme, where he was charged with 45 different criminal offences, including assault on a police officer, uttering death threats, possession of a prohibited weapon and arson.

"We've been after Gabriel for years and he's escaped justice a number of times," said Sergeant Benoit Richard, an SQ media relations officer. "People would tip him off or he would see the police coming and flee."

The most infamous of Gabriel's escapes came in 2009, when 400 SQ and RCMP officers raided a marijuana growing operation on the settlement, seizing \$1 million in hydroponic pot, a number of handguns and an M-35 armoured truck.

The squad also arrested 13 suspects that day, but Gabriel reportedly fled the scene after breaking out of his plastic handcuffs. Gabriel's storied escapes have led his pursuers to nickname him "the cat."

Gabriel resisted arrest once more on Oct. 31 after police found him hiding in his home on Chemin des Gabriels in Kanasatake.

"He resisted, there was a struggle and he was taken to the hospital to be examined," said Richard. "His injuries must not have been significant because he was released from the hospital almost instantly."

The SQ consulted with the Kanesatake Mohawk Council before conducting their latest raid, but no one from the council was willing to offer a comment to *The Link*.

In the past decade, Kanesatake has had a well-documented struggle with law enforcement in the settlement.

KMC Grand Chief James Gabriel's house was burned to the ground in 2004 after he tried to forcefully take control of the Kanesatake police station with a 67-man privately controlled police force.

The local police force was disbanded in 2004.

Gabriel's bail hearing is set for Nov. 9 at the Palais de Justice de St Jérôme.

# The Will To Intervene

Romeo Dallaire Advocates the Use of Force to Prevent Genocide



"There are now close to 30 conflicts in the world where child soldiers are the primary weapons systems," said Romeo Dallaire. PHOTO PETER HAEGHAERT

## • ADAM KOVAC

"The future is yours to shape, not survive."

That was the message of a speech given by retired Lieutenant-General and current Senator Romeo Dallaire at Concordia's Hall building on Nov. 4. The speech was part of a promotional effort for Dallaire's new book, *They Fight Like Soldiers, They Die Like Children*.

Dallaire emphasized that Canada cannot view itself as a small player on the world stage, noting that it is one of the eleven most powerful nations in the world. Comparing the modern day to World War II, Dallaire said Canada can no longer shirk its duties, or

take its cues from countries such as the United States or United Kingdom.

"Although we were one of the three great armies that landed on the beaches on D-Day, not one Canadian general sat at any of the strategic decision bodies of WWII," he said. "We were considered tactical, the 'good cousins from across the pond.' That is not the case today, and we must not let that happen anymore."

It was the second time in the last few weeks that Dallaire has made an appearance at Concordia. He previously came to speak on Oct. 14 about The Will to Intervene Project, an initiative begun by himself and Concordia history profes-

sor Dr. Frank Chalk. Chalk is the head of the Montreal Institute for Genocide and Human Rights Studies.

"Mahatma Ghandi wrote, 'We must become the change we want to see in this world,' and we can truly say that of General Dallaire. His life is his message," said Chalk in his introduction to Dallaire's speech. "Romeo Dallaire is a messenger with the insight to view child soldiers not simply as exploited, brainwashed and drugged children, but as a weapons system whose prohibition is essential to the betterment of humanity."

Though the presentation only touched on the topic of child soldiers towards the end, it was part of

a larger cross-Canada tour launching Dallaire's new book, as well as his new Zero Force initiative, which is a grassroots organization which aims to expunge the use of child soldiers from armed conflicts.

"There are now close to 30 conflicts in the world where child soldiers are the primary weapons systems," said Dallaire. "You cannot find a more sophisticated and sustainable low-technology weapons system in the world. [...] [Canada signed] the International Convention on Child Rights, which says you do not recruit, equip, arm, train or use anyone under the age of 18. We signed it in the year 2000, and we have never put it into law."

Dallaire suggested that in order to eradicate human rights violations such as child soldiers and genocides like the one he witnessed as the head of the U.N.'s mission in Rwanda, fundamental changes in how states relate to each other must take place.

"Sovereignty was essential for the establishment of our nation-states," he said. "It is a great excuse for people who are rogue to massively abuse their own people."

"We must use new ways to solve the problem. There is no such thing as the peacekeeper in the classic sense. There is no more red card or penalty box. We must be prepared to use force. That's where we're at today."

## Humour: The WD 40 of Healing

### • PATRYCJA NOVAKORSKA

Drew Hayden Taylor—a pioneer of Native comedy—turned to humour to better express his culture in the theatre.

"Humour is the WD 40 of healing," he said, speaking as the keynote of "An Extremely Serious and Intensely Sober Exploration of Native Humour in Canadian Media" last Thursday at the Masonic Memorial Temple.

Tired of seeing a "vast majority of Native plays, novels, scripts, stories and all the things being written by Native people or about Native people [that] were all dark, depressing, bleak, sad and angry."

Taylor believes this representation is far from the truth.

"I've been very fortunate to

visit over a 130 Native communities across Canada and United States. And everywhere I've gone I've usually been greeted with a laugh, a smile and a joke, but this wasn't coming across in all the literature."

All the characters were either "oppressed, depressed or suppressed," he said, adding "that wasn't my mother, that wasn't the girls I was dating, that wasn't my uncles. [...] I found this very, very odd."

An award-winning playwright, Taylor grew up on the reserve with funny stories by the bonfire. His first introduction to white culture was *The Three Stooges*.

Despite his instinctive fear of being hit in the face with a shovel, Taylor ventured out of the reserve after doing what he called

"Rez Math."

"I had 25 first cousins," he said. "So it was pretty apparent that I was related to practically every girl on the reserve."

Taylor got his break when award-winning Cree playwright Tomson Highway offered him the post of resident writer through a Writer in Residency Program.

Theatre was a far cry from what Taylor planned to do.

"I didn't know anything about theatre, the education I had on the Reserve taught me that theatre was dead, white men. And I didn't know any. So, I said no."

Tomson then told him it was 20 weeks work for \$400 a week. Taylor took the bait.

Soon after, Taylor began working on his first play. "The Bootlegger Blues" came out in the

midst of the Oka Crisis in 1990, when Native comedy was considered an oxymoron.

This, he said, was at the height of political correctness. "You don't laugh at Native people, do you know what they've been through?" said Taylor about the perception of Native comedy.

The play was produced by The Lighthouse Theatre, a white theatre company, and packed the house with a politically correct audience of 311 on opening night.

"This was a play about Native people and beer so they were all sitting there not knowing what to do," he said. It wasn't until a group of eight Iroquois started laughing in the audience that—in a ripple progression—the whole house roared.

"What they were waiting for is for the permission to laugh," he said.

The play went on to win a Canadian Authors Association drama award.

Taylor's ensuing plays have crossed the continent and have been produced internationally.

"At the end of the day, 95 per cent of people will laugh at the same thing," he said. "There isn't necessarily a Native way of cooking an egg. It's just the spices that we use in cooking that give it a certain flavour."

Taylor was invited to speak at the fifth annual Lecture on Diversity and Canadian Media, an initiative by the Center for Research-Action on Race Relations and Concordia's Department of Communication Studies.

# 'The Last Divided City in the World'

## Hebron Under a Hail of Stones and Garbage



With nearly 200,000 Palestinians in Hebron, 500 Israelis guarded by 2,000 IDF soldiers set up shop over the past 30 years. PHOTO JUSTIN GIOVANNETTI

### • JUSTIN GIOVANNETTI

Hebron's 165,000 residents live in a bustling Arab metropolis filled with honking, chaotic traffic circles and a shriek of vendors. Despite the stir of life, the city's centre is quiet and some streets are abandoned.

In this city of contradictions, 500 Israeli settlers have moved into the top floors of buildings in the central old quarter with 2,000 Israeli soldiers to defend them.

"This is a sign of the settlers' relations with the local community," said Ahmad Jaradat, a member of the Alternative Information Center, as he pointed to a metal grill above his head.

Twelve feet above Palestinian shops in a busy market, the grill stretched across the narrow street and spanned the market. It was littered with stones, bricks, broken bottles, a television and other trash.

"The local community got together and installed this grill after Israeli settlers began attacking people in the market from above," said Jaradat. "Twelve were injured, some were killed from being hit in the head before the grill was installed."

A member of the AIC, a binational organization devoted to publicizing information and analysis of Israeli and Palestinian society and the occupation that binds the two, Jaradat has written extensively about the conflict in Hebron.

"Welcome to the last divided city in the world," said Jaradat.

In 1997, Israel and the Palestinian Authority signed the Hebron Agreement whereby they divided the city into Palestinian controlled H1 and the much smaller Israeli controlled H2.

Within the walled H2, 40,000 Palestinians fell under Israeli military law as the 500 Israeli settlers—the locals call them colonists—were separated from the surrounding city.

"Some families are only 10 metres apart, but a checkpoint now separates them," said Jaradat. "They have to travel an hour to see each other now. Sometimes they are turned around at checkpoints and need to wait days."

To enter H2, people have to walk through 16 "electronic" checkpoints, which range from vehicular checkpoints that resemble militarized border stations, trailers dropped across roads or metal detectors in alleys manned by Israeli soldiers.

Many of the alleys and roads that border H2 end suddenly, as Israeli soldiers have dropped high concrete barriers, fences and barbed wire. As Israel's settlements in Hebron grow, new barriers are erected, sometimes overnight.

"This was my shop, but the Israeli soldiers came in the morning and welded the door shut," said Muhammad as he stood in an alley where every storefront was welded shut. "The soldiers said my shop was in a military zone. They didn't give me an explanation.

"They took my life, now I need to beg for money," said Muhammad as he hawked cheap bracelets and other trinkets to tourists.

Only steps from a large abandoned square, Muhammad's shuttered shop bordered a closed alley. A large fence was erected two metres from his door and bundles of razor wire were dropped haphazardly across the alley.

"This used to be a bus depot and vegetable market," said Jaradat as he pointed at the large abandoned square across from the wire. "After it was taken by the Israelis, the local residents refused to build a new market because they feel they already have a market. Vegetables are sold on the streets until they get their market back."

Many streets near H2 are completely deserted, with dozens of shops closed down for military reasons.

In a nearby market, shopkeepers had begun to install tarps in front of their shops. They claimed Israeli settlers had begun to drop boiling oil through the grill above them. Installed on top of the three-floor homes of the settlers, Israeli soldiers in watchtowers kept an eye on the market.

"I do not go on the other side," said Muhammad, pointing towards H2. "It is impossible to distinguish between civilians and armed civilians."

The fear of settlers was a common theme throughout the markets that bordered H2.

When H2 was first created, over 1,200 shops were closed and the main shopping street of Shuhada was closed to Palestinians. More than a decade later, only 800 of the shops have reopened and Shuhada Street remains closed to Palestinians.

Internationals and Israeli settlers can walk down Shuhada but Palestinians who live on the street need to exit through their rear doors to avoid the main thoroughfare.

In between H1 and H2 is the Cave of the Patriarchs, which is a site important to Jews and Muslims. To get to the mosque and temple built over the cave, people need to cross three checkpoints.

"This is the mosque for 12,000 people, there are three checkpoints within 15 metres," said Jaradat. "To get to prayer, Muslims need to travel through 15 checkpoints a day. This is a big inconvenience."

While exiting the area bordering H2 and returning to the loud noises of rush hour Hebron, I came across an Israeli patrolling slowly walking through a Palestinian market. The market was eerily quiet as the soldiers walked past, pointing their rifles down the narrow streets.

"See you in hell," one of the Israeli soldiers wearing a large Mitz'nefet helmet yelled as I walked past.

"The situation in Hebron is a disaster," Jaradat would tell me later. "Everyone admits it, even the soldiers."

## Briefs

### Montrealers Don't Feel Safe

A Léger Marketing poll commissioned by the Montreal Police Brotherhood shows that 69 per cent of Montrealers "do not feel safe in certain parts of the city." According to the study, the areas that summon the most fear are in the east-end boroughs of Anjou, Montreal North, Rivière des Prairies-Pointe aux Trembles and St. Leonard. The poll was released to coincide with the release of the city's spending plans for 2011.

### Accidental Invasion

A group of Nicaraguan soldiers who accidentally invaded Costa Rica's Calero Island claim the mix-up was because of an error on Google Maps. The troops had set up camp and flew the Nicaraguan flag after dredging an area of the San Juan River. Google admitted to a mix-up that had shown a 1.7 mile stretch of Costa Rican territory as belonging to the neighbouring country.

### Congo Trouble

Montreal-based mining company Anvil Mining Ltd. is facing possible legal action in Congo, as citizens of the African country allege the company played a role in a government crackdown that left 70 dead in 2004. The motion, filed in Quebec Superior Court on Nov. 8, alleges that Anvil provided supplies used by the military to end a rebel uprising.

### Total Recall

If ADQ chief Gérard Deltell's party takes power in the next provincial election, voters may get a chance to toss out crooked politicians without waiting for a new vote. Deltell said he would like to see a recall system put in place. Under the proposal, if 50 per cent of voters in a riding signed a petition, a byelection would be called to replace the MNA.

### Afghan Update

One-thousand Canadian soldiers may remain in Afghanistan post-2011, in a non-combat role. The CBC reported that 750 soldiers and 250 support staff would stay behind to train Afghan security forces. The plan remains unconfirmed, and Defence Minister Peter Mackay said the government is "contemplating" it.

# Refresh Your Public Space

## Students Act Out Against The University's New PepsiCo. Contract on Campus

• RAY CORKUM

Überculture, a student group opposed to the “corporatization of campus and public space,” launched campaigns this past week targeting PepsiCo. The protests come in the wake of a deal signed with Concordia last week granting PepsiCo. exclusive rights to beverage sales on campus.

Early last week, Pepsi was in the MB Building for a promotional campaign. Students were placed in front of a green screen holding a placard with a cause, charity or social project of their choice. The messages would be posted online and polled, with the goal of receiving grant money from Pepsi.

Increased security was present in the John Molson building for the event. The topics to be posted were screened—suggestions of “no bottled water on campus” or “reduce corporate influence on campus” were rejected by sales reps and enforced by security staff.

PepsiCo. also screened proposals under specific criteria (taken from the official website), including: “Don’t disparage any products, services, people or organizations. Don’t suggest the boycotts or negative action against any business or enterprise.”

It is safe to say that that überculture’s demonstration violated this agreement.

Überculture staged a costumed battle between Huggy the Muggy, the mascot for Sustainable Concordia’s campaign to ban bottled water, and a giant can of Pepsi. The beverage containers were escorted outside by security without incident.

The question of student representation and influence on campus came to the forefront last week, as closed-door negotiations between the university and PepsiCo. came to light and prompted protests and a sit-in outside the hospitality offices of Concordia.

Lex Gill, überculture’s coordinator, told *The Link* that student representation has been an ongoing issue at Concordia.

“The reality of the situation is that the student body is never consulted,” said Gill. “The Pepsi contract signing has attracted a bit of attention, so there are people asking, ‘Why wasn’t I represented?’ But when have you ever been represented? Have you ever been asked if you want huge ads taking up your public space?”

Gill pointed to systematic issues within the university as examples of students’ declining influence on campus.

“If you’re a student living in residence, you pay for a meal plan. It is mandatory,” she said. “What influence do you have over what you are eating and where it’s coming from?”

The Pepsi Refresh promotional event was part of a fundraiser for the Concordia Ukrainian Students’ Union. Vivian Zabuga, President of CUSU, said Pepsi’s involvement was more a matter of her connections with Consumer Impact Management (who were contracted by Pepsi to host the event) than any ties with PepsiCo.

For the event, CUSU rented a space to Pepsi in the John Molson building. All clubs and associations are able to pay for space on campus, which can in turn be contracted out to various organizations such as PepsiCo.

The student group can then



A Concordia University security guard temporarily blocks Huggy the Muggy, Sustainable Concordia’s anti bottled water mascot, from entering the Hall Building. PHOTO JULIA WOLFE

charge any group hoping to host an event on campus a premium above the paid price for the space.

Überculture also targeted a large banner advertisement for Pepsi found outside Le Gym in the EV building. The banner, nearly six meters tall and four meters wide, read “do some good,” a reference to Pepsi’s Refresh ad campaign.

In response, überculture produced a stop-motion film echoing Pepsi’s promotion, displaying messages describing the banner as “invasive,” “hypocritical” and “an eyesore,” urging PepsiCo. to “back off.”

The film has been viewed hundreds of times on YouTube. The following day, the advertisement had been removed. Chris Mota, head of media relations for the university, said the removal of the banner was “accidental” and that it would be going back up “as soon as possible.”

Mota agreed that the actions taken by überculture were significant, but did not view their perspective as universal amongst Concordia students.

She also noted that CSU President Heather Lucas will be participating in the upcoming bottled water debate. Lucas, who was present for the meeting with

Nestlé last week, did not have a role in the discussion.

When questioned if groups such as TAPthirst—an on-campus anti-bottled-water organization—would be involved in the negotiations, Mota would only say that “Roger Côté [acting Concordia VP of services] will be contacting the recognized student representative at the CSU.”

Roger Côté replaced Michael Di Grappa this week as VP services, with Di Grappa leaving to take a position at McGill. Di Grappa was among the group of administrators which TAPthirst co-founder Laura Beach accused of breach of trust last week.

# Sustainable Business Day Hosts Energy Tycoons

• CLAY HEMMERICH

Sustainability and commercial expansion may seem oxymoronic, but not when big business defines it.

“Business students at John Molson School of Business [should] start rethinking the definition of the bottom line,” said Shelly El-slinger, a Concordia career advisor, at the Sustainable Business Day conference on Nov. 5.

The event featured a keynote speaker from mining giant Rio Tinto, as well as guest speakers from Hydro Quebec, 5N Plus Metal Manufacturing Company, Cambium Marketing Consulting Firm and the Canadian arm of Al Gore’s Climate Change Project.

Srikanth Sekar, president of the John Molson Business Group said

that the yearly event’s main motive was to “promote sustainability and make sure everyone is educated in sustainable business practices.

“Most students think ‘green’ when [the word sustainability] comes to mind. It’s not just about being green. There are many other things involved.”

Marc Suys, VP Environmental Affairs of 5N Plus, said that sustainability could be a tool for growth. Suys also said that regular recycling is only available to their customers and not suppliers because applying recycling practices to their suppliers would cost too much.

“We recycle only for our customers and not the suppliers because we are not in the business to recycle,” he said during a panel discussion. “It is a [method we use] to secure our customers.”

Keynote Speaker Mihaela Stefanov, a representative of international mining company Rio Tinto, highlighted that building community relationships is extremely important while exploring potential drilling sites. She said that by getting the community involved in the exploration process poses “less risk [for the company] because [the risk] is shared by everybody.”

She stressed that a closure plan is an integral part of their sustainability plan.

“If [Rio Tinto] is planning to be there for a number of years, we have to start working with [the community] from day one,” Stefanov said, adding that it is inevitable that the mine’s minerals will eventually deplete.

Stefanov is one of 12 people in the company’s designated sustainability sector named the Global

Practice Group. Rio Tinto employs over 40,000 people.

In 2009, Rio Tinto employees were arrested for bribery and espionage in China. Since then, the mining company has been trying to polish their brand image to consumers.

Michelle Holliday, owner of Cambium Marketing Consultations believes that current marketing trends are “[moving] towards authenticity.”

“It’s like soul searching,” she added. “We have to process a conversation internally to figure out who we really are and what we really want to do with the world.”

Hydro Quebec General Manager of Environmental Affairs Stella Leney put emphasis on the importance of the bottom line.

“It’s true, [for a business to exist] we have to be profitable,”

said Leney. “But you can still be profitable and environmentally sound at the same time.”

Stephanie Berger, a presenter for the not-for-profit Climate Change Project concluded the speaker series by raising awareness on climate change realities, like melting glaciers and globally-schizophrenic weather. She stressed that it’s up to the new generation of business people to change the course of climate change.

“The new business of business is the mitigation of climate change, because there’s business opportunities and large businesses have a huge implication on the world,” she said. “The role of business is critical [in alleviating climate change], therefore it cannot be done without business, and it cannot be done without you.”

# Eye of the Storm

## Valleys Play with Darkness and Light on New EP

• NATASHA YOUNG

Don't be fooled by the name of Valleys new EP *Stoner*.

As lead songstress Matilda Perks explained, the EP's matter-of-fact title isn't intended as an adjective for the band or their music, but comes from a book by John Williams.

"It's the perfect novel," Perks declared. "It has nothing to do with drugs whatsoever. I loved it and I thought about it all the time, so when we made this record I knew that had to be the title.

"Everyone's going to think we're stoners now—but that's only two-thirds true."

With a sound that holds pop melodies underwater, Valleys brought a strong new voice to the trend of reverberant, experimental bands with last year's release of acclaimed album *Sometimes Water Kills People*.

The band's artful contrast of distortion and disquietude with steady rhythms and soft, coalescent vocals, it was as if Valleys knew something we all didn't.

Now this enigmatic collective is set to give us more of their cryptic art rock with the release of *Stoner*, digitally released today.

Valleys began as a duo comprised of Montreal native Marc St. Louis and Matilda Perks. The two met through friends back in 2004 when St. Louis was playing in various other projects. It didn't take long for them to start experimenting musically together.

"We thought we'd just keep it a two-piece band to make it easy," Perks said, "But now we have Pascal [Oliver, guitarist]. People always



Valleys are only "two-thirds" stoner.

think we're still a duo, but he's a full member now."

As enigmatic as Valleys are on-stage, off-stage they are down-to-earth people, humble about the attention they've been getting.

"We've been described as 'avant-rock-desert-dreamscapers,'" said St. Louis. "But, essentially, it's pop music."

Perks, who was raised as a Buddhist in the Shambhala tradition, explained some of the influences on Valley's songwriting.

"I was recently looking at the songs I've written and they all seem to be about a struggle. I was always really secretive growing up about being a Buddhist because I thought people would think it was weird.

"I think we're all inspired by cer-

tain bands and we all kind of like the same music," she continued. "Marc and Pascal are really different in the way they play, but they're also complementary. When we play, it all comes together."

The new EP has already been garnering attention, with one track, "Ordinary Dream," streaming online as a preview of the EP on Pitchfork. Its sound is rich and evocative; the vocal arrangements range from melodic chanting in "The Cold Cold Skinny" to haunting shouts of desperation in "Ten Thousand Hours." Ethereal synth-sounds are scattered throughout the songs amongst ambient guitar layering, reminiscent of Sonic Youth with an added element of chillingly dark, uneasy esotericism.

"The EP is really varied," said Perks. "[Ordinary Dream] is the most concise version of what we're doing right now, but we take more time with the other songs. They're all pop songs [existing somewhere] in the middle of all the distortion and noise and everything.

"Some of the songs were really long," St. Louis added. "We'd go on playing with noise and guitar feedback, but then when we listened to it we were like, 'We don't need to exaggerate with 16 minutes of feedback—maybe just seven minutes.'

"The music is more of a narrative and, for me, a lot of it is about anxiety," continued Perks "We start off with this unsettling feeling, and it kind of builds on itself, but then there's a release. After this build up

in a frenzy of anxiety and fear, it eventually settles into this warm sort of calm."

Valleys recorded the album with Orson Presence. Working in his home studio helped bring everything together, they explained.

"We never record live," said Perks. "We take our time with everything. We're basically still writing as we're recording, so we never know what the song wants to be before we record it. We all have our parts ready, and the way we put them together happens in the studio."

Valleys play Nov. 19 at Cabaret Just For Laughs (2111 St. Laurent Blvd.) for the M for Montreal festival. Show starts at 9:00 p.m.

# Having Nun Of It

• SOFIA GAY

Most people wouldn't say they have the supreme, bar-bragging-worthy ability to relate with the plight of a ninety-one-year-old nun with a chip on her shoulder.

The folks behind *The Motherhouse*, however, beg to differ.

Recounting the story of Sister Constance McMullen, the play follows her scheming after she learns about the inevitable eviction of the last nuns from the Grey Nuns Motherhouse building. She hatches a plan to resist the eviction that easily makes her the most hardcore nun any of us have ever met.

This is, as co-director and writer Tamara Lagrandeur put it, "a gold mine for comedy."

The play stars Amanda McQueen, who, despite the arduous task of having to age eighty years overnight (thanks to the undisputed magic of make-up and wigs), manages to channel the role of the quick-witted nun.

"She has great comedic timing," said co-director Kyle Purves. "She's brought a lot to the character."

Beyond the comedy, a humane element is also present throughout the play, which will ensure that the tears shed by audiences will not solely stem from laughter.

"We really wanted to make this character a real person, someone that anyone could relate to," said Purves. "It's short and sweet and hilarious, but it also has a real good heart to it and I think it's something that is going to be extremely entertaining for a lot of people."

Shown as part of this semester's Student-Initiated Production Assignment/Short Works Festival, the play will be part of a showcase that promises to have "some pretty experimental work," said Purves.

"The festival gives a chance for students to experiment and test out their ideas with support from the department," said Lagrandeur.

In their case, the route from inked words to the vigour of the stage appears to have been totally organic.

"A play becomes your baby and it can be hard to see other people poke and prod at it," said Lagrandeur. "You have to be able to let it go and embrace the fact that the final product won't be exactly what you handed in when you wrote it."

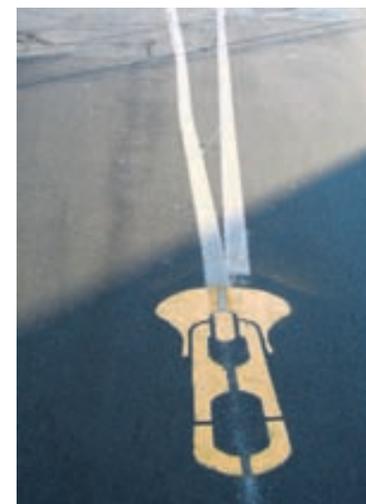
While the tagline itself ("Concordia University is kicking them out and this sister will have nun of it!") is arguably an ample reason as to why we should all be spending a night at ye olde theatre next week.

For her part, Lagrandeur has taken a rather novel way to attract all kinds of audiences; chicken wings will be offered to those for whom the play does not elicit laughs.

"I just wanted people to know that I am confident that this show will make them laugh," she explained. "And if it doesn't, they get tasty chicken wings—on me!"

The Motherhouse runs from Nov. 11 to Nov. 14 at Cazalet Studio (7141 Sherbrooke St. W.). Tickets are \$2. Show times: Nov. 11 at 6:30 p.m., Nov. 13 at 8:00 p.m., Nov. 14 at 4:45 p.m. and 7:15 p.m.

# Street Artist Roadsworth Takes His Art Indoors



Roadsworth is world-renowned for his public displays of art. PHOTOS WES COLCLOUGH, PETER GIBSON

## • WES COLCLOUGH

If one ventures out to see Roadsworth's exhibition *Off and On* at Galerie Punkt, a larger-than-life banana peel will greet you.

The spray painted peel is a visual pun. It sits innocuously in the centre of the street, waiting for someone or something to come and slip on it.

Roadsworth has taken this Warhol pop art icon and peeled it. He takes an icon drained of meaning over time and over-usage and re-contextualizes it. This piece reinvigorates and reactivates the dead space of the street.

This is Roadsworth—an artist that transforms public space and, through his art, exerts his freedom to express himself. His works urge the public to rethink what we may naively dismiss as vandalism when, in fact, it is art.

Peter Gibson is the man behind Roadsworth. Gibson took to the streets in late 2001 when he began spray-painting bicycle lanes on roads in the early mornings. This gesture was an artful protest about the lack of bike lanes in the city.

He is now world-renowned for his public act. Playing with lines, corners, city lamp shadows, park-

ing lots, walls and plain ol' cement, Gibson transforms public space from a drab system of boundaries and rules to a space for people to ponder the meanings and intentions of his work.

He paints a giant ecological footprint on the street.

"If you're from Bangladesh, your 'eco-footprint' is about the size of...a foot," he says. If you're from North America it takes up the space of one sidewalk to the next.

He inserts one-dimensional runway lights along roadsides to simulate the feel of a fashion runway. His intention is to mock the inflated notion of glamour that is used by the car industry to sell cars. He sprays windows and doors on the sides of garbage cans and calls it "Affordable Housing."

He also gets fun with his art. In one instance he covered a street in birthday candles. He turned a photograph of the piece into a birthday card for his father and on the inside wrote "Happy Birthday Dad! Your son is a vandal!"

He transforms street markings into zippers, plug-in outlets, heart-rate monitors, lie detector tests, film reels. He plays with parking lot markings, churning ordinary lines into a cement field of burst-

ing dandelions. Roadsworth also makes use of shadow: stenciled children tightrope walk a shadow while lions are painted onto the projected shadow of barred windows, mimicking the idea of caged, wild animals.

Roadsworth doesn't save his art for galleries; he thinks outside that box and puts his art in people's faces. But now, for the first time ever, Roadsworth's work can be found inside a gallery space.

"In the gallery I have less to react against. It takes more to make a statement. There are less visual cues [and] less physical attributes to play off of," said Gibson.

"There's a lot of politics in public space; it makes an automatic impact," added Gibson.

*Off & On* is being displayed at Galerie Punkt, an incredibly small space that caters to big thinkers.

Melinda Pap, the gallery's owner, didn't mince words when she explained her vision of the gallery as a multidisciplinary venue that welcomes all forms of expression. A gallery, she said, is not limited to one field or category.

"Creation—you cannot separate. How can you make a painting if you do not know how to draw? How can

you make an installation if you do not understand space? How can you build a house if you do not know how to build the foundation? The house will fall apart."

In this way, Pap makes the point that artists today are limited by a one-dimensional educational system and categories that fulfill the requirements of government grants.

But what about creativity? To be a good artist you must be open-minded and seek to understand everything. You must have a "global vision," as Pap put it.

"Creation is the freest thing on Earth. How lucky we are to have a métier like this? You don't depend on anybody, just on one's own knowledge and passion."

On one wall of the gallery, Gibson exhibits some of the epic stencils he has used over the past ten years. On the opposite wall he offers a full-blown hyper-intense scene of images that re-occur in his work.

"I was a musician before I was an artist and the idea of the show was a mural. I was working like a music producer works with samples, only they were stencils intended for mostly outdoor public art, out of which I created this story

or narrative, using these samples."

In one scene, human-sized silhouettes of folk-tale children sit on tree stumps. They gaze upon a projection of scenes from *The Empire Strikes Back* and, in an alternate scene, skip across into scenes of pastoral utopia.

Images of cow skulls, sunflowers, vultures, canoes and waterfalls fill the wall space. An iconic boy fishing has caught a giant fish that struggles violently against the barb it's hooked on. On the floor of the gallery, an idyllic scene of a Japanese-print catfish swirls inexorably towards a massive drain at the other end of the floor.

In another scene, a Death Star looms behind a TIE Fighter mask whose lasers become a highway. The highway divider becomes a cord that is unplugged from its socket and wraps around a landscape of tree stumps.

The plug-in the cord searches for, through natural images of safety and cryptic images of fear, sits just inside the door to Galerie Punkt, beckoning us to rectify the situation.

You can catch *Off & On* at Galerie Punkt (5333 Casgrain Ave.) until Nov. 21. Admission is free.

# Pretty In Pink

Ariel Pink Gets Candid with *The Link*



Ariel Pink's *Haunted Graffiti* will open for *Os Mutantes* next Tuesday.

## • ASHLEY OPHEIM

Prettified with pink blush, lipstick, sexed-up hair and with his nipples peaking out from a deep v-lined sequined dress, Ariel Pink seduces the camera in his music video "For Kate I Wait," a homage to Kate Bush.

This is Ariel Pink, take it or leave it. Either way, he doesn't really give a shit.

"Did we already speak today?" Ariel Marcus Rosenberg (aka Ariel Pink) harps from the other end of the telephone line.

"No," I respond.

"There are so many ladies calling me today, I can't keep track."

I ask Rosenberg how many interviews he had done that day and he told me he couldn't even count them.

"It's the Ariel Pink hot line. I'll just blab and blab and blab. I'll jack you off, I'll do whatever you want. Do you want to have phone sex? I'll be whatever you want me to be."

His spontaneous banter doesn't subside.

"I'm getting sick of sitting on my butt in the front seat of the car. I'm literally just sitting here blabbing while the hours just fly by. I'm on the phone with people and that's the way I'm doing it," Rosenberg says about how he's been spending his free time on the road.

His relief? "I'm getting cigarettes in between phone calls."

Rosenberg has recorded over 500 songs on hundreds of cassette tapes since 1996. His earlier sound turned a slew of musicians on to a lo-fi sound (a term that he detests). Many of his earlier albums have been re-issued by Animal Collective's music label Paw Tracks.

His newest album, *Before Today*, is the cleanest-sounding record he's ever made. It is garnering attention from all corners of the world, sending him and his band to play shows in Australia and Japan.

I bring up a candid interview where Rosenberg called humanity stupid and tuned out from important issues. He harped back at me, "I was just talking. I don't even pay attention, I just blab. People tend to ask me about things they read in other interviews as if they're doing any kind of real journalistic research. You don't read other interviews, you read the real sources. But everyone's bringing up my interviews and I'm just blabbing."

His angry tone diminished as he went on to say that he doesn't want to be weighed down by what he says in interviews. "I'm just making it interesting for myself."

Keeping things interesting seems to be what Rosenberg spends most of his time doing.

Although he is "really grateful" for the opportunity to tour and make money, his live performance is "so boring" that he "can't even talk about it."

On the other hand, Rosenberg feels like his extraneous touring is a positive experience.

"It makes me feel like I am doing something good with my life and my practice; to be able to get up early and do a routine and get over the part of me that is so restless to go my way or the highway."

"Not like before, when I was wasting away in some \$300 apartment, being by myself and doing everything by myself."

Rosenberg is humbled by the attention his music is getting, but he's a bit skeptical. "Music is playing the same role in people's lives that it always has. It's there. Always there. People cope with music, it makes them happy, makes them live their lives. And that's it. And it's only good for that."

"It's all the sadder when there's nothing good out. People like what they hear but that's just evidence that their feelings are just so sad and of a lesser quality than they once were. Why would you settle for *Deerhunter* or *WAAVES* or bad Robert Smith covering the *Crystal Castles*?" Rosenberg says while laughing. "I mean, come on."

Originally a solo artist making

obscure music from his bedroom, Rosenberg is enjoying playing with a band. "I like being conditioned to be a team player. I like how working with a group makes me feel like we're working towards something bigger than what we could individually do."

**"Working with a group makes me feel like we're working towards something bigger than what we could individually do,"**

—Ariel Pink, lead singer

Ariel Pink's *Haunted Graffiti* are not thinking about the next album quite yet. "We're not like the Grateful Dead, sitting around [on tour] with our shirts off playing acoustic guitars. Not at all."

Instead, they are playing shows every night and partying late with locals. "We stay up late and we have fun with new people all the time and then we sleep and we start over again in the morning. As long as we get our fixes, then we're feeling top-notch."

When asked how they are making it through the long tour,

Rosenberg replies "Zen mastery." They also aren't getting down on themselves if they play a shit show.

"If we mess up, there are so many future opportunities to make it up that its almost fundamental to screw up because it adds a little bit of variety to our lives."

Rosenberg went on to say that having a bad show was like getting a little kick in the ass in order to kick ass when they need to for a bigger show.

"It's fairly intuitive at this point. Everyone in the band has meltdowns at the same point, so it all goes like clockwork. And we don't hate each other, I mean, I don't hate them."

Before the interview ends, I ask Rosenberg what his parents think of his music. "They say that they like it, but I think they just like that other people like it."

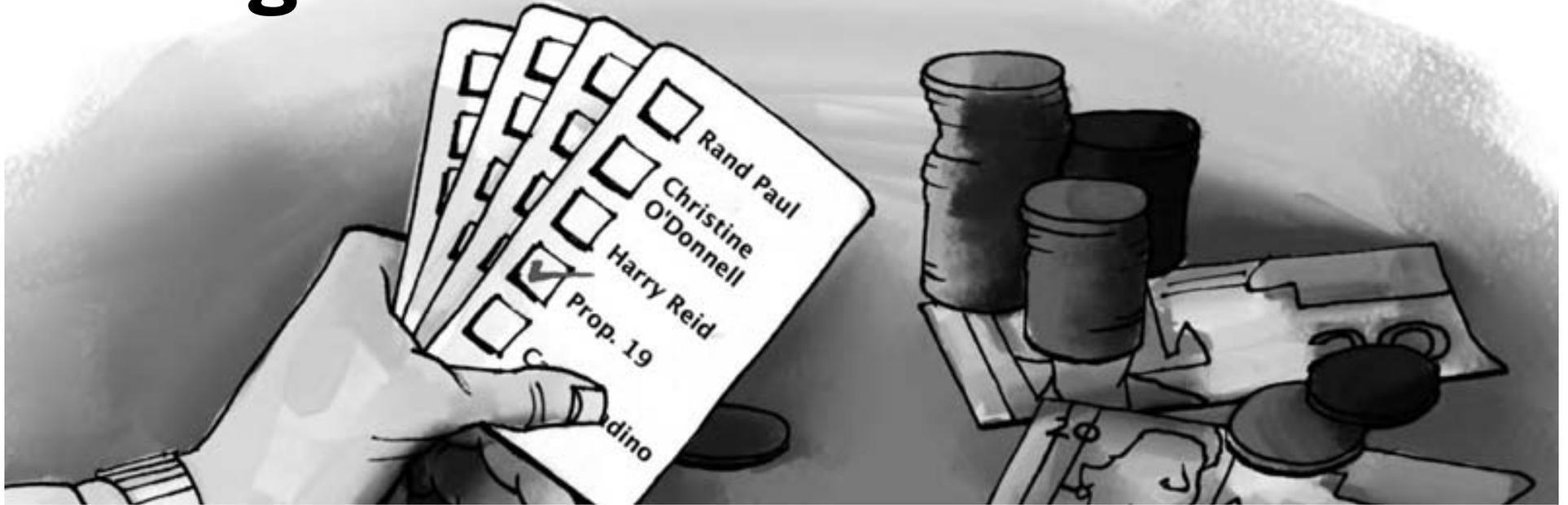
Rosenberg hasn't called his family during the tour so he said that they keep in contact with him through reading his interviews.

"My sister, she knows more about me than I do."

This question prompts Rosenberg to remember to give a shout out to his mom. "Love you mom!" he piped into the phone.

Ariel Pink's *Haunted Graffiti* play with *Os Mutantes* on Nov. 16 at Le National (1220 Ste. Catherines St.).

## Betting on Ballots



GRAPHIC DAVID BARLOW-KRELINA

• **MICHAEL BRAMADAT-WILLCOCK**

Profiting from politics used to be a realm reserved for the crooked and immoral. Now, making a little money from elections is being brought to the masses.

If you want to know whether now is the time to do some shopping south of the border or whether holding on to your loonies might yield a higher return if you wait a few extra months, well, Intrade.com is predicting a 12.2 per cent chance that the American economy will go into a recession during 2010.

If you're all excited about the movement to legalize marijuana in California and you want to know what to expect, you're in luck. According to Intrade, "the market predicts there is a 60.5 per cent chance that this event will happen." (Well, nobody's perfect.)

In fact, if you take a quick look at Intrade on any given day, you will have a pretty good idea of the likelihood of certain events occurring in American politics.

If you felt the need to be financially, as well as emotionally, invested in the recent Congressional elections, it was as simple as plunking down \$88.40 on the Republicans and hoping for the best.

### Betting on beliefs

Some are taking this prediction tool to a new level. In his 2000 essay "Vote Values, But Bet Beliefs," Robin Hanson, professor of economics at George Mason University, lauded "futarchy" as a new tool for effective government. He proposed "a form of government where elected officials would measure issues of national welfare," based on the prediction markets offered by Intrade.com.

Futarchy is defined as a system

where "elected officials define measures of national welfare and prediction markets are used to determine which policies will have the most positive effect."

"In 'futarchy,' we would vote on values, but bet on beliefs. Elected representatives would formally define and manage an after-the-fact measurement of national welfare, while market speculators would say which policies they expect to raise national welfare," Hanson argued.

Proponents of futarchy describe it as a form of government enhanced by prediction markets like Intrade, selling it as a kind of giant, market-based government legislature. The idea originated in the 1975 science fiction novel *The Shockwave Rider*, but in the past 10 years academia has started taking it seriously.

"If we can measure how rich nations are, we can use such measurements to settle bets. This is good because betting markets, and speculative markets more generally, seem to do very well at aggregating information," said Hanson.

Arguing that prediction markets help eliminate the risk of people taking advice from the uninformed and losing their hard earned money, Hanson made the point that in futarchy, "To have a say in a speculative market, you have to 'put your money where your mouth is.'" Those who know they are not relevant experts shut up, and those who do not know this eventually lose their money, and then shut up.

"Speculative markets in essence offer to pay anyone who sees a bias in current market prices to come and correct that bias."

### Erily accurate

"Prediction markets can be spookily accurate," said Ivan Non-

veiller, a commodity trader, financial analyst and prediction market blogger based in Montreal. Prediction markets were championed in James Surowiecki's 2004 book *The Wisdom of Crowds*, and Cass Sunstein's 2006 novel *Infotopia*, which suggest that they are the most accurate way to predict political and economic events because they force people to be realistic and rely on the consensus of a large number of individuals, rather than a single, potentially misinformed source.

Intrade predicted weekend box-office takes as well as military and financial trends with amazing accuracy, said Nonveiller. He noted that when Barack Obama took a lead in the 2008 Democratic primaries, *Scientific American* published a story about prediction markets on the electronic Oracle. Subsequently, *Wired* and *The New York Times* both wrote lengthy articles on the subject.

"A prediction market like Intrade is a futures exchange market that lists events instead of securities," said Nonveiller. "Aggregations of public perceptions from a large crowd of people create a price that equals the probability of the event occurring."

This means that when people buy or sell a contract on a site like Intrade at \$60, they believe that this event has a 60 per cent chance of happening. Most trades are related to pop culture, sports, politics, weather, movie box-office results and new product sales.

In the early months of 2007, leading economists at the Wharton School of Business found that Intrade.com had a margin of error of 1 per cent to 1.5 per cent, which is half the margin of the widely-used Gallup Poll.

"The Wisdom of Crowds argues that the aggregation of information

in groups results in decisions that are often better than could have been made by any single member of the group," said Nonveiller.

He added that when events are predicted by people who stand to lose money if they are wrong, they tend to reflect what people actually expect to happen rather than what they hope will happen.

"Prediction markets use the 'wisdom of crowds' by allowing the population to bet on a large range of important issues and the government," said Nonveiller.

Futarchy takes this idea further and suggests that the government adjust its policy based on the results of these predictions, he continued.

Another version of a similar concept was put forth by Michael B. Abramowicz, a law professor at George Washington University who published the book *Predictocracy: Market Mechanisms for Public and Private Decision Making* in January 2008. According to Nonveiller, the book "advocates some very fine-grained uses of prediction markets for public legislation."

Although he maintains that prediction market analysis has been employed by American universities for roughly 20 years and continues to be used as a strategic tool by large corporations like Google, Microsoft, Starwood, HP, GE and MGM, Nonveiller said that the phenomenon was still largely unknown to the general public until the beginning of the American presidential election in 2007.

"*The Wall Street Journal*, CNN and the *National Journal* have all began running their own trading sites," he said. "CNN, FOX and CNBC all held daily debates on the subject."

Later on, the academic, peer-reviewed *Journal of Prediction Mar-*

*kets* was created and *The New York Times* named futarchy a buzzword of 2008.

While analysts such as Nonveiller see prediction markets as a potential tool for market research and perhaps an interesting tool for creating government policy, others see futarchy as a chance to make a profit from the ups and downs of potentially questionable trends in American media.

"Savvy professionals with an interest in politics are starting to realize that political betting can earn some extra money on the side," said Montreal resident Pierre Bilodeau, who has placed bets on such topics as the building of a mosque at ground zero and whether Rev. Terry Jones would actually burn Qur'ans. Bilodeau is not concerned with the ethics of profiting from the outcome of controversial events.

"I bet on events because I expect them to happen, not because I want them to happen," said Bilodeau. "It forces you to think realistically about politics, the economy and world events."

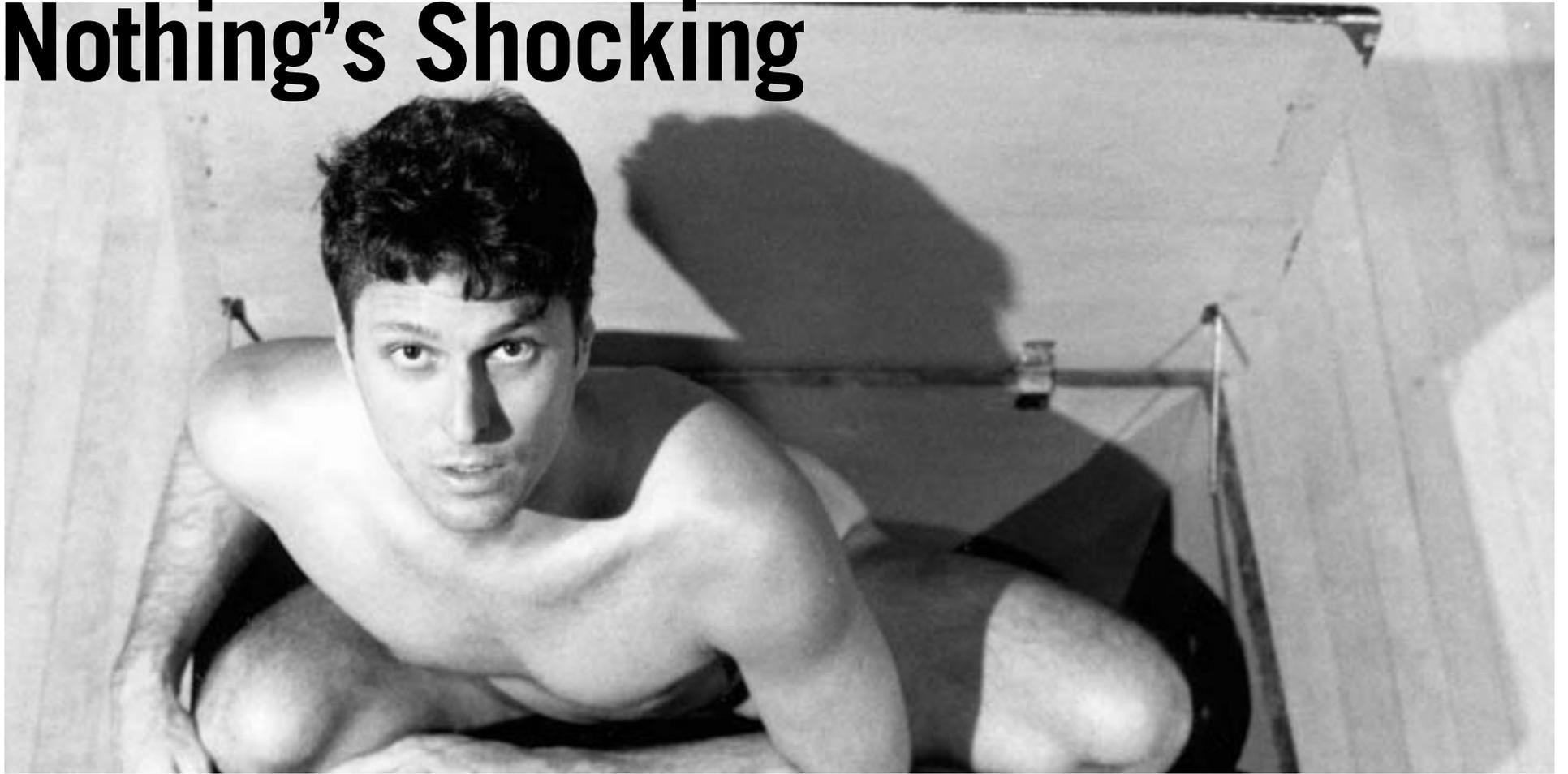
### The world of tomorrow, today

As the wisdom of crowds continues to prove effective, the only question that remains is whether it is ethical to look at politics and social issues the same way a gambler looks at a game of cards.

While opinions differ in that regard, many have begun to see Intrade as a potential source of revenue. Politicians and policy makers are starting to see it as a valuable tool in predicting the probable outcome of events such as elections and media trends.

Whether that trend will continue is something you may want to place a bet on.

# Nothing's Shocking



## Tim Miller Brings his Special Brand of Performance Art to Concordia

• ADAM KOVAC

Tim Miller is on the phone and he's boiling in more ways than one.

Besides dealing with a California heat wave, he's none too pleased with the results of the U.S.'s midterm elections from the previous day.

"I feel very fraught this morning after our horrible elections," he said from his Los Angeles home. "They were slightly less horrible than I thought they would be, but horrible nonetheless."

While most left-leaning citizens might feel troubled by Congress' shift to the right, Miller has a bit more of a vested interest than others. In 1990, his grant from the National Endowment of the Arts was revoked by the first Bush administration, kicking off an eight-year legal struggle that ended up in the Supreme Court.

That battle, which took place during a time when the American government was not acknowledging the growing AIDS epidemic, became symbolic for the effort of the queer community to gain acceptance in the mainstream.

Rather than toning his manic and confrontational comedy/political rant/activist theatre style down, his performance is as engaging and provocative as ever. He'll be bringing his act to Concordia on Nov. 11 as part of the Lecture Series on HIV/AIDS.

### On his performance style

Tim Miller: Some people can find it incredibly weird to be doing such extremely private, personal and autobiographical material, though in these days of obsessive tweets and Facebook status updates, it would feel weirder when I started working as a young artist. Now it doesn't seem so strange, since we're revealing, telling constantly now, perhaps too much. I

would actually rather we speak up, even though I'm not that interested to hear somebody tell me how much they love the doughnut they just bought, for example. [I try to promote a] space to reveal, rather than hide, speak up rather than suck up.

[About three years ago, I was performing at a college in North Carolina]. I was doing a piece full of really, really specific, totally dirty sex stuff. This was like [a] Baptist college, and I said "Oh, boy. Clearly, I won't be invited back." And I was feeling like this was really too much. But then I was so excited because after the piece, all these conservative, Republican Baptist kids were telling me that those really, really frank sex parts were what they most responded to because it gave them permission in their [own] work to get really honest, really specific.

So, I try to remember that—those moments where you're most freaking out, because maybe this is too much, could accidentally be the thing to be hitting at.

### On the difference between activism and art

TM: I mostly think of myself as an artist, [but when I perform at schools] they're bringing me as an artist to engage in social material.

For a good dozen years, my creative life in the 80s and 90s, were kind of my formative period as an artist, as I was coming of age. I think in some ways that provided the template for the kind of performance I was doing around HIV/AIDS as a young man. I really saw the connection between [that and] what I do.

Organizing a massive civil disobedience in front of a federal building in Los Angeles is intimately connected to the performance I would do the week before to help get people to the event—help encourage people to do civil disobedience and get arrested, and then a

year later, to be making a piece about a particular action.

Our creative selves, our private selves, and our public selves are in this big charged conversation with each other, and that's true for artists frequently.

### On how the AIDS crisis affected his art

TM: I was 21 years old in New York the first time I had to visit a boyfriend who was dying in a hospital. I work with a lot of college undergrads in that 18 to 22 year age [which is] the age I was when I was having to go watch my friends die and worry that I was next. That certainly is an enormous reality.

I had a boyfriend who was positive and around '93, '94, people were figuring out, how do we relate? I felt it was really important to make a piece, being somebody who was negative, what was my experience being intimate and being in this relationship with this man, Andrew, who was positive. Nobody had made a piece about that yet. It wouldn't be a piece we need to see now, and I don't even perform sections of it now, because [the issue is not] uncommon now. There's been other cultural representations.

### On optimism for America's future

TM: Americans have to be optimistic or we're banned! (laughs) It's sort of the big sin, the slightly lunatic American optimism even when it's completely without evidence.

The trend is obviously positive. I don't know if I will live to see America grow to be as progressive as Canada. Probably not, the countries are different. On the other hand, I kind of have to nudge my Canadian friends and remind them that that you have Stephen Harper as prime minister and we have Barack Obama, so the world moves in mys-

terious ways.

There's no straight line of progress, certainly not in the U.S., where it tends to be not the question "Will we ever enter the 21st century?" but "Will we ever enter the 20th century?"

### On Barack Obama

TM: I've been very critical of Obama and I'm critical of him in my new show and not just around the absence of any real progress on gay issues. You know, with these massive majorities, it's very disheartening that in those two years, that he didn't manage to do anything for gay people. It's pretty fucked up. That said, now that we're in a new situation, I'm sure it's going to be easier to be a bit more supportive now that the Republicans have the House of Representatives.

My bottom line with him is that he's been very disappointing in some ways, but he's an enormously compelling, transformative figure. The U.S. was the first western country to elect a person of colour as head of state. A hundred years from now it's probably the only thing we'll remember about his presidency. That we're still kicking gay people out of the military is just insane and has become a really horrible symbol of how gay people are disrespected in the United States.

### On his lawsuit against the US government

TM: It happened in 1990, which was a super formative moment in my life. I was coming into my authority as a performer, coming out of my 20s, feeling more confident.

It was also the year I tested HIV negative. After nine years of assuming I would die at any moment, it was like, "Hmm, maybe I'll get to stick around." It was a very charged moment, feeling very full of my voice and my citizenship and my creativity, I was incredibly involved

internationally [and] suddenly the government was messing with me.

It was just one more of a feeling of being under attack. I used the same skills to draw attention to that and to use my publicity moments, all this access to mainstream media I suddenly had, I was being interviewed to make my point about censorship and gay activism and AIDS activism. And in the U.S., the kind of attacks on artists were really linked to artists engaged in HIV/AIDS; some of the most powerful, confrontational work being done. How could you not engage HIV/AIDS? It was this giant, global plague. If you weren't making work about AIDS in the late 80s and 90s, what were you making work about?

I spent eight years taking the case to the Supreme Court, which was emotional and complex and, strangely, I never made a piece about it, even though it was such an enormous chapter of my life. I didn't want to give it any more air-time. It was terrible, but it wasn't nearly as terrible as going to two funerals a week, which was an infinitely worse way that my government was trying to destroy queer people's lives, through inaction. Eight years of not [hearing] the word AIDS from the White House until 90,000 Americans had died. In comparison, it was a pain in the butt, but it wasn't keeping me up at night.

Tim Miller will perform as part of the Concordia Community Lecture Series on HIV/AIDS in H-110 on Nov. 11 at 6:00 pm.

## Montrealers Make It Big

New Books by Kathleen Winter and Michael Harris Up for GG Awards

• SRUTI ISLAM

Kathleen Winter's *Annabel*, which is a finalist in the Fiction category for the 2010 Governor General's Literary Awards, traces the story of a child named Wayne, born with an inherent identity crisis: it has both male and female anatomical parts.

Raised in a small town in Labrador, set in the transitional period between the late '60s and the early '70s, Wayne is brought up as a son rather than a daughter, though he remains haunted by his ever-present female identity. He is raised by stereotypical small-town parents and surrounded by stereotypical small-town people.

Admittedly, it is hard to fault the plot and setting for predictability. After all, if Wayne had been born into a liberal and emotionally open environment that better accepted his dual identity, where would the story be? If a true tragedy ought to convey authentic heartbreak, it almost feels necessary for Wayne's father Treadway to be a machismo patriarchal figure, and that consequently his mother Jacinta should be a delicate matriarchal figure.

A fragile string carrying with it the emotional burdens of its seemingly forgivable characters ties the novel together. Jacinta, a loving but weak-willed mother, carries with her the constant regret of figuratively aborting a daughter. Treadway, a father silent but admirably strong in character, struggles with a black-and-white set of cultural demands in contrast with the greys of the moral particular that is his child.

As much as the novel centres on Wayne, it also latches onto its secondary characters and their own emotional burdens. Wayne finds empathy from Wally, a beautiful girl in class haunted by a freak accident, and he's even physically born into the hands of Thomasina, a family friend who stands in direct contrast to Jacinta as a strong female figure.

And yet again, of course there must be a strong female figure—endowed with the feminized version of a male name nonetheless—who encourages the growth of Wayne's female counterpart (named Annabel), subsequently giving the novel some measure of conflict. The key words here are "yet again" and "of course;" the device just feels too obvious.

This is a novel for people who are sure that gender *must* be an illusion, and that masculinity and femininity are obviously culturally constructed concepts. Some will be offended by the way the novel legitimizes gender boundaries, though. These are the readers who will be rooting for Wayne the whole time, rather than Annabel (I know I was).

And all of this is expected and is admirable and is probably what justifiably makes this novel a finalist for a Governor General's Award. But then again, there are the more cynical readers who, after reading the summary, knew exactly what was going to happen, who Wayne was going to meet, what was going to end happily and what wasn't.

Maybe predictability is just how standards are met, and maybe the construction of inherent conflict is the key to tragedy, but I almost would have liked to have seen Wayne in space or something—anything to shake it up a bit.

• JENNY LEIGH DANCER

Author of 10 books of poetry and two-time winner of the CBC Literary Competition, Michael Harris and his poetry are no strangers to CanLit. His newest book, *Circus*, is a finalist in the Poetry category for the 2010 Governor General's Literary Awards.

*Circus* strives to speak from the perspectives of many circus performers: the bearded lady, Mephisto, the Human Pincushion, the high wire walker and even the circus custodian, amongst others.

True to the subject of the poems, one of the strengths of the book is the humour Harris employs throughout. "The Bearded Lady" features the titular act musing over her hairy condition. She has shaved all over, but the stubble ends up rubbing her lover raw.

"Trouble was, / my stubble. The kid got rug-rash. Carpet-burn. / By the end of the night, the boy looked – Uncooked."

The poem finishes with an amusing turn, as the Bearded Lady reports having later married the Alligator Man, for whom she proved an excellent match. The amusing turns in "The Bearded Lady" reflect a similar sort of humour employed in many of the poems.

Although the title may suggest a whimsical book, *Circus* is not afraid to address the darker sides of both the circus and human experience. Much of this duality is due to the content and perspective shift, which occurs midway through the book.

The poems presented until page 31 are composed around the circus, relating in some way or another to circus performances or the performers themselves.

After that, however, the title of Harris' book seems to apply more loosely; the poetry's focus shifts away from the circus setting and content of the previous poems towards what appears to be a foray into the lives of various unrelated people.

This shift in subject is not indicated by any dividing page or established section change, so for readers it may seem as though they have stumbled into a world they did not bargain for.

Many poems in the latter half of the book are enjoyable, such as "On Beheading," "Applicant" and "Chihuahua," but they don't manifest the same cohesion as the poems unified by the circus.

Perhaps the inference behind the sudden topic shift in the book is indicative of Harris' unspoken belief that those elements of seemingly mundane life should also be considered part of "the circus," but there is no particular textual evidence to support that, which makes the lack of cohesion in the second half frustrating.

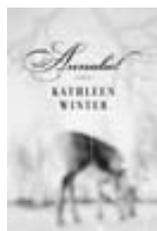
However, if you're willing to follow the poetry through the jarring shift in subject matter to the other side, you'll experience such delights as a grasshopper crushed in a dictionary, a villanelle about Post-it love notes, and contemplations of death and even the merits of beheading.

If you're looking for a light-hearted and whimsical journey, *Circus* is perhaps best left for another reader, but the humorous poems of the book are well worth experiencing if you're willing to take a bit of dark along with the light.



*Genders, bent.* GRAPHIC ALEX MANLEY

**Annabel**  
Kathleen Winter  
House of Anansi  
352pp  
\$32.95



**Circus**  
Michael Harris  
Vehicule Press  
72pp  
\$16.00



## Lit Events

### Yellow Door Reading Series

Featuring Mark Abley, Sonja Greckol, Paul Headrick, Sina Queyras, Erika Nadine White and Carolyn Zonailo

Nov. 11

7:00 p.m. onwards  
The Yellow Door  
3625 Aylmer St.  
Free admission

### Writers Read at Concordia

Reading by award-winning American author Mary Gaitskill

Nov. 12

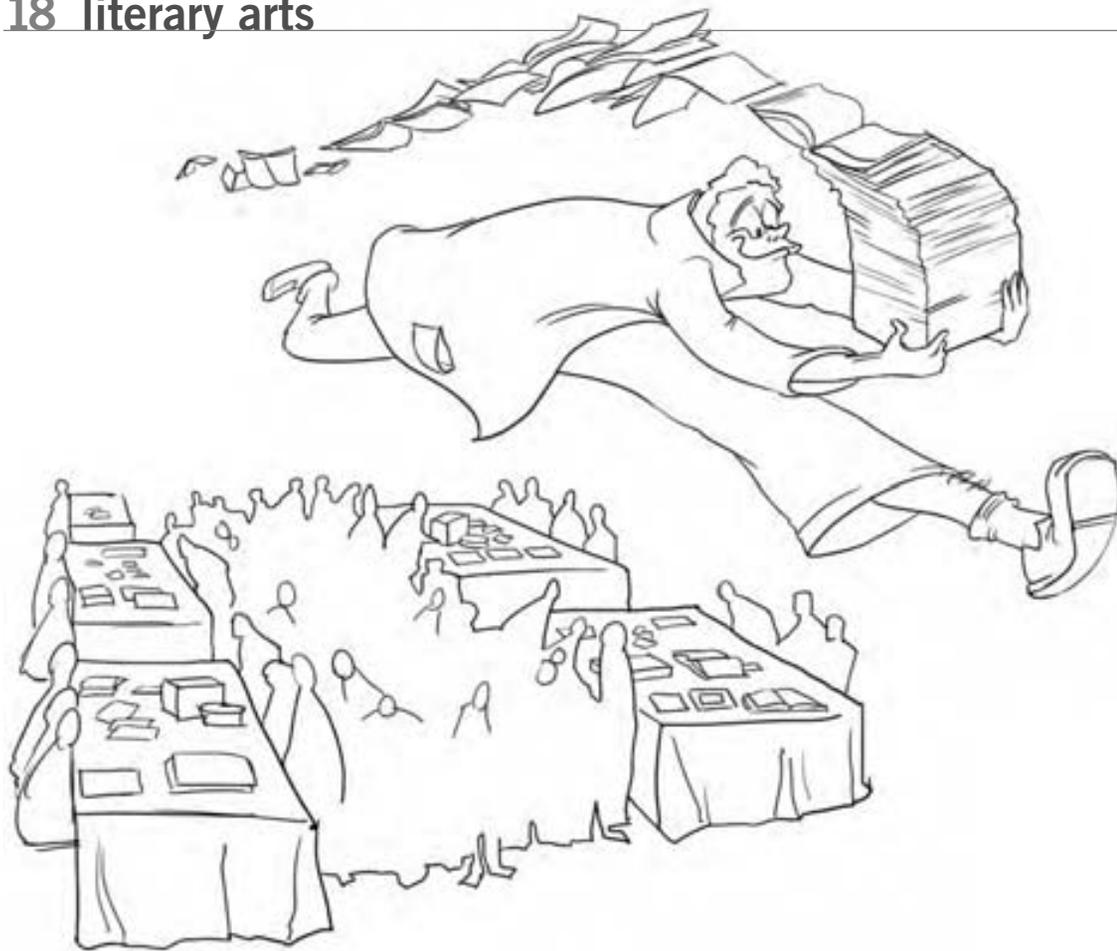
7:30 p.m. onwards  
De Sève Cinema  
1400 de Maisonneuve Blvd. W.  
Free admission

### Coach House/Snare Books Fall Lineup Launch

Featuring new books by Jonathan Ball, Gary Barwin, Jon Paul Fiorentino, Helen Hajnoczky, Bill Kennedy and Darren Wershler, Jake Kennedy, and Josip Novakovich

Nov. 14

8:00 p.m. onwards  
The Sparrow  
5322 St. Laurent Blvd.  
Free admission



Some will find themselves unable to contain their Expozine excitement. If you feel the urge to jump right into an adjacent article on your page, maybe you should cool your jets outside for a bit. GRAPHIC DAVID BARLOW-KRELINA

# From A to Zines

## Expozine 2010 to Put Print Media on a Pedestal

• CHRISTOPHER OLSON

Enough has been written about the death of print media to fill a Kindle. But like the common cold, Rasputin and the Road Runner, print media refuses to go down easy.

"I think we're starting to get past this notion dating from the Internet bubble days that the Internet is bound to eventually replace all media," said Louis Rastelli, the founder and organizer of Expozine, Montreal's largest and loudest zine fair.

"Another major, overlooked factor is how professional publishing software and equipment is now cheap and widespread," said Rastelli. "I can only wish I had the printers, photocopiers and Photoshop I have now back in the '80s when I started doing zines."

With 300 exhibitors this year alone, the statistical probability of finding something you'd like at Expozine is fairly high.

"Expozine is hands down the most exciting weekend of the year," said recent Concordia creative writing graduate JP King, the cofounder of Pistol-Press and author of *We Will Be Fish*. "It has always been an incredible opportunity for me to make friends with other print-dorks, and find people to love the orphaned objects we all make."

Graphic artist Sherwin Tjia, who will be premiering his zine *The Little Cancer That Could: 38 Things You Can Do Every*

*Day to Destroy the World*, says you can really get to know people through their zines.

"No matter what kind of per-

**"No matter what kind of person you are, you can usually pick something up that will amuse and delight you."**

—Sherwin Tjia,  
Zine Editor

son you are, you can usually pick something up that will amuse and delight you," said Tjia. "Unless you're an asshole."

Getting sufficient funding for Expozine remains the only really unsatisfying aspect of putting the fair on every year, Rastelli admitted.

"Our projects, clientele and milieu are still seen as 'weird,'" he said. "[The promoters often] want us to limit Expozine to 'real' publishers and poetry books or whatever."

"We see their point—tax money is involved and they want to make sure 'real' professional artists' benefit from it. But we're all about being there for the person just starting out, or the artist with the crazy weird idea for a publication or miniature artwork."

"There is a myth that great writing is created by isolated loners," said Jeff Miller, the

author of the long-running zine *Ghost Pine: All Stories True*, a compilation of which was published in book form this year by Invisible Publishing as simply *Ghost Pine*.

"But the truth is that every writer belongs to a community, and the stronger that community, the better the writing," he said.

"In the early years of Expozine it was amazing to see just how many creators of printed matter there were in the city, since they had never before all been gathered in the same place. Without it, who knows how many zines might have gone unpublished?"

Part of Expozine's success in drawing vendors and browsers has been dealing with the volumes of people that show up. Unlike last year, Rastelli promises there'll be no overbooking this time around, though.

"It tends to be comfortable except for the last two or three hours each day, when it can get very crowded," he said. "Anyone with claustrophobia should pass by between noon and two on Sunday, before all the hungover hipsters show up."

Expozine will be held at Église Saint-Enfant Jésus (5035 St-Dominique St.) from Nov. 13-14 from 12 p.m. to 6 p.m. The Opening Party will be held at La Sala Rossa (4848 St. Laurent Blvd.) on Friday, Nov. 12 at 8:30 p.m. Admission is \$5.

# Get Contemporary!

## Jake Kennedy Gets Wacky With Language

• ASHLEY OPHEIM

*The Lateral* is a humbling reminder that poetry still rules.

Jake Kennedy, who was the recipient of the 2010 Robert Kroetsch Award for Innovative Poetry, throws you into a labyrinth of language, seducing you into a strange world of contemporary theory.

The first section of the book, "Acker Cortege," is an eight-page poem that dives into computer-related colloquialisms.

The poem explores Flickr's database of "Acker" related imagery, and pays homage to artist/writer Kathy Acker, who passed away in 1997.

Kennedy highlights the innards of online image sharing. The content plays with appropriation and leads the reader to ponder the poetics of the Internet. Imagery, which is such a critical aspect to most writing, is explored in fresh, new ways, as Kennedy uses .img and .jpg-html codes to explore both the German and English languages. The poem pops with the employment of images such as "earthworm tribute," "destination unknown purple haze cloudy cold," and "road to cabbage farm morning drainage."

The poem is completely appropriate, contemporary and will likely excite readers interested in the here and now of poetry.

The section that follows, "Thanks A Lot To Real People (My Poetics)," makes up the majority of the book. What stand out in this section are the titles of the prose poems, which are in and of themselves poetry, and include gems such as "If In The End/I.E., It's All One Thing," "Thank You, Then Part Of The Dark Sounds, Too," and "Apple . Therefore Mountain . And Once More . Imaginary = Truth." The titles don't blatantly echo the poem's content; however,

they do set up a sort of playfulness that is integral to each poem.

The works demand a careful reading, and even then, you are left unsure of, yet fascinated by, what exactly Kennedy is trying to portray. The use of exclamation marks add ! a ! sort ! of ! punch ! to ! the ! words.

It's a struggle to comprehend these poems, but eventually you can settle comfortably in the strange rhythms of Kennedy's language. You have to let the words toss your mind across the landscape of Kennedy's words and wallow at the shore of comprehension.

Legendary writers (Cervantes, Kafka, Dickinson, Yeats, Eliot, Baudelaire, the L=A=N=G=U=A=G=E poets) are mixed in with modern icons (Johnny Cash, Run DMC, Patti Smith, Ripley's Believe It Or Not, Batman, I even caught a Fleet Foxes reference). "Thanks A Lot To Real People" is worthy of scholarly eyes and may, if I may channel my psychic abilities, play a major role in the study of contemporary poetry. These prose poems are no doubt a fresh poetic commentary on the function of language, poetry and art in 2010.

The final section, entitled "Notes To Myself (15 Briefs)," opens with a quote by Henry James: "You're an asshole." This section is short and tickled with humour. It uses the phrase "fucking asshole" in every lament, taking on topics like talking on the phone while driving, thinking you're a hero because you don't have a Facebook account, shameless consumerism, the broken hearted and those trying to lose weight. Kennedy pokes fun at our mundane sense of confidence and pride.

*The Lateral* is a pristine work of contemporary literature, one you should take note of, study, and at least try to comprehend.

*The Lateral*  
Jake Kennedy  
Snare Books  
88pp  
\$12.00

*The poetry of the future?* GRAPHIC  
ALEX MANLEY AND  
JULIA WOLFE



# Poems From Shillers

## Hajnoczky's New Book Provokes Thought

• ALEX MANLEY

I'm a big fan of supporting indie culture. I like giving my money to small bands, though I'm loath to pay for things by Kanye West. It's probably because I like culture that challenges accepted genre and medium constraints.

These aren't exactly unique mindsets, but there you are. It's rare that I encounter a book like Helen Hajnoczky's *Poets & Killers: A Life in Advertising*, which really makes me reconsider my position on things like these, though. So, in a certain sense, I have to applaud Hajnoczky. She has severely unsettled my self-satisfied culture-snob position on buying small volumes of experimental poetry.

The real problem here is that Hajnoczky has managed to create something truly worth reading in *Poets & Killers*: a slim volume of poetry that traces a man's entire life through lines of advertising copy. Hajnoczky did not write a single line in any of these poems; they are all taken from real advertisements. The main character's birth is chronicled in ads for baby products in the 1940s. It concludes with Internet ads for coffins. I read it in under an hour and I felt like it changed me.

If it were a question of the poems not working, I would have no problem advising people not to buy this book. But my feeling afterwards was—I wish I could

share this with people, I wish everyone could read this. It's a short trip, but it's just that—a trip.

But I can't in good faith advise people to spend \$12 and tax on this thing. I don't doubt that Hajnoczky poured her life into *Poets & Killers*. I don't doubt that the research was painstaking and that she spent years forming it into a final, cohesive, polished whole. The explanatory essay at the end of the book makes it clear that a theoretical framework and a scholar's intentions underlie the poems.

It's 2010, however. This is not a unit of culture that should be trapped in the pages of a book that will never reach the average person. It should have been online, a slideshow of images cut from the very ads it was cut up from, and stripped of its essay epilogue. In that context, I would show it to all my friends, and I don't doubt that they would too. It would go viral. It might not make money, but this book won't either, and it costs a lot less to mass produce a website than a book.



*Poets and Killers:  
A Life in  
Advertising*  
Helen Hajnoczky  
Snare Books  
88pp  
\$12.00

# Lit Writ

## Workshop Exercise Poem #1

Editor's Note:

In an effort to strengthen ties with Concordia's creative writing program, *The Link* will be featuring exercise poems produced by creative writing workshops. Below is a poem from David McGimpsey's ENGL 425 Advanced Poetry workshop.

These were the instructions for the poem:

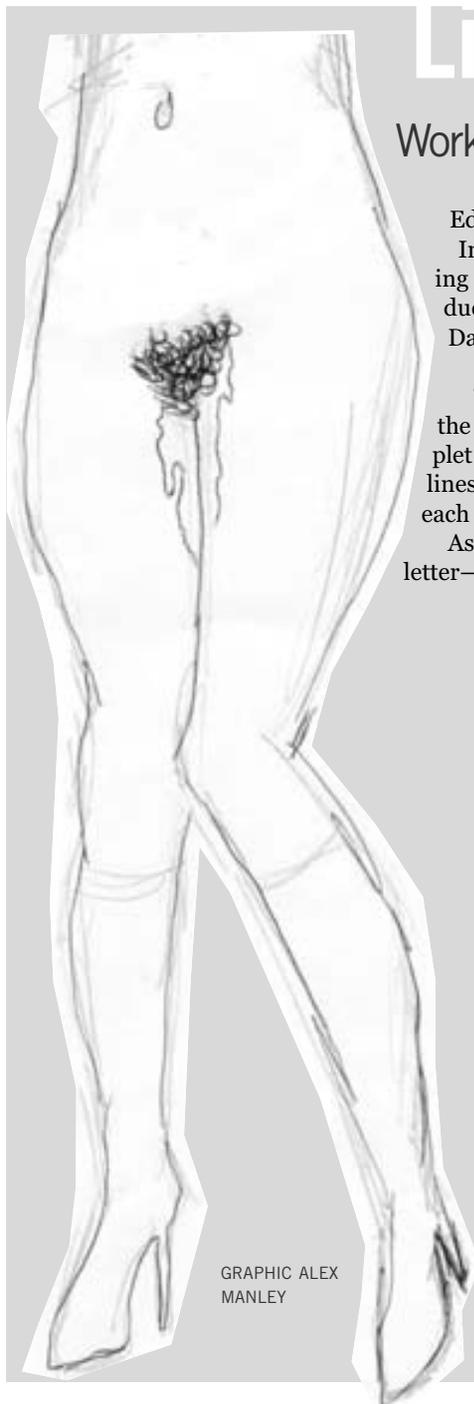
"Write a poem where the title poses a series of questions and the poem answers those questions. The poem is a rhyming couplet: each line at 10 syllables. The title is also arrayed in poetic lines: it is composed of 6 questions, each one taking two lines, each line in 10 unrhymed syllables."

As you'll see, not all participants follow the instructions to the letter—but that's okay when they produce something like this:

• MITRA KABOLI

Why does it burn, itch and sting when I sit  
Down to pee leaving me to feel unclean,  
Along with the bumps that rub against the  
Crotch of my blue jeans chafing my skin raw,  
And what's this sticky goop that runs down  
My legs every time I sneeze a little bit,  
But why do the girls snicker at me while  
I am strutting my stuff down the hallways,  
And meanwhile the boys walk up complaining  
of a recent itch and a painful dick;  
And what the fuck is that smell that rises  
up to my nose from somewhere down below?

I am not a doctor, so don't trust me,  
But it seems you are a slut with VD.



GRAPHIC ALEX  
MANLEY

# The Link's Sports Reporting Workshop

Friday, Nov. 12, 4:00 p.m. Room H-649



Learn how to write

game summaries,  
profiles and  
sports features.



## RUGBY



The Stingers engage in a scrum with the Bishop's Gaiters during their 13-12 QSSF semifinal win at Concordia Stadium on Sunday. PHOTO PIERRE CHAUVIN

see story, pg. 23

## The Coach's Take

**"Even if we manage to succeed, we take a lot of energy out of ourselves and we don't have the energy to mount any offensive momentum"**

—Clive Gibson,  
Men's rugby head coach



## Schedule

### MEN'S BASKETBALL

@ Laval  
8:00 p.m. FRIDAY  
@ UQAM  
7:00 p.m. SATURDAY

### WOMEN'S BASKETBALL

@Laval  
6:00 p.m. FRIDAY  
@ UQAM  
5:00 p.m. SATURDAY

### WOMEN'S HOCKEY

v UdeM  
7:30 p.m. FRIDAY

### MEN'S HOCKEY

@ RMC  
7:00 p.m. FRIDAY  
v RMC  
3:00 p.m. SUNDAY

### MEN'S RUGBY

@ McGill  
8:00 p.m. SUNDAY

## Scoreboard



### MEN'S RUGBY

W 13-12 v Bishop's sun

### WOMEN'S RUGBY

L 12-17 v St. F.X. sun

W 19-12 v Lethbridge sat

W 32-3 v Queen's fri

### MEN'S HOCKEY

W 7-5 v Queen's sat

W 3-1 v Ryerson fri

# Defence Finally Breaks Down

## Undefeated Stingers Take Silver in CIS Final



It was a defensive struggle between the women's rugby team and the St. Francis Xavier X-Women in the CIS National Championship final on Sunday at Trent University. PHOTOS LAURA BEESTON

• ALEX DI PIETRO

**St. F.X. 17**

**Concordia 12**

The women's rugby team fell to the St. Francis Xavier X-Women 17-12 in overtime during the Canadian Interuniversity Sport championship game at Justin Chiu Stadium in Peterborough, Ont. on Nov. 7.

"Overtime was always going to be anybody's game. When you play in a sudden-death format, it's all about who can take advantage," said women's rugby coach Graeme McGravie. "We missed a couple of tackles and ended up defending inside our own 22 for a long time, and physically, it was always going to be tough."

Both teams had not lost a single game during the 2010 campaign heading into the final, with Concordia fresh off its wins over Queen's University and the Lethbridge Pronghorns—the defending champions.

Sunday marked the first appearance for a Stingers squad at the CIS women's rugby final,

while it was the X-Women's third straight appearance in the championship game.

"Hats off to [the Stingers]. We've [won silver] the last two years, so I know how much it hurts," said St. F.X. coach Mike Cavanagh. "We were lucky to get a try near the end and then we just carried that momentum into overtime."

X-Woman Olivia DeMerchant was credited with the game-winning try in the final minutes of the first overtime period after keeping Concordia pinned deep inside its own 22.

Though St. F.X.'s Amanda Thornborough scored the game's first try three minutes in, Concordia dominated the X-Women at line-out and rebounded with an unconverted try through prop Sarah Scanlon two minutes from halftime.

DeMerchant was later sin-binned in the second half, giving the Stingers an opportunity to take advantage. Following another win at line-out, Concordia moved the ball to prop Lisa Hoffman to punch the ball just inside the try-zone, making it 12-5.

Desperate to gain any momentum, the X-Women used their

possession on the ensuing drive to have tournament MVP Magali Harvey attempt a 40-yard kick. Harvey's attempt fell just short, but a knock-on by ConU resulted in St. F.X. regaining possession on the Stingers' doorstep. However, Concordia was able to steal the ball back and work it out of the zone.

With DeMerchant back from being sin-binned, St. F.X. kept pushing to stay in the game. The X-Women were led by a great performance from third-year Asya Bartley. Bartley was able to inch inside the Concordia try-zone and tie the match at 12-12 seven minutes from the end. Harvey missed the ensuing convert though, meaning overtime would follow.

"I know my strength is running with the ball, so I tried to step up," said Bartley, who used her size and speed to tire out Concordia's defence.

"Our [goal] overall was to get here and win a medal, and we did it," said Stinger and CIS All-Canadian Jackie Tittley. "Obviously it's a little bit bittersweet. You get to the gold medal game and you want to bring home gold, but we're tremendously proud of what we've done this season."



A contingent of ConU fans cheers on the Stingers during the CIS rugby final at Justin Chiu Stadium in Peterborough.



Jackie Tittley (centre) and her teammates during the awards ceremony following their silver-place finish.

# Joyal Shines in Meeting with Rams

## Men's Hockey Team Pulls Off Back-to-Back Wins



The Stingers recorded 43 shots on Ryerson netminder Paul Gibson in Friday's 3-1 win over the Rams. PHOTO LAURA BEESTON

• ADAM KOVAC

**Concordia 3**

**Ryerson 1**

Concordia goaltender Maxime Joyal broke out of a mini-slump, and the Stingers got a game winner from an unlikely source, as the men's hockey team beat the Ryerson Rams 3-1 at Ed Meagher Arena on Nov. 5.

"I don't think we played 60 minutes tonight," said Stingers coach Kevin Figsby. "We'll take the points. I thought we earned the win, but we didn't play 60 minutes."

Centre George Lovatsis put the Stingers up just 31 seconds into the first period, going top shelf from the lip of the crease on Rams goalie Paul Gibson for his sixth goal of the season. It was the only goal of the first period, despite several odd-man rushes for the Stingers, including a three-man breakaway that was thwarted by a sprawling Gibson. Gibson made 20 saves in the first frame, while his teammates were only able to muster nine shots at the other end of the ice.

The Stingers added to their lead early in the second, as third-year defenceman Lyle Van Wieren slid a low shot through traffic for his second goal as a Stinger.

"It's only my second goal in three years. I'm not a big goal-scorer, but it feels good, espe-

cially since it was the game winner," said Van Wieren.

The Rams seemed to have a perfect opportunity to get back into the game when they had an extended five-on-three power play just minutes after Van Wieren's goal. Although they were unable to convert, they did pull within one shortly after the first penalty expired on a goal from left-winger Jesse Chidwick.

"It was like an old engine," said Rams coach Graham Wise. "We were slow to get going, but once we got going I thought we were all right. But if you give up a goal on the first shift, it puts you behind the eight-ball."

**"It was like an old engine. We were slow to get going, but once we got going I thought we were all right. But if you give up a goal on the first shift, it puts you behind the eight-ball."**

—Graham Wise,  
Rams head coach

Concordia responded three minutes later when right-winger Emile Bouchard fired a snapshot from just inside the faceoff circle for his third goal of the year.

From then on it became a goal-



Stinger Dominic Martel fights for a loose puck during Concordia's win over Queen's. PHOTO JOSEPH STE MARIE

tender's duel, as Gibson and Joyal each faced a flurry of shots. Gibson ended with 40 saves on the night, while Joyal made 38 for the win. Despite the Stingers' winning record, Joyal has struggled, as reflected by his current 3.64 GAA and .888 save percentage.

"Max [Joyal] played really well. I thought he made a key save late in the game," said coach Figsby. "I thought [that in] the first period he was getting a little fatigued because he only [faced] nine shots, so we let him get a few

more in the second period."

As for the rest of his players, Figsby lauded their effort, but noted that there was still work to be done to make sure they play a more complete game going forward.

The Stingers' win did not come without a cost. Centre Derek Famulare was the victim of a big hit in the corner during the first period and was visibly woozy while skating to the bench. It appeared the hit was an illegal headshot, but no penalty was called on the play.

Famulare did not return for the rest of the game.

"He was out tonight. He'll be day to day," said Figsby. "We'll see how he is tomorrow. From my perspective, it was contact to the head, and should have been a penalty, but the referee thought it was shoulder to shoulder."

The Stingers concluded the weekend with a 7-5 win over Queen's and will face Royal Military College in back-to-back games this weekend.

# The Allegory of the Cage

## Part Two: Zahabi Discusses Bullying, Offers Training Advice and Recounts How He Met Miguel Torres

• CHRISTOPHER CURTIS

Firas Zahabi is the first Canadian mixed martial arts trainer to be nominated for a World MMA award. This week he sat down with *The Link* to discuss bullying, some of his training methods and his recent collaboration with fighter Miguel Torres.

**The Link: MMA fighter Daniel Puder recently spoke out against homophobic bullying. Puder offered the victims of homophobic bullying to send him an email so that he could make arrangements to talk to the bullies himself. It seems like every month you hear about some fighter using a homophobic slur to describe his opponent; how do you prevent that?**

Zahabi: There's no room in this sport for any kind of bullying. I think we have to clean up the way we talk to each other and the way we treat each other. This should be a gentleman's sport and we should set an example for kids out there because martial arts are rooted in humility and

respect.

If we put up with bullying now, then we're going to breed a generation of bullies. If I ever find out one of my guys is pushing someone around or starting fights outside of class he'll have to answer to me. My guys don't bully and if they do they get kicked out of the gym. I'll even call every other MMA gym in town to make sure they don't train this guy. The tools you learn as a fighter come with the responsibility of knowing when and how to use them. And they should never be used to bully someone.

**Your fighters also train at the Montreal Wrestling Club with former Olympian Victor Zilberman and they sometimes box with the Grant brothers at their Montreal gym. Why outsource those aspects of MMA training?**

There's a good way to train, a better way to train and there's the best way to train. You can be doing something that works but that doesn't mean someone else isn't out there doing it better.

That's why we send our fighters to train with experts in certain disciplines. We do it to give them the best tools possible so they can become more complete fighters.

**Recently you started training former World Extreme Championship bantamweight champion Miguel Torres. How did you two get together?**

He was promoting something in Montreal. He came by the gym to train and we hit it off.

Torres was coming off two tough losses and looking to switch things up a bit. We worked on his speed and getting him back to that aggressive style that made him a champion. I trained him for his fight against Charlie Valencia and Torres submitted him in the second round.

We make a good team and we're going to make a run at the title together.



GRAPHIC DAVID BARLOW-KRELINA

# Stingers Shade Over Gaiters

## Men's Rugby Team Cashes In on Late Penalty to Advance to QSSF Final

• CHRIS HAMPSON

**Concordia 13**

**Bishop's 12**

A penalty kick by Stinger Xavier Birot in the final minute of play sealed a narrow 13-12 win for Concordia against the Bishop's Gaiters in the Quebec University men's rugby semifinal at Loyola on Sunday.

"We're doing it to ourselves. We're putting ourselves in a bad position and then we have to dig ourselves out and that's exhausting," said Stingers head coach Clive Gibson, who was not pleased with his team's performance. "Even if we manage to succeed, we take a lot of energy out of ourselves and we don't have the energy to mount any offensive momentum."

Both teams struggled to gain any ground by spinning the ball out to the wing. Time after time, the ball would emerge on the Bishop's side to fly-half Charlie Campbell only for him to see a wall of rushing Stingers. In an attempt to slip around the Concordia defence, the Gaiters often resorted to kicking the ball.

The Stingers took a different approach on the offensive when attempting to break through the evenly-matched Bishop's front

line. Quick passes finally allowed the Concordia wings to turn on the gas in several promising runs.

A steal by Stinger Jimmy Bang allowed Jonathan Dextras-Romagnino to score the first try for Concordia, making the score 5-0.

The Gaiters managed to gain ground by capitalizing on penalties taken by Concordia, blitzing their way to the try zone. Concordia's defence held, but the levee had to break eventually, as the Gaiter forwards repeated a smash-and-ruck tactic to let Ryan Lethbridge record a try and even the score. After adding a successful conversion, Bishop's led 7-5 at the end of the first half.

The Stingers found themselves in a hole in the second half, battling to fend off Gaiters forwards at the try zone. Again, the line had to break as Bishop's scored another with a missed conversion to make the score 12-5.

However, Concordia came back with a noticeable difference in play, opting for skill over brute force. Beautiful successive passes were made to keep the ball alive as Stingers were sacked by Bishop's defenders. Dextras slipped through for a try and brought Concordia closer to evening the score, making it 12-10.

"[Bishop's] didn't make it easy for us. Dave [Biddle] made it easy for us. Dave took out two guys, and cleared the way for me. After that



The Stingers erased a seven-point deficit and added one more to beat Bishop's on Sunday. PHOTO PIERRE CHAUVIN

it was just a foot-race," said Dextras. "In the beginning it was 0-0, so we were playing our own game and people started thinking they [could] do it on their own. At the end we showed that it's about doing it as a team. We talked about it, and once that ball started moving, it really started moving."

Birot was under a lot of pressure, having missed all conversion

kicks for Concordia during the game. In the closing moments of the second half, as Bishop's fans cheered in anticipation of a win, the ref called an intentional knock-on penalty against them. Birot took the crucial kick. It hit the post and tumbled, assuring a 13-12 Concordia victory.

Stinger Paul Bouet said he believes it was heart that produced

the win for Concordia.

"I'll have to review the tapes but it was lucky we got [the penalty kick]," said an unconvinced Gibson. "Thank God, because we missed a couple opportunities we should have had."

Concordia will now focus on preparing for their archrivals, the McGill Redmen, in the QSSF final.

## Anonymity on the Net

### Free Net-speak is a Human Right

• TINA SALAMEH

Until very recently, there was no absolute guarantee to gaining anonymity on the Internet. Connecting to the web, participating in ongoing conversations and joining the Internet flow inevitably forced one to provide some kind of self-identification.

Absolute cyber-anonymity was thought to be the holy grail of Internet usage, a seemingly illusory state to the citizens of cyberspace. It was a fantasy that people were urged to fight for because it was one more step towards absolute freedom of expression in the Information Age.

But not anymore.

A small—but growing—group of security and web experts who knew their way around the electronic ocean gave breath to a reality within a myth. Thanks to whistleblower websites like WikiLeaks, their incognito contributors and the partisans of the open source/free software movement, anonymity on the Internet is more accessible for the less technically-savvy Internet user.

**The Internet, as we know it, is designed in a way that makes the possibility of anonymity inescapable.**

We can all benefit from anonymity, whether you're a journalist, politician, artist or activist who refuses to be victimized by Internet surveillance and opposes data-mining companies.

This surge of freedom has the Chinese and Iranian governments twitching. It is an unsurprising fact that China and Iran's Internet censorship violates the right to freedom of expression guaranteed by the U.N. Universal Declaration of Human Rights.

Iranian Internet censorship was called "the most sophisticated in the world" by the OpenNet initiative, a coalition of university research departments whose goals are to "investigate, expose and analyze Internet filtering and surveillance practices." Internet users in the Islamic Republic are not allowed to access social networking sites such as Facebook, Flickr or blogs from abroad.

China also restricts Internet users from logging onto Facebook and anyone that wants to surf cy-



GRAPHIC OLIVIA MEW

berspace must go through one of the very few telecommunications services that provide it.

The U.S government has followed this trend and has been attacking cyber activists and trying to block all content provided by anonymous users by advocating the criminalization of Internet anonymity.

Attempts to fight against Internet anonymity are resource-intensive, morally wrong, futile and counterproductive. The Internet, as we know it, is designed in a way that makes the possibility of anonymity inescapable. Its design must allow for anonymity.

Today's Internet can be thought of as small particles of information or packets, traveling from a sender to a receiver. Those packets hold the Internet address (IP address) of the two machines that are sending information to each other.

Pinning down exactly who is sending a packet is called attribution. But numerous individuals can use the same computer with one IP address, and those addresses can be dynamic, which make attribution impossible.

Even if we assumed that every packet could be traced back to its sender, and that every bit of information could be mapped from one computer to another, the problem

of attribution would be present anyway. A malicious hacker could still intrude on an innocent's machine and send illegal data, like child pornography.

So even if magic attribution technology existed and by some sort of technological wizardry one could trace back every single bit of data to the machine it originated from, one would still have to prove that the owner of the machine sent the data in the first place. Often, identifying the source machine does not lead to the perpetrator, just to another victim.

Moreover, if a government decides to outlaw anonymity on the Internet, then only outlaws will have anonymity on the Internet.

Victims of abuse, people seeking help, and whistleblowers would be either labeled as criminals involuntarily; forced to compromise themselves, their social lives, images, relationships or even dignity—or be pressured into suppressing their voice.

Of course, this raises the issue of striking a fair balance between the rights citizens of the Internet have to anonymity and tracing those responsible for criminal acts. It is a difficult but inevitable challenge that is being tackled very poorly and incompetently by government authorities.

## How To Become a Net Ninja

Über-anonymity on the Internet is not always possible. There are, however, simple steps that one can follow in order to get a close semblance of anonymity

### Use An Alias, Hide Your Identity

The most fundamental rule is to keep your personal information to yourself. Don't give out sensitive data (name, password, phone number...) on public forums or IRC. Be wary of whom you give your information to. Encrypt your data, if necessary.

### Delete Cookies

Cookies are text files created by your browser and stored on your computer. They hold a lot of sensitive information like login info, shopping cart content, etc., and are used to make your webpages "smarter." Delete them to avoid creepers. This can be done manually by going to your browser's directory and emptying the subdirectory entitled "cookies". You can also clear your recent history directly from your browser.

### Surf Anonymously

Google chrome and Firefox allow for anonymous surfing by switching to incognito mode. In Firefox, go to Tools > Start Private Browsing. In Google Chrome, go to File > New Incognito Window. This will start an incognito session. Your browser won't remember any of the pages you visited, and won't trace your history unless you download a file or bookmark a page. This does not hide your identity. Your IP address is still visible and traceable for the people in your network to see.

### Anonymity Routers and Proxies

An IP address is the address of a machine on the Internet. One can figure out a lot of information from it: the address of your ISP (the company that provides you with Internet connectivity), your name, your address, your e-mail and so on and so forth. Anonymizers like Tor ([www.torproject.org](http://www.torproject.org)) obfuscate your IP address, allowing you to bypass Internet censorship while granting you strong anonymity.

### Netiquette

Do not use Onion Networks if not required: you will be hogging the bandwidth and inconveniencing your network peers, and that's not how your mother raised you, is it?

### Encrypt Your E-mail

You can use Phil Zimmerman's PGP (Pretty Good Privacy) encryption software to protect yourself from prying eyes. [http://www.pgp.com/products/desktop\\_email/](http://www.pgp.com/products/desktop_email/)

### Secure Your Data

Use cryptbin to send highly secure encrypted data in a paste-bin style web application. Go to [www.cryptbin.net](http://www.cryptbin.net), paste your text, generate a password and share safely.

### Use an anonymous remailer

Remailers are servers that resend the e-mail you have submitted to the intended recipient while obfuscating where it came from. They are great for practical jokes and other sorts of serious business.

### Research!

Read about anonymity on the Internet. Be in the know, and educate yourself in order to protect yourself better. Epic.org is a good place to start. Demand better cyber rights. Be loud about it. You can even post on 4chan if that satisfies your hunger for deafening, mind-numbing, motorized-by-anonymity Internet insanity. Whatever floats your boat.

# Alive, Urban Obstruction

## Pedestrians Need To Butt Out of Bike Lanes

• MADELINE COLEMAN

My morning route is more of an obstacle course than a commute. If I'm not circumventing a phalanx of construction pylons or slamming on the breaks when someone decides to veer right without using their indicator, then I'm faced with another, more perplexing problem: a human barrier.

For some reason, I often find myself faced with a flock of clueless suits, jabbering and clutching coffees, loitering smack dab in the middle of the road. Completely oblivious to the wheels rolling swiftly towards them, no amount of hollering or critical mass seems to deter them.

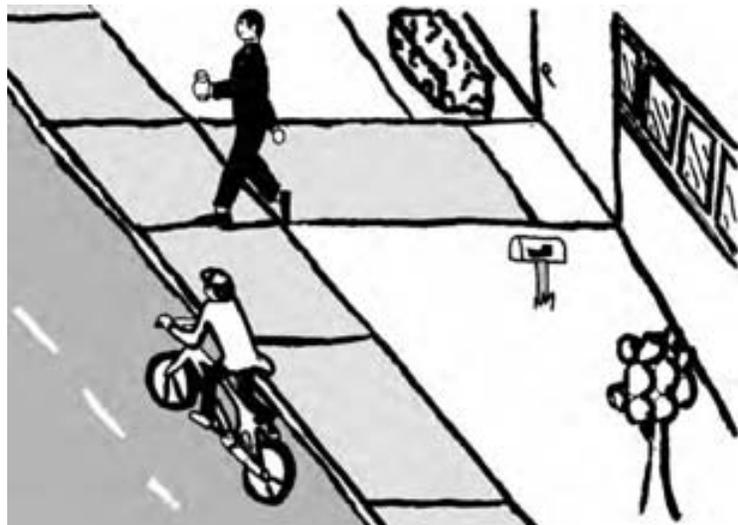
"Are they crazy?" you might ask. Maybe they are, but the real problem is that they don't think they're in the middle of the road—because they're only standing in the bike lane.

I am a dedicated cyclist. But like all urbanites, I am also a pedestrian. I understand the frustration, the unbridled disdain that a pedestrian feels towards the cyclist weaving along a footpath, senselessly refusing to dismount while only narrowly avoiding collisions.

"Ride in the road, like a real man!" I once heard an elderly woman yell at a commuter on a wobbly hybrid.

Pedestrians hate it when cyclists don't respect sidewalks. So why is it that so many Montrealers don't respect downtown bike lanes?

Segregated lanes, like the one on de Maisonneuve Boulevard, are clearly marked, sometimes even with physical barriers. They are heavily used; studies suggest that



GRAPHIC SEBASTIAN CADIEUX

the presence of bike lanes encourages more people to ride because they perceive it to be safer than if there were no separate lanes. After a bike lane was added to Vancouver's Burrard Bridge last year, for example, bike traffic on the bridge increased by 30 per cent. Not only that, but the lanes keep nervous cyclists off pedestrian sidewalks.

Clearly, many people consider bike lanes to be extensions of said sidewalks, especially when they're in a hurry. Desperate to buy even a half second of time, a pedestrian will run out into the bike lane to wait for the light—forgetting that a green light for traffic means a green light for bikes, too.

Another reason could be that many pedestrians only notice cyclists when they're behaving badly: the rogue bike courier or the hapless BIXI user, wobbling the wrong way up a one-way street. There are a lot of bad cyclists. Same goes for drivers.

How can the city encourage pedestrians to respect bike lanes? We could get aggressive, rallying Montreal police to ticket these loiterers for jaywalking—which, technically, it is. Cyclists are ticketed for riding on sidewalks and the same should be done for wayward pedestrians. God knows traffic cops love a good ticket.

Or we could be subtler, by introducing more in-your-face signage or road markings at downtown intersections that include bike paths, such as the aforementioned de Maisonneuve route. It's worth a little paint to unclog downtown's arteries and improve relationships between walk-and-rollers. After all, at least neither has resorted to cars.

Montreal pedestrians need to be reminded that if you stand in the middle of the road, you will get hit. Just hope it's with a ticket, and not an angry cyclist.

## To Toronto, With Love

• ADAM KOVAC

Hey there, Toronto.

It's been a while since we spoke. How's everything? I heard you had a few pretty important people over a few months back for quite the party! Sorry if I'm being inappropriate. I can see why that whole G20 thing is still a bit of a sore subject for you.

But how's everything else? Say, that Chris Bosh guy is off to a decent start. Not to mention that Roy Halladay dude you guys have—a perfect game is nothing to sneeze at. And how about those Leafs!

Ok, that wasn't nice of me. Honestly, Toronto, I think we need to have a talk. It's about your new Mayor. I just don't think you guys are a good fit. You and I, we've had our differences in the past, but I hate to see you get into a relationship with somebody who is so clearly wrong for you.

I know he says he loves you. They all do at first. But I have to tell you, Toronto, Rob Ford doesn't love you for who you are. He wants to change you.

Toronto, we both know you've never been the best looking city, but one of the biggest parts of looking good is accentuating your best features. One of the best things about you was your friendliness towards bikes. You have beautiful dedicated bike lanes along many of your major streets. You have city-subsidized programs to teach both kids and adults how to bike. Hell, you even decided to copy us over here and might launch your own BIXI program in May 2011.

But here you are, toying around with Rob Ford. He called cyclists a "pain in the ass," and said he cannot support bike lanes. Come on, Toronto. You can do better!

And then there's his insensitivity to those with AIDS. He's argued against funding prevention programs and has openly hypothesized that women who get AIDS must be sleeping with bisexual men. I'm worried, Toronto. I'm worried about the terrible diseases you're going to get, because this man will spend the next four years fucking you. Bareback.

And then there's his casual racism. Sure, saying Asians "work like dogs" may seem complimentary, but even positive stereotypes just aren't cool. Toronto, it just makes you look bad while you sit quietly by at dinner parties while he goes on drunken, racist rants. Stop enabling him!

Look, we've had this rivalry going on for a while, but it's always been pretty friendly. Now that you've made a commitment to Rob Ford, it's pretty much over. We've won. Sure, our politicians have some ties to organized crime, but they aren't out there getting pulled over after drinking a "few litres of wine."

This victory doesn't feel good. Now we're going to have to find a new city to constantly diss. Vancouver? Too far away. Ottawa?

Sincerely, the City of Montreal

**Disclaimer:** This isn't really a letter from the City of Montreal, please don't sue us.



Dear Melissa,

The majority of the time I have sex, I don't cum. I'm not nervous and I'm always attracted to the person I'm with. Is there something wrong with me? Could being uncircumcised have anything to do with it?

—Sincerely,  
Uncut

Dear Uncut,

The big problem with a question like this is you would need a physical examination to diagnose the problem—which, besides the fact that I'm a student of sexuality and not medicine, is also something I'm pretty sure I'm legally barred from doing.

Basically, I'm not in the business of giving people a diagnosis. That being said, I'm going to do my best to send you to someone who is, because I think it's important that you get to the bottom of this.

First thing's first. Don't assume there's something "wrong" with you, and personally, I don't think it's related to being uncircumcised.

Also, whatever you do, avoid diagnosing yourself on medical websites! There are a lot of possible reasons for your situation and looking online will only leave the worst-case scenario stuck in your mind.

Sex, as we know, is complicated. It's a complex relationship between the physical and mental, and for that reason your problem can be related to either one.

If it's mental, it could be an experience you've had in the past or an insecurity manifesting itself and creating a mental block, or several other things. This could be on an unconscious level, so you may not even be aware of what specifically caused it. You might also want to consider your comfort level with actual orgasms in front of people.

If it's physical, it could be several things, or nothing really. Without seeing you, no one can know for sure. It could be related to many things but I don't know enough about them or the diagnostic process to go in depth.

So here's what you should do:

1. See a doctor. A medical professional will be able to help you figure out what's going on. Concordia Health Services is free for Concordia students and a great clinic to take advantage of. You can call 514-848-2424 x3565 to make an appointment or show up for the walk-in clinic Mon-Fri 9:00 a.m. to 3:00 p.m. at 1550 de Maisonneuve Blvd. W. in room GM-200

2. Depending on what the doctor says, you might want to try counselling. I know some people are hesitant about counselling, but it doesn't mean there's something wrong with you. In the past, I've found counsellors to be extremely helpful because sometimes they just see things that you've missed. They offer an unbiased perspective and a chance to open up and learn more about yourself. Not to mention Concordia has great services that are FREE at both campuses! Check out Concordia Counselling and Development at counselling.concordia.ca

If you'd rather go outside of Concordia, CLSCs offer tons of services under one roof, so you could go there for a doctor and counsellor. The closest CLSC to Concordia is at Guy metro (St. Mathieu Street exit) and it's called CLSC Metro. Call them at (514) 934-0354. Counselling appointments at the CLSC are often done in order of necessity, so it may take longer to get an appointment.

It sucks that all I can really offer you are some resources, but if you follow through with them you'll get the answers you're looking for. Remember that this could really be nothing, so try not to worry too much. Let me know how it goes and if you need advice once you have some answers!

—Melissa Fuller

 Letters@thelinknewspaper.ca

**CFS Against Pepsi**

We are saddened to see that Pepsi is advertising their Pepsi Refresh Project on Concordia campus despite the opposition voiced by the Concordia Student Union. Pepsi also approached the Dawson Student Union about promoting their project on our campus; however, due to their unethical business practices, we declined.

In adhering to the Dawson College policy on commercial advertising on campus, the Dawson administration respected our decision to forgo advertisement of the Pepsi Refresh Project. We are very proud of our administration for respecting the decision made by their students, and are dismayed to see that the Concordia administration did not do the same.

It is inexcusable for the administration to ignore the will of students. Students have the right to decide what sort of advertisements are present on their campus, and student unions are the mechanism by which students have their opinions represented to the administration. We wish our colleagues at the Concordia Student Union good luck as they endeavour towards making the Concordia administration more transparent and accountable for the con-

tracts they sign.

—Amanda Arella,  
Deputy Chairperson, DSU

**Don't Bottle It Up**

In recent weeks, the students of Concordia have been overlooked and ignored by university administration. Their business-as-usual approach to signing secret and exclusive contracts with major corporations is a practice that has gone on for far too long.

Students are seen as the target market of these corporations, and yet there is no student representation in the negotiation or signing of these contracts. News for the administration: this is a university, not a big business. We are not potential consumers, but rather colleagues, peers, community members and equals.

Despite the beverage contract being signed with PepsiCo, the Concordia Student Union continues towards the goal of a bottled water free campus; the contract signed includes a clause allowing for changes such as banning the sale of bottled water on campus.

University admin have agreed to the formation of a bottled water committee, which will

advise Acting VP Services Roger Côté so that the university may make an "educated" decision. This committee will include students, staff, faculty, community members and admin.

This month's CSU/ASFA Green Week will include a Panel Discussion and Open Forum on Bottled Water on Nov. 24 at 6pm in room H-767: panelists will include Tony Clarke (water activist and founder of the Polaris Institute), and John Challinor (representative of Nestle Waters and the Canadian Bottled Water Industry). We'd like to encourage all members of the Concordia community to attend, get informed and ask questions.

The CSU is also working to institutionalize student representation into the University's contract processes. We want to see students' interests represented with regards to contracts, including enforcing the Environmental Assessment Committee's recommendations and the university's sustainable and ethical policies. We are stakeholders at this university and have the right to participate in these decision-making processes.

Students should no longer have to bottle up their anger stemmed from being ignored. We do

not want unethical corporations hanging banners in our hallways, or selling bottled water on our campus; it's time for REAL student space. We are here, ready to be heard, and it is the university's turn to listen.

If you are interested in getting involved, learning more or volunteering, please contact sustainability@csu.qc.ca

—Morgan Pudwell,

CSU VP Sustainability & Promotions

**Cinema Politica's Got Beef**

You can imagine that myself and other organizers of Cinema Politica Concordia were quite thrilled to finally see some *The Link* coverage (Everything on the Table [Vol. 31, Iss. 10, Pg. 06]) of our campus-based, free-for-students, and ongoing documentary film series at Concordia (every Monday night, all are welcome!).

I'll admit that this sudden attention was unexpected given the chronic lack of interest from *The Link* in our weekly events, which feature Q&As with filmmakers and local speakers, as well as an overwhelming number of Quebec/Canadian premieres. These screenings are programmed to expand the discussion on

pressing current issues such as the fight against bottled water on university campuses, hydraulic fracking in Quebec or Bill C-300 demanding corporate accountability from Canadian mining companies.

But alas, our elation quickly deflated when we realized that *The Link* made two errors in the article. First, the name of the film Corkum discusses is *Water on the Table*, not *On the Table* (I think we can all agree the water part is pretty key). And second, Corkum describes Maude Barlow's visit to Concordia in a detached context from the overall series, both neglecting to mention that she was invited to speak at Concordia University by Cinema Politica Concordia, and dismissing altogether the contribution and financial support of the groups we collaborated with—namely, Sustainable Concordia, ASFA and the political science department, among others.

While we welcome this new attention from *The Link* towards one of Concordia's integral student services, we would appreciate factual accuracy to say the least.

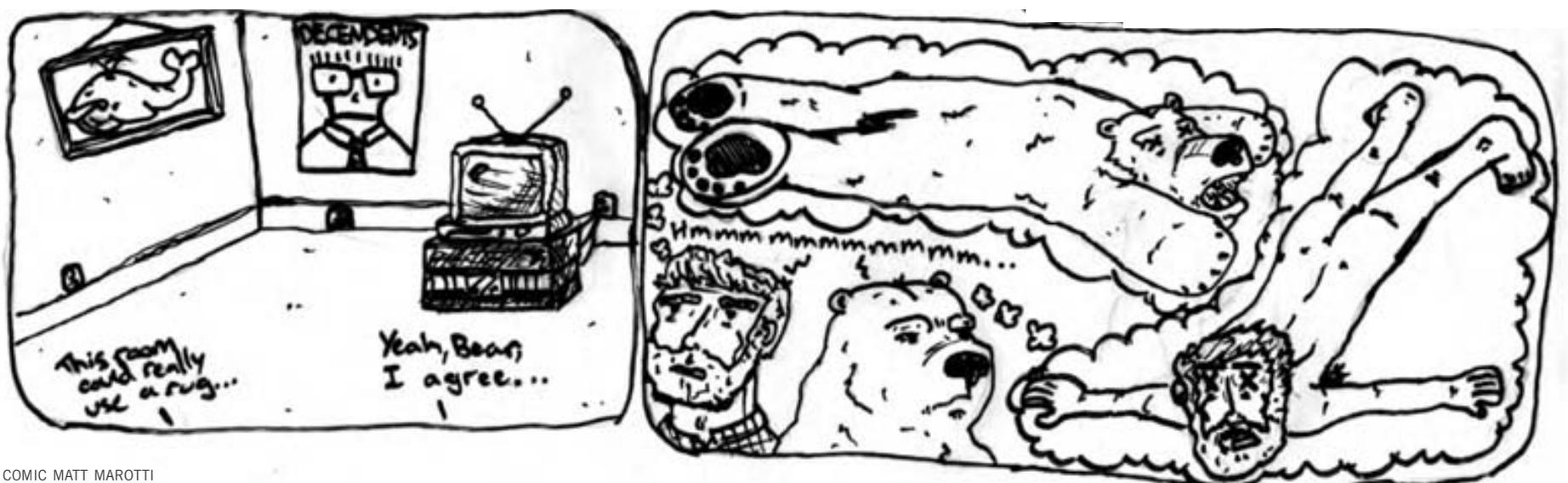
—Svetla Turin,  
Executive Director, Cinema Politica

**The Link's letters and opinions policy:** The deadline for letters is 4:00 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.

**Last Ditch Effort**



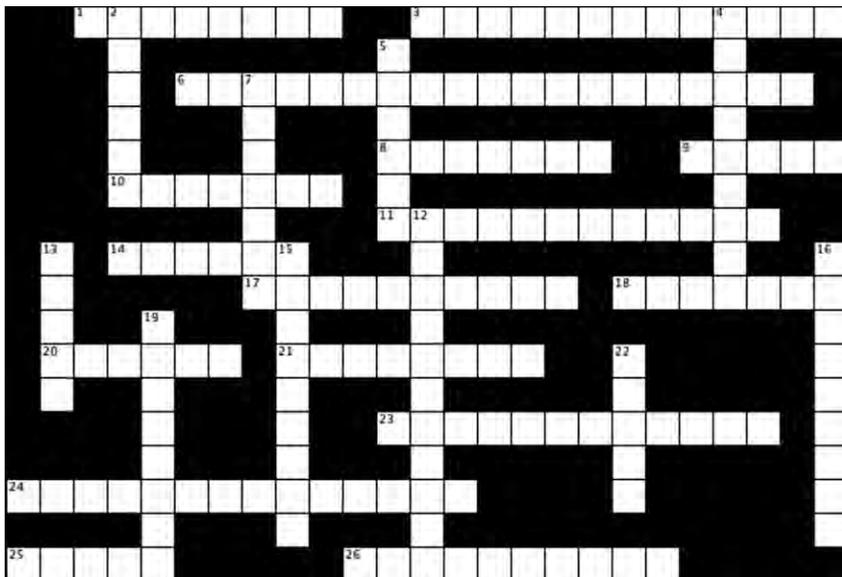
**Beardo & the Bear**



# Quik-X

## The 'Big' One

• CLAY HEMMERICH



### Across

- 1. Bigger man will do this (two words)
- 3. Mr. Big is on this TV Show, dated cosmoholic (four words)
- 6. Big, bad wolf scares her
- 8. Big walk
- 9. Big talk
- 10. Biggest waterfall
- 11. Biggie Smalls
- 14. Big mouth's convo starter
- 17. Big dinner bill charged to this

(two words)

- 18. Big oil province
- 20. Big country
- 21. Bigot's personality trait
- 23. Big ball that breaks buildings (two words)
- 24. The Guvna, pumps iron
- 25. Big baby
- 26. Big hair band

### Down

- 2. Big forest

- 4. Big tears
- 5. Big house
- 7. Big ship that sunk
- 12. Big beer fest in October
- 13. Big trouble, wear this cap on his head
- 15. Big man in the White House
- 16. Biggest man in the world
- 19. Big, desperate throw. Time's running out (two words)
- 22. Big loser's last name, ate a lot of Subway

# Nah'msayin?

## Walking Dead to Revive Print News

As a student journalist, I have mixed feelings about a zombie apocalypse.

On one hand, you've got diseased corpses desperately seeking to tear your flesh off and eat you alive. But on the other hand, there always seem to be thousands of crumpled up newspapers kicking around.

In almost every zombie-themed movie, TV series or comic book I have ever read, the protagonists walk through some city or town that is just littered with newsprint. Last week's episode of *The Walking Dead* was no exception.

I thought the print industry was dead, but as this guy walks through post-zombie-apocalyptic Atlanta, he's surrounded by thousands of pages of newsprint.

Sure, the city is also crawling with the bloodthirsty undead, but at least people are reading. And these people are read-

ing during the zombie apocalypse. Now that's the kind of dedication to the press that will keep newspapers alive.

I can just picture it.

"Oh my god people are eating each other and it's terrible!"

"Yeah but can you believe Obama wants to repeal the Bush tax cuts? This war on the ridiculously wealthy has to end!"

Now, there is no evidence that would suggest a zombie apocalypse is even scientifically possible but at this point we need a game changer.

Scientists, get off your asses and let's start working on this. I don't care how many monkeys you have to fuck with or whatever kind of magic atomic waste you have to mishandle, but can you start already so maybe I'll have a job when I graduate?

—Christopher Curtis,  
News Editor



GRAPHIC CHRISTOPHER CURTIS

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

## editorial

### The Turcot Split City Hall

The cross-party cooperation that has lived impassively in Montreal's city hall for the past year has ended. Richard Bergeron has quit the city's executive committee and the mayor's approval ratings have never been lower.

The leader of Projet Montréal had been placed at the head of the city's urban planning department after Mayor Gerald Tremblay barely held onto power in the November 2009 election. The plan made sense as Bergeron clearly had an eye for improving the city's urban makeup.

With the partnership, a spirit of cooperation was supposed to prevail as Montrealers had clearly delivered a mixed verdict on the leadership in Old Montreal. Suddenly, that leadership has never seemed so isolated.

The breaking point, as everyone in the city is now aware, was the Turcot Interchange. A mass of sprawling and soaring concrete in the city's South West borough, the Turcot carries most of the city's traffic that goes north, east, south or west.

The current structure, finished in 1967, is in need of replacement. The interchange's concrete is falling off in clumps, lane closures are a daily occurrence and strands of rebar poke through at random intervals.

Quebec's Ministère des Transports wants to build a bigger version of the Turcot closer to the ground. Projected to cost \$3 billion, the new Turcot would carry more cars and require the demolition of more of the neighbourhood of St. Henri, only now recovering from decades of disrepair.

The MTQ's plan makes sense for the Quebec-based ministry, as it would create more room for cars, theoretically reduce traffic congestion and create a reason to add more jobs to the existing bureaucracy in the national capital.

The problem is that those who would be most affected by the highway interchange—a mundane structure that would not attract nearly as much attention if it were not so monumental—are vehemently opposed to the project.

Until recently, so was the mayor.

In April, the mayor had supported a smaller interchange that would reduce the physical size of the existing structure, transport fewer cars into the heart of Montreal and emphasize public transit. The mayor has now reversed his support.

What this reversal says about Tremblay might explain his approval rating of 18 per cent, the lowest it has been in the mayor's scandal-ridden nine years. While voters knew they were electing a boring account without a vision for the city, they were prepared to settle for a man who would vote in the best interest of the city.

A massive new infrastructure project 50 years out of date and with a payback period of 50 years is not in the best interest of Montrealers, whether they be motorists or commuters.

When Bergeron raised the objection of his constituents, he was told that solidarity was more important than common sense. The Projet Montréal leader was elected to support the latter.

Now sitting in the opposition, Bergeron can go back to breaking the mayor's solidarity in council and calling in question the bad decisions being made in our halls of power. Maybe he can get to work refining his vision for the city while he's at it.

The big question is, can Tremblay hold on until 2013?

—Justin Giovannetti,  
Editor-in-chief

### Corrections

In the article, Everything on the Table [Vol. 31, Iss. 10, Pg. 06], *The Link* wrote that the name of the Cinema Politica documentary covered is On the Table.

It was actually, Water on the Table.

*The Link* regrets this error

## THE LINK

CONCORDIA'S INDEPENDENT NEWSPAPER

The Link is published every Tuesday during the academic year by the Link Publication Society Inc. Content is independent of the university and student associations (ECA, CASA, ASFA, FASA, CSU). Editorial policy is set by an elected board as provided for in The Link's constitution. Any student is welcome to work on The Link and become a voting staff member. The Link is a member of Canadian University Press and Presse Universitaire Indépendante du Québec.

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Board of Directors 2010-2011: Matthew Gore, Matthew Brett, Jake Stevens, Clare Raspopov, Mathieu Biard, Dale Corley, Les Honywell; non-voting members: Rachel Boucher, Justin Giovannetti. Typesetting by The Link. Printing by Transcontinental.

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cover by Julia Wolfe

Volume 31, Issue 13  
Tuesday, November 9, 2010  
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