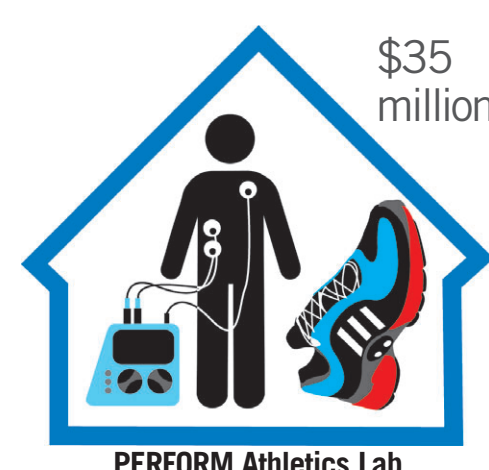


Resurrecting a dying industry • Special insert



GRAPHIC VIVIEN LEUNG

\$69 million grant for Concordia research

• TERRINE FRIDAY

Concordia University will soon be home to three new research facilities, thanks to \$69 million in funding from the federal and provincial governments.

The investment, which comes under the federal Knowledge Infrastructure Program, will go towards the construction of the

Centre for Structural and Functional Genomics, the PERFORM multidisciplinary research centre and an Environmental Chamber. The funding will also help pay for maintenance.

The federal government contributed close to \$32 million as part of the program and the provincial government donated over \$37 million.

In a statement released by Concordia, President Judith Woodsworth said the funding “will allow the university to continue moving ahead with the priorities laid out in our Strategic Research Plan 2008-2012.”

The bulk of the funding, \$35 million, will go towards construction of the PERFORM Centre, to be built at the Loyola campus’

south end. It will house exercise science research initiatives.

The Genomics Centre will be constructed as a new wing on Loyola’s Richard J. Renaud Science Complex and will focus on Concordia professors Vincent Martin and Adrian Tsang’s biotechnology and genomics research. The lab will receive \$30 million.

The Environmental Chamber, to be built in the Hall building basement, will be home to Concordia’s Centre for Building Studies. The \$4 million grant from the government will help fund research on zero-energy, zero-emission buildings.

According to Woodsworth, the Chamber will be the first of its kind in Canada.

Job market not as bad as it looks

Even after clinging boomers and a disastrous summer, jobs can be found for those in university

• MADELINE COLEMAN

The latest youth unemployment numbers from Statistics Canada paint a picture for young Quebecers that’s bleaker than reality, claims Iris Unger of Youth Employment Services Montreal.

“I think Quebec lost a lot of jobs in the past,” said Unger, executive director of the non-profit organization. “I don’t think it’s that we’re not gaining jobs. It’s just that we’re more stable.”

StatsCan’s latest employment numbers, released Oct. 9, reported that although employment increased nationally for the second consecutive month—with 31,000 jobs created in September—Quebec saw little improvement.

The province’s unemployment rate decreased from 9.1 per cent in August to 8.8 per cent last month.

The unemployment rate for young Canadians, however, currently sits at 15.1 per cent. Youth unemployment continued to increase over the summer months, with StatsCan reporting employment losses of 3.4 per cent since March. StatsCan defines youth as people between the ages of 15 and 24.

Unger, whose organization provides support to young peo-

31,000

jobs were created in September.

8.8

per cent unemployment in September in Quebec.

15.1

per cent unemployment in September for young Canadians.

ple seeking English-language jobs, said this summer’s rainy weather and decreased tourism created a “double whammy” that made it difficult to find seasonal work.

“A lot of areas where young people get jobs were affected,” she said.

David Fuller, a professor at Concordia University’s department of economics who specializes in labour economics, pointed out that youth “tend to be the hardest hit” by a recession.

“One simple reason is they tend to be employed in lower wage entry-level jobs, which also

tend to be the first jobs firms cut,” he explained.

The only demographic StatsCan cited as having lost more jobs than young people were men aged 25 to 54, with 211,000 positions lost since October 2008.

“The impression that baby boomers would be leaving their jobs and leaving openings for young workers has shifted,” Unger said, pointing out that older people have become more concerned with holding on to their positions. “There isn’t as much movement in the job market.”

Fuller cited a “crowding-out effect,” occurring when older, more experienced workers are unable to find work in their chosen fields.

“The more skilled workers are unemployed, the more they tend to fill lower-wage jobs as the recession persists,” he said. “This crowds out the younger group which normally fills these positions.”

Unger nonetheless insisted that young people will find jobs if they remain open-minded about work opportunities, citing fund-raising and the arts as growing fields in Montreal.

“The reality hasn’t changed that much,” she claimed. “It’s just the impression of a bad job market that’s causing anxiety.”

Guerrillas take over Halifax’s nightlife

• DEVANNE O'BRIEN, *THE XAVIERIAN WEEKLY* (ST. FRANCIS XAVIER UNIVERSITY)

ANTIGONISH (CUP)—Imagine the scene that occurs when an unsuspecting bar crowd sipping pints at the local pub is infiltrated by a hundred members of a guerrilla insurgency clothed in plaid, stripes and vibrant shades of yellow.

Patrons at several Halifax bars witnessed that very event, watching on as a camouflaged crew entered en masse, swarming a typical downtown establishment.

The “insurgents” in question were members of Guerrilla GayFare Halifax, an LGBTQ group that plots secret monthly “takeovers” of local bars.

With mention of guerrillas, insurgencies and camouflage, one might envision GGF as a group of militant activists, but current chairperson Joseph Stewart said that it definitely isn’t the case.

“I know it sounds a bit hostile, but it’s meant to be light-hearted and fun,” he explained. “It’s not meant to be controversial at all. We’re not trying to make a stance.”

What GGF is trying to do, Stewart said, is offer an alternative nightlife scene for the LGBTQ community in Halifax, which can often feel relegated to just a few bars.

“I know the gay movement for a long time has been keeping to itself, but it’s big enough now that we can

explore other options,” he noted.

“[GGF] lets gay people know that we don’t fit a cookie-cutter mould,” he continued. “If you are gay, you can go out to a bar in north-end Halifax and meet other gay people.”

Inspired by the success of similar groups in cities throughout Canada and the United States, GGF launched its first takeover last year, targeting Tribeca, a popular nightclub in downtown Halifax.

More than 80 participants donning the night’s designated “camouflage”—red and pink clothing—attended the initial takeover.

The group’s most recent takeovers have recruited up to a hundred people, creating quite a visual at the target bars when participants show up sporting the same colour clothing.

“We do bars, we do pubs, we do martini lounges,” said Stewart. “We try to find places that accommodate people who want to go to these events.”

While GGF’s takeovers can be read as an attempt to de-segregate the bar scene, Stewart notes that there are some who think takeovers of “straight bars” take away business from the city’s gay scene.

“I’ve had some complaints from people who say that we’re not supporting gay bars,” said Stewart. “But we only do this once a month.”

“It’s not against the gay scene at all. It’s just meant to be an alternative.”



VP Finance Sam Moyal is leaning back in his chair at the CSU Council meeting on Oct. 14. PHOTO RILEY SPARKS

CSU backs two fee levy increases

Questions raised as student council puts 18-cent fee levy increases to referendum

• CLARE RASPOPOW

Though two of the three groups requesting fee levy questions on November's referendum ballot walked away from the Oct. 14 Concordia Student Union Council meeting satisfied, questions have been raised about the CSU's fee levy application process.

Both the Co-op Bookstore and Concordia University Television will be on November's ballot asking for an additional nine cents per credit from Concordia undergraduates—the Co-op has no fee levy at present. Le Frigo Vert's request for an increase of 12 cents per credit was denied after councillors went into closed session.

"I'm not a voting member of Council and the discussion took place in closed session," said CSU President Amine Dabcy, who could not disclose what happened during

the in camera session. "But I think questions were raised about how broad Le Frigo Vert's service is, how well they are known in the student community and the size of their request," he said.

"I'm a little conflicted as to the role the CSU plays in fee levy questions," said Larissa Dutil, manager of the Co-op Bookstore.

"We spent a lot of time trying to figure out what [Council] wanted, what information we should highlight," said Amanda Dorter, one of the Frigo Vert members who presented for the group.

Frigo Vert members, who say they were told that there would be no time limit on their presentation to Council, were disappointed to be cut off after 10 minutes due to time constraints during the meeting.

"We didn't even get to a lot of the interesting stuff at the end," said Rachel Tremblay, who was also

part of Frigo's presentation. "It's frustrating that our members don't get to vote on our question, don't get to decide for themselves."

The group was hoping the student body would approve their fee levy increase, allowing them to restore many of the services they've been forced to cut back on due to cost constraints and expand their services to include workshops and community activities.

Dutil knows exactly how the members of Frigo feel. Last year CUTV and the Bookstore's fee levy questions were refused.

"We presented the same plan this year as we did last year," said Dutil. "Mostly we changed the wording."

The groups cited a lack of clarity about the role of the CSU in deciding which questions are presented to the student body and what's required of the groups putting their

cases before Council.

"I've been speaking with [VP University Affairs] Helen Downie about clarifications that need to be made, like setting clear deadlines for applications and detailed requirements that groups need to meet for their presentations," said Dutil. "Luckily, this year's Council seems on board with making these changes."

"Until there's substantial work done on the CSU bylaws, [getting your fee levy question approved] is about who's on the CSU, who your friends are, what you're wearing," said Dutil. "It's going to be a crapshoot."

Members of Le Frigo Vert say they now have to debate whether they'll re-apply to get their question on March's ballot and what they can do to avoid slashing the services they say many students depend on.

D.D.O. mayor doesn't want competition

• CELIA STE CROIX

Democracy may be taking a back seat in Dollard-des-Ormeaux this election.

Ed Janiszewski, the current mayor of the city, told CBC News he didn't think that an election was in the best interests of his city. Spending money on an election was "a waste," because his opponents couldn't win, he claimed.

Mayor since 1984, Janiszewski was acclaimed without opponents three times during that period.

D.D.O. resident Jerry Moses dropped out of the mayoral race after apparently misfiling the necessary paperwork. He was told by the D.D.O. city clerk that he had the wrong documents and would have to obtain signatures again and re-file. Four days later Moses suffered a hand injury that prevented him from completing the task.

According to Moses, the mayor called him in mid-September and told him not to run.

"He told me it would cost the taxpayers \$32,000 and that I had no

chance of winning," Moses said.

The would-be candidate was undeterred by the call. He later found out that the mayor was telling members of the community that he was no longer running—before the issue with the documents came up.

The one remaining candidate vying against the mayor, Shameem Siddiqui, said Janiszewski had also asked him to drop out. The mayor invited his opponent into his office for a chat and explained that an actual campaign would unnecessarily cost the voters money.

Understandably upset, Siddiqui said he believed that everyone has the right to run.

Moses said he did not know Siddiqui personally but was glad someone was running against the mayor.

"Acclamation should be against the law," said Moses.

When asked if he plans to run in the next election, Moses chuckled and said, "Talk to me in four years."

Janiszewski's office did not return *The Link's* request for comment.

Briefs

Kwantlen joins CASA

Kwantlen University will be the 24th member of the Canadian Alliance of Student Associations. If it does not vote to leave the Canadian Federation of Students in April 2010, Kwantlen will be the only school in Canada represented by both lobby organizations. CASA focuses on lobbying at the federal level on issues of post-secondary education.

U of T battles cancer genes

University of Toronto professor Patrick Gunning has developed a molecule to target the genes of drug-resistant cancer cells, preventing uncontrolled growth and leaving healthy cells alone. Gunning hopes to make chemotherapy less toxic by allowing for smaller doses of anti-cancer drugs. The first clinical trials should begin within the next couple of years.

JMSB finds excuse for fast cars

The John Molson School of Business made international headlines last week when it released a study concluding that higher testosterone levels make men buy fast cars—a sign of sexual signalling. The irony of a school named after a beer tycoon putting men in Porsches to test sex drive was not lost on the international media.

Montrealers march in silence

As part of the International Day for the Eradication of Poverty, Montrealers marched in silence to honour victims of poverty, violence and hunger. The Oct. 16 march aimed to bring recognition that extreme poverty is a violation of human rights. Mayor Gerald Tremblay stated that his administration would commit to help achieve the goal of cutting extreme poverty in half by 2015.

Save Parc Oxygène

Residents of the Milton Park area of the Plateau are battling to keep "Parc Oxygène," a laneway transformed into green space, from being developed by its owner into a three-storey residential building. Residents of the area pooled their money to turn it into a green space nearly a decade ago; they now want the city to buy back the space as part of the Green Space Acquisition Program.

The Link's
Arts Reporting
Workshop
Friday @ 4
H649

Come learn about writing for Lit and Fringe, stick around and enjoy a crash course on what makes a great photo or graphic.



Will our little devil stick around to cook your hot dogs? PHOTO ELSA JABRE

Reggie's gets a face lift

Concordia's student pub to be transformed into a sports bar

• JUSTIN GIOVANNETTI

Concordia Student Union President Amine Dabchy announced on Oct. 14 that Reggie's, owned by CUSACorp—the CSU's profit-making arm—was going to be transformed into a sports bar.

"We started renovations last week to get a food permit," said Dabchy. "We are planning to serve hot dogs, nuggets and chicken wings, as well as alcohol."

"Hopefully by mid-November we will be serving food with hockey games," he continued. According to the president, the new kitchen equipment will cost less than \$1,000.

The business model, part of the

new strategic plan being drafted for the CSU and CUSACorp, is being adopted in order to end the bar's years of chronic deficits.

"Reggie's has been losing a lot of money in past years and the only reason CUSACorp hasn't gone bankrupt is because Java U's rent was covering for Reggie's losses," said Dabchy.

"Reggie's is doing a lot better this year. Students are being charged at the door but the beer is still cheap," Dabchy continued. "This change happened at the end of last year and we decided to keep it because more students were coming, even though it used to be free."

The increasing number of patrons at Reggie's could be due to

new investment from CUSACorp, who bought new lighting and sound equipment for the bar. Dabchy's favourite new addition to Reggie's is a cleaner hired to work nights.

"Trust me, when I was a student last year, the washroom at Reggie's bothered me so much. It was disgusting," said Dabchy. "The first thing I did when I came in was say, 'We are hiring a cleaning lady.'"

He said the aim of the new sports bar and improvements is not to change Reggie's clientele, "but to enhance their visit."

A similar program is underway to transform The Hive at Loyola, where the space will be split between a café and a student-run CSU diner.

Concordia professor goes to New Brunswick and tells men to 'man up'

• KATIE BRENNAN,
THE BRUNSWICKAN (UNIVERSITY OF NEW BRUNSWICK)

FREDERICTON (CUP)—Concordia University professor Anthony Synnott is concerned about a human rights issue that's often scrutinized but not often discussed: men's rights.

Synnott spoke at the University of New Brunswick's Fredericton campus on Oct. 8 to discuss his new book, *Re-Thinking Men: Heroes, Villains and Victims*. He sat in the hot seat as he discussed his theories on masculinity and equality for men.

The Concordia sociology professor claims that since the arrival of feminism, society has portrayed men as inferior and as a social problem.

"Prejudice against ethnic groups is called racism, prejudice against women is sexism and prejudice against men is considered really, really funny," he said.

Continuing to draw attention to society's apparent prejudice against men, Synnott admitted that men commit more homicides and other

crimes than women, but men are also more likely to be victims of homicide.

Why are men killing men, then, and why aren't we doing something to stop it? Because men are seen as naturally more aggressive and dangerous, he suggested.

Hate literature discusses how men are the inferior and more violent sex, proving their point by using the examples of male villains like Hitler or Stalin. Synnott reminded the audience of some of history's male heroes, including Gandhi and Mandela, and of the fact that the majority of men are not killers and rapists.

Synnott is not only concerned with the negative portrayal of men in society but also the lack of support men receive. He said that there are not as many organizations or support groups for men as there are for women, which has led to men making up the majority of the homeless population.

There are other statistics society has chosen to ignore, he said. More females are enrolled in post-secondary education than males, men also

usually work in more high-risk environments and are more prone to health problems. A still-higher percentage of men do not have health care.

"Less money," Synnott said, "is put into the research of male-specific diseases and there are fewer academic studies done about male problem areas."

Facing a tough debate in Fredericton, Synnott said he often faces hostile and defensive audiences and that he is surprised by how closed-minded people are toward his perspective.

Synnott asked men to "man up," a term he learned from a female student—her definition requested that men "get beer, not white wine. Don't get the baguette, get the steak. Stop whining, and just do it. Oh and hit on us more."

Synnott requested that men start organizing and fighting for their rights as women have done, because ignoring problems does not make them go away and they only come back later to bite you even harder.

"So gentlemen, man up. There are things to do here," he said.

An identity crisis

Israeli professor tells UQAM that Palestinians were original Jews

• JOEL BALSAM

Remember the ancient story of how the Romans destroyed the Second Temple in Jerusalem, causing the Jews to roam the Earth without a homeland? According to Israeli historian Shlomo Sand, that never happened.

A professor at Tel Aviv University, Sand claims that there is no proof that the Jews ever left the holy land. The most likely descendants of these ancient people, according to Sand, are the modern native population: the Palestinians.

His new book, *The Invention of the Jewish People*, spent 19 weeks on top of the Israeli best-seller list and was released in English on Oct. 18. Sand spoke to a packed audience at Université du Québec à Montréal on Oct. 9.

With his research, Sand sought to disprove what he called the Zionist story about the Jews, "who wandered across seas and continents, reached the ends of the Earth and finally, with the advent of Zionism, made a U-turn and returned en masse to their orphaned homeland."

"There are no historical references that the Jews were exiled," proclaimed Sand. "If there is no exile, there is no return."

To give context, Jews are only considered Jewish if their birth-mother is a Jew. This is to maintain Jewish blood throughout subsequent generations. The tradition implies that all Jews stem from a common ancestry and are related to Abraham, Isaac and Jacob.

"Judaism was a converting religion, contrary to popular opinion," argued Sand.

In the first century "the only chance of survival" for the Jewish people would be to convert others or else risk losing the religion all together. He asserted that the "the Jewish people didn't leave by exile or emigration, only the Jewish religion dispersed."

Sand explained in his book that certain religious leaders

who did leave the region went on to convert a number of tribes including the Slavs and Khazars in eastern Europe developing the Ashkenazim group. In addition, the Jewish religion spread to North Africa where numerous Berbers converted and became Sephardic Jews.

Sand supports his claim by citing Israel's second president, Yitzhak Ben-Zvi, who wrote in 1929 that "the vast majority of the peasant farmers do not have their origins in the Arab conquerors, but rather, before then, in the Jewish farmers who were numerous and a majority in the building of the land."

Some experts of Jewish history have criticized Sand for delving into a field of study with which he is not familiar; Sand is trained in modern European history. Other opponents claim that Sand's theories ignore genetic evidence that ties the Ashkenazi Jews with the Palestinians and Kurds.

"There are no historical references that the Jews were exiled. If there is no exile, there is no return."

—Shlomo Sand,
Israeli professor and author

Sand's research challenges the identity of both Jews and Palestinians. If he is correct, then Israel is at war with the original Jews of the land. Further adding to the identity crisis, the Palestinians could be persecuted in a land biblically promised to them.

Sand has stated that he wishes his research "de-Zionizes" the state of Israel. He has called the state "undemocratic" and "ethnocratic" due to its preference for Jewish ethnicity by law.

"There are Israeli, not Jewish, people," said Sand. He maintained that the state of Israel has a right to exist as a sovereign state of Israelis, but not as a Jewish state.

—with files from Leatizia Iman



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Sick with worry

Preparations and paranoia surrounding the global flu pandemic



Although the spread of H1N1 has led people to take more precautions, the virus could be nothing more than another strain of the flu. PHOTO ELSA JABRE

• **PAUL BRESCHUCK, *THE LANCE***
(UNIVERSITY OF WINDSOR)

WINDSOR (CUP)—In June of this year, Margaret Chan of the World Health Organization officially declared the H1N1 influenza, better known as swine flu, a pandemic with an alert level six, the highest on the scale. Transmittable between humans through airborne means, this new strain circled the globe in just a few short months, making it the first flu pandemic in 41 years.

The reason for such particular virulence is found in the H1N1 virus's recent mutation, combining four pre-existing influenza strains into one. Through a genetic process called reassortment, the hybrid virus now contains strains derived from humans, birds and pigs. This phenomenon occurs when a host is simultaneously infected by two different strains of the virus.

There is, however, a much simpler explanation for its lightning-quick promulgation across the globe. Since it is a new virus, its hosts haven't yet had the chance to build immunity and it seems that we are more susceptible to contracting it.

The symptoms of the H1N1 infection mirror that of the common seasonal flu, including sore throat, fever, nausea, diarrhea, coughs and sneezes, headache and muscle or joint soreness. Fortunately, the duration of the sickness is said to last approximately one week, also on par with more typical flu strains.

Just hype?

While the spread of H1N1 has been remarkably quick, the overall severity of its symptoms has been far less than initially predicted. With approximately 4,000 worldwide deaths to date, H1N1 appears to be no more dangerous than the seasonal flu, yet health officials remain concerned with the possibi-

ty of further mutations of the strain that could cause a drastic increase in its strength.

It is this concern that fuels daily media reports which increasingly resemble dramatic, if not apocalyptic, Hollywood scripts.

The emergence of such a superbug would mean that the world could be ravaged by an antibiotic-resistant killing machine—the stuff horror films are made of. With this in mind, it is not difficult to imagine scores of misled citizens stocking up on gloves, duct tape and breathing masks. After all, this better-safe-than-sorry philosophy is what also drove Y2K survivalists into bomb shelters.

Thus far, it seems as though the virus has not lived up to its perilous billing. At least, it's not lived up the hype propagated by the media and health agencies.

It is not entirely irrational to fear H1N1, though certain actions in the recent months seem to cross the boundary of reasonable preventative measures.

The Egyptian government, for example, deemed it necessary to slaughter 400,000 pigs despite having reported no confirmed swine flu cases.

Citizens of New York have been seen walking around the streets wearing face masks, despite their proven ineffectuality.

In Mexico, soccer teams played to completely empty stadiums.

In China, more than 70 Mexican vacationers were rounded up and quarantined despite being completely healthy.

Strange incidents have been occurring in Canada as well. Manitoban First Nations reserves received a large shipment of body bags from Health Canada after requesting preventative medical supplies to help fight the

virus. Aside from being a public relations nightmare, this symbolic gesture draped a shadowy cloud of doom over whole communities. It is no wonder, then, why Chief Ken Chalmers of the Birdtail Sioux First Nation felt his only option was to completely isolate his community from the rest of Canada.

One has to ask how long they would be willing or able to segregate themselves. Is this the kind of precautionary planning we have to look forward to in the coming months?

At the University of Windsor, the school's emergency planning committee intends to enact more practical measures.

University spokesperson Lori Lewis said that the school's pandemic flu plan was shaped long before H1N1 reached its pandemic status, as evidenced by the early installation of hand sanitizers throughout campus buildings. Universities across Canada have taken similar measures.

Thus far, it seems as though the virus has not lived up to its perilous billing. At least, it's not lived up the hype propagated by the media and health agencies. Lewis insists that they're glad to see overreaction by such authorities.

"We want to be over-prepared," she said. "We've planned for the worst and hoped for the best. And in the end, what's happened is that students are now more mindful of the flu, regardless of whether it's H1N1 or just the seasonal variety."

"No one knew how severe the pandemic would be. And, unfortunately, there's still a chance that it could take a turn for the worse since it's still early in the season," adds Lewis. "It's good that people are at least more aware of what they can do to prevent the catching and spreading of the virus."

The vaccine

Perhaps the most frustrating aspect of H1N1, besides the repeated bathroom visits

for its unlucky victims, is the growing confusion regarding vaccinations. In recent years, many Canadians have become accustomed to seasonal flu shots. These inoculations, however, do nothing to minimize the risk of catching the new flu.

Through a \$400 million contract with American pharmaceutical giant GlaxoSmithKline, the Canadian government has purchased 50.4 million doses of a new H1N1 vaccine—an amount which covers more than the country's entire population.

Since the WHO has raised the pandemic alert level to its maximum category, the government has fast-tracked the approval process for the vaccine, guaranteeing its availability by November.

This rushed delivery has some concerned about the safety of such a relatively untested vaccine, though Dr. Andrew Potter, director of the Vaccine and Infectious Diseases Organization at the University of Saskatchewan, says the rush isn't much different than any other year.

"If it were anything other than influenza, I might worry," he said, "but every year new strains are put into the vaccine. The manufacturing process is exactly what it is for other influenza vaccines."

He adds that normally the vaccine would be given an extended testing period, but is instead getting an accelerated testing period.

"You have to realize it has already been tested in Europe," said Potter. "I have no worries above and beyond what you would usually have with the seasonal vaccine."

Whether the government scraps the vaccine or not, the good news is that authorities have a month to sort out the issue. Hopefully, in that time, people will realize that H1N1 is just the flu with a different name.

For more information about H1N1, visit pandemiequebec.gouv.qc.ca.

No refuge

War resisters organization lobbying for the decriminalization of desertion

• NATASHA LUCKHARDT

Since the start of the Iraq war in 2003, controversial resistance movements against the war have been cloaked from the public by the government and the mainstream media, but continue to echo throughout North American activist groups and political bodies.

For some, the resistance movement resonates like the sound of a bullet, piercing memories of the Vietnam War. Lee Zaslofsky is one of those people who can still vividly recall his journey from the harsh training fields of the U.S. to the bright city lights of Toronto. Zaslofsky is one of the 50,000 to 80,000 soldiers who immigrated to Canada in a show of defiance against the war in Vietnam.

Having dodged the bullet nearly 40 years ago, Zaslofsky has found an outlet to relate his personal story to those of the many war resisters who refuse to fight in Iraq and Afghanistan today. Since co-creating the War Resisters Support Campaign in 2004, he now plays a key role as its coordinator.

The WRSC offers resisters initial free housing, access to lawyers and funds and a social network for help and security. Zaslofsky works with 50 war resisters and says he can identify with them, earning their trust and friendship in most cases. The main difference he sees between his generation of deserters and today's soldiers that refuse to fight is the socio-economic contexts of each war and how it has shaped the resistance movements.

With the economy veering out of control, many U.S. citizens are driven to enlist in the war to provide themselves with money for education, to support their families and to receive the low-cost "comprehensive HMO-type health care plan."

"There is a stronger economic motivation for the current generation to enlist—the 'poverty

By following in the footsteps of former U.S. president George W. Bush, Harper is crushing the potential resistance movement in favour of the economic incentives to advocate war.

draft'—than for my generation. We were more consciously political; the current generation is less so," he said.

The economic incentive has hindered the development of a political resistance movement like that of Vietnam's, Zaslofsky observed. With economic survival in mind, the political body of the resistance movement is in poor health.

Another difference Zaslofsky highlighted between the Vietnam and Iraq war resistance movements is the legal blockade facing today's war resisters—an issue that he did not encounter.

"It was much easier for me to get settled in Canada. Now it is not possible [to get permanent residency], they must either apply from the U.S. and wait there for up to a year—not very feasible—or come to Canada and make a refugee claim," Zaslofsky said.

The WRSC has challenged the government to pass laws enabling war resisters to apply

for permanent residency. With pressure from this campaign and other political forces, Bill C-440 was introduced in the House of Commons on Sept. 17, 2009, which would allow U.S. war resisters to call Canada home.

Liberal MP Gerard Kennedy and NDP MP Bill Siksay—who are strongly committed to granting war resisters legal status—pushed the private member's bill and while all opposition parties voted in favour of the motion, the Conservative-led government headed by Stephen Harper remains in strong opposition.

Harper's policies are consistent with American foreign policy interests and, similarly to the United States, Canadian corporations provide the backbone for Canadian state policy.

By following in the footsteps of former U.S. president George W. Bush, Harper seems to be playing to the economic incentives of war by suppressing resistance movements.

Canada: all talk, no action

In addition to a weakened movement in the U.S., there is also a significant lack of action on Canadian streets.

According to a 2009 Angus-Reid poll, 52 per cent of Canadians are opposed to the extension of the Afghanistan mission beyond 2011, specifically in Quebec, Atlantic Canada and Ontario. Despite this clear opposition to the mission, there have been few demonstrations of resistance in comparison to the massive visibility of the Vietnam war opposition, which entailed large-scale student and civic demonstrations throughout Canadian cities and beyond.

The public's stunted awareness is primarily caused by the mainstream television media that provides a sugar-coated version of the bitter reality of the war in Iraq by falling back on superficial reporting, due to limited resources and the concentration of media ownership which defines political choices. These

are defining factors in differentiating the two wars. The Vietnam resistance movement surged in reaction to the disturbing and shocking images the media captured throughout the conflict.

While the media's restricted access is somewhat beyond their control, they have not dedicated significant airtime to internal war resistance movements such as the WRSC.

There are an estimated 200 U.S. soldiers who were engaged in the Iraq and Afghanistan wars who have escaped in a show of resistance against the missions. Of these approximately 200, the WRSC has come into contact with about 50, while many others are living "underground." Their discretion is understandable, as many known resisters face the threat of being deported and possibly jailed in the U.S. as a punishment for desertion. The threat has turned into reality for two war resisters—Robert Long and Cliff Cornell. Without knowing the breadth of the situation, it is hard for people to contribute to the depth of the resistance movement.

Despite limited media coverage, the campaign—which started with a small group of activist—has expanded throughout the country and operates most actively in Ottawa, London (Ont.), Vancouver, Victoria and Nelson (B.C.). Their lobbying power has also been strengthened through links with prominent organizations such as Courage to Resist and Veterans for Peace in the United States.

Zaslofsky remains optimistic that the campaign will be able to provide the ammunition war resisters need to battle the government on both sides of the border.

"We will continue to welcome war resisters and support them as we have been doing," he said. "We will continue to lobby and build support so they can stay permanently in Canada."

For more information about the War Resisters Support Campaign, visit resisters.ca

Queer and here, but not over it

Selections from queer film fest image+nation show sexual politics haven't lost their edge

Jaded urbanites might find it comforting to know that the people behind Montreal's queer film festival image+nation—whose theme this year is Homo Horreur—still worry about it being too mainstream.

The festival was founded in the politically charged late 1980s, when gender politics tended towards radicalism and there were few venues for queer expression. Almost an instant success, it grew steadily until even corporate sponsors were ready to jump on board.

"The biggest surprise to me was in '99 or 2000, when Bell Mobility started trying to get product placement in the festival," said festival programming director Katharine Setzer. "That's when you knew for sure that things were changing."

Now in its 22nd year, image+nation's programming ranges from more accessible features to challenging, graphic films. Selections are rounded out by a master class of what festival organizers have dubbed a "nouvelle vague" of Québécois filmmakers.

Setzer says she doesn't want mainstream acceptance to stop people from looking beyond, or at least critically at, the queer image.

"The queerness of a film is entirely subjective," she said. "However a film shapes itself is really between it and the audience. Hopefully, we can move past rigid identity politics."

image+nation opens Oct. 22 and runs until Nov. 1. For the full festival schedule, see image-nation.org.

—Tristan LaPointe



Fig Trees



Beyond Gay: The Politics of Pride



Drool

Fig Trees

A man sitting on a hospital bed looks up and begins singing "Addio Del Passato," a song from Puccini's opera *La Traviata*. Opening both his hands to reveal one empty palm and one full of pills, the man wonders, "Do I take the pills and live or launch a treatment strike and die?"

Fig Trees, a documentary-opera directed by John Greyson, is a musical tribute to HIV activists and the people they've helped. Greyson focuses on Gertrude Stein's subversive 1934 opera, *Four Saints in Three Acts*, and charts the course of Tim McCaskell, a founding member of Toronto's AIDS Action Now, and Zackie Achmat of South Africa-based Treatment Action Campaign. Both activists are infected with HIV. Greyson exposes the apathy of politicians and the greed of pharmaceutical companies that have resulted in the death of countless people, all depicted in beautifully rendered cinematography.

Fig Trees plays Oct. 27 at 9:15 p.m. at Imperial Theatre (1432 de Bleury St.)
—David Adelman

Beyond Gay: The Politics of Pride

Beyond Gay is a visual treat, but its beauty is unfortunately only skin deep. Directed by Bob Christie, this documentary never gets to the root of problems associated with the LGBTQ liberation movement or Pride; none of the many activists in this Western-centric film ever speak in depth and none of the issues brought up are fully examined or resolved.

The film follows activist Ken Coolen of the Vancouver Pride Committee on a Pride "tourism" trip across select European and American destinations, with Sri Lanka thrown in for ethnic flava. It stays safely on the "civilized us" versus the "uncivilized them" track, measuring queer freedom using signifiers such as whether or not a city hosts Pride parades.

It was delightful to catch a glimpse of Jack Layton and hear from openly gay member of Parliament Libby Davies. However, *Beyond Gay* seems to preach a neo-liberal politic of being beyond race, class, ethnicity and religion in a world which is still entrenched in those struggles. Perhaps another edit will bring this project to the next level: beyond spectacle.

Beyond Gay: The Politics of Pride plays Oct. 25 at 5 p.m. at Imperial Theatre.
—Arshad Khan

Drool

Drool, a Southern-countrified dark comedy from director Nancy Kissam, reminds me of fried chicken. While I enjoyed it, I was left feeling guilty and bloated.

The story follows a Southern family in the grip of an entirely irredeemable father. He is an alcoholic, racist and wife abuser who has bad skin and voted for Bush—you know the drill.

Their lives change drastically when a beautiful, young cosmetics saleswoman moves in next door. The suffering wife is smitten and the two have a gratuitous and unexplained lesbian dalliance. The husband finds out and is killed in the ensuing struggle, prompting the rest of the family and the cosmetics guru to take off on a cross-country drive with Daddy in the trunk.

On paper, *Drool* sounds badass. The soundtrack and animated interludes are charming and the plot is a great premise for a dark comedy. The problem is that *Drool* is neither overly dark nor funny and is more like a mixed bag of dreamy indie goodness and failed sentimentality.

It's hard to sympathize with a lamb of a wife who kills her husband rather than leaving him. I imagine it's supposed to represent some sort of feminist rhetoric, but I'm not buying it. What could've been a tragically funny romp ends up an overly moralizing tale which, while deliciously crispy on the outside, will ultimately result in food poisoning.

Drool plays Oct. 31 at 7 p.m. at Imperial Theatre.

—Diego Pelaez Gaetz

Rock out with your...inch out

Iconic gender-bending musical brings its cult appeal to McGill stage

• JAIME EISEN & NATALIE GITT

A bra and five-inch stilettos have become staples of McGill student Max Zidel's wardrobe. No, he's not undergoing a lifestyle makeover—he's starring in the title role of *Hedwig and the Angry Inch*, a gender-bending musical about to open at Players' Theatre.

This anatomically ambiguous production is the story of Hedwig, a transsexual rocker from East Berlin who tells her painful tale through her music, memories and mutilated genitalia, which a botched sex change reduced to the titular "angry inch."

"[*Hedwig*] takes place over one night—the whole play is her concert—and what's supposed to be a typical show turns into an exposition of why Hedwig is the way she is," explained Elizabeth Conway, Zidel's co-star.

Conway plays Yitzhak, the Yoko to Hedwig's messed-up John. A female soprano, she said that getting into the mindset of a male—even an effeminate one—is difficult.



Hedwig brings the house down at Players' Theatre this week.
GRAPHIC VIVIAN LEUNG

"I find that people have either never heard of the play or are obsessed with it."

—Max Zidel,
actor playing Hedwig

"You don't realize how a lot of your bodily nuances spell out your gender," said Conway. "I have to be conscious of how far apart my legs are spread and how I hold my arms and how I sit down. It's unlike anything I've ever done before."

This sort of gender-flipping is exactly what has made *Hedwig* such a cult classic. The musical premiered in 1998 and was adapted by its playwright and star, John Cameron Mitchell, into a 2001 film of the same name. It has since gained a devoted following akin to that of *The Rocky Horror Picture Show* composed of "HedHeads"—disciples of all things *Hedwig*—and is still growing.

"I'll be talking about the production in class and, with-

out fail, someone in the room will yell 'Hedwig! I LOVE Hedwig!'" said Zidel. "I find that people have either never heard of the play or are obsessed with it."

"Technically and visually it's very in-your-face," said director Jessica Kostuck. "The music is awesome and it's also a great acting show."

Assistant director and choreographer Claire Hughes said that *Hedwig* has become a symbolic figure of gender identity and the freedom to choose that identity based on one's own desires.

"The whole *Hedwig* message is mostly about being yourself and being allowed to play with what that is," said Hughes. "It makes everybody think about what in their gender identity is 'them' and what is forced on them by society. It's not a jab at anyone's genitalia."

Hedwig and the Angry Inch hits Players' Theatre (3480 McTavish St., third floor) Oct. 21 to 24, 28 and 30 at 8 p.m. There will be two performances on Halloween (Oct. 31) at 7 p.m. and 9 p.m. Tickets are \$8 general admission, \$6 for students.

Bande à part

Clare and the Reasons don't need you to take them seriously

• TOM LLEWELLIN

"We love doing stuff that no one is ever really sure whether to take seriously or not," explained Clare Muldaur Manchon of New York duo Clare and the Reasons. "It's great to play with the whole 'serious/not serious' [question]."

Clare and the Reasons are frequently branded as French-influenced by the American press, perhaps in part because Muldaur Manchon's "co-conspirator" and husband, Olivier Manchon, is a French ex-pat.

Their music, however, sounds nothing like Serge Gainsbourg and the ilk. The band plays tongue-in-cheek jazz-influenced pop songs that blend a wide variety of sounds and wry humour.

Muldaur Manchon's vocals bring to mind indie crooners like The Postmarks and Marla Hansen, with echoes of 1940s pastiche that

their second album *Arrow* employs in the service of satirical sing-song love ballads like "You Hurt Me So."

With a core membership of Muldaur Manchon and her husband, as well as a rotating cast of contributors that includes a string section, their quirky debut album *The Movie* was released in 2007. Their latest, *Arrow*, ruminates on the passage of time, a subject Clare says the duo were "just tripping out" on.

Arrow pares down their sound, doing away with most of the strings that marked their first album in favour of a minimal lineup. The simpler approach was partly necessitated by the fact that the Manchons wrote many of the songs on their new album while on tour.

"It was getting stressful to take those strings everywhere," Muldaur Manchon admitted. "It's

just so hard to get them to sound good in every venue."

The Reasons' idiosyncratic spirit remains intact. The band is as fond as ever of experimental instrumentation and choreographed live shows, with washboards, children's instruments and traditional Japanese string instruments called kotos providing the backdrop for the band's vocal harmonies.

"We have a sort of deconstructed drum set that we all play a piece of on stage," Muldaur Manchon said. "Olivier has a tom and a cymbal, and I have [a] foot tambourine. They're all these incredibly wimpy-looking drums that are [meant] for ages two to five. The bass drum says 'kaboom,' so I thought that would be right for us."

The band's arrangements may be complex, but Muldaur Manchon said they stick to a gru-



Olivier Manchon and Clare Muldaur Manchon of Clare and the Reasons.

elling routine.

"As long as we drink after the show, and not before, we can pull the whole thing off," she said.

Clare and the Reasons open for Vic Chestnutt at the Ukrainian Federation (5213 Hutchison St.) on Oct. 24 at 8 p.m.

The
DOWN-LOWEvent listings
Oct. 20-26

VISUAL ART

You Don't Have to Go Home, But You Can't Stay Here

Paintings by Concordia fine arts student Jessica Campbell.

Vernissage Tuesday, Oct. 20 from 6 to 8 p.m.

Gallery X

VA Building, Room 229

1395 René-Lévesque Blvd. W.

Zero Dimensions

Surreal, high contrast paintings of otherworldly architecture by Halifax artist Daniel Hutchinson.

Until Nov. 15

Galerie PUSH

5264 St-Laurent Blvd.

MUSIC

Broadcast

with Atlas Sound and The Selmanaires
Friday, Oct. 23 at 8 p.m.

Le National

1220 Ste-Catherine St. E.

Tickets: \$16

DJ Relay Wednesdays

DJ Dirtyboots takes over the turntables in Mile End favourite Le Cagibi's monthly DJ rotation, playing strange sounds, art punk, krautrock and more.

Wednesday, Oct. 21 at 9 p.m.

Le Cagibi

5490 St-Laurent Blvd.

Free

LECTURE

Composer Andrew Paul MacDonald in dialogue with professor Norman Cornett.

Saturday, Oct. 24, 1 to 3 p.m.

Galerie Samuel Lallouz

1434 Sherbrooke St. W.

Tickets: \$25 general admission, \$20 for students and seniors

FILM

Monty Python at Cinéma du Parc!

The local arthouse theatre celebrates the 40th anniversary of the British comedy gods with screenings of *Monty Python and the Holy Grail* and *Life of Brian*.

The Holy Grail plays Oct. 23 to 25.

Life of Brian plays Oct. 26 to 29.

Cinéma du Parc

3575 Parc Ave.

See cinemaduparc.com for more info on screenings.

— compiled by
Madeline Coleman



Zebedee Nungak, circa 1963. Nungak was one of three Inuit children the Canadian government brought south, as chronicled in *The Experimental Eskimos*.

The untold history of Nunavut

How victims of a government experiment became a voice for the voiceless

• CHRISTOPHER OLSON

In the early 1960s, the Canadian government removed three Inuit boys from their homes, transplanted them to southern Ontario and gave them new, white families.

Director Barry Greenwald sheds light on the aftershocks of the social experiment in *The Experimental Eskimos*, exploring how it ruined the lives of some of its participants and drastically altered Canada's geopolitical landscape by indirectly giving birth to the territory of Nunavut. The documentary makes its Montreal premiere at Cinema Politica next week.

Having received the highest

grades in their classes after taking simple IQ tests, Eric Tagoona, Peter Ittinuar and Zebedee Nungak were chosen to undergo the process, according to clandestine documents uncovered in the 1990s.

Greenwald said the experiment, which was intended to build a cultural bridge between the Inuit and the rest of Canada, had the opposite effect.

"The irony is that the experiment inspired them to become political activists and rabble rousers," he said in e-mail correspondence. "The men became a thorn in the side of the government that brought them south."

Only vaguely aware of the government's role in their traumatic

childhood relocation, which would end up forever casting them as outsiders both in Ottawa and back home, the three men went on to pursue political careers and push for Inuit rights and self-governance.

The men played integral roles in the creation of the territory of Nunavut, but they never fully recuperated from their childhood experiences.

"The impact of the experiment [on] Eric Tagoona was arguably the most challenging and difficult," said Greenwald.

Tagoona became a recluse after stepping down from an active role in politics in the 1980s. He had been fighting a very public battle with alco-

holism and accusations of misconduct. That he consented to do a brief interview for the documentary is remarkable, said Greenwald.

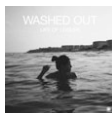
"It is a testament to his willingness to participate in the process of telling his, Peter and Zebedee's stories that he chose to appear in the film," he said. "It's an important and until now untold history."

The Experimental Eskimos will be screened in H-110 (1455 de Maisonneuve Blvd. W.) on Oct. 26 at 7:30 p.m. The film will be preceded by a screening of the short film *From Homeless to Home*. For a full listing of Cinema Politica's screenings, check out cinemapolitica.org/concordia.

spins

Washed Out *Life of Leisure*

Mexican Summer



Remember the days of slow dancing to Savage Garden at dances in the middle school gym? Well, if anything needs a revival, it's that. Can someone please throw a party and play Washed Out's "Feel It All Around" so we can make slow dancing cool again?

Ernest Greene's (a.k.a. Washed Out) debut LP is a refreshing collection of feel-good, soft-hearted, psychedelic, dance floor hits. Recorded in his parents' home in the great state of Georgia, his sophomore album *Life of Leisure* was picked up by NYC's Mexican Summer Records, making him labelmates with artists like Black Moth Super Rainbow and Swedish heartthrobs Dungen.

Life of Leisure delivers an array of surf, sexual flavour, reggae, techno and fat booty bass, with a generous helping of songs to daydream

to. I imagine running on a beach, an endless plethora of balloons wallowing at my feet as I somehow melt into a creamsicle-orange sunset. Buy this record and treasure it.

5/5

—Ashley Opheim

Converge *Axe to Fall*

Epitaph



Through the blistering darkness, pummelling bass lines and thundering rhythmic beatings, the unmistakable bark of Converge frontman Jacob Bannon can be heard, faint at first, growing mightier by the second. His militaristic delivery is ever present on *Axe to Fall*'s first track, "Dark Horse," which may or may not be the catchiest thing the band has ever released. That isn't to say that the Salem, Mass. group have gone soft in their old age or become any more accessible. There's just something about the opener's guitar riffs that grabs the listener and does-

n't let go until 12 songs later.

Set closer "Wretched World" is a seven-minute opus that finds the band teaming up with the majority of spazztastic outfit Genghis Tron for a collaboration that evokes an eerie, plodding mood. In between that, though, there's nothing but bone-breaking ruckus to be felt, two-minute bursts of high-energy shrieks and double-bass-drum action that could warm even the coldest old-schooler's heart. Their best since 2004 album *You Fail Me*, or perhaps even 2001's *Jane Doe*.

4.252522/5

—R. Brian Hastie

The Very Foundation *This Restless Enterprise*

Matador



The Very Foundation settles on a mellow yet confidently candid acoustic sound with their sophomore release, *This Restless Enterprise*. Michael Lewis and the uni-monikered Bevan

craft bright yet laconic pop songs with back-up from the "Restless Orchestra," including members of The Decemberists, Oh Darling and Blind Pilot. "Runaway to Tokyo" is the stand-out number, mixing a cop show-style horn section with Bevan's exhortations on running when you're in a bind.

The backing band and the divergent day jobs of its members ensures a good amount of stylistic fluidity, while the core duo of Lewis and Bevan keep the album firmly on track and accessible. *This Restless Enterprise* teases at the theme of fornication—its pros, cons and fallout, most notably in the wittily deadpan "Pornography"—without beating the listener over the head with an epic unifying theme. Settle into the groove too much, though, and you'll be in for a bit of a jolt with the album's latter half. Fans of The National and The Long Winters should definitely give this relaxed and sometimes surprising record a spin.

4.5/5

—Tom Llewellyn

News in brief

World

Mohammed Al-Qeeq was released by the Israeli Defense Force after being held against his will for more than a year. He was originally detained on March 11, 2008 for covering a Palestinian protest against Israel's decision to close various NGOs in the West Bank.

Ayad Srour, a journalist with the Yafa Media Center, was released by the Palestinian Authority's intelligence services on Sept. 13, 2009. Srour was arrested on Oct. 14, 2008 for reasons unknown. Three of his computers were confiscated during the arrest.

Newspapers in Iran have been facing shutdown by the state over the past few months. Most recently, three newspapers—*Farhang Ashti*, *Arman* and *Tahlil Rooz*—were forced to close their doors on Oct. 5.

On Oct. 1, on the 60th anniversary of the People's Republic of China, Reporters Without Borders denounced China for mass censorship. In their 2008 worldwide Press Freedom index, where countries are ranked in terms of freedom of the press, China ranked 167 out of 173 countries.

Barack Obama, U.S. President, and his administration are currently feuding with Fox News over what they call slanted coverage of American politics. Obama reportedly said there is "one television station that is entirely devoted to attacking my administration." Fox News has since claimed the White House has blacklisted the network.

Cuban bloggers Luis Felipe González Rojas and Yosvani Anzardo Hernández were reportedly assaulted by police for posting editorial content on their websites. It was also reported that their computers were confiscated. Cuba, a country that has one state-run Internet provider, has recently started cracking down on blogs.

—source: Reporters Without Borders, The Associated Press

Local

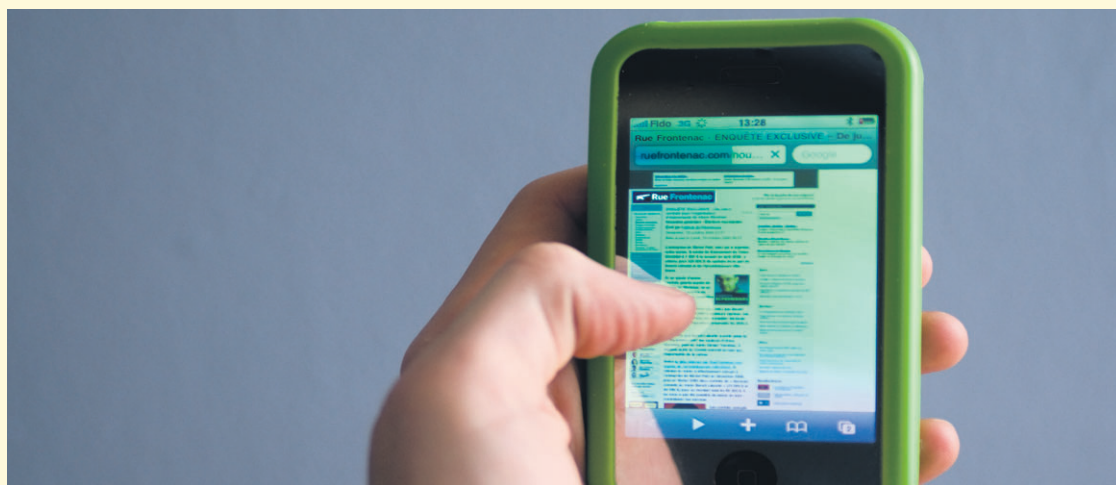
Canada ranked 13th in the Reporters Without Borders 2008 world Press Freedom Index, coming in behind Switzerland and Sweden. Iceland, Luxemburg and Norway tied for first for most freedom of the press. Turkmenistan (171st), North Korea (172nd) and Eritrea (173rd) were reportedly the countries with the least democratic presses.

Andrew McIntosh, a *National Post* journalist whose reporting in 2001 helped unveil the Shawinigate financial scandal that occurred in Quebec during Jean Chrétien's term as prime minister, was brought before the courts to determine whether journalists could protect their sources. McIntosh lost and appealed to the Supreme Court, which is expected to render its landmark ruling this year.

Daniel Leblanc, a *Globe and Mail* journalist whose reporting helped unveil the Liberal sponsorship scandal that occurred during Jean Chrétien's prime ministerial term, thus launching the Gomery inquiry, will face the Supreme Court this week; Leblanc broke the story with tips from an anonymous source and has since refused to divulge his source's name.

Ottawa Citizen reporter Juliet O'Neill saw her home raided by the RCMP after an article of hers linking the government agency to then-suspected terrorist Maher Arar's rendition was printed in the paper. O'Neill obtained the leaked documents from a confidential source. Ontario Superior Court Judge Lynn Ratushny later declared the search in breach of O'Neill's constitutional right to freedom of the press.

Iranian-Canadian News-week journalist Maziar Bahari was released last week by Iranian officials. He was arrested four months ago for reporting on the country's June presidential election, which was hotly contested. Several other journalists were also arrested.



Online publications have considerable followings as in the case with RueFrontenac.com, a website created and run by Le Journal de Montréal's locked-out employees. For full story, turn to page 3.

Media democracy in 2009

Journalism's future in an ailing industry

By Terrine Friday & Diego Pelaez Gaetz, Media Democracy Special Issue Coordinators

Each year in October, journalists across Canada celebrate Media Democracy Day.

The concept of media democracy is open to bias, legal interpretation and criticism. In the context of a technology-centric era where data processing takes only seconds, it's fair to say traditional news media has to embrace new challenges that come with technological

advances that, while convenient for the consumer, may cost several people in the industry their jobs.

The goal of this special issue is to inform you of the challenges journalism faces today, when blogging, tweeting and texting have transformed our daily digest of information into a 24-hour news cycle. Will the print newspaper prove to be a dinosaur in this new digital age of rapid access to information? Or will newspapers evolve and survive in

the new media landscape?

We still need to stay informed, no matter how that information gets to us. Whether that is strictly through a computer screen is up to the journalists who will reform the industry. As much as we would miss the nostalgic pleasure of breaking open the news section over breakfast, a new era of citizen journalism and a wider variety of news sources will only better equip the next generation with the information they need to uphold our democratic principles and freedoms.

Media in the fast lane



Tu Thanh Ha is a reporter with The Globe and Mail and former Link editor.

By Tu Thanh Ha

Along with the free-trade debate, the Reagan presidency and really tacky hair on MuchMusic, the 1980s were memorable to me because they were marked by profound changes in a small dusty H-649 office where I wasted time rather than attending classes.

There, *The Link* was in the midst of its own digital revolution.

My first years at Concordia University, putting out a newspaper meant manual typewriters and Liquid Paper, with our articles painstakingly retyped by profession-

— Turn to page 5 —

Retracting your words: cyber accountability

New media tests the limits of journalistic ethics

By Tom Llewellyn

The web is a boon to the free exchange of information in numerous ways. The barrier to entry is set low enough that virtually anyone with the know-how and a decent-sized pile of finances can set up shop as a media outlet without needing to own a printing press. But a printing press is permanent and once something is published and distributed, its content is set in stone.

Human error is inevitable and factual errors, along with falsely-attributed quotes, do happen. In the face of screw-ups, major or minor, the only option for traditional media and books is to print a retraction or apology in the next

issue or remove the offending facts from the next edition. The Internet and e-books, however, are trickier terrain.

The ability of large numbers of people to scrutinize and fact-check through more content than ever with relative ease is counterbalanced by the fact that pulling a piece offline, whether it's put out by a respected outlet or a small-time blogger, is a simple process that leaves relatively few traces.

Taking back your word

Awkward retractions after mind-boggling mistakes or outright inventions can do tremendous damage, both to the people involved and to society at large, if

— Turn to page 7 —

MP3 in 2.0

Digital diversity in (mis)print

By Madeline Coleman

Alex Chinien once dreamed of writing for a music magazine. Now he's not even sure he cares anymore.

"I think the role of the music critic has almost diminished to obscurity," explained the Concordia University journalism student. "You don't need someone to tell you whether music is good or not. You just need to listen to it."

Chinien writes a music blog called The Heart Attack Club, one that allows its readers to do just that. He keeps text to a minimum, dovetailing every post with a handful of MP3s that can be streamed off the site. While Chinien said one reason he keeps blogging is for his writing portfolio, he also feels that the fast-moving world of blogs is a better fit for the modern soundscape than print journalism.

"I do think it's a bit of our task as music journalists to point out when the emperor has no clothes," said Rupert Bottenberg, music editor of Mirror.

"[Blogs have] more of a 'decide for yourself' kind of attitude," he said. "Even the average person, who doesn't have that eclectic taste in music, will still have heard about a lot of stuff."

But Rupert Bottenberg, music editor of Montreal's free local weekly *Mirror*, argues that there's no reason why musical diversity can't be represented in traditional media. Every week since the late '90s, it's been Bottenberg's job to sift through the shit for diamonds. And as the music scene shifts to relying more and more on the Internet, Bottenberg does too.

"Thank God for anything that can make my life easier, because there are now more bands than ever and more venues too," he said.

Bottenberg, who got his start writing album reviews for early issues of *Vice* magazine, says he tries to capture the diversity of Montreal's music scene in his editorial decisions.

"Today, with the shuffle function on the iPod and everything, there's sort of a comparable thing; people are less and less glued to particular subgenres as a culture," he said, adding that music journalism hasn't always been so inclusive. "[Defunct

publication] *Creem* was a fantastic magazine, but it was very much in that '70s, 'disco sucks, rock rules' kind of mentality."

The trend toward eclecticism started long before blogs came online, said Bottenberg. He instead credited hip hop and the advent of sampling, calling it "quite possibly the most important genre of music in the world right now."

"[Hip hop] is fundamentally based on the idea of whatever's clever, whatever works, we'll take it and use it," he said, pointing out legendary rap group Run-DMC's use of rock samples. "Right there you had the beginning of the idea of breaking down those barriers."

Music journalists like Bottenberg are constantly fielding calls and press releases, both from bands themselves and persistent PR reps, making his job more about "parsing through" the heap rather than going out to look for talent.

Chinien, by contrast, has to go on the hunt. He rarely turns to publications like *Mirror* for anything but show listings, preferring to troll online MP3 aggregators like The Hype Machine for fresh sounds. He's not alone. Bloggers are notorious for their re-appropriation of content, recycling each other's discoveries over and over until what was once just a catchy song has spread like a virus.

Internet-generated hype creates a new dilemma for music journalists. Committed to timeliness, they can't just ignore newly popular artists, even if they might feel the attention is undeserved.

"I do think it's a bit of our task as music journalists to point out when the emperor has no clothes because of how blogs are accelerating the process from obscurity to superstardom," said Bottenberg.

"Blogs are definitely not immune to the tendency of media to constantly consume itself and regurgitate itself," agreed Chinien. "It definitely makes a distinction between the kinds of artists who understand how to present themselves in a way that blogs will be attracted to."

Bottenberg, who said he doesn't have a blog, asserted that most bloggers are not true journalists because they fall into the trap of "hype-y, amateur fan writing." They have a different role to play.

"The blog is basically an extension of the zine and I have no problem with the zine being the taste-maker," he said. "It's someone who's young, whose ears are still wide open, who hasn't really settled in their taste. They're basically chronicling their discoveries and doing it with tremendous enthusiasm."

Do you copy?

The future of journalism as a career

By Diego Pelaez Gaetz

"I don't know if my job will exist in 10 years."

Copy editor of *The Gazette* and writer of the popular Fagstein blog, Steve Faguy's uncertainty about his future mirrors the uncertainty of an entire industry.

With media conglomerate Canwest—who owns his employer—in bankruptcy protection and several other newspaper giants reeling, the future of the journalism industry has become increasingly unclear.

"With more content on the internet, copy editing becomes devalued," explained Faguy, one time editor-in-chief of *The Link*. "At some point, the newspapers have to decide whether they want two journalists writing two stories with typos or one journalist with a copy editor. My feeling is that they'll opt for the two stories with typos."

The explosion in popularity of online news sources has fundamentally changed the way people, particularly young people, obtain their news.

"Honestly, I haven't picked up an actual newspaper outside of the [*Gazette*] office in quite some time," said Faguy. "That's not to

say I don't read any news; I just get my news from other sources online."

While newspapers continue to turn a profit for the most part, the anxiety is still palpable in newsrooms across the country.

"Everyone's anxious, everyone's nervous," said Faguy. "Everyone knows [Canwest] has large amounts of debt. The situation is tangibly about tightening budgets. *The Gazette*, for example, is reducing their number of sections from five to three. [...] They're trying to soften the damage."

The problem is figuring out how to make money on the Internet.

"Online media experts aren't even sure what's going on yet; they're still not sure how to make money [from online advertising]," he explained.

Despite the potentially gloomy forecast, however, Faguy still sees opportunities for aspiring journalists—just not in the same capacity they might expect.

"If your ambition is the old dream of graduating journalism school and becoming a reporter on a major metropolitan paper, then you're almost certainly going to be disappointed," said Faguy. "On

the other hand, if you have multimedia skills or online skills, then there are opportunities out there."

There are also encouraging signs that online revenue could partially sustain the industry. *The Los Angeles Times*, for example, found that they would be able to pay their journalists' salaries just from online revenue [not including support staff].

But "journalism will have to change," according to Faguy. "A lot of journalists whose job it was to re-report other stories can just link to them now. What newspapers are going to have to do is focus on creating their own content rather than re-write other stories [...] if they're smart about it."

So for aspiring journalists, while the landscape isn't quite as bleak as many would have you believe, jobs in the industry are undergoing real fundamental changes.

"Some people think [newspapers will] be dead in five years, but that's an exaggeration; they're still making money," said Faguy. "Even if newspapers do disappear, someone will step in to take their place. Maybe they won't make as much money [as traditional media], but someone will replace them."

To be viral: a perspective

Defining public relations as a fly on the wall

By Jane Doe

Most of our news is not newsworthy. The stories that appear on our social media aggregators—like Digg, Reddit or StumbleUpon—as the "top stories" of the day are in fact purchased, planned and pre-packaged.

The life cycle of an advertisement is as short as the time it takes for a message to go in one ear and out the other. As a former media student, I can tell you that this topic has been discussed many times. I have now entered the real world and work in a public relations firm. Having had the opportunity to be a fly on the wall, I can say with confidence that the biggest thing since the dawn of the Internet is social media. Media firms are now playing catch-up and looking for ways to infiltrate the facebooks, twitters and YouTube's of the virtual world.

Last semester, I was sitting in a public affairs class taking in a lecture on the difference between

tactics and strategy in a communications plan. It's now six months later and the topic of discussion has not changed. Some agencies will turn to social media as one of many aspects of their campaign. Other agencies will use social sites and viral videos as the one and only feature to lead an entire campaign. Whichever tactic they decide to use, it's important to note that many of these agencies have discovered that the Internet is a challenging and unpredictable world.

Many firms have tried their hand at viral communications and have subsequently failed. Microsoft is one of the latest casualties. In anticipation of Microsoft's new Windows 7, the company made an attempt at viral marketing by creating a how-to video for hosting what they called a "Windows 7 Launch Party." The company took the audience's intelligence for granted and, needless to say, the campaign did not catch on.

Ironically, more buzz revolved around the video's spoofs. This raises the question whether the old adage "any press is good press" is the appropriate slogan for social media and viral marketing. Only time will tell whether the walls of the virtual world will be as boldly plastered with advertising as the walls of the real world are.

So as you tag and tweet your every move, remember that in the world of citizen journalism a media agent lurks just a click away. And another agent has spent hours scratching his/her head thinking up compelling viral campaigns. However, as a fly on the wall of an actual PR firm, I can say that to compel is to connect on a personal level and that cannot be purchased, planned or pre-packaged.

Jane Doe, a recent Concordia University communications graduate, now works in public relations.

Freedom of expression: Quebec's Bill 9

The National Assembly redrafts defamation legislation



Mark Bantey is a partner at Gowling Lafleur Henderson, LLP, specializing in media law.

By Mark Bantey

Strategic lawsuits against public participation (“SLAPPs”) are designed to intimidate and silence those who speak out on issues in the public interest. They frequently take the shape of abusive defamation suits launched by plaintiffs with unlimited resources against ordinary citizens who have the temerity to express their opinions on such issues.

A classic example is the groundless libel suit filed by a real estate developer against members of the community critical of the developer's plans. The plaintiff's objective is not so much to win the lawsuit, but to silence critics by burdening them with escalating legal costs and time-consuming legal proceedings and cross-examinations. The David versus Goliath aspect of SLAPP suits was described quite aptly by the Supreme Court of California, who wrote that “intimidation will naturally exist anytime a community member is sued by an organization for millions of dollars even if it is probable that the suit will be dismissed.”

Some 20 American states have adopted some form of anti-SLAPP legislation designed to allow a court to dismiss a SLAPP suit at its preliminary stages. In California, for example, a defendant may file a motion to strike a SLAPP suit and the suit will be dismissed unless the plaintiff convinces the court that there is some probability that the plaintiff will win the suit.

Quebec courts, ever mindful of the old adage that “everyone is entitled to his day in court,” have been extremely reluctant to dismiss lawsuits at their early stages. However, faced with an explosion of libel suits and particularly of SLAPP defamation suits, this summer the National Assembly adopted what it hopes to be our equivalent of anti-SLAPP legislation. Bill 9, a series of amendments to the Code of Civil Procedure, came into force on June 4, 2009. The National Assembly says that its aim is to “promote freedom of expression and prevent improper use of the courts and the

abuse of procedure, in particular if it thwarts the right of citizens to participate in public debate.”

Bill 9 allows the court to dismiss “improper” proceedings at their preliminary stages. An “improper proceeding” is defined as “a claim or pleading that is clearly unfounded, frivolous or dilatory or in conduct that is vexatious or quarrelsome. It may also consist in bad faith, in the use of procedure that is excessive or unreasonable or causes prejudice to another person, or in an attempt to defeat the ends of justice, in particular, if it restricts freedom of expression in public debate.”

Short of dismissing the suit, the court may also impose certain conditions on the continuance of the suit, including ordering the plaintiff to advance costs to the defendant if the latter's financial situation would prevent it from effectively defending the case.

Will this new legislation be successful in promoting freedom of expression in Quebec? I am not optimistic for two reasons.

First, a similar provision had been on the books for years. The old section 75.1 of the Code of Civil Procedure allowed the court to dismiss a lawsuit at its preliminary stages if it was, on its face, “frivolous or clearly unfounded.” However, the courts rarely applied it, preferring to allow a lawsuit to run its course and let a judge decide its merits at trial. The court consistently held that the procedural tool was an exceptional one which the court should apply with “extreme prudence” so as not to deprive a party from being heard and having “its day in court.”

My fear is that the courts will apply the same type of reasoning to the anti-SLAPP legislation, with the result being that it will be extremely difficult to strike down a SLAPP suit at its early stages.

The second reason for my pessimism is that our courts are still light years away from the U.S.'s commitment to First Amendment values of freedom of expression. To

Can the iPhone save journalism?

Locked out *Journal* staff breaking plenty of ground



Elias Makos can be seen regularly on CTV Montreal's news at noon as the station's Technology & Trends columnist. His tech blog is at eliasmakos.com.

By Elias Makos

After employees at *Le Journal de Montréal* were locked out of their jobs by paper owner Quebecor about nine months ago, they wasted no time in embracing the Internet and launched RueFrontenac.com a mere four days later.

The website was a clever strategic move in many ways. Not only did it provide a powerful outlet for the 253 locked-out workers, it was also in stark contrast to the direction of *Le Journal*, which was never enthusiastic about offering its content on the web.

“I think we're gaining new readers who aren't used to reading papers that much and who are more online,” said Jean-François Codère, who heads *Rue Frontenac's* website and iPhone efforts while continuing to write his weekly posts on technology.

For RueFrontenac.com, there were two logical ways to continue to expand the website. First, the

cavalier journalists launched an “édition papier” in September, a 50-page print edition that focused on the Montreal Canadiens' upcoming hockey season and brought in a substantial amount of advertising revenue. Thanks to that success, *Rue Frontenac* is already planning its next paper editions.

Second, *Rue Frontenac* is also branching out to the mobile web, having just submitted an iPhone application to Apple for approval. While many news organizations have launched their own iPhone apps, *Rue Frontenac* will be doing something most haven't dared to do: charge for it.

“We're not a business, so we can afford to take risks that other real businesses fear trying,” said Codère. “We'll try and sell our iPhone app,” which will sell for a one-time fee of \$1.99 and will feature *Rue Frontenac's* website content in a format tailored to the iPhone experience.

Some newspapers are going even further. Beginning Oct. 24, *The Wall Street Journal* will charge US\$2 a week for access to articles through its iPhone and BlackBerry applications, making it the first major publication to test the subscription model on mobile devices. If their model is a success, it will be another good indication that people will pay for content they care about, even if the target market of *The Wall Street Journal* is a very particular one—business types who view the paper as a guide to making more money.

There is definitely evidence that iPhone users will indeed pay for some types of content. Last month, Major League Baseball indicated it made over \$4 million this year selling its \$9.99 MLB At Bat app on the iPhone.

As it stands, *Rue Frontenac* doesn't view the web or its iPhone app as a serious revenue stream, and it would be awfully hard to support 253 employees with a modest \$2 iPhone app.

“I don't think that right now the Quebec market could support an online only news site,” said Codère. “But in the long run, you never know.”

Publishing without the pulp

How electronics are revolutionizing and devolutionizing print

By Christopher Olson

You don't have to be a luddite to find some so-called “advances” in technology ludicrous.

Science fiction author Arthur C. Clarke predicted a day when newspapers would be replaced with electronic sheets which would be updated every day with news stories and information, live updates on developing stories instantly filling the margins.

But was Clarke thinking of Amazon's Kindle? Please.

The Kindle, a trademarked handheld digital book, has no reason to exist, other than to fulfill a notion of what the future would—and should—look like.

One innovation that Amazon can take full credit for is that book burnings will now be a thing of the past. If a society run amok wants to eliminate all knowledge of a certain author's works, all they will have to do is press the delete key.

That's exactly what happened when Amazon realized it lacked the complete copyright to particular editions of George Orwell's *Animal Farm* and 1984, and remotely deleted the works from their users' Kindles, offering up a full refund in return. They may

have been acting ethically, but it also underscored how the technology could easily be abused in the future. It didn't help that the scandal had Orwell indirectly involved.

Like Clarke's bold prediction for the future of print culture, Amazon are hedging their bets against a dystopian future in which what happened to the music and film industries eventually happens to the pulp and paper market, and works are freely disseminated to the masses in forums worldwide.

When a fan of the *Twilight* book series by author Stephenie Meyer scored a working draft of the author's proposed fifth entry in the teen vampire series and posted it online, Meyer gave up on the book, citing her own lack of satisfaction in the work and its premature availability to the public. She eventually put the leaked chapters on her website so readers could read the incomplete manuscript legally and guilt-free, driving a stake into the heart of hopes of ever releasing the text in print form.

In an interview with *The Link*, Montreal poet Brian Campbell pointed out the difficulty in using the Internet to disseminate one's

unpublished works to friends and colleagues for their feedback. “Posting”—like “publishing”—makes a work ineligible for most literary prizes. That's why, Campbell says, he uses a private Facebook account to post his poems for exclusive subscribers, specifically because it's unsearchable on search engines like Google.

Speaking of Google, the company is trying to outdo websites like Project Gutenberg—an online attempt to provide the masses with writings currently in the public domain—by putting all books online with Google Books, a searchable database. What could result in a democratization of knowledge could also lead to a sharp drop-off in sales and the market for new books, even if a service currently only offers excerpts from copyrighted material.

Even though Google offers downloadable PDFs of all public domain books (or at least plans to), that didn't stop me from purchasing the *Norton Anthology of Shakespeare* for school. Even though the bard's books are available online in their totality, there was a sizeable hole on my bookshelf that no Kindle could fill.

Journalism formula

New media needs new blood



Mike Gasher is the director of Concordia University's journalism department. He has worked as a reporter for over 30 years.

By Mike Gasher

Reports about the death of newspapers, even the death of journalism itself, are greatly exaggerated. Whether their tone is upbeat—touting the democratizing features of citizen journalism—or gloomy—tolling the bell for brand-name news organizations—such reports are not very helpful to those of us who truly want to understand what is happening in this period of transition in journalism's history.

Let's face it; no one can predict the future, and those who have tried in the past have made some pretty silly pronouncements. It was the legendary Bill Gates, after all, who said in 1981 that "640k ought to be enough for anybody." And he wasn't referring to his salary.

If there is any reliable guide to the future, it's not the crystal ball but the rear-view mirror. We've lived through almost 500 years of journalism, of news media, and, for that matter, the commercial organization of the news media. Newspapers and magazines didn't disappear when radio emerged as a new medium in the 1920s and '30s. Radio didn't die when television came along in the 1940s and '50s. Instead, history tells us that old media transform themselves, adopting new journalistic roles in the face of increased competition from newer media. The change is constant.

What we are witnessing now is old media—or "legacy" media—coming to terms with the Internet and all of the new journalism forms emerging online. Newspapers, magazines, radio and television stations all have web sites, even if they're not quite sure what to do with them, how to employ their dynamism and their interactivity, how to develop distinct missions for their conventional and their online forms, and—perhaps most important of all—how to make money. The media conglomerates, which have television and newspaper properties, are combining those elements online, even if most aren't doing it particularly well.

As a journalism educator, I have mixed feelings about all of this. Like many people, I am excited by all the applications that new media forms enable, and I am thankful that I can watch it all

from the privileged and protected perspective of the academy. I am mindful of journalism history and therefore confident that the old forms of journalism will adapt to—or combine with—the new forms and that the result will be a net gain in media platforms.

At the same time, I recognize that journalism is produced by people, not machines or software applications; shrinking the size of newspaper, radio and television newsrooms may keep the shareholders and bookkeepers happy (for a while) but it won't help news organizations compete, differentiate or distinguish themselves in an age when mainstream journalism has more competitors and even more critics. The single most important advantage the conventional media have is their staff of professional journalists, which is an advantage to be pressed, not squandered.

I can appreciate the anxiety journalism students today must feel. The industry they are training to enter is in upheaval and seemingly in decline. And the new media world—where all the excitement is—has no viable business model.

Is it time to switch majors?

I don't think so. In fact, it is the students studying journalism today who will be in the best position to navigate the journalism of the 21st century. They are the ones who have grown up with digital technologies and are not stuck in old ways of thinking about journalism. They are the ones who can combine the fundamental journalism skills of reporting and writing—which haven't changed all that much—with the new ways of storytelling now available. Their thinking is in tune with the times.

What hasn't changed in the 30-odd years I've been around journalism is the formula for finding a job. It is still to start small and work your way up. It worked for me and most of my generation, and it has worked for our most recent graduates. Move to the boonies and take a first job with the *Weekly Bugle*. Or freelance. Or do both at the same time. At least it's journalism and at least it pays.

Keep your career aspirations in view, keep improving your skills and never stop learning. Journalism needs you now more than ever.



Tristin Hopper holds up a copy of the Whitehorse Daily Star, which called him out for publishing inadmissible evidence.

Get out of jail free

A reporter shares his story on potentially prejudicing a jury

Tristin Hopper, a former reporter for the Yukon News and The Link, is now a freelance reporter in Vancouver, B.C.

By Tristin Hopper

The courtroom was supposed to be where I watched other people get in trouble. A murderer, in this case. Four years ago, Karen Rodrigue stabbed her 64-year-old friend with a kitchen knife, covered his body with a sheet, pawned his chainsaw collection and then went on an eight-day cocaine binge.

It was an accident, she said.

I was there as the *Yukon News* reporter sent to cover her retrial. She'd already been proven guilty once and now she was seeing if she could get a fresh verdict.

That morning, fresh from four hours of sleep and two pots of coffee for breakfast, I was expecting yet another long day of forensic experts describing the wonders of blood pooling analysis via video-conference.

Instead, the stern-faced Supreme Court justice held up a copy of my newspaper before the courtroom and said that he had been "disturbed" by something he'd read over the weekend.

The deal was this. I had printed "inadmissible evidence" about the trial, which was against the law, for starters, and punishable by up to two years in prison.

And, if any member of the jury

had read my article and seen the "inadmissible evidence," the trial would have to be scrapped—a mistrial, if you will—and redone with a new jury. My newspaper would have gotten stuck with the million-dollar tab.

"This trial is already four years old. [...] A mistrial would result in further anguish for the family [...] and further expense for the public," said Justice John Vertes.

Anguished relatives had actually become a welcome sideshow to this particular murder trial ("The family gasped as the RCMP officer described his first encounter with the week-old body"). Now, however, their anguish turned into steadied, me-focused rage.

Needless to say, I didn't even know I had broken the law. It was like finding out that Twinkie possession was illegal.

As for the offending newspaper story, though, I had missed the first day of the murder trial, unlike every other media outlet in town. As the trial's gritty details were broadcast over the radio and in the pages of our newspaper's rival, I quickly realized I had missed the boat. So, with only a few hours to go before deadline, I cobbled together a beautifully written "recap" of the first trial using old copies of our paper. The

story included the jury's original decision ("Guilty! Guilty! Guilty!") and why they had come to that decision.

If a jury member from the current trial had gone home and immediately clawed open the day's paper searching for fodder that could sway their opinion against Karen Rodrigue, I would have been complicit in their indiscretion.

One by one, the jury members were trotted out of the room and asked if that was what they had done. I sweated to a cartoonish degree. To this day, my tweed court-going jacket still carries the funk of stress.

Luckily for me, the jury had spent their weekend far from any copy of the *Yukon News*. The trial—and I—were spared.

"Judge Rebukes Reporter," blared the front-page headline of our hated rival, the *Whitehorse Daily Star*. Confusingly, the headline was run atop a picture of a puppy in a ski harness.

"We'll be reviewing this turn of events," my editor commented to a *Whitehorse Star* reporter.

Faced with two criminal violations and the possible jeopardization of a multi-million dollar murder trial, my editor and I did the only thing we could think of: we wrote a letter saying we were really sorry and we wouldn't do it again.

Strangely, it worked.

Being located in the Canadian north turned out to be our saving grace. Assault, drunk driving,

— Turn to page 7 —

The cost of anonymity

A journalist's responsibility to name their sources

By Terrine Friday

Journalists are trained to ask the right questions, but asking the right *people* the right questions is instrumental to a successful career in the industry. As the most time-consuming part of news writing, interviewing requires fine-toothed precision and accuracy. Putting the words on the page is the easy part.

Attributing information in a story and identifying interview subjects is a basic requirement for reporting and demonstrates a clear understanding—and the proper execution—of journalistic ethics. However, it's become increasingly commonplace for anonymous sources to be the

central relayer of information in breaking stories.

Although this isn't inherently ethically wrong, most professionals will tell you to avoid anonymous sources when possible. There are few instances when keeping someone's name off the books is acceptable. In all cases it should only be done when critical information—which should be backed up either by another nameable source or documentation—strongly outweighs the fact the source is not named.

On the record

Although talking “off the record” can be beneficial for a journalist to obtain background information for a story, journal-



The public deserves the right to know who you are. GRAPHIC ZAK KAIN

Withholding a source's name from a story automatically relieves that person of being responsible for what they say.

ists should never offer that courtesy. In the same vein, a journalist should avoid offering anonymity to a source, for various reasons.

There are three main reasons why a source might want to keep their identity from readers: if releasing pertinent information will pose a serious threat to their well-being; if they could lose their job; and if the public good of releasing said information outweighs the costs of keeping a source anonymous.

Withholding a source's name from a story automatically relieves that person of responsibility for what they say. A

— Turn to page 8 —

Deciphering the role of journalists in a high-tech craze

— From page 1 —

al typesetters. Then, in the mid-1980s, *The Link* acquired its own desktop computers and typesetting equipment. Twice a week, in a whirring of miniature gears, the typesetting machine etched our prose onto smooth rolls of photographic paper, in sharp, elegant swirls of serif type.

Soon, the typesetter made way for desktop publishing. At the Canadian University Press, the national cooperative of student papers, the news service switched from mailing a weekly printed package of articles to posting stories on a bulletin board system.

It was new. Exciting. Empowering. Deadlines could be extended. Stories didn't need to be re-keyed as they migrated from one support to another.

But it was so arduous, so high maintenance that being a student journalist was a long, burned-out haze as we struggled to learn, operate and maintain all that growing array of new gizmos. And we did it for free!

It brought new promises, opened new doors. But it demanded more from us, made paid typesetter jobs redundant and shifted the labour to us, amateurs, as we produced egregiously ugly papers with our new toys.

Now, in those days, if you wanted to consult a back issue of a newspaper, you had to go to the public library. If you wanted to read a foreign paper, you trudged to Metropolitan News, a store off Dorchester Square.

Imagine my surprise when I interned at the *Ottawa Citizen* and

discovered a magical terminal connected to a database of everything the paper had published in recent years. There was also a database of American newspapers but—ooooh—you had to be a librarian with a special password.

Accessing information was so restricted that, while a night crime reporter at *The Gazette*, I would get calls from barflies who wanted to settle a bet. Before Google and the iPhone, if you needed to check trivia at night, you called a friendly media person.

And so today, we journalists are no longer the gatekeepers of trivia or old newspapers. Raw data and personal opinions are cluttering the bandwidth, waiting for anyone to access them.

The lazy reporters can't just work leisurely, regurgitating yesterday's news for tomorrow's paper.

For all the hand-wringing, these changes have been healthy for journalism. The lazy reporters can't just work leisurely, regurgitating yesterday's news for tomorrow's paper.

Today, it is no longer enough to tell people the When, Where or What. They'll find it themselves.

Here's what's harder to find online, what in other words journalists need to provide: Why. How. What Does This Mean.

Do you feel like reading parliamentary transcripts or corporate filings every night? Do you feel like spending the day watching live video feeds from press conferences, court hearings or share-

holder meetings? Neither do I.

Handling raw data is like drinking from a garden hose; it'll keep coming until you can't ingest anymore. Already in 1971, the economist Herbert Simon warned that “a wealth of information creates a poverty of attention.”

Even as a professional news-gatherer, I appreciate the work of people who can (choose your metaphor here) filter the noise, connect the dots for me, tease out patterns where I only see chaos.

I find suggestions that vigilant citizens or dedicated hobbyists will fill in the gap for journalists to be, well, premature wishful thinking.

Silicon Valley researcher Niklas Damiris says the digital age brings

ralling large, sweeping amounts of public information and are great tools for people who want to spot emerging trends or get a sense of the current zeitgeist. However, it is harder to tease out what is hidden or known only to few people—the scams, the incriminating records buried in court archives, the opaque procurement contracts that hide slush funds and kickback schemes.

Furthermore, while the Internet is great at tracking what I want to know, it isn't so great at finding what I ought to know.

There's only so many times one cares to read about the latest viral video before feeling like the Internet has turned into a colossal supermarket magazine rack, crowding ever more computer servers and fibre optic lines.

Now that we have cut down the complacency and the paternalism of old-style journalism, it is time to rediscover the merits of public service journalism and of trustworthy, value-added journalism.

Journalism is not high science. You don't need a license or a degree. A non-professional can venture into it, but it can be costly and time-consuming. Hence the lasting need for professionals.

Think of our trade as something similar to the restaurant business. Just because people can cook hasn't voided the need for a restaurant. Because it's convenient. Because it's good to have people who dedicate themselves full-time to their craft. Because the better professionals can do things that are hard to replicate in your own home.

A colleague, Bill Doskoch, a

long-time observer of the changing media landscape, sees a problem with my restaurant analogy: What if you want to provide quality, expensive content when people are only willing to pay McDonald's prices—if that?

If anything, the current financial crisis suggests that when it comes to critical, complex matters, leaving things in a laissez-faire state may not be the best option.

Even the Internet guru Clay Shirky, everyone's favourite doomsayer, looking at his hometown paper, noted that some journalists are “critical to the orderly functioning of that town” but happen to be “trapped inside a burning business model.”

Is relying on cheap labour or volunteers a form of democratic improvement? Ask yourself if people willing to work for free are people without an ideological agenda.

If greater access is a premise of the digital age, a corollary to that is the fact that there will always be a need for brokers, guides and helpers to steer people through the forest.

This will have to continue as our industry tries to shift away from high fixed-cost operations to be nimble and responsive to become mammals in an age of ailing dinosaurs.

“The financial crisis we're living through [...] shows that more than ever we need a choice of high-quality news providers which are confident in their ability to explain complex important issues in a clear and accessible way,” the BBC business editor Robert Peston noted in a lecture this summer.

The choice is yours.

Promoting newsroom diversity

The CBC editorial board's main man tells all

By Kamila Hinkson

Section 2 of the Canadian Charter of Rights and Freedoms grants us fundamental rights including freedom of the press and freedom of thought, belief, opinion and expression, to name a few. Though the media is free to report on any topic that the public needs to know about, that doesn't mean they always do. Oftentimes, a lack of awareness on the part of those covering the news can lead to important stories, especially those concerning minority groups, being overlooked.

Hugh Brodie is the communications and community partnerships manager for the CBC in Quebec. It's his job to bring the public and their concerns into the newsroom.

Among the programs Brodie oversees are Montreal Matters, a collaborative initiative that explores topics of importance to Montrealers, and the School Needs Project, where elementary schools come up with a project and compete for grants. The goal of these community partnerships is to help CBC build long-term relationships and establish contacts within different community groups.

Brodie also organizes ad-hoc editorial boards in order to speak directly with members of various communities. Editorial boards allow the guests to tell the CBC what is important to them.

"Our own priorities [at the CBC] try to reflect those of Canadian society as a whole," he said.

Some topics and cultural groups warrant annual boards that are convened in order to continually increase the CBC's level of understanding. Other initiatives are one-time deals, such as the upcoming board on amateur winter sports in honour of the 2010 Olympic Games.

Though diversity may be a tricky topic to discuss, Brodie said he doesn't find it difficult at all, "unless you only look at the negatives."

"Bad news comes easy," he explained. "We need you to tell us who the role models are."

But an increased understanding on the part of news producers is only the first step.

The Newsroom Diversity Census Report was produced in

2004 by researchers John Miller and Caron Court of Ryerson University. They found that "at any given daily newsroom in the country, minorities are more than six times under-represented [compared to non-minorities]."

Of the 96 daily newspapers that were invited to participate in the report, only 35 of them responded. Although the document doesn't specify which newspapers responded or even where the respondents were located, the results are nonetheless interesting.

When asked why so few minorities work for their newspaper, most editors cited a lack of minority applicants and stated that "diversity coverage is a job for everyone, and it shouldn't depend on hiring diverse reporters." It's interesting to note that the correlation between newspapers that had programs to improve minority representation and newspapers that had been called out by minority groups concerning their minority coverage was very strong.

Luckily, many newsrooms have embraced the assumption that a diversity of cultural backgrounds in the newsroom will lead to greater depth and diversity in news coverage.

In 2007, CTV Montreal was named as one of the top five employers in Canada in terms of diversity (which includes the representation of women, Aboriginal people, persons with disabilities and members of visible minorities). In 2008 the station received a certificate from Labour Minister Jean-Pierre Blackburn recognizing their commitment to creating a diverse workplace.

Brodie said that diversity in the newsroom is also one of the CBC's top priorities, though he warned that measurements of diversity should not be based solely on what is visible to the public.

"If it's not the actual host, it might not reflect [diversity directly]," he said. "You have to look at the workforce as a whole." He was quick to dispel the idea that the downfall of print media means the visual media will have to pick up the slack in the diversity coverage.

Brodie said running editorial boards is one of the more enjoyable parts of his job and that the School Needs Project has "plugged him in" to the goings-on in the province's elementary schools.

To be tech-free

The fundamentals of reporting before technology-assisted journalism

By Laura Beeston

Without the power to text, tweet, type, take a photo or file copy within minutes, what other skills would journalists use in order to get the goods and make clean copy?

The quest for answers led to Mark Bourrie, contributing editor of *Ottawa Magazine*, long-time member of the parliamentary press gallery and former Concordia University journalism lecturer who knows very well how this practice has evolved with the technological times.

oneselves to become complacent with computer-assisted reporting. The problem with the Internet is that it keeps journalists glued to a screen when they could be out talking to sources and getting information from the ground floor.

"Technology is great and everything, but reporters need to get out more instead of hiding out in the office," said Bourrie. "I also don't think people have really gotten a grip on this stuff, since it sends a lot of people to the same wells for so-called 'research.' [...] Everyone and their dog go to Wikipedia."

battle of a working journalist.

Similarly, making the cold calls, recognizing what makes good quotes and knowing how to ask intriguing and relevant questions are also right up there with the basic journalism school skills that remain fundamental throughout time and technological advances.

"You have to be quick on your feet," Bourrie said. "Develop the ability to really talk to people you don't know about the world around them. If you get out there [...] you are in contact with ideas that can become stories and can be taken further."

Regardless of the rapid-fire pace of technology that assails the modern journalist, it is also paramount to take the time to think deeply about the work we are producing and publishing.

"You want technology to improve your message, but you don't want to be too focused on technology at the expense of the actual reporting," said Derfel. "Journalists need to pause a little bit and not just spit out information, but absorb it, select your facts, formulate your ideas."

Putting the pieces together

In tandem with adequate research and asking the right questions, making good copy is the last thing that will make or break your story, whether or not you use technology.

If you really want to publish, the cardinal rules of grammar, clarity, organization and tone will always apply and are ultimately the distinguishing traits that will make your copy memorable or simply mediocre.

"You've got to get to the point where you start thinking in 'journalese,' in a type of active writing," said Bourrie. "There is no point doing a lot of work to make boring journalism."

Whether or not you get verbatim quotes from your fancy recorder, troll Wiki for background information or write your 700-word copy at home in your underwear doesn't really matter in the end. What makes your copy worth the read is compelling, informative writing that shows off true journalistic skill.

"If we had the same skills and resources like we had 25 years ago married to the technology we have now, there would be great newspapers," said Bourrie.

Reporting tips

1. Get comfortable with archival documents. They can be found at your university, public library or city hall.
2. Get out of the office to do some of your reporting. It's called computer-assisted reporting for a reason.
3. Take clear, concise notes. During an interview, don't try to write everything down. Rather, get the general gist of the conversation and write pertinent quotes. Don't hesitate to ask the interviewee to slow down a bit.
4. Make sure to keep your thoughts organized on paper. Some reporters prefer to code their notes: crucial information, secondary information, and background.
5. Keep a dictionary and thesaurus within reach, as well as the appropriate style guides. Nobody's perfect, so suck it up.
6. Use your brain. It really pays off in the end.

"All I heard in journalism school was crap about convergence," said Bourrie, referring to the practice of media in different formats merging and consolidating their operations into conglomerates. "But the basic skills are pivotal whether or not you have all the bells and whistles. If you can't research and write, it really doesn't matter."

One of Bourrie's observations: the system of conglomerates is on its way out.

Real research

In the past, journalists had to physically search through encyclopedias, government paperwork and archives to find out hard facts and figures.

Thorough journalists continue to keep up the habit of actually going to a library or archival building to conduct their research, making contemporary office-dwelling or trolling the Internet for answers lazy and unacceptable.

Though we now have the gear to connect to a plethora of information at our fingertips, the modern journalist shouldn't allow them-

Aaron Derfel, reporter for *The Gazette* and lecturer in Concordia's journalism department, agreed that better researching methods will lead to better reporting.

"You don't want to be trapped by technology," he said. "Technology should serve the content rather than the other way around."

Good researching skills require legwork, development, extensive reading, good note taking, as well as knowing your way around documents and legalese—fundamental concepts regardless of Internet access.

Processing not just for PCs

As equally important as thorough research and good sources of information, recognizing a story worth pitching and the ability to develop progressive story ideas and create colourful copy is crucial for media makers.

Even without the ability to text message your editor a possible assignment, identifying the types of stories worth communicating is half the

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Saying you're sorry

— From page 4 —

cocaine use and forcible confinement are routine activities in the north; the premier himself, Dennis Fentie, is a convicted heroin dealer. The same is true for journalistic violations, apparently.

This happens “all the time,” Justice Vertes told me while I fervently apologized in the judge’s

from the office of the Canadian Minister of Justice.

It stated that we could all be charged with “almost-prejudicing-a-jury” (not the real term) and there was not much we could do to defend ourselves. But, as long as we didn’t do it again, they weren’t going to bother.

In my opinion, the law is part of the problem.

Nevertheless, the event’s lessons were not lost on me. The pen definitely is mightier than the web, so much so that my pen almost had me sharing a cell with Karen Rodrigue (the jury found her guilty again, by the way).

The *Yukon News* now keeps a lawyer on speed dial and the paper’s editors go at court stories with a particularly fine-toothed comb.

Still, later that month, I printed details from a court decision document about a domestic assault, failing to notice the red “PUBLICATION BAN” stamp on the front. The courts didn’t notice, but legions of irate Yukon citizens did.

I finally decided to throw in the towel on the whole court reporting beat and go back to my position as the city council lackey.

City of Whitehorse zoning discussions didn’t have nearly as much death and violence, but it was much easier for me to stay out of jail.

Rural newspapers are frequently staffed with inexperienced, hung-over reporters; perjurious indiscretions were common.

chambers. Rural newspapers are frequently staffed with inexperienced, hung-over reporters; perjurious indiscretions were common.

“Maybe we should hold a workshop or something,” he said.

A month later, an official-looking letter arrived at the *Yukon News*

Originally penned in the days of printing presses and typewriters, the law seems to have little relevance in the digital age. Theoretically, any one of the jurors could have found out whatever I printed after only a few Google searches.



Deleting the paper trail

— From page 1 —

the article in question manages to sway public opinion. Stephen Glass was a young reporter for *The New Republic*, an American newsmagazine, in 1998 when a *Forbes* investigation found that he had simply invented large portions of many of his stories. “Hack Heaven,” a cover story on a band of teenage hackers that would have raised the eyebrows of anyone with a basic knowledge of computers, slipped past the magazine’s myopic editorial staff, despite being almost one hundred per cent fiction. They later were forced to issue a lengthy and contrite mea culpa.

In May 2006, the *National Post*’s front page loudly announced “IRAN EYES BADGES FOR JEWS,” leading to a piece explaining that Iran’s parliament had passed a law requiring all religious minorities to wear insignia, which led the author to draw parallels with Nazi Germany. However, the piece relied on the statements of an opinion column by Iranian author Amir Taheri and the paper did not corroborate them with anyone in the Iranian government.

What would have happened if the two publications were online-only? Would they have, red-faced

and facing the prospect of serious damage to their reputation, merely taken the offending pieces off their site, thus out of reach of the majority of the readers, making them disappear into the black hole of the Internet?

The New Republic had serial fabricators like Ruth Shalit

Even the fabled virtue of journalistic objectivity is a fairly recent invention, born out of partisan excesses and advancing technology.

before Glass and has had further fabricators since—most notably the infamous “Baghdad Diarist.” Would they be able to escape questions into the scope of their misdeeds that could only be asked by having access to the source material?

Similarly, would the *National Post* have been able to spare themselves the humiliation of their subjecting their unreliable sources on the Iran story to close scrutiny by “disappearing” the piece, allowing it to drop off most people’s radar screens?

Archiving in the 21st century

Even though the more eagle-eyed in the audience would have been able to save local copies of

the pieces, that would not make them as authoritative as print. Not even the Adobe PDF format, favoured for its utility as an archival format, is immune to tampering. A variety of freely-available programs, among them PDFEdit, make the process a snap.

Organizations that fulfill similar goals, such as the non-profit Internet Archive with their Wayback Machine at archive.org, are not entirely immune to the long arm of litigation either. In 2002, the Church of Scientology successfully used legal threats to get the Archive to remove stored copies of a variety of sites critical of their organization. Also, unlike government archives, the organization is an independent non-profit that lacks a legislative mandate. It will probably be around for a while, but just how long is up in the air.

Paper books might seem like they are the last vestige of permanence, but e-books are beginning to dent their dominance. Amazon’s famed Kindle e-book

reader has brought e-books to the verge of widespread mainstream success, with entries from its catalogue making up 12 per cent of the retail behemoth’s book sales. When you buy a Kindle book, though, the book is not your property but, as the terms of service succinctly put it, is “licensed [and] not sold” to you. Amazon, on the section of the Kindle site devoted to wooing prospective publishing houses, hypes the fact that publishers can “push” updates to the user without intervention—remotely correcting errata and adding or retracting passages, leaving no trace of the text as it was originally purchased.

Ethics in the digital age

The implications of the electronic black hole for journalism ethics are potentially transformative. Ethics in general, and journalistic ethics in particular, continually evolve in response to circumstances and the realities of the surrounding media landscape. Even the fabled virtue of journalistic objectivity is a fairly recent invention, born out of partisan excesses and advancing technology. Before the raft of mergers and newly-adopted policies of independence that swept newspapers in English Canada

and other mainly anglophone countries in the early 20th century, newspapers were openly owned by political parties, partly because in the pre-radio age, no other communication channel existed that allowed for unfiltered partisan speechifying.

Objectivity never took hold to the same extent in the Quebec francophone press, wrote Kathryn Jane Hazel in *The British Journal of Canadian Studies*, because the turbulent social and political climate in Quebec saw journalistic objectivity informed more by a social conscience and a desire for activism than a taste for dispassionate chronicling of the facts.

“It is corporate policy for all of Canwest’s media holdings to face up to their mistakes in an honest, open fashion. It is also the right thing to do journalistically,” wrote *National Post* editor-in-chief Douglas Kelly in a lengthy apology that appeared five days after the Iran article ran. Whether such words will even need to be penned in the future is a question that will demand the attention of lawmakers, historians and journalists for quite some time. The web has potential to change the practice of journalism on a fundamental level. Let’s hope it’s for the better.

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David and Goliath

— From page 3 —

give just one example: under the First Amendment, there is, in the words of the U.S. Supreme Court, “no such thing as a false idea.” All forms of opinion, no matter how outrageous, are constitutionally protected. In Quebec, in contrast, our courts cling stubbornly to the notion that only “reasonable” opinions are protected. Who defines what is reasonable? The judge.

In *Hustler Magazine v. Falwell*, the U.S. Supreme Court held that a fake advertisement published by *Hustler Magazine* portraying evangelist Jerry Falwell as having sex with his mother in an outhouse was constitutionally-protected opinion.

Unless our own Supreme Court intervenes, it is unlikely Quebec courts will adopt such an absolutist approach to free speech.

After all, Quebec civil law of liability is grounded in the benchmark of the “prudent administrator.” Until such time as our courts are more protective of freedom of expression, Bill 9 will probably have little impact. However, the legislation does provide one tool that is cause for optimism; while the courts may remain reluctant to deny a plaintiff their “day in court,” they might be convinced to force a SLAPP plaintiff to finance the defendant’s legal costs, thus giving David the necessary resources to fend off Goliath.

‘The eyes and ears’

— From page 5 —

reporter also needs to consider the interviewee’s motives for going off the record. Will the employee benefit? Are they disgruntled? About to be fired? If a publication runs a story based on false information, they could be slapped with a defamation lawsuit.

Defamation

Libel, also called defamation, is the spreading of false and/or damaging information. There are generally four defences to libel that protect freedom of the press: fair comment, which mostly protects the right to editorial commentaries; privilege, as in the case of reporting on a criminal case; consent; and the truth.

In Quebec, truth is not an absolute defence against libel, making it the only place in North America where getting the story right can still lead to a retraction and/or a fine.

Anonymous sourcing can be especially damaging to a publication in Quebec, where reporting what is factual might not outweigh the public interest of releasing such information. It could not only result in a costly lawsuit but could also damage the reputation of the publication.

If journalists could have a simplified, all-encompassing job description, it might be “To be the eyes and ears of the public.” The amount of trust the public puts in the press should undoubtedly be matched with honesty and integrity.

Importing headlines

The effects of bias in international reporting

By Vivien Leung

The beauty of modern media is its ability to compress space and time; you can pick up a newspaper and read up on things like the China-Tibet conflict happening halfway across the world.

And once you’re done consuming said information, you sit back smugly satisfied at the new knowledge of the world your reading afforded you. Now when someone refers to said situation at a dinner party, you can confidently regurgitate the same information you ingested from reading that one article.

Think twice before doing that.

As a first-generation Canadian born to Chinese immigrant parents, political discussions between my parents and I often surround the slant the Canadian press takes on policies of the Chinese government. My opinions are often met with strong objection from my parents, who mostly read sources from mainland China and Hong Kong. The most memorable headbutt resulting from our varying news media interpretations was a dinner conversation about the Chinese government’s treatment of Tibetans, which I denounced.

The journalist who writes the article that we rely on to give an accurate account of the world issues has the best intentions, but they only serve to add another layer of potential bias.

I was astounded to learn that my parents had a drastically different perspective on the issue. It made me realize that even though I might think they were bigoted, they could easily think the same thing of me.

Intrigued, I began comparing news generated by the North American media industry to Asian news sources, especially on issues surrounding the China-Tibet conflict. It was at that point that I realized it is socially irresponsible to rely on one publication for information.

We cannot claim to truly understand all angles of any situation by simply reading a brief, condensed news article. This is true especially when complex political issues are concerned. Oversimplifying the issues surrounding conflicting viewpoints only widens rifts based on political opinion, and disallows truly critical and “balanced” assessment.

The journalist who writes the article that we rely on to give an accurate account of world issues has the best intentions, but they only serve to add another layer of potential bias. Doubtlessly, the vast majority of reporters are working under strict deadlines to research and write on a topic they might not have had any prior exposure to. Though they mean well, it’s impossible for reporters to publish a perfectly objective article.

Furthermore, as much as we all might try to remain objective, the reality is everyone has personal agendas and experiences that influence their judgment. We can never be one hundred per cent sure that our facts are straight. Newspapers are a valuable source of inspiration and our window to the rest of the world, but their potential to do more good than harm relies on the responsibility of media’s consumers to be critical when reading the news.

Calling the shots

The realities of photojournalism

By Elsa Jabre

Photojournalism is the art of capturing an event or subject in a certain time or space that depicts reality with the use of a camera. It may seem like an easy task, but photographers are often taking pictures that could be life-threatening.

Photojournalists face the decision of what subjects to shoot, what shots to use and if and when images they take can be altered. They also face tough decisions that print journalists don’t necessarily think about; is it actually legitimate to take pictures of people in private moments? During a shoot, how should we place public figures such as politicians, movie stars, etc.? Should photojournalists take images that are thought-provoking or dramatic, such as families in grief or pain, or is it unethical? And how can photojournalists take images of people without invading their privacy?

These are the tip of the iceberg when it comes to the issues involved in getting the perfect shot.

Capturing a live event or news story proves equally difficult and is a form of journalism in itself. The photographer is not only taking photos of a particular event, but is also documenting how an event unravels. In the case of capturing quick actions, like in sports photography, it’s crucial to notice highlights of the game.

Nowadays, images are produced digitally, which is a huge technological advancement. Images can now be altered digitally with software such as Adobe Photoshop and LightRoom or its imitators, instantly changing the shape, colour and distance between the objects the lens captures, posing ethical questions.

Photojournalists must abide by their own code of ethics that ensure their images are factual. For example, objects could be removed from an image or

inserted into a picture. It’s so easy to alter an image and make it seem more dramatic, like removing a child from a photograph or adding a hockey puck to a sports photo.

The Society of Professional Journalists’ Code of Ethics states, “Journalists should [...] never distort the content of news photos or video. Image enhancement for technical clarity is always permissible.” By this, they mean that one is allowed to make small changes to an image but not to remove or alter an image so as to distort it from reality.

Photos that have been digitally altered are referred to as montages or photo illustrations and altered photographs intended to be published must now abide by ethical guidelines.

The technology behind photojournalism might have changed over the years, but the essence of truth-telling still makes or breaks a photojournalist’s credibility.

Breaking the fourth wall

Web comic creator opens up shop in Pointe-Claire

• MIREILLE TARCHA

Breaking the fourth wall between character and audience member can be an annoying and intrusive literary device when not executed correctly. But one comic writer is genuinely and truly breaking the fourth wall of the web by opening his own comic shop in Pointe-Claire.

Ryan Sohmer, a former Concordia history student who now runs a successful business as creator and writer of the hugely-popular online comic *Least I Could Do*, opened The 4th Wall to business on Oct. 16.

"It's not like other comic shops where it looks like you're in someone's basement," said Sohmer, for whom the The 4th Wall has been a labour of love.

After seven years of building a loyal audience on the web with *LICD*, written by Sohmer and drawn by artist Lar deSouza, he



Ryan Sohmer poses in front of his book *My Will Be Done* at The 4th Wall in Pointe-Claire. PHOTO MIREILLE TARCHA

said he wanted to give his online readers somewhere to "sit, talk and have Red Bull." The comic's

readers should know of protagonist Rayne's fondness for the non-alcoholic beverage.

Sohmer wanted to name the store after a comic book term, rather than make an obvious link to his own comic by naming it after one of his characters. "Rayne's Comics" would have been too much of a cliché, he said.

The webcomic's title emerged from an irate phone conversation Sohmer had with a close friend. Chastising him for only calling every other month, Sohmer replied, "It's the least I could do."

"It's not like other comic shops where it looks like you're in someone's basement."

—Ryan Sohmer,
Comic strip writer

Thus the name of a breakout hit was born.

Like shopping for books on Amazon, customers can create an

online shopping cart or "pull list" of their purchases, and then visit The 4th Wall to collect their comics. Of course, you can always just show up and pull something off the shelf.

"*LICD* comics will be taking a very limited amount of space in the store," said Sohmer, who claims it contains one of the largest selections of graphic novels in Montreal.

What Sohmer said he enjoys most about the business of being in comics is the creation process itself.

"I love creating and making something out of nothing at all," he said, explaining that he felt honoured by the community that supports and reads his work.

The 4th Wall can be found at 940 St-Jean Blvd. in Pointe-Claire. Orders can be placed at comicpulls.com. You can read *Least I Could Do* online at leastcoulddo.com.

Lit Writ

Either Way

• PASCALE ROSE LICINIO

He's got strong, big hands, with flat, square fingers. Sharp features and an aquiline nose. I watch him as he grabs his glass and drinks. We are both whiskey drinkers. I say something about the girl at the table over there; he takes a look and laughs.

"The two of you are brothers, right?" the waitress says as she walks past us.

"As a matter of fact, we're not," he answers.

No one would believe a guy smiling this way. He says:

"You finish soon? Come and have a drink with us."

She nods. It's as simple as that. We are now having our second drinks and it's time we talked seriously a minute. He is waiting for me to start the conversation.

"So, he called you too?"

"Left a message."

"What do you think?"

"What do you think?"

I watch the line of girls at the bar. We have chosen the perfect place to have the conversation. Enough distraction around to let us pretend that we are not talking about it. And the music is not too loud. There is no way I could shout across the table what I am about to say.

"I'd like to meet him," I say. "Just to ask him about a few things. You know. Not that I think he'd answer. He doesn't seem

to be the kind that would feel compelled to."

He nods. I go on:

"Just like you. You got this from him."

"Oh, and what did you get from him? Your big brains, maybe?"

We make faces. I'd like the waitress to finish her shift and join us now. It seems that we have settled the matter. I'll call back. I'll say we can meet somewhere, the three of us.

There is one detail we have not discussed yet, and sure enough he is waiting for me to bring it up.

I'm always the one leading the way. Sometimes I wish I'd just open doors and not kick them in the way I do. That's unfair to him. He has the right to take it easy, the right not to be interested. I don't mean to make him look bad.

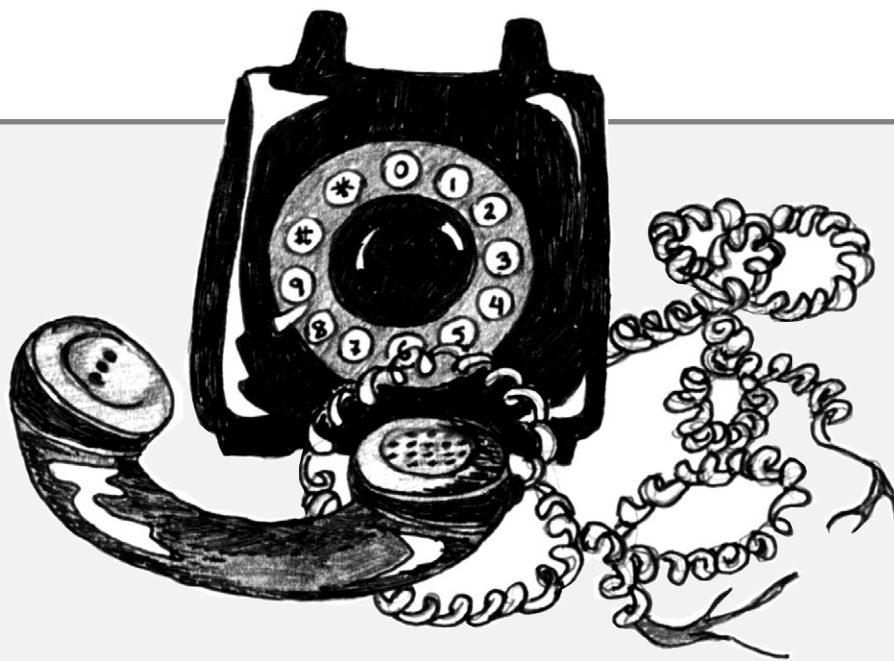
I follow the moves of the waitress. Why would she do that to her hair? Come on, it's blue. For a second, I imagine her in bed, her strange blue hair sticking to her neck. She probably has nice brown hair for real. Totally his type? I can tell.

"We can tell Mum. She won't mind," I say.

"How do you know?"

"I know."

I don't want to sound as if I always know better. But I often do. It's just that I don't mind spending five seconds thinking about problems when he rushes a decision or waits for you to make them for him.



GRAPHIC JESSICA VRIEND

There is something we won't discuss. I know that too. I know how afraid he is. I am afraid too. It's the looks. We look like no one on our mother's side. The word behind our backs is that we really look like him. We have a few pictures and they confirm it.

It's not a nice feeling, knowing that you are the portrait of someone who decided to give up on you. Someone who walked away one day, when you could barely talk, without notice, after doing everything right. Recognizing you legally, building you a wooden crib, making sure the door of the house was locked every night.

I don't think he left on a whim. I have always thought he started considering it the day I was born. I picture him, a slightly different version of myself. He gives the

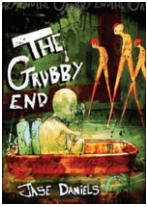
civil servant the list of my middle names—that he had let my mother choose—and he thinks he won't be a father for long. The year after, the same thing with Gabriel. Then anything might have triggered it off. Who knows what it was? Probably another woman, who made him feel entitled to another life. He didn't look back before last Thursday. Or if he did, never hard enough to pick up the phone. Either way, he never bothered to ask if we needed anything.

The waitress sits at our table. He brings his chair closer to her. He has the tip of his fingers on her wrist. I smile and get up. I have a phone call to make.

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

quick reads

Good Grub



The Grubby End
Jase Daniels
Crossing Chaos
92 pp
\$28.00

Jase Daniels' first endeavour in graphical storytelling is interesting, but difficult book to wrap one's head around.

The Grubby End is graphic in the truest sense of the word. Daniels, as the novel's conceptualizer, doesn't allow words to clutter up the page and instead shows off a wonderful series of collages and surrealistic tableaux demonstrating the life of "grubs," small infant-like creatures who are ostensibly mutants from an atomic fallout. As they evolve, they move forward and upwards.

The narrative is coherent enough without text to understand what's going on without having to go back and forth re-examining pages for clues and hints at where the story is heading. Going back and admiring the art isn't such a bad idea, given Daniels loads his work with liberal splashes of colour and many pieces that are full of depth and little things to notice. His edgy art, accentuating the dirty, disgusting story, fits well with the narrative. A very solid package.

4/5

—R. Brian Hastie

Sand script



Sand: The Never-Ending Story
Michael Welland
University of California Press
343 pp
\$24.95

Michael Welland's *Sand: The Never-Ending Story* is a misnomer. It's actually 300 pages. Granted, it's still about sand.

Welland illustrates how sand has become a cultural metaphor for visualizing incomprehensibly large numbers—like the amount of stars in the universe—but also how it can be studied to determine the age of man-made objects unearthed from desert dunes. Sand can, on occasion, also place a perp at the scene of a crime by tracing the exact origins of the grains of sand on their shoes to within a mile of the same stretch of beach where a murder has been committed.

Welland is so fascinated by his subject that he doesn't spare us the rigorous science lessons about erosion, continental drift and the remarkable stacking properties of sand. Readers with enough patience to power through the book will find fascinating chapters on how sand dunes have contributed to our understanding of physics and what sand on other planets in our solar system have to teach us about the privileged position we inhabit in the universe.

4/5

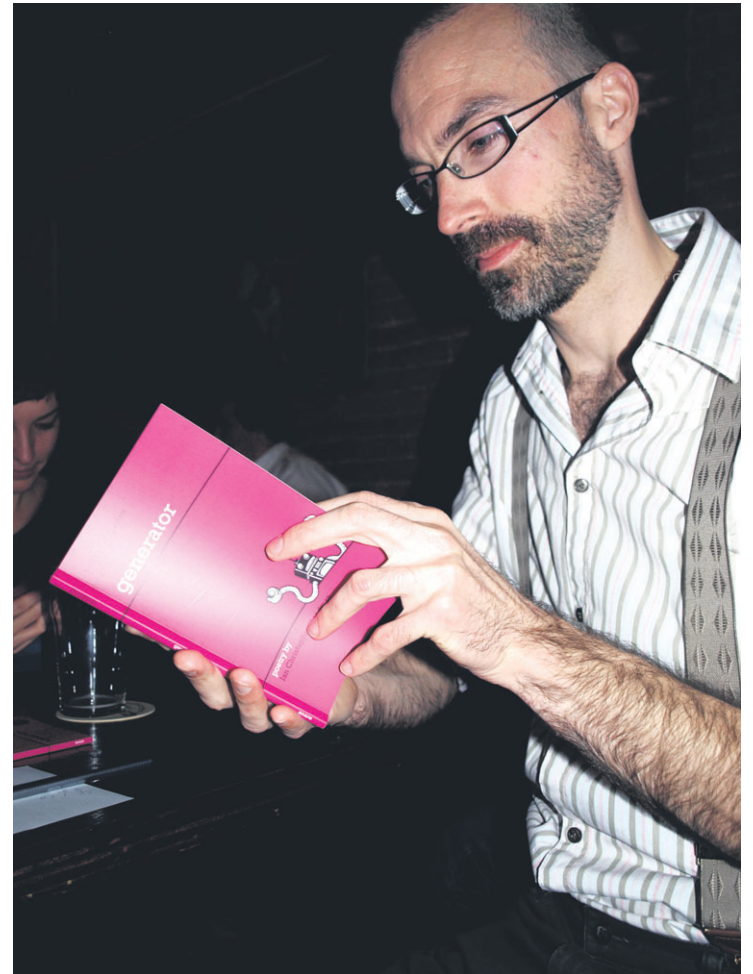
—Christopher Olson

Fiorentino foiled again

Snare Books hooks up with Coach House Books to make book babies



(Left) Sarah Dowling and Sina Queyras pose with *Joy is So Exhausting* and *Prismatic Publics*, respectively, at the Green Room. (Right) Ian Goodman reads from his book of poetry, *Generator*. PHOTO ROSE ATHENA



• JENN HARDY

For the third consecutive year, Montreal's Snare Books and Toronto's Coach House Books joined forces on what book launch host Jon Paul Fiorentino called the "cheap seats to a beautiful cultural exchange."

On Oct. 18, Green Room on Saint-Laurent Boulevard set the stage for a double-trouble book launch. The venue was packed, all seats were taken and lots of floor space was used up by those left standing.

Writers who read excerpts for the crowd included David Derry, Sarah Dowling, Ian Christopher Goodman, Kate Hall and Sina Queyras.

A crowd favourite was the poem "Your First Timpani?" by Coach House Books' Susan Holbrook. She read from her newly published second collection of poetry, *Joy Is So Exhausting*.

Holbrook, who lives in Leamington, Ont., was introduced by Fiorentino as the woman who "put him in his place." They were reading together at now-defunct Toronto series "lexiconjury," when Holbrook upstaged funnyman Fiorentino.

"She opened my eyes to poetry that paid attention to the punch line," he said later in an interview.

Holbrook set up the reading by telling the audience that the women would imme-

diately understand her experimental poem, as would any man who was honest about what he used as bathroom literature.

"Number Two: Get into a comfortable Poseidon," she read. "Most wimples either sit on the Toyota with knick-knacks apart, squat slightly with knitting needles bent, or stand with one football on the town clerk seep..."

If the above excerpt of this poem is not familiar, try comparing it alongside the instructions of the closest feminine hygiene product available.

"Most wimples either sit on the Toyota with knick-knacks apart, squat slightly with knitting needles bent, or stand with one football on the town clerk seep..."

—Susan Holbrook
poetry based on feminine
hygiene products

"Foiled again," Fiorentino exclaimed when Holbrook left the stage.

A very modest host indeed, Fiorentino had just been nominated for a Quebec Writer's Federation High MacLenna Prize for fiction for his debut novel *Stripmalling*. He made no mention of his own nomination, but was quickly congratulated by

audience members who shouted praise for "Jonny." He later said he was shocked and appalled—or maybe in "shock and awe"—of the nomination, recognizing that a comic novel may not always lend itself easily to a literary prize.

Stripmalling is illustrated by artist and Coach House publicist Evan Munday. Munday said his family was less than thrilled to see a *Stripmalling* character called "Evan Munday" appear in the book.

The character who shares his name—Evan Munday—is a young drug dealer who deals in the strip mall that character Jon works at. He is an aspiring cartoonist who isn't the best of influences on Jon, getting him "really high" and seducing him. Towards the end of the book Munday becomes a Montreal escort. The real Munday said the book is a "highly fictionalized memoir."

Fiorentino has had two poetry books published by Coach House and has a third on the way next year. Though his publishing company Snare Books has not been up and running for the same length as Coach House, he has hosted book launches with the Toronto company at Green Room for the last six years. It was three years ago that they decided to join forces.

He said it is very special—and perhaps unique—to a country like Canada, when two companies that should be rivals can come together in a spirit of community.

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But you're dead! We *killed* you!

Terry Griggs' *Thought You Were Dead* mines literary landscape for yuks

• CHRISTOPHER OLSON

A literary critic is found murdered, a prolific author goes missing and her literary researcher is on the case. Only a writer could have thought this stuff up.

Chellis Beith, hired by eccentric novelist Athena Havlock to serve as her personal researcher, is the protagonist of *Thought You Were Dead*, author Terry Griggs' first stab at the murder mystery genre.

"I always told myself I wouldn't write about writing," said Griggs. "[But] when I first conceived this book, I thought it might be kind of interesting to write a sort of writer's manual but in a narrative form."

When its characters aren't ridiculing the overuse on ellipses in modern prose, the stars of *Thought You Were Dead* complain about nauseating literary techniques like the use of dream sequences.

"While I'm reading I really hate coming to dream sequences in books," said Griggs. "I don't know about you, but when a character's having a dream, it's like, 'Oh, god.'"

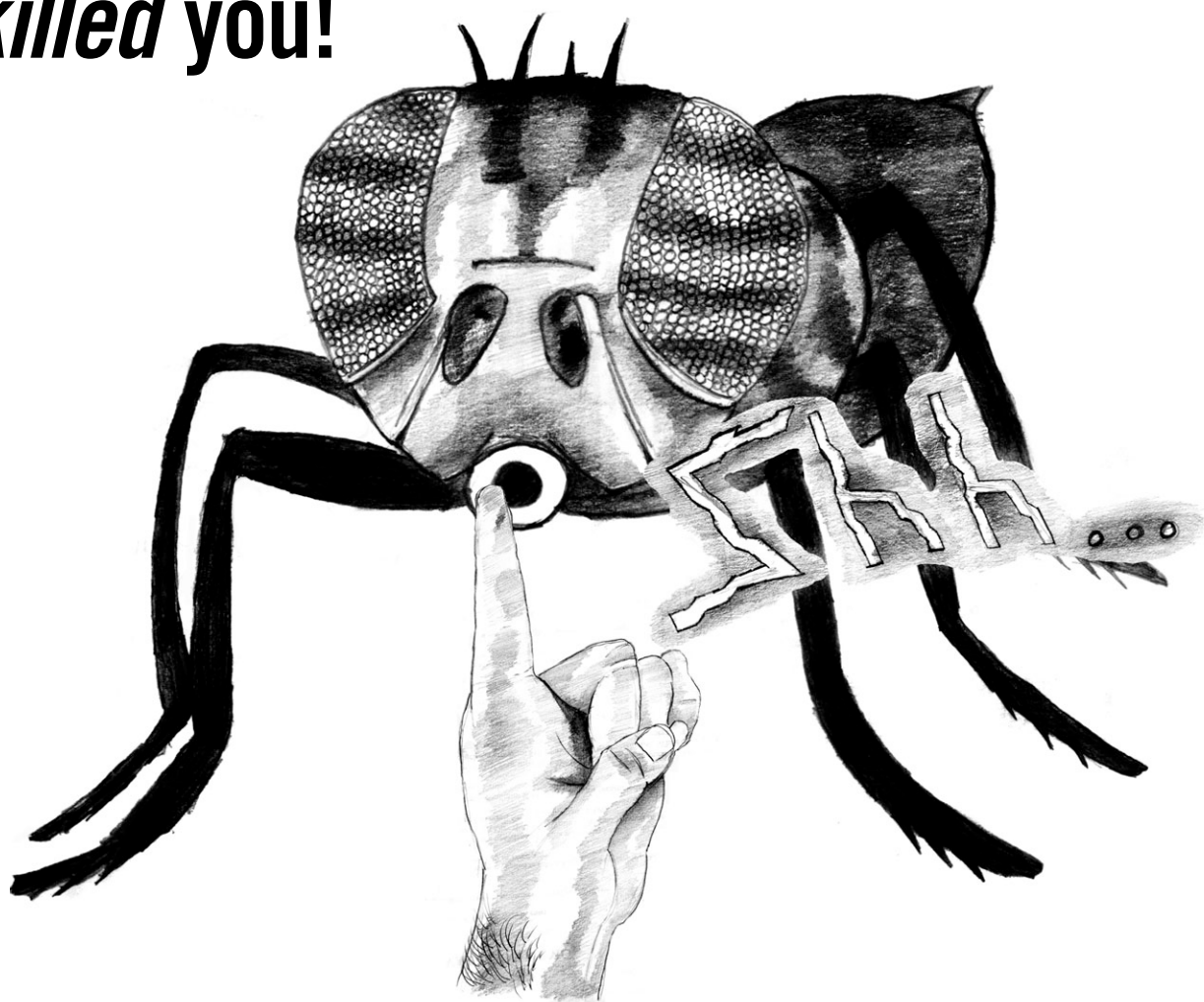
Havlock, a virtuoso like Stephen King, intimidates other authors—including the author of this book—with her ability to pump out novels at an astonishing speed and ridicules young authors who claim to suffer from writer's block.

"I ran across some good advice about [writer's block]," said Griggs. "Part of it, I think, comes from being a perfectionist. It doesn't hurt—just for the time being, no one's going to see it—to just lower your standards and get something down on the paper. You can work with it once you get going."

The cover's depiction of a dead fly—which sometimes appears to be dead, but has a reputation for showing signs of life a second later—is an analogy for deceit, as well as the simple shock of learning that a famed celebrity isn't dead yet, said Griggs.

"I think the fly represents that nothing is as it seems," she said. "It means that they've got some trickery up their sleeve."

The book's sense of humour exhibits itself as early as the book's dedication—it is dedicated to "me."



Flies have an annoying habit of playing possum. GRAPHIC CHRISTOPHER OLSON

"It seemed a little unlucky to dedicate it to a friend or a parent," said Griggs. "It would just lose its humour if I dedicated it to someone and then they actually croaked."

Though the book prominently features the murder of a literary critic, Griggs assuages me of any

fears for my own life.

"I don't have any really strong revenge fantasies," said Griggs. "Writers really tend to get kicked around. Before they were always very silent about it, but now that everybody has an opinion and all those opinions are online. Some writers are actually speaking out

about what they feel are unjust reviews."



Thought You Were Dead
Terry Griggs
Biblioasis
217 pp
\$18.95

Zine scene

Four Minutes to Midnight



• CHRISTOPHER OLSON

Four Minutes to Midnight, now in its 10th issue, is a collaborative effort between Concordia design art graduates Kevin Yuen-Kit Lo and John W. Stuart.

Nominated for the Best Zine award at last year's Expozine, *Four Minutes* contains a pleasing mix of graphic design, poetry and photography.

The Link: You did *Four Minutes* as your master's thesis at the London College of Printing. What were you trying to prove?

Kevin Yuen-Kit Lo: The idea was to create a sort of a continual feedback loop. The way it started was actually me asking a bunch of friends "what's wrong?" in a very general sort of way, and them writing back to me and the responses becoming the content for the zine. The next issue was then made up of responses to that content. So we've basically taken that thread and remixed it and reworked it and kept up that thread for the entire series. Maybe it's not visible to most of our readers, but if you actually try to follow the progression over the 10 issues, you'll see things that come up again and again, you'll see contributors that come up again, you'll see even just phrases that we really liked come up again. Each issue, at least up until now, has been a kind of remix of the issues before.

Why did you call it *Four Minutes to Midnight*?

It's a reference to the Doomsday Clock, which is something that was very much on the forefront of people's imaginations in the 1980s, where every year there was a group of scientists who put out the Doomsday Clock to show how close we were to nuclear

destruction. Midnight was when everything was going to go to hell in a handbasket. The time would shift every year, but five minutes to midnight was the most prominent cultural reference. So the idea for the title was to move it up a notch. I'm a very hopeful person, so I would be reticent to say [that *Four Minutes*] is apocalyptic, but some people find it dark and we definitely deal with some troubling issues, both personal and political.

What's your favourite part of making the zine?

In each issue we have what we call the "Fugue," which is a text collage. It's a really interesting area of exploration for me as a designer but also as an editor and as a writer. We ask people to submit text based on a theme, knowing that they're going to be combined with others, hacked apart, juxtaposed, remixed, blurred out or made more prominent in order to create a poetic whole out of many disparate voices.

With your background in web design, was it important to you to have a web version of the magazine?

Obviously having the actual object is nicer, but I don't want the limita-

tions of our geography and distribution to stop people from having access to the work. So each issue is available to download as a pdf for free. What's really important to me is having the physical object, not necessarily to make it precious, but to make it worthy of the craft, something that people will hold onto. The tactility of it is a big thing for me.

Where are you taking the zine with Issue 11?

It's definitely a departure from the last couple of issues which had a lot of contributors. I don't want to use the word "discovered," 'cause it's kind of a cheesy word, but I met a really interesting writer called F.A. Nettelbeck and was so impressed by his work that I decided to dedicate the next issue to his latest manuscript, though it will be reworked, reedited and designed by John and I. His writing is brutally ugly and beautiful at the same time. I'm really excited to be publishing his next book, so to speak, as the next issue.

You can find copies of *Four Minutes to Midnight* Issues 7-10 at 2139 St. Joseph Blvd. E., or download them online at lokidesign.net/2356.

Stingers head to nationals

Baseball team beats out Ottawa for the division championship



Clockwise from top left: Stinger Scott Airey heads for second base. First baseman Andrew D'Iorio awaits a pick-off. Mark Nadler warms up on deck. PHOTOS JACQUES BALAYLA Nadler scores the game winning run PHOTO JOHN DYER.

• STEVEN MYERS

**Concordia 8
Ottawa 0**

**Concordia 6
Ottawa 5**

Andrew D'Iorio's seventh-inning single drove Mark Nadler in with the winning run in one of the most thrilling come-from-behind wins in Concordia baseball history last Saturday, in a doubleheader at Trudeau Park.

As Nadler crossed home plate inches ahead of the tag, the Stingers bench ran onto the field and swarmed Nadler in celebration of the Canadian Intercollegiate Baseball Association Northern Division Championship and a trip to the Nationals in Oshawa, Ontario.

"In all my years in baseball," said Stingers coach Howard Schwartz, "that was the most spectacular finish I've ever seen."

Trailing 5-1 heading into the bottom of the seventh inning of game two, Concordia's lower end of the batting order reached base, setting

the stage for Matt Langton, Nadler, and D'Iorio's heroics.

The Stingers brought a 16-3 win-loss record to championship play beginning Friday.

"There will be no bus ride to Ottawa tomorrow!" chanted players after completing a playoff sweep in an improbable game two comeback. "Howie, Howie, Howie," echoed from behind first base in honour of Schwartz, followed by the ritual dousing of Gatorade over the manager's head. Schwartz seemed unfazed by the icy shower.

"I was so charged up" he said. "I didn't feel the cold until climbing into my car an hour later."

In the opening game, pitcher Julian Tucker continued his late season dominance despite a debilitating flu and fever. The veteran allowed only a first inning single en route to an 8-0 shutout.

"My fast ball was not humming today," he said. "But when my slider is working for a strike, and it was working today, no one can hit that."

Tucker struck out nine batters, never faced any real danger, and has yet to give up an earned run in post-

season play. The Stingers provided Tucker with an early first inning lead, scoring three times before an out was recorded.

D'Iorio, still recovering from a nagging shoulder injury, demonstrated patience at the plate, fouling off four pitches before hitting a solid sacrifice fly to centre. The left-hitting first baseman walked, scored a run, singled and drove in a second run with another sacrifice fly. Nadler smacked two singles and scored three times, and Langton earned two base hits, scored a run and drove in two.

Concordia's bench brought the game's atmosphere to life. The "Bench Brigade" entertained fans with their own renditions of "Take Me Out to the Ball Game" and "La Bamba" when outfielder Ahmed Bamba stepped to the plate.

Measuring the effect of bench chatter on the outcome is not as simple as computing batting averages, but it's hard to imagine opposing teams not being slightly intimidated. Even the umpires walked over to the Stinger dugout to encourage the pumped-up players to calm down.

And while the Stingers celebrated before, during and after the games, Ottawa prepared for the second one in the hopes of forcing a third and decisive contest Sunday in Ottawa.

"That first inning really put us on our heels," said Gee-Gees manager Larry Belanger between games. "Tucker's a great pitcher, but we simply needed more base runners. Our game is all about getting people on base."

The Gee-Gees executed Belanger's strategy in the fifth inning of game two. With the bases loaded, Matt Emery hit a single off Stinger starter Matt Langton giving Ottawa their first lead in the series, 3-1.

Marc-Olivier Paul came on in relief and forced the final batter to ground out to short. But the Gees scored two more runs in the seventh making it 5-1 and setting the stage for the spectacular comeback.

Pinch hitter Eddie Evans led off the inning with a high chopper to third for an infield single. Kevin Shelton followed with a line drive to the second baseman who fumbled the ball. The error left runners on

first and third, but Emilio Pampera's subsequent hit kept the rally alive. Nadler, Langton and D'Iorio followed with three solid ropes leaving the Gee-Gees in disbelief at what just happened.

The unbelievable finish is not only a fitting way to end the regular home season, but a potent launch pad to the national championship.

"It doesn't matter who we play," said Schwartz. "To us, it will be another team wearing another uniform that we can defeat."

Schwartz is no stranger to the Nationals. In 2007, he guided a handful of his current players all the way to game three of the national championship final against New Brunswick. Tucker pitched a two hitter only to be outdone by the opposing starter who threw a perfect game.

"I think the players who were there in 2007 will carry us even further this time," Schwartz said. "We want that ring!"

The Stingers leave for Oshawa this Thursday and begin weekend championship play the following afternoon.

Outclassed

Men’s rugby team falls to top-ranked McGill

• LES HONYWILL

**Concordia 13
McGill 41**

The Concordia Stingers men’s rugby team lost 41-13 to the McGill Redmen last Saturday.

Though there was a sizeable gap in the score, the game was mostly a closely-contested battle as the Stingers put up a valiant fight against one of the nation’s top teams.

“They’re a strong team; give McGill their due,” said head coach Clive Gibson. “We’ll only beat them if we’re playing at 110 per cent and we didn’t give 110. There were too many mistakes—too many mistakes with body and ball in contact, too many mistakes with defensive assignments—and that’s probably most of the game right there.”

“We were a little quicker to the ball and [also] with the ball in hand,” admitted Redmen head coach Craig Beemer. “I think we moved the ball a lot faster and I don’t think they were able to react in time.”

McGill opened the scoring with two tries, making the score 14-0. However, the Stingers answered back with a try of their own to pull within seven.

Just before the conclusion of the half, McGill tacked on another try, but failed to make the conversion leaving the Stingers down by 12.



Quit holding it like a damn loaf of bread. PHOTO PETER HAEGHAERT

The Redmen opened up the half with a kick, but Concordia answered back with two kicks of their own to bring themselves within nine, and the score to 22-13.

Unfortunately for the Stingers, that was as close as they would come. Despite a back-and-

forth battle, which included a pair of occasions that had the Stingers knocking on the door of the Redmen’s try line, McGill ultimately blew the game wide open with six minutes to go.

Concordia succumbed to intense pressure from the Redmen, allowing a try to make

the score 29-13. The try appeared to take the wind out of the sails of the Stingers. Moments later, McGill fly-half Mathieu Sidoti picked off an errant Stingers toss, then tossed it to fly-half Alistair Crow who burned down the sidelines to put up another try for McGill.

“Their backs are impressive across the line,” Gibson said. “Every time they get the ball they’re good for 20, 30 metres. That’s the dominant part of their game right now. They’ve got some really strong backs, national level players, that are capable of making or breaking a game.”

McGill would tack on another try in the final moments of the game to end all hopes of a Concordia comeback.

“Without trying to sound cocky, we expected to win because of the way the scores have gone this season,” Beemer said. “But it was nice to see that Concordia has improved so much, it gives us a little extra challenge going into the play-offs.”

The Stingers are hoping to rebound from this loss when they take on the Bishop’s University Gaiters on Oct. 23 in a crucial game that will decide the playoff fates of both teams.

“That’s the make or break,” Gibson said. “That game against Bishop’s next week becomes the deciding factor in who has home field advantage. If they beat us by more than two points then we go down to them two weeks in a row. Our back’s against the wall; we really need that game next week.”

The Stingers will decide their play-off fate in their upcoming game against the Bishop’s Gaiters in Lennoxville next Friday at 7 p.m.

scoreboard

	Home		Away	
Men’s Rugby	Concordia 13	VS	McGill 41	3-2
Women’s Rugby	Ottawa 0	VS	Concordia 8	5-1
Football	Acadian 5	VS	Concordia 39	2-4
Women’s Hockey	Montreal 4 Concordia 5	VS VS	Concordia 1 Ottawa 2	1-2
Men’s Hockey	UQTR 2 McGill 5	VS VS	Concordia 1 Concordia 2	0-4
Men’s Basketball	Concordia 55	VS	York 46	0-1-0
Women’s Basketball	Memorial 63 Fraser Valley 68 Waterloo 57	VS VS VS	Concordia 50 Concordia 88 Concordia 81	0-0
Baseball	Concordia 8 Concordia 6	VS VS	Ottawa 0 Ottawa 5	playoffs
Men’s Soccer	Concordia 0 Concordia 1	VS VS	Montreal 1 Sherbrooke 1	0-6-3
Women’s Soccer	Concordia 0 Concordia 0	VS VS	Montreal 3 Sherbrooke 2	2-8

schedule

	Who	When
Men’s Rugby	@ Bishop’s	Friday, 7 p.m
Women’s Rugby	VS Ottawa	Friday, 7:30 p.m.
Football	VS McGill	Saturday, 1 p.m.
Women’s Hockey	@ Carleton VS Montreal	Saturday, 6 p.m. Sunday, 3 p.m.
Men’s Hockey	@ Nipissing @ Toronto	Friday, 7 p.m. Saturday, 7:30 p.m.
Men’s Basketball	Winnipeg Tournament	Friday, Saturday
Women’s Basketball	Carleton Tournament	Friday, Saturday, Sunday
Baseball	VS Ottawa	TBA
Men’s Soccer	@ McGill	Friday, 8 p.m.
Women’s Soccer	@ McGill @ Bishop’s	Friday, 6 p.m. Sunday, 2 p.m.

‘Tough loss’ for Stingers

Women’s soccer players improved but have yet to deliver: coach

• SARAH MOORE

Concordia 0 Sherbrooke 2

Although L’Université de Sherbrooke’s Vert et Or beat Concordia, scoring one goal in each half, neither team felt that they played to their full potential last Sunday at Loyola.

“It was a tough loss. We could have protected it at 1-0” said Stingers coach Jorge Sanchez. “The team has progressed, but at some point they have to start getting results. They’re gaining experience but they’re still a young team.”

Vert et Or forward Josée Bélanger felt similarly about her team’s effort.

“It wasn’t one of our best games,” she said. “We didn’t play with the intensity that we could have.”

Belanger, along with forwards Marie-Émilie Perreault-Morier and Andréanne Gagné have all represented Canada in international play.

The Stingers managed to keep Sherbrooke at bay for most of the first half. But with seven minutes remaining, Bélanger set up Perreault-Morier for the go ahead goal.

Bélanger also set up Sandra Williams on Sherbrooke’s second goal, late in the second half.

Concordia goalkeeper Fanny Berthiaume said the team came into the game confident even after losing to Sherbrooke 4-0 earlier this season.

“I know we’ve made progress since then,” she said. “Coming out of the game 2-0 instead of 4-0 is a pretty good difference.”

“The first half of the game was really good,” said Stingers forward Sarah Burge, a rookie from Vancouver. “We only played about 80 per cent of what we could have in the second half.”

“The team is coming together well,” said second-year player Andrea Davidson. “The effort is getting better with every game and I have confidence we will see results.”

The Stingers return to action with an away game at McGill this Friday.



Defence: a cornerstone of Concordia’s rugby philosophy. PHOTO CHRISTOPHER CURTIS

Women’s rugby win third straight

Concordia finishes season 5-1, injuries plague offensive play

• CHRISTOPHER CURTIS

Concordia 8 Ottawa 0

“We won but we could have done better” has been the Stinger party line this season, but last Saturday the women’s rugby team seemed particularly heavy-hearted.

After capping off a near-flawless season with a road win over the Ottawa Gee-Gees—securing home field advantage for the playoffs and posting their fifth shutout of the season—the Stingers made no effort to hide their frustration.

As the team gathered their belongings and headed towards the dressing rooms, they hung their heads and a collective silence fell over them. It was as though they had all witnessed something unspeakably tragic, even though they had just won the game.

“I don’t know what to say,” said Stingers centre Jackie Tittley. “Our defence was great, but we really couldn’t get anything going offensively. Maybe we’re overthinking on offence.”

Tittley’s eyes were glazed. She briefly removed an ice pack from her forehead, revealing massive swelling—the result of a bludgeoning knee to her skull.

Stingers prop Vanessa Grillo left the field in crutches. After an awkward hit in the first half, the usually-wiry prop lay on the field and let out a deathly scream.

Taking a look across the pitch, it would have been difficult not to spot an injured Stinger. A season of collisions has left the squad battered. Players hobble onto the field, trying to hide their wounds from coaches and opposing players. The charade doesn’t end until after the game; arms nestle in slings, ice packs are taped to

swollen limbs and medical tape holds together nearly-torn muscles.

The Stingers scored a try just two minutes into the opening half. After a throw in from the 35-yard line, Kim Whitty rushed to the outside of the pitch and tossed the ball to a streaking Jenn Rosenbaum. Rosenbaum then shook off a tackler and ran into the try zone, resulting in a score of 5-0 Stingers.

Most of the game’s remaining 78 minutes took place in the middle third of the pitch. While the Gee-Gees never threatened to score, they stifled Concordia’s offence at every turn.

As the game wore on, the Stingers’ offensive play continued to suffer, passes were telegraphed and balls mishandled. Injuries to Grillo and Lisa Hoffman, two staples of the Concordia front row, hurt the team’s ability to win

scrums with any consistency.

With three minutes left in regulation, Tittley scored on a penalty kick to make the score 8-0 Stingers. Her penalty kicking was uncharacteristically shaky against the Gee-Gees, with the veteran centre missing her three previous attempts.

In Ottawa’s camp, the mood was almost festive. Players posed for an end-of-year team photo and smiled long after the cameras were gone.

“I think we’re starting to realize we can beat some of these teams,” said coach Susanna Chaulk. “We have to work on moving the ball forward but we’re certainly improving.”

The teams will meet again Friday when the Stingers host the Gee-Gees in the Fédération Québécoise du Sport Étudiant semifinal, giving Concordia less than six days to lick their wounds.

Concordia blown away by Carabins

Women’s hockey team suffers second loss

• JAMIE MCCALLUM

**Concordia 1
UdeM 4**

The Concordia Stingers tried to put a damper on an historic evening for the Université de Montréal Carabins.

Lasat Friday, UdeM unveiled the first francophone women’s hockey team at the Quebec university level. Half an hour of jumbotron video, speeches and player announcements preceded the game. The packed house filed out feeling pretty good about their new team after the game had finished.

The Stingers lost the contest 4-1, their second defeat in as many games this season. With their first game a lopsided 5-0 loss to McGill, it’s understandable that Stingers coach Les Lawton doesn’t like what he has seen so far.

“We’re disappointed with our performance,” he said. “We did a good job of controlling them in the first 10 minutes because we knew that they were going to come out with a lot of emotion. [...] But we just didn’t have consistency to our game that you need to play at this level.”

Key among the disappointments for Lawton was the Stingers’ special teams play. Of the six power plays that UdeM had, they managed to convert on three. Conversely, Concordia failed to



Left-winger Emilie Bocchia loses race to the puck against les Carabins. PHOTO ESTHER BERNARD

score on all six of their power play opportunities.

Concordia managed to stay competitive throughout the first period, only trailing by one goal after 20 minutes. Halfway through the second period, a quick pair of goals by Montreal’s Jessica Gagné

and Kim Deschênes seemed to break the Stingers’ spirits.

Deschênes was the clear star of the game, scoring UdeM’s first and third goal, while Édith Aubert-Lehoux scored the fourth. Montreal’s defence was tight, highlighted by goalie Catherine

Herron’s 31 saves. These two, as well as Concordia’s Catherine Rancourt, made up the three stars of the game.

The lone bright spot for Concordia was a goal by Mallory Lawton with 12:55 remaining in the third. It was a lost cause for the

Stingers but perhaps this goal—their first of the season—will open up the team’s scoring for future games.

“We’re going to take the good things out of this game and move on,” Lawton said. “Because we did do some things well.”

Stingers win home opener

Goalie stops 41 to keep Stingers on top

• CHRISTOPHER CURTIS

**Concordia 5
Ottawa 2**

After scoring only once in their first two games, Concordia’s women’s hockey team put five past the Ottawa Gee-Gees to win their home opener last Sunday.

The 5-2 win came largely on the shoulders of Stingers goalie Audrey Doyon-Lessard, who stopped 41 of the 43 shots she faced.

“[Lessard] did a great job of shutting them down,” said Stingers coach Les Lawton. “She faced a lot of shots, but at least she could see them all.”

After killing an early penalty, Concordia capitalized on Ottawa’s sloppy defensive play to pull ahead by 2-0 midway into the first when defender Keely Covo scored on a screen shot from the point. Not one minute later, left-winger Maggie MacNeil stole a puck behind the Gees’ net and passed it to the slot



Forwards Mary Jane O’Shea and Emilie Luck prevent a screened shot. PHOTO ESTHER BERNARD

where Emily Luck completed the one-timer goal.

The Gees fired back with a number of odd-man rushes and scoring

opportunities, but Lessard’s poise kept her team ahead by two goals.

With a minute to go in the first, MacNeil forced another turnover

behind the Ottawa net and assisted Natalie May on Concordia’s third goal.

Four minutes into the second, Luck scored a power play goal to make the score 4-0. However, the Gees answered with a long backhand goal from forward Dominique Lefebvre. For most of the second period Concordia struggled to find an answer for the Gees’ forecheck, often icing the puck just to get fresh legs into the game.

Ottawa pulled to within two goals after forward Fannie Desforges took a Mallory Lawton turnover and fired a low wrist shot for the goal.

“We were depleted,” said Lawton. “Playing with just nine forwards and five defencemen [...] we ran out of gas.”

Laurie Proulx-Duperée added a fifth goal for the Stingers, who are now 1-2 on the season.

The Stingers play Carleton in an away game this Saturday at 6p.m.

2
points by Maggie McGill
in home opener

95.3
Audrey Doyon Lessard’s
save percentage

5
penalties taken by the Stingers
in the 2nd period

24
shots taken by Concordia

Winless skid to nine

Men's soccer team settles for tie in 0-6-3 season

• SARAH MOORE

Concordia 1 Sherbrooke 1

Concordia and Université de Sherbrooke's men's soccer teams gave it their all, but neither team could break the 1-1 tie last Sunday at Loyola.

"With the amount of effort we put into the game we deserved better," said Concordia defenceman Kouyabe Ignegongba. "We could have gotten more out of it."

The teams seemed evenly matched in the first half of the game, despite the fact that the Stingers had suffered a 4-1 loss to the Sherbrooke Vert et Or earlier in the season.

"It was a good game," said Sherbrooke's Gabriel Constantin. "Both teams played very well. It was not a dirty game, but a fun offensive one."

Thirty minutes into the game, Concordia missed a shot on an empty net when the ball bounced inches above the goal. It looked like the first half would end 0-0 until the Vert et Or's Bruno Giuliani scored a last minute goal on an assist from Alpha Gamby. Alpha and his brother, Nouhoum Gamby—both rookies on the Sherbrooke team from Mali—towered over the rest of the field.

Down 1-0, Concordia kept fighting in the second half. Their hard work paid off when Concordia's Fernando Daluiso broke away and scored.

Following the goal, both teams were unsuccessful in breaking the tie. With 11 minutes left, Sherbrooke failed on four consecutive corner-kick opportunities.

The Stingers pressured the Vert right to the end. Fans sat on the edges of their seats when, with just minutes left to the game, the referee called a foul on Stinger Wesley Keslin.

Alpha Gamby took the penalty shot which Concordia goalkeeper Didier Serre expertly deflected.

"It could have cost us the game," said Keslin about the foul that was called on him. "Luckily we got a break."

"It was an exciting game," said Sherbrooke coach Julio Moreno. "We had the game in that penalty shot, unfortunately we missed it. We have to give credit to Concordia who played hard, too, and had unfortunate bounces as well. It was a hard battle and both teams gave everything they had."

The McGill Redmen play host to the Stingers this Friday at 6p.m.

Stingers drop fourth straight

Men's hockey team outshot 53-20 by McGill Redmen

• ALYCE PUMPHREY

Concordia 2 McGill 5

Lugging the weight of three straight losses from the first week of play, the Concordia Stingers faced their crosstown rivals the McGill Redmen at McGill's McConnell Arena last Friday.

Although Concordia forward Cory McGillis opened the scoring with a powerplay goal and Concordia's veteran goalie Brock McGillis stopped 48 shots, the Stingers failed to spoil McGill's home opener.

"[The Stingers] were big enough and strong enough, and it was a competition," said Redmen head coach Jim Webster. "We just won out."

McGill celebrated a 5-2 victory in its first league game of this season.

After Concordia took an early 1-0 lead, McGill scored four times, pulling the game out of reach. With just over three minutes left in the game, Cory McGillis scored his second goal of the game to make it 4-2. McGill capped the scoring off at 19:06 into the third, reclaiming a three-goal lead.

"We were playing at home and we were rested," said Webster. "So, I don't think this means that we're going to beat them 5-2 next time."

The Stingers are now 0-4 in season play.

"If we can start finishing our plays and taking advantage of what other teams give us, we're going to be fine," said Stingers assistant coach Peter Bender.

Stingers netminder Brock McGillis astounded McGill's coach and aggravated the performance of McGill's special teams: the Redmen failed to capitalize on any of their nine powerplay opportunities.

"The [Stingers'] goalie was the biggest reason why we didn't have much success on the powerplay," explained Webster. "He was outstanding."

McGillis stopped 48 of 53 shots fired at him.

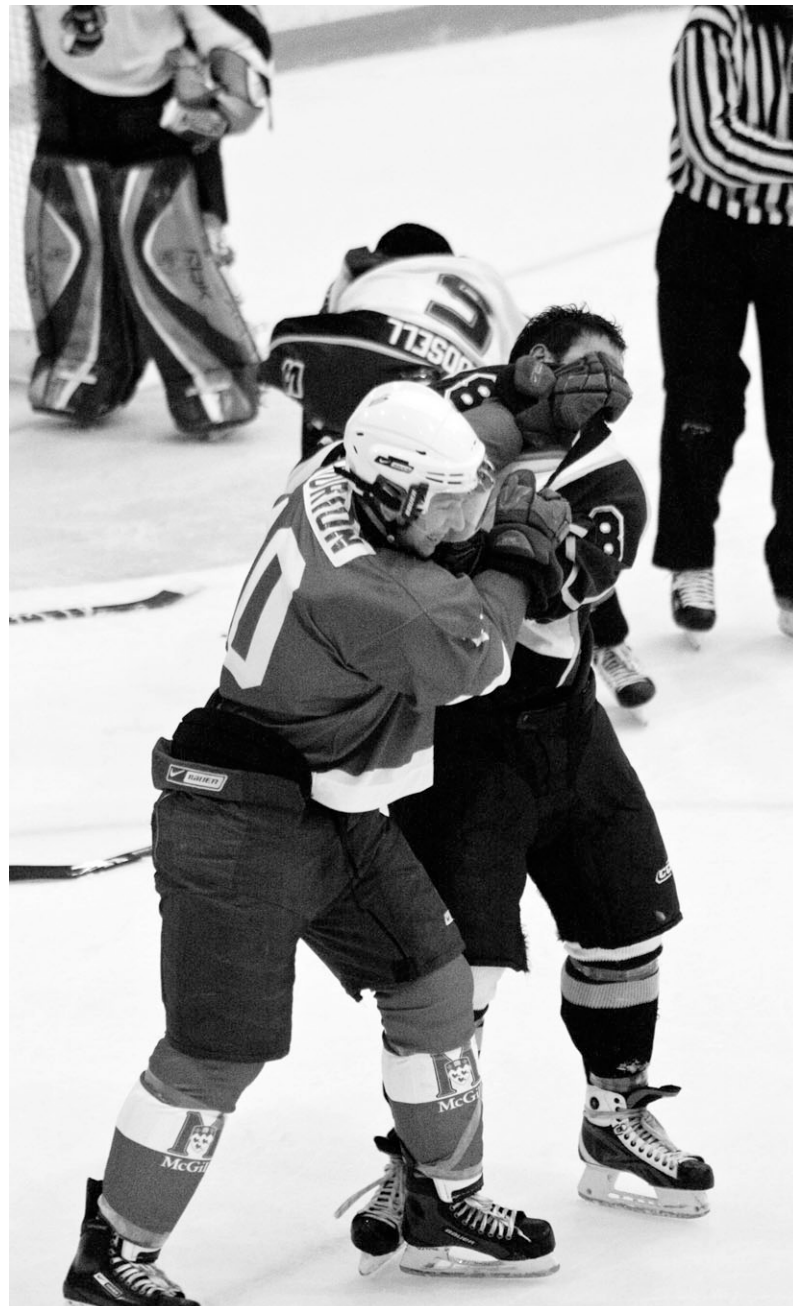
"We could have had several more goals," said Webster. "Like in the second period, the shots were 18-4 for us and I think he really kept them in there."

"We expected that of Brock," said Bender, "but we should have exerted more pressure on their goalie."

Second-year Hubert Morin blocked 18 of Concordia's 20 shots on goal.

The more you shoot the more chances you've got to score, said Bender. "And we have the ability to do that."

The Stingers will look to break their losing streak with an away game at Nipissing this Friday.



That's not how you win hockey games, is it? PHOTO LAURENT HAN

Electric youth

New Stingers impress in win over York Lions

• DIEGO PELAEZ GAETZ

Concordia 56 York 49

Evens Laroche finished off the visiting York Lions with an emphatic two-handed alley-oop in the fourth quarter on the way to a 56-49 victory for the Stingers at Loyola.

The new-look Stingers squad started slowly, as Con U tried to work several new faces into a line-up that lost four starters from last year's Quebec championship team to graduation.

However, while the offence was catching up, the Stingers showed their defensive chops, playing with an intensity unexpected for an exhibition game.

Despite only scoring 21 points in the first half, the Stingers held their opponents to 21 as well.

"We're coming along," said Stingers coach John Dore. "We've got a bunch of 18-year-old kids. We're just trying to play guys and see what they can do."

The game was closely fought until senior guard Pierre Thompson took control down the stretch. As York drew to within seven, he knocked down three consecutive three-pointers, putting the game out of reach. Thompson finished with five three-pointers overall.

"We've got a big upside," said Thompson. When asked if he thought anyone would emerge to replace last year's Quebec

player of the year Damian Buckley, Thompson replied, "Who knows? Somebody could emerge, but this year we have a lot of guys who can score 10 to 15 points, as opposed to last year when [Damian] had 25 points and we had maybe one other guy in double figures."

Con U wore down the visiting York squad with relentless full-court pressure and several highlight reel plays, including the dunk by Laroche, Con U's top returning scorer. Laroche finished the night with 12 points and seven rebounds.

"Last year we had a veteran team, but we're younger now," said Laroche. "We have a very athletic team, maybe even more athletic than last year. But with

the young guys we need practice and patience."

Despite losing most of last year's core and the top guard in the country, the Stingers still have the same lofty ambitions they carry into every season.

"Absolutely. That's our goal every year," said Thompson when asked if the Stingers expected to win Quebec again with all the new faces.

"We want to go even further than last year," said Laroche, referring to the team's first-round defeat in nationals. "Just because we have a lot of rookies, doesn't mean we can't go far."

The Stingers will be playing in the Winnipeg Tournament on Friday and Saturday

Robert Mugabe: Part Of The Democratic Solution?

Evaluating Zimbabwe's options

• JOSEPH MUNYENYIWA

Hailing himself as an African hero fighting neo-imperialism and the western powers that demand a regime change, Zimbabwean President Robert Mugabe explicitly justified his grip on power, Zimbabwe's economic woes and his controversial land reform program in a television less than a month ago.

"We had to fight the British for one man, one vote," he said in his Sept. 24 interview with CNN's Christiane Amanpour. "You don't leave power when imperialists dictate that you leave."

Mugabe said he would not let the British dictate democracy to him. "It was my party which brought democracy to Zimbabwe, not the British."

Mugabe is most passionate and eloquent when he speaks of Zimbabwe as a victim of sabotage by western powers. Mugabe has a point when he argues that the combination of economic sanctions and years of drought contribute to Zimbabwe's economic problems. "Where stand their humanitarian principles, we ask, when their illegal sanctions are ruining the lives of our children?" Mugabe said.

However, the fact remains that Mugabe's government has failed to nurture one of Africa's most promising countries.

While the Zimbabwean land reform program has attracted international attention, the issue needs to be better understood. If we read history correctly, British settlers illegally acquired land that was then passed from generation to generation without compensa-

tion to the indigenous people.

The Lancaster House Agreement outlined the land reform program. Under law, it stipulated reform based on a "buyer, willing seller" principle, where white farmers who were unwilling to stay in Zimbabwe would be bought out by a British-backed fund through the Zimbabwean government.

Mugabe is right that the land always belonged to the people of Zimbabwe. However, his radical partisanship and ineffective administration of the program has left it without legitimacy.

In the interview with CNN, Amanpour accused Mugabe of "hounding white farmers off their land." Mugabe could not have asked for a better platform to defend his program.

"Not off their land. It's our land," Mugabe said.

80%

Estimated amount of land that was owned by white British minority (less than 1% of population) farmers before 2000 land grab.

Uncle the Fist

In retrospect, we are faced with the reality that Mugabe has been in power for 29 years. Anywhere else in the world, there might have been a coup, but not in Zimbabwe. There is tolerance but also fear in the country. Ideals of democracy, freedom and equality—the very ideals Mugabe spent 11 years in prison and another 15 fighting for—are the same ideals he

infringes upon. In this regard, it would baffle anyone as to why Mugabe, given his history of tyranny, would be part of the solution to democracy in Zimbabwe.

But with Mugabe gone, Zimbabwe could fall into a hail of bullets, as there would be a power vacuum and a serious rift in Mugabe's Zanu-PF party. Prime Minister Morgan Tsvangirai's party, called Movement for Democratic Change, would be left panting like an antelope fearing its death from a lion.

Those in Zanu-PF wanting to succeed Mugabe will want to crush the MDC at any cost, and since the party is fiercely backed by the military and the police (who refuse to salute Tsvangirai even after eight months in office), it is Mugabe who holds the real power today.

Since forming an inclusive government in February 2009 in which cabinet positions are shared between Mugabe and Tsvangirai's parties, they have made some noticeable progress, giving Zimbabweans a glimmer of hope. Basic goods and services—though expensive—may be found, the Zimbabwean dollar has been replaced by the U.S. dollar and inflation has edged downwards.

The agreement of unity while sharing power between the political parties is a start, though the very concept of unity government is a formidable task. History suggests that unity governments have not worked in post-colonial Africa; unity government failed in South Africa after apartheid was dismantled in 1994, was a disaster in Liberia and is on the brink of disaster in Kenya.

President Robert Mugabe has ruled Zimbabwe with an iron fist. GRAPHIC EMILIO ESTEBAN



Does an inclusive government have a chance at ending the political and economic crisis given Mugabe's history of outsmarting and cunningly keeping his opponents at bay? Or, rather more optimistically, is Mugabe writing a new history? In 1980 at Zimbabwe's independence ceremony, Mugabe spoke the words of a passionate peacemaker filled with zeal for unity and forgiveness. Is Mugabe finally delivering?

Mugabe is colloquially known in the international community as the Hitler of his times, but the reality is that his henchmen, army generals, police organizations and Central Intelligence are the machinery behind the atrocities in Zimbabwe. Despite the corruption,

it is imperative that Mugabe pave the way for a peaceful transition of power before "God removes him." Anything short of this will only result in catastrophe.

The cries of distress of the people of Zimbabwe have reached a crescendo.

Zimbabweans have suffered for far too long. The need to be pragmatic, propel a stimulus agenda and heed the people's plight could not be more important. The time is now.

Perhaps President Mugabe should heed the advice of American President Barack Obama who said, "Those who cling onto power through corruption, deceit and the silencing of dissent [...] are on the wrong side of history, but that we will extend a hand if you are willing to unclench your fist."

Heartaches Anonymous

Dear Heartaches Anonymous, I saw your column in last week's issue of The Link and was inspired to write.

See, I have this issue with my girlfriend. We've been together for three years and everything's been good. The thing is, my girlfriend knows that I lead an active lifestyle and am thus a big snacker. I like to break open a bag of Sun Chips or Doritos in bed after the day is done. When things get a little....randy between us, I sometimes like to toss them around, like confetti. My girlfriend has been okay

with this for ages, but suddenly yesterday she was like, "Steve, this is disgusting." What did I do wrong, Heartaches Anonymous? How can I get my girlfriend to approve of my leisure habits?

—Snack-Loving Steve

Dearest SLS,

Oh man, at least you're not into gas station cupcakes or whoopie pies or some shit like that. Your girlfriend should be counting her lucky

stars that you haven't ventured into the territory of more disgusting snack food. Tell her to be glad that beef jerky hasn't made an appearance in the bedroom. Unless it has, in which case, apologize now.

Some like to pretend most relationships end over money. But I think we all know the biggest point of contention can be eating habits. All my romantic dal-

iances have been marked, for better or for worse, by some kind of taste memory. The freshman year, residence-dwelling boyfriend tasted like Pop Tarts and too much weed; my current love interest is all-dressed pizza and PBR.

Look, it's one thing for your girlfriend to associate you with the taste of food. It's quite another if she thinks of you and suddenly

gets phantom pains from the memory of Doritos digging into the backs of her thighs. SLS, have you ever considered taking up a more erotic snack food? Like, pussy for example?

Are you lonely of heart? Tortured of conscience? Frustrated of genital? Send your most burning questions on love and bodily relations to Heartaches Anonymous at heartachesanonymous@gmail.com



Letters@thelinknewspaper.ca

Strength in numbers

Having seen the Canadian Federation of Students' National Deputy Chairperson Brent Farrington flying in to prevent Dawson College students from striking for free education in 2007, I understand that the CFS leadership is out of touch.

Instead of organizing students in mass action to fight back against tuition increases and to win free education, CFS bureaucrats have given us financial scandals and a focus on profit-seeking. With 500,000 students in one federation, we can do far more than "lobby" over champagne dinners.

We could shake the provincial and federal governments to their foundations if strikes were called coast to coast and coordinated on a national level. Imagine our ability to win nationwide support for our struggles from teachers and workers. Imagine pushing the governments into investing in education instead of spending billions on corporate tax cuts and bailouts.

So, when I hear CFS-Quebec Chairperson Gregory Johannson and Secretary-Treasurer Andrew Haig arguing that Quebec students are better off with a divided student movement, I question their commitment to lowering tuition. Then again, Andrew Haig is on record arguing that higher tuition leads to more student enrollment [The Concordian; Feb. 26, 2008].

Maybe this is why they ignore the fact that the most successful student struggles in Quebec

were before the disintegration of the provincial students' union, ANEEQ, in the late '80s. It was that student movement, united under one union, that won low tuition. Not just because it was united, but because it stood openly for lower tuition and fought tooth and nail to get it, unlike Mr. Haig.

Students are faced with many problems. Our own student leaders have become careerists and bureaucrats in the way of mobilizing students and organizing the fight against our governments. We are also divided, which weakens us and makes us vulnerable to "divide and conquer" strategies.

Dawson College students rejected the advice of Mr. Farrington, former Concordia Student Union president and CFS national deputy chairperson, and voted 95 per cent in favour of a three-day strike at their general assembly. They stood up for free education and joined 65,000 students on strike across the province. So, CFS bureaucrats can and will be beaten back. Unfortunately, that strike failed because of division between Quebec student lobby groups FEUQ and ASSE, who refused to work together.

Only united action, and strength in numbers, will win the day. It's time for students to reclaim the CFS and kick the bureaucrats out, but we also need to reject the advice of wreckers like Mr. Haig, who we believe would love nothing more than a weak movement.

—Alex Winterhalt,
Economics

Combatting Global Warming

Oct. 24 is the International Day of Climate Action and while the rest of the planet is getting ready, it is time we unite to represent our town. According to 350.org, the levels of carbon dioxide are way above sustainable levels, currently at 390 ppm (parts per million). However, if we unite, we can bring these levels down to 350 ppm, what scientists say is the safe upper limit for carbon dioxide in the atmosphere.

The United Nations is working on a global climate treaty, which is supposed to be completed in December of 2009 at a conference in Copenhagen, Denmark. This October, we are asking the Concordia community to get involved by joining us to save our planet and have our voices heard.

How? Some of the events related to the Concordia Student Union's "Fight Off Climate Change" campaign include Bike for Clean Air; free People's Potato lunch at the Reggie's Terrace; the upcoming Montreal municipal elections debate; and the screening of The Age of Stupid, all in the coming days (for more info, visit csu.qc.ca).

We hope to see you at some of these events!

—John Kyras,
CSU VP Sustainability and Projects

CSU recruiting

The Concordia Student Union is looking to recruit 350 people to bike Montreal on Oct. 24. The bike ride will go to historic and environmental sites across the city and will conclude at Montreal's City Hall, where we will join the International Call for Action on Climate Change for 3:50 p.m. sharp. For more info, contact campaigncoordinator@csu.qc.ca.

Jamdown 350 Montréal is also looking to recruit 350 volunteers to play at City Hall on Oct. 24. Ideas and networks you possess can

help us further the cause. If you know how to play a portable instrument and would like to be part of the event, please let us know. If not, you can help us in a many other ways, so don't be shy.

If you are interested to know about any of events, how you can help or need more information, please email us at jamdown350mtl@gmail.com.

Hope to see you all there.

—Alejandro Lobo-Guerrero,
CSU Campaigns
Coordinator

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

Corrections

- The attribution in the October 6, 2009 article "A guide to mental health professionals", (Vol. 30, Iss. 6, pg.8 mental health supplement) should have read "compiled by Terrine Friday, with files from Irena Milosevic and Allison Ouimet." *The Link* regrets the omission.
- The second paragraph of the October 13, 2009 article ("Spanksgiving", Vol. 30, Iss. 7, pg.22) should have read "after their 12-2 defeat of the John Abbott Islanders" and not "after their 12-2 loss to the John Abbott Islanders." *The Link* regrets the error.



If you can't come out to the brainstorm, send us your story at features@thelinknewspaper.ca

Wednesday, Oct. 21, 4 p.m., H-649

crswrdpzzlol

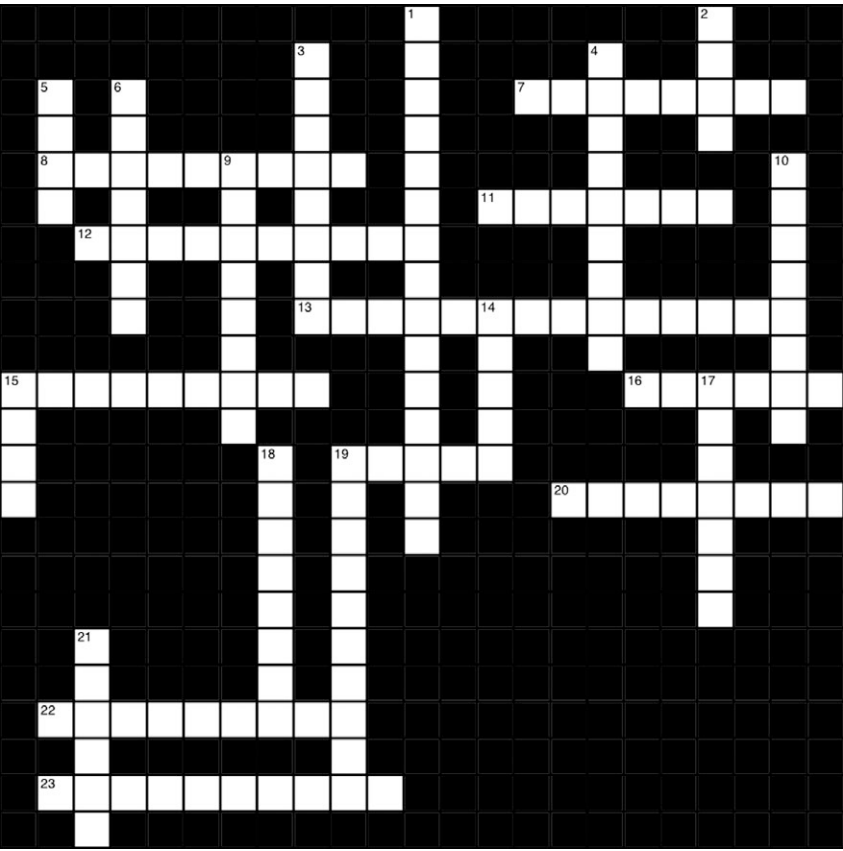
THE ANDREW W.K. EDITION • R. BRIAN “DUDE’S GONNA BRING ABOUT A REVOLUTION” HASTIE

Across

7. Once again demonstrating that the world works in mysterious ways, Andrew produced this legendary reggae artist's 2007 album. I want to know how that relationship got started. Did they share a similar taste in carpets? In other news, he may or may not also be producing the upcoming New Kids On The Block album. That is soooome shit. (2 words)
8. Internet mongrels claim that the W.K. is actually a man known by this name. As A.W.K. says, “PLEASE DON’T BELIEVE HIM. I USED TO CALL MYSELF THIS.” All caps. Classy move, Andrew. Way to throw the detractors off. (2 words)
11. The W.K. likes to stay up late and talk smack on this channel's aptly-named show Red Eye. (2 words)
12. W.K.'s newest record was put out on Thurston Moore's record label, which is the thing he does when he's not busy with his day job, which is being in this band.
13. Andrew joined up with Ozzfest in 2002. During his set, Ozzy's daughter joined the Almighty White-Shirted One to play this song. (3 words)
15. My personal credo. Also a single off of the W.K.'s first album. Thirdly, the thing that everyone should be doing instead of more productive things. (2 words)
16. The W.K. produced several catchy jingles and odes to this delicious confection. (2 words)
19. Black, white and...red? W.K.'s first album prominently featured this bodily fluid, leading many to wonder if he was legally insane or not.
20. A split 7” EP on Mint Records with this Canadian band, fronted by the best interviewer of all time (think man-sized moist towel). Did you see that time that Travis Barker and Skinhead Rob almost fucked him up? Classic. Also, classy.
22. W.K. was signed to this record company in North America, where they inexplicably fucked up his career with a series of bizarre moves.
23. Santos _____, a live venue in NYC where W.K. is part-owner. He sometimes even throws down whenever he's in town! (2 words)

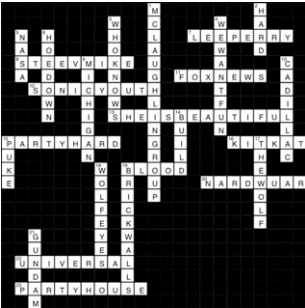
Down

1. This politically-minded TV show was the inspiration for one of the W.K.'s songs, which ends with Andrew coyly singing “the next man on the moon will be Chinese!” (2 words)
2. “When it's time to party we will party ____!”
3. The name of Andrew's first DVD. Alternatively, the layman answer to the question, “Whatever hap-



- pened to Dave Thomas?” (2 words)
4. (Multiple persons) + (synonym for desire) + (an emotion that constitutes a joyous attitude) = this single from the *Jackass* movie soundtrack. (3 words)
5. W.K.'s parents were both rocket scientists who worked for this space-minded organization.
6. Early W.K. tours had this vibe to them—and I can definitely attest to that. Alternatively, the best place to meet a gal who may or may not turn out to be your blood relation.
9. The U.S. state where Wilkes-Krier was raised. (Hint: The Wolverine State. The fuck? The Wolverine State? That's a terrible nickname. That's like saying “The Platypus Province.” Damn.)
10. Andrew owned a '55 model of this car, claiming it to be haunted. He then sold it off and wrote a piano-based album about his experiences. Dude's a little weird, seriously.
14. Destroy ____ Destroy, the W.K.'s take on reality TV. A half-hour show inviting two groups of three teens each to destroy things, then create things out of the wreckage, only to once again destroy the resulting creations.
15. “Party ‘til you ____.” Or what I ended up

issue 9 solutionz



- doing this morning after mixing various alcohols, both clear and brown. DANGER DANGER!
17. The name of Andrew's second album. Alternatively, this animal appears on many “sick” quasi-realistic T-shirts that one could purchase at Wal-Mart. (2 words)
18. This band shared a 12” with the W.K. in 2000. They also can raise a hell of a racket. (2 words)
19. *Close Calls With* _____, W.K.'s third album. Initially released in Japan and then a year later in the U.S. (2 words)
21. Giant mecha + rock = this cover album.

editorial

Clock has struck midnight for CFS

Undergraduate students at Concordia pay 41 cents per credit to the Canadian Federation of Students, a national student lobby group that's supposed to fight tuition increases, demand more post-secondary education funding and provide student services.

It's true the CFS might be slipping into a coma, irrelevant and detached from what was once the student movement. On the flip side, the Quebec component of the CFS might not be so forthcoming about their intentions within the organization. The \$1.23 per class we fork over to the CFS may cost less than a cup of coffee, but any penny you spend should be, within reason, accounted for.

On their website, the CFS states, “No individual students’ union, no matter how big or active, has the resources or the political clout to effectively influence the post-secondary education policies of the provincial and federal governments on its own.”

But when has the CFS used their own clout—a national membership of over 80 student unions—to canvass Ottawa with students’ best interests at heart?

The only services I can think of offhand that the CFS provides to students are the ISIC cards (which don't require mass student mobilization), travel discount opportunities (WestJet and Expedia are pretty good) and some cool buttons I've collected over the years. I'm still not convinced these “services” warrant the money the CFS gets from Concordia students.

In theory, a national student federation would provide students with a voice in Ottawa, where proposed slashes to bursary programs and cuts to post-secondary funding would be met with objections from our CFS representatives. It seems, though, that CFS employees have gotten used to the comfortable lifestyles their jobs have afforded them and forgotten to continually update and improve their mandate. Perhaps a little fire under their asses will remind them they're not untouchable.

Not only is the CFS notorious for answering any direct criticism of their organization with threatening phone calls, legal letters and claims of libel, they also refuse to acknowledge that at least 13 student unions are running defederation campaigns, a clear sign members want change.

In a recent interview with *The Link*, CFS national chairperson Katherine Giroux-Bougard could not offer any new information about concrete actions the CFS was taking to demand lower tuition across the country. Instead, Giroux-Bougard referred to the CFS’ “draft piece of legislation” for post-secondary funding, a document the Canadian Association of University Teachers released in 2007. Although the draft was surely done with students in mind, you have to question its relevancy considering tuition has increased exponentially over the past five years. In light of the recent petitions, I'm still waiting for more relevant updates.

The lobby group's employees don't even have to be students to get paid to represent students, which leads me to believe the CFS might be nothing more than a vertical extension of student bureaucratic nonsense. On the other hand, the current attack on the CFS by its Quebec component does raise eyebrows. I can't help but wonder whether it's ethical for student-members to seemingly disassemble the provincial chapter from the inside. If that is the case, is it done solely because there is no viable alternative to opting out?

As a Concordia student, I'm torn. Does the CFS need reform, a condition Concordia undergraduate students might be willing to live with, or is the CFS—and all of its provincial branches—irrelevant?

The CFS and its critics need to open up dialogue with its student members instead of pointing fingers.

—Terrine Friday,
editor-in-chief

Read it and weep

BY TRAVIS DANDRO

