

Tear down the Turcot

Municipal eyesore's fate in the balance • News 4



Occupying 23 soccer pitches, composed of 180,000 cubic metres of concrete and 23,000 metric tonnes of steel, the Turcot looms over Montreal. PHOTO ALEXANDRU STEAU

Not in Montreal's backyard

South-West residents march as final say on Turcot Interchange plan nears

• TOM LLEWELLIN

The future of the crumbling Turcot Interchange, Montreal's largest and most significant piece of highway infrastructure, will be decided on Nov. 11 when the provincial government will announce whether or not it will rebuild the Interchange on a larger scale.

The Ministère des transports du Québec, the provincial body responsible for funding and implementing infrastructure projects, released its \$1.5 billion proposal for the Turcot's expansion in April. The plan calls for the structure to be completely rebuilt and widened to accommodate 18 per cent more vehicles than the 280,000 that now use it daily.

In the latest of many protests, 200 Montrealers took to the streets on Nov. 8. Complete with a brass band, the crowd marched up Atwater Avenue from Lionel-Groulx metro station, later staging a die-in in the middle of the street.

"Cars have their place, but they're not the be-all and end-all," commented Andrew Dawson, a

Concordia urban planning graduate who attended the protest. "We have to provide for other methods of transportation as well."

Completed in time for Expo 67, the Turcot Interchange connects highways 20, 720 and 15 in the western end of the city. In addition to linking the downtown with Pierre Elliott Trudeau International Airport, the interchange enabled the large-scale development of the West Island's sprawling, car-dependent communities.

Due to the size of the current interchange and its role transporting cars—and pollution—downtown, the MTQ's proposal has elicited severe criticism from the people living in the shadow of the current Turcot and transportation professionals.

"Cut it in half and do only the north-south axis," said Pierre Brisset, an architect and director of the Groupe de recherche urbaine. "The southern portion should be buried and covered in Côte-St-Paul," Brisset continued, referring to the stretch of the Turcot that con-

nects the interchange to the Champlain Bridge.

"We have to intervene because of public safety. I often ask people what they want us to do and they say 'rebuild it,'" he continued. "A lot of people don't realize what the scope of the government's plan is."

The MTQ proposal also goes against the city of Montreal's urban and transport plan by allowing for more traffic in the downtown core. "The city came late to the debate and the result was an unacceptable project," said Pierre Gauthier, a professor at Concordia's department of urban planning.

The Direction de la santé publique de Montréal, the municipal public health advisory body, came out against the MTQ plan in June, calling it "unacceptable."

Last week, *La Presse* reported that Quebec Health Minister Yves Bolduc asked the government to put "a definitive stop" to all new road projects in Montreal, including the Turcot, an unprecedented move.

Bolduc pointed out that air quality and public health would suffer if

the project was allowed to go ahead.

A study in 2004 at the University of California at Los Angeles found that children living in neighbourhoods close to busy highways had an increased risk of developing respiratory diseases like asthma.

"The way the Turcot is developed will affect the terms of urban development for the area, the city and the Montreal region for generations to come," said Gauthier.

According to Jacob Larsen, a McGill urban planning graduate student and *Spacing Montreal* contributing editor, the MTQ has a "complex of maintaining confidence in the gospel of circulation, the idea that traffic flow is the most important thing."

"The interchange doesn't serve the community it runs through," Larsen said. "It's inter-city, not inner-city."

The Turcot's main contribution to the South-West borough that it bisects is pollution and disease. Despite having lived with the Turcot for 40 years, South-West residents are being asked to make

another sacrifice.

The MTQ proposal would involve extensive expropriation of nearby buildings and residents. In order to make room for a widened on-ramp for the downtown-bound Ville-Marie Expressway, 66 three-storey apartment buildings on Cazalais Street would be demolished, as would a nearby 100-unit loft on St-Remi Street. Under Quebec law, the province is obligated to provide a minimum of three months' rent or 70 per cent of the property's assessed value to those it expropriates. Further remedies may be sought through litigation.

A working group in the urban planning department at Concordia, chaired by Gauthier, has developed a less car-centric plan that requires no expropriations. He underlined that there is a potential to change how people travel if a smaller version of the interchange was built, complete with a tramway, an airport rail link and bus lanes.

"The Turcot is a catalyst to people caring about the city," concluded Larsen.

Alternative cover images included:

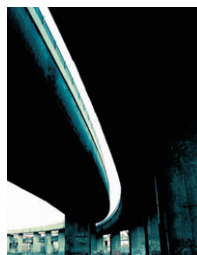
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JOHN GUNNER



JOHN GUNNER



TOM LLEWELLIN



ALEXANDRU STEAU



(Left to right) Helen Downie, CSU VP Academic and Policy Reform, Dubravka Kapa, director of the Vanier Library, and Guylaine Beaudry, director of the Webster Library, wait for students in the refurbished Hive. PHOTO GARETH SLOAN

Students a no-show at town hall meeting

Only one student weighed in on proposal for longer library hours

• GARETH SLOAN

On Nov. 3, Helen Downie, the Concordia Student Union VP Academic and Policy Reform, waited at The Hive from 2:30 p.m. to 4 p.m. to speak with students at a town hall meeting. Only one came.

The agenda for the town hall was set by a survey conducted earlier in the semester by the CSU about the possibility of introducing a new fee levy to increase library hours and services. Dubravka Kapa, the director of the Vanier Library, and Guylaine Beaudry, the director of the Webster Library, were on hand to answer questions

from the empty room.

"The results aren't all in yet, but thus far there is a lot of feedback and positive response on the library," said Downie. The CSU VP added that the new fee would pay for online textbooks, more laptops and netbooks available for students to borrow and 24-hour access to the library.

"A lot of students are asking me, 'How realistic is this?'" said Downie. "They are readily available if voted upon."

According to University Librarian Gerald Beasley, the 24-hour access initiative would only extend an already popular program

that opens the Webster Library all night for three weeks during exams.

"It started out as a combined student-library cooperative initiative with joint funding for the first year," said Beasley. "This year we will again offer the three week exam period under library funding, no matter what."

Due to the existing program, Beasley said he already knows the requirements for a 24-hour library and could have the Webster Library on the new schedule by January 2010.

While increased cleaning and use of materials are some of the difficulties of starting a 24-hour cycle,

Beasley said that the biggest concern would be security. "We need to have some balance of funds available for enhanced security," added Beasley.

Oyvs Nimbona, the only student to speak with Downie that day, was unsure of the effect keeping the library open would have.

"Even during the day it's not crowded all the time," said Nimbona. "Between noon and 2 p.m., it's crazy and probably from 4 p.m. to 6 p.m. also. It's kind of like rush hour."

Beasley said that he believed that with longer library hours, students would adjust their library use and go at quieter times.

Briefs

Voice your feelings, you are at risk

According to a University of Manitoba study, students risk a wide range of mental health issues due to a lifestyle of drinking and little sleep. Sociology professor Tracey Peters said it is important for students to discuss feelings openly to remove the stigma surrounding mental health issues.

Concordia professor wins Prix du Québec

Concordia professor Gabor Szilasi received the Prix Paul-Émile Borduas for visual arts, fine arts, crafts, architecture and design on Nov. 3. Part of the Prix du Québec, the prize is one of the most prestigious awards conferred by the province.

Szilasi's photographs are famous for their images of the people, artists, cityscapes and rural scenes of Hungary and Quebec. They will be shown at the McCord Museum in 2011.

Elbow bumps replace handshakes

Hand sanitizer was plentiful at the fall convocation at Wilfrid Laurier University last month, handshakes were not. Students and officials were asked to greet one another with elbow bumps to prevent the spread of the H1N1 flu.

Moustaches for a good cause

Starting in Melbourne, Australia, the Movember celebration of the moustache aims to raise funds and awareness for prostate cancer. Taking up the challenge, men at the University of Saskatchewan will grow moustaches through November to remove the stigma surrounding men's health issues.

E-book licenses prohibit sharing

BoingBoing editor Cory Doctorow recently discovered a clause in the thousand-word Kindle license agreement that gave Amazon the right to remotely delete the novel *1984* from all of the company's e-book readers this summer.

The clause tells Kindle owners that they do not own the book they purchased, forbidding them from lending it to friends, selling it or backing it up. If their Kindle breaks or Amazon decides to change the format they use, then they would lose their library.

Telling the truth about AIDS

Elizabeth Pisani criticizes business and government for exaggerating pandemic

• LAURA BEESTON

"Just so we're all on the same page: there is no global AIDS pandemic," said Elizabeth Pisani to an attentive crowd at Concordia's H-110 theatre on Nov. 5.

An epidemiologist, journalist and author, Pisani spoke about the tortured statistics, mismanaged funding and manufactured crisis of AIDS, propagated by the AIDS industry.

She argued that there are two separate, specific and easily identifiable AIDS groups.

The first group, representing 10 per cent of the world's population, is in sub-Saharan Africa. The other 90 per cent is spread across the rest of the world and includes gay men who have multiple partners, sex workers and their customers and intravenous drug users.

"It's really difficult to tell the truth [about who contracts AIDS], there is no money in it and it is stig-

matizing," said Pisani, claiming that the public health community knew in the early 1990s that AIDS was a localized issue that wasn't going to "ravage the general population."

The culprit for the falsely broadcasted message that "AIDS can affect anyone," according to Pisani, is the "AIDS mafia," an umbrella of organizations who are gainfully employed by the AIDS industry.

"It made [these organizations] look like they were doing something about this epidemic without actually meeting the needs of gay men, drug injectors or sex workers," Pisani said, adding that the result was funding for HIV prevention going to all the wrong places.

"We had \$250 million a year to spend on the whole world in 1995. This year, we have \$14 billion to spend. You'd think with all of that money we would be doing a job of prevention, right?" said Pisani. "But over the last 15 years, even with this gobsmaacking increase in money,

we've had virtually no decrease in new HIV infections."

Instead of being invested in facilities to help sex workers and drug users, whom she called the "ick" group due to their outcast status, the money went to the general population, families, children and abstinence education.

14

billion dollars is the annual spending on global HIV/AIDS research and prevention.

"Fifty million dollars from the World Bank went to prevent the exchange of body fluids between school kids who are 100 per cent HIV-negative. Meanwhile, very little is being done [for] the groups who are actually at risk," she said.

Examining critically the relationships between science, media and politics is crucial for Pisani, who ref-

erenced a headline from *World News* in 1997 that claimed "Poverty and Gender Inequality Spread AIDS."

"Here I was thinking that you had to get laid or shoot up to get AIDS, but no! Apparently you can get it just by being poor, or just by being gendered?" she quipped.

Pisani said she hopes that university students continually question where they get their information.

"Don't ever, particularly if you are a student, believe anything you're told," she said. "Look at the facts, dig out the data, put it on a graph and always ask the questions 'why are they telling me this?'"

The means for eradicating the spread of HIV are available, according to Pisani, but involve reorganizing both funding priorities and public consciousness. Her suggestions included "shutting down HIV factories" in federal prisons, safe drug injection sites and better support and health care for sex workers.



Concordia security asks flash-picnic to move their tea sipping to another location. PHOTO TERRINE FRIDAY

Students hold a tea-in for space

Concordia security tells students to sip it elsewhere

• TERRINE FRIDAY

Concordia University students congregated on the ground floor of the Hall building on Nov. 4, laying out blankets, sharing a few cups of tea and voicing their right to more student space.

Less than 20 minutes later, security showed up and asked them to move their picnic elsewhere since they were occupying “a fire-safe zone.”

Members of the überculture collective who hosted the event argued that the university is becoming increasingly corporate and less student-friendly, channelling students to few spaces including the library building and the Hall building’s mezzanine and seventh floor.

“Having small displays of charming resistance is important for a community,” said Lex Gill, programming coordinator of überculture Concordia. “It’s a small way of challenging the corporatization of space and to actively participate in a space that is sort of streamlined in order to reject community-building

and communication.”

Political science student Vince Hopkins said the prospect of taking a break with some other Concordia students was what brought him to the tea-in.

“It’s actually lovely to take time out to sip tea and talk about resistance,” Hopkins said. “Tea has always represented a very calming and kind of slow approach to things.” Furthermore, he added, it was nice way to “bring things down a notch” in the midst of high-volume student traffic.

The university didn’t think so. Concordia Security requested the students either find a new sit-in venue or have their names and information taken down for the university’s records. The students chose to stay.

The last time the university shut down a peaceful sit-in was during the Sept. 23 Alternative Frosh radical walking tour, hosted by Concordia’s chapter of the Quebec Public Interest Research Group.

Within a minute of the group sitting down in the Hall building’s lobby, security told them they

“aren’t supposed to be sitting there” and shooed the group away.

Although the university’s Code of Rights and Responsibilities allows for peaceful assembly, the Security Policy states someone can be removed from the premises if they are “unable to produce an identity card” or “if the individual or group refuses to respect the regulations of the university.”

The policy was written seven years ago, just two weeks after the infamous Netanyahu riot.

Still, Gill said, there is no real reason why students should be harangued for enjoying a reasonable amount of university space.

“We’ll stay here until the hot water runs out,” she said while motioning students over to have some tea and join the peaceful assembly. “That or until they call the police, I guess.”

After over an hour of squatting, the Concordia Student Union reached an agreement with the tea-sipping students to clear the area. Fifteen minutes later, the group disbanded.

—with files from Mae Price

Deaths from asbestos still rising in Quebec

Health experts warn government to drop asbestos

• JUSTIN GIOVANNETTI

Hiding in the lungs of people for up to 40 years before they start developing symptoms, asbestos killed more Canadians this year than ever before.

According to a new report from the Alberta government, deaths from asbestos will continue to rise until they peak between 2015 and 2019.

Deaths from mesothelioma will plateau at 269 per year before beginning to slowly fall off, according to report. A substantial increase from the 127 mesothelioma deaths recorded over the 1980s.

“We have had the same results for the general population in Quebec,” said Louise De Guire, the director of biological, environmental and occupational risks for the Institut national de santé publique du Québec.

“We are in a mesothelioma epidemic right now,” she said. De Guire’s department estimated that cases will peak in Quebec in 2010.

“The rates of mesothelioma among men in Quebec has risen by 3.6 per cent annually between 1980 and 2002,” explained De Guire.

“Asbestos is the biggest killer of workers in Quebec, by far,” said Kathleen Ruff, a senior human rights advisor to the Rideau Institute and the former head of the B.C. Human Rights Commission. According to the Commission de la santé et de la sécurité du travail, nearly 60 per cent of worker deaths in Quebec so far in 2009 have been caused by asbestos-related diseases.

“From 1950 to 1970 there was a boom in construction in downtown Montreal. This was an era when asbestos was often used to insulate buildings and it was an era

where the dangers were not well-known,” continued De Guire. “Nearly 50 per cent of people who ask for compensation from the CSST today were in the construction industry.”

“The people who put asbestos in buildings in the 1970s are only showing their symptoms now.”

Asbestos miners represent only 30 per cent of mesothelioma deaths; an additional 10 per cent of cases are found in factory workers who used asbestos in products. The cost for the CSST, Quebec’s worker safety board, has already topped \$66 million, which doesn’t include health care costs or the loss of work hours.

“[Asbestos is] not treated like a health issue in Canada, it’s a political issue and that is a huge tragedy,” said Ruff. “The Canadian government has betrayed public health to win a few votes in the asbestos mining region of Quebec.”

The Quebec government adopted a policy in 2002 that allowed for what it called the “safe use of asbestos.” This policy allowed for Quebec’s only existing asbestos project, in Thetford Mines, to continue exporting the fibrous material to the developing world.

“There were a series of newspaper articles that came from mining organizations at the time saying that the use of asbestos was not dangerous and that there was no asbestos problem in Quebec,” said De Guire. “We wrote a paper for [then-Minister of Health and Social Services Philippe Couillard] in 2005 to tell him that it was not a good idea to encourage the ‘safe’ use of asbestos in Quebec.”

After the report was written some positive steps were taken by the government, explained De Guire, including the removal of asbestos from all public buildings.

Concordia Health Services readies condoms for all

• RACHEL LAU

STBBI.

Don’t know what that is?

Then you’re behind on your sex education. An STBBI is the newest term for a sexually transmitted infection: a sexually transmitted and blood born infection.

That is just the kind of information Gabriella Szabo, Concordia’s health promotion specialist, will be sharing with students on Nov. 10 while giving out thousands of condoms.

“What’s special about this is that we’re going to be distributing samples of every condom that we offer, to give students a chance to try one or two new condoms,” said Szabo of the daylong event.

Szabo added that a major goal of this year was to make the booth as approachable as possible, but shyness is a barrier, she warned.

“Students run by and grab condoms and we’re kind of calling after them, ‘you can always get free condoms at the health booth,’” she said.

The condom giveaway started a few years ago when students taking a course on HIV interned at the Concordia Health Clinic.

Szabo and the students worked together to think up new ways to interest students in practising safer sex. What they came up with was Condom Claus who, complete with elf interns, was a huge hit.

“We tramped all about Concordia distributing condoms and it was extremely well received,” said Szabo. Despite the popularity of the program, Condom Claus will not be “ho,

ho, ho-ing” around this year due to the relocation of the health clinic to the GM building on Dec. 17.

For students who may be too shy to fill their bags with condoms on Nov. 10, the health promotion clinic sells them for 25 cents each. According to Szabo, even an associated small cost reduces condom use.

“I really hope that students get vocal about their right to have access to free condoms,” she said. “It might even inspire student governments that this is something that is really important.”

“Students run by and grab condoms and we’re kind of calling after them, ‘you can always get free condoms at the health booth.’”

—Gabriella Szabo,
Concordia health promotion

Panopticon

Conference series asks tough questions about privacy

• JUSTIN GIOVANNETTI
& R. BRIAN HASTIE

In an era of corporate data mining, bulging government databanks and social networking, security experts gathered at Concordia on Nov. 4 to debate whether privacy has become an endangered commodity.

As part of the president's second conference series, the "Every Breath You Take" talk involved what Concordia President Judith Woodsworth called "fascinating and scary discussions" about the role of privacy in society.

"Is the desire to be alone with another person a positive and natural urge, or is it a sign that the two people have something to hide?" asked Shannon McSheffrey, the chair of Concordia's history program, in the talk's evening ses-

sion. McSheffrey charted the twisting path of privacy in society from medieval England to the present day.

"Is the desire to be alone with another person a positive and natural urge, or is it a sign that the two people have something to hide?"

—Shannon McSheffrey

According to McSheffrey, the ambiguous definition of privacy has been severely challenged since 9/11. Demanding privacy rights today is often seen as an admission of guilt, while overzealous security precautions at airports are deemed necessary.

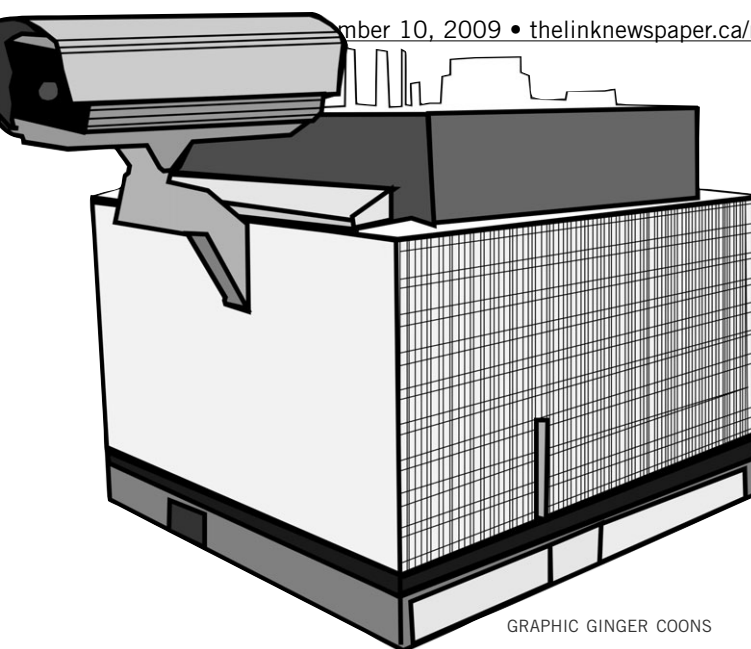
At a talk earlier in the day, a member of the audience asked communications professor Kim Sawchuk whether the public should fear "Big Brother," given that new technology makes surveillance easier.

"We are Big Brother," answered Sawchuk, referring to society as a whole.

She drew from the example of the British government's decision to allow citizens to monitor closed-circuit security cameras over the Internet and report any misdeeds. This, she said, is an example of security needs taking precedence over privacy.

For those who believe that security can only come at privacy's expense, Sawchuk made a point of proving them wrong.

"They don't have to be mutually exclusive notions," she



GRAPHIC GINGER COONS

stressed. "They can live independent of each other."

Another communications professor, Tim Schwab, pointed out that security states should be thought of in terms of what they provide—freedom from threats—rather than the civil liberties they take away.

Questions of security versus privacy were the most popular amongst the audience, which consisted of a smattering of students and Concordia functionaries.

Several people voiced their unease with the current way in which governments use technology to compromise privacy.

"Conversation is the best way in which to ensure that the balance [between government responsibility and privacy] is still struck," said Sawchuk.

Webcasts of the three sessions can be seen at concordia.ca/presidentsconferences.

Concordia readies for more online classes

25,000 students already enrolled for eConcordia

• TERRINE FRIDAY

Students learning through eConcordia, Concordia's online course website, aren't at a disadvantage compared to students who attend regular classes, according to university Provost and Vice-President of Academic Affairs David Graham.

At the Nov. 6 Senate meeting, Graham said the expanding eConcordia program allows for more student flexibility since enrolment has increased at a much higher rate than in-school classes.

In the 2008-09 academic year, more than 13,000 students were registered for eConcordia classes whereas for 2009-10, more than 25,000 students are registered.

"The newest [courses] are not just talking heads on screens," Graham said. The provost later

lauded the fact that eConcordia renders commuting obsolete and allows students to better manage their time.

"There is no practically significant difference in grade distribution or retention [between students in e-learning and those who walk into class]," he continued. "The quality [of education] is commensurate, regardless of the delivery method."

Engineering professor William Lynch was sceptical of the on-paper comparison between online students and classroom students.

"Just because two sections have a 2.5 average GPA, it does not mean the learning is the same," he said.

John Molson School of Business student Zhuo Ling said classroom learning should be mandatory for entry-level university courses, where knowledge retention could affect a student's performance

in subsequent classes.

eConcordia got its start in 2002 with a \$750,000 loan from the Concordia University Foundation. The loan was repaid in 2008.

eConcordia and its for-profit counterpart—Knowledge One—were incorporated under the Foundation in 2007.

According to documents obtained from the Canada Revenue Agency, eConcordia—which is registered as a not-for-profit organization—received a \$200,000 gift from the university during its last fiscal year.

The CRA documents also state that eConcordia can not receive "more than 50 per cent of its funds or assets from one source." However, the organization receives the majority of its funding from Concordia student fees.

—with files from Clare Raspopow

Concordia's Senate greenlights new policy and mulls the impact of *Maclean's*

New withdrawal regulations

The Senate approved a modification to undergraduate course withdrawal. Students must withdraw from all courses on their MyConcordia portal. Students can no longer withdraw by contacting the Office of the Registrar, by visiting the Birks Student Service Centre or by sending a letter.

Supplemental examinations

Supplemental examinations no longer count as a second attempt at a course. Instead, they are considered a replacement for the previous exam attempted.

However, as per section 16.3.10 of the undergraduate calendar, "the grades from both attempts are included in calculating grade point

averages and assessments of academic standing."

Maclean's university rankings

Concordia Student Union VP Student Life and Loyola Prince Ralph Osei voiced his concern for Concordia's performance in the 2009 *Maclean's* magazine university ranking. Although Concordia placed last in the comprehensive category, Graham explained Concordia does not participate in the ranking due to its flawed methodology.

"Although the ranking methodology is faulty, it does have an impact on [starting salaries and acceptance to graduate school]," said Ling.

Concordia taps student creativity for 'Ask Me' campaign

• JUSTIN GIOVANNETTI

Concordia is asking students for a helping hand in steering over 9,000 delegates in the right direction around both campuses for the upcoming Congress of the Humanities and Social Sciences conference.

The university's "Ask Me" contest is looking for students to use the Congress' existing theme to create a look and logo for all the

"There are a lot of creative minds out there. You can see that when you walk around campus and no matter what the faculty is, there is a spark going off."

—Sami Antaki,
executive director of university
communication services

information uniforms, tents and accessories, expected to help the delegates navigate more than 60 buildings across the Loyola and Sir George Williams campuses. The creator of the winning design will get an iPod Shuffle and a chance to meet the delegates at the May 2010 conference.

"We want to involve our creative students—whether they be from the faculty of fine arts or any other faculty—to help us design some-

thing that will be used for the information volunteers," said Sami Antaki, the executive director of university communication services.

The Congress is a meeting of 69 Canadian scholarly associations and includes areas of study ranging from theatre to food studies.

"We have been involving everybody from across the university, but 9,000 people is a lot and we want to put on a good show for Concordia," he said. "There are a

lot of creative minds out there. You can see that when you walk around campus and no matter what the faculty is, there is a spark going off."

In the upcoming weeks, the university will undertake an extensive advertising campaign making full use of email, the university's website and campus ads in both print and informational displays.

The due date for submissions is Dec. 4.

Burnt out

Documentary gets the dirt on tar sands, premieres at Concordia this week



The government of Alberta has denied any correlation between proximity to refineries and the high rate of cancer in local populations.

• CHRISTOPHER OLSON

It's like a scene from a Roland Emmerich disaster movie set in slow motion: entire mountains pulverized into dust, vast acres of forest flattened in a wave of unidentified destruction.

The culprits aren't alien spacecraft or seismic earthquakes; this time the Canadian government is to blame. Their MO? Pillage oil from Alberta's tar sands to satiate America's energy demands, without accounting for Canada's own needs.

"Canada [has become] a resource colony of the United States," said Shannon Walsh, whose documentary, *H2Oil*, exposes the economic and ecological impact of Alberta's tar sands operations and premieres at Cinema Politica later this week. "I think a lot of Canadians need to wake up to the fact that we've been signing away our natural resources through trade agreements for decades now."

According to Walsh, we're also destroying one of the largest fresh water resources on the planet in the name of short term profit.

"What kind of economy are we going to have if we don't have an environment with which to sustain it?" asked the director. "The economic question is more than just what you get out of that barrel [of oil], it's what will it cost to clean it up?"

For every barrel of oil extracted from the Alberta tar sands, four barrels of clean drinking water must be used to filter out impurities. Those impurities often get dumped right back into the fresh water supply through overspilling from large tailing ponds—cesspools of factory runoff that, if breached, could equal the equivalent of 300 Exxon Valdez spills.

One of the ingredients in these tailing ponds are polycyclic aromatic hydrocarbons which, when combined with arsenic, increase their cancer-causing side effects

"Just as we saw the cigarette industry duck and dive for so long about the causal link between smoking and cancer, we're seeing the [oil] industry duck and dive as well."

—Shannon Walsh, director of H2Oil

more than tenfold. The government of Alberta has denied any correlation between proximity to refineries and the high rate of cancer in local populations.

"Just as we saw the cigarette industry duck and dive for so long about the causal link between smoking and cancer, we're seeing the [oil] industry duck and dive as well," said Walsh.

H2Oil takes us to Fort Chipewyan, a First Nations community nestled on the Athabasca River. The community has a pop-

ulation of 1,200, but has lost over 100 to cancer in the past decade. Many residents of Fort Chipewyan continue to observe tradition and hunt for game despite unhealthy arsenic levels detected in local fish and wildlife.

"There's a cultural genocide happening [in addition to] the direct results of the cancer rates," said Walsh, pointing out that Natives are forced to abandon their customs and rituals or risk exposing themselves to cancer-causing poisons.

"It's a time for people to get actively involved and know what's going on right in our backyard."

The Montreal premiere of *H2Oil* will be held in room H-110 in Concordia's Hall Building (1455 de Maisonneuve Blvd. W.) on Nov. 12 at 9 p.m. Director Shannon Walsh will be in attendance for a post-film Q&A. For a full listing of Cinema Politica's screenings, see cinemapolitica.org/concordia.

Comfortable with chaos

One-woman band tUnE-yArDs turns frustration into fearlessness

• ASHLEY OPHEIM

There are some weird things going on in the tUnE-yArDs. Crazy, wonderful, confusing things.

Merrill Garbus, the mastermind behind one-woman band tUnE-yArDs, burst onto the music scene with debut record *BiRd-BrAiNs* last August. It's an impressive Noah's Ark of songs that range from African-infused yodelled nursery rhymes to folky lo-fi. It sounds like chaos, like a patchwork of genres.

"The album came from a time of emotional chaos, and that chaos seeped into it," explained Garbus. "I prefer to reflect reality in my music, I have no interest in portraying a perfect cookie-cutter type sound because that just isn't real, it's not who I am. I was really depressed for a long time and music has been a huge thing getting me out of that. If I get overwhelmed now, it's more because of the things that I want to do."

Garbus, who called Montreal home until recently relocating to Oakland, Calif., recorded *BiRd-BrAiNs* on recycled cassette tape over a span of more than two years. The record was re-released by British label 4AD Records and has been swarming around popu-



tUnE-yArDs' Merrill Garbus: "I have no interest in portraying a perfect cookie-cutter type sound."

lar music blogs and making waves in the indie music scene.

tUnE-yArDs' music is described on her Myspace page as "your mom when she gets really mad but instead of whoopin' yo' ass she starts making crazy-ass beats with the pots and pans AND yo' ass." But

Garbus explains that *BiRd-BrAiNs* wasn't crafted out of anger. She characterized her mental state during the long recording process as "frustrated persistence."

"There was a lot of energy coming from frustration. I wanted to push myself through some sort of

threshold," she said.

Despite the frustration that fuelled its creation, *BiRd-BrAiNs* has a childish, playground feel. Garbus was working as a nanny while she recorded the album, and said she "unintentionally pulled from children's rhymes."

"These children's songs intrigued me because they seemed so innocent. But they're not—they are actually very creepy. Just listen to the words in 'Rock-a-bye Baby' or 'Ring Around the Rosy.'"

Garbus pulls the album together with lulling ukulele melodies and swirling looped vocals. Bass lines creep through the songs next to homemade percussion, clever finger-picking and lost and found sounds. Although she originally started tUnE-yArDs as a solo project, Garbus hopes to bring more band members into the fold. She said she plans to work with an all-female drum line, as well as other singers "doing things [she] can't do."

Garbus expresses a sense of fearlessness, both in her recordings and her live shows. Nothing seems to intimidate her. However, she insists she's not as gutsy as she seems.

"I'm not fearless. We all have our things—worries and anxieties," she said. "What's cool is now I have music as an outlet, and I have to be fearless and fuelled by my own fearlessness to get onstage every night."

tUnE-yArDs plays at Le National (1220 Ste-Catherine St. E.) on Nov. 15 at 8 p.m. Tickets are \$17.

Not hot, but heavy

Concordia student takes on role of underage prostitute in *Rabbit Rabbit*

• STEPHANIE LA LEGGIA

"I'm a little fish in a big sea," admits Ashley Dunn, lead actress in Amy Lee Lavoie's upcoming play *Rabbit Rabbit*.

The Concordia student is spending her days managing time between school and the hard life of a teenage prostitute onstage.

Rabbit Rabbit is a two person play focusing on the tension between Dunn's character, Britney, and Larry, a pedophilic birthday clown played by Howard Rosenstein.

Dunn says Britney is constantly seeking her pimp's approval and doing "what she thinks he wants her to do," which in this case leads her to satisfying Larry, someone else's regular. Not exactly every little girl's wish.

Both Britney and the clown's lives depend on two people who never actually make an appearance: Ace, the pimp, and Sabrina, a 12-year-old prostitute. Between their awkward introduction and their nude scene, both characters reveal their vulnerability and frustration at keeping their true selves hidden.

"[Larry] is so much more [than just a pedophile]. He's a person, they're both real people that are suppressing themselves," said Dunn. "She's innocent in a way, but she's also complicated in so many ways. She's so young."

Despite subject matter as taboo as pedophilia and underage prostitution, Dunn said she felt sym-

pathy for both characters.

"The way [Britney] has to cover herself up, she's not herself, and everyone does that in some way," she said. "You're in a situation and you can't be yourself, and that's her whole life."

Rabbit Rabbit's playwright is also a student, studying playwriting at Montreal's National Theatre School. Lavoie's work caught the attention of production company Infinithéâtre after she entered the Pam Dunn Write-On-Q playwriting contest.

"I'm so impressed how she was able to [write the play], with so little experience," said Dunn, still thrilled that she was able to land the part of Britney. *Rabbit Rabbit* will be her professional theatre debut, but it won't be her first time playing a hooker.

"I find that, interestingly enough, I've usually been cast as a prostitute which is a little bit weird," laughed Dunn. "I think it's because I'm pretty able to completely dive into the role and completely abandon everything about myself. Prostitutes are real people, but they have to suppress it so badly to just get what they need. They can't let themselves shine through."

Rabbit Rabbit opens at Bain St-Michel (5300 St-Dominique St.) on Nov. 12 and runs until Nov. 29. Shows Tuesday through Saturday are at 8 p.m. Sunday matinée is at 2 p.m. Tickets are \$20, \$15 for seniors and students.



Ashley Dunn (left) and Howard Rosenstein get heavy in *Rabbit Rabbit*. PHOTO PABLO BRAVO

Remixing art history

Artist Grier Edmundson looks back with new exhibition *The Work Ahead of Us*

• TANIA MOHSEN

By remixing the work of his forefathers, artist Grier Edmundson hopes to create something visionary enough to make his own mark on history.

His new exhibition, *The Work Ahead Of Us*, is not about conveying a message. Edmundson's work sprouts instead from his interest in the past.

"It's an insight to what I'm thinking about," he said at the Nov. 5 vernissage.

Edmundson described his work as "diverse." Among the many pieces featured at the gallery, there were works inspired by styles ranging from classicism to pop art, impressionism to expressionism. In the dead centre of the gallery is propped a larger-than-life white painted replica of the "Monument to the Third International," a structure planned—yet never built—by Russian artist Vladimir Tatlin.

The eclecticism of styles illustrates Edmundson's primary inspiration: his interest in exploring art history.

Born in Memphis, Tenn., Grier Edmundson said he has let his artistic instincts guide his hands in the creation of art since he the age of 13. He started exhibiting when he was in art school. Edmundson said he felt that the places he has lived have had a significant impact on his work, which, besides Memphis, include Baltimore and Glasgow. *The Work Ahead of Us* is the artist's first exhibition in Montreal, where he has lived since January.

Edmundson said he believes in the evolution of an artist's style over time, saying that an artist's legacy should be viewed more as "a body of work over a period of time instead of a single big splash."

Grier Edmundson's exhibition *The Work Ahead of Us* shows at the Battat Contemporary (7245 Alexandra #100) until Dec. 19.



Grier Edmundson's model of the "Monument to the Third International." PHOTO RILEY SPARKS

spins

Smoky Tiger and the Seven Doors
Self-Titled
Lit Fuse Records



When I met Smoky Tiger this summer, I could have known what to expect of his music by judging his tie-dyed "Winnipegasus" T-shirt. Psychedelic to say the least, the disc starts us off with a mash-up of existential questions (Is it doomsday? Can we unlock the secrets of revelation?) before turning into some sort of Celtic or Indian-inspired trip-out mix. This is the kind of music you would expect a bunch of Sunday hippies on Mount Royal to be really into. I was taking this album half-seriously until the second track, where he bastardizes Canadian classic "The Log Driver's Waltz" by turning it into a song about tree planting, with random rap included. "Holla back to the call of the plant?" Fuck, dude. No. This guy is on drugs for sure. Based on lyrics alone, he seems like the type who thinks multiple acid trips make him some

sort of prophet. Sorry, but I decline his invitation in track five, titled "Best Song Ever." I don't want a "welcome to the church of what is happening right now." Laughable if you're not tripping balls, *Smoky Tiger and the Seven Doors* is definitely something else.

2/5
—Laura Beeston

Sean Nicholas Savage
Spread Free Like a Butterfly
Arbutus Records

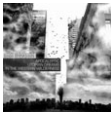


Sean Nicholas Savage's latest album *Spread Free Like a Butterfly* is a wonderful journey into a heart bursting with loneliness and revelation. Gone are the delicious bubblegum songs strung out on neon feelings of past Savage albums—here comes the heartfelt sensitivity. "Am I young or am I old? There is no way to know," he sings on "Autumn Comes to Town." *Spread Free Like a Butterfly* is welcomed by the change of season. These songs reflect autumn's sentiments, the leaves outside dying a beauti-

ful death, turning their flushed and vibrant bellies to the sun. Savage shows his mature side on this album and exerts his musical flexibility. The songs are infectious and one can't help but hum along, with "Heart Wish" being the catchiest of the bunch. Savage sings, "I'm trying to forget her, taking care of my heart, I keep trying but I can't even start," and hearts go pitter patter. This song tells a heartbreaking story of unrequited love and Savage plays an awfully good Romeo. There is a place in all our blushing hearts for *Spread Free Like a Butterfly*.

4/5
—Ashley Opheim

Baba Brinkman
Apocalyptic Utopian Dreams in the Western Wilderness
Lit Fuse Records



Hip-hop artist Baba Brinkman obviously had a bone to pick when naming his album. *Apocalyptic Utopian Dreams in the Western Wilderness* is the most intense title I've heard in quite a while. Both the name and

the lyrical content are mouth and mind-fillers. The final product, however, is pure cacophony. Thought-provoking underground rap and hip-hop often suffer from poor production, and this album is no exception. When the lacklustre beats didn't sound like they were created with a low budget imitation of Garage Band, they were either victims of Brinkman's distracting flow or drowning out his voice altogether. Not hearing him properly, however, actually gave my ears a much-needed break—I've never heard such rhythmically-challenged spitting. It was impossible to listen to this album all the way through in one sitting. Only two tracks merit any kind of positive attention. "Conversation" benefits from some popular Obama sound clips, and the appropriately named "Do or Die" contains the least disjointed beat and message. For an artist not new to the game—and one who complains about his unrecognized skill, at that—Brinkman has a lot to learn. Work on your flow or just write political poetry. Clever lyrics are not enough.

1.5/5
—Miqu'elle-Renae Skeete

The DOWN-LOW

Event listings
Oct. 13-19

VISUAL ART

Clean Hands
Concordia students Laura Findlay and Christie Vuong explore the innocence and imagination of children in paintings and photographs. Vernissage Tuesday, Nov. 10 at 7 p.m. VAV Gallery 1395 René-Lévesque Blvd. W.

On the Road Again: Animals in the City
Artist and Concordia fine arts alum Kate Puxley provides a "requiem for the natural world" with intricate charcoal drawings and Masonite cutouts. Until Nov. 30 Headquarters Gallery and Boutique 1649 Amherst St.

MUSIC

Album release party for new albums by Flow Child and Devon Welsh. With performances from Indiensoci, Grimes and The Human Athlete Thursday, Nov. 12 at 9 p.m. Bar St-Laurent 2 5550 St-Laurent Blvd. Tickets: \$5

J. Tillman (of Fleet Foxes) with Pearly Gate Music Thursday, Nov. 12 at 8 p.m. Il Motore 179 Jean-Talon St. W. Tickets: \$15

FILM

American Radical: The Trials of Norman Finkelstein
Documentary about the controversial academic premieres at Cinema Politica. Filmmakers and Finkelstein will conduct a Q&A after the screening. Monday, Nov. 16 at 7:30 p.m. Hall Building, room H-110 1455 de Maisonneuve Blvd. W.

LECTURE

Lecture and animation screening with artists Marc Bell and Amy Lockhart. Wednesday, Nov. 11 at 7 p.m. VAV Gallery

Jazz composer/musician Charles Ellison in dialogue with Professor Norman Cornett. Saturday, Nov. 14 at 1 p.m. Galerie Samuel Lallouz 1434 Sherbrooke St. W. Tickets: \$20 for students

— compiled by
Madeline Coleman



from mean to green

Collectivist gardeners dream of a day when people can live happily alongside their vegetables. GRAPHICS VIVIEN LEUNG

• KAMILA HINKSON

What if, while driving down the Ville-Marie Expressway, you could see the city lights in front of you and corn fields to the left and right? Or apple trees lining McGill College Avenue, ripe for the picking in the fall after shopping in the Eaton Centre?

Lofty goals perhaps, but urban agriculture is on the rise in Montreal and around the world.

According to a 2007 report by the United Nations Population Fund, more than half of the world's population lives in towns and cities. So why should people move to urban environments but practice agricultural activities, which are usually associated with rural environments?

The answer is simple: food security.

The World Food Summit of 1996 defined food security as a situation where "all people at all times have access to sufficient, safe, nutritious food to maintain a healthy and active life."

The community garden program in Montreal has been around since 1975 and now boasts 97 different gardens across town. These gardens enable community res-

idents to pay for a part of a garden and grow their own vegetables or flowers on their own plot of land.

The concept behind collective gardens is a little different. The modus operandi is to get together and take care of an entire garden as a group.

And while the patrons of community gardens generally keep whatever they grow, a collective garden's harvest, and the garden itself, are often used in ways to promote food security while making fresh produce readily accessible in the city.

Both McGill and Concordia University accommodate collective, organic gardens on their campuses with the goal of providing city-dwellers with locally-grown vegetables.

Concordia's green vegan grow-op

Set up by former Concordia student Zev Tiefenbach, The People's Potato Garden Project has been fighting against the "corporatization of the university" since its inception in 2000.

Turned off by the fact that the only food services offered to students were corporate-controlled and "had a [financial] stake in

our university," Tiefenbach and his Potato gang decided to take back Concordia and address student poverty using resources found in and around the school.

"Just because you don't have cash flow doesn't mean you have to eat 99 cent pizza," he said. Starting up a garden fit with the Potato and Tiefenbach's mandate.

"If we were going to serve the food, might as well grow the food."

In its first year, a "demonstration" Potato Garden covered one-third of a hectare at Loyola's athletics field. In 2001, they handed the reigns to Action Communiterre, a non-profit organization that runs collective gardens in Notre-Dame-de-Grâce.

"One of our goals was to get the garden started and then turn it over to the community," Tiefenbach explained.

The garden moved to its current location near the fittingly-named Terrebonne Street (at Belmore Avenue), officially becoming part of the Action Communiterre's Victory Garden Network in 2002.

Julie Richard, Action Communiterre's animation coordinator, explains this past summer was the first in seven years that they weren't working in the Potato Garden.

Before giving away the garden, the relationship was very collaborative.

"We started the Potato's seedlings and they let us borrow their truck when we needed it," said Richard. "[The Potato Garden] was one of our most amazingly productive gardens."

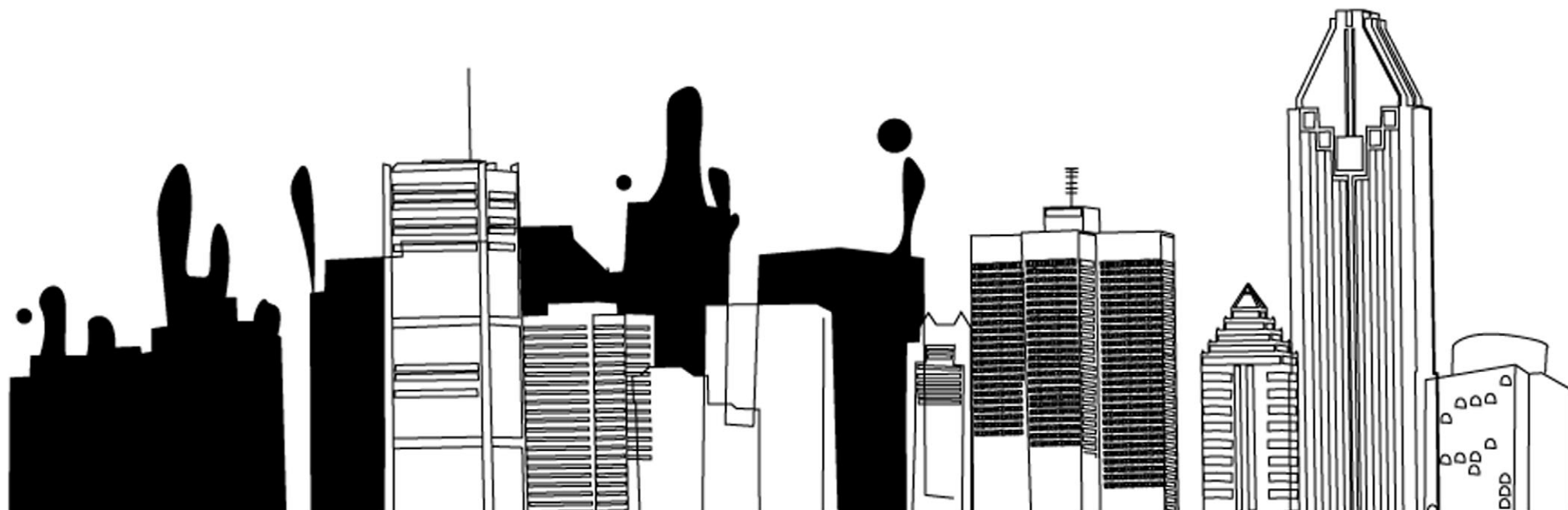
As The People's Potato kitchen and garden coordinator today, Amy Dramilarakis (literally) has a lot on her plate. Her job is to get the garden up and running and to make sure the vegetables are growing well and get distributed in the community.

Growing "anything that will grow in Quebec," volunteers do most of the dirty work, which includes planting, weeding and harvesting.

"I would say 90 per cent [of the gardeners] are Concordia students and then there's the random 10 per cent who are NDG dwellers [who] just live next door or heard of us through Montreal Urban Community Sustainment," she said.

The Potato Garden works directly in conjunction with MUCS—an organization that runs a community kitchen and a zero food waste program—collecting the produce, preparing food and distributing leftovers to

Collective gardens put an urban twist on growing food



Grey cities are sad cities.

other community groups.

But for all their hard labour, the volunteers can take home some of the produce too.

“Basically, the vegetables are grown by the community and distributed through the community. The main project was to get volunteers involved [...] [so they] can have access to fresh and nutritious vegetables, which aren’t always available,” she explained.

Have your school and eat it too

Instead of following Concordia’s lead and invading Molson Stadium, McGill partnered up with two local non-profit organizations—Alternatives and Santropol Roulant—who had taken to the sky.

In 2002, Alternatives and Santropol Roulant started the Rooftop Garden Project. Their endeavour promotes urban gardening, creating new rooftop and soil-less gardening techniques like self-watering growing bins and growers made out of recycled buckets. They work with partners in Cuba, Mexico, Morocco, Senegal and South Africa to exchange and come up with different approaches and systems of growing.

Their first demonstration garden was located on the roof of Université du Québec à Montréal’s TELUQ building in the Plateau. But when this building underwent renovations, they asked McGill if they wanted to host a collective garden, and McGill agreed. They named it the Edible Campus Garden, and it settled into its current location on the top of the entrance to the Burnside Geography building on McGill’s downtown campus in 2007.

The Rooftop Garden Project also works with local schools and day camps to teach city kids about the food cycle and runs gardens in senior residences. They even produced a how-to guide for people who want to start their own rooftop gardens that they posted on their website.

To participate, volunteers just sign up for a shift. As Patrick Revie, volunteer coordinator at Santropol Roulant, explains, the amount of students digging dirt “depends on the week and the weather. It’s hard to plan [activities] when we don’t know how many are going to come.”

The vegetables that are harvested go to Santropol Roulant’s kitchen, which uses them in the meals they deliver as part of

their meals-on-wheels service. The inedible waste is brought to their basement where 45 kilograms of worms in three containers turn it into compost, which is then redistributed to the gardens.

As Revie said, city gardens allow participants to “create a connection with their food” by being directly involved in its production.

We’re a happy family

The driving force behind these gardens and the organizations that run them is involvement of community members.

“The gate [to the Potato garden] was always unlocked. People were always coming in,” Dramilarakis said. “If it wasn’t for this Italian lady in the neighbourhood who knew how to grow zucchinis, my zucchinis wouldn’t have grown so well. There’s a constant sharing of information.”

Ismael Hauteceur, project coordinator of the Rooftop Gardens Project and president of the Regroupement des jardins collectifs du Québec, points out that “we live in a society where we don’t build anything—not our houses, our cars. Making something from start to finish is pragmat-

ic, even if it’s just one tomato.”

With the world’s population shifting from rural to urban areas, the MCHG believes cities contribute to “environmental degradation and increasing food insecurity,” and that greening cities can make a difference in curbing these effects. Montreal’s urban gardens not only promote a sense of community, they are also ultimately making this city more sustainable.

Gardening—whether it’s on a roof or elsewhere in a city—is becoming more popular in Montreal, says Hauteceur.

“People love to take care of pets, plants, anything that’s alive,” she said, adding it is perfect for today’s “instant gratification” society, since gardening yields short-term results that are more-or-less immediate.

Just because you live in the city, doesn’t mean you can’t throw on a pair of gloves and turn some dirt for a good cause. The spread of urban agriculture is making it easier for city slickers to become city farmers, and though there’s no room for cornfields beside the Ville-Marie, collective gardens give everyone the chance to reap the benefits of growing fresh veggies in the comfort of their own roof, balcony or school.

REMEMBER

The image features the word 'REMEMBER' in a large, bold, black, sans-serif font. Three red poppies with green stems are integrated into the text. One poppy is positioned behind the 'E' in the first 'RE', another is behind the 'M' in the second 'RE', and a third is behind the 'R' in 'BER'. The poppies have a dark red center and a lighter red, almost orange, outer ring. The green stems are thin and extend downwards from the flowers. The overall composition is clean and impactful, set against a plain white background.

The age of testimony

• LAURA BEESTON & TOM LLEWELLIN

In a world where civil unrest, displacement and genocide are widely-acknowledged realities extending well beyond 1945, there is radical potential for Remembrance Day to be something more than just a well-intentioned homage to veterans.

This past weekend, academics, activists, storytellers and social justice workers gathered together for a three-day conference called “Remembering War, Genocide and Other Human Rights Violations: Oral History, New Media and the Arts.”

Organized by Concordia’s Centre for Oral History and Digital Storytelling in conjunction with the Montreal Life Stories Project, the workshops centred around survivor stories and meaningful ways of sharing in an “age of testimony.”

Steven High, the conference’s organizer, acknowledged the importance of remembering the sacrifices of those who died fighting for our country, but also said that there are other stories that must be remembered as well.

“Much of the conference was focused on the stories told by civilian survivors of mass violence. These are often hard stories to tell and hard stories to hear,” he said, adding that there is real potential to use oral history, new media and the arts as a catalyst for dialogue and political action.

According to High, the digital revolution is transforming how we “think” and “do” history. With this in mind, the multilingual round-table discussions approached a variety of issues—ranging from genocide in Africa to

the Holocaust to Hiroshima, Tibet and the Aboriginal experience in Canada. The conference also explored how contemporary media can ensure the experiences of those affected by human rights abuses across the world are never forgotten.

With over 40 workshops in three days, there was a significant amount of information to digest.

Technology and social movements

In his presentation on Nov. 6, Basque speaker Egoitz Gago Anton explored the concept of “crossing the digital gap” and the ways in which using new communication tools like the Internet, Twitter and blogs may promote or obstruct social action.

Focusing on conflict prevention initiatives in Spain, Anton discussed how the traditional militant model of pressure groups—characterized by a collective identity, marches and use of common spaces—have been negatively influenced by the changes in technology.

“There was a perception [before] that the activists were in the middle of the decision-making process, now [...] they are making motions and writing a lot, but waiting for someone to read [their blogs and ideas],” he said. “Their physical meetings are decreasing, since most things are happening over Internet forums and things like that. [Activists] feel a loss of group cohesion and this is a key issue.”

Displacement and urbanity

On Nov. 7, Concordia media studies graduate student and chair of the Mapping

Memories project Gracia Jalea accounted her experiences of working with refugee youth.

Spending two months at the Maison des jeunes Côte-des-Neiges last year, Jalea helped the kids document their stories of why they left home and what challenges they faced in finding housing and an income, navigating a complex web of immigration requirements.

Explaining that the youth she worked with “didn’t otherwise have a support system,” the project equipped them with video and still cameras so they could produce multimedia accounts built around their testimonies.

Oral testimony and Canadian colonialism

On Nov. 8, Sara Fryer, the senior research officer with the Aboriginal Healing Foundation, spoke about her experience collecting survivor stories from those who had lived through the federal residential school system set up across the country.

A federal policy of assimilation with the stated intention to “kill the Indian in the child,” the Indian residential school system took children away from their families and communities to be raised under government or church supervision.

The Aboriginal Legacy of Hope foundation developed video and museum exhibitions from the testimonies of those who survived the schools, the last of which closed in 1992, and set up over 150 community healing projects from coast to coast.

“It’s estimated that there are 80,000 Aboriginals alive today who attended these schools,” said Fryer. “When you think about

the generational impacts, the extrapolated figures are showing that half a million people continue to be affected by the [residential school] system. It was devastating in the long term.”

Fryer found that the consequences include hereditary violence, depression, poverty, alcoholism, drug abuse as well as a breakdown in the family and cultural structure.

“Clearly people are still grappling with how to heal, or are on the healing journey,” she said. “Some people have told me that they will never heal.”

History for the future

Breaking the mould of traditional academic conferences, Remembering War was an event that inspired new ways of thinking about testimony, media, art and activism.

“Not so long ago, oral historians recorded interviews only to deposit them in archives,” said High. “New media and the arts enable us to retain the orality and to create spaces of dialogue.”

“Concordia communications professor Elizabeth Miller likes to say that she spends 10 per cent of her time making films and 90 per cent of it using the film to create spaces of dialogue and political action. What if all academics did the same with their books and articles? How can we better harness the power of the classroom for social change?”

For more information on the Montreal Life Stories Project or the Centre for Oral History, visit lifestoriesmontreal.ca and storytelling.concordia.ca.

Looking past the Wall

• TERRINE FRIDAY

“It was incredible because nobody really knew about it. It was like a secret world, an underground world [...]. There was paper, paper, paper. It was at least 40 kilometres of secret files and we knew there were files from the Nazi regime among them: the Reich documents.”

Stefan Wolle, a historian from East Berlin, reflected on his time working to dissolve East Germany’s secret police right before the fall of the Berlin Wall.

Wolle, now a historian and director of Berlin’s GDR museum, spoke to a small crowd at Montreal’s Goethe Institut on Nov. 6 to commemorate the fall of the Berlin wall and celebrate 20 years of a united Germany.

Wolle helped unveil the secret police—or Stasi—files in his 1990 co-authored book *Ich liebe Euch doch alle!* (or *I Love You All!*), a year after East Germany’s GDR government was overthrown. He acknowledged printing pirated material but, since the government was no longer legitimate, there were no laws against its publication.



Herbert Enker captures the Wall pre-1989 in his exhibition called Grenzfall.

“Of course there were some objections, but we didn’t realize it,” he said. “We were able to publish the documents because the

public at that time had a thirst for the truth.”

German Consul General to Montreal Klaus Geyer, who grew

up in West Berlin, said when he was living in Berlin, no one would have ever dreamed a united Germany was possible

during their lifetime.

“Now when I’m in Berlin, I can just take my bicycle and leave for the surroundings,” he said. “When I was around, that just wasn’t possible.”

Geyer said the reunification of Germany should serve as an example for the rest of the world, specifically for Afghanistan.

“We needed 40 years to overcome the situation, which is two generations,” Geyer said. “So we’re always hopeful that wars, wherever they are, will [dissipate].”

Large social events were state-controlled in 1980s East Berlin, said German DJ Wolle XDP. The day after the wall was torn down, he said, East and West Germans connected over techno as a cultural symbol of unity, and created their own unique blend of music.

“With this history, we can encourage young people to defend our invaluable democratic rights and encourage them to change the world without resorting to violence,” said Goethe director Mechtild Manus.

For a list of upcoming events hosted by the Goethe Institut, visit goethe.de/uk/mon.



GRAPHIC VIVIEN LEUNG

WAR IS DEATH

But is it inevitable?

• LORNE ROBERTS

In the opening pages of Kurt Vonnegut's novel *Slaughterhouse-Five*, the narrator talks about the difficulty of capturing his military experiences in writing. In conversation with a friend, the friend remarks that if he's trying to write an anti-war book, he might as well try to write an anti-glacier book.

His friend's point is that war is so inevitable, to support or oppose it is beside the point.

Sociobiologist Edward O. Wilson argued that moralizing war, or passing judgment on it as being good or evil, is irrelevant. It's simply the result of a basic human impulse and will always be with us, much like eating or procreating.

But it's surely more complicated than just that. In a world where we've done everything from sending people to the moon to microscopic surgery, we should be able to find our way out of having to kill for political ends.

Former American president Woodrow Wilson received a standing ovation when he

announced the United States' entry into the First World War in Congress—a reception he did not think the news deserved.

"What I have just delivered is a message of death for the young men of our country," he responded. "How strange it seems to applaud that."

Like Wilson, most of us recognize that, inevitable though it might be, something about war is still inherently distasteful to us: repugnant, even. Whatever else it may be, war is ultimately and always a message of death. Wilson pointed out this same contradiction when he later said that war is never inevitable, but only becomes so when our human wisdom has failed us.

With Remembrance Day upon us and Canadian troops engaged in conflict in Afghanistan, these same questions all have to come up again. At the root of that questioning lies the single question: what exactly are we fighting for?

World War I recruitment posters and government spin sold war not as a conventional army versus army fight, but as a fight against the idea of war itself. It was even dubbed the War to End All Wars. By and

large people bought into this message, with the result being the most destructive war we had ever known both in terms of human life and property. It also didn't prevent another, even more destructive war from coming 20 years later.

I'd like to think that now, in the 21st century, we have a healthy sense of cynicism and wouldn't buy into propaganda again. Yet here we are in Afghanistan. This conflict has been packaged to us as a new, unique kind of war, against a new kind of enemy—not a war against a specific enemy, but against the concept of "terror" itself. Even as recent polls suggest that more than half of all Canadians oppose our presence there, with 76 per cent opposed to keeping any Canadian military forces in Afghanistan beyond 2011, both the Liberals and Conservatives have stated publicly that they are committed to extending our mission.

I've been asked before if I believe that Al-Qaeda is evil and my answer is always this: judging by their actions, they seem pretty evil, but I've also met some North Americans who are pretty evil, even though

most of them are genuinely well-intentioned people. I know that both sides of human nature can exist in one society. In fact, both sides can exist in my own personality on any given day.

I also know—as the British found out in their long and turbulent colonization of the very patch of ground you now stand on—that if you give people guns to make war against your political opponents, sooner or later those guns will be turned back against you.

So maybe it's as simple as the dictum that if you give humans a tool, a power or a skill, most of them will want use it for good—and perhaps a bit of personal gain—while a tiny minority will use it to exert their will, to dominate and to destroy.

So is war inevitable? Can it have positive outcomes? Maybe, but in any case we can see that—right up to the present—war amounts to not much more or less than a message of death for huge groups of people.

However you choose to spend your Remembrance Day, and whatever it might mean to you, that's a point that deserves consideration.

A soldier's story

“There were two explosions. After the first blast everybody was fine and the guys dismounted to make sure that there were no secondary devices left around for the next convoy of Canadian soldiers passing on that road. They were doing their job and the secondary explosion went off. Two guys got killed.”

—Rian D'Alesio,
Canadian army corporal

• MICHAEL BRAMADAT-WILLCOCK

Every Nov. 11, many Canadians wear poppies as a sign of respect to our fallen soldiers and veterans. In the context of Canada's war today, these flowers take on special significance, as the opium poppies growing in Afghanistan fuel the country's booming heroin trade and the livelihood for many Afghans.

Since 2002, when the first convoys of troops were deployed, Canada has been a major player in the Afghan war, suffering the third-highest casualty rate among coalition forces. Over 130 Canadian soldiers have died.

Corporal Rian D'Alesio, a soldier in the Canadian army, recently returned from a six-month tour in Afghanistan. He shared his experience in Afghanistan to give his perspective to those far away from the conflict.

After signing up to join the army in 2006, D'Alesio underwent what he called two months of “war games” training in northern Alberta.

Training in combat casualty care, D'Alesio learned how to help out paramedics on the ground in case of emergency. As a reservist, D'Alesio was not obligated to go to Afghanistan, but volunteered of his own free will to go on tour the following year.

“I never regretted it for even a minute,” he said.

“I was in Afghanistan for maybe six months but it definitely felt like a lot longer. [I was] just straight-up working all the time with no weekends,” he said. “We could call home whenever we got a chance, but if someone got hurt or someone died we had a communications lock down.”

According to D'Alesio, the war in Afghanistan is no different than any other war—there are casualties. An experience he had while on patrol in Kandahar province, drove this fact home.

“There were two explosions,” he said. “[After the] first blast everybody was fine and the guys dismounted to make sure that there [were] no secondary devices left around for the next convoy of Canadian soldiers passing on that road. [...] They were doing their job and the secondary [explosive] went off. Two guys got killed.”

Many of the troops were in shock after

seeing two comrades die, D'Alesio said.

“Some guys needed to be taken inside the vehicle just to cool down. One of them—a real good guy—had to take some time out. Things just got a little bit too much for him, having to see that. He just started crying.”

Despite the casualty count, D'Alesio said Canadians need to understand the nature of war and the nature of this particular conflict. He said that, although people do get hurt and die in Afghanistan, being at war is better than leaving the country in a state of instability. By going into Afghanistan, D'Alesio said he believes Canada made a commitment that it should not break. If we withdraw, he said, it would mean disaster for Afghans who would once again find themselves at the mercy of the Taliban.

“Keep on supporting our troops,” he urged, saying that many of the Afghan people he met appreciated the Canadian presence. “We are trying to win hearts and minds. [...] We can't just leave Afghanistan the way it is, without finishing what we started.”

He described the situation in Afghanistan as dangerous not only for the people living there, but also for the international community.

After a six-month tour with only three weeks of vacation, D'Alesio said he felt ready to return to Canadian soil.

At home in Notre-Dame-de-Grâce, D'Alesio has found a new appreciation for the comforts of Canadian life.

“It was a real surreal feeling to know that the mission was over and all the training that I've done [...] helped me survive,” he said. “There's not much to worry about now. Since I've been back I've been realizing that the war for me, for now, is over.”

D'Alesio plans to spend time with his fiancée before getting married in the spring.

When asked if he plans to return, he said that his mission to Afghanistan was definitely not his last tour of duty.

“I could never be happy working a desk job.”

D'Alesio said that he is happy in the army and loves what he does.

“If I had to go back and make the decision [about signing up] over again, I wouldn't even think twice,” he said, and you could see in his eyes that he meant it.



Corporal Rian D'Alesio arriving in Afghanistan.



Taking a well-deserved break from duty.

Montreal gets ready to slam Victoria

Throw Poetry Collective's Chris Masson heads to the Canadian Festival of Spoken Words

• PASCALE ROSE LICINIO

They are leaving Montreal with innovative verbal tactics and a brand new poetic arsenal. In Victoria, B.C., they will cross words with their most talented peers in the biggest, longest and toughest slam of the year.

Chris Masson, Alessandra Naccarato, Nooreen Nathoo, Deanna Smith and Rachna Vohra will represent Montreal at the sixth Canadian Festival of Spoken Words, a.k.a. the Slam Nationals, Nov. 10 to 14.

"We're getting ready for four nights of intense slamming," said Montreal Throw Collective head coordinator Chris Masson. "Last year in Calgary, we had six-hour long slams!"

Though there are no jerseys, no mascots and no anthems, the nationals work just like a sports competition, he explained. The

judges who evaluate the poets are randomly selected from the audience. Competitors are organized into teams, who represent the country's biggest cities, and they compete in rounds, playoffs and finals.

When asked about Montreal's main competitors, Masson laughed and said Halifax has won the last two Slam Nationals, but Vancouver also takes part in a lot of competitions.

"It's not about the competition, really," he said, explaining that spending four days among slam people was the best part of the festival. He said that last year, after the slam competition during the day, the artists would meet in someone's room and keep slamming for the rest of the night.

"I've made so many friends on the national slam scene that I think I can go to any major city in the country and find a place to slam—and a place to crash," he said.

The poets representing the city this year made the team by winning the slams organized last season by the Throw Collective. This year's team is very different from last year's.

"We were four skinny white guys," said Masson with a smile. "This year, there's me and four women of culturally diverse backgrounds."

Though the themes and voices of Montreal's Throw Collective have changed, as the audience could see in a preview of pieces during the last monthly slam at O'Hara's Pub on Nov. 2, the team has a lot of fun pieces, but also ones that deal with more down-to-Earth topics.

Naccarato, for example, has a poem on sexuality and violence towards women. Nathoo, the team's



Montreal's Throw Collective is headed to B.C. GRAPHIC ELLEN LEUNG

alternate, will present a poem praising women who wear size 12 jeans. Smith, who grew up in Montreal but is from "Les Antilles," has a bilingual piece dealing with "curry-chicken-poutine hybrids" like herself.

It's only the second time that Montreal has had a team taking

part in the competition, resulting from the revival of the English slam scene in the city over the past three years. Masson explained that next year's festival in Ottawa should be more bilingual—a verbal battle Montreal should be able to measure up to.

Lickety Split Smut Zine XXX



• CHRISTOPHER OLSON

Lickety Split Smut Zine XXX, a celebration of sex-positive expression with a pansexual kink—and last year's winner of Best Zine at Expozine—is going through some changes.

Sarah Beall, a Concordia women's studies major with a minor in creative writing, took over from *Lickety Split* founder Amber Goodwyn this past winter.

The Link: What does Lickety Split mean? Is it what I think it means?

Sarah Beall: While "Lickety Split" can be viewed as a reference to cunnilingus, it can also be interpreted in a more polymorphous, pansexual way. While "lick" certainly indicates the tongue, "split" can indicate various parts of the body, both more genitally-

focused as well as erotic. In this way, the title is an allusion and a reflection of the pansexual content found inside the zine.

Do you remember having sex ed in school?

The thing I remember most was that there was an extensive overhead presentation on all the different STIs you could get. My brother actually had to go home from school because he felt so sick from looking at all these close-up photos of scabies. It would be interesting to have a sex ed program that not only taught about STIs and methods of contraception and protection, but also that focused on anatomy and pleasure and the idea of self-love and masturbation and the idea that that can be safe sex.

Is Montreal a sex-positive place?

While I've never come up against a lot of negativity around the sexuality-related work that I do, on the other hand there is this whole thing going on now with lower St-Laurent and Cafe Cleopatra and the development that's going on, and I would say that's pretty sex-negative. I feel, at least politically, that there's an implicit disregard for certain types of sex work when these kinds of plans for redevelopment on the site where people make their money are being pushed through. So it's kind of a mix.



Comic book artist Sherwin Tjia illustrates Lickety Split's covers.

What's the concept behind Smut on the Dance Floor?

Lickety Split has been around since 2004, and over the years our printing process has gotten a lot higher in quality. The costs have just gotten too high for us to pay out of pocket the way we have in the past. We decided we wanted to have Smut on the Dance Floor to kind of get together with the people in our community, our contributors, our readers, the people who have supported us over the years and kind of say "thank you." Of course, the practical thing about the events is that all the proceeds that are raised go towards off-setting our printing costs for the next issue.

What's the theme for the next issue?

The theme is going to be "work," however people want to interpret that.

We definitely wanted to have an opportunity to have our readers and our contributors who are involved in sex work to have a voice, but we also wanted to keep it open because we're pansexual. Work hard, play harder, that kind of thing.

You can purchase back issues of *Lickety Split Smut Zine XXX* online at indyish.com or etsy.com. The deadline for submissions to the "Work" issue of *Lickety Split* is Jan. 1. Stories can be submitted to sarah@licketysplitzine.com.

The next Smut on the Dance Floor will take place on Nov. 20 at Woof Bar (1661 Ste-Catherine E). The theme is "Heavy petting and dirty dancing." Admission is \$5.

quick reads

Put away the cookie cutter



Fortune Cookie
Heather J. Wood
Tightrope Books
150 pp
\$16.95

Robin is a 24-year-old McGill University dropout living in Montreal during the '80s. She is stuck in a rut, with nothing to look forward to except her menial office job.

Heather J. Wood's latest novella, *Fortune Cookie*, follows Robin's life via her diary entries as she lives through the most influential year of her life, 1989. Living in a time of feminist turmoil, during abortion demonstrations and the École Polytechnique shooting, Robin has to persevere through her year of transformation and find strength within when times are bleak.

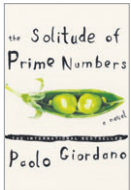
To a young Montrealer, *Fortune Cookie* is filled with luring familiarities. Robin drinks Tremblay on St-Laurent Boulevard, she hangs out with McGill students and she mentions Concordia University as one of the more open-minded schools in Montreal. Snippets of local and world history are also cleverly embedded.

Admittedly, I half-expected the novella to be a typical teen drama filled with boy-talk and gossip, but it proved to be much more than its stereotype. Emotionally profound and politically charged, *Fortune Cookie* is an uplifting treat.

3/5

—Clay Hemmerich

The Solitude in each of us



The Solitude of Prime Numbers
Paolo Giordano
Doubleday
348 pp
\$32.95

Few of us would expect a physicist to pen such a profound novel dealing with the human condition and the psychological aftermath of trauma. But author Paolo Giordano succeeds at doing just that, and with eloquence.

Giordano creates two monumental characters, Alice and Mattia, both of whom have been subject to irreversible life experiences and are irrevocably drawn together.

Alice hides within the depths of her mind following a disastrous childhood skiing accident, an accident attributed to her overbearing father. Mattia temporarily abandons his mentally challenged sister on his way to a classmate's birthday party and is left to deal with the consequences for the rest of his life.

When the two troubled souls meet, Alice is suffering from anorexia and Mattia is a cutter.

This hugely complex relationship is compared to a prime number, which can only be divided by itself or by one. They share a similar pain and destiny but are unable to be romantically linked because of an inability to express themselves.

The novel is masterful when addressing the damaged humanity, the vulnerability and, most importantly, the solitude within these two fragmented characters.

4/5

—Emmanuela Tedone

Northern nostalgia

Comic book artist
Seth on old age,
biography and
Canadiana



Seth, born Gregory Gallant, appears here in a self-portrait. GRAPHIC SETH

• MADELINE COLEMAN

To hear comic book artist Seth tell it, writing fiction might be the most revealing thing a person can do.

"I think it's important to dig deeper when you're writing. I'm not sure whether it's important it be autobiographical when you put the material out," he said. "I'm not sure why honesty is important, but it feels important."

Seth, born Gregory Gallant, is the author of *George Sprott*, a fictional biography that questions the honesty of both the writer and his subject. The book begins as the protagonist, a fading television personality, unknowingly enters his last earthly hours. Brief snapshots of Sprott's life provide the tenuous framework for a biography that Seth says is as much about what we know as what we assume.

The Guelph-based artist questioned biographers' ability to truly understand their subjects' internal lives.

"It would be nice sometimes if [biographers] would admit they're interpreting," he said of the oft-unrealistic level of detail in most biographies. "I guess that's one of the secrets of good biography: if you can get the reader on side with you, then they stop challenging where you're getting your information from."

Seth first garnered attention in the early '90s with a comic series called *Palookaville*, following with the graphic novel *It's a Good Life, If You Don't Weaken*, a fictional work that was widely

mistook for autobiography. *George Sprott*, released last May, was originally serialized in *The New York Times Magazine*.

Sprott echoes the themes explored in the two books that preceded it, *Clyde Fans: Book One* and *Wimbledon Green*. All three star men well into the latter halves of their lives.

Seth's interest in elderly protagonists hits close to home. He grew up with older parents that he called "very story-oriented."

"I always knew I was very involved in them and very interested in them, but I didn't realize that involvement was a primary thing," he said. "Now when I think, 'What's an interesting story?' I immediately start thinking about an old person talking about their life."

His penchant for the past has earned Seth the label "nostalgic." He recently brought his images of early 20th century architecture off the page in the form of a model city he calls Dominion, which he said he imagines to be "somewhere in northern Ontario," and which may soon make an appearance at Montreal's Canadian Centre for Architecture.

Seth may be interested in the days of yore, but he is far from faithful to it. Although *George Sprott* is primarily set in 1975, the year of Sprott's death, Seth happily omitted bad suits and mutton chops from his drawings.

"It's almost like it was not the same 1975 I was in, because in a way it was like just a strange little rarefied George Sprott

world," said the artist, who was born in 1962. "George is very isolated as a figure, so I almost made it point to keep his world always a bit dated, even for 1975. When you see him, it still feels like 1960."

Sprott spends his early years undertaking—and filming—multiple arctic expeditions, something which later becomes the basis for his television show. *Northern Highlights*, as it's called, is entirely based upon watching and discussing these films, reliving past glories over and over again. His image of himself as a "gentleman explorer" and his purported connection to the Great White North is, said Seth, based on figures who went north with what he calls "a kind of foolish imperialism." It is also a direct reflection of the myths inherent in Canadian identity.

"We feel like we're a country of the land, but we're really a land of urban experience now," Seth concluded. "In the '50s and '60s, all that kind of imagery of Canada—of the lumberjacks and the Mounties and the frontier, it all got modernized into a pop culture image. I think the imagery we have about Canada now is all souvenir images. We think of it all as something that could go on the back of a sweater. It doesn't really have a meaning to us anymore."



**George Sprott:
1894-1975**
Seth
Drawn & Quarterly
96 pp
\$29.95

Stripmalling: The Movie coming soon...er or later

Jon Paul Fiorentino says you should read more Mark Twain, for Christ's sake

• CHRISTOPHER OLSON

Stripmalling is part-time Concordia creative writing teacher Jon Paul Fiorentino's "incomplete coming-of-age" story.

Set partly in Fiorentino's hometown of Winnipeg, where his like-named protagonist "Jonny" works for the shopping mall super-chain Hypermart, *Stripmalling* moves at a restless pace.

"It just needs to go to the next thing and to continually execute jokes, keep the laughs flowing," said Fiorentino from his office in Concordia's Webster library, which also doubles as *Matrix* Magazine's headquarters. "That's its mandate, that's what it's about."

Jonny is not an entirely likeable guy, he said. "But you can identify with his desire to make something of himself, to make art, but at the same time going about it in completely the wrong way and ruining very important relationships as he selfishly tries to turn himself into a writer in every way except focusing on the actual writing."

Fiorentino is obviously more successful than his counterpart, but still has to find the time to write.



Evan Munday's illustrations round out the comic book portion of Jon Paul Fiorentino's *Stripmalling*.

"For a couple of days in a row I'll be feverishly writing things down and then other days I'll just be taking long naps instead," he said, taking a few puffs of his asthma inhaler, recalling the subject of his previous book *Asthmatica*.

The Jonny featured in *Stripmalling* is the author of the fictional *Asthmatronics*. But that's where the similarities end, he said.

"I've gotten into way too much trouble for both *Asthmatica* and *Stripmalling* and the perception that they're close to reality, even

though it's highly, highly fictionalized," said Fiorentino, who clarified that unlike his character, he's not actually a fan of Andrew Lloyd Webber and doesn't sell drugs to his students—both shameful admissions if they were true.

"People who have traditionalist leanings generally don't like meta-fictional texts because they think of [them] as just a postmodern trick," he said. "As they level that criticism they fail to acknowledge the kinds of tricks they prefer."

One of the hackneyed ideas *Stripmalling* skewers is the "Lame Teen Comedy Freeze Frame Wrap-Up," which frivolously informs the audience of the fate of its characters prior to the end credits, making fun of those who crave additional closure.

"Okay, so you want everything neatly tied up?" asked Fiorentino facetiously. "Well, here's the way I'll do it. I'll do it as a freeze frame comedy trope and leave you unsatisfied."

Fittingly, or maybe ironically, the rights to *Stripmalling: The Movie* were recently purchased by Philms Pictures Inc., which has a

backlog of teen comedies.

"I'm a co-writer on the project and right now it's just about getting the budget," he said. "It'll be interesting to see if we can pull this off in a way that is funny but also smart."

Fiorentino is still trying to figure out what direction the film will take, but he has some ambitious plans.

"[It'll] be interesting to see how that all pans out, because some ideas can seem really brilliant but in terms of execution can completely tank."

In response to whether he hopes to influence others with his writing, Fiorentino didn't miss a beat: "I certainly hope not. That would be really tragic. It's weird when someone tells you that 'you're my favourite writer.' Like, have you tried Shakespeare? He's pretty good. It might be cool if they read some George Saunders or some Mark Twain for Christ's sake."



Stripmalling
Jon Paul Fiorentino
ECW Press
186 pp
\$16.95

A Jihad that goes nowhere

Portrait of a man's mental illness missing something

• SIMON LIEM

The Jihadist is a portrait of a troubled young man trying to reconcile himself with what he views to be a depraved world.

Inigo, the titular jihadist, is lonely and angry. He resents his mocking co-workers and feels no connection to the people around him, only contempt. He takes solace in listening to street preachers condemn sinners.

We learn that Inigo lost his mother as a child and was neglected by his father. He was and is a quiet boy, always misunderstood. Now he struggles to find a light in his darkness.

The character brings to mind Travis Bickle from Martin Scorsese's *Taxi Driver*. Both are angry men who cannot come to terms with society. Unfortunately, the complexities that made Bickle fascinating are not fully developed in Inigo. Bickle's awkward flirting with women is charming and we identify with his desire to save a young prostitute from the streets, but his anger and inner dialogue terrify us.

Author Emery More attempts to create a similar tension in

Inigo, but is unable to produce the same effect, with his character ultimately coming off as one-dimensional.

Inigo is praised as being handsome, dignified and intriguing to women, but when More hints at Inigo's mental and social problems, the language he chooses betrays his intentions. The ornate narration of Inigo's paranoia almost gives it an air of nobility.

Images like a baby holding a pistol to its face begin each chapter.

Inigo's inconsistencies could have been redeemed by the context he was placed in, but the world More created for him is not believable. The peripheral people in the story—his co-workers and an innocent young girl—are designed to play to Inigo's worldview and do nothing to challenge him.

One would think that such a controversial title would play some part in the book, but throughout the story there are no direct references to jihad and Inigo's name—one of Spanish and English origin—has no apparent

connection to Islam.

The reader's immersion in the book is also hampered by confusing punctuation and visual art. The text is filled with colons and ellipses that stutter the rhythm of the prose, making it difficult to stay comfortable while reading. Pictures, including images of artifacts from the National Museum of Afghanistan and a baby holding a pistol to its face, begin each chapter. If they have any direct reference to the story, it is very difficult to tell and ultimately they are distracting.

Travis Bickle is proof that characters like Inigo can be engaging, but they need to exist within the right atmosphere to be complete.

If More can only rein in his prose and tailor his tone to be more appropriate to the world and characters he is trying to construct, he would be much more successful in creating a believable portrait of a man's mental illness.



The Jihadist
Emery More
8th House Publishing
96 pp
\$15.88

Lit Writ

The Forest

• ANDREW O'KILL GRIFFIN

In my room I can see my breath, so I've moved, my bed to higher grounds. Heat rises and so have I. A decade ago my father built a giant shelf for me to sleep on, only now do I appreciate its novelty. Of course, there's the task of climbing up and down from the nest, frequently enough; I don't mind the exercise. I like dreaming of Watership Down under a hazel sky. Tempestual nights flung amongst the walking dandelions, and awake in my perch, snug under my skins. There is no room for politics or religion here, we are animals. Animals are the gods we should rely on, and the blackberry bush is worth more than the digital television. But we'll argue anyways. I believe there are more than a thousand enemies at one time or another, but only if you decide to choose a side. I choose my room. I'd like to walk back to the forest and start over.

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

Laval Clobbers Stingers in yearly November tradition



Defensive backs Mark Deslauriers (#22) and Kristopher Robertson (#23) try to drag down Laval's Mathieu Bouvette (#88). PHOTO JOSÉE NORMANDEAU (IMPACT CAMPUS)

CHRISTOPHER CURTIS

Concordia 1 Laval 63

For the fourth consecutive year, the Université Laval Rouge et Or eliminated the Concordia Stingers from Quebec University Football League playoff contention.

Last Saturday, the Rouge easily dispatched Concordia 63-1 at Peps Stadium in front of a crowd of over 10,000.

Laval running back Sébastien Lévesque led his team to victory, running for 266 yards and two touchdowns in the game's first half.

The loss marks an ugly conclusion to a disappointing 3-5 season for the Stingers.

Getting over the Ex

Panellists eulogize the Expos at Sports Journalism workshop

CHRISTOPHER CURTIS

The conversation plays out like a bad breakup. Why did the Expos leave town? Whose fault was it? Do you think we'll ever get back together? Don't they know we miss them?

A panel of experts—featuring former Montreal Expo Michael Barrett, longtime Expos play-by-play man Dave Van Horne, RueFrontenac.com writer Serge Touchette and Team 990 sports radio personality Elliot Price—bemoaned the Expos' 2004 departure from Montreal in front of a packed house at Concordia's CJ building last Saturday.

The panel, entitled "The Expos: Five Years Later," was moderated by Concordia technical instructor Elias Makos—a former Expos media relations employee—and proved to be the highlight of Concordia's Sports Journalism Workshop.

"When [Montreal Mayor] Jean Drapeau chose the spot for the Olympic Stadium, he said it was because there were 250,000 people in walking distance," said Van Horne. "Obviously they were 250,000 people who didn't like baseball."

Van Horne provided play by play for the Expos from the late '60s until 2001, just three years before the team's demise.

"Montrealers spend their winters inside," he said. "When summer comes around, the city has an energy. You walk around downtown and people want to be outside. During their lunch breaks, during the evening, they want to be outside. You can't expect people to want to spend three hours in a dome on a summer afternoon."

Touchette, who covered the Expos for *Le Journal de Montréal*, echoed Van Horne's statement.

"It's a shame Montrealers never got to see the Expos play in a real ballpark," he said. "You go to Boston or New York, that's a ballpark. It's fun, people show up two hours before the game



From left to right, Elliot Price, Dave Van Horne, Michael Barrett, Serge Touchette field questions. PHOTO MIKE GASHER

to drink beer and party. We never had that at the Olympic Stadium."

The proposed downtown stadium, which Touchette said would have saved the Expos, was a beaten dead horse of an issue.

Former Expo Michael Barrett offered a fresh perspective on the departure of the team. "When we drafted Vladimir Guerrero, he was the LeBron James of baseball. And the team never really marketed him. We had a lot of great players over the years, and none of them ever really got the marketing support they deserved."

"The Expos spent more money marketing [team mascot] Youppi than any player in team history," added Van Horne.

Price's assessment of the situation was by far the bleakest.

"The fans have to share some of the responsibility," he said. "There were some great teams over the years, competitive teams, and no one showed up in those last years. They had the

city's best entertainment value for their dollar."

He added that the team also ran into some bad luck over the years. Most notably when a 1994 player strike ended a season that had seen the Expos atop the Major League rankings.

The panel's consensus seemed to be that a perfect storm worked against the team's success in Montreal: no government support at the provincial and federal levels, the team's failure to continue marketing the Expos to Vermont and upstate New York beyond the '70s, a financial structure that didn't allow the team to keep star players, the strike of '94 and, of course, the Olympic Stadium as a terrible venue for baseball.

A brief question and answer period followed the discussion. It was concluded with one last home run call from Van Horne. "Up, up and away!" he yelled.

A bearded man, sporting an Expos jacket, began tearing up.

I guess we aren't getting back together after all.

scoreboard

	Home	Away	
Women's Rugby	Western 0	Concordia 10	3-3
	Lethbridge 15	Concordia 0	playoffs
	Saint FX 13	Concordia 8	
	Guelph 15	Concordia 10	
Football	Laval 63	Concordia 1	playoffs
Men's Hockey	Concordia 2	Sweden 8	1-8
	RMC 3	Concordia 6	
Men's Basketball	Rhode Island 93	Concordia 54	0-0

schedule

	Who	When
Women's Hockey	vs UdeM	Sunday, 3 p.m.
Men's Hockey	@ Waterloo @ Western	Friday, 7:30 p.m. Saturday, 7 p.m.
Men's Basketball	vs Bishop's @ McGill	Friday, 6 p.m. Saturday, 8 p.m.
Women's Basketball	vs Bishop's @ McGill	Friday, 8 p.m. Saturday, 6 p.m.

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In case you missed our full-page ad, here's another one.
Come to our sports writing workshop.
This Friday. 4p.m. H-649.



(Clockwise from left) Jess Paternostro, left, completes a hitting drill. A skater passes between two blockers. Paternostro, second from left, explains the forthcoming drill. PHOTOS ANGELA JOHNSTON

Rock-and-Rollers

The grind behind roller derby's glitz

• CHRISTOPHER CURTIS

It was like watching Clark Kent slip into a phone booth, only to see Superman fly out moments later.

Nearly 60 women gathered by a roller disco track, removing coats, trousers, wool sweaters and hoodies—the guise of an everyday civilian—to reveal booty shorts, fishnet stockings and brightly-coloured rash guards. Slowly they laced their roller skates, adjusted protective padding, tied their helmets on and completed their transformations.

By day, as I would soon find out, these women are doctors, artists, IT technicians, engineers and mothers. Tuesday nights they suit up and sport names like Bone-Machine, Smack Daddy, Moustache Rides and Nameless Whorror.

“The name becomes, or evolves from, a kind of alter-ego,” said Ewan Wotarmy—a play on the phrase “You and what army”—who is a Concordia University teacher and veteran of Montreal’s roller derby scene. “For the most part [the names] are cheeky, violent, criminal or a combination of the three.”

They rolled under a disco ball and onto the track at Récréathèque, a rollerblade skating rink in Laval. The scene was straight out of a drive-in slasher film: Roller Girls on a Rampage, or something to that effect. As practice began, the illusion of a sideshow quickly vanished.

Montreal Roller Derby is predicated on structure. Three house-league teams—Les Filles du Roi, La Racaille and Les Contrebanditas—compete for a regional championship. The best players from these teams are drafted into two travel teams, The New Skidz on the Block and Les Sexpos. Les Sexpos acts as a farm team for the New Skidz.

The league demands rigorous practice; as a warm-up, the skaters darted towards designated spots on the track, extended their arms vertically as they jumped and landed into the push-up position. They would repeat this dar-

ing sequence an additional four times before skating to the next spot.

While most executed this exercise flawlessly, some struggled to keep up with the pace. Among dozens of more experienced derby girls are the recruits—women who have just graduated from the league’s two-month-long boot camp.

“It’s a fairly generous learning curve,” said Wotarmy. “After developing form and stride, they gradually work their way into hitting and blocking. They have to pass minimum requirements to get into little scrimmages. And gradually they play in a game situation without the pressure of a crowd.”

After each physical requirement is met, recruits must pass a written exam on the rules of their new sport. Once that step is complete, they practice twice a week in the off-season and four times a week during season play.

“There are odd injuries. One girl got a skate in the vagina that sidelined her for a good month.”

—Jess Paternostro, league president

Skating drills followed the warm-up. In packs of 15 or so, the women would skate forward and execute a 180-degree turn into a backward skating stance. As with the earlier drill, most would perform this in one crisp movement. But there were a few dust-ups as well. Some missteps caused pile-ups or collisions while others just made for a loud screeching noise and a fall.

The prevailing logic is that boot camp and a battery of drills should put recruits through a meat grinder. That practice is a perfect time for the newbies to take their lumps because—as league president Jess Paternostro explained—injuries are a signif-



icant part of the game.

“My first game, I got a concussion,” said Paternostro. “We get a lot of concussions. And knee injuries. There are odd injuries as well. Awkward falls. One girl got a skate in the vagina. She just kind of fell onto it. That sidelined her for a good month.”

Practice became physical with the introduction of a strange hitting exercise. Twelve women lined up to form a sort of slalom course. Instead of weaving around them, skaters would crash into each of the 12 women individually. The body checks were not delivered at full speed but their cumulative affect wore on the participants.

“Dammit!” one woman laughed. “Hit me lower. My back hurts.”

The next skater came rushing towards her, faked a high hit and gave her a pat on the back instead. They both laughed. There is nothing synthetic about the bond these women share. Rookies are nurtured and tortured like younger siblings. In season play many of the women sharing a practice surface face off against each other in games. Women who competed against each other in house league bouts play alongside each other on the road team. They travel to places like Tennessee, San Jose, Philadelphia and Calgary. They belong to a subculture of people who have stories from the road and rules about not telling the stories from the road. Standing on the outskirts of this, I couldn’t help but feel left out.

“We’re a tight-knit bunch,” said Paternostro. “If I need a place to crash I can ask any of these girls and it would be cool.”

Skaters displayed their athleticism in a

relay race to close out practice. After being split into four teams, each group sent a skater out to race. Each racer lapped the hardwood surface four times before tagging a teammate into the contest.

Wotarmy took to the track towards the end of the race. She attacked each turn with long strides, cutting opponents off towards the inside, avoiding incident by just inches. Turning seemed to give her more thrust. Her pace intensified.

It looked as though she was just a step away from disaster, as though a speck of dust on the track could send her barrelling towards a wall or into a teammate. But, just like any other great athlete, she skirts danger without succumbing to injury. She ends the race unharmed.

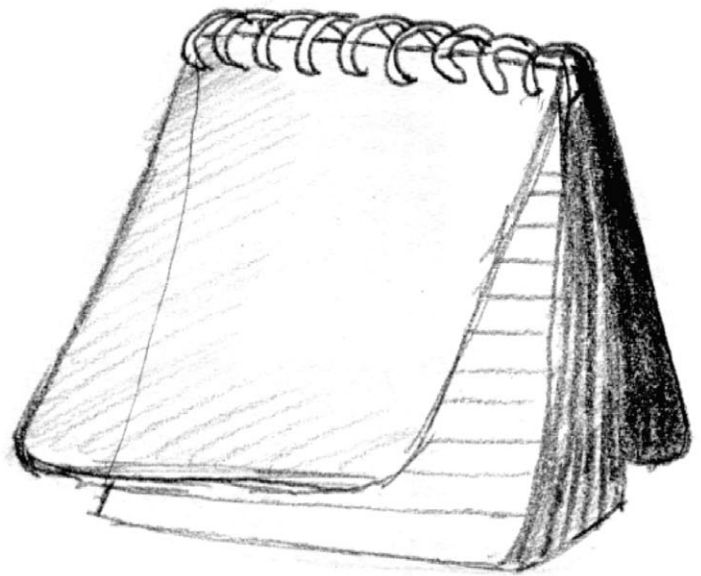
Beyond the theatrics, roller derby’s appeal is simple. It doesn’t fall into the traditional realm of women’s athletics—figure skating, gymnastics, synchronized swimming. And it doesn’t play like a diluted version of a “man’s sport.”

“Usually women sports are an afterthought,” said Wotarmy, “We’re the game that’s on just before the men’s game. That or they’re just a women’s version of a men’s game. But this is different. We play in Mile End and even the women who played high-level hockey are surprised at the turnout. This is the main event. It’s where the party starts.”

The Montreal Roller Derby League will host an exhibition bout on Nov. 21 at Le Taz skatepark (8931 Papineau Ave.). Tickets are \$10. For more info, visit mtlrollerderby.com.

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Stingers forward Marc-André Rizk grabs a rebound in front of the Swedish netminder. PHOTOS ESTHER BERNARD

Sweet Swedes' badasssss sweet song

Men's hockey team bested, bruised by Sweden's National Junior Team

• DAVID KAUFMANN

**Concordia 2
Sweden 8**

The Stingers got a Swedish massage that sidelined three players and crushed the team in an 8-2 blowout in last Thursday's home hockey game against the Swedish National Junior Team.

Although Concordia succumbed to stiff competition early on in the game, head coach Kevin Figsby said the Stingers put in a solid effort against the Swedes who, just last January, won the World Junior hockey championship silver medal.

"Tonight I wasn't worried about the score of the game but the life experience that our players had," said Figsby, who organized the event.

The game got off to a rocky start as Swedish forward Carl Klingberg found the back of the net early on in the first period. After adding another goal, the Swedes peppered Stingers goaltender Maxime Joyal with a game's worth of shots; the young goalie made 25 saves in the first period. The Stingers racked up 10 penalty minutes in the opening period, but managed to keep the Swedes scoreless on the man advantage.

Stingers special teams finally collapsed on a five-on-three

Swedish power play that saw Swedish defender Adam Larsson net one past Joyal 30 seconds into the second. Concordia kept the opposition at bay for the remainder of the period. Towards the end, the Stingers got a break when Concordia centre Marc-André Rizk found the back of the net to put them on the board.

"Tonight I wasn't worried about the score of the game but the life experience that our players had."

—Kevin Figsby,
Stingers head coach

But in the third period, the wheels fell off for Concordia. Sweden scored five unanswered goals, including three on the powerplay, to crush any chance of a Stingers comeback. Stingers goalies Brock McGillis and Joyal made a combined total of 58 saves, 33 of which came from Joyal.

The teams played an intensely physical game. Six players from both benches faced minor penalties in a three-minute span of the second period. Additionally, Stingers defender Jesse Goodsell got a game misconduct after protesting the officials' failure to call a penalty on a questionable hit that injured left-

winger Corey McGillis.

"It was a ridiculous call," said Figsby.

Even though there were ugly moments, Figsby said the game offered Concordia players a unique opportunity to face off against such a strong team.

"I thought it was a great experience for our players," he said. "Not many teams in Canada have an opportunity to do that. For us to be able to organize it, to host it and to put that kind of talent on display, and to have the support we had from the fans tonight, I found it was an absolute pleasure from our players."

"It was an unbelievable feeling," echoed Rizk, who had two goals on the night. "Anytime you could play international teams like that it's just a great life experience."

"They won the silver medal last year," said Joyal, pointing to the Swedish team's calibre. "They're pretty good players. They're all draftees, and maybe we'll see these guys in the NHL."

"It was a good game for us," said Swedish head coach Pär Mårts, noting his team decided to visit in order "to play another type of hockey."

Despite the all-around good spirit, the Stingers lost left wingers Renaud Des Alliers and Michael Blundon to injury, as well as defenceman McGillis.



Swedish goalie Jacob Markström rocking a Stingers hat.



Two worlds collide. Just like in Rocky IV. Music by Frank Stallone.



Forward Anthony Pitarelli clears Stingers territory.



Letters@thelinknewspaper.ca

Privatization U

Last week's article with Concordia President Judith Woodsworth was scary ("Concordia president calls for a university 'reset,' Vol.30, Iss.11, pg.5). Woodsworth seems to want to privatize the university. She acknowledges that Concordia needs more funding, something all of us witness on a daily basis in the form of overcrowded classes, inadequate infrastructure and technology, or overworked teachers.

However, her solution is more private investment and increased tuition for students. Through some weird twist of logic she believes that this will make the school more accessible to poorer students. Maybe I misunderstood her, but when she argues that "the American model would be a good model for Concordia," I get a feeling she is not living in the same province as the rest of us Montrealers.

What I am worried about is that President Woodsworth is more interested in attracting business partners than she is in getting more funds from the provincial government. Government cutbacks in university funding does not have to be a reality. President Woodsworth should be fighting for increased provincial funding; otherwise, it is our education and future careers that risk being sold out to the highest corporate bidder.

—Samuel St. Pierre,
Communication and Cultural studies

Support the fee levy increase

I am happy to hear that Concordia's Co-op Bookstore is finally reaching out to students and asking for their support through a fee levy in the upcoming referendum. I have been a Concordia student and employee since 1999, and I sat on the Concordia Student Union Council eight years ago when this initiative first began. Back then, they were just a tiny operation in the basement of Reggie's selling used books and helping students make back some of their own hard-to-come-by cash. Since then, I have watched them grow into the establishment that they are today, where they have become a major resource for students for both buying and selling books, as well as handmade crafts, school supplies and indie films.

The Co-op Bookstore is the only on-campus alternative to Concordia's Bookstore, and eliminated its hitherto monopoly and offered competitive prices on books often unaffordable for the average student. They have also greatly expanded by doing community outreach. For example, they have almost single-handedly supplied the Concordia University Student Parents Centre with our library (without our ever asking!). I will be supporting them in the upcoming referendum because I know that they will be able to serve the Concordia community ever more expansively with a little financial support from the student body.

—Kristy Heeren,
Concordia University
Student Parents Centre coordinator

CSU's helping hand

In these most trying times, especially

with the economic crunch, the Concordia Student Union would like all undergraduate students to know that there is help.

We have a food and clothing bank for students that may need food or winter clothing.

The system is anonymous, all you need to do is come in to see me, call or email me and we will provide you with immediate assistance.

We want to inform students that they are not alone in their situation, many people are in such dire situations and the CSU is there to help.

—Prince Ralph Osei,
VP Services & Loyola
Concordia Student Union

Co-op needs help

I have been dismayed and frustrated lately watching the progression of the discussion surrounding the Co-op Bookstore's request to be included in the fee levy package. The vitriol and condemnation generated by the submission resemble reactionary missives against the store itself more than they do legitimate evaluations of the merit of its request.

The fact remains that the debt accrued by the store has been steadily paid off without further student assistance, proving that the fee levy money, if approved, will go to expanding the Co-op's presence in the community and not, as suggested, towards debt service. Granted, it is important to carefully scrutinize any entity asking for money from students, and such an analysis must determine how valuable the entity in question is to the average student. For those of you who have yet to saunter into the bookstore's cozy confines, I will list some factors that might aide you in your calculations.

Consider first that the Co-op Bookstore is host to a library that fully expresses the diversity of Concordia's student body. The range of topics covered by the store's up-to-date collection is an amazing testament to the beauty of diversity, and is unrivalled in scope and quality of analysis by any shop near it.

The bookstore is also, incidentally, a co-operative, which means that it is responsible to you and any crazy intellectual whim you may possess. It also means that it functions as a student community on campus, a space to share ideas and events and coordinate social activities.

Lastly, the place will save you money. The books are priced below what you will find in the university bookstore or at Chapters. Thus, for the dime or so per credit, you might as well pay now what you will surely recoup later.

All of this is not to say that you should blindly endorse the fee levy increase. Please, consider the issue with due diligence. However, while you do so, think about the fact that the other groups already slated to receive your five to 29 cents per credit are excellent like-minded initiatives. The People's Potato, Cinema Politica and the Sustainability Action Fund are all groups that reflect the Co-op's goal of informing Concordia students about matters vital to a progressive society. The Co-op Bookstore is a positive place for students on campus. It's run by students and it's run for students. Please support it.

—Andrew Bigioni,
Political Science

Why Concordia should embrace open access

Might be first Canadian school to adopt new system

Gregory Johannson is a university Senator and President of the Canadian Federation of Students-Quebec. He can be reached at president.cfsq@gmail.com.

The Concordia University community has the exciting opportunity of moving towards an open access system of research publication. Open access is the "free availability of research outputs" without copyright restrictions, available online through depositories established by participating institutions—in this case, repositories administered by our library containing the works published by Concordia authors. These repositories would make available the works of our school's contributors, faculty and students alike, to a myriad of communities not traditionally incorporated into the academic realm.

The impetus for this move has been sparked by technological progress. According to a discussion paper written for Concordia, "In the print environment, the subscription-based model was the only viable option. However, with the Internet, there is an unprecedented opportunity to transform the scholarly publishing system to one that more effectively responds to the needs of scholars, students and the public."

So far, the Massachusetts

Institute of Technology, Harvard and Stanford universities in the United States and numerous other post-secondary institutions in Europe have implemented or committed themselves to implement open access systems. As of yet, no university in Canada has followed suit. However, with the discussion inaugurated at our school this year by our Library department, Concordia University could move to become the first university in Canada to implement such a system. Besides making the wealth of academic knowledge more accessible to the public, such a step would carry practical benefits to the Concordia community as well.

For students, open access would increase the availability of material for their studies, and for those preparing theses and dissertations, would increase the availability of their work. Not to mention that after we graduate, we would still have access to publications at Concordia—and as the trend gains momentum, elsewhere. With virtually no drawbacks for students, it is an initiative that I believe our student community should embrace with flying colours.

For other researchers at Concordia, open access would likewise increase the availability and dissemination of their work, and therein gain them greater notoriety among both Canadian

and international audiences. Studies have indicated that publishing material in an open access system increases the number of times that material is cited elsewhere by between 50 to 250 per cent.

For that reason, this initiative would continue to build the reputation of Concordia, not only as a community-oriented institution and the first Canadian university to adopt open access, but by making the works of Concordia researchers more available to both academic communities and to the general public. Since material published through open access must still be attributed to its author, and open access at Concordia would increase the dissemination of works by Concordia authors, the school would gain prestige on a variety of levels.

In essence, open access strives to make academic knowledge public knowledge. Too long has the output of the academic realm been isolated from other local and global communities, with the works of scholars being inaccessible—through fees charged by publishers and copyright restrictions—to those who are not members of the academy. And if the purpose of the academy is to build on human knowledge, the next logical step would be to make this knowledge accessible to humanity.

heartaches anonymous

Dear Heartaches Anonymous, I've had a crush on this girl all semester and finally decided to ask her out—before divulging who I was or anything about me. I'm not sure if this is how all stalkers start out, but how can I hit the restart button and finally get to know her without making it seem like I'm asking her out on another date (which is kind of what I want to do)?
—I Swear I'm Not a Stalker

Dearest Would-be Stalker,

Beautiful strangers, henceforth known as "crushes about-town," or C.A.T., are scary. In these trying, swine-ish times, approaching strangers comes with an equal chance of crush rejection and flu infection.

Judging by your desire to "hit the restart button," I gather that C.A.T.-woman politely declined. Honestly? Unless

you run in the same circles, or happen to be in the same class, it's unlikely that you'll get the chance to get to know this girl if she doesn't already want to date you. You wouldn't go up to someone you weren't attracted to and ask them to get coffee.

I advise you to give up the

ghost. Restrict yourself to a friendly hello in the hallways and please, don't ask your C.A.T. out again—for now. Who knows? Maybe one day you'll get the chance to chat with her spontaneously. Don't force it. And for God's sake, don't try to find out where she lives.

send your relationship queries to
heartachesanonymous@gmail.com

Are you lonely of heart?
Tortured of conscience?
Frustrated of genital?

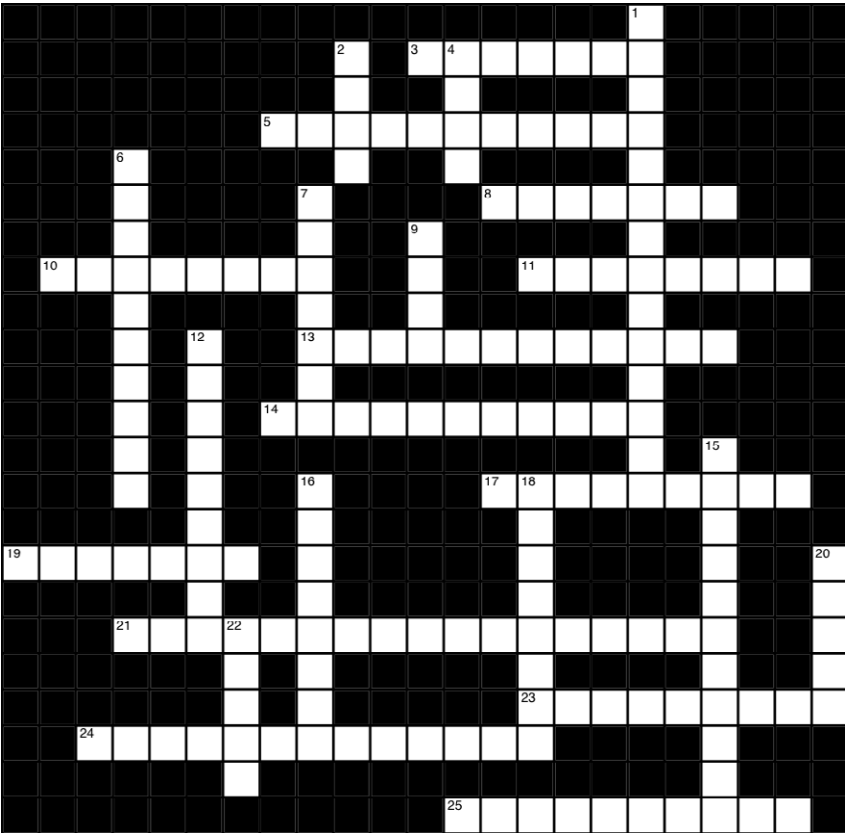


crswrdpzzlol

THE “RANDOM WIKI ARTICLE” EDITION • R. BRIAN HASTIE

Across

3. Giant, mummified Ultraman villain. Dude has a pair of wings as well as four limbs. Apparently Ultraman easily defeated him. Also the name of a menial Zelda villain.
5. Fictional cartoon city whose most defining story involves the city's ancestors stealing a prized lemon tree.
8. 1935 American horror film starring Peter Lorre and Frances Drake. Also a slang term used to denote much appreciation for someone else. (2 words)
10. Our eventual leader. Alternatively, the shit that lets you download music and surf the inter-nets.
11. The act of male/male non-penetrative sex, in which two men rub their genitals together. The Wiki image for the article makes me laugh every time—who sits around drawing these kinds of things just so it can be included in a Wikipedia entry?
13. A Tucson, Arizona body of water with a redundant name. Also home to many crappies and channel catfish.
14. An isolated rock formation located in Bavaria. Conversely, slap a “3D” tag to the end of this word and you’re good to go huntin’ some Nazis in a first-person perspective.
17. The combination of a giant Army vehicle and a cannon capable of shooting these directed beams? I’m in. Hell, I’ll buy two. Oh, and it also refers to an old computer puzzle game.
19. An *Alice In Chains* single or a zodiac symbol.
21. A literary subgenre that often portrays fictional accounts and/or dramatization of historical events and figures. I just call it a mess. My Godzilla fan fiction counts as this type of work, right? (Two words)
23. The tip of a primitive projectile weapon. Come in both “blunt” and “broadband” varieties.
24. The worst activity one could ever do. Combining my hatred of amateur singing in bars and the notion that there are multiple clowns on the premises, this “night out” is a combination of art and theatre. I call that stuff bullshit, honestly. Who wants to wear make-up and butcher Abba songs? Not this guy. (Two words)
25. The binomial name for the Chinese mountain cat. Apparently they are nocturnal and hunt rodents, birds and pikas. Legends foretell of the day the Chinese mountain cat will shoot fire out of its mouth as revenge for the Chinese government’s non-willingness to grant Mothra asylum. Okay, so maybe that one’s a lie. (Two words)

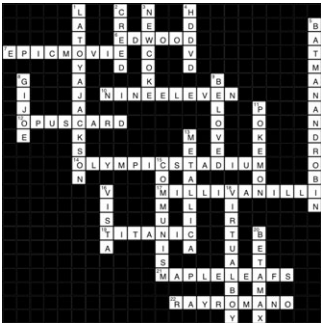


Down

1. Ash Ketchum, 10-year-old me and a 24-year-old virgin: we all spent our days in the bushes, throwing balls at unsuspecting animals. Only one of us will get a rap sheet for that one, and it's not me and Ash. (Two words)
2. “____. It's What's For Dinner” was a slogan used by various farmers in order to push their own product.
4. The rap group that told you to bacdafucup.
6. Shaggy's third album. The title track was a minor radio hit. Anyone ever realize that Shaggy's got like eight albums to his name? It's really strange. I mean, I don't even have one yet, but when I do, I'll measure my success based on the longevity of my career compared to Orville Richard Burrell's.
7. Defunct movie studio whose claim to fame includes the first three *Rambo* flicks and *Terminator II: Judgment Day*, but whose undoing were the twin dragons of *Showgirls* and *Cutthroat Island*.
9. An antiquated automated control system used for tracking and intercepting enemy bomber aircraft. Was used by NORAD until the early '80s.
12. A 1993 Jeff Beck album, slang for someone who is suffering from restless leg syndrome, or a character from the G.I. Joe universe. When one is

issue 12

solutionz



- asleep, this is considered havin’ the jimmy legs. (Two words)
15. Surf-rock style ditty used as the main song to Gotham City's dark sheep's 1960s TV series. (Two words)
16. The LGBTQ community's sense of feeling self-respect and personal worth. (Two words)
18. Latin term meaning justice, equality or fairness.
20. A long, narrow inlet with steep sides. They also come in the “false” variety for those so inclined.
22. The Hebrew word for “deep” or “abyss”. Ever see *The Abyss*? I don't know how I feel about Ed Harris being a leading man. The only thing he could lead me to is the pause button on my DVD player.

Read it and weep

BY TRAVIS DANDRO



editorial

Stand up for sit-ins

Last week, student group überculture staged a sit-in in the lobby of the Hall building opposing the corporatization of Concordia. Within 20 minutes, security asked them to find an alternative space. Last year, students quietly mourned what they called senseless deaths in Gaza inside the same lobby, holding placards memorializing those who had died. They were promptly asked to leave as well.

Both times, students were required to provide Concordia Security with their name and student ID numbers.

These occurrences draw attention to the university’s definition of public space. “Public space” should be accessible to everyone. People of varying age, ethnicity, sexual orientation, gender and socio-economic status can congregate indiscriminately with relative freedom of activity and behaviour. Public space allows us to break out of our insular lives and make contact with people from different communities. It enables free speech and action and the intermingling of varying perspectives, which helps to advocate for social change. A true public space is essential to good socialization and democracy.

Concordia’s student spaces—such as the lobbies of the Hall or EV buildings—are not true public spaces. They are, if anything, pseudo-public spaces. Despite their apparent accessibility, our actions in these areas are sanitized. You are not allowed to take a nap, sit down on the ground, put on a performance or stage a peaceful protest without first running it by the university’s administration.

This makes sense if we look at the university as a corporation. Schoolgrounds are technically private property and its owners are allowed to regulate activity as they see fit. But even pseudo-public space in Concordia is disappearing, as studying areas are converted into commercial food outlets.

Academic values do not mesh well with business values. Universities should not be money-making institutions; they hold the vital role of educators. Prioritizing the bottom-line contradicts academic rigour in the search for truth—especially when the university forgets that learning doesn’t only happen in the classroom.

The infamous Netanyahu riot of 2002 saw students clash physically with riot police, smashing windows and destroying furniture as they protested the impending arrival of then-Israeli prime minister Benjamin Netanyahu to give a talk in the Hall building. Five were arrested, Middle East-related events were banned for three weeks and, as the smoke cleared, a new and more restrictive security policy replaced the relatively permissive old one. Suddenly, our reputation as an open-minded and protest-friendly school was a source of shame rather than of pride.

Universities are paradoxes, constantly striving to balance the contradictory responsibilities they have towards their boards of directors and their students. While they must ensure that they have enough funds to maintain infrastructure and hire staff, they’re missing the point if they forget to educate their students properly.

If students are no longer seen as complete human beings that must grow and develop in all areas of life and are seen simply as a financial asset, they lose out. Concordia is losing sight of what should be a major focus of their operations when they begin controlling campus space in the same way a commercial establishment would.

Instead of creating a mall-like environment with strict regulations, student common areas should be transformed into truly public spaces. Students need it to learn how to assert and fight for what matters to them. Instead of actively doing something about the societal problems we encounter, though, we are tested by them.

Historically, university campuses have been the stage for great revolutionary change. Revolutionary movements find momentum in particularly progressive academic milieus. Concordia’s mission statement promises to “dare to be different and draw on its diversity to transform the individual, strengthen society and enrich the world.” If the university does not allow for greater freedom of congregation, they risk breaking their own promise.

—Vivien Leung,
Graphics Editor