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Should we have to watch our fucking language?

™Link

Tuesday, Nov. 24, 2009

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TERRINE FRIDAY

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CUSACorp lost \$228,205 since 2007

Business arm of student union has never generated a profit

• JUSTIN GIOVANNETTI

Between 2007 and 2009 CUSACorp, the business arm of the Concordia Student Union, accumulated a debt of \$228,205. The union absorbed that debt at its Nov. 11 Council meeting.

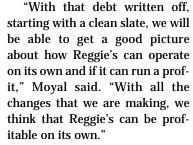
"CUSACorp has never generated a profit," said CSU VP Finance Sam Moyal. "Although there are certain nights when Reggie's is packed, it's not enough."

CUSACorp, which counts Reggie's, the new Hive Café and rent from the Java U in the Hall building's mezzanine among its assets, can trace nearly all its losses to the student bar.

"The reason we wrote off the \$160,000 of debt that was owed was because there is no possible way that CUSACorp was going to pay that off to the CSU," said Moyal. The additional \$68,205 the CSU paid was owed to Concordia University.

According to Moyal, the debt built up over the two years when, "at any given time, if CUSACorp did not have enough money to fund its day-to-day operations, it was funded by the CSU."

By eliminating the debt from the balance sheets of the CSU and CUSACorp-money that students owed to themselves-both institutions can focus on future projects.



Those changes, including the recent addition of a food menu, were part of ongoing investments in the décor and maintenance at the establishment. The CSU aims to rebrand Reggie's as a "sports bar."

"It made sense to us to [absorb the debt] this year, because the CSU generated a profit of \$55,463 last year. Had we not written it off, you would have seen a profit of \$200,000 some odd dollars," Moyal continued. "We are out of deficit and CUSACorp no longer owes us money."

He later added that he could not confirm these financial statements until the CSU released finalized numbers later this

"We are out of deficit and CUSACorp no longer owes us money."

> -Sam Moyal, CSU VP finance

Moyal said that he's changing the way things are done at the student bar in an effort to help correct structural deficits. "On a dayto-day basis I am monitoring sales at Reggie's, so I have a very good idea of the Reggie's business and how it is doing," concluded Moyal.

Distributed among the entire undergraduate student population, CUSACorp's debt amounts to just under \$7 per undergrad-



\$160,000 Total reabsorbed by the CSU.

\$68,205

Disgraced CSU bookkeeper won't go away

Student union settlement against Marie Lyonnais still a few weeks away

• CLARE RASPOPOW

For those who thought the Lyonnais affair was over, think again.

The lawsuit against former Concordia Student Union bookkeeper Marie Lyonnais, accused of costing the union and its business arm CUSACorp close to \$400,000 through a combination of neglect, incompetence and misappropriation, contin-

The legal counsels for both Lyonnais and the CSU are currently in negotiations for an out of court settlement.

"The case is still in court, but it's on ice for the moment," said Jean-Pierre Michaud, lawyer for both the CSU and CUSACorp.

The case appeared settled on Feb. 12 when Lyonnais failed to file her Statement of Defence on time, then neglected to appear

before the Superior Court Justice for her scheduled hearing 11 days later. Under the circumstances, Justice Odette Cordeau ruled in favour of the plaintiffs saying Lyonnais was responsible for paying both organizations a combined \$363,238.25, as well as covering their legal costs.

"There's a point where you have to ask yourself, 'Do you continue to incur legal expenses to sue someone who can't give you any money?""

> —Jean Pierre Michaud, counsel for CSU and CUSACorp

Confusion concerning Lyonnais' legal counsel, however, eventually served as grounds to have the judgrescinded. William Desmarchant, who was eventually retained by Lyonnais to represent her, was not actually her lawyer when he appeared on her behalf at her Feb. 23 hearing.

"Unfortunately, if Desmarchant is to blame for invalidating the appearance, it would be hard to convince the judge that Lyonnais is to blame in the proceedings. That's why we didn't contest the motion of retraction," Michaud explained in the days following the retraction. "We're suing her for \$300,000, but that's not a reason for not giving her a chance to defend herself."

What followed was a series of extensions and deferrals that pushed the new hearing of the case all the way back to Sept. 9.

Michaud admits that he couldn't recall offhand if anything had even happened at the hearing. Both parties have been in negotiations for an out of court settlement since the middle of the summer.

Though he said he couldn't divulge the particulars of his clients' case, Michaud explained why a case similar to this one might end in settlement instead of judgment.

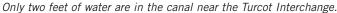
"There's a point where you have to ask yourself, 'Do you continue to incur legal expenses to sue someone who can't give you any money?" he said.

An associate of Desmarchant's took over Lyonnais' case when he fell ill earlier this summer. However, when asked for information about how negotiations were going, the associate claimed that providing any information about the case, general or particular, would be a violation of attorney-client privilege.

Michaud said that the negotiations and the settlement would be finished in the next two to three weeks.

news







Among the shopping carts and tires, a water heater in the canal. PHOTOS CLARE RASPOPOW

Mountains of trash uncovered as Parks Canada drains Lachine Canal

Emptied for stimulus-funded repairs, garbage in canal is a 'sad story'

JUSTIN GIOVANNETTI

Buoys lie on their sides in the newly-drained Lachine Canal as shopping carts poke through the remaining water.

Surrounded by the detritus of urban Montreal, construction crews are hard at work where there were metres of water only weeks before.

"The reason we emptied the canal this year was due to a \$10 million investment that the Lachine Canal got from the Canadian Economic Action Plan," said Carole Loiselle, the Parks Canada Field Unit Director for Western Quebec. "We're only emptying the canal now for major repairs. We take advantage of the fact that the canal has almost no water in it to clean at the same time."

The canal was emptied annually during its stint as an industrial waterway-which started in the mid-19th century and ended with the canal's closure in 1970-when heavy use necessitated maintenance. The high level of pollutants in the waterway also needed to be flushed into the St. Lawrence River.

"We have lots of small projects ongoing along the length of the canal," said René Bernard, a Parks Canada engineer who was responsible for rebuilding the canal's locks for the waterway's reopening in 2002.

"The work that requires draining of the canal is in the Peel Basin, where we will repair a water intake and a retaining wall along Mill Street that has kept a section of the bicycle path closed. This spring we will reopen that section of the bicycle path," said

"We are also removing vegetation from the walls of the canal. This preventative maintenance will extend the life of the walls."

Finished in 1824, the canal's 185-year-old walls and five locks are in need of repair.

Sitting in the same office where the doors to the canal's locks have been repaired since 1925, Bernard pointed out the ongoing work in the Peel Basin and explained how the 15 kilometre canal was emp-

"Blocking the gates in the weir [a low dam regulating water flow]

at the entrance of the canal in Lachine, we let the water flow down the canal and use pumps and drains to let it exit at the Old Port," said Bernard.

"It's not as simple as a bath tub where you can pull the plug," pointed out Loiselle.

"I have found refrigerators, laptop computers, safes, payphones, a whole lot of strange things."

> -Denis Leclerc, head of maintenance for the Lachine Canal

With the gates at the Old Port 14 metres lower than those at the Lachine entrance, gravity does most of the work. Large pieces of wood are used to block water from entering the canal. The process can take up to five days. The canal should be refilled by Christmas.

The Lachine Canal is more than a waterway for boats. Parks Canada also operates a series of bike paths along the banks of the canal. Because the bike path is covered in snow for much of the

winter, there have been calls for a skating surface on the waterway, modelled after the Rideau Canal

"Just about every year we have the discussion about turning the canal into a skating rink," said Loiselle.

"On the Lachine Canal we could never have a long skating rink because the distance between the different locks is about 1.5 kilometres. On the Rideau Canal, between lock three and four, there is almost seven kilometres."

Despite the challenge provided by the short distance between locks, Loiselle said Parks Canada was open to maintaining a skating surface. The main barrier to the idea's realization is the city of Montreal's lack of interest to help fund or manage the project.

Although many Parks Canada employees recall finding things in the canal, the person who has seen the most trash in the waterway is Denis Leclerc, who is responsible for the canal's maintenance.

"I have found refrigerators, laptop computers, safes, payphones, a whole lot of strange

things, but the weirdest was finding one of our Parks Canada picnic tables. Weighed down with four 250-pound cement anchors, not to mention the wood and piping of the table, someone dragged it and pushed it in," said Leclerc. "If they had put as much energy to constructive uses as they did to that, well, that would be something."

According to Leclerc, nearly two 40-foot shipping containers worth of trash are expected to be pulled from the canal this year. Truckloads of waste are removed from the waterway every year.

"There is an area by the Monk Bridge where we counted 40 tires, that areas was cleaned last year," said Loiselle. "It's unbelievable that in 2009 we still remove that much garbage from the canal in a year. It is a sad story.

Not all the problems in the canal are caused by humans. While speaking about garbage Leclerc paused to receive a call.

"[It was] the city calling about beavers. They might be our logo," he said, tapping at the beaver on his Parks Canada cap, "but they create a lot of trouble."

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Leaving the CFS might get a lot harder

National lobby group tries for 11th hour referendum restrictions

• TOM LLEWELLIN

A motion to be voted on at the Canadian Federation of Students' annual general meeting from Nov. 25 to 29 contains clauses that would stymie efforts of schools to leave the federation by referendum

The motion, introduced by Carleton University's Post-Graduate Students' Society, proposes that the minimum percentage of student signatures required to initiate a referendum to leave the CFS be raised from 10 per cent to 20 per cent. Referendums would also be limited to once every five years. The preamble of the Carleton motion asserts that the current rules are "open to abuse" and therefore must be made more restrictive.

"Membership activities need to be the CFS' priority," said Zachary Crispin, a committee member of pro-CFS group Progressive Students 4 CFS. He said defederation activities threaten the student movement and take resources away from the organization's advocacy efforts to freeze or lower tuition.

A petition circulated last month at Concordia to hold a referendum

to leave the CFS was signed by 16.9 per cent of students, or 5,357 people. The Concordia campaign, as well as 12 others at various schools across the country, are currently active and will proceed to a vote next year.

"If you set game rules you play by them. You don't change them at half-time."

> —Nicole O'Byrne, Constitutional law professor at the University of New Brunswick

The motion in question, said CFS-Quebec treasurer Andrew Haig, is "a pretext to throw out the expressed democratic will of over 13,000 students nationwide. It violates the CFS' own constitution."

The new requirements are "very onerous," echoed Nicole O'Byrne, a constitutional law professor at the University of New Brunswick who has provided legal advice to past independent referendum committees.

"The motion is undemocratic and an attempt to disenfranchise students," said Concordia Student Union President Amine Dabchy. "It's a big issue. We have the right to associate with the federation but we also have the right to disagree."

The CFS policy on defederation has gone through seven revisions since the organization's formation as a national representative of Canada's student unions in 1982, with each iteration increasing the thresholds and conditions for referendum votes. The motion would represent the biggest jump the conditions have ever taken.

"Fifteen years ago it was much easier to get in or get out. These constant bylaw changes are an example of autocratic centralism, the absolute antithesis of grassroots democracy," said O'Byrne.

The provision that only allows for a vote every five years is flawed, she said, because "most problems will only stick around so long as people stick around. If there's massive corruption, it would still be around in five years. A vote can't wait until then."

A concern referenced repeatedly by the 13 defederation petitions is the CFS' history of threatening legal action as a method of resolving conflict and silencing dissenters

"It's very rare that students would want to defederate," said

Crispin. "Behind the scenes, there's a lot of manoeuvring by right-wing groups linked to the Conservative Party."

Crispin acknowledged that the CFS has problems with transparency and excessive use of litigation that "need to be addressed," but maintained that his organization believes it would be better to reform the CFS rather than leave it.

"There are no valid reasons for defederation at this time," he asserted. "It will disrupt the unity of the entire student movement of Canada. The CFS is the only real progressive organization; without it there would be a massive void."

The first defederation from the CFS occurred in 2005 when students at Simon Fraser University in B.C. voted 66 per cent in favour of leaving the organization in a referendum. The federation flew in numerous executives of member locals from across the country to the Vancouver area, using student-collected funds to campaign against defederation.

"If you set game rules you play by them. You don't change them at half-time," said O'Byrne. "That's not a way to govern yourself as an organization."

Briefs

Canada handed Afghans over to be tortured: diplomat

The Canadian Forces in Afghanistan were complicit in the torture of numerous Afghan detainees who were handed over to local security forces from 2006 to 2007, according to the testimony of Richard Colvin, a former high-ranking diplomat. Nearly 400 cases have been independently documented. The Conservative caucus called Colvin a "Taliban dupe" and questioned his credibility.

String of St-Michel firebombings raise eyebrows

St-Michel residents and the Montreal police were puzzled by a string of six firebombings over the last three weeks in the neighbourhood. Petrol bombs were thrown through the windows of various Italian cafés.

Toronto students get reduced-fare rate

After months of lobbying efforts spearheaded by the Ryerson Students Union, Toronto post-secondary students have won the right to buy monthly transit passes at the same reduced rate that high school students currently enjoy: \$99 a month. They previously had to pay the adult rate of \$121. By comparison, Montreal students pay \$36 per month.

La Presse shutdown still possible

La Presse, Montreal's most widely-read broadsheet and one of the biggest in the Francophonie, will be shut down by its owners on Dec. 1 unless additional concessions with its nine unions are reached, said Gesca, the newspaper's owner. Agreements in principle were reached with eight unions on Friday but have not been ratified

Winnipeg students homeless and cold

At least two international students at the University of Manitoba are squatting in nonresidential campus buildings because of their inability to find housing, reported *The Manitoban*. Winnipeg, which hasn't allowed any new apartments to be built since 1990, has the lowest rental vacancy rate in the country.

No more baked Potatoes

MADELINE COLEMAN

The People's Potato was "ripped off" by a local supplier who sold them faulty ovens, say representatives of the Concordia-based non-profit.

According to the collective, the two ovens sold by restaurant equipment supplier Metro Caisses in August lack thermostats, aren't energy-efficient and pose a safety threat to employees.

"They did this even knowing we're a soup kitchen," said coordinator Amy Dramilarakis, who estimated that the Potato serves up to 500 vegan meals a day.

Fellow coordinator Lise Kuhn said the Potato decided to replace their 30-year-old ovens last summer, purchasing the two used appliances from Metro Caisses. The decision was linked to the collective's goal this year "to improve [their] food and service."

About two-thirds of the Potato's budget for kitchen equipment was spent on the faulty ovens, which cost them \$2.249.

"Usually if [our ovens] are functioning properly, we'll use them daily," explained Kuhn. "These ovens have been thrown together. They're not functional and they're not safe."

Metro Caisses offers a one-year guarantee on its equipment. Kuhn and Dramilarakis said that the company responded to their requests for help by sending over contracted repairmen who, upon inspection, told them it would be near-impossible to get the ovens working.

Metro Caisses representative Serge Roy denied the Potato's claims, saying the ovens worked when they left the store and that the problems started when Concordia electricians installed them.

Dramilarakis said she couldn't believe Roy would claim that, saying the ovens "never worked." The Potato has stopped payments to Metro Caisses.

"We're at a loss," said Dramilarakis. "We're almost at the point where we have to seek legal help and there's no way we can afford that."

The People's Potato operates on donations and a 37 cents per credit fee levy from Concordia undergraduate students.



Without heat, meals may become more bland. PHOTO ELSA JABRE

Canada: the energy superpower

Satya Das talks about oil, Copenhagen Summit and sustainability

• DAVID KAUFMANN

Speaking at posh downtown restaurant Chez Aléxandre, journalist Satya Das argued that most Canadians have yet to accept that their country is an energy superpower. With the Copenhagen Summit being held next month, where the successor to the Kyoto Protocol will be crafted, Canadians should accept their superpower status quickly, he asserted.

Despite having the world's largest hydrocarbon deposit in the form of the Alberta oil sands, Canada's federal and provincial governments charge the lowest premium on oil extraction in the world. The environmental destruction of northern Alberta, Das exclaimed, is being done at a dis-

"If we charged what Texas charges [in royalty rates], we would have enough money to clean up environmental degradations and pass from being a producer of dirty oil to being a producer of the cleanest oil on the planet," argued Das, who recently wrote a book called Green Oil.

Canadian citizens should start acting as owners of the oil sands, said Das, who added that if each Canadian realized that their share of the oil sands was worth \$450,000, they would pressure the government to manage their investment more closely.

The challenge is to extract more oil in a sustainable way, something that Das has found support for from oil companies like Shell and Suncor-who also owns Petro-Canada—but not from oil giant ExxonMobil.

One way to bring about sustainable development would be a green tax, a proposal that Das admitted had been damaged by former federal Liberal leader Stéphane Dion's "Green Shift" idea.

"A [green tax] would benefit the country and the world because the green technologies and money wouldn't be going exclusively to Alberta," explained Das. "A green tax would shift the tax burden from individual income earnersthe middle class—to the corporate sector."

Das' talk was sponsored by the Macdonald-Cartier Society, a nonpartisan, non-profit organization that aims to educate young Canadians about the influence of prime minister John A. Macdonald and George-Étienne Cartier on Canadian politics.

"I think it's a valid point to bring him here to offer an alternative view to what the other environmental groups outside of Quebec are doing," said Immanuel Giulea, the society's executive director and a Concordia graduate. "That view is simple: the oil sands are dirty and we need to shut [them] down."



Satya Das wrote a business plan for the tar sands. PHOTO RILEY SPARKS



Betty and Veronica push Reggie aside as they take centre stage at the student bar. PHOTO CLARE RASPOPOW

Queer Reggie's takeover

• LAURA BEESTON

For the second year straight, the Queer Concordia collective took over Reggie's student bar on Nov. 24 in the spirit of queering

Complementing last year's takeover theme "Archie does Reggie," this year's event was all about the lesbian fantasy of Betty and Veronica, with proceeds going exhibition slated for this spring.

"We're trying to raise awareness for AIDS and I think that art is a great way of doing that," said Joseph Donnelly, an organizer with Queer Concordia. "Reggie's has this reputation and business model of being a sports bar, but it's fun to queer it up and make it more inviting for everyone."

With a tentative Annual General Meeting scheduled for to the Concordia HIV/AIDS art Dec. 3, Queer Concordia is excited to keep the good times rolling.

"We're doing workshops, training volunteers and opening up our offices to the campus," said collective member Rodrigo Diaz

"If people have an idea, or want to have a party, we're all about helping them out," added Donnelly. "If it's a Queer Concordia type of event, we'll do whatever it takes. We're enthused to work with our campus."

Anticapitalist antics on Buy Nothing Day

• LAURA BEESTON

In the spirit of Buy Nothing Day on Nov. 27, überculture Concordia and the Co-op Bookstore are teaming up this week to culturejam Concordia, aiming to subvert corporate influences in campus space while making room for anti-capitalist alternatives.

This week's activities include demonstrations ranging from theatre, tabling takeovers on the Hall building's mezzanine, cutting up credit cards, guerrilla-style giveaways and a clothing swap called the "Really Really Free Market" on Nov. 30, also in the Hall building.

"The spirit of Buy Nothing Day is important. It's not perfect as an idea, but it has a purpose," said Larissa Dutil, coordinator of the Co-op Bookstore. "It's about being a more conscious consumer rather than a passive [one]."

Created in 1992 by Vancouver artist Ted Dave, this "holiday away from the holidays" has gained momentum internationally in its

quest to raise awareness about consumer activism.

"Buy Nothing Day brings to everyone's attention how corporatized our space has become and how it's on the rise right now," said Victoria Watson, one of überculture's coordinators. "If students were aware of anti-consumeris[t] alternatives, Concordia could become a student space instead of a commercial transaction space."

Contending that seasonal and recreational shopping have become "sacred" staples of North American culture, proponents of Buy Nothing Day advocate other ways to live and interact without spending money.

"I think that Buy Nothing Day is a good gateway point to step back, particularly before the holidays, and start asking questions," said Lex Gill, überculture coordinator. "The alter-capitalist approach can be fun and a good way to interact. To create instead of to consume is really powerful."

\$106.20 price tag for proposed CSU fee levies

• JUSTIN GIOVANNETTI

If the three fee levy increases proposed in the Concordia Student Union by-election from Nov. 24 to 26 are approved, the price of a 90credit undergraduate degree would increase by a minimum of \$106.20 as of next year.

The main increase would come through a new \$1 per credit fee levy

for the library. This fee would fund a 10-year Library Project that would allow for 24-hour access to the Webster Library, as well as more course packs, textbooks and laptops for loan.

The Co-op Bookstore would also receive a new nine cent per credit fee levy if students approve. Unlike all previous CSU fee levies, the Coop Bookstore's would be annually

adjusted to the Consumer Price Index of Montreal. Over the past decade, the CPI in Montreal has increased by 20 per cent.

"This money is not about keeping the status quo," said Co-op Bookstore manager Larissa Dutil. "Our plan shows a 100 per cent increase in community events."

Dutil added that the new funding would also be used to pay staff and increase the bookstore's stock.

The additional nine cent percredit increase slated for Concordia University Television would double their current fee levy. The increased funding would help CUTV create four new positions and more content for broadcast throughout the university. Additional video equipment would also be available for loan to students.

Two changes to the CSU's bylaws are also being proposed. One change would outline that the position of Chief Electoral Officer would need to be filled within one month of the position being vacated.

The other alteration proposes that a competitive public tender would need to be held for the CSU's auditor.

-With files from Clare Raspopow

Obituaries

Dying to get noticed

The Gazette's Alan Hustak on the rise and fall of the literary obituary

CHRISTOPHER OLSON

The newspaper industry is in a sad state when even the obituary pages are dying.

Alan Hustak retired last March from his position as The Gazette's resident writer of obituary pieces after 30 years, the number of Canadians dying in the pages of his former paper has sharply decreased. Its become more reliant on press wires from the United States than the work of its inhouse staff.

"If you look at Canwest newspapers," he said, referring to Canada's largest newspaper owner, "very few Canadians die now, but you'll have a detailed obituary about the [American] floor salesman who worked at Marlene's Bargain Basement or a hairdresser for Marilyn Monroe."

According to Hustak, the state of obituaries today resemble where they were in the early 1980s, when appreciation for the art form was still developing.

"[This] was a period when the obituary writer on a paper was a recycled hack who needed to find something to do, so they shifted him off to do obituaries," he said. "You didn't have very much respect in the profession up until about 20 years ago, when baby boomers started getting older and people started [losing their friends and colleagues]."

A newcomer then, Hustak's career writing the obits was something of an accident.

"I never set out to write

an obituary, per se," he said. "What I write are mini-biographies, and if you're unfortunate enough to die, it will then become your obituary."

The Dead Beat

Hustak got his start when a man approached him with a request to help write his memoirs.

"Suddenly before me was this human documentary," recalled Hustak, who sat down with the man for a lengthy interview as he sketched out details of his life with crystal clarity.

"Just as I agreed to do this, he died," said Hustak. "He was 90 after all, but I [then] had all this materi-

Granted, few obit writers have the chance to chat with the deceased, but good obits always include what Hustak calls "a living voice." The best time to do interviews with the family of the deceased is a few hours after the death of their loved one, said Hustak.

"They still haven't adjusted to the fact that [they're] gone and they're very open and forthright," he said. "If you call them two days later while they're planning the funeral, they've all become basket cases. They become overly flowery and overly defensive of the dearly depart-

Hustak argued that paid death notices-which have slowly come to replace literary obituaries in many newspapers—avoid work of good journalism by



Obituary writer Alan Hustak is the pen behind the dead. PHOTO CLARE RASPOPOW

handing the reigns of remembrance to those with a vested interest in remembering them in a unanimously positive light.

They're not that wellwritten either, he complained.

"They have all kinds of euphemisms for death," he said. "The funniest one I heard was 'Matilda so-andso had her breath sucked out of her."

The best expressions are unintentional, he said. Once, when he asked a widow what her husband died of, she replied, "Sclerosis of the liquor."

"It was just a lovely Freudian slip," he said. "I mean, who could invent 'sclerosis of the liquor'?"

Hustak said that som of the best obituaries are about people with whom the writer has some familiarity, but with whom professional distance can still be maintained.

Hustak also counted Joseph-Pierre-Albert Sévigny among his good friends. The former minis-**Progressive** in Conservative

Diefenbaker's cabinet and Concordia business professor was forced out of government in 1963 after a highly-publicized sex scandal involving a suspected KGB mole.

"Pierre called me up one day and he asked me to write his obituary," he

"He was adamant that the first thing he wanted to be remembered for was as a war hero."

Knowing full well that his obituary would need to make some reference to the infamous "Munsinger Affair," Sévigny requested that it be mentioned after, not before, his war hero

Drama after death

Sometimes controversy only springs up after someone is gone.

Once, Hustak received a call from an illegitimate son who was uncovered after his father's death. He was the only family member he hadn't thought to talk to-because no one

knew he existed.

Obit writers immune to creating controversy either. While speaking to the family of a "prominent" Montrealer, Hustak accidentally let it slip to his widow that the deceased's mother was planning a Roman Catholic funeral for her secular son.

The widow then cremated his corpse—which runs in strict opposition to Catholic doctrine—soon

"The world is full of gossips, which is why newspapers survive," said Hustak. "I would be at the desk and the phone would ring and somebody would say, 'Have you heard about soand-so? You better start they were bang on the

And in some cases, he admits, they weren't. One of Hustak's obituaries still hasn't made it to print after 14 years, but was written because he was told an individual had only one week to live.

"I had lunch with him two weeks ago," he said.

Writing obituaries far ahead of their deadlines means many of their subjects have an opportunity to read them-not that they have a chance in hell of doing so, said Hustak.

Nick Auf der Maur, a Quebec journalist and politician who passed away in 1998 from cancer, "called me up and said, 'I want to see my obituary, I want you to bring it to the hospital.' I said, 'Nick, you know I can't do that!"

Hustak includes himself in a slowly-dwindling fraternity of dedicated obit writers, of which he surmises 100 now remain in all of North America.

Although he's ceased writing for The Gazette, preparing.' In some cases Hustak regularly contributes obits to The Globe and Mail.

> With a repository of 100 mini-biographies just waiting to become obituaries the day their recipients expire, Hustak's byline could outlive his own obituary.

> "My theory is that your obituary is the last time you make it into the papers," he said.

10 fringe arts



Faggity Ass Friday: a great place to get in touch with your inner Hansel. GRAPHIC VIVIEN LEUNG

• LAURA BEESTON

The sweaty, gyrating, genderfucking dance floor at Faggity Ass Friday each month is all about shaking it for sexual education.

"Very few dance parties empower people with their donation," said Nora Rohman, the event coordinator. The money raised at FAF goes straight to Head & Hands' Sense Project, an initiative facilitating trans- and queer-positive sexual education in Quebec high schools.

Provincial education reform phased sex education out of the provincial curriculum in 2005, spurring Notre-Dame-de-Grâce-based non-profit Head & Hands to pick up where schools left off. The collective now hosts workshops, training peer educators in schools and making sense of sexuality.

"Just because you know how to teach seventh grade biology doesn't mean you know anything about how to teach sex ed," said Rohman, who teaches kink workshops as a side project and is currently trailblazing an independent major in sexuality studies at Concordia. "It's a hard subject, especially when there's no training for teachers, no

enforcement and no materials [...] so a lot of schools just don't do it."

Besides schmoozing, cruising and boozing for a cause, the progressive party antics include queer performance space—which has featured polyamourous sock puppets, and "the dirty bearded drag queens [and kings] the Village doesn't like"—and free latex and lube at the door. FAF also boasts a no-violence policy and gender-neutral washrooms.

"As an organizer I feel really empowered by [these things]. If people are going to fuck in the bathroom, at least they have free condoms," said Rohman. "But more importantly, where is your money going? Not to the club or the promoters [...] it's going into the classrooms!"

Though dancing until dawn is FAF's main goal, Rohman mentioned that, every once in a while, the dance floor also doubles as an interesting place of learning.

"Sometimes people are like 'Why do you have gloves here? What are they for?' And I'm like, 'Well actually, it's really good for fucking with a [upward fist motion],' or I show them how to make a dental dam on the spot," said

"You really need stuff like Faggity sometimes. Like when you walk down the street with your partner and someone yells 'dyke' and throws a bottle at you. You need these spaces to just let loose, sweat it out, be yourself and feel safe. It's so important."

—Nora Rohman, Faggity Ass Friday coordinator

Rohman. "I'm not going to the party expecting it to happen very often, but it happens."

Evolving from a weekly to monthly party, FAF has grown alongside an exploding queer scene in Montreal that takes the gay above and beyond the Village.

"The Village doesn't really work for everyone, and [LGBT fest] Divers/Cité became a little corporate, so I think that people have started filling these holes," said Rohman. "There is so much amazing stuff going on: Radical Queer Semaine, Against the Wall, Pervercité, workshops, book fairs, party nights, knitting circles. It's beautiful! It makes me feel warm and fuzzy."

Rohman said she aims to set up safe spaces to help queer culture survive and flourish.

"You really need stuff like Faggity sometimes," she said. "Like when you walk down the street with your partner and someone yells 'dyke' and throws a bottle at you. You need these spaces to just let loose, sweat it out, be yourself and feel safe. It's so important."

After two whirlwind years of planning, collaboration and solid support for sex ed, Rohman is convinced she can handle anything a Faggity Ass Friday throws her way.

"I've learned how to deal with a drag queen crisis," she said emphatically. "I feel like if you can calm down some drag queens, you can do anything."

The next Faggity Ass Friday is Nov. 27 at 10 p.m. at The Playhouse (5656 Parc Ave.) Inviting you to "snuggle up for story time" with The Brothers Rimm, this month's theme is queer fairy tales.

Cinema on a shoestring

Two indie filmmakers on why small really is more beautiful

AALIA ADAM

The words "indie movie" conjure up images of low budgets and unknown actors. But for indie filmmakers Andrew Krajewski and Marieve Gagnon, the biggest challenge may just be keeping everyone on track.

"You have to manage [making a small film] like a business and not like an art project," pointed out

He and Gagnon are currently in preproduction for a new film called Sleepless, due for release next sum-

While Concordia's CUTV has funded his past projects, Krajewski said that, this time, the film's budget comes straight from his team's pockets.

The filmmakers say that they've chosen this route because granting agencies such as the Canada Council for the Arts, a source of funding for many Canadian indie films, have a politic built into the process that is not always amenable to creativity.

"They have a certain view of what they want and certain view of Canadian culture and Canadian art that they want to encourage," said Krajewski. "So there's a certain bias built into that. If you do movies with a granting agency, a lot of the time it has to fit within a certain template."

He added that the "indie" moniker isn't only about money.

"The films also have their own independent message to give as well," he said. "So it's not just the business side of things that make you independent but also the message of your work."

Université du Québec à Chicoutimi, said that, unlike in Hollywood where actors may only take part in one stage of film production, indie film actors have to "really want to participate every step of the way."

"When you find people who really just want to do it for the sake of the project, then you know you have something that's going to go somewhere," she added.

"Now's the time for people like us to jump in and say, 'Hey, we wanna say something and tell our stories.' We can make our movies and have millions of people watch them as well.

> —Andrew Krajewski, indie filmmaker

"A lot of people who we collaborate with get involved for their own reasons as well," said Krajewski. "We work with actors, directors and photographers who don't expect to get paid. They do it for the experience and to build their own name [recognition] too."

Montreal is rife with festivals promoting independent films, including Fantasia and Film Pop, Pop Montreal's film component. However, Krajewski explained, "a lot of indie cinema in Montreal is kind of self-referential." According to him, the vibrant film scene operates on a smaller scale than one might think.

"You have a small group of people who work on the films and watch it together and that's how they move themselves forward. Gagnon, who studied film at the Everybody works together and everyone knows each other," he

The Internet offers a way out of insular local scenes and helps indie filmmakers get a leg up on bigbudget production companies.

When media distribution is done through the Internet, people actually prefer the shorter film lengths dictated by miniscule

"If you're sitting in front of your computer," Krajewski said, "you're not necessarily looking to spend an hour and a half there. There's now a market for shorter format video, which is booming with YouTube. It's only going to get bigger, the more big businesses get involved. Eventually we're going to have Hollywood producing stuff just for YouTube. It's already happening but it'll become more and more common.

"Now's the time for people like us to jump in and say, 'Hey, we wanna say something and tell our stories.' We can make our movies and have millions of people watch them as well."

Krajewski predicted that the next five to 10 years will see indie filmmakers getting in to direct competition with Hollywood. Within that time, he and Gagnon hope to get a budget to create a feature film or a web series based on Sleepless.

He advised aspiring filmmakers to, most of all, "have a good script."

"That's the thing that indie producers often overlook," he explained. "They rush through a script and then spend weeks and thousands of dollars shooting something that was flawed from birth."



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Check out Adam Kovac's exclusive interview with

Matisyahu

on The Link's website!

thelinknewspaper.ca/fringe

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Gathering fuel: Taylor Kirk, Toronto-dwelling man of mystery.

The dense, dark woods

Timber Timbre's Taylor Kirk 'remains as detached as possible'

• R. BRIAN HASTIE

Timber Timbre's Taylor Kirk is not a man who feels comfortable in the spotlight, but as the only member of his band, he may have to get used to it.

Kirk's answers are usually prefaced by pauses and single-vowelled noises, as if his brain needs to gear up before formulating responses. He'll often ask if his answer fits the question—although it always does—and he's prone to digression. Kirk's phone mannerisms paint a picture of an unwitting musical entity, one more accustomed to singing into a recorder than speaking into a telephone.

Though Kirk was cordial and genuinely nice during his chat

with *The Link*, his propensity to leave things unsaid has accumulated a cult of mystery around him.

Timber Timbre's music is a reflection of this personality trait: dark and recorded largely off-the-cuff. Kirk's brand of reverb-rich, atmospheric folk rock is best suited for those coming down from a long night of drinking, preferably while sitting in a room with the lights off.

He said he aims to give his music an "interesting" edge, trying to balance sonic aspects as much as the song structures and melodies themselves.

"I come from a recordist [sic] background, and so the properties of the recording themselves are just as important to me as the songs," he explained.

Kirk's aloofness extends into the digital world. Though Timber Timbre does have a web presence, Kirk largely shies away from it, preferring to stay offline.

"I like to remain as detached as possible a lot, I guess, but I use the web to promote myself," he admitted.

"At a lot of my shows, I'll see kids pull out cellphones and take pictures or whatever, you know, to put up on their websites," he added, seemingly confounded by the notion.

His third and newest album, officially untitled but commonly referred to as *Timber Timbre*, is his first true studio project. His first album was made, he said, "up in a log cabin on a four-track;" his

second was "recorded all alone with a four-track, wandering through [his] Toronto apartment with headphones dangling, going back and forth in-between takes."

This time Kirk used a proper recording space to start sessions, with an actual engineer "sitting there, watching [him] as [he] recorded take after take."

The decision to record in a studio with people was a practical one. Kirk moved to Toronto, where new friends involved in the T.O. music scene helped him make the right connections.

Kirk acknowledged that having many hands involved in the process was beneficial, stating that "it was actually a joy to have people around." Kirk singled out producer Chris Stringer for being able to "differentiate between a good take and a bad take, to be another voice" in the process.

He explained that his newest record was left untitled because he didn't feel like its tracks made up a cohesive set, a notion that he's disproved since taking his show on the road.

"These songs weren't originally designed to be played live," said Kirk. "The nature of their recordings was much more interesting to me. I'm still uneasy about playing live, and thankfully I don't count on being on the road continually."

Timber Timbre plays Nov. 25 at 8 p.m. at Casa del Popolo (4873 St-Laurent Blvd.). Tickets are \$10 in advance, \$12 at the door.

Intermission on fast forward

A new film series at the Canadian Centre for Architecture keeps us up to speed

• ALAN MACQUARRIE

As architects and carpenters tear down one show and ready the next, curators at the Canadian Centre for Architecture are doing their best to keep up the pace.

In the wake of their last exhibition, Speed Limits, the CCA's Intermission: Films from a Heroic Future will keep the ball rolling before the centre's next installation.

"We came up with the idea of an intermission, a kind of reflective pause between two shows," said researcher and curator Lev Bratishenko.

Picking up where *Speed Limits* left off, Intermission is a far cry from static gallery fodder. The show sends guests wandering through a maze of films that continue the last exhibition's exploration of movement in modern

"We wanted there to be a room you could walk through and experience film in an ambient way, and another room where you could sit down and watch," Bratishenko. "We've had to think of new ways to use the galleries to show films."

Films from the NASA archive, which Bratishenko called "home footage" from space, as well as films from the National Film Board of Canada and the Smithsonian National Air and Space Museum, round out Intermission's cinematic offer-

"We're trying to show [the footage] in an immersive environment," said Shannon Harvey,



Still from Guy Borremans' 1963 film, L'homme vite, straight from the NFB archives to the walls of the CCA.

exhibition coordinator and cura-

"You can sit there until security kicks you out," joked Bratishenko.

In keeping with the CCA's obsession with archival material, there will also be an "on-demand" space, where up to nine people can view films independently at their leisure.

"It's as if you've been thrown into the archive and you could just look at anything and explore," said Bratishenko.

Just don't expect the CCA to tidy up before the vernissage.

If there are holes in the walls, so be it. Bratishenko described the atmosphere as a behind-thescenes look at the Centre's periodic metamorphosis.

"We kept the galleries really rough. We even left some of the walls unpainted," said Harvey. "We wanted to use this experimental concept to demonstrate a little bit about the transitions between shows at the CCA."

Intermission: Films from a Heroic Future opens Nov. 25 and runs until Feb. 28. at the Centre for Canadian Architecture (1920 Baile St.). The show's "post-vernissage" is Nov. 26 at 8 p.m. and will include video projections by Brille Brille and a performance by local band Chinatown at

Catch special film screenings every Thursday night. Admission is free. For a full schedule of screenings, see cca.qc.ca/en/intermission.

Event listings Nov. 17-23

VISUAL ART

MISPLACED

Multidisciplinary exhibition from Concordia students Amanda Craig, Alexandre Nunes and Rachel Shaw. Vernissage Tuesday Nov. 24 at 7 p.m. Show runs until Dec. 4 **VAV Gallery** 1395 René-Lévesque Blvd. W.

Lock, Stock and Two Smoking Trolls Painter Vitaly Medvedovsky blurs the line between realism and fantasy. Vernissage Thursday, Nov. 26 Show runs until Jan. 10 **PUSH Gallery** 5264 St-Laurent Blvd.

MUSIC

The Charlotte Cornfield Band with The Youjsh and Bud Rice Wednesday, Nov. 25 at 9:30 p.m. Le Divan Orange 4234 St-Laurent Blvd. Tickets: \$7

with Sick Friend and Dirty Wedding Thursday, Nov. 26 at 9 p.m. Jupiter Room 3874 St-Laurent Blvd. Tickets: \$5

FILM

La Vida Loca at Cinema Politica Documentary exposes the brutish, short lives of Salvadoran street Monday, Nov. 30 at 7:30 p.m. Room H-110 1455 de Maisonneuve Blvd. W.

LECTURE

Under the Loupe: Contact Sheets and the Creative Process Ryerson's David Harris translates the secret language of contact sheets in the work of photographer Gabor Szilasi. Thursday, Nov. 26 at 6:30 p.m. York Amphitheatre (EV 1.615) 1515 Ste-Catherine St. W.

Artist Kamila Wozniakowska discusses her exhibition After Revolution with Professor Norman Cornett. Saturday, Nov. 28 at 1 p.m. Galerie Eric Devlin 3550 St-Jacques St. Tickets: \$20 for students

> — compiled by Madeline Coleman

spins

Patrick Watson Just Another Day Secret City Records



I don't want to damn Just Another Day by calling it a prequel, but hell, let's reclaim the term; this album, originally selfreleased by locals Patrick Watson in 2003, is pretty wonderful. Following hot on the tail of this year's excellent release Wooden Arms, Just Another Day has no doubt been thrust back onto the scene to shrewdly remind listeners that the band has been around for a while. Trust them, they know what they're doing. Patrick Watson's crooning horns, precipitous piano and melancholy vocals add up to a trademark sound that is occasionally dark and never precious. Give it the chance, and this album will bunch around your head like a cozy rain cloud, conclusive proof that Patrick Watson

have been doing it right for a while.

-Madeline Coleman

Nile Those Whom The Gods Detest Nuclear Blast



A large part of the death metal community wrote Nile off after the twin flons 2005's Annihilation of the Wicked and 2007's Ithyphallic. Those two bloated, over-long and repetitive albums bore little of the remarkable musicianship that characterized their first release, 1998's Amongst The Catacombs

Luckily, their newest venture was actually interesting enough to listen all the way through. I didn't pause the record halfway and walk away in disgust, which is more than I can say for Ithyphallic. Lead-off track

"Kafir!" is as slow and sombre as a funeral dirge, intermingling Middle Eastern chants with lumbering riffs and frontman Karl Sanders' ethereal growls. The hour-long set has enough interesting riffs and catchy goodness to keep things interesting. Set closer "Iskander D'hui Kharnon" sums up the album perfectly: brutal and crushing, yet still with a touch of real rhythm and harmony.

TONSTARTSSBANDHT Dick Nights

Arbutus Records



"taun-starts-bandit") take the incongruous noise-pop sound that marked their first EP, An When, and refine it further with their first full-length studio recording Dick Nights. Tossing Beach Boys-esque harmonies into a

(very lo-fi) blender, brothers Andy and Edwin White straddle a lot of weirdly-shaped sonic boundaries. Harmonies go hand in hand with droning, loops and scattered, spastic

Their retro influences are on full display with "Preston (Great-Ass) Imfat," the most straight-ahead number of the bunch, which takes a jibe at '70s soul numbers and tosses some gritty piano into the mix.

-R. Brian Hastie The White brothers definitely don't take themselves seriously—as exemplified by "Tahiti Nui," a pseudo-Hawaiian reverbdrenched jingle. As jumbly as the album is, the whole thing fits together and keeps itself on track.

> Already gaining renown for their (very) frequent live shows and impressive command of coordination, TONSTARTSSBANDHT are

> > —Tom Llewellin

14 literary arts

quick reads

Unaccountable H in title unnerving



The Extraordinary Event of Pia H. Nicola Vulpe **Quattro Books** 128 pp \$18.95

On the surface, The Extraordinary Event of Pia H. appears to be the unfortunate story of a Canadian man in Spain whose wife Pia, disappears into thin air at precisely 10:42 a.m. (give or take a few seconds). You, the reader, then trek eastwardly through Europe with husband Malcolm Jones in search of his

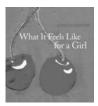
As the plot thickens, Malcolm's mental instability becomes more apparent. All records of his wife having even lived in Spain seem to have disappeared

A darker, more cryptic parallel plot explores a Swiss sea captain who witnesses an equally extraordinary event. Like Malcolm's, his story is highly questionable and doubted by many. The book's first-person narration, in combination with a shifty, dreamlike style of writing, casts further doubt on Malcolm's

Vulpe's writing perfectly captures Malcolm's confusion and uncertainty. His quirky, playful writing style may be even more enjoyable than the plot itself, revealing a talent for rationalizing the absurd. He remains consistent and fictitious until the very last page, offering no answers to Malcolm's story and the disappearance of Pia.

-Brandi Goulding

Adolescent ponderings in poetry



What It Feels Like for a Girl Jennica Harper **Anvil Press** 128 pp \$15.00

Don't let the cute cover fool you; the contents of this book are not pretty. Ontario native Jennica Harper's What It Feels Like for a Girl is a risqué, poetic peek into the thoughts and experiences of an adolescent girl. Harper's poems delve deep into musings that are dirty, confusing, explicit and quite possibly more ubiquitous than society would like to admit.

The series of poems focuses on an extremely close friendship between two girls as they learn and question the mysteries of sex, society and getting older. The characters' thoughts are neither glorified, nor warped into the reassuring message that some readers might be looking for.

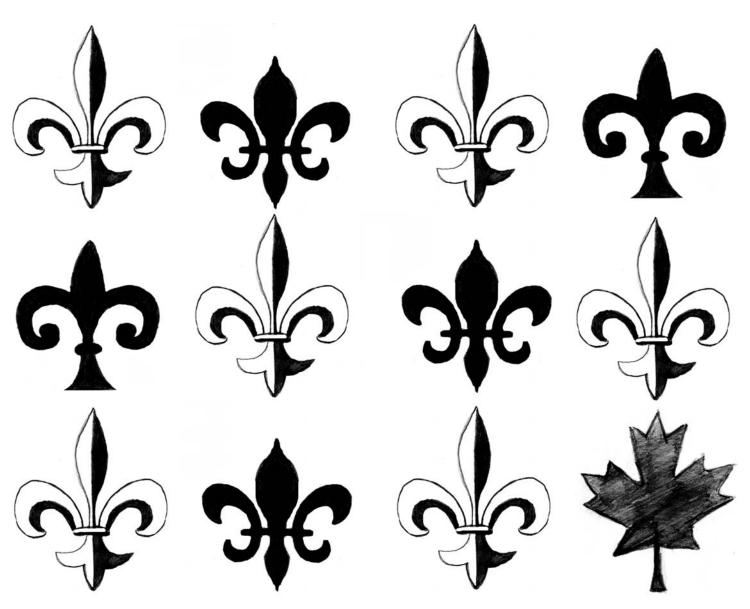
Harper sprinkles in references to literature, music, celebrities and television shows throughout, making it contemporary, as well as uniquely Canadian. Her writing provides the hard emotion and raw impulsiveness of a diary entry delivered in the format of simple and smooth poetry. In this work, however, the intensity of the ideas expressed seems to trump the quality of the language itself.

Warning: these poems might irk you. They may be unsettling and they may even make you realize that the reason why you hate them is because you can relate to them so easily.

-Megan Dolski

Where the anglos at?

Anglophone writers noticeably absent from the Salon du livre



Few anglophones took part in the Salon du livre de Montréal, honouring Quebecois authors. GRAPHIC CHRISTOPHER OLSON

• HUGO PILON-LAROSE

With more than 950 tables, the Salon du livre de Montréal was a festive occasion for Quebec authors and publishers this past week, where approximately 120,000 people showed up to support literature in

But one player was noticeably absent: the anglophone community.

"In the past, some [anglophone] editors were coming to the Salon du livre, but they are not anymore," said René Bonenfant, president of the Salon's board of directors. "One of them told me they were embarrassed by the French editors' dynamisma characteristic they don't have in

ond time this year. She is the daughter of francophone actress Janine Sutto. Deyglun said she has a passionate relationship with books and that she has never missed an opportunity to read more English Canadian literature. She believes that the reason few anglophone publishers came to the Salon was because of the infamous "deux solitudes," the perceived divide between English and French Canada.

Deyglun said she realized one day how

little anglophones know about the French side of Montreal when, invited to a cocktail on Sherbrooke by a group of English editors, neither she nor her husband Jean-François Lépine (a reporter for Radio-Canada and the CBC) were recognized.

Is it because the English community doesn't care about Quebec literary cul-

"My God, I hope not," replied Francine Ruel, author and actress. "Do they know we read in English and we are interested in their culture? Maybe they could begin with the books of Jacques Poulin, such as L'anglais n'est pas une langue magique."

The question of how to engage English readers in francophone writing intrigued a number of authors at the Salon. Dany Mireille Deyglun was named the Salon Lafferière, author of Comment faire du livre's president of honour for the sec- *l'amour à un nègre sans se fatiguer* and L'énigme du retour, for which he recently won the Médicis Award in Paris, said a good place for anglophones to start reading in French is with the work of Réjean Ducharme, the recipient of the 1966 Governor General's award for Poetry who is still read by many Quebec high school and CEGEP students.

> To get an autograph from Patrick Sénécal, author of Sur le seuil and 5150 rue des Ormes, two books already adapted for the big screen, fans sometimes

waited for more than an hour in line. Much like his fellow authors, Sénécal said that anglophones should read more of Quebec's literature. And "please, don't let them begin with the terroir literature," he pleaded, referring to the conservative literary movement which began in 1846 to defend the survival of French-Canadian

Normand Baillargeon, a teacher in the department of education at the Université du Québec à Montréal who was present to promote his new essay about Quebec school reform titled Contre la réforme, also had a thing or two to say about anglo-

"It is amazing to see that today, in Montreal, French people are able to sing Paul McCartney." said Baillargeon, "but practically [nobody] in the English community knows who Félix Leclerc is."

Leclerc was a folk singer and poet who was known equally for his music as his strongly militant Quebec nationalist

The problem may lay just as much with francophones as anglophones, Baillageon

"To understand a nation and its values," he continued, "we have to read poetry. But in Quebec, even francophones don't know their own poetry culture."

Poppy poet preaches self-empowerment

The founder of the Yellow Door poetry series launches her first book

• CELIA STE CROIX

Ilona Martonfi considers herself a poet-activist.

While her first book of poetry, *Blue Poppy*, might initially read like the dirge of a brutal marriage, the subject matter changes meaning in light of her activism.

"I am talking about freedom," said Mortonfi.
"Freedom from violence, wherever it takes place."

The lines of each poem are laced with images of vibrant flowers and fruit trees, weaving paradoxically through an often stark portrayal of living as a battered wife. Textures of brick and handstitched linen underpin the recounting of a war baby's childhood in Central Europe.

Martonfi says she communicates complex ideas of abuse, death, love and escape not for herself, but to expose those subjects to the light.

"I just want to be a voice and guess what?" she said.

"The first thing I get at the women's shelter [after leaving my husband] is a book to write in."

After decades of isolation as a refugee-and then as the victim of an abusive relationship—Martonfi said she sought a sense of community. Montreal's poetry and spoken word scene satisfied this need, and she in turn has nurtured the poetry community. Eleven years ago, she founded the regular poetry readings at the Yellow Door, then later the Visual Arts Centre poetry events and the annual Lovers and Others readings, making Martonfi a central figure of the spoken word community of

Considering how active she has been over the years it might seem surprising that *Blue Poppy* is only her first book. But her years of writing experience have made it a well crafted and emotionally charged debut.

The book was a long time in

the making, but she says she's not ready to take a break. Some of the themes Martonfi says she plans to explore in her future works may be more removed from her own experiences, but are still in line with her mission to expose oppression, isolation and suffering.

"The death threats were so serious," Martonfi recalled, relating some of the abuses she suffered in her years of silence to what others continue to experience around the world. "That affects a person, so no wonder I have to speak so loud. I have come to see why I need to be an activist."

Blue Poppy is for sale at The Word Bookstore (469 Milton St.), Argo Book Shop (1915 Ste-Catherine St. W.) and online at coraclepress.com.



Blue Poppy Ilona Martonfi Coracle Press 70 pp \$16.95



Ilona Martonfi's Blue Poppy is a rallying cry against oppression. GRAPHIC VIVIEN LEUNG

s c e n

GMO Zoo



• CHRISTOPHER OLSON

Naomi Cook, the curator and founder of Red Bird Studios, is also the author of *GMO Zoo*, a three-issue comic about the zany shenanigans of a zoo inhabited by genetically modified animals with neurotic tendencies.

Some of those animals include an acrobatic giraffe, a monkey with a metropolis inhabited by fleas on his chest, a living origami sculpture and a mammal allergic to his own skin.

The Link: How long have you been working on GMO Zoo?

Naomi Cook: It's been a two-year project. There's a lot of pages, as you can see, [across] three separate books. It's the first time I've been able to put them in print, since I used to have them online. I was trying to get a bit of a fol-

lowing doing that, but I always wanted to print them out and get them on paper, which is just way more satisfying.

What's GMO Zoo all about exactly? Keep in mind that I've read it.

What's the best way to describe it? It's a bunch of animals with existential dilemmas and their interactions with each other. The monkey with the metropolis on his chest is the main character, along with the frog with wings. Each one's unavoidably an element of my own life, or my own mind.

Are you trying to make any poignant observations about the wisdom of GMOs? Are the humans in the story engineering these animals for any purpose?

I like to keep that element out of it because I don't think the humans are really important. I find it more interesting, the interactions between the humans and animals. [One critic said] "You know, you're just drawing teddy bears. It doesn't take you very long." He's just assuming that it's sort of a kid's book, which is kind of ridiculous. Just because it has the format of something that looks light doesn't mean it is.

There's this one animal that's kind of a cross between a panda and a caterpillar... am I iust crazy?

Oh, you mean Panhuddia! [He's] based on a tardigrade. They're my all-time favourite animal. They always end up in pretty much everything I do.

They're half the size of a millimetre and they're 300 times more resilient than a cockroach. They can be frozen [at] almost absolute zero. [Scientists] have been able to keep a tardigrade [frozen] for 120 years. They're completely unstoppable. You can't kill them. I call them my spirit animal.

How do you come up with these characters, like a bear with a deer on its head?

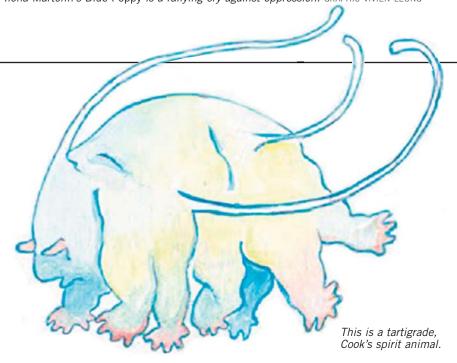
That one was a joke that I can't remember. [It was] something about how a bear walks into a doctor's office and he says "I have this splitting headache, can you get this thing off my head?" And the doctor says, "Yeah, sure, I guess we can remove the deer." I've been trying to figure out what that

joke is. I forgot the punch line, or maybe I forgot the [setup]. I think the deer says, "I want to get this off my ass."

Are we going to be seeing more chapters of GMO Zoo?

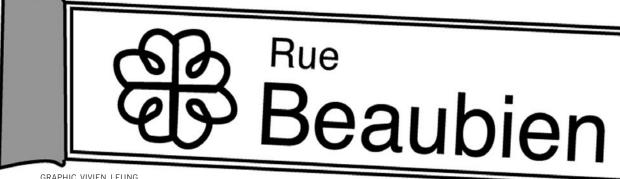
I do have another 60 pages sitting in my sketchbook. It's tricky though, because if you work on a project for two years you get really unsatisfied by it, and you can't help but not like it, you know? But yeah, I do want to finish at least the next 60 pages. I'm also really attached to my characters.

You can purchase copies of *GMO Zoo* at Drawn & Quarterly (211 Bernard St. W.) for \$5. You can follow Cook's blog at naomibcook.blogspot.com.



Critical crossroads

Beaubien Magazine prepares for the release of its third issue



GRAPHIC VIVIEN LEUNG

• REBECCA ARENAS

Trevor Barton, editor of Beaubien Magazine, didn't think he would graduate and immediately step into the magazine world, much less that he would create his own magazine.

"I thought I would kind of make a smooth transition into grad school [and] never really leave academia," he said, "but certain circumstances compelled me to go on a different path."

Beaubien Magazine was founded two years ago when Barton found himself with a Concordia degree in hand, unable to speak French, unwilling to leave the city and looking for a sense of purpose.

The editors, who currently include Barton, Emily Kai Bock, Rosa Aiello, Alex Cowan, Claire Boucher and Sebastian Cowan, decided to create a magazine to showcase literary and artistic works using money out of their own wallets.

"We're stepping it up with each issue," Barton said proudly. While the editors earned back all their money from the first issue, the second was funded by Young Volunteers, a grant awarded to small businesses by Emploi Québec.

Of all the submissions that Beaubien receives, Barton said only a few are selected, though he is enthusiastic about submissions from the masses. Style and precision are more important than context, he argued. On that note, the editors of Beaubien don't want to become antiquated or out of touch.

The traditional works are still there, from short stories to poems and photographs; but there's also a letter from a teacher to her student's mother discussing the boy's performance in school, a schizophrenic girl's handwritten love poem, and an illustration called "The Hotdog" by Stephanie Chabot, a drawing of a nervous looking hot dog lying on a plate with a fork and knife at its side.

So what exactly are the editors looking for in their submissions? Barton struggles to find the right words.

"Timeless stuff," he answered. "Stuff that doesn't make a deliberate reach into the past but at the same time, stuff that isn't overwhelmed with its topic of discussion."

Some advice Barton has for someone who wants to submit their work is simple:

"Don't be shy about sending a lot of your work. The more you send in, the more likely you are to be published."

Beaubien Magazine can be found at Le Cagibi (5490 St-Laurent Blvd.) and Phonopolis (5403A Parc Ave). The deadline for submissions to Beaubien's third issue is Dec. 1. Submit your fiction or art to beaubienmagazine@gmail.com.

Beaubien Magazine editor Trevor Barton found himself with a Concordia degree in hand, unable to speak French, unwilling to leave the city and looking for a sense of purpose.

<u>Lit Writ</u>

Bad Faith

SOPHIA TROZZO

You've assigned me these four

and called them my sanctuaryin your honour.

When are you going to learn I'm not an act you can train-I'm not a country you can conquer?

I've told you before, I choke when left indoors, Open roads are the only ones I trust.

When are you going to learn, You can't love a gypsy Unless you get what's in her guts?

When you talk of me I am reduced to shapes & closed in by their sides. When are you going to learn, I transcend all boundaries-My project is undefined?

If I am nothing more to you than the sum of all your negations, I'll run now while I still hold my pride.

I've always cherished my freedom,

but if this is it then bury me claustrophobic and alive.

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

No way out

Maisonneuve magazine editor's new book of poems stringently formalist

• ASHLEY OPHEIM

Author and Concordia grad Carmine Starnino has cultivated a reputation as a tenacious provocateur and defender of formalism, denying a need for the avant-garde. He has made a name for himself in the Canadian literary scene as a poet, a fierce critic, editor of Signal Editions and he's been featured in various reputable literary magazines such as The New Quarterly and The Fiddlehead. Just recently he was appointed associate-editor of Maisonneuve magazine.

His respect for tradition oozes out of his new poetry collection, entitled This Way

This is respectable and applaudable in many senses. Any poet knows it's difficult to refrain from spilling all over the white space of the page, but part of me wishes Starnino was more open to exploring his style.

This Way Out is an exploration of human space and the art of constructing identities within it. I keep getting the impression that Starnino wrote these poems from the confines of a business suit. They seem like perfectly ironed white collar shirts, the occasional coffee stain being the only organic thing.

In Section 3, Starnino finally lets us in: "how sad I am, most days. / I've taken to thinking my happiness / is simply the usual sadness trimmed back / to give itself space

This section, although damp with selfwallowing, is impressive in its receptive sen-

Starnino is skilled in the deployment of rhyme and stanza cohesion; his content is unified and balanced in image, action and



If only Carmine Starnino's writing didn't adhere so strongly to tradition. GRAPHIC VIVIEN LEUNG

perception, and the poems are grounded in an acute sense of place. At times, though, I was bored with the stiff control of rhythm

Surely Starnino attempted to surprise the reader with gory imagery such as those in "Our Butcher." He laments: "I'd like to pickle ox tongue and pig feet, screw lids / on sheep tripe and calf brain, set out jars like indices / to carcasses unpacked like suitcases. Striated and plush, / crewelworked with fat and grosgrained with gristle."

Other highlights of the collection include "Tale of the Wedding Ring" and "Doge's Dungeon." The latter meditates on graffiti culture: "ravings.com, the hive mind in cubicles / clacking away in flame wars with fate.

/ omg. plz hlp me. i dun wnt / 2 die hre—hex and hiss and ubi sunt spam scripts / of those who tried to lockpick these fume-brown

This blatantly obvious "shocked" emoticon is the biggest surprise of all. It was only a matter of time before texting lingo seeped and nestled into lines of poetry around the

Until Starnino embraces the excitement of avant-garde poetry completely, readers will have to settle for This Way Out.



This Way Out **Carmine Starnino** Gaspereau Press 75 pp \$18.95

Knows when to fold 'em

Concordia grad wins big in local Texas Hold 'Em tournament

• CHRISTOPHER CURTIS

The world of competitive poker is ripe with stories seemingly pulled out of hats: pig farmer turns card shark, middle management lifer takes the world series, and so on. As of last Wednesday, Concordia graduate Jamie Klinger can add his tale to the annals of poker mythology.

For nearly a decade, Klinger, a John Molson School of Business graduate, had been dealing cards in poker games, first for friends at parties and then for charity poker tournaments. When the Ultimate Bet Starlight Texas Hold 'Em tournament came to Montreal's Windsor Station on Nov. 14, Klinger, a former website building company intern, jumped at the chance to deal cards for pros like Annie Duke and Phil Hellmuth.

By the tournament's second day, there were too many dealers and Klinger's services were no longer needed. Just 15 minutes before the competition, Klinger threw his hat into the ring. He split the \$750 buy-in with two friends and got to work. For five days, Klinger out-gambled nearly 500 players to take the \$100,000 pot.

Jamie Klinger took some time off high-fiving friends and living large to speak with *The Link*.

The Link: \$100,000. Is that as much money as it sounds like?

Jamie Klinger: Well we split it three ways. I had backers to pay off.

Three ways? Is it safe to say these guys will owe you one?

They took me out to dinner after the win but, yeah they'll be owing me one for a long time.

How is your stress level in a poker tournament?

I was very nervous for the first few days. My hands shook, my heart beat like crazy every time I had something riding on a hand. The funny thing is on the last day, when there were TV cameras and stuff, I was cool as a cucumber. I don't know why.



GRAPHIC VIVIEN LEUNG

How much time have you put into learning poker?

Thousands of hours. I've read books but spent lots of time on this website called 2+2. And of course you learn playing. I play online all the time. I also coach poker.

How much of Texas Hold 'Em poker is knowing the game, knowing the odds and how much of it is instinct?

It's a hearty mix. A lot of your decisions are based on a person's tell or a read you make of the situation. That's instinct and experience. But instinct comes with knowledge of the game; knowing the mechanics, the odds.

How hard is it not to get tired of bad hands and just jump into the game out of boredom?

I used to be much more

aggressive. But then you find out that some hands are just unplayable. You learn to appreciate a fold. Sometimes not playing a hand is the best move you can make, it gives you a chance to relax. The tournament format gives you a

chance to take your time, you can fold 30 times in a row if you don't have the cards

What was the calibre of the tournament like? Was it intimidating?

There were several people who I knew played at least semi-professional. And one of the finalists made it [to] 20th in the World Series of Poker last year. So it was scary, yeah.

How is the crowd at one of these events? Any odd characters?

There were some pretty whacky people. You get a lot of people wearing sunglasses indoors, jogging suits and all that. One woman had a hat with ear flaps and the bottom part of her face was covered. I decided I was gonna be the weirdest of the bunch. I took a bandana, covered my face like a bandit and threw some sunglasses on. Towards the end the other players called me the train robber.

The last day of the tournament, you played at the Snakes Poker Room in Kahnawake. What was the new locale like?

It was nice. Not as dark as you might expect a poker lounge to be. Amazing food, best steaks

Now that you've won the UB Starlight, are you considering a career in poker?

Well, I'm considering it. Winning a tournament certainly legitimizes the poker coaching business. I wouldn't mind being picked up by a website. There's a reality show where Annie Duke and Phil Helmuth coach up-and-comers, I know if I could make it on the show I'd be a force to be reckoned with.

So, what are you going to do with the money?

I'd been planning a trip to Europe for a while now. Now that trip will be months long and probably include Asia. I'll probably just keep playing poker when I get back, and stop hesitating to buy stuff.

For more information on Jamie Klinger's coaching service contact him at nolimitcoaching@gmail.com.

18 sports

Stingers can't tame Lions

Penalties, bad bounces plague men's hockey team







(Clockwise from top left) York defenceman Michael Pain floors Stinger Charles-Antoine Messier. Forward Matthew David chases the play. The Stingers watch their hopes of a win dwindle. PHOTOS JACQUES BALAYLA

• LES HONYWILL

Concordia 4 York 6

The Concordia Stingers men's hockey team succumbed to a dominant five-goal effort from the York Lions powerplay on Saturday, falling 6-4.

"Against a team like that, with the powerplay that they have, we knew that we had to play them five-on-five," said Stingers coach Kevin Figsby. "Our game plan today was to set up one line just to check their big line and we kept them off the score sheet five-on-five.

"When you have a couple goals because of unforced errors, a couple goals that are soft and a couple goals because of turnovers at the blue line, you look back and we scored four goals today, and that should've been enough to win the game, and I think that was the key factor."

"It really came down to a game of bounces and goaltending," said Lions head coach Jim Wells. "I think our powerplay was successful and we got some good bounces. Our guys played hard; it was our second game in less than 24 hours and we battled hard and made our own breaks."

Concordia scored first, when captain Marc-André Element buried a Kyle Kelly pass from the slot 37 seconds into the game.

Four minutes later Stinger Samuel Forget was called for hooking and York's vaunted powerplay made quick work of their first opportunity. The Lions scored off the ensuing draw when Jessie Messier redirected a point shot past Stingers goalie Maxime Joyal.

Joyal redeemed himself moments later, robbing the Lions' Nathanial Brooks with a pad save on a breakaway.

An eerie silence fell over the crowd after a high stick by Lions defenceman Jeff Matheson drew a substantial amount of blood from under the eye of Stingers forward Anthony Pitarelli

The Stingers benefited from the ensuing man advantage as Jesse Goodstone redirected Charles-Antoine Messier point shot to give Concordia the lead. Pitarelli returned to the game shortly after the goal.

The lead was short-lived as, on another Lions' powerplay, York's Matt Thompson snapped a one-timer past Joyal to make it 2-2.

The Lions would finish the first period with the lead after Matt Martello found a loose puck in the slot and flicked a fluttering shot past a handcuffed Joyal.

Martello soon went from hero to goat for the Lions, drawing roughing and unsportsmanlike conduct penalties after the buzzer when the York left-winger knocked over Element from behind while both teams were headed to their respective dressing rooms.

Concordia capitalized when Renaud des Alliers took Charles-Antoine Messier's pass and beat York goalie David Blair to tie the game at three.

Minutes later York would again take the lead while on the powerplay. Brooks got his revenge on Joyal by skilfully redirecting a Doug Henderson point shot between his legs and past the Stingers goalie.

Play became rough after Concordia's Brad Gager drove York's Brett Short into the boards from behind, drawing game misconduct and the ire of the Lions with a scrum quickly forming next to a prone Short.

Short would skate off under his own power and return to the game, but the incident may have been more damaging to the Stingers.

"The hit from behind hurt us too because he's our number one centre," Figsby said in reference to Gager. "In terms of his faceoffs, he's our top penalty killer, and that was just an untimely thing losing a player like that."

Figsby also said that he doesn't believe that Gager will be disciplined further by the league.

Seconds into the ensuing Lions' powerplay, Concordia's Andrew Palombaro was called for slashing to put the Stingers at a two-man disadvantage. For the fourth time in the game York capitalized on the powerplay when Chris Jones beat Joyal with a one-timer from the slot to give the Lions a two-goal lead.

The roughhousing from the second period carried over to the third as the teams amassed 23 minutes in penalties in the final frame alone. However, the Stingers could only take advantage of the multiple powerplays once, on a goal by Stefan Lutzenkirchen, as Jones' goal would prove to be enough to preserve the York win.

The loss brings the Stingers to 2-11 on the season, while the Lions drew to a game within .500 at 6-7.

With 15 games remaining, Stingers forward Matthew David feels the team still has what it takes to finish above the .500 mark.

"I don't think we're not as good of a team as we were last year, we're definitely just as good," David said. "We have all the tools, all the ingredients; it's just about putting it all together. I think absolutely we do [have what it takes to get back to .500]. It's going to take a lot of work, a lot of effort, a lot of discipline and if we do that we can definitely get back up there and show that we can compete. It's not just about winning games, it's about coming out every game and performing."

The Stingers take the road this week with a friday game at Ryerson and a Saturday game at Ouen's



Carl Handy. GRAPHIC VIVIEN LEUNG

• CHRISTOPHER CURTIS

Last week in Jab-gabbin', boxer Carl Handy spoke to *The Link* about fellow fighter Adrian Diaconu's upcoming rematch against World Boxing Council light heavyweight champion Jean Pascal. This week, Handy shared more about Diaconu, his training camp and boxing.

The Link: There seems to be a tradition of Eastern European boxers coming to North America with a great technical base in the sport. How much of Diaconu's amateur experience in Romania comes into play in his professional career?

Carl Handy: That's his strength, man. He can turn a fight into a chess match. If he does that against Pascal, it'll be check mate for the champ. If he goes in there and tries to play checkers, throwing wild punches and shit, he'll probably lose again.

Does being from Romania automatically make you tough?

Definitely. I've been to Romania and you've got two kinds of people: the haves and the have-nots. And if you don't have, you better be ready to get

How much sparring has there been in Diaconu's camp?

Adrian sparred 100 rounds last week. We get a fresh fighter to spar him in each new round.

Is the conditioning for this camp better than for the last one?

That's why he's training in New York, to focus on his conditioning. He can't lose this fight. If he loses Interbox (Diaconu's fighting promotion), we'll be in trouble. They'll have to take a serious step back and look at things.

How much doubt goes into a fighter's mind coming into a rematch as the loser?

Beaucoup, beaucoup. That's what you have to conquer. You gotta forget about Pascal's good points and just look at yours. That's how you deal with it. You've gotta nullify what he's good at

with what you're good at.

[Diaconu] fought the wrong fight and I think he knows that. So now you've gotta say, "Okay, you lost trying to do what you wanted to do, now let's stick to the game plan." If he sticks to the game plan I think he should be alright, bro.

You're really drilling the game plan. We have to! Adrian is too easy to fight when he's mad. He was throwing wild left hooks against Pascal, trying to take his fucking head off. If he wants to knock Pascal out that's fine, but he's got to do it with boxing. He needs to set up the hooks with jabs, directs and uppercuts. When Adrian actually works his craft, it's difficile for his opponent. I've sparred with him for four years now. When he uses boxing, he fucks me up. Sometimes I gotta go to the chiropractor and get my neck cracked back from all the punches.

Join us next week for the final installment of Jab-Gabbin' with Carl Handy.

Brand new rivals

Stingers clinch narrow win over McGill

CHRISTOPHER CURTIS

Concordia 69 McGill 64

After losing to the McGill Redmen in their first meeting this season, Concordia's men's basketball team settled the score with a 69-64 win last Saturday at Loyola campus. With this win, Concordia is now 2-2 on the season.

Historically, the Stingers have handed McGill on-court beatings with stunning regularity. Coming into this season, McGill had lost all but two of their last 28 meetings with Concordia. But if recent play is any indication of things to come, the Stingers may have found a worthy rival in the Redmen.

"It was a playoff atmosphere," said McGill head coach Craig Norman. "But you can't win games when you turn the ball over 24 times."

In a game where Concordia couldn't sink shots with any consistency, the deciding facbecame offensive rebounding and turnovers. The Stingers' ability to force turnovers pulled them ahead late in the third. With the game tied at 50 apiece, Stingers forward Evans Laroche stole a loose ball and took it up court for an easy finger roll. McGill turned the ball over on the following play, resulting in another quick basket for the Stingers. When Concordia forward James Clark intercepted an errant McGill pass, his subsequent lay-up put the Stingers up 56-50.

"When you're not getting the shots in, you have to compensate in other aspects of your game," said Stingers guard Decee Krah. "Our defence was solid and so was our offensive rebounding."

The game followed a distinct rhythm in the first half: McGill started to build a lead, Concordia caught up; McGill reasserted control, Concordia cut the Redmen lead down. The Stingers survived off second-chance shots and dominant ball control, giving up little defensively, but lacked finishing ability on offence.

Concordia passers would often find the open man, but shots were rushed and often launched from way beyond the three-point line.

"They knew we would be dangerous inside the key," said Laroche. "So they didn't give us much to work with close to the basket."

The missed shots didn't make for pretty basketball, but it kept the game tense and exciting. Excitement reached a fever pitch when—with seconds left in the second quarter—Stingers guard Jean-André Moussignac drained a three-point shot to tie the game 26-26.

Concordia turned the tables on McGill in the second half. The Stingers finished plays with ease and worked a solid transition game to keep the Redmen at bay.

"We never really recovered in the second half," said Redmen forward Matthew Thornhill. "Once they went on that run in the third, we could never really catch up. I guess it comes down to execution, and we didn't execute."

The Stingers head to Lennoxville Friday for a rematch of their home opener against Bishop's.

scoreboard

	Home	Away	
Men's Basketball	Laval 77 Concordia 69	Concordia 51 McGill 64	2-2
Women's Basketball	Laval 72 Concordia 67	Concordia 64 McGill 65	2-2
Men's Hockey	Concordia 5 Concordia 4	UQTR 3 York 6	2-11
Women's Hockey	Dalhousie 1 St. FX 4 Saint Mary's 4	Concordia 3 Concordia 2	1-4-2

schedule

	Who	When
Women's Hockey	@ Ottawa	Saturday, 6 p.m.
Men's Hockey	@ Ryerson @ Queen's	Friday, 7:30 p.m. Saturday, 3 p.m.
Men's Basketball	@ Bishop's	Friday, 8 p.m.
Women's Basketball	@ Bishop's	Friday, 6 p.m.

Write for sports! Contact us at sports@thelinknewspaper.ca

20 sports

McGill students take to (figurative) skies

Harry Potter's Quidditch stakes its claim as a legitimate college sport



McGill University's Quidditch team taking imaginary flight on the campus' Lower Field. PHOTO RILEY SPARKS

• ELLA RABALSKI

It's got everything: the quick bursts and strategy of basketball, the hard contact and raw instinct from rugby, the exhilarating sadism of dodgeball and the majesty of simulated flight on a broom handle.

What is it?

You might need to be a wizard to answer that question. If you've read the *Harry Potter* books, you'll know all about the sport of Quidditch. If you haven't read them, don't worry, you're in the same boat as most of the McGill Quidditch club.

"I had never read the books," said Reid T. Robinson, president and founder of the McGill Quidditch club. "But I saw the movies, and a friend showed me some videos of him playing Quidditch at [Vermont's] Middlebury College."

Robinson showed his friends in Douglas Hall residence—which coincidentally looks very much like Potter's alma mater of Hogwarts—and they were set. Being the typical McGill type-A overachievers, they went to the university in the first week of school and set up McGill Quidditch. Some of McGill's players are so intense they import brooms from Florida.

The sport of university Quidditch has been gaining popularity across the United States, particularly on the east coast. The Quidditch World Cup was held for the first time at

Middlebury College last year. McGill was one of seven teams that took part. This year, 21 teams participated. The event also involved actors dressed up as the characters from the *Harry Potter* books.

At an average McGill Quidditch practice, players range from bulky-looking Beaters to slim and speedy Chasers.

"Quidditch combines all the fun things I've enjoyed about other sports," said Ilan Millström, a first-year McGill student. "But this is one that I've been able to stick with."

Practice began at McGill's Lower Field, when a group stepped into the chilling November evening carrying balls, brooms and hula hoops. There were two kinds of balls: dodgeballs, or Bludgers, and volleyballs, or Quaffles. The brooms they imported from the U.S. cost \$50 apiece and were smuggled across the border by a student from New York state

"It took us a long time to see what it was all about and figure out how to play," said McGill Quidditch Vice-President Wren Laing, "let alone play well."

But they seem to have gotten the idea. This year the team placed fifth at the World Cup, a big jump from last year.

They had to make some cuts to the team though and, according to Robinson, "feelings definitely got hurt." But despite this more serious side to the game, practice had none of that emotion. It was just a bunch of kids coming



The rear mount, one of many tackling techniques used in Quidditch. PHOTO RILEY SPARKS

together to fool around.

So what's next for this gregarious group of go-getters? Well, they seem to have started a trend. There is now a Quidditch team at Queen's University, and although recent efforts to get a game together seem to have fallen through, the McGill Quidditch team is keeping their broomsticks warm.

Bringing Quidditch to the Muggle world

How, you might ask, do you translate the magic and wonder of Harry Potter's favourite sport into some semblance of a real life game?

Well, there are seven positions in Quidditch: the three Chasers, who pass the Quaffle and try to put it through any of the three hoops, which are strung up from trees. Two beaters throw the Bludgers at the other team. When a Chaser is hit with the Bludger they must drop the Quaffle and run back around their own hoops. Once the Quaffle is dropped, the full-contact portion of Quidditch comes into play: players can do just about anything to recover the volleyball (this includes slidetackling, dragdowns and hip

No pads are worn, although at the World Cup protection goggles were provided as a barrier from the brooms. And last, but certainly not least, there is the Seeker, who catches the Snitch in order to end the game.

But wait. In the books and—though I don't like acknowledging them—the movies, the Snitch is an enchanted ball that is so elusive even the famous Harry Potter has a hard time capturing it. How could these students, so handicapped by their lack of magical powers, replicate this awesome part of the game?

By bringing human energy into the picture. In the non-magic world, the Snitch is a cross-country runner dressed all in yellow who has a small ball hanging out of his or her back pocket in a sock. The runner can go just about anywhere on campus once the whistle blows (and the Intercollegiate Quidditch Guide encourages "Snitch trickery"), but must return to the field about every 20 minutes or so.

If you want to check out YouTube videos (which I highly recommend), you'll see great clips of the Snitch standing on his hands and ducking and weaving to elude the encumbered, broom-carrying Seekers. The game ends when the Seeker catches the Snitch and secures the ball in the sock, earning 30 extra points for his or her team.

\bowtie

Letters@thelinknewspaper.ca

Stop the ads

In my three years as a Concordia student, I have constantly noticed how much Concordia bombards us with advertising. It is everywhere; in our bathroom stalls, on fancy posters, the many, many flyers distributed to us, you name it.

Most of all, when we walk into a classroom to take an exam or to learn, there are little paper and flyer advertisements everywhere on the desks! Who is allowing this? We go to school to learn, not so that corporations or individuals can try to sell us things or to tell us that there is some kind of discount on clothing or merchandise. There are bulletin boards everywhere in the Hall building and at Loyola, and around the campus so that people can post their ads about whatever they want. Why do they have to be cluttered on our desks when we walk into classrooms?

I think for the sake of our education these advertisements should be banned from being printed and placed on our desks. It is just distracting and inappropriate.

—Elsa Jabre, Economics

Y-E-S for CUTV

I am writing to express my support for CUTV and their upcoming fee levy question in the Concordia Student Union referendum on Nov. 24, 25, and 26.

CUTV is one of Concordia's most active and beneficial fee levy group and have been for decades. I can personally speak to the dedication and expertise of the CUTV staff and volunteers, who helped me, an English/political science student, make my own documentary. They also run a youth-oriented summer camp teaching filmmaking, have regular film workshops and support great Concordia initiatives like Cinema Politica. They need more money to keep doing what they do best, and as a student who has directly benefited from their services (and so can you!), I wholeheartedly support this initiative! So on Tuesday, Wednesday and Thursday, vote YES for CUTV.

—Beisan Zubi, VP Internal Political Science Students Association

Coffee with Amine

As many of you may know, your Concordia Student Union President and Co. have been hosting bi-monthly informal meet-and-greet sessions between the students and their government at Java U (Hall Building). Last Thursday's discussion was well attended as it mainly focused on the upcoming referendum questions for Nov. 24, 25, and 26.

The purpose of this letter is to answer and

highlight questions concerning the Library Contribution Campaign. As of Tuesday, undergraduate students will be asked: Do you agree to contribute \$1 per credit through the CSU for a 10-year Library Project?

Currently, the library offers free laptop loans. However, how many of us have had to wait quite a while to benefit from this service? If students vote yes, the CSU has been assured that the library will be able to immediately add 50 new laptops to their loan pool, on both campuses, for the new six hour loan period! In addition, voting for this project will boost access to the loaning of text books and course packs for all courses available at Concordia.

As soon as the floor above the Webster Library becomes available, the Library will expand to add more study space for students. The libraries are committed to providing this as soon as possible. For now, having the library open 24 hours as of January 2010 is a resourceful way of using time as space. Students will know that they can study in a safe and quiet place anytime at their convenience.

A concern for students is how will their contribution be matched and accounted for. Donors will be matching up the contribution of students! We are confident that the donors lined up will be inspired by the student con-

tribution and match or exceed it. More so, the oversight committee will pressure potential donors to meet standards of corporate social responsibility.

A committee made up of librarians, students at large and student representatives will be constituted every year to manage and oversee this project. At the same time, they will be able to make sure that the safety and general study

atmosphere of the libraries remains a top priority for beneficiaries. A contribution to the library is in no way an auxiliary fee or cash grab. By voting, students democratically determine whether they want an enhancement of the library services or to keep the status quo.

> —Helen Downie, VP Academic and Policy Reform Concordia Student Union

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

send your letters and opinions to letters@thelinknewspaper.ca



The Link's letters and opinions policy: The deadline for letters is 4 p.m. on Friday before the issue prints. *The Link* reserves the right to verify your identity via telephone or email. We reserve the right to refuse letters that are libellous, sexist, homophobic, racist or xenophobic. The limit is 400 words. If your letter is longer, it won't appear in the paper. Please include your full name, weekend phone number, student ID number and program of study. The comments in the letters and opinions section do not necessarily reflect those of the editorial board.

heartachesanonymous

Dear Heartaches,

I've found the girl of my dreams, only she's with someone else. Frankly, I don't feel like I'll be able to find anyone who's half as right for me as her, but I don't want to wait around hoping that she'll break up with her current romantic interest. What do you think, Heartaches? Should I call up my landlord and tell him to turn off the hot water because it's only cold showers from here on? Lord knows I've contributed to other people's breakups, but is it against the dating code to use that skill to my own advantage somehow?

—Cold Showers and Long Hours

Dear Cold n' Long,

Methinks you've romanticized this gal a tad too much. I belong to a school of thought that says one can never really know how "right" a potential partner is until, well, one is actually dating him or her.

This rule goes double if said potential partner is currently dating someone else. Your dream girl's merits are no doubt magnified by the fact that she's out of reach. I'm sure she's wonderful, but I can think of two good reasons why

you might be placing too much importance on the idea of being with her:

1. The grass is always greener, we always want what we can't have, etc.

2. Since it seems unlikely that you'll be able to date her anytime soon, you don't have to worry about the realities of romance. You can place her on the highest pedestal in town. Because you can't be with her, she can't disappoint you.

If it sounds like I'm trying to talk you out of your crush, it's because—full disclosure—I am. Look, if she were really "right" for you, she'd be dating you. The qualities that attract us to someone (firm ass, hot laugh, endless bags of disposable income) do not a perfect partner make. The real clincher should be that they want to be with you as much as you want to be with them.

"But Heartaches," you protest, clutching at your chest and tearing at your hair, "we are meant to be together. She just doesn't know it yet."

No. I refuse to acknowledge this possibility lest I give you false hope.

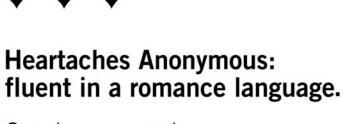
There is no dating code beyond that whole "treat others as you'd like to be treated" sack of crap (but what true crap it is). Just how do you plan to ruin her relationship without hurting her, dear Cold Showers? You do realize that if she's in a happy relationship, it's because she wants to be. Leave her be.

But let's say I'm wrong. I haven't seen her interact with her significant

other. Maybe they're teetering on the edge of couple death and she's got you on her mind. Maybe they'll break up tomorrow and there you'll be, full of love and ready to lick her wounds. Maybe she'll fall for it and rush headlong into a relationship with you.

Well, then you'd be her rebound. And that's no good at all.





Send your queries on love and lack thereof to

heartachesanonymous@gmail.com



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Don't touch my 'shit'

Swear words are an acceptable form of free speech

• CHRISTOPHER OLSON

When Goofy stubs his toe on a hammer and says "Gosh darn it" before an audience of eight-year olds, I know what he really wants to say is, "Goddamnit, son of a bitch."

Most of us grew up in fear that a swear word would accidentally cross our lips, imagining that our words would somehow be muffled the instant they came out of our mouths by some mysterious clouddwelling censor—especially if that swear word was a conflation of the censor's

Substituting a nonsense word for a swear word makes little difference in the mind of the listener. Like a dog salivating at the sound of a bell, audiences are conditioned to fill in the blanks when hearing a bleep on television.

Jimmy Kimmel Live!'s weekly "Unnecessary Censorship" routine takes tame news broadcasts and talk show fluff and renders them raunchy by strategically censoring certain words. Thus "Asperger's Syndrome" sounds like "Ass••••er's Syndrome."

In bad taste? Yes. Fit for basic cable?

Calling someone a motherfucker also avoids a more libellous vocabulary: calling someone a liar. Penn and Teller, the hosts of a myth-busting TV show on Showcase called Bullshit!—whose very name can't be spoken on basic cablerevealed at the James Randi Educational Foundation's The Amaz!ng Meeting in 2005 that calling someone out on their bullshit was a simple means of avoiding calling someone a liar. In litigious circles, bullshit is merely an obscenity. As almost everyone else realizes, it refers to anyone who slanders the truth.

In his famous 1986 essay, "On Bullshit," philosopher Harry Frankfurtwhose name sounds like a juvenile slur on a school playground-defends the word bullshit as more than just a mere synonym for lies, arguing that it has Swear words not only have something of value to add to our modern lexicon, they're highly flexible forms of speech. You can even construct a sentence almost exclusively with the word fuck, using it as a noun, verb and adjective. Try it.

unique implications. Lies are perpetrated intentionally, whereas bullshit is ignorance perpetuated without scrutiny, and thus far worse for society, he argued.

Swear words not only have something of value to add to our modern lexicon, they're highly flexible forms of speech. You can even construct a sentence almost exclusively with the word fuck, using it as a noun, verb and adjective. Try it. It's

Mae West, a Hollywood icon from the 1930s, figured out eight decades ago that you could circumnavigate the censors by using double-entendres rather that the definite article. She's responsible for witty oneliners like "a hard man is good to find," and "is that a pistol in your pocket or are you just glad to see me?"

Referring to a man's erection might not be banned on TV, or even pressing the boundaries-wink, wink-of bad taste, but that's because it's become so commonplace that it's been sucked drynudge, nudge—of its ability to offend.

What are socially acceptable words to use and which are not is an arbitrary process developed over generations, as evidenced by West, and one that is constantly being stressed by our increasingly fearless attitude in using them.

As soon as we realize that there are no real repercussions to using swear words, by nature they achieve what all censors set out to do: they cease to offend.

Keep it clean, stupid

We all swear too much and it's degrading our language

• TERRINE FRIDAY

Cursing is a lazy form of self-expression. Not only does cursing serve little to no purpose when it comes to externalizing one's innermost thoughts and feelings, but its main purpose seems to be to add shock

I remember the first day I cursed. It was winter. I was on the playground of my very Catholic elementary school and, in order to fit in with the cooler fourth-graders who loved to break the rules, I blurted outwithout any prompting and completely out of context—"shit." I don't even remember what we were talking about.

For some reason, most people can relate to this type of anecdote, where we get suckered into doing something we never really wanted to do in the first place, all for the sake of easing social interaction. Kind of like drinking alcohol. If you can keep count, nobody will really hassle you. But when you need it to get by, you'd better hook yourself up to a banana bag and get into rehab fast.

Blasphemy has somehow become a rite of passage, a way of poking fun at how well we've managed to master speech pathology, a backwards sort of "Look ma, no hands!" way of congratulating each other.

At least everyone can seem to agree on one thing: we all curse too much. Inevitably, it slips out when you least expect it. It's okay, it's happened to the best

Why is it that swearing is acceptable when conversing with our peers but suddenly out of the question in dialogue with people we respect (family, elders, employers, etc.)? When did it become okay to dumb down our speech to reflect a most basic comprehension of the English language, just because we're having a conversation with someone who we can relate to? Shouldn't that be less reason to toss a few curse words into the mix?

Then there's the obtuse innuendos, most of them sexual, that cursing implies (like calling someone a "motherfucker" to

Just as use of the word "like" has somehow become normalized as a way of filling dead air, perhaps the next step in about 50 years will be to refer to a father of three as a literal motherfucker.

literally imply that the person in question fornicates with women of the mothering age). Coupled with just poor language, the permutations are astounding: "I want to blast that motherfucker"; "Blast, I want that motherfucker"; or perhaps even "Blast, I fucked your mother." Furthermore, why is it that so many curse catchphrases-in no matter what language-revolve around denigrating women?

It's unfortunate that curse words have been introduced into the lexicon of the English language. This acceptance of such baseness might mean our perceptions surrounding language are changing. Just as use of the word "like" has somehow become normalized as a way of filling dead air, perhaps the next step in about 50 years will be to refer to a father of three as a literal motherfucker.

Consider the phrase "I feel like shit." What does feeling "like shit" actually entail? Does it mean feeling nauseous? Achy? Angry? Gaseous? Or perhaps it's the personification of shame or guilt that causes one to "feel like shit." As you can see, avoiding specific terms to define the exact human experience leads to ambiguity and a poorer understanding of our own language. Case in point is the use of clichés, which are as avoidable as skinny jeans on truly skinny people. Clichés, which encompass swear-phrases like "shit out of luck" and "fuck me silly," have somehow managed to become acceptable means of communicating complex ideas by siphoning off any semblance of brain activity... if you catch my drift.

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in *The Link*

Missed Connection

Me: The hula hoop champion at the Lizard Lounge two weeks ago.

You: The one-eyed sea captain with the attractive mahogany leg.

I saw you across the room at Reggie's and I couldn't stop looking. I've never seen such a display of grace and beauty on the dance floor.

You were like a tiger stalking its prey through a sticky, beer-soaked jungle. Won't you please stalk me? I'll wax your prosthesis any day.

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Wanted

I'm looking for a good condition Roomba that my cat can ride as he recites poetry to me. Preferrably under \$100.

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nzzlol

Across

- 4. When a member of the opposite sex who you have romantic aspirations for shuts you down and insists that things can only be amicable. (Two
- 7. You know when someone asks you a stupid question and you tell them to look it up on the Internets? The acronym for that term. (Think TGFI with some of the letters changed)
- 8. Slang term meant to "disappear." Term is based upon the lead actor's name from the 1990 flick Ghost.
- 11. To cuss/insult someone.
- 12. Noun used to describe the act of wrecking a car due to lack of concentration or intoxication.
- 13. A person of Hispanic and African-American
- 14. To lose one's temper, sense of responsibility and that nice shirt you were saving for Crimmus dinner. Named after a large green comic book character. Please don't break the kitchen table. Thanks.
- 15. This term refers to a grave. Also the name of a superb Matthew Good Band song. Damn, actually, there are a lot of good MGB songs. Matt Good solo, though, is hit-or-miss. Amirite or what. (Two
- 17. The noun (in the past tense) of teaching someone a lesson, as in "I handed in this crossword ___. Turns out she didn't know much about this."
- 18. Watching a grown man get upset at a cashier because she ran out of coupons for free cologne, despite the fact that it was marked "while supplies last," is to watch one of these go down.
- 19. A Jamaican term, meaning either "go away" or "what's going on?" Alternatively known as the word Sean Kingston uses to start off every FUCKING GODDAMN SONG.

- 1. To be arrested by the police. Alternatively, a very mean thing to say about a female's face.
- 2. Someone with a tree fetish.
- 3. To sit on the back of a bike while the other person, in the front, pedals.
- 4. Straight-off-the-boat pure, uncut keys of cocaine. Can be sold for a profit or for personal home use. Warning: extended personal home use of this product is a terrible, life-shattering move.
- 5. Someone who continually makes a lot of mistakes, believes what they say, but everyone knows they're dirty liars. "Girl, reading her texts was like living through 9/11 all over again."
- 6. The crack down the middle of a Monopoly board. (Two words)
- 7. Refers to just about anything. It is a term popularized by the rap group 3-6-Mafia.
- 8. To be scared or afraid. Like when someone's swinging a shotty around and you got nowhere to hide. Popularized by a seminal Mobb Deep song.
- 9. An insulting name to call a bald fat kid. Rhymes with the name of a titular character in a series of books designed to teach eight year-olds on how to scan the pages for clues carefully. Shit used to anger me when I'd borrow those books from the library only to have the different objects already circled on every page, leaving no mystery in them
- 10. The desire to have the newest and best in all gadgets. An insatiable thirst to overclock your

issue 14



brand new desktop. I've seen that look in a man's eye before... Just like Quint from Jaws.

- 12. A term to denote chilling at your spot. Made famous by a Public Enemy song wherein Flava Flav does this. (Two words)
- 16. To show off. Also known as flossing, depending on what area you hail from. Players try to do this when around others to let them know they mean
- 17. Paper, cheese, cheddar. As Jay-Z said, "I check more cheddar than a cheese inspector."
- 18. The act of being brave, or being strong. I often tell my son to do this and he stares at me blankly. You can never win with kids these days, eh? They have their disposable income and rock and roll, as well as their flamboyant lifestyles. Ugh. (Two

Read it and weep BY TRAVIS DANDRO















editorial

The swine among us

You have already been inundated with countless stories about it. It's clearly the top news item of the year, and not only in our humble little nation. But I'm afraid that in order to be recognized as a legitimate newspaper, even a legitimate student newspaper, one must have an opinion on the swine flu epidemic.

The current level of discourse basically has two main opposing camps. Either the H1N1 influenza pandemic is a harbinger of all-encompassing doom and we should all be rioting due to the limited access to the all-powerful vaccine, or H1N1 is some sort of elaborate conspiracy between the government, the media and large pharmaceutical companies aimed at getting governments to buy large stocks of unnecessary and dangerous vaccines.

Let me suggest a third option: the H1N1 pandemic and resulting rush of media attention is neither of these things, but instead nothing more than a mirror depicting some of the more ugly elements of our society and a distraction from more pressing health concerns.

The distribution of the vaccine to combat H1N1 has become a highly charged political issue, particularly as it pertains to government relations with native populations. Despite living conditions that are ideal for the breeding of the H1N1 virus-overcrowded living quarters and high rates of chronic health conditions-many native reserves have yet to receive an adequate amount of the vaccine to immunize their communities.

Four reserves in northern Manitoba received body bags from Health Canada rather than vaccine kits in preparation for the epidemic. Once again, the Canadian government's deplorable track record on native rights was brought to the forefront of the nation's attention (even though the whole even was an honest misunderstanding and these communities had actually asked for the body bags). Earlier this year, the United Nations took Canada to task for our history of mistreating Aboriginal Canadians.

However, more serious concerns in native communities are pushed aside. For example, while most would assume that tuberculosis is a disease that has been vanquished by modern science and is all but extinct in the developed world, it is still a very real health concern for Aboriginals. Tuberculosis is eight to 10 times more common on reserves than in the rest of Canada. One First Nation in the north of Manitoba has a rate of tuberculosis one-third higher than Bangladesh's, according to Manitoba's health department. The average person may not know that tuberculosis still exists in our own backyard, but I can guarantee that most of us have read the story about the body bags.

Since when is H1N1 more dangerous than tuberculosis? Even the most hysterical headline writer wouldn't dare run that theory by the news desk. Roughly 1.5 million people died worldwide of tuberculosis in 2006, according to the World Health Organization. The number of people who have died worldwide from the H1N1 virus is estimated at 6.260.

Most people probably also don't know that suicide rates among youth living on reserves was five to seven times higher than the national average. It seems that the problems of our native communities are only front-page news when teamed with another issue that grabs our attention. Unless the UN is chiding us or H1N1 is involved, we turn a blind eye to the plight of hundreds of thousands of our fellow Canadians.

Rather than focus on these inequalities, we are more consumed with fear at the H1N1 boogieman. Whether it's SARS, the avian flu or now H1N1, we seem to need a new imminently apocalyptic pandemic to turn our attention to. Meanwhile, a disease that has been mostly eradicated throughout the developed world continues to plague some of our communities that are most at-risk. Perhaps we should take a deep breath, take off our face masks and realize the more pressing health concerns of Canadians.

> —Diego Pelaez Gaetz, **Opinions Editor**