

The question is **misleading**. The vote is **invalid**.  
The structure is **questionable**. The ownership is  
**worrisome**. The cost is **unjustified**.

The secret's out:  
**It's the Faubourg**

**Your Student Union Building • News & Opinions**

# NEWS

POVERTY: A RECORD NUMBER OF MONTREALERS TURN TO FOOD BANKS

PAGE 03

## A Student Faubourg: Grand Opening 201\_?

Former Student Union President Confirms Site of Student Union Building

• JUSTIN GIOVANNETTI

The Concordia Student Union Building, should students approve the proposed fee levy this week, will be housed in the Faubourg building at the corner of Guy Street and Ste. Catherine Street West.

In September, outgoing CSU President Prince Ralph Osei confirmed with *The Link* that the shopping mall was the site for the proposed student centre building. This fact has been confirmed with five other officials close to the project.

Speaking to students on Wednesday at a lecture by David Bernans in Concordia's Hall building, councillor Lex Gill revealed that she had been informed of the selection of the Faubourg. The revelation came during a question and answer period following Bernans' speech.

Gonzalo Nieto, a student who is running one of the unofficial No to the Student Centre campaigns, repeated the admission to the audience at a Cinema Politica screening on Thursday.

"Honestly, no contract has been signed," said CSU VP External & Projects Adrien Severyns about the Faubourg. "There are still a few options on the table."

The student union VP reiterated his concern, voiced last week in *The Link* that revealing the location of the student union building could lead to an increase in the price of the building. Any further increase could make the building unaffordable to students.

Real estate professionals contacted about Severyns' concern disputed his assertion, stating that the risk of this happening was low. The revealing of the building location to large groups of students over the course of the last week also makes the objection to revealing the location unfounded.

This is not the first time that the CSU has spoken about purchasing the Faubourg. In 2006, CSU VP



Former CSU President Prince Ralph Osei confirmed the Faubourg is the site of the proposed Student Union Building. PHOTO RILEY SPARKS

Campus Relations Taylor Noakes resigned from the Experience slate in September and disclosed the executive's hidden history. Along with confirming that Concordia University had interfered in that year's CSU election, Noakes told *The Link* that the university was pressuring the CSU to buy the Faubourg as a student union building.

Noakes said that Jonathan Wener, a former CSU executive who is head of Canderel Realty and a member of Concordia's Board of Governors, was one of the main proponents of the acquisition.

"[Jonathan Wener] was very insistent that we jump on this project immediately. We received tours of the [Faubourg], the university brought us to a lot of their bullshit functions, it was all, I wouldn't say a ruse, but you know, 'Hey guys, you really want to get in on this, and remember if you do get on board, if you do play with the admin, you get to come to all our fancy functions, you get to talk to people, make connections' ... and it's all bullshit. Categorically, undeniably, nonsense," Noakes told *The Link* at the time.

A month after Noakes' defec-

tion, CSU President Khaleed Juma told Concordia's Board of Governors that his administration could not support a student union building in the Faubourg.

"The CSU would not have the mandate to agree to a building that does not predominantly give space to students, not yet one that does not belong to the students," Juma said in October 2006. "A student centre is a 20-year commitment that student representatives cannot walk into lightly. Whilst the Faubourg project may not be ideal, students are still committed to working towards a student

centre."

In March 2009, students rejected a fee levy of \$2.50 to purchase a student union building, now revealed to have been the Faubourg. That referendum was rejected by 72 per cent of students.

Over the past week, students have shared many of the concerns that Juma raised. With students like Nieto running campaigns against the Faubourg, the student union building referendum will face a tough test.

"I was outraged at the fact that they refused to disclose the location before the referendum," said Nieto. "Especially since there is a past of trying to get this in the Faubourg and students have always shot it down."

Nieto said that the \$50 million, 40-year project could do more to separate students from Concordia than unite them.

"Where clubs and the CSU are now is a high traffic area," said Nieto. "Things are integrated right now in the Hall building. This seems like an attempt to separate students from academia."

Under the agreement that governs the proposed student union building, students would share space in the building with Concordia's administration and with retailers.

"Were we to purchase the Faubourg, I would feel that it would be like purchasing a shopping mall due to all the leases that exist in the building," said Nieto.

Currently, 39 retailers operate out of the Faubourg. Some, like the Style Exchange location on Ste. Catherine Street West, signed new multiyear leases recently.

With students to vote on the student union building from Nov. 23 to 25, questions about most aspects of the building remain unanswered.

—with files from Giuseppe Valiante

# WHAT IS A STUDENT CENTRE?

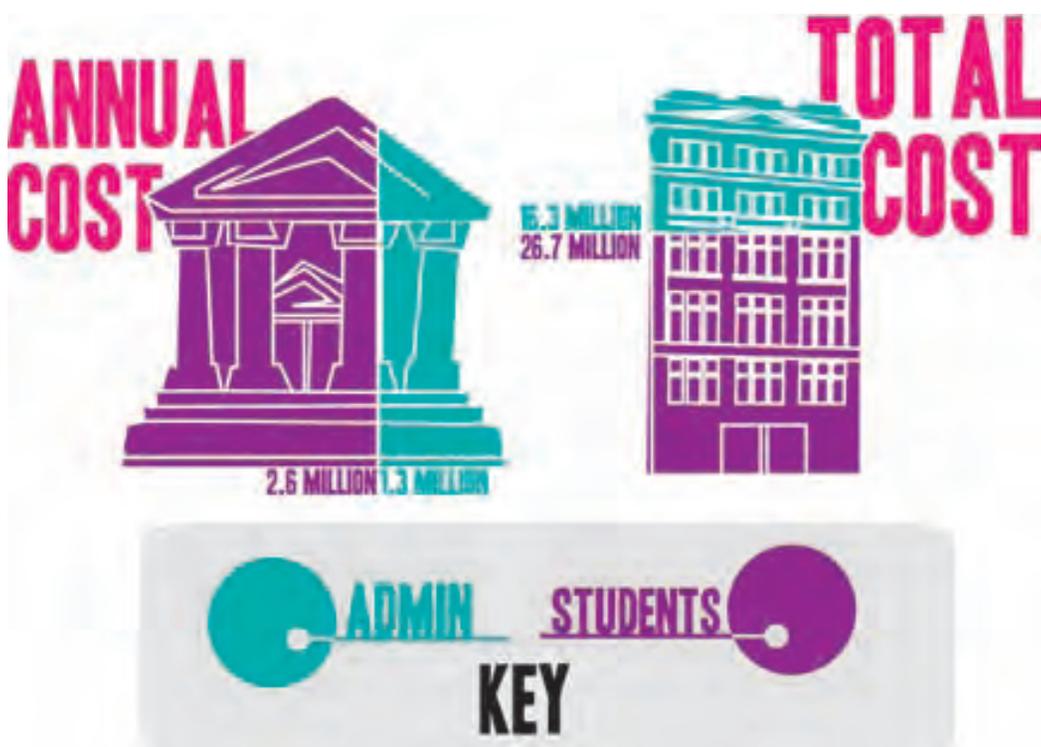
## And where can I buy one?

Last week, *The Link* staff rolled up their sleeves and polled students about the upcoming Student Union Building referendum. Staffers presented Concordia undergraduate students with the referendum question, as it will appear on this week's ballot, and asked them how they would vote. The most common reaction our Linkies got were the questions "What is the student center, and why aren't we being presented with any financial figures about it?" Well, we got our calculators out, brushed up on our math and compiled a list of numbers you might find useful.

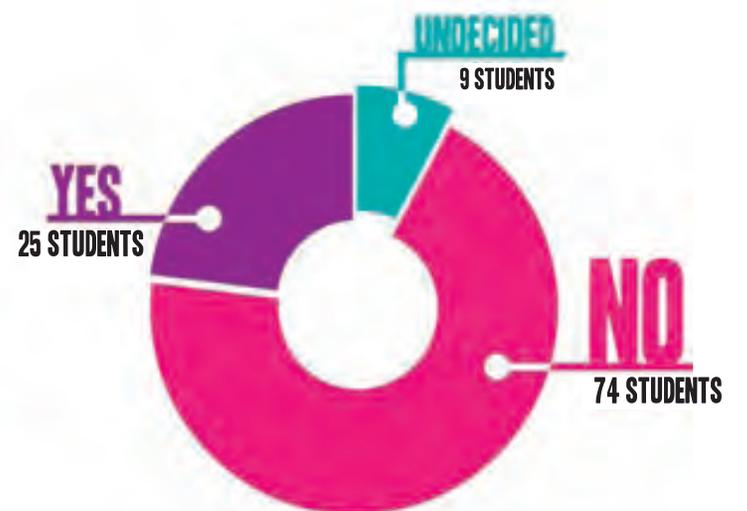
## WHO GETS WHAT?



## WHO'S PAYING?



## DO YOU SUPPORT THE STUDENT CENTRE?



# It's Not Clean: Chief Electoral Officer

## Referendum Results to Be Unsure Because of Contestation

• JUSTIN GIOVANNETTI

Before a single vote was cast in this week's Concordia Student Union referendum, a nine-page contestation detailing the alleged widespread abuses of electoral law over the one-week campaign fell on the Chief Electoral Officer's desk.

The contestation, written by CSU councilor Lex Gill, accuses the student union executive who ran the Yes to the Student Centre Committee of abusing his position, the student union's resources, violating its postering policy, misrepresenting facts and overspending its budget.

"It's not clean," said CEO Oliver Cohen about the referendum campaign to approve an eventual \$2.50 per credit fee levy. "I don't know what to call it yet."

With "Throw This Referendum Out" written across its cover page, the contestation called for the CEO to annul the referendum being held from Nov. 23 to 25.

"There is no regulated and legitimate No committee, so it makes it tough to regulate what the No side is doing, quite unfortunately. There are a lot of policies and rules that have been broken by that side and they sabotaged us at certain points," said CSU VP External & Projects Adrien Severyns. "I guess this could give way to contestations from our side as well."

When asked to list some of the violations by the unofficial No committees, Severyns did not provide examples.

"You will see the incidents from them in my contestations, I

can't list them all, but it's mostly the postering policy and misinformation from them," he said. "It's a lot easier to take something down than to build it."

Calling the unofficial groups who formed against the student union building "vigilante campaigning," Cohen said he was disappointed by the lack of mass participation until the last two days of the campaign.

It was also only at the 11th hour that many became aware of the violations.

According to her contestation, Gill stated that the Yes committee violated the student union's postering limit of two posters per board, and continued by stating that posters were used in non-designated spaces.

*The Link* observed a poster board with 11 "Vote Yes" posters and found posters in a glass case near the People's Potato.

**"We didn't break any policies; those policies are set by the CSU, so they are well known to us,"**

—Adrien Severyns

CSU VP External & Projects

When asked about the allegations, Severyns could not respond to specifics because he had not seen the contestation, but he was confident in his campaign.

"We ran a very clean byelection, there is no doubt about that," Severyns said. "We didn't break any policies; those policies

are set by the CSU, so they are well known to us."

Gill also wrote that the Yes committee used resources to which it had privileged access, including the space where it built a K'Nex structure on the second floor of the Hall building. That space has to be rented from the university administration, and is not a space that is typically open to students free of charge.

Gill also charged that the student union executive abused its position by sending e-mails to the private e-mail inboxes of the heads of CSU clubs, instructing them to send a message from the CSU to its members. Examples of these e-mails were included in Gill's contestation—she is an überculture executive.

Until *The Link* contacted the CEO about the violation, a direct link in the most prominent location on the CSU's website directed visitors to the Yes committee website. The link was promptly taken down.

Gill also wrote, and *The Link* verified, that CSU Campaigns Coordinator Daniel Shakibaian, an employee of the CSU, was being paid by the student union to campaign during the referendum for the Yes Committee.

According to CSU referendum bylaws, both committees must have access to the same resources during the campaign.

"I guess the damage has been done somewhat; all I can do now is perhaps enact sanctions if I find proof of wrongdoing," said Cohen. "We try to enforce rules as well as we can, but these days, it is really hard to monitor people."



Under CSU referendum rules, this poster is illegal. PHOTO CHRISTOPHER CURTIS

# Retail to Pay the Rent

## \$700,000 to Keep Student Share of Student Union Building Cost Under \$3M

• LAURA BEESTON

Though both the administration and the Concordia Student Union admit the projected annual budget to buy and operate a Student Union Building is "very preliminary," the anticipated cost to students is estimated at \$2.6 million per year.

In presentations directed at students throughout the SUB campaign, the students' annual share towards the 25-year mortgage on the building has been slated at \$1.45 million, and the operating cost at \$1.48 million.

The CSU and administration projected it would take \$700,000 of commercial retail revenue to keep the student portion of the

rent under \$3 million each year.

In the same presentation, it was explained that retail space—estimated to take up five to 16 per cent of the entire building—will be split proportionally with the university.

"But if [students] want to give up five, 15, 20 per cent of their space [to be used for retail], they're the ones who decide at the end of the day," said Severyns.

If at any point in the 40-year term of the contract it is not economically viable for the CSU to maintain their portion of the student centre, Article Three stipulates a termination process that would see the university buy out the student centre "equal to the proportional share of the student

centre value" or elect a third party to purchase it.

Any plan to create a sustainable yearly revenue of \$700,000 over the 40-year term agreement is up to the students, said CSU VP Finance Zhuo Ling.

"We're not expecting student-run cafes to be as profitable as a Tim Hortons. But if future students want a student run café [in the Student Centre], they can have it—but they might be taking a loss for it," he said. "At the end of the day, the question basically comes down to this: if we don't have the \$700,000 in retail revenue, we're taking a loss, because students have decided they're taking a loss on it. When we manage retail, we need to be conscious of the cost that comes with

it. Do we want a café and lose money, or a Tim Horton's that doesn't lose money? That's up to them."

Though CUSACorp and student-run initiatives have never posted anywhere near \$700,000 worth of annual profit, Ling said the SUB retail plans could be profitable.

He also explained that the CSU and administration are looking into other means to offset the projected \$2.6 million the CSU will be accountable for each year, such as external sponsorship and donations from the alumni.

When asked for the business plan that would outline annual revenues and expenditures as the staggering fee-levy is imple-

mented, CSU executives could not divulge any additional details, as the SUB's location remains "undecided."

"We can't have a business plan for a location, a size, for tenants we don't know," said Ling. "It's too abstract right now."

Both executives said they did not foresee an eventual increase in the fee-levy should the \$700,000 retail revenue have to be subsidized.

"An increasing fee-levy would have to go through a referendum," explained Ling.

"And if the students in the future don't make a profit they'll have to review their business plan. It's for them to decide," added Severyns.

# Ownership Unclear

They Want To Remain Secret, Says Faubourg Administrator of Building Owners



After mining Quebec's corporate registry, *The Link* could not definitively find out who owns the Faubourg. PHOTO RILEY SPARKS

• JUSTIN GIOVANNETTI

Every month, the 39 tenants of the Faubourg building make out their rent cheque to Edifice 1616 Ste. Catherine Ouest Le Faubourg Inc. They don't know where their money goes after that.

Neither do we.

"It's a group of people, they use that name because they don't want people to know their names," said Jovette Whiteman, the administrative assistant to building administrator Ziki Zaffir. "It's like a company number."

When pressed to reveal the building's owners, Whiteman refused to disclose their names.

"If they use that name, they want to be known by that name," she said.

Only Mitch Moss, the president of real estate management firm Crofton Moore, could disclose the owners of the building, according to Whiteman.

According to the Quebec business registry, Edifice 1616 Ste. Catherine Ouest Le Faubourg Inc. was founded in 2002 under Zaffir. It coexisted with another company, 1616 Ste. Catherine SEC, founded three years earlier by Zaffir. The older company was struck from the corporate registry by the Quebec government in

2006.

Davies Ward Phillips & Vineberg, a high profile Toronto law firm, is listed as the contact for the file of the stricken company. Two people with connections to the law firm, Rita Le de Santis and Lillian Vineberg, sit on Concordia's Board of Governors.

Only two shareholders are listed for the Faubourg's owner: 4096975 Canada Inc. and the Fishman Group.

4096975 Canada Inc., with Zaffir as its administrator, is a shell company for Amcor Holdings—another enterprise ran by Zaffir. Amcor owns a number of properties around Montreal, and its website lists the Faubourg building as one of its assets.

The Fishman Group is an Israeli conglomerate with substantial holdings in telecommunications and real estate in Canada and Israel. The Group is represented by the law firm Borden Ladner Gervis. The firm has represented Concordia University in the past.

With the exception of a seat on the executive committee of the Canada Israel Chamber of Commerce, Zaffir does not seem to have a visible public life.

Moss and Zaffir did not return *The Link's* requests for interviews by publishing time.

# A Timeline of Our Building

The 10 year plan at a glance

• COMPILED BY LAURA BEESTON

**2000**

Concordia administration release "The Space Plan." Administration plans to move student services, clubs and associations from the Hall Building into the GM building. Student associations team up against the idea and demand the construction of a student centre.

**JUNE**

**2003**

CSU sends the Dean of Students a Space Plan Analysis for the Mezzanine, the "Greening" of the Hall Building Terrace and "The Faubourg Basement Project," which is to be completed by August, 2003.

The student body later votes to institute a \$1 per credit levy towards a student centre on the SGW campus.

**2004**

University leads preliminary space and site studies at other universities.

**2005**

A vote to increase the levy to \$2 per credit passes "with no objections."

**AUGUST 2006**

The administration finishes turning the Mezzanine into a lounge. A "Comprehensive Space Agreement" is then issued that would effectively give the CSU legal rights to the spaces it already makes use of. What happened? No one knows.

University announces it will begin charging for the use of the Hall building auditorium, which was formerly free of charge to students and staff.

Joint discussions between the university and the CSU lead to the identification of several scenarios for the SC building.

**JUNE 2008**

CSU President Kayana Kashfi restarts the Student Centre project with a joint CSU/Admin working committee. The project is estimated at a cost of \$68.4 million, and the university expects \$5.40 per credit will be required to sustain it.

**MARCH 2009**

*The Link* receives a letter from then-CSU councilor Amine Dabchy questioning a \$1.00 fee levy increase for the Student Union Building, which he calls "the largest capital project" in CSU history.

**MAY**

Kashfi finalizes and signs an agreement with ConU. The arrangement outlines that students will amass \$10 million towards the down payment, and that the site be determined by 2012. It's target date for opening is 2015.

**2010**

The CSU council—led by then-President Amine Dabchy—asks students to vote for a \$2.50 fee levy increase for the Student Centre. The building is estimated at \$43 million, and January 2011 is the potential purchase date. The CSU is "legally bound" not to comment on the location of the building. The referendum fails, with over 72 per cent of Concordia voting "no."

**OCTOBER**

At the CSU council meeting, a motion to re-introduce the referendum question passes. The wording of the question changes significantly, asking students to pay an increasing \$0.50 rate over five semesters.

CSU President Heather Lucas issues a presidential decree to adopt By-law 2010-2, providing for the incremental increase of the Union Building Fund, to be submitted to students during the referendum.

**NOVEMBER**

In an ASFA council meeting, Adrien Severyns gives a presentation to student reps about the Student Union Building, which leads to a two hour Q&A session. Jonathan Wener, on Concordia's Board of Governors and Real Estate Planning Committee, promises a delivery time of 12-18 months on the \$50 million building.

**Nov. 23, 24, 25—VOTE OR DIE!**

# Document, Decoded

## An In-Depth Look At The Student Centre Contract between ConU and the CSU

• LAURA BEESTON

The Concordia Student Union has no Plan B.

Plan A? A contract signed in 2009, which the administration has called “the roadmap” into the future of our student centre.

But acknowledging that the current 79-page contract between the CSU and Concordia administration “isn’t perfect” over the weekend, VP External & Projects Adrien Severyns set out to explain some of its stipulations regarding the operational cost, ownership and terms of agreement.

### The \$10 Million Question

Under the 2009 agreement between the CSU and the administration, students are set to put up \$10 million towards the down payment of a student centre by Sept. 1, 2012, in banked fees collected since 2003.

If the referendum to incrementally increase the fee-levy doesn’t pass in the present election, Severyns said that the CSU should still be able to move on the acquisition of the building.

“The current \$2 fee levy will end by 2014,” he said. “We now have roughly \$7 million in the bank. Depending on the cost of the options we’re looking at, the \$10 million should be there [by 2012].”

The increased fee levy is necessary for the CSU to pay their portion of the long-term projected annual acquisition and operating costs—currently slated at a total of \$2.6 million per year—he explained.

“By 2014, if we do acquire the \$10 million, it will enable the down payment. This [current] fee levy is absolutely necessary for the operating costs, and this is why we’re stressing it,” he said. “How do you expect to maintain and operate this building?”

Severyns said that, if the money doesn’t come together, he is confi-

dent that “a solution will have to be found,” and students will not be on the hook for the \$10 million down payment in 2012, as the objective is to have the university and the student body “working together in good faith” to acquire a building.

“If the referendum doesn’t pass, it simply means it will take longer for the CSU to accumulate that money,” said Concordia spokesperson Chris Mota. “The plan is to continue discussing with the CSU and trying to make this thing work. There’s no discussion on anyone being ‘on the hook’ for anything; it’ll just be a delayed project if that’s what it comes down to.”

### Who Owns the Dang Place?

Throughout the SUB campaign, the CSU was resolute in the stance that the building would give students a greater part of decision-making power and autonomous ownership over student space.

In the 2009 agreement, however, Article 1.32 “WHEREAS: The University is/will be the owner of the immovables that will comprise the Student Centre” is a clause located at the bottom of the very first page.

This stipulation negates student ownership of the centre entirely, but the rest of the articles set out a shared management and operational plan, as well as a shared cost analysis.

CSU executives, past-and-present, have explained that the reason the university owns 100 per cent of the building is “for tax and insurance purposes.”

Beyond this first article, the CSU’s “Proportionate Share Value” is slated at 62 per cent, which is also indicative of the student portion of power on the Board of Co-Management—a committee to control the operations of the building made up of three CSU and two University appointees.

“The centre will be run and owned by students, who will have a majority of the board and the final say on decisions no matter what happens,” said Severyns. “I believe that it is understood that the students will always have the upper hand. At the end of the day, no matter what the decision is, it can be overruled by students.”

However, Article 4.11 sets out a list of regulating policies that would require unanimous approval by the Board of Co-Management, limiting students control over many Student Centre decisions.

### Veto Power

Answering concerns that unanimous approval may limit CSU veto rights in decisions, the administration stressed that there are only “a handful of issues” that both parties that signed the contract “believed was of sufficient importance to merit unanimity.”

These issues include, protection of the building, the budget and reserve fund, specific operating projects, maintenance, repair and replacement of common infrastructure, financial records, the re-allo-

cation of space, expense payments and “rules and regulations applicable to the Student Centre to the extent not covered by applicable policies.”

Also stipulated in Article Four is a provision that, if the administration’s share of the building increases to 50 per cent at any time over the 40-year term of the contract, they are also entitled to an additional board member, rounding it out.

“It’s very simple math,” continued Severyns. “But we’re starting the project with three students. Any allocation of space, at the end of the day, is the choice of students in the future because they’ll be able to veto these agreements. It’ll be almost impossible for the re-allocation of space to become 50/50—extremely unlikely—unless we give it to them.”

In the event that any decision cannot be reached unanimously, the Board can mediate with a “Resolution Committee” that would allow both the CSU and Concordia University to appoint two people to come to an agreement.

“The goal is to facilitate and find

solutions, so no one has an upper hand,” said Mota.

### The Future of the Centre

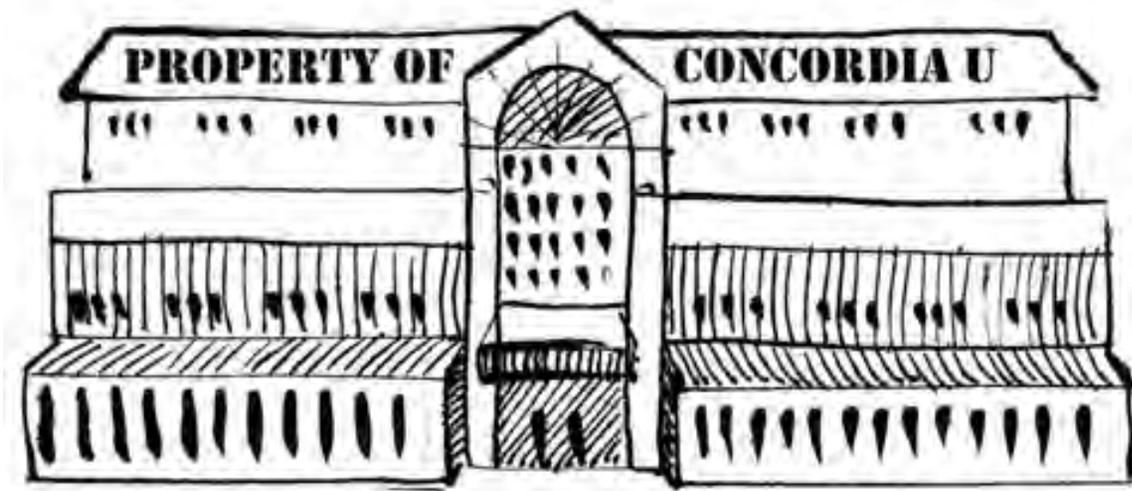
Whether or not the fee levy increase passes during this week’s referendum period, a student centre may be an inevitable project, with the 2009 contract leading future discourse.

For the CSU, renegotiation is always a possibility.

“The contract is subject to change,” said Severyns. “Obviously we will have minor adjustments to be made here and there. But overall, I believe these changes will be looked into when the project is up and rolling, when we secure funding.”

Mota said she would not assume that this is the case.

“As far as [the administration] is concerned, the agreement is the roadmap. Both parties have agreed to this, they’re moving forward,” said Mota. “Now it’s a question of whether or not the funding will be there. The timeline might have to be adjusted, but it’s also a question of selecting, purchasing and acquiring the location.”



GRAPHIC DAVID BARLOW-KRELINA

# Clearing the Air

## CUSACorp Posts Profits After Settling Java U Rent Disagreement

• CLAY HEMMERICH

Despite large losses incurred operating Reggie’s student bar, CUSACorp is posting a profit for the second consecutive month.

According to files provided by Concordia Student Union’s VP Finance Zhuo Ling, CUSACorp, the CSU’s for-profit arm, made a net profit of \$960 in October.

Though Reggie’s operating costs were \$7,214.40 higher than its profits, Java U’s rental income of \$8,175 allowed them to break even.

Ling said Java U’s typical rent is \$6,500. The extra \$1,675 is due to \$20,000 worth of unpaid rent from 2008; this added cost will be compensated every month until the total amount owed is paid in full.

Ling said that the student bar’s setback could be attributed to the administration’s new food policies that make it extremely difficult to sell food at Reggie’s. On top of a time-consuming license renewal process, foot traffic is also an issue, Ling said.

“As a student bar in a down-

town campus, Reggie’s does not get enough traffic to be profitable during the week except on Thursday,” said Ling. “Even on Thursdays, the drinks are cheap and we get a lower margin.”

The low profit margins also connect with CUSACorp’s Ten Weeks for Charity campaign at Reggie’s, which is being spearheaded by Ling.

“Every Thursday, a portion of Reggie’s door sales go to a local charity,” he said, explaining that \$700 was raised for UNICEF, \$800 was raised for breast cancer

initiative Save to Shave and last week’s door proceeds went to Curry Cures Cancer. The campaign is in its third week.

“We invite [charity fundraiser groups] to set up tables near Reggie’s door where they can promote their cause,” said Ling.

Getting more people in the bar is CUSACorp’s main priority for next semester, he continued.

Though last year’s successful “Hockey Night at Reggie’s” promotional event wasn’t going to be the main goal this time around, Ling said focusing on promoting hockey

games to bring more people in each week is in the works.

Ling lamented that the turnover of the VP Finance makes accounting for CUSACorp complicated each year, since the responsibility falls into someone else’s hands.

“There is not a lot of consistency in CUSACorp because everyone comes here with fresh ideas and are gung-ho in the beginning,” said Ling.

He said he plans to make a five-year plan for CSU’s profit-making arm, which is in the preliminary stages of discussion.

# Debating a Student Union Building



The debate over the CSU's proposed Student Union Building heated up on Monday. PHOTO CHRISTOPHER CURTIS

## CSU VP Fields Questions, Criticism at SUB Information Session

• ADAM KOVAC

Is a student centre the only answer to the university's pressing need for student space?

For Adrien Severyns, Concordia Student Union VP External & Projects, the answer is Yes.

During an impromptu information session about this week's Student Union Building referendum, Severyns fielded students' questions and criticism about the \$43 million building.

"It's a growing need. This year, we've seen 3,000 [new] students come into Concordia," he said. "Where are we today? Decade after decade after decade,

we've seen student space reduced. I'm going to ask you now, how would you address the issue of student space?"

Among the issues raised by students attending the meeting were the cost of the building, the potential imbalance of control over the centre, how many years the fee levy might last, and the amount of space that would be dedicated to retail purposes.

Severyns responded several times by saying that the decision of whether or not to proceed does not lie with him.

"At the end of the day, [students] are the ones choosing," he said. "There's a long process, and

it's been respected."

Some students in attendance objected to the poster campaign initiated by the CSU encouraging students to vote Yes for the fee levy, saying that they don't mention the question on the ballot or the fee levy itself.

Another member of the crowd defended the posters by comparing them to the Obama campaign.

"This isn't the Obama campaign, this is CSU politics," replied student centre opponent and controversial former CSU Chair Jessica Nudo.

Nudo also raised concerns

from Concordia graduate students that they have been locked out of the decision regarding the referendum for the fee levy increase, and been told to "shut up" on Facebook message boards dedicated to the debate.

"A friend of mine that has been commenting on the forums was told 'Didn't you graduate? You don't really have the right to say anything, since you've already graduated,'" said Nudo.

After the gathering had broken up, Severyns told *The Link* that though most of the questioners were opposed to the student centre, he was glad that the dem-

ocratic process was alive and well at Concordia.

"I thought it was great. I organized the meeting because I thought that some students have concerns and a lot of questions," he said. "I thought it worked for people that were campaigning for 'No,' and for people who were campaigning for 'Yes.'

"I'm very happy at the fact that we've done an amazing job of informing students," he continued. "Last year, at the town hall meeting, there was only one person who attended. I thought that was very concerning. Student apathy is our biggest enemy, and we have to address that."

## 'A Giant Islamophobic Seizure'

• MEGAN DOLSKI

University of Berkeley professor Wendy Brown did not fly all the way from California to speak to Montrealers about a piece of cloth.

She also had no intention of discussing how the West appears to be in the midst of having a giant Islamophobic seizure. Nor the way in which, considering all the things that are happening in the world, it seems remarkable to her that we are so preoccupied with women's clothing.

Brown did not come to Concordia's EV building last Thursday night to discuss the obvious—so she briefly stated it, and then moved on.

"This is a moment in which women will essentially be or-

dered by the state to take off their clothes in the public sphere, or stay home," said Brown. "To strip, or get out of the public space."

Brown's speech kicked off "Revealing Democracy: Bill 94 and the Challenges of Religious Pluralism and Ethnocultural Diversity in Quebec", a two-day conference put on by the Centre de recherche interdisciplinaire sur la diversité au Québec. The conference drew from debates surrounding the Charest government's proposed Bill 94 as a means to discuss current societal questions.

The proposed legislation suggests that women choosing to wear a niqab, the veil worn by Muslim women that covers the face below the eyes, would be in-

eligible to receive public services if they refused to uncover their face.

Brown explained that she would restrain herself from attempting to adjudicate the issue of Bill 94, and rather offer several assumptions that could explain how it is even possible that female clothing is an issue of legislation in modern, western, secularized democracies.

The first assumption she addressed was that secularism should produce a religiously neutral state—both socially and politically. Brown claimed that this idea was flawed. While a public space may be separate from religion, core values remain present, she said.

"The antagonism towards Islam, including proposed and

actual burqa bans, is expressly premised on defending Western values—often, these values are described as Judeo-Christian," said Brown, adding that our Western secularist state is not entirely as non-religious as it claims to be.

Another assumption Brown wanted to disprove was that practicing tolerance resulted in religious and cultural neutrality. She explained that tolerance is essentially the protection of minorities against majorities; however, a difference is still acknowledged between groups.

"Tolerance is not equivalent to equality," she said. "It is an alternative."

This assumption was revisited in the question and answer period by an emotional Concordia

professor, Christopher Thomson. His question pushed for an elaboration on the topics of tolerance and intolerance, resulting in a lengthy response from Brown.

"I think that sometimes what Western secular women and men see when they see Islamic religious female dress is a peek into the problem of gender subordination," she said. "Then what happens is scapegoating, we say that they have this problem—so we must ban it."

She paused, and then sighed: "But we have it. Its over here[...] not just over there."

Brown's theories pose that whether they manifest themselves in the form of a burqa or a bikini, a niqab or a nose job—the underlying issues are not as foreign as they appear to be.

# Passing the Buck

## Con U Inc. Author Opposes Student Centre Project

• ADAM KOVAC

What started as a talk about the corporatization of Concordia turned into a debate about the controversial upcoming Student Centre referendum, as it was revealed for the first time that the Centre would be located in the Faubourg building.

The revelation came during the question period after a talk by author, activist and former Concordia student David Bernans. Concordia Student Union councillor Lex Gill responded to a question about the rumoured location of the Student Centre by addressing those present directly.

"I know I'm fucking myself over profoundly. For the last year and a half at least, I've personally known that the decision was made that it was the Faubourg," said Gill. "Everyone was told to keep their mouths shut for the reason that [the price] will go up if the owner finds out. It's total nonsense, and it's really interesting that students are being told that it's not [the Faubourg]."

The presentation was organized by Free Education Montreal, an organization that advocates against the privatization of education. Erik Chevrier, who is a member of the group, said he was glad that the issue was brought up.

"It should be discussed more than it really is," he said. "I think there's a lot left out of the discussion about student space."

Bernans spoke about the Student Centre earlier in the evening, observing that there seemed to be a shady relationship between the school and real estate developer Jonathan Wener. Bernans said that from what he knew, the Student Centre seemed like "a bad idea."

"It is a way for the school to [unload] the cost of student space onto students," he said. "The clubs and offices and stuff that students have now, you are going to have to pay for it, and you won't get anything new out of the deal. Plus, the administration will still have authority over security matters, so you will have the same constraints."

Aside from the Student Centre, Bernans touched on a wide variety of topics affecting Concordia students, ranging from exclusivity contracts to student space. He noted that many of these issues were around at the time he published his book *ConU Inc.*, almost a decade ago, and remain hidden from students.

"What I wanted to do [with *ConU Inc.*] was move beyond the visible tip of the iceberg that students and the broader Concordia community see as a representation of corporations at Concordia," he said. "The tip of the iceberg is just what you see, but beneath the water is this huge, unseen thing that will destroy your ship of public education. The tip is exclusivity agreements [with] Pepsi and Zoom Media. What's underneath are the research contracts, the donation agreements, Concordia's old investments and private corporations."

The cyclical nature of these issues is part of the reasons that Free Education Montreal invited Bernans to speak.

"I think the same things that went on a long time ago are occurring now," said Chevrier. "It's the same issues that keep on popping back up."



A Point St. Charles resident waits for a bag of groceries outside of a Montreal food bank. PHOTO JUSTIN GIOVANNETTI

## Fighting Hunger

### Community Groups Struggle to Feed Record Numbers

• CHRISTOPHER CURTIS

Sylvie is a single mother. She works full time at a minimum-wage job to provide for her two children. Faced with mounting credit card debt and a stack of other bills, Sylvie turned to a food bank to help ease the cost of feeding her family.

"The kids need to eat," she said. "It's tough to swallow your pride and accept help but when you have no other choice, what are you going to do?"

According to a study conducted by Moisson Montréal, an organization that donates food to 213 community centres across the island, the number of Montrealers seeking the aid of an emergency food bank rose to 140,967 this year—a 22-per-cent increase from 2009.

"The biggest change from last year is the amount of workers who need our services," said Gwen Janvier, a spokesperson for Montreal-based community centre Sun Youth. "In the past we almost only served the unemployed, but now people who work but don't have enough to survive come here."

In 2008, Sun Youth offered bags of groceries to 1,600 Montrealers each month. That number rose to 2,500 in 2010. And while the demand for subsidized food is rising, Moisson Montréal's study found that the amount of donations

they receive shrunk by five per cent in the past year.

"The economy has hit some of our corporate donors hard, and in some cases they can't afford to donate anything anymore," said Janvier. "So we're seeking more and more private donations to try and compensate."

Judy Stevens is the director of Share the Warmth, a community outreach centre in Point-St-Charles. She said the centre is also feeling the strain of having to do more with less.

On Wednesdays and Thursdays, people from across Montreal's South West borough line up on a sidewalk outside the Point-St-Charles food bank to buy a bag of groceries for a dollar. That line has been growing every week for over a year.

"At first we thought it was because another food bank, called The Great Shepherd, had shut down," said Stevens. "But more people kept coming and we're serving about 10 new people every week."

While Share the Warmth's growing list of clients is stretching the community group's already limited resources thin, Stevens remains optimistic.

"It's never a matter of if we can get things done," she said. "We'll get it done because we have to. It's not over the top yet, we're managing. We'll find a way because we always have."

# 22%

increase in Montrealers using emergency food banks since 2009

# 5%

decrease in donations to food banks since 2009

# 140

thousand Montrealers use emergency food banks each month

# 13%

of Montrealers using emergency food banks are employed

# Shattered Glass

## Police Shut Down de Maisonneuve After Window Breaks in the MB Building

• JULIA JONES

A glass panel on the outside of Concordia's MB Building and six windows in the EV Building were broken on Nov. 17.

The damage was caused by what police are calling "projectiles thrown with the intention to cause mischief." No one was hurt and no suspects have been found so far.

The glass panel was located outside the 13th and 14th floors of the MB, facing de Maisonneuve. The broken glass forced police to close the section of de Maisonneuve Boulevard between Guy and Pierce Streets for several hours while a crew of workers hustled to replace the broken glass.

The six windows on the EV were also in the upper floors facing the laneway behind the EV and the GM. The exact locations of the windows were not disclosed by the administration.

Despite confirming that no objects were found at either scene, the police believe that the breaking of the windows were acts of

vandalism.

The damage, however, was only on the exterior of the buildings.

"Even if someone had been standing right by the window, they wouldn't have gotten hurt," said Service de Police de la Ville de Montréal Constable Olivier Lapointe.

Lapointe said that the projectiles could even have been dispatched by an air gun, and that the investigation is still ongoing. "It's possible that we'll check for surveillance camera footage," said Lapointe. "But it was a minor crime [...] the windows were just cracked [and] there were no injuries, no arrests."

Concordia's Director of Media Relations Chris Mota said that the administration does not have any information on the correlation of the two events and that they do not believe they are linked.

Mota also said that a CTV report, which suggested that the windows broke because of facility deficiencies, was erroneous as no evidence was found to support this claim or link to the events.



The MB's shattered window was reportedly caused by a projectile. PHOTO CHRISTOPHER CURTIS

# Bleeding for Civil Disobedience

## Anarchists Against the Wall Tour North America

• MEAGAN WOHLBERG

There is an old saying which suggests that "good fences make good neighbours."

But you may have a hard time hearing that in the West Bank.

"There are streets you can step on because you are Jewish and Palestinians have to take a different path[...] It's very difficult to see this kind of separation," said Noam Lekach of Israeli direct action group Anarchists Against the Wall.

AATW visited Concordia last Friday as part of the organization's North American speaking and fundraising tour.

The group, which has participated in thousands of demonstrations and other acts of protest against what they call the "Israeli occupation" of Palestine, is in desperate need of money to address rising legal fees created by the constant arrests of its members and others in the movement.

"Activists both Israeli and Palestinian are being arrested all the time and legal expenses are very high," said Lekach. "AATW has decided to pay all legal expenses of any Palestinian arrested. We are \$15,000 in debt to our lawyers."

Founded in 2003 after Palestinians invited several Israeli activists to join in the popular struggle against the construction of the wall that divides Palestinians from Israelis, AATW's first action was to



The wall in Gaza literally drives a wedge through Israel. PHOTO COURTESY OF AATW

protest the fence at a point where it cut Palestinian farmers off from their land. During the action, Israeli soldiers fired live ammunition at the demonstrators, injuring some of the Israeli activists. According to Lekach, this had permanent consequences for the popular struggle.

"For the first time the Israeli press was dealing with resistance," said Lekach. "Many asked why the soldiers did not have non-live ammunition. Until then, the IDF didn't think about rubber bullets or tear gas because there were only Pales-

tinians, because according to the Israeli state, my blood is worth more than Palestinian blood."

It was at this time that the media also donned the loose collective of Israeli activists with their name: "Anarchists Against the Wall."

The contested wall is the West Bank "security barrier," which the state of Israel began building in the summer of 2003. In some places, it is a chain-linked fence crowned with barbed wire; in others, it is an eight meter high concrete barricade. The average width of the "exclusion

area" around the wall—where no construction can take place—is 60 metres. In total, the wall stretches for 790 kilometers around and within the West Bank. It takes up 10,512 acres of land, mostly on Palestinian territory.

The stated purpose of the barrier is to defend Israeli citizens from Palestinian terrorism. But its opponents see it as an attempt to illegally annex Palestinian lands under the guise of security. In 2004, the International Court of Justice stated that "the construction of the wall, and its

associated régime, are contrary to international law."

AATW, according to its mandate, is not only against the wall, but the occupation as a whole. They serve as front-line support in the Palestinians' non-violent popular struggle in the West Bank by moving roadblocks off Palestinian roads, cutting down wire fences, blockading Israeli highways, rebuilding homes and escorting Palestinian farmers and shepherds around Jewish settlements.

Unlike other solidarity organizations, AATW operates solely with the permission of the Palestinians.

"We never initiate any action in the West Bank," said Lekach. "We only come to places where we are invited because we know that those who most often pay the price [of actions] are the Palestinians themselves."

The price, of course, can be very high. According to Lekach, activists are often seriously injured or even killed by the firing of high velocity tear gas canisters and rubber bullets.

"I joined AATW about a year ago and the reason I didn't earlier is that I was afraid of my own army," he said. "I was afraid to get shot."

Lekach says that Israeli activists are considered traitors. Still, he says that more and more people are acting in solidarity with Palestinians.

"We believe only a joint struggle can bring change," he said.

# A Mountain of Debt

## Study Finds Quebecers Have an Unrealistic Perception of Their Financial Situation

• SARAH MOORE

The Quebec Coalition of Consumer Associations released a survey last Wednesday that indicates credit card owners have skewed perceptions of the reality of their debt, and unless something is done to educate people, the situation will only get worse.

While 91 per cent of the 1,034 people who answered the QCCA's survey believe that their financial situation is completely under control, seven per cent have trouble making the minimum payment on their credit card every month and a whopping 58 per cent have had trouble making that minimum payment at least once in the past year.

"The credit card is used for every kind of expense. This is what we think is a problem. People think it's normal and then they don't pay their bills. They think 'I can only put a small amount and it's ok with the bank, so why not do it? I can use my money for other expenses,'" said Michèle Goyette, the spokesperson for the seventh edition of *Mordu du credit? Dans la marge jusqu'au cou!*

The campaign aims to raise awareness about credit card debt, especially among 14-to-21 year-olds, who are regular targets for credit card companies' advertisements.

About 25 per cent of Quebecers in this age group have been persuaded by these companies, and contrary to what Goyette would like to see, the number is rising.

"We hope that it will become harder for companies to reach young people to offer them credit. They know what they have to do if they want a credit card—they just have to go to the bank," said Goyette, suggesting the advertising methods used by credit card companies are unfair.

Young adults are a target audience for more advertisers than any other age group, and since many don't have steady jobs, they can't afford the material goods they want unless they put it on credit, said Goyette.

Schools, she added, seem blind to students' growing financial woes.

"Each institution can decide to refuse to let a company come into their school, but it doesn't happen very often. So for now, they are free to do whatever they want and to offer their products to everyone," said Goyette, adding that she is working to get a law against advertising credit to young adults.

This law would mean that schools could not let the credit card companies into their buildings to advertise to their students as they do now. Goyette would also like to see schools offer a more compre-

hensive courses in economics to their students.

"We hope that schools will be more aware of this situation and we're also trying to do activities in schools to prevent the use of credit and help students know more about money and budgeting," Goyette said.

*The Mordu du credit? Dans la marge jusqu'au cou!* campaign started on Nov. 22 and will end on Buy Nothing Day on Friday, Nov. 26.

Quebec Coalition of Consumer Associations' website, [www.cacq.ca](http://www.cacq.ca)



PHOTO RILEY SPARKS

# Unofficial No Campaigns Take Root

• CHRISTOPHER CURTIS

With limited resources and no political experience to speak of, Ayanda Dube and Joseph Mynenyiwa have emerged as the first unofficial "No" campaign in this year's Student Union Building referendum.

For the past three weeks, Dube and Mynenyiwa, both fourth year Concordia Students, have been visiting classrooms throughout the university and spreading opposition to the Concordia Student Union's proposed \$43 million purchase of a SUB.

"The CSU wants to fight tuition increases but on the other hand they want to ask for more of our money to buy a student centre," said Dube. "It was that kind of ambiguity that caught my attention immediately."

Concordia undergraduates currently pay \$2.00 per credit towards a down payment on a SUB. In March, 72 per cent of Concordia voters rejected an additional

\$2.50 per credit fee levy that would have funded the purchase of a SUB.

Today, just eight months removed from the March election, students will face a referendum question asking them to approve a series of fee levy increases to buy and renovate a downtown building that would house a student centre.

"Students already voted overwhelmingly against this in March," said Mynenyiwa "Why bring back the same question but tweaked a little bit?"

As a testament to their political inexperience, the two fourth year students were unaware that they could have registered as an official No campaign with the referendum's Chief Electoral Officer and received a \$375 budget.

Despite this major misstep, Dube and Mynenyiwa have blazed a trail for a number of other grassroots No campaigns to enter the political arena.

On Nov. 16, Sabona Madewa,

president of the Political Science Student Association, tried to register a No campaign with referendum CEO Oliver Cohen. Her request was denied on the grounds that the registration deadline had been five days earlier.

"There are far more questions than answers about this student centre," said Christina Vitelli, who is working alongside Madewa. "No one is telling us where the center would be [and] when the CSU advertises this to students they aren't saying anything about cost. These are all important things to know before voting."

Madewa and other PSSA members began posting "Vote No" signs throughout the university's Hall building without the CSU's consent. The posters were promptly removed, but Madewa enlisted the help of Gonzalo Nieto to set up and administer a Facebook event for their No Campaign.

Thus far, 431 people have confirmed their attendance to the

event compared to 155 attending the CSU's Yes event.

Nieto, who is a member of the university's überculture club, has been visiting classes and campaigning next to the Yes team in an attempt to compete with the CSU's highly structured political machine. He said that even if an official No campaign existed, the CSU would have an unfair advantage over it.

"The CSU sent out an email to all the clubs asking us to promote the Yes campaign through their clubs mailing lists and in some cases to personal e-mail accounts," he said. "That's definitely not a resource any official No campaign would have access to and as such is a breach of the CSU's standing regulations."

So far, each unofficial No campaign expressed concern over what they perceive as a lack of information from the CSU about having their campaigns legitimized and budgeted by the referendum's CEO.

"We spoke to a CSU executive a few weeks ago and he never told us about the possibility of forming a No campaign," said Dube.

CSU VP External & Projects Adrien Severyns, who heads up the Yes campaign, said he would have liked to see an official No slate.

"I told [Cohen] to approve a No campaign even though the deadline expired," said Severyns. "If there is no official No campaign, they aren't bound by any of the election rules, but we are."

Despite Severyns' desire to see political opposition on campus, one CSU official reportedly told a student holding a "Vote No" sign in the Hall building's mezzanine to leave the area and said he would consider calling security if the student didn't leave.

"It's really not the best way to acknowledge a No campaign," said Nieto. "Even if it isn't official, the CSU should acknowledge a student's right to speak out even if he missed a deadline."

# Galloway Stirs Up Montreal



Former British MP George Galloway was barred from Canada for "political reasons" in 2009. JESSIE MATHIESON

• JESSIE MATHIESON

Former British MP George Galloway criticized the Harper government's support of what he called the Israeli siege of Palestine in front of a packed house at Montreal's Université de Québec à Montréal last Wednesday.

Galloway's speech, entitled "Free Palestine. Free Afghanistan. Free Speech," was originally meant to be part of a five-city tour before the former MP was banned from coming to Canada in 2009, an issue that Galloway addressed with humour.

"The books that you ban always make the bestseller list," he said, adding that because of the controversy surrounding the ban, Galloway will now speak in 10 Canadian cities in front of larger crowds than initially expected.

Immigration Minister Jason Kenney barred Galloway from entering Canada in March 2009. The minister denied Galloway on the premise of the Immigration and Refugee Protection Act 34(1),

claiming the former British MP was a danger to Canadian security and associated with terrorists.

Galloway contributed money to Hamas' Health Minister in January 2009, when he helped fund a humanitarian convoy in an attempt to break the Israeli military's naval blockade of Gaza.

Because Hamas is considered a terrorist organization, Galloway drew the ire of the Harper government.

Although the Canadian Security Services sent an internal letter to the federal government informing them that Galloway was not a threat, Kenney allegedly kept the letter from the courts and the public.

Galloway challenged Kenney's decision and the case was brought before the Federal Court of Canada. The court decided that Kenney's decision was politically motivated and Galloway was allowed to go forward with his tour.

Now he is stirring up Canadian audiences with his contentious stance on Israel.

Canadians, Galloway said,

should stop treating Israel like a "legitimate member of the international community and start treating it like the international rogue terrorist state that it has become."

Nearly two million Palestinians have been pushed from their home and currently live in the "open-air concentration camp" in the Gaza strip, said Galloway.

There, he continued, they have been punished with illegal chemical weapons for how they voted in the free, democratic election.

He also condemned the Governments of the US, Canada and Britain and all other countries involved in the war in Afghanistan, calling the military conflict pointless.

"No one has successfully occupied Afghanistan," he said, pointing to studies that estimate two out of three trained Afghan forces defect, often to the terrorists, because of financial reasons.

Throughout the evening, Galloway addressed the accusation that he associates with terrorists and supports terrorism.

"We are against acts of terrorism. We are against maiming and killing innocent people for the crimes of guilty people," he said. "The difference between us and them is that we believe terrorism is terrorism whether it is carried out by a man in a turban with a beard [in] Tora Bora, or a man with a suit in the White House, or in Ottawa, or in any of the other imperial capitals of the world."

Ticket sales from Galloway's speech will go toward the sailing of the Freedom Flotilla 2, a boat with aid supplies destined for the Palestinian people living in Gaza. The Canadian Boat to Gaza working group organized the tour as a fundraiser for the flotilla. They work with many non-governmental organizations such as Alternatives, Boycott Divestment and Sanctions, and Québec Solidaire among others.

At the Galloway speech, the host and founding member of Alternatives Stephan Corriveau said they have raised \$125,000 of the \$300,000 needed to send the boat to Gaza.

## Briefs

### CVAP Wins Peace Medal

The Concordia Volunteer Abroad Program is the recipient of the 24th annual YMCA Quebec Peace Medal. The CVAP won in the youth category for its work sending students to Uganda, where it helped develop projects involving HIV/AIDS prevention, education, food production and the construction of housing.

### Invasion of the Raging Grannies

The Montreal chapter of activist group The Raging Grannies made an appearance on campus on Nov. 18. The club, which features singing women ranging in age from 55 to 90, was at Concordia to promote awareness of Cinema Politica's showing of the documentary *Gasland*, about the effects of shale gas drilling.

### Hold on Plateau Parking Plan

On Monday, Montreal Mayor Gérald Tremblay said that plans to allow individual boroughs to manage their own parking meters would be put on hold. The announcement comes weeks after Plateau Mayor Luc Ferrandez announced plans to raise the price of parking meters in his borough, as well as the number of total meters.

### Tax Cuts Coming

Finance Minister Jim Flaherty announced the federal government would continue with its plan to cut business taxes for small to medium-sized businesses during a speech in Oakville, Ont. yesterday. Flaherty cited a study that claims the cuts could generate up to 233,000 jobs in the coming years.

### Duceppe Promises Vote on Afghanistan

With the Bloc Québécois' opposition day coming up on Nov. 25, party leader Gilles Duceppe announced his intention to call a vote on Canada's post-combat mission in Afghanistan. Prime Minister Harper has previously stated that since the mission will only involve training Afghan soldiers, a vote is not necessary.

# Concordia Janitors Avoid Strike

Union Representing Concordia's Janitorial Staff Reaches Seven-Year Deal With Employers

• ALEX DI PIETRO

Concordia's janitorial staff learned they wouldn't be going on strike following a majority vote to accept the most recent agreement reached between their union and employer on Nov. 21.

Approximately 1,500 people attended a general meeting hosted by the Union des employés et employées de service—the trade union that represents Concordia's janitorial staff—and held at the *Palais des Congrès de Montréal*.

Nearly 79 per cent of those in attendance who voted, did so in support of the new collective bargaining agreement between the UES and their employers.

"Generally, those on hand today were excited the proposal passed," said Alain Brisson, vice president to the administration at UES.

Among the changes in the Distinction employees' contract is an increase in the hourly pay rate of 2.25 per cent in the first year, before steadily reaching 2.6 per cent in the final year of the seven-year

deal.

Raymond Larcher, president to the administration at UES, admitted that the length of the contract could be daunting for some of the union members. However, he noted the negotiations significantly augmented the pay increases for the sixth and seventh years of the new collective bargaining agreement.

"You never know what the cost of living is going to be at that point because it's so far away," he said. "[But] if it stays the same for several years, we'll have made the

right decision."

Other amendments made with the new deal slightly affected the employees' job security and vacation regulations, to name a few.

"They're a lot of simple things," said Larcher, in regards to the amendments made to the employees' benefits. "But out of this situation, [the result] means the employees have more rights to say 'you have to respect my [personal] life.'"

A representative from Distinction Inc. could not be reached for comment.

The Canadian University Press National Conference  
Montreal, Quebec  
January 12 to 16, 2011



Get your  
**NASH** on

See speakers, talk to the industry



Get your  
**THINK** on

Ponder ideas, get creative

Get your  
**NETWORK** on

Learn from the pros, scope out the competition



Get your  
**DRINK** on

Enjoy the Montreal nightlife. Become a gin-soaked journalist!

**Wanna Come?**

Put your letter up by Nov. 29 telling us why we should send YOU to the best newspaper party of the year. Elections are on Dec. 3 at 4 p.m. in H-649.

Need more info? Ask.  
[editor@thelinknewspaper.ca](mailto:editor@thelinknewspaper.ca)

## Aislin Discusses Media, Politics and Satire

• SHAWN MCCRORY

Aislin is the *nom de plume* of Canada's foremost satirical cartoonist, Terry Mosher. He has been brilliantly lampooning culture and politics for decades, with unflinching insight and a wonderfully cruel wit.

The highlight of any newspaper, and perhaps of our political culture, is the editorial page cartoon. It can be both funny and thought-provoking, but only for certain people—those who take an interest in public affairs and know a few things about them.

Today, too many people are missing out. They are not getting the jokes and not bothering to ask why. Because of this apathy, Mosher may be one of the most pre-eminent members of a dying breed.

It was a cold, rainy Thursday morning as I nervously approached the downtown offices of *The Gazette*. Mr. Mosher welcomed me graciously with a soft handshake. The giant caricatures of Brian Mulroney and Louise Beaudoin adorning the walls of his office made everything seem tiny. His white hair and beard, calm demeanour and friendly aura belied his passion, energy and curiosity.

**The Link: Is political cartooning taken for granted in some ways?**

Terry Mosher: I think so [loud exhale]. There's a concern in the US about syndication and making money. Therefore, for an editorial cartoon to be picked up in Dallas, and Minneapolis and Chicago, it should be palatable to everybody. I think that's probably a big factor in

the death of political cartooning in America. It's just not as effective or as vital as it used to be.

**Some people use the Internet to reinforce their own pre-existing beliefs, rather than broaden their horizons. Could this dynamic play a role in the decline of cartooning?**

It's always existed to a certain extent, but you're right—it's really overblown these days, and technology has permitted that. The Internet is a wonderful thing, but it has created tremendous problems. People are disappearing into themselves. It's very easy to bookmark things that you agree with. So we've become specialists in our own lives and everything else is ignorable or crap or bullshit, whatever it happens to be.

How do you poke fun at that? Well, I'm trying a bit but it's really up to a younger generation.

**How does satire help correct abuses and reign in excesses?**

It's important to point these things out. One of the most effective ways is through humour. Within a society, the insult and the joke are important because you can learn from these things. We can all learn from them.

There are examples of politicians adjusting. [It's] because there's a collective sense out there. If a politician is smart, like Louise Beaudoin, they get it after a while. She's an elegant, wonderful woman but she was perceived as being hugely arrogant and domineer-

ing in English. So I came up with the dominatrix. She learned from it. After she retired, she wrote me a wonderful note "*Aislin, je regrette votre absence dans ma vie.*" Mulroney on the other hand never did. And I'm drawing him again for tomorrow.

**Is our political culture crumbling?**

It's difficult because we live in a cynical age. But at the same time, if you look around and you travel a little bit, you realize we have a pretty damn good system. The fact that I can even exist here says something.

In the early '90s, I worked half the week at the *Toronto Star* and half the week at *The Gazette*. And even back then, no one wanted to know about politics in Toronto, it was all business. Politics were on the sidelines. And I think that's probably taken over everywhere.

**So people involved in public affairs act more out of self-interest than concern for the greater good?**

Yeah. "What's in it for me?" is far more of a factor. Even Mulroney... [grinning]

It's nice to have him back, every time he opens his mouth it's great. He proposes a new debate on medicare. So I've drawn him saying "a new way to pay our health workers." And he's holding up a brown envelope! [laughs] That will make some people uncomfortable because that is going on. Doctors are being paid under the table by the well-to-do. So even though it's a joke about Mulroney and the brown envelopes, there's still a legitimate secondary message under there. But thank god we live in Quebec, it's a great place.

**I've always sensed that people in the United States can't engage with politics in the same way that we do here.**

The United States has become brittle. They can't bend, they can't give. So much of America now is just incapable of poking fun at itself. There are pockets that can, but overall they can't. It's too bad.

**Is the same true of Canadian politicians? Are people like the Conservatives incapable of taking a joke?**

Maybe Flaherty, he's pretty good. He has a sense of humour, he's a Montrealer! [laughs] But politicians take themselves very seriously in general. You should be looking at the commentators around them. I'd worry more that the *Ottawa Citizen* is a terrible newspaper. I'd worry more about the fact that *Maclean's* magazine will not use cartoons anymore. They use photographs because they can get them for 35 bucks each. They

don't want to pay a cartoonist. *Maclean's* used to be a wonderful resource and source for that sort of thing. So I'd worry more about that.

**What does the future hold for Canada and Canadian culture?**

Canada is looked to as an interesting country and governments will come and go. I won't be as much a part of it because you have to pass the torch on these things, but it will be interesting to see what happens over the next 10 or 20 years.

[Former Prime Minister Wilfrid] Laurier said that the 20th century belongs to Canada. He might have had the wrong century—it might be this next one. It's going to be a very interesting place to be and a very interesting place for a young commentator to get started, provided you can find the outlet. Now the puzzle is to find out who's going to be able to survive online. How are journalists going to be able to make a living? The age of hiring journalists and giving them benefits for the rest of their lives is over. It's gone.

**I think people worry that individual efforts are trivial in light of the structural forces.**

We all feel that frustration to a certain extent. What can you do about it? Put one foot in front of the other and do the best you can—draw the occasional cartoon in my case. How much good does that do? Occasionally, they get people talking. That's the most important thing of all—that people talk about it and think about it. If that stopped happening then I'd quit.



GRAPHIC TERRY MOSHER



Really Really Free Market stands in contrast to a barter or market economy. GRAPHIC CHRISTOPHER OLSON

## Freedom Fighters

### überculture Hosts Annual Really Really Free Market

• SOFIA GAY

In an age of ridiculous commodities like bottled water, free merchandise appear to be a thing of the past. However, the growing presence of online sharing has proved that a free market can still be a powerful force.

Like it or not, we all have a soft spot for sharing.

The concept of something being really free might be a tangible utopia—at least for two days this week when Concordia's überculture hosts its Really Really Free Market.

The concept of the Really Really Free Market is based on the idea of exchanging belongings within a community. It stands in contrast to a barter economy or a market economy.

Coming home with an armload of things with no buyer's remorse isn't just a possibility with this event. In fact, it's the reason for its existence.

As part of the events during Buy Nothing Week, leading up to Buy Nothing Day on Nov. 26, überculture is holding their free market for two days. Students can drop off stuff they no longer want and are free to scan the tables for anything they might like. You don't have to bring anything to take something, and vice versa.

"It's a trading system, with no rules and no money," said Gonzalo Nieto, überculture member and event co-ordinator.

The market was first held last Fall and has grown each time it has been held, prompting it to become a monthly happening

this year. Its success, as Nieto explained, is in the hands of those who show up to the event.

"One of the really nice things is in its simplicity of being so dependent on students themselves," said Nieto. "It's not that we're really organizing an event; we're just organizing an outlet for students to do this."

The concept of just taking stuff for free may be a bit hard to wrap one's head around. Where does value fit in an environment devoid of price tags?

"The value of an object is a very subjective thing," said Nieto. "If I have 30 pairs of jeans, I don't need a new pair, so it is worth nothing to me. But what if my house has burned down and I don't have clothes? Suddenly that pair of jeans is worth a lot more."

Going with the mantra of "it's worth what it's worth to you," anything from jewelry to TVs may be found. But more than free stuff, the market is about "being shown how much is around your community," said Nieto.

After the last folks are gone and the tables are folded, leftover items are kept in the überculture office or donated to local charities.

So who's welcome to drop by? "Absolutely anyone that wants to come and enjoy some free things and give up their own and have some free coffee," Nieto said.

Although free java is a tried-and-true method of luring in university students, rest assured that will be there to support the cause. "Being Buy Nothing Week, it

just so happens that one of the things people will buy on a daily basis, even if they don't buy many other things, is coffee," said Nieto. "So serving that free is one of the ways to sidestep that issue."

To keep things green, everyone is asked to bring their own mugs.

So if you find yourself facing a couple of tables bearing everything that someone else doesn't want but you just might, just go for it because, as Nieto said, "nothing is free, but everything must go."

The Really Really Free Market will take place on the 7th floor of the Hall building (1455 de Maisonneuve Blvd.) Nov. 23 and Nov. 24 from 10:00 p.m. to 4:00 p.m.

# Move Over November

## Mustache for a Great Cause

• ALEX MCGILL

The teen 'stache, the gringo 'stache, the Hitler 'stache, the ironic hipster 'stache—all are welcome in Movember.

Yes, Movember which has adequately taken over the month of November to help raise awareness and funding for prostate cancer research.

Chances are you've already noticed the abundance of fuzzy lips around the city. Every guy who can grow facial hair is rocking the 'stache, and for a good cause. Movember is fully upon us, and whatever your personal opinion on the moustache is, we can all agree that the influx of the most controversial form of facial hair is for a good cause.

The idea for Movember originated in 2003, and the idea was to bring the moustache back as a bit of a joke, as well as to raise awareness for men's health. The rules are simple: you start clean-shaven on Nov. 1, and then grow a moustache for the entire month. The final result ends up being like a ribbon for men's health, a visible conversation-starter raising awareness and funds for prostate cancer.

It's a cause that Samia Liamani and the organizers of the

artful event of Dapper Dan—a vernissage, art sale, music show and party celebrating the art of the moustache—can get behind. It will feature moustache-themed art by student and local artists, as well as DJ sets and performances by local bands Montoire and The Golden Isles.

"I initially started getting involved when I worked at [a retail clothing shop called] Three Monkeys, they're super invested in the Movember cause—they're close to raising \$1500 this year already—and I just knew it was something I wanted to contribute to," said Liamani. All proceeds from the entrance fee and sale of art works will go directly to Movember and the ongoing fight against prostate cancer.

"There's a lot of attention shown to women's health, which is obviously great, but we want to make sure that same awareness is shown to men's health," Liamani continued. "Plus, who doesn't love moustaches?"

The vernissage will take place at CTRLLAB (3634 Saint-Laurent Blvd.) on Sat. Nov. 27. The event starts at 6:30 p.m. with Montoire playing at 9:00 p.m. and The Golden Isles at 11:15 p.m. with DJ sets in-between.



GRAPHIC DOMINIQUE CÔTÉ

# Midnight Marauders

## Right By Midnight Lend a Helping Hand to Budding Musicians

• ADAM KOVAC

There was a time, not too long ago, when Montreal was the new Seattle. No, not just because of an overabundance of precipitation, but because of an overabundance of starving musicians flocking here to capitalize on our burgeoning indie scene.

Of course, once everybody and their vintage guitar arrived to over-saturate the scene, it became hard to tell the difference between the bands that were pretty good and pretty terrible. Kris Ward, a long-time fixture of Montreal's indie-rock scene, came up with an interesting solution—move to Ottawa, where he started his band, Right By Midnight.

"We don't have to pay to play anywhere, that's a huge bonus," said Ward of his relocation to our nations capital. "Ottawa is a smaller scene, there's less bars, though when I left Montreal there weren't too many places to play anyways. Pay to play ruined Montreal. No one will ever admit to it, because everyone wants to play shows, but it's a huge thing when you have to fork over \$400 just to play a show."



Right By Midnight move against the grain.

Moving to another city is a challenge for anybody. Throw in the struggles inherent in playing in an unsigned band, and you're clearly taking a bumpy road to musical glory.

Ward and his compatriots have another obstacle standing in their way. Rather than pay the high cost of low living you see among so many aspiring musicians, they've had to balance the

band life with real life. Luckily, Right by Midnight have some pretty good support from important places.

"We try to tour as much as possible. I think our end goal is to get to a point where we're touring a whole bunch," said Ward. "My girlfriend is really supportive and [my job] is really easy going. We all work jobs and some of our members go to school full-time,

so we try and stay well planned."

Of course, a supportive girlfriend is an important factor of being in a band. More important, however, is having connections. If you want success, it's not what you know, but whom you can get to pay attention to you.

This led Ward to start a company called Play Canadiana Music, a sort of one-stop shop for all of a band's needs, be it help in

booking tours or getting a suitable bio written up.

"What drove me to start that company was that nobody was paying attention to us. I look at the bands that play Pop Montreal and the bands that play North by Northeast," said Ward. "I look at these bands that, in my opinion, don't have a lot of talent, but they get to all these showcases and a lot of the times, it's because of who they know."

"[It's] a tool to network more than making money," he continued. "We offer services to bands. I won't charge them to do stuff, what we'll do is if they have a Montreal show, maybe they'll bring Right by Midnight down to open, or we can bring a band we're working with from Toronto down to Montreal to open. We're helping each other out, because unfortunately, most industry people don't help bands out. [...] If we have to make our own success, that's what we're going to do."

Right By Midnight play with Le Trouble and HONHEEHONHEE at Divan Orange (4234 Saint-Laurent Blvd.) on Nov. 15 at 10:00 p.m. Entry is \$8.



# The Ghosts of Griffintown

Friendship Cove Takes on New Forms, Lives On

• ASHLEY OPHEIM

## Campaign for Infinity

Tucked away in the heart of Griffintown is the ghost of Friendship Cove.

Although Friendship Cove, renamed The Cove, has been laid to rest as a public space, the energy of the space lives on through two mediums: Campaign for Infinity and No Vacation Records.

The space, which has played an integral role in the Montreal music scene over the years, was raided during a show in July of this past summer. Tenants Brett Wagg and Arin Ray Gintowt were told they—and their roommates—would be evicted if they ever hosted another show. They could stay, but the big crowds had to go.

CFI, however, has been a long time coming. The first official CFI release came out in May of 2008. “For the first 10 or 15 releases I was mainly working on my own, up until the summer of 2009 when I decided to add Arin and [Dominique Alexander] as partners,” said Wagg.

CFI has released 43 limited edition tapes including music from Omon Ra II, Dirty Beaches, Futensil, Grand Trine, Red Mass, Play Guitar and Dead Wife, to name a few. The income from these releases has allowed the collective to begin No Vacation, which focuses on releasing vinyl.

“We stand behind everything we release, but only some are good enough to merit wax,” said Alexander.

The group has been funding the production of these tapes from their own pockets.

“The tapes fund the records so we can put them out,” said Gintowt. “We make a limited run of 50 tapes and with that we make a couple hundred bucks and that goes into making a record. We just want to put out [more quality] releases.”

The musical genres that the label represents are vast and varied. “We don’t want to get pigeonholed to a specific genre. We just want to put out unique stuff within all genres. I guess it’s more about exclusivity—it’s not necessarily meant to be everyone’s favourite music,” he added.

A trait with Campaign for Infinity is their medium of choice: cassettes.

“None of us would be able to afford putting out a record if we hadn’t put out tapes first,” said Gintowt. “Start up costs for making 50 tapes aren’t all that much as opposed to records, which are much, much higher.”

For the contemporary, digital-aged folk—perhaps it’s time to rethink the analog world.

“There is something about a limited edition tape. For the enthusiast and the avid collector, they want that edition, not the downloaded version,” said Gintowt, adding that if your computer crashes, you suffer the loss of all your digital downloads.

“Analog is beautiful. CDs and downloads are trash, they’re nothing—CDs are frisbees and downloads, when your computer is

gone, are kaput—like they didn’t even exist,” said Gintowt. “The tape has a higher value because it’s hand-made with care. It’s not like something that is just pumped out to the masses.”

While the Internet is directly responsible for hindering record sales over the past decade due to music downloading, online traffic has helped rather than hurt smaller labels.

“The Internet has been bringing artists and fans together in a way that previously didn’t exist,” said Wagg. “The music scene is more global and less localized than in the past. There seems to be more interesting bands, more DIY labels and an overall increased level of enthusiasm.”

“The Internet succeeds in pro-



Campaign for Infinity is a Montreal-based oasis of sonic analog pleasures. PHOTOS CAMPAIGN FOR INFINITY

**“There is something about a limited edition tape. For the enthusiast and the avid collector, they want that edition, not the downloaded version,”**

—Arin Ray Gintowt,  
Campaign for Infinity

moting the releases rather than threatening sales. In my experience, hearing something I dig online often results in a purchase, something which is also facilitated by the Internet,” he said.

The music industry isn't dead, but it is indeed changing, and independent labels such as CFI and No Vacation are proving they are often better equipped to respond to industry shifts.

“We're less interested in revising our process and setting business goals than in expanding the catalogue and releasing more and more exciting work,” said Alexander.

### Griffintown

The neighbourhood in which these labels bloom out of are also

changing. Friendship Cove was arguably shut down because of city plans to give Griffintown a facelift. However, the loss of The Cove as a space to harness live music hasn't hindered the success of the collective's initiatives.

“For me, [The Cove] was extremely rewarding but I don't know how necessarily important it was,” Gintowt said. “I like to think it was really great but it was an art space and art isn't something that you can say people need. It's not like water fountains or trees in a neighbourhood. You can't really place the same value on it.”

“But at the same time it has a benefit,” he added. “It's not important but it's really good.”

In the days of hosting shows

the roommates were often left bartending and cleaning up the space. “I can't say I was doing that for myself. I was trying to do that to help other people to get their music exposed.”

It's no secret that Montreal planners have their eyes on Griffintown. It's also no secret that the area is bursting with potential. The problem? Griffintown has a strong cultural identity already in place. What will happen to it?

“There's a lot of really bad buildings and there's a lot of cool stuff,” Gintowt said. “For urban space, it's so close to downtown. I see where [the desire to develop] is coming from, but what I think would be good for the neighbourhood is if all the arts

places just stay happening and functioning. Then this neighbourhood would have a lasting culture—not just be completely torn down and rebuilt. I think it would be smart to play on the idea of [Griffintown] being an art district with lots of galleries. It would be great for the vibe of the city.”

Multiple places are already in place for Griffintown to be a culturally rich landscape: Interstice, Unyoung Studio, The Stables, The Foundry (which hosts performance art and spoken word), and even an urban garden exist already.

“If I was a politician I wouldn't be supporting quiet streets and family-oriented fun, I would be supporting arts and businesses.”

- Upcoming releases:**
- Teenage Panzerkorps
  - Rape Faction
  - Clinton Machine
  - Slugbait
  - Torso
  - II Commandante
  - Dolphins Nazis + Hesss split (members The Anals, AH kraken, Feeling of Love, etc)
  - Red Mass - Untitled
  - Red Mass - Scars Repress
  - Walking Corpses (members Der TPK, ex DIJ, SPK, etc)

For more info visit:

- freemusicarchive.org/label/Campaign\_For\_Infinity/
- myspace.com/campaignforinfinity
- campaignforinfinity.blogspot.com

# White Cowbell Oklahoma do the Hoodoo, Voodoo Thing



White Cowbell Oklahoma are not responsible for any side effects of their live show.

## • ADAM KOVAC

If there is one thing missing from rock and roll these days, it is fire. Not the metaphorical “flames of passion” kind of fire. I mean pyrotechnics. If there’s a second thing missing, it’s probably cowbells—or chainsaws—or semi-naked dancers.

At least there is one band that is still flying the flag for the motto “nothing succeeds like excess.” Playing southern-soaked hard rock that recalls the Allman Brothers jamming it out with Deep Purple, White Cowbell Oklahoma have become infamous for their live shows that feature stuffed animals being chainsawed in half, lengthy guitar

solos, a guy who just plays a cowbell (which, it should be noted, is usually on fire), and yes, beautiful, semi-naked ladies dancing on the side of the stage. Perhaps the only thing more unbelievable than their strange moniker is that this sextet of ruffians comes from Toronto.

“It’s really a lot of brown magic, physics, illegal, unproven science, astrology, voodoo, hoodoo and a few good recipes of Cajun cooking,” said singer/guitarist Clem of how the band got its start. “We were just bored as fuck with everything [...] We wanted to bring value back to the rock and roll consumer.”

Rather than being discouraged that they must fit their arena-style

stage show on the tiny stages of small Canadian clubs, they look forward to the possibilities that come from combining intimacy with a drunken audience and a drunker band.

“We actually like the small shows [because it puts] more explosive force into a smaller area. It’s physics,” said Clem. “It actually creates more destruction. [We’ve played huge festivals in Europe], and it’s cool, but you don’t get to meet people and smell their musk in the same way.”

Should you venture into one of White Cowbell Oklahoma’s shows, you’ll notice a few friends onstage who aren’t singing, playing cowbell

or wielding a guitar. You might also notice that these friends are dressed in skimpy lingerie. If you’re about to make a snide statement about the objectification of women, you might want to sit down for a few shots with the dancers.

“We have dancers in our show, and they are powerful women,” said Clem, dismissing charges of sexism. “I wouldn’t fuck with them. We have probably just as many, if not more female fans than we do male fans.”

If you’re missing the message, let me dumb it down for you. White Cowbell Oklahoma come, they see, they rock. The only political message they have is that they have no

political message. Well, there might be an environmental one stuck in there—if you’re like Clem and believe in Bigfoot.

“We can’t be held responsible when people wake up the next day, and they’ve gone against all their philosophical and political ideas, and woken up next to five sasquatches in the brush somewhere with an empty bottle of Old English malt liquor [...] We have an emancipating effect, and anyone will admit that.”

White Cowbell Oklahoma will play Montreal on Nov. 25 at Katacombs (1635 Saint-Laurent Blvd.). Show starts at 9 p.m.

## spins

### D’Eon

#### *Palinopsia*

Hippos in Tanks



*Palinopsia*—the phenomenon where one continues to see an image even after the visual stimulus is gone—is the name of Montreal-based musician D’Eon’s debut album.

With seven tracks, all over five minutes long, the psychedelic-pop, techno-disco, drone-dance tunes seem like they’re both from the past and from the future. Each of the songs begins with a catchy synth-infused electronic beat and a hint of swagger. D’Eon’s songs always feature the midi-keyboard, which he uses in his live performances.

Despite these common denominators, all seven of *Palinopsia*’s songs are different. The first and the last tracks are easy listening, while “What We Want To Be” is upbeat and catchy. His song “Kill a Man With a Joystick In Your Hand” is a controversial one, and in it he mixes middle-Eastern and oriental influences picked up during his stint as a Tibetan monk. The song “Re-

cession Proof (\$40 Paycheque)” is going to be a hit, the kind you play on a loop until Christmas.

D’Eon’s voice is a glorious one, not in the Mariah Carey way, but in the falsetto of a slightly pitchy Peter Gabriel way. This is one of the most exciting albums of the season.

10/10

—Andrea Zoellner

### Kid Cudi

#### *Man On The Moon II: The Legend of Mr. Rager*

G.O.O.D. Music



Kid Cudi wants you to know him. Let’s hear him out on new album, *Man on the Moon II: The Legend of Mr. Rager*. Push play, turn up the bass, and chill in a comfortable place. Count to ten and let the rhythm-heavy, ambient intro tracks “We Aite (Wake Your Mind Up)” and “Marijuana” take you into Kid Cudi’s mind. Listen to him spit his patented lyrical flow in “Wild’n Cuz I’m

Young,” “Ashin’ Kusher,” and “Mojo So Dope.” By this time, you should be lost in “The Mood.”

The thing is, Cudi’s kind of crazy. He revisits his loneliness in “Maniac,” when he says he wears shades all day because he “wants to live in the Abyss.” Now, if you don’t want him to fuck with your Chi, push stop. If you care enough to listen to his introspection, then keep on listening. I didn’t at first, but it definitely grows on you.

Oh, and I’m gonna interrupt you for a second and tell you to skip “Erase Me,” featuring Kanye West, because it sounds like it should be in a soundtrack for a teen drama.

8/10

—Clay Hemmerich

### Kanye West

#### *My Beautiful Dark Twisted Fantasy*

Def Jam



Even if Kanye West is an egotistical, belligerent, attention whore who may very well do his blogging shit-

faced, he’s still a proficient pop musician. The samples are back, and he’s definitely trying to top himself. With one track over nine minutes and a short film to go with the record, he may very well do so.

The album’s flow is arguably the best part, with interludes building and connecting what must be Kanye’s attempt at creating movements within the album. While there are numerous tracks that work well on their own, this really is meant to be heard front to back.

While you’ll never catch me defending his last LP, its best elements are here, namely strong, melodically driven structure. This record is packed with verses from the same crew that were on the G.O.O.D. Friday series; while this is no doubt Kanye’s show, the guest appearances are the icing on the cake he’s eating. Kid Cudi lends his blasé singing style for the hook of “Gorgeous,” which finishes with a stellar verse by Raekwon. Even Bon Iver is on here, albeit in a marginalized way. Do yourself a favour and download this.

8/10

—Colin Harris



## Original Synapse

### Local Reading Series With Concordia Roots Debuts

• SRUTI ISLAM

In the brain, synapses pass electrical signals from one neuron to another. In Montreal, *Synapse*, a new reading series created by poet and Concordia writing professor Sina Queyras, aims to inject some excitement into the literary community by encouraging the transfer of literature from local writers to a captive audience.

The series, curated by Steph Colbourn and Lizy Mostowski, both of whom are Concordia creative writing majors, is a fresh face on the literary block and aims to foster creative energy. If Mostowski and Colbourn's enthusiasm for the project is anything to go on, *Synapse* should be a smash hit.

"I walked into Sina's office some time during the fall and she mentioned that she was starting something and asked if I wanted to be a part of it," said Mostowski. Having had Queyras as a professor the previous year, she was quick to say yes. "I feel privileged to have her as a mentor and greatly admire her."

Colbourn echoed her co-curator's feelings. "She's really open, and aside from being amazing with her work, she's also a lovely person. She knows a lot about a lot but she'll never really tell you, she kind of makes you tell her."

Though Queyras oversees the project, her focus is to foster pre-ex-

isting creativity among local artists rather than limiting *Synapse* to her governance alone. In this vein, although the series was born at Concordia, and as such may appear to have an academic air to it, its intention is to cultivate an arena for local writers on a broader scale.

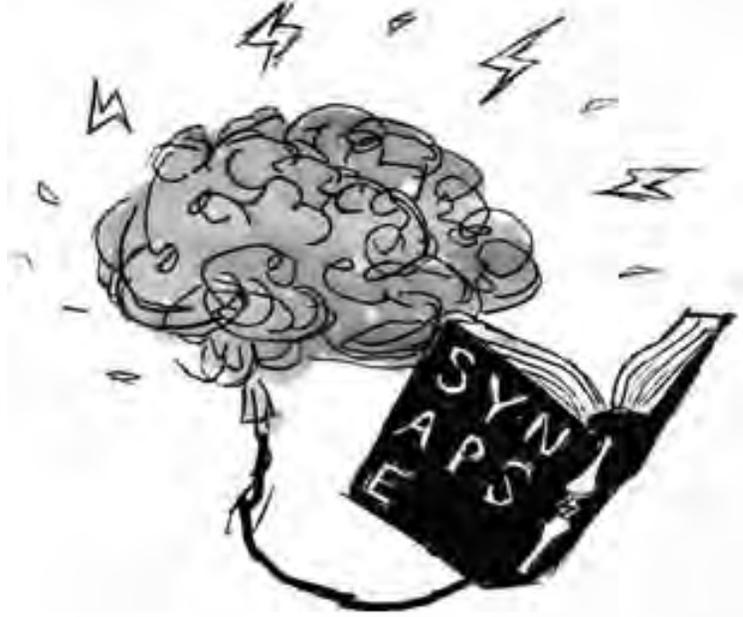
One reason for the birth of *Synapse* was so that "Montreal writers aren't only reading their work for school purposes; this [gives] them another environment to get their work out to the public," said Colbourn. Following Queyras' mandate, the series aims to "foster dialogues across genres, disciplines, and levels of experience" within a local setting.

The series will hold its first reading Nov. 24 in the VAV gallery, located in Concordia's VA building. Of the gallery, Mostowski said that they were "attracted to the space, as it exhibits undergraduate art, has great windows which look out onto the street and courtyard, and has a certain ambiance."

This "certain ambiance" is the kind the series is enthusiastic to cultivate—an open disposition encouraging all to participate in its blooming stages.

The first reading, Colbourn said, received "all kinds of different pieces, since we didn't have a theme for the submissions."

Mostowski outlined that in sorting through these submissions, they



GRAPHIC ALEX MANLEY

were "looking for innovative writing which could captivate an audience; writing which will showcase local up-and-coming talent."

The curators took into account the selections relative to each other. "We also looked for a certain cohesion between readers, a certain ebb and flow, a certain mood," admitted Mostowski.

The first reading will feature pieces by Emma Healey, Razielle Aigen, Guillaume Morissette and Leesa Dean, as well as what the series is promoting as a "surprise guest"—though Mostowski revealed that he/she is a Montreal based

poet who has just published his or her first book.

But the first reading is only the beginning. *Synapse* will be gearing up for a second reading in January, and Queyras hopes the project will outlive her stay at Concordia.

"We just want to have a community of artists and a place to show that off here in Montreal," said Colbourn, summing up *Synapse's raison d'être*.

The first *Synapse* reading takes place at the VAV Gallery, 1395 René-Levesque Blvd. W. on Nov. 24 at 7:00 p.m. Admission is free.

## Andrusyshyn's *Mammoth* Up for Award

• ALEX MANLEY

*Mammoth*, much of which acts as a eulogy for Andrusyshyn's father, balances absurdist, magical realism-inspired comedic elements with the solemnity of that absence.

Despite its, well, gargantuan name, Larissa Andrusyshyn's first volume of poetry doesn't attempt to be big poetry.

It deals with big things, yes. Life, death, memory are all present and accounted for in *Mammoth*. Organ donation, extinction, human cloning, the Drake equation and a mathematical formula for calculating the likelihood of intelligent life in the universe—these all make appearances. The titular mammoth—well, its modern-day clone, at least—even gains the infamous freshman fifteen while attending college.

And yet, it is not these sizable or expansive things that stand out, but the little ones; the gifts of oranges,

the stuffed extinct animals in museums, the anthropomorphization of things—a stomach on a dinner date, a heart attack, hiding in wait behind a parked car, a death that is 18 years old, being registered to vote.

This is hardly tear-stained verse, however. Over those 18 years since her father passed, Andrusyshyn had some time to come to terms with the pain of losing him. Rather, the emotion driving *Mammoth* forward isn't an out-of-control sadness, but a sort of forlorn longing.

As she put it, she "wanted to address [her father's death] in a way that would eliminate the possibility of sentimentality." The feelings that remain are like a light snowfall: cold, beautiful, and strangely refreshing. Too much of them would be overwhelming, but there is something magical about them in small doses, and Andrusyshyn has adroitly apportioned them in *Mammoth*.

Though she professed to find

herself frustrated with her own writing more often than not, the Quebec Writers Federation has been more forgiving. *Mammoth* is up for the QWF's First Book Prize for the best debut, along with Doug Harris for *YOU Comma Idiot* and Sean Mills for *The Empire Within*.

She admitted to being "really shocked," but also extremely pleased about the nomination—not only for herself, but also for her press, DC Books and for Quebec poetry, noting that she was pleasantly surprised to see a poetry collection listed along with two novels.

If the QWF nod suggests that po-

etry is still taken seriously in Quebec, it should also act as an affirmation of the value of the Concordia creative writing MFA program. *Mammoth* "began in grad school," and Andrusyshyn admitted that her experiences in her workshops helped form both individual poems and the overarching ideas behind the book.

After experimenting with a mammoth character, Andrusyshyn recalled that her classmates had said, "I want to see more of the mammoth!"

It's hard not to think they were right; these poems are worth seeing more of."



**Mammoth**  
Larissa  
Andrusyshyn  
DC Books  
66pp  
\$16.95



GRAPHIC  
MICHELLE  
LANNEN

## Lit Events

Soliloquies 14.1  
Launch & Poetry  
Open Mic Night  
Concordia Lit Mag  
Launches New Issue

Nov. 24  
8:30 p.m. onwards  
Bar Les 3 Minots  
3812 St. Laurent St.  
Food, contests, free  
pitchers (limited  
amount)

Hélène Dorion  
'Dialogues'  
With Professor Norman  
Cornett  
Nov. 27  
12:00 p.m. to 2:00 p.m.  
Galerie Samuel Lallouz  
1434 Sherbrooke St. W.  
Entrance \$20 (Valid  
Student ID required)

# Montreal After Mordecai

21st Century Authors Aim to Capture Their City Post-Richler



• CHRISTOPHER OLSON

Take a poll of readers, critics and authors on which writer's work is most strongly associated with Montreal, and watch as the hands go up to proclaim Mordecai Richler king of the city's literature.

But after his passing in 2001, a new century of writers has emerged to pick up Mordecai's mantle.

"The city really has been re-identified and re-imagined by a generation or two of writers following Richler," said Marianne Ackerman, the cofounder of the In-finitheatre independent theatre company.

"If you think about the Richler Montreal, it's changed enormously."

A coproduction between In-finitheatre and online arts magazine Rover, *21st Century Montreal in Fiction* condenses some 24 books into one evening of live vocal performance. Each book was published in the past 10 years, and features Montreal not merely as a backdrop but as a subject all of its own.

"We're not trying to tell you what the plot of every novel is," said Ackerman, the artistic director of the project. "It's not a typical



Montreal: More than the sum of its landmarks? GRAPHICS CHRISTOPHER OLSON

reading. It's kind of a collective re-search project."

The performance is divided into sections describing different aspects of the city, from stories about Toronto hipsters doing drugs in the Plateau to seismic events like the Quebec referendum in 1995.

"I tried to include a lot of details that, along with street names and other landmarks, would evoke our city," said author Elise Moser, whose *Because I Have Loved and Hidden* it came out last year, and which will be excerpted. "For example, my character Julia goes swimming in the Schubert baths, and we get to experience those things briefly with her. If the reader has been to the Schubert baths, and perhaps gone for Vietnamese food on Duluth St. afterward as Julia does, me setting those scenes in those places will not only resonate with the reader's memories, but also give the reader certain info about Julia—she's a Plateau girl."

Like H.G. Wells' graphic—and accurate—depictions of the destruction of turn of the century London in *The War of the Worlds*, fantasy writer Claude Lalumière utilizes descriptions of Montreal's geography to elicit a very different kind of resonance.

In "This Is the Ice Age"—not to be confused with the Ice Storm of '98—which is excerpted from his



collection of stories *Objects of Worship*, the city is shrouded in "quantum ice," and all hell is figuratively let loose; with a fantasy writer, it's important to qualify that expression.

"The story is constructed as a series of surrealist tableaux with—hopefully—evocative descriptions of how Montreal has been transformed," said Lalumière. "When, in fiction, places we know in real life are destroyed, altered or otherwise othered, that can have a powerful impact on our imaginations. It's unsettling. It's that cognitive dissonance thing, which is at the heart of the most memorable art, in fiction and in other fields as well."

One way of creating tension between readers and the Montreal they may have known their whole lives is setting the story in the city's own past.

"In 1907, for instance, only 250 cars existed in all of Montreal. Stop for a second and imagine it," said author Claire Holden Rothman.

Holden Rothman's *The Heart Specialist* is set at the turn of the century, way before Richler's Montreal, and is one of the few books excerpted not set in the latter half of the 20th century.

"There were horses and buggies and horse-drawn trams, but virtually no cars," she said. "The first automated taxi worked Montreal's

streets only in 1910. So did the first autobus. And during the time of my novel, no cross illuminated the summit of Mount Royal. That came only in 1924."

Even contemporary writing inadvertently becomes historical document, said Moser.

"Things change so fast. When [my character] Julia buys a bottle of wine, she carries it in one of those long maroon plastic bags from the SAQ. Those bags don't even exist anymore, and the book is only a year old," she said.

"The thing about Montreal," said Lalumière, "is that of all Canadian cities—and I stress that Montreal is first and foremost a Canadian city—it is the one that has the most historical gravitas and mythic mystery. This, more than anywhere, is where Canada happened, for good and bad. There are strong political and social forces trying to suppress and choke down all of that history, all that diversity, but, as tiresome as all that can get, Montreal refuses to toe the line and completely submit."

*21st Century Montreal in Fiction* will take place at Bain St. Michel (5300 St. Dominique St.) on Nov. 28 at 5:00 p.m. Admission is pay-what-you-can.



## Quick Read

A Book of Boxer Verse

• CELIA STE. CROIX

You might not be surprised to hear that Kerry Ryan, a soft-spoken woman with daintily curled hair and sweet brown eyes, is a poet. It might pique your interest, however, to hear that this diminutive, unassuming woman is also a boxer, and that she has even written an entire book of poetry about boxing. Ryan says she was a bit surprised herself.

Last year, she was looking for an exercise class and a boxing gym happened to be near her work. Little did she know that a lunchtime workout would lead to entering herself in an amateur boxing match and would inspire her latest book of poetry, *Vs.*, published by Anvil Press, chock-full of words like jab, hook and K.O.

The poems explore the struggle of a bookish, introverted woman trying to define herself as a woman who boxes and as a poet who boxes. Though the poems are at times repetitive, Ryan constantly manages to find fresh moments and angles to this neat conceit even nearing the end of the book's 94 pages.

In Montreal last week, Ryan admitted that boxing challenged her physically and mentally.

"Getting hit in the face is not half as hard as hitting someone else in the face." Hopefully no one will tell her how hard-hitting some of these poems are, then.



*Vs.*  
Kerry Ryan  
Anvil Press  
95pp  
\$16.00

# Combative Narrative

A.J. Somerset's *Combat Camera* Is a Novel in a Struggle With Itself

• ARCHIBALD ALEXANDER

*Combat Camera* is the first novel by A.J. Somerset. It concerns Lucas Zane, once a praised war-photographer, winner of the Pulitzer Prize, now a broken man who's turned to drinking, fighting off his demons, and shooting low-budget pornography to pay the rent.

On set he meets Melissa, a young stripper and porn actress, a girl whose secret yearning is to go "a long, long way from any place I've ever been." The novel is about what these two characters can do for—and along with—one another.

John Metcalf, head of Biblioasis Press, called *Combat Camera* "one of the finest Canadian novels" he

had ever read. That's hard to believe. *Combat Camera* is not an awful book, but it suffers from misrepresentation. Even Somerset seems to have misunderstood its true nature.

The novel is full of stock characters with predictable motives, superficially exposed in the light of affected and overly clever prose.

The story is well built, and well paced, but it has a tired tale at its core: the immensely promising artist, mired in superficial problems, meets a woman likewise lost, who's from a different world than his entirely, etc.

On top of this, one gets the sense that before writing this, Somerset had just put down his "How to

Write Fiction" handbook. There is, for instance, a subplot about Zane's childhood where young Zane fails to impress his father; it is utterly superfluous, but Somerset includes it—as if to conform to the rule in his handbook that states "You must provide adequate back-story for a troubled protagonist."

All of this may sound harsh, but it comes down to this: *Combat Camera* feels like it should have been a pulp fiction novel. If Somerset had recognized this, it might have made the novel significantly more enjoyable.

Instead, there is a terrible tension between the conceit and seriousness of the creator and the product of his labour, which seems

to chomp at the bit to take on a more piquant life of its own.

Somerset's ambition to create something thought-provoking, perhaps meaningful, is marred by his so-so skills as a novelist.

None of this, of course, would have been so glaring if the novel were not being presented in a light so disproportionate to its merit: it's not terrible, but great Canadian literature this is not.



*Combat Camera*  
A.J. Somerset  
Biblioasis Press  
304 pp  
\$19.95

## Quick Write

Untitled

• ALEX MCGILL

A carpet of leaves;  
untying the knots in your spine -

I tell stories with the tips  
of my fingers.

Winter wind  
slips into the intimate  
space

between wool and naked  
flesh.

Raw, flushed cheeks,  
numb fingertips.  
Hands slip into  
strangers' pockets,  
sharing warmth through  
our palms,  
secrets through our skin.

HOCKEY



The Stingers fell to Saint Mary's 6-4 in exhibition play at Ed Meagher Arena on Sunday. The Huskies were coming off losses to the McGill Martlets and UQAM Citdadins. PHOTO ERIN SPARKS

see story below

## The Coach's Take

**"We'll have to work on the mental part. I think we have the skill level to do very well but we didn't look like we wanted to play today"**

—Les Lawton, Women's hockey team head coach



## Exhibition Woes

### Atlantic Conference Huskies End Road Trip with Win

• LES HONYWILL

**Saint Mary's 6  
Concordia 4**

Lisa Jordan won bragging rights over her old coach Sunday, as her Saint Mary's Huskies beat the Concordia Stingers women's hockey team 6-4 at Ed Meagher Arena.

"I played for Les [Lawton] and it's always lots of fun to play his team," said Jordan, the Huskies' current head coach, who played for the Stingers in 1996. For her, the exhibition game was far from being meaningless.

"I came here, I have so many good memories and so I always look forward to bringing my team back here and having the same experience in this rink. Getting the 'W' over him [Lawton], there's always a sweeter taste

when that happens," she said.

"I have a lot of respect for him as a coach, as an individual. He treated me very well while I was here. I had a fantastic experience and I consider him a lifelong friend. I always look forward to our games against Concordia, especially; it's a little extra special for me."

On the other side of the outcome was Stingers centre Moira Frier, who comes from Broad Cove, N.S., and who grew up playing against many of the Huskies players.

"I don't like losing to a Nova Scotia team," Frier said. "I really wanted to prove to Nova Scotia what kind of league we play in and where we are, [to] show them it was worth me leaving Nova Scotia to come here. Every game means a lot, I hate losing."

After a scoreless first period, the Huskies opened the scoring when defender Carla Little capitalized on a Stingers turnover

continued on hockey p.g. 25

## Scoreboard

### MEN'S HOCKEY

L 4-6 v UOIT sat

L 2-8 v Brock fri

### WOMEN'S HOCKEY

L 4-6 v Saint Mary's sun

## Schedule

### MEN'S BASKETBALL

v McGill  
6:00 p.m. FRIDAY  
@ Bishop's  
8:00 p.m. SATURDAY

### WOMEN'S BASKETBALL

v McGill  
8:00 p.m. FRIDAY  
@ Bishop's  
6:00 p.m. SATURDAY

### WOMEN'S HOCKEY

@ Ottawa  
2:00 p.m. SATURDAY

### MEN'S HOCKEY

v Lakehead  
7:30 p.m. FRIDAY  
v Lakehead  
2:00 p.m. SATURDAY

# Got Gatka?

## Sikh Traditional Martial Art Being Revived as a Sport



GRAPHIC MYRIAM ARSENAULT

### • MUKHBIR SINGH

Swords clash, sticks meet and battles take place in front of audiences as they watch awe-inspiring Gatka—the Sikhs' traditional martial art form.

While it is generally shown for public display, usually during religious procession, the ancient martial art is being popularized and revived as a sport across the globe. In these public displays, robed men and women dressed in traditional attire combat fiercely as they showcase their technical abilities.

Some spectators fear for the martial artists' safety, while others are simply spellbound by the sportsmanship and talent displayed. A closer examination shows that there is more than technical ability to this martial art—there exists a specified order and coordination with the martial artist's body during his/her attacking motions with carefully followed rhythms and motions.

Gatka is a martial art that originated in northern India, and was

used mainly by the followers of the Sikh religion to defend the local people against Moghul oppression in South East Asia in the 17th century. It is believed that the Sikhs would use this ancient form of combat to fight opponents outnumbering them five to one.

But how can one person be able to defend him/herself from five people?

"Fluidity is really important in this art, as every move is calculated to start with an attack and end with a defensive pose in one motion," said Gurcharan Singh, who teaches Gatka in Ontario.

The martial art streamlines each move to be as efficient as possible and demands great physical control of the weapon. This efficiency "reduces the reload time," as Singh mentioned, and keeps a continuous flow of attack and defence.

"It takes a lot of mental strength to be able to maintain the coordination required to keep the pace of Gatka," said Gurcharan.

As a result, Gatka emphasizes and puts a special focus on mental

**"This sport is a method to maintain a discipline. We are all in a battle to control our minds, whether it is anger, greed, or other negative emotions, and sports, in general, help us achieve this."**

—Balwant Singh,  
Gatka instructor

training in addition to the physical training of handling and learning the techniques to yield a weapon.

Today, Gatka is rarely used in combat and evolved into a sport out of sword practice in the British Indian Army during the 1880s. The sport was heavily influenced by other combat sports, especially fencing.

A single match—or fight—is played between two opponents who

spar with wooden shafts or cudgels intended to simulate swords. Sometimes the sticks are paired with a shield.

In North America, the major Gatka competition is the annual "Yudh Gatka Tournament" held across the continent. The Tournament features duels between competing players who alternate between offence and defence. Each fight is three minutes long and points are awarded for striking the opponent—with no intention to hurt them—using a wooden sword called the "soti."

A hit to the lower body rewards the offensive player with one point. Hits to the upper torso are two points and hits to the back and head result in three points. A hit must be clear to the body, head, arms, legs or the feet of the opponent. Any hits to the face/ears or hits in attempts to injure result in a foul.

"Before even touching a weapon, a student is first taught the correct step methods and body movements," said Gurcharan, noting many students are eager to pick up

weapons to fight. "This in itself takes a very long time, and I know many students often feel frustrated that they're not fighting with weapons. However, it is crucial that the students know the motions before even touching a weapon."

Both males and females can partake in the sport, but it is mandatory that the combat skills be used only in self-defence.

"This sport is a method to maintain a discipline," said Balwant Singh, a junior instructor at the Fateh Singh Gatka Akhara school in London, England. "We are all in a battle to control our minds, whether it is anger, greed, or other negative emotions, and sports, in general, help us achieve this."

With the growing demand for Gatka instruction, it seems many people are looking to Gatka to learn the discipline, improve their self-defence skills and maintain healthier lifestyles. As a result, many new Gatka schools have begun to spring up across the country. However, for any interested Montrealers, none exist in the city as of yet.

# Sudden Chemistry

## Players' Reunion Plays Big Part in Hockey Team's Success

• JOEL SUSS

Arriving in Montreal to play with the Concordia Stingers as a rookie from Atlantic Canada, Alyssa Sherrard might have been in an unfamiliar city trying to get accustomed to a locker-room full of strangers. Luckily, she found one familiar face among them in Moira Frier.

"It was just a fluke. I got here and she was here," said Sherrard. "We both decided to choose Concordia."

Sherrard and Frier both hail from the Maritimes—from Bathurst, New Brunswick, and Broad Cove, Nova Scotia, respectively—and they played together last year with the Atlantic Canadiens U-20 squad.

"Coming here and already knowing how she plays and how we play helps us get ready quicker," said Sherrard.

"Knowing her style helps for practices," Frier added.

Sherrard said she decided to come to Montreal to get out of the small town and into the big

city. "I was looking for a different environment, [to] get away from home [and] start something new. When I came to visit the girls gave me a really good first vibe. I was really comfortable, so I had to come."

Frier echoed those sentiments.

"I really liked coach Les [Lawton], the girls and the old barn," she added.

The two talented rookies have proven to be excellent additions to Lawton's already young team.

"They have provided us not only with depth but offensive play," said Lawton, now in his 29th season with the Stingers. "Alyssa has turned into a good young offensive player, with a real nose for the net, and Moira is a big strong forward that plays both ends of the ice very well. She is a real on-ice leader."

Lawton is excited about the prospects of the Stingers for the future.

"Hopefully, over the next couple years they can develop into

dominant players in the CIS, and I think that's the route they're [taking] right now," he said. "We're just glad to have them, I know that they were both highly-recruited athletes from the Maritimes, and we're really happy that they chose Concordia and will be part of a good thing here for a while to come."

This year's squad is full of young talent, led by Sherrard and Frier. With a record of 3-4-0 in league play so far, the season has gone far better than expected for a team that has had to come together with 11 rookies on the roster. It is a testament to the quality of the new talent as well as the coaching staff.

A rematch with McGill is still weeks away, at Ed Meagher Arena Saturday Dec. 4, but the team has set their sights on the division leading Martlets, who defeated the Stingers 7-4 in their first meeting of the season. Asked whether they're looking forward to beating them, both Frier and Sherrard said "big time!"



Maritimers and former teammates Moira Frier (left) and Alyssa Sherrard (right) had no idea they'd meet again at Concordia. PHOTO ESTHER BERNARD

CONTINUED FROM HOCKEY P.G. 23



The women's hockey team outshot its Atlantic conference visitors 35-21, but couldn't put enough of those shots past Huskies goaltender Jillian MacIsaac. PHOTO ERIN SPARKS

that led to a partial breakaway and goal on netminder Stephanie Peck.

Huskies centre and captain Kyla Thurston increased the Saint Mary's lead when she beat Peck with a backhand after a couple of moves on a rush. The goal was the start of an offensive outburst for both teams, as four goals were scored within the span of 1:23.

Concordia responded to Thurston's goal within 11 seconds, when Alexandra D'Ambrosio found a loose puck in the crease and put it past Huskies

goalie Jillian MacIsaac to cut the Saint Mary's lead to one. A mere 49 seconds later Stinger Holli Monahan scored on a breakaway to even the score at 2-2.

"I think we ended up getting more bounces than them. In a 6-4 game, the puck is bouncing friendly for everybody," Jordan said. "We were always able to answer back. When they pulled near we'd get the next one."

Joanie Dubois replenished the Huskies' lead 34 seconds later by tapping a rebound past Peck.

"We put ourselves back in the

game and every time we put ourselves back, they seemed to score the next shift," said Lawton. "We'll have to work on the mental part. I think we have the skill level to do very well but we didn't look like we wanted to play today."

Concordia tied up the game again when Danielle Scarlett scored on a rebound off of a failed wraparound attempt. However, the Huskies went ahead 33 seconds later when forward Sarah Maynard one-timed a shot past a helpless Peck, who Lawton felt could have used

more help from her team.

"I thought [Peck] played well in the first period and didn't get much support at our end of the ice," Lawton said. "We didn't play well defensively, we looked like we wanted to score goals from our end of the ice rather than defend at our end of the ice and it ended up costing us. We were a little too irresponsible."

Jenna Currie notched the winning goal off of a rush for the Huskies at the beginning of the third period. Keely Covo for Concordia and Chelsea Osbaldeston

for Saint Mary's exchanged goals to round out the scoring.

"We shouldn't take the wins we get for granted," said Stingers forward Alyssa Sherrard. "Even though it's an exhibition, it still means something."

For Little, who was given a gold helmet as the player of the game, the win made the drive home a bit sweeter.

"It was good, especially to end our road trip. It helps the 14-hour drive home," she said. "I'm excited to go home but it'll be hard getting up in the morning for school."

## Sir George, Where Art Thou Space?



*The Hall building's mezzanine and lobby were gathering spots for students until Tim Hortons and leather couches displaced them. Could the Student Union Building save student space?*

### Referendum Question

Do you approve to increase the Union Building Fund component (currently at \$2.00 per credit) of the Concordia Student Union membership fees each Fall, Winter and Summer semester incrementally by 50 cent per credit over five semesters, beginning in the Winter 2010 semester and ending in the Summer 2012, whereas the fees will be collected in accordance with university tuition and refund policy?

(Question posted on [elections.csu.qc.ca](http://elections.csu.qc.ca))

YES

NO

### To the right

is a campaign poster made by students-at-large who don't agree with the upcoming fee levy increase. You didn't see these posters hanging up around campus because this poster and this campaign was deemed unofficial.

Why was this NO campaign unofficial?

Because they weren't aware that in order to express their views, they had to register them with the Chief Electoral Officer. This happened either because they were negligent people, or they were not properly informed about the deadline to register their campaign. Maybe they didn't even know there was a deadline in the first place. Or perhaps, they didn't even know they had to register.

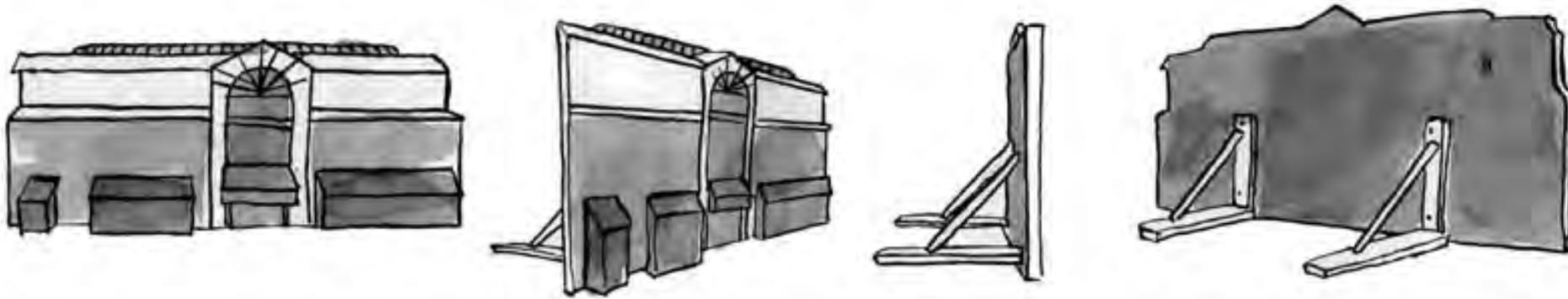
**“I’M NOT  
BUYING IT”**

**Vote NO  
to the  
Student centre  
fee hike**



**november 23, 24, 25**

# The Student Union Building Dispute



What do you see in the Student Centre: the face of Concordia or a facade? GRAPHIC DAVID BARLOW-KRELINA

## Former President Praises Student Union Building

• PRINCE RALPH OSEI

Students will be voting on increasing the fee to the Student Centre Project from Nov. 23-25. As a civic responsibility, it is imperative that all students vote and have a say as to whether they want to make this a reality now or in the unforeseeable future.

How and when did we come to this?

Four years ago, the student leadership finally realized that among Quebec universities, Concordia is the lone wolf without a Student Center; McGill has the Shatner building to cite one example. Calculations were done and students approved of a \$2 per credit building fund.

**Four years ago, the student leadership finally realized that among Quebec universities, Concordia is the lone wolf without a Student Center.**

Over the years, different locations with varied costs were looked at as well. Different student leaders, since that time, travelled around the country and the continent to look at models adopted by similar institutions.

The model that was adopted and approved by student councillors is the current 62 per cent for students in terms of financing and space allocation and the remainder to the university. This agreement is not written in stone, so future student leadership with sound counsel can always ask for modification.

This project became necessary as student groups and services expanded. Space allocation at Concordia is always a headache for the people responsible for groups looking for student-owned space to express themselves.

The system used by most schools is such that student services are placed under the same roof as student groups/associations, cafeterias, student lounges, study rooms, campus media outlets, multi-purpose auditoriums, etc.

It was important that the student union, at that time, involved the university administration to help offset the financial burden from students alone and in the same vein maintain autonomy by bearing a greater cost of the project.

In 2014, the current \$2 per credit fee levy will expire. Past estimates put the project at a minimum of \$62 million for a scaled down Student Center. At the University of British Columbia, an ongoing student union building project costs \$120 million, which students voted for this year.

Student leadership decided to buy an existing building that would perfectly fit the needs of students with potential for future additions as the need arises, right by Concordia's doorstep. Renovations and modifications would cost approximately \$48 million, \$14 million less than expected—a significant difference.

The only problem is that time is of the essence. Students have to seize the opportunity of an affordable, foreseeable student centre. In every generation and in any individual's life, one is sometimes called upon by opportunities that may never return and the onus is on the person to stand up, grab it and run, making the dreams of many a reality.

Today, students stand at a crossroad: they either pay an additional \$0.50 per credit per semester for the next 5 semesters or relinquish the student centre for another 10 years. Some paid the current \$2 per credit for a whole four years and left. Some are paying now and may not enjoy the benefits of this student centre, but this year's freshmen will likely reap the toil of their predecessors. This referendum offers the opportunity for those that will soon be leaving to pay less and the onus resting on future students.

Finally, it must be said that the question of whether Concordia students need a student centre was decided by our fellow students before some even set foot in Concordia and that this referendum is not about this question.

The questions that current students must be asking are: do we want to finally make this project a reality? Can I as a student part with an extra \$0.50? Is it also fair for those that have never contributed but would enjoy the facility to pay more?

If, for any of those questions, your answer is Yes, then I urge you to vote a big Yes and help spread the fame of our university thereby contributing to the quality of the degree you will be leaving with as well as supporting student activism for many years to come.

## CSU Councillor Speaks Out Against Student Union Building

• LEX GILL

For those of you who don't know, I'm a Concordia Student Union councillor. I ran and was elected to this position on Prince Ralph Osei's Fusion—the successor to a slate called Vision. One of our platform points during the election last March was to support a Student Centre, and even though I wasn't its biggest proponent, I ran on it and I'll be called a hypocrite for opposing it now.

That being said, I also ran on a platform of accountability and transparency, and that's more important to me than any multi-million dollar real estate deal. It's more important to me than staying on the good side of the CSU executive or the university administration, and it's more important to me than next year's election.

The truth is that proponents of the Student Centre were anything but accountable or transparent. In my mind, this referendum is an outright scandal.

It's possible that the Student Centre is what they say it is, but the facts don't line up.

Either CSU VP External Adrien Sevryns has been taken for a ride by the administration (and is dragging students along with him) or has knowingly misled students.

Confessions of past and present CSU representatives serve to reinforce what should be obvious to everyone by now: the student centre you're being sold is the Faubourg—and students have the right to know.

Your union is being used to persuade you to pay for a rotting structure that's effectively a glorified shopping mall. The contract that governs the project explicitly states that it will be owned and controlled by the Concordia administration—not by students. Above all else, and despite my own concerns, I understand that students may have voted for this building in a free and fair referendum, but this one hasn't been either.

Despite the constant claim that the Yes campaign is a "grassroots" movement, those campaigning in favour of a Student Centre are almost exclusively members of the CSU Executive and Council. The campaign is strongly supported by members of the administration and the university's corporate Board of Governors.

Though there is no official opposition, Yes campaigners have broken major electoral rules, including abusing their access to privileged contact information and the use

of paid staff to further their campaign.

So how is this project "grassroots" exactly? Looks like astroturf to me.

Many of the students who have attempted to oppose the fee increase over the last few weeks have been immobilized due to a lack of familiarity with the rules that govern our student union. For example, they were unaware of their right to register a No committee with the chief electoral officer (which would have allowed them almost \$400 in campaign funding and the right to promote their case on campus).

Students who did attempt to participate not only unintentionally broke election rules, but also didn't even know that there were rules to break. Why? Because they're normal students, not seasoned CSU politicians, staff or lawyers. And if the sudden uprising against this project—be it student-led research, handmade signs or Facebook groups—is any indication, then there is a grassroots campaign taking place. It's just that it happens to be against the \$50 million corporate building project. Go figure.

**How is this project "grassroots" exactly? Looks like astroturf to me.**

The fact is that there is immense social and political pressure on student representatives to support this project, but information is difficult to access and uncomfortable to ask for. Legitimate concerns from those brave enough to express them have received dismissive, confrontational or completely irrelevant responses.

It's hard, and sometimes impossible, to speak out against a campaign of this nature when your friends and colleagues are organizing it, and many who have expressed their reservations privately feel unable to speak publicly about them. I'm going to lose some friends over this, and it's hard.

Ultimately, a Student Centre has been falsely presented as a solution to critical issues on campus—a lack of student-run food services, the need for wheelchair-accessible clubs offices and the ongoing struggle to protect prayer space for Concordia's Muslim community. But resigning ourselves to a university-controlled ghetto for student organizing isn't a solution to these problems or a victory—it's a capitulation.

On Nov. 23, 24 and 25, Vote NO.

# Nah'msayin?

## Damn Leftists



GRAPHIC VIVIEN LEUNG

I don't know what's happened to our generation. We're so cynical about everything. Since when did being opposed to something like WAR become a political opinion? Like there's no human element to the decision, you know. It seems like anything I could possibly say about any social issue paints me into some sort of political corner.

"I've gotta tell ya, I'm against executing retarded people, Jim. I just don't think it's right."

"You would, ya fuckin Liberal... when are you going to grow the hell up? None of us LIKES killing retarded people, Jim, but it's a reality of the modern world, you weak kneed leftists are going to have to deal with some day."

Everything works this way now. It's not important what you believe in—it's important that what you believe in WINS. Like this pot bill

in California. I swear to God I heard this entire exchange on CNN.

"Jim, I just don't think the Democrats should support this pot bill. It's just polling very poorly right now, I don't think it has any chance."

"You're right, Tom. They're actually jumping all over the rape-your-neighbor initiative, instead. Polling very, very well right now. They're very smart to do that."

(Alright, I made up the part about the rape-your-neighbor initiative... polling well. It was actually more of a 50-50 proposition. Another dicey political gamble by the Democrats! When will they learn?)

—Diego Pelaez Gaetz,  
Copy Editor

Notice something that just doesn't make sense?  
Got an axe to grind? Send in a rant to Nah'msay-  
ing? 300 words max.

opinions@thelinknewspaper.ca

## Letters @thelinknewspaper.ca

### Student Centre History Repeated

Having read your article last week titled An Affordability Issue: Property CEO [Vol. 31, Iss. 14, Pg. 4] I could not help but notice that Jonathan Wener, who helped promote the proposed student centre at ASFA council, was mentioned in a previous *The Link* article.

To be precise, it was an interview done by Guiseppe Valiante on former CSU exec Taylor Noakes in 2008. In the interview Noakes talks about how insistent Wener was that the CSU convince students to buy the Faubourg and to use student funds to do so.

I find it very disturbing that this guy is still involved with the project. I then wonder if the secrecy behind the location is not really out of fear of increasing the price but has more to do with the fact that students will likely say no to the Faubourg, again.

Isn't there some kind of conflict of interest in having someone who is the CEO of a property firm and is on Concordia's Board of Governors and Real Estate Planning Committee promoting this to students?

It is bad enough we have corporatism encroaching on student space, but it seems we cannot even be left alone to decide on whether or not we want this "student centre." I put the student centre in quotes because to me the presence of this CEO in the CSU's campaign is a clear indicator that the administration will be very involved in how it is used.

Just like the administration has encroached on current space, they will with time take over whatever space we will have in the proposed centre.

While on the issue of space, I can't help but wonder what happens to the current student space that we have. It seems more like we gain some space with the centre but also lose a chunk when the CSU moves from the 7th floor. Let us first have clarity on available space before we rush to buy anything.

—Retselisitsoe Moshabasha,  
Political Science

### Student Wants More Info

I am writing because I am against the fee increase for the student centre. There are several reasons why, but the main one is the secrecy that is surrounding the project.

Why won't they tell us where it will be? If I were into conspiracy theories, I might speculate that it is the Faubourg they are proposing but are afraid it will be voted down again. There

have been different amounts that have been put forward by different Concordia Student Union executives as well as different time frames for this project.

The CSU is asking us to vote "yes" for this increase based on sketchy details and nothing else but their word that it will be the best decision for the students. I am sorry CSU but this is unacceptable! At \$13.50 per course you have got to give us more information.

Secondly I resent the fact that there should be space reserved for the administration and retail in a space that should be completely for students. What guarantees do we have that the proposed 62 per cent we have will not be encroached upon? I take issue with the fact that while there will be three students and two people from the administration making decisions regarding this centre, we would still need both the administration people to agree to anything for it to pass.

This does not scream "student centre" to me. It sounds more like we are being used to pay for a new money-making scheme for the administration. Why is the CSU trying to get us into a mortgage we will be tied to for over 25 years? There is nothing wrong with them letting the current fee accumulate till there is enough to buy a building outright. I think they're trying to buy a legacy at our expense!

—Sibona Moyo,  
Political Science

### Students Needs to Know

As a Concordia student and staff, I have been following this nonsensical problem going on between the student body, administration and Pepsi. I actually just wanted to ask you guys a question, and if possible I think that this question should be directed to the university.

Why can't they just fix the water fountains that we have in the university? For the past 15 years it has been the same with no changes, no improvements, nothing. Why are the water fountains next to bathrooms? Why spend so much time and money arguing about water bottles and what not instead of just fixing the stuff that we actually have, and it's for FREE!? Why not give the students the basic necessity of water?

Please let me know how can this issue be addressed—and how come there has been no motivation to simply fix the water fountains?

—Jay Kadam,  
Mechanical Engineering

**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.

## Beardo and the Bear



GRAPHIC MATT MAROTTI



Dear Melissa,

Despite being in a healthy relationship, I still masturbate almost every day. Is this normal?

—Sticky Fingers

Dear Sticky Fingers,

For some reason something as simple as self-love continues to be such a taboo in our society and the fact that you wrote in to ask this question tells me that either you don't think it's normal, or someone told you it isn't.

Not to be repetitive, but what is NORMAL and HEALTHY? These two words carry a lot of weight when it comes to sexuality. If you read this column regularly this might sound familiar, but it never hurts to repeat important points:

Figuring out what's "normal" or "healthy" is difficult since they are subjective and really dependent on your definitions. For all you know, maybe I masturbate every day, or never. So who am I to tell you what's normal?

I've never understood the assumption that being in a relationship means you shouldn't masturbate. Since when is masturbation a replacement for sex?

Masturbation is a great way to explore fantasies that you might not be ready to share with your partner and it can help you learn a lot about your own sexuality.

Through touching yourself and exploring different fantasies with no boundaries, you can figure out what gets you off and eventually show your partner. Masturbating with your partner is also fun because it can help you get more comfortable with masturbation and eliminate any shame that might be associated with it.

What I can assure you of is that there's nothing wrong with masturbating, regardless of the frequency. The only time I would be concerned is if masturbating is interfering with your life as a symptom of a sexual addiction.

Sexual addictions are similar to other addictions in that they can take over your life, cause depression and isolate you from the things that matter most to you (family, friends or favorite activities). Addiction isn't when you really like masturbating, it's when you NEED to masturbate and it becomes part of your routine.

But there's a big difference between addiction and having a high sex drive. I highly doubt you're a sex addict, but if you're interested or want reassurance you can check out [sexualrecover.com](http://sexualrecover.com), where they detail compulsive masturbation.

Aside from orgasm, masturbation has been proven to have many mental and physical benefits. To name only a few, it can relieve stress, alleviate pain, lower your blood pressure and help with insomnia.

I don't know whether or not your partner knows that you masturbate and that's the reason you're asking this, or if the insecurity is your own. Regardless, everyone is different with different needs and behaviours.

If your partner or anyone else is telling you that it's weird to masturbate a lot, all that really matters is whether or not YOU think it's weird or too much. If you don't feel like it's interfering with other parts of your life, then I say there's no problem here.

—Melissa Fuller

# 'U.S. Gov. No Longer Understands Freedom'



## New Bill Cracks Down on 'Copyright-Infringing' Websites

• NADIM KOBEISSI

A free government does not demonstrate its cherished ideals by detaining, and then repeatedly harrasing a security researcher with a clean criminal record for defending an accused whistleblower.

A free government does not then proceed to exploit a legal loophole, allowing for unwarranted searches and seizures at airport arrivals to harass and intimidate other supporters.

A free government does not search through a seized cell phone's contact list in order to harass other security researchers that have no criminal or even political record.

A free government does not top off its civil harassment by unanimously approving a bill that would allow the power 'to turn off' 'copyright-infringing' websites, regardless of whether the site has committed a crime or not and without any due process.

I'll run that by you once more—the United States government is demonstrating time and time again that it no longer understands freedom, nor the value of attributing it to its citizens.

I wrote in a *The Link* article [Vol.31, Iss. 10, Special Insert Pg. 6] a month ago about how WikiLeaks and the Department of Defense were turning the Internet into a battleground, and it seems I was right. Jacob Appelbaum's detention after representing WikiLeaks in New York City at a July conference resulted in his electronic equipment being confiscated (and according to his Twitter feed, never returned) by the United States government.

Two weeks ago, David House, an MIT researcher, was detained in similar fashion as he arrived to Chicago Airport on a flight from Mexico, also having all of his electronic equipment confiscated (seizure document) over his visiting alleged whistleblower Bradley Manning. Also, accomplished security researcher Moxie Marlinspike was detained after federal agents reportedly

found his name in the contact list of Appelbaum's seized cell phone on Nov. 17.

"I have no idea what's going on, why this is happening to me," Marlinspike said in a CNET interview. "From the questions I've had to field it seems like this is part of some larger fishing expedition. There is someone somewhere who wants access to something on my laptop or my phone and they can't just come and ask me for it. And they can't get a warrant without suspicion. So, they wait for me to travel internationally because at the border they can do anything they want."

The agents from the Department of Defense are shying away from citizen rights and, like true cowards, are waiting for the only opportunity when they can strike with no justification, no repercussions and no questions asked.

The U.S. government does not, however, seem satisfied with harassing both activist and non-activist computer scientists. The Senate has recently approved The Combating Online Infringement and Counterfeits Act (COICA), officially described as "a bill to combat online infringement, and for other purposes."

While one must applaud the exact legal definition ("and for other purposes"), the fine print for this Internet censorship bill is worded just as precisely, promising to censor websites that are "designed primarily to offer goods or services in violation of federal copyright law."

The US Senate's unanimous vote on the COICA bill is an affront and a direct attack against the last true bastion of free speech in the world. It is an unwarranted attempt at the censorship and control of the most beautiful, educational and powerful free flow of information that mankind has ever achieved.

The Senate's blind approval shows that it is ready to waltz through a bill, even after a group of affluent academics, led by a Temple University Law Profes-

or, signed a petition opposing COICA. In the petition letter, they described the bill as an infringement on freedom of speech, and they argued that it will set a precedent for further transgression.

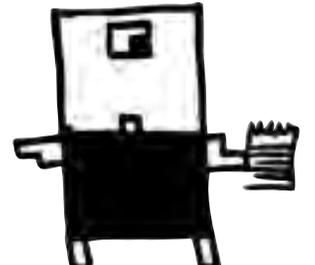
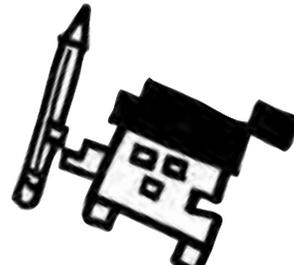
The Senate also turned a deaf ear to an open letter drafted by eighty-seven distinguished Internet engineers. It warned that the bill would break the Internet's global domain name system, impede technological innovation and ruin the United States' reputation of being a leader of key Internet infrastructure. The letter continued by stating that the bill will only be bypassed by deliberate infringers and disrupt regular Internet users ability to communicate.

Oregon Senator Ron Wyden has blocked the COICA bill from taking effect. He said to *The National Journal* that he pledges to do everything he can to stop the bill from passing. His opposition towards the bill, which was passed by the Senate Judiciary Committee by a 19-0 vote, will likely kill the bill for one year, according to PCWorld.com.

There is no guarantee that the government will not try to find another loophole around Wyden's decision. It's about time we realized that no matter how many lawyers warn, no matter how many engineers plead, and no matter how many civilians are harassed, the United States government simply does not care anymore.

Equipped with a murky mind that is set on its own self-interest, it has duly and provably forgotten its founding values and replaced them with the cowardly exploitation of an ugly system for the furthering of unjustified ends.

By exploiting legal loopholes in order to detain and harass, and by unanimously voting for an Internet censorship bill, the United States government has shown the world that it is willing to forsake free speech and civil liberty, in one fell swoop, to get its way.

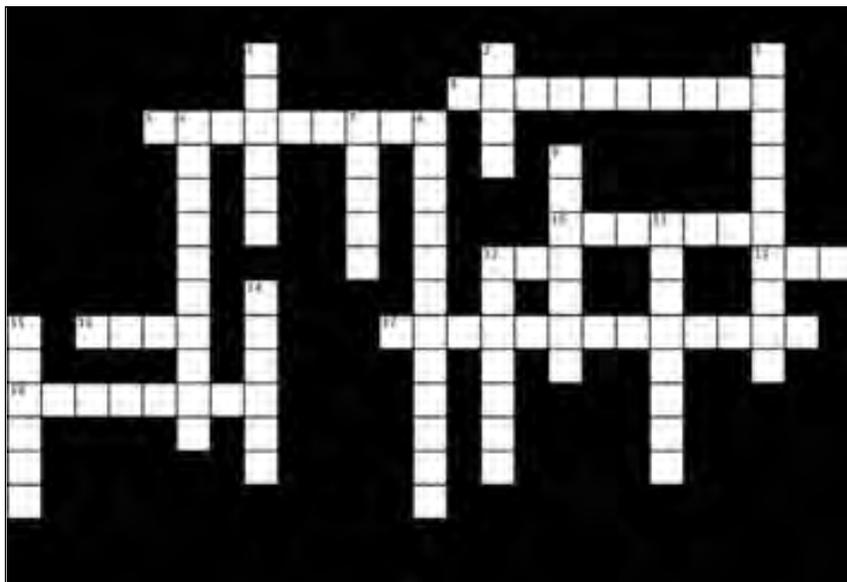


Be outspoken. Find your voice. Be a weird robot. Write to us.  
[letters@thelinknewspaper.ca](mailto:letters@thelinknewspaper.ca)

# Quik-X

## "Famous Robots"

• CHRISTOPHER OLSON



### Across

- 4. He was brought alive when struck by lightning. Binoculars for eyes and tank treads for feet.
- 5. Before he made *The Incredibles*, Brad Bird directed another incredible film. This one about a robot.
- 10. Has a cannon for an arm. No, the male one. Plus, Samus Aran isn't a robot.
- 12. Not all nostalgic Nintendo peripherals were actually fun to play with.
- 13. Okay, I understand that the aliens have acid for blood, but what is that coming out of the robot... milk?
- 16. In Episode 6, "Where No One Has Gone Before," this robot makes a continuity error by using a contraction in speech, as in "I've wasted my life."
- 17. Starred in dozens of films and

TV shows from the 1950s onward. Kind of looked like a cross between a tape deck and an urban Michelin Man.

18. This robot just talks in bleeps—and I don't mean the censors got to him first. (Spell it out.)

### Down

- 1. Although giving all the appearance of a troubled alcoholic, beer is actually his fuel source. That's what I tell my sponsor.
- 2. Though the Earth may not have literally stopped spinning on its axis, this robot did spend most of the film standing still.
- 3. When he said he'd be back, he meant he was contractually obligated to film three sequels. I prefer to think the third one didn't happen.
- 6. They only live four years, and they get totally fucked up when you mention turtles that need

their help. Made by the Tyrell Corporation.

7. The only real robot on this list. Plays a mean trumpet. And not much else.

8. That's not a robot, that's a Chevrolet Camaro. Oh. It was just a disguise.

9. Machine guns for nipples. Malfunctions when they see a hairy man chest. Did you know Elizabeth Hurley was one?

11. Japanese cartoons are weird. Case in point: when this robotic boy is at the gas tank, you can just guess where the nozzle goes in his anatomically-correct body.

12. Half man, half robot. All justice.

14. They were created by man. They rebelled. They evolved. They're played by incredibly hot actresses.

15. Puts the "paranoid" in android. Never forgets to bring a towel.



EDITORIAL CARTOON DAVID BARLOW-KRELINA

# editorial

## We Can Do Better

For perhaps the first time at this university in a very long time, students are talking. In coffee shops from St. Henri to the Plateau, the discussion has centered this weekend around one topic, muttered in the open and inviting debate: the student centre.

"What is the building about? Did you hear the cost? Where is it?" Students have been asking those questions and more in the company of friends.

The whole affair is wonderful.

On Thursday I watched as two students without a political past put sharpies to paper and created political propaganda. Earlier the same week, two graduating students with no interest in political office were going from class to class telling students to vote No to a \$50 million investment done without enough details. At the same time, the Hall building's 12th floor was plastered with posters telling students to vote No.

This is true democracy. It is organic, it is unpredictable and it is exciting.

At this time it seems like five groups are running No campaigns, but who can be sure? Juxtaposed with this flowering student debate and engagement is the Concordia Student Union and its engagement in this campaign. With the CSU having taken on the Yes campaign for itself, some have called this election a scandal.

The Chief Electoral Officer and the CSU's Judicial Board will be under pressure over the next few weeks to throw this election out. If they ask for my opinion, I will side with the view that too many rules have been broken over the past two weeks to qualify this vote as fair.

While I have spoken to Adrien Severyns, the CSU's VP External & Projects, about this vote extensively and I can attest that he ran his campaign without malice, the overburdened poster boards speak for themselves.

The vote, based on Concordia's rules for referendum questions, is illegal in virtue of the rules that were broken.

The question, where the rhetoric of 50 cents has found such a cozy home, is misleading. While I understand the need to minimize sticker shock, students will be paying \$4.50 per credit within five semesters if the question passes—a far cry from 50 cents.

The Faubourg itself is questionable as a venue for students. Anyone who has sat through a class in the mall's basement during the winter will attest to how cold it gets. Questions of asbestos and the flooding of the structure earlier this year remain unanswered. Students could very well be buying a \$50 million lemon.

While Severyns has been quick to point out that students will control the building, the contract CSU President Keyana Kashfi, his conflict-prone predecessor, signed with Concordia's administration leaves much to be desired.

In many ways, this whole project just seems a little dated. Instead of investing in a giant building that invites giant investment, giant external influence and, perhaps, giant misconduct, why don't we dream at a more human scale?

Why don't we buy or build a constellation of buildings, instead of a centre? I have a name for it: student space. A building or two with study space, one with clubs space, and another for sustainable startups. As much or as little space as students need.

Instead of retreating to a downtrodden mall, why don't we populate Quartier Concordia with... students?

Make up your own mind about how you vote this week, but I think we can do better. Don't you?

—Justin Giovannetti,  
Editor-in-chief

### Issue 13 Quik-X Solutions





CONCORDIA'S INDEPENDENT NEWSPAPER

Volume 31, Issue 15  
Tuesday, November 23, 2010

Concordia University  
Hall Building, Room H-649  
1455 de Maisonneuve Blvd. W.  
Montreal, Quebec H3G 1M8

editor in chief  
**JUSTIN GIOVANNETTI**

news editor  
**CHRISTOPHER CURTIS**

features  
**ADAM KOVAC**

fringe arts editor  
**ASHLEY OPHEIM**

literary arts editor  
**ALEX MANLEY**

sports editor  
**ALEX DI PIETRO**

opinions editor  
**CLAY HEMMERICH**

copy editor  
**DIEGO PELAEZ GAETZ**

student press liaison  
**OPEN**

editorial: (514) 848-2424 ext. 7405  
arts: (514) 848-2424 ext. 5813  
ads: (514) 848-2424 ext. 8682  
fax: (514) 848-4540  
business: (514) 848-7406

photo editor  
**RILEY SPARKS**

graphics editor  
**DAVID BARLOW-KRELINA**

managing editor  
**LAURA BEESTON**

layout manager  
**JULIA WOLFE**

online editor  
**JULIA JONES**

webmaster  
**HUSSEIN RIDA**

business manager  
**RACHEL BOUCHER**

ad designer  
**ADAM NORRIS**

distribution  
**ROBERT DESMARAIS**  
**DAVID KAUFMANN**

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.

Material appearing in *The Link* may not be reproduced without prior written permission from *The Link*. Letters to the editor are welcome. All letters 400 words or less will be printed, space permitting. The letters deadline is Friday at 4 p.m. The Link reserves the right to edit letters for clarity and length and refuse those deemed racist, sexist, homophobic, xenophobic, libellous, or otherwise contrary to *The Link's* statement of principles.

Board of Directors 2010-2011: Matthew Gore, Matthew Brett, Jake Stevens, Clare Raspopov, Mathieu Biard, Dale Corley, Les Honywill; non-voting members: Rachel Boucher, Justin Giovannetti.

Typesetting by *The Link*. Printing by Transcontinental.

THIS WEEK'S CONTRIBUTORS  
Archibald Alexander, Myriam Arseneault, Esther Bernard, Matthew Biard, Sebastien Cadieux, Dominique Côté, Megan Dolski, Melissa Fuller, Sofia Gay, Lex Gill, Colin Harris, Les Honywill, Sruti Islam, David Kaufmann, Nadim Kobeissi, Michelle Lannen, Shawn McCreary, Alex McGill, Jessie Mathieson, Sarah Moore, Christopher Olson, Prince Ralph Osei, Celia Ste. Croix, Mukhbir Singh, Erin Sparks, Joel Suss, Meagan Wohlberg, Andrea Zoellner

cover by Riley Sparks