



**Non-stop Pop • Special festival insert**







Abousfian Abdelrazik (left) sits in the crowd as his lawyer reads out of a 30-page document detailing his client's treatment under the UN no-fly list. PHOTO ELSA JABRE

# Tortured in Africa Trapped by the United Nations Ignored by the Canadian government

## Abousfian Abdelrazik tells his story

• ARSHAD KHAN

*The words “war on terror” have taken on a new meaning for Montrealer Abousfian Abdelrazik.*

*After a seven-year nightmare spent in the torture rooms of Sudan and the hallways of the Canadian Embassy in Khartoum, Sudan, Abdelrazik finally spoke to Montrealers on Sept. 24.*

*Speaking to the small crowd, Abdelrazik was a pleasant and mild-mannered man. With a great deal of dignity and calm, he recalled the torment he suffered during his forced exile from Canada.*

*The following is a recount of Abousfian Abdelrazik's story, as told by him to his audience in Montreal.*

Abousfian Abdelrazik's story began in 1997 when he was first approached by the Canadian Security and Intelligence Service. Soon his friends told him that they had also been questioned by CSIS. This scared him immensely. Following that, CSIS came into his home through the backdoor and demanded that he speak with them. He refused.

CSIS began questioning his wife's family. They started stalking him in the streets. Abdelrazik said he could feel their presence everywhere he went.

After the attacks on Sept. 11, CSIS came to his house and questioned him again, this time about his links to the hijackers and the terrorist attacks. He told them he had nothing to do with either. Despite a complete lack of evidence of any wrongdoing, CSIS would not leave him alone.

In 2003, Abdelrazik's wife was diagnosed with terminal cancer. CSIS continued to torment her family and went to her as she lay dying in her hospital bed. Abdelrazik said that they did not leave until she threatened to call for help. She passed away soon after.

That same year his mother in Sudan became gravely ill and he decided to go to Sudan to see her. CSIS again approached him to inquire why he was headed to Sudan. Abdelrazik was surprised to see that CSIS knew his plans despite the fact that he had not told anyone about his trip. He called the police who then asked the CSIS agents to leave. Before leaving, the agents warned Abdelrazik, “we're going to see you.”

After spending six months in Sudan helping his mother through her recovery, Abdelrazik booked a return flight to Montreal. A day before his departure, the Canadian embassy told him that he would not be able to leave. His name had been placed on a United Nations no-fly list.

In July 2004, Abdelrazik was arrested by Sudanese intelligence. He described being imprisoned for seven months, where he was hung from a door frame, kicked, abused and beaten. The nightmare was far from over.

CSIS came to interrogate him towards the end of his imprisonment. The man who had threatened him in Canada was one of the interrogators. They asked the same questions he had answered many times.

On the last day he told them, “Look I'm Canadian and I need you to help me to get to Canada. If I have done something wrong

then I say give me a fair trial, even if in Guantanamo Bay.” To this, one of them replied, “Sudan is gonna be your Guantanamo; you are not Canadian, you are Sudanese.”

After his release, Abdelrazik approached the Canadian embassy for help. The staff gave him the run-around.

In 2005, Abdelrazik was imprisoned for a second time in Sudan because the American Central Intelligence Agency wanted to interrogate him. He told the audience about how he had been beaten, spat on, abused and his hands had been tied up.

**“Sudan is gonna be your Guantanamo; you are not Canadian, you are Sudanese.”**

—CSIS agent interrogating Abdelrazik

“This is not forgettable. It is very scary. I saw some people who lost their lives in that prison,” Abdelrazik recalled. “The road was blocked for me to come back to Canada. I was released under condition to go and sign at the security office every two days. I was not allowed to go to missions, hotels, the United Nations or embassies.”

During his stay in prison, Abdelrazik suffered from malaria, typhoid and severe depression. Upon his release in July 2006, Abdelrazik went straight to the Canadian embassy and sought refuge.

The Canadian consul general was outright hostile to Abdelrazik, telling him that the Embassy was “not a hotel.” At that point, he presented the consul with a

letter from his lawyer. The consul shouted at Abdelrazik but, after calling Canada, was forced to give him refuge in the Embassy.

He assigned Abdelrazik the men's toilet as his room.

“In the embassy, the consul put a lot of pressure on me to leave. I became very, very sick,” Abdelrazik said. “Sometimes when I received a call from Mary Foster [from the People's Commission] and she told me about the support from people in Canada, it gave me hope.”

Abdelrazik spent 14 months at the Canadian Embassy in Khartoum. Even though he has now returned to Canada, his name remains on the UN's no-fly list. No one at CSIS or the federal government has so far been held responsible for the torture.

Yavar Hameed, a member of the legal team representing Abdelrazik, spoke about the UN's no-fly list as well as the \$27 million lawsuit pending against the Canadian government and Foreign Minister Lawrence Cannon.

“The whole [no-fly] process is secret and reminiscent of security certificates in Canada,” said Hameed. “Once a person is listed under [the no-fly list] they still retain the right to return to their country of nationality. That is an option that the Canadian government was never willing to explore.”

Hosted by the People's Commission—whose Project Fly Home initiative was instrumental in helping with Abdelrazik's return—the talk was Abdelrazik's official welcome home and inaugurated his 18-city speaking tour.



# Alternative Orientation



Tour members sit in the Hall building lobby, before security shooed them away. PHOTO MAE PRICE

## A walk on Concordia's wild side

A tour of the university's protest past and new culture of surveillance

• MAE PRICE

Did you know that the building that now houses the Simone de Beauvoir Institute—Concordia's Women's Studies program—was a brothel and lesbian bar before the university bought it?

That was one of the many interesting facts that made up the Alternative Orientation's radical walking tour of the Sir George Williams campus.

"Concordia has a strong history of progressive politics and [the Quebec Public Interest Research Group] serves as a place where people can get involved with that," said Jaggi Singh, QPIRG-Concordia's working groups and programming coordinator.

The struggle for public space at Concordia was a prominent theme of the tour.

To illustrate the lack of public space, the dozen participants of the walking tour were asked to sit in the Hall building's lobby.

The layout of the main floor "is meant to funnel you into class or Tim Hortons," explained Lex Gill, über-culture Concordia's programming coordinator. "If you do anything other than that, you are probably in trouble."

Within 60 seconds of the tour group's sitting, as if on command, three Concordia security guards approached and told the group to stand up.

"You know you aren't supposed to be sitting there," they said.

Since the controversial Netanyahu riots at Concordia University in 2002, any public protest—even as simple as sitting on the ground—is forbidden in the Hall building lobby and second-floor mezzanine. However, Concordia's Security Policy and Code of Rights and Responsibilities do not have clearly defined terms.

According to Singh, the riot and clash with police against a planned visit by then-Israeli Prime Minister Benjamin Netanyahu was a "key moment in Concordia security history, a part of our history that the Concordia administration doesn't want to discuss."

A tour of Concordia's Archives, located on the 10th floor of the Hall building, gave the tour a glimpse at some of the major incidents in the university's history, including the 1969 Computer Riots against racism, during which 98 students were arrested.

Singh also presented Concordia's past as a working class university, designed to give people an education in the evening while still working full-time during the day.

The tour included a look at Concordia's founding location at the Montreal YMCA. Sir George Williams, for whom Concordia's downtown campus is named, was the founder of the YMCA.

and activists as the front line moved through Mexico, South Africa, Argentina, Quebec City and Genoa.

There was a moment of collective surprise in H-110—the room where the screening was held—as a slideshow of devastating pictures of war and struggle flashed on the screen, fol-

lowed by a question about why the war in Iraq was started.

"To restore public confidence in the airline industry," explained the narrator.

"I had no idea all this was going on in the world, I especially did not suspect any problems in Mexico," said a shocked spectator.

## Activism for Students 101

'Balance your schedule. Activism can dominate your life'

• ALI AHMED

Activism for Students 101 might be the closest thing activists have to boot camp.

In the space of an hour, Concordia University's branch of the Quebec Public Interest Research Group spelled out the fight against tuition increases, water bottles and corporate food on campus as part of their first Alternative Orientation workshop.

"This workshop is a gateway to link your campus to your community," said Jaggi Singh, QPIRG-Concordia's working groups and programming coordinator.

The dozen students in attendance came from across Canada, the United States, Europe and the Middle East. None were from Montreal.

The diverse crowd ranged from those who had little experience in activism to one workshop attendant who spoke of armed clashes with the police.

Singh turned to everyday symbols to remind his audience of ongoing resistance

against oppression.

"We should stop and reflect more critically on the so-called colonial heroes that are reflected in the street names and monuments that surround us in Montreal," said Singh. "They reflect a history that is racist and oppressive to indigenous communities."

"We should stop and reflect [...] on the colonial heroes that are reflected in the street names [...]."

—Jaggi Singh, QPIRG-Concordia

The workshop also introduced those in attendance to concepts such as charity versus solidarity and development versus self-determination.

"Balance your schedule," warned Singh. "Activism can dominate your life."

The workshop touched on issues of wider concern, including Quebec's francophone workforce and globalization.

## REVOLUCION!?

A disappointing portrayal of Chavez's Venezuela

• ARSHAD KHAN

Alternative Orientation opened on Sept. 21 with Cinema Politica's first documentary, *¿iRevolución!?*, by Montreal filmmaker Charles Gervais.

The documentary was not as "balanced" as it purported to be.

Despite the fact that the writer/director, cinematographer and editor were present to take questions after the screening, many people walked out of the theatre after the screening. Perhaps they were not expecting the film to be so cutting in its criticism of Hugo Chavez and his leftist regime.

The film was well shot and edited and suited the director's aim, which seems to have been to show Chavez as a fascist in the making. Low camera angles made Chavez look commanding and dictatorial. The selection of images from his weekly television address made him look like a monopolistic media mogul.

Even the drab colour palette seemed intended to show Chavez in a bleak light, with cold colours that made Venezuela look bleak

and impoverished.

Meanwhile, the only real case the film seemed to be making was that Chavez might stay in power too long. There was no mention of the fact that the population can vote him out because Venezuela is a democracy.

A real analysis and strong critique of Chavez and his regime never came. The one opposition figure that was followed throughout the film turned out to be one of Chavez's jilted ex-lovers: a fact that was never mentioned in the film but came up when the director was questioned about her.

Why this fact was not disclosed in the documentary is anybody's guess.

During the discussion that followed, a young Venezuelan woman complained how the film was not anti-Chavez enough and that things are much worse now than they were in the past. She claimed that crime had increased in Venezuela and that no one can last a day without getting robbed or killed.

The film left the crowd with a very negative impression of the Bolivarian Revolution of Chavez and its supporters.

## No battlefield, no enemies, just war

• MIREILLE TARCHA

The screening of *The Fourth World War* on Sept. 23 depicts the popular resistance to globalization that has emerged in the years following the Cold War.

The documentary follows the conflict between governments



# Alternative Orientation



Riot Coco, a genderqueer artist building community with art. PHOTO JESARA SINCLAIR

## Language is a virus

### Three authors tell Concordia to resist through words

• JESARA SINCLAIR

Oxford describes writing as “a sequence of letters or symbols forming coherent words.”

On Sept. 22, three Montreal-based writers argued that words can be a powerful tool of resistance.

“Writing is one of the easiest ways of creating,” said Riot Coco. “You just need a pen and you just need paper. Or you just need to be on the beach and the sand.”

Coco joined fellow writers Kaie Kellough and Trish Salah as part of the Writing and Resisting Panel, part of the Quebec Public Interest Research Group’s Alternative Orientation at Concordia.

To set the tone for the evening, each of the writers read aloud a sample of their work.

Kellough started the discussion by saying that creating comes from play. “Play can be very dangerous and very subversive,” he said, as adults are not supposed to play.

“In re-presenting play [to adults], the world does not seem so rigid,” said Kellough. “Social conventions do not seem so finite. The rules that we have to abide by on a daily basis do not seem so imprisoning.”

Coco drew upon the idea of play, using it to segue into the idea of always asking questions, but not necessarily looking for answers.

“Questioning,” Coco said, “is also a kind of playing.”

Salah then read a short text she had prepared about words and how they are cemented into existence.

“Writing is creativity,” Salah said, “but writing moves towards thinking, writing can move towards critique. I think writing can move in the direction of reworking the obvious and the taken for granted.”

The question and answer period opened as Salah said, “Sometimes, the word I want is fuck off. Sometimes I want the whole history of fuck-offs.”

## Briefs

### Liberals vote for CEGEP tuition

Quebec Liberal Party delegates voted at a meeting last weekend to start charging tuition at CEGEPs, de-freeze Hydro rates and reintroduce tolls on eight highways—including all those in the Montreal region.

An increase to the excise tax on alcohol was approved, as were new taxes on energy drinks, chips, soft drinks and candy. New royalties on water consumption were also pushed through.

### Concordia racks up another prize

Concordia University managed to take home the Prix Québécois de l’entreprise citoyenne last week. The prize is awarded annually by Korn/Ferry International and *L’Actualité* magazine for innovators in the field of sustainable business practices and ethics. This is the first time the university has won this award.

### Another bullet train proposal flies by

Federal Liberal leader Michael Ignatieff is calling for a high-speed train to be built in the Windsor/Quebec City corridor, with a feasibility study to be released sometime in early 2010. Ignatieff is claiming that the myriad number of job opportunities created by this would help the provinces of Quebec and Ontario.

The proposal depends on nearly \$8 billion of American funding allocated this year for high-speed trains. A high-speed Amtrak link between Montreal and either Boston or New York is also being seriously considered.

### A month to go and the election is open

According to an Angus-Reid/*La Presse* poll conducted on Sept. 23 and 24, 35 per cent of people polled think Vision Montreal party leader Louise Harel would be the better candidate to win the mayor’s post.

Richard Bergeron of Project Montreal placed second with 22 per cent of people polled. Bergeron’s party also saw its support go up four percentage points from 16 per cent to 20 per cent.

Mayor Gérald Tremblay placed third, with 20 per cent of people polled stating he is the ideal candidate for the job.

## Switching into high gear

### Montreal’s cyclists leave ‘cyclofrustrated’ past

• SALIM BOU ZIAB

Cyclists from across central Canada descended on Concordia on Sept. 25 for the Vélo! Vélo! Conference. Among them was “Bicycle” Bob Silverman, a legendary cycling advocate who founded the modern cycling movement in Montreal.

“When we started as cyclists, our grand fight was to change the bicycle into a real mean of transportation,” said Société de transport de Montréal President Michel Labrecque. “In the ‘70s it was regarded as a toy for children. We succeeded, becoming a community of 45,000 cyclists; by 1985, one of the biggest in the world.”

Labrecque, a former president of Vélo Quebec who bikes to work, also wrote *Cocktail Transport*, a book calling for an equal place for bicycles, cars and public transit.

“The city of Montreal has added 200 kilometres of cycling paths in the last three years,” said Labrecque. “We are investing

between \$10 million and \$15 million in cycling facilities each year.”

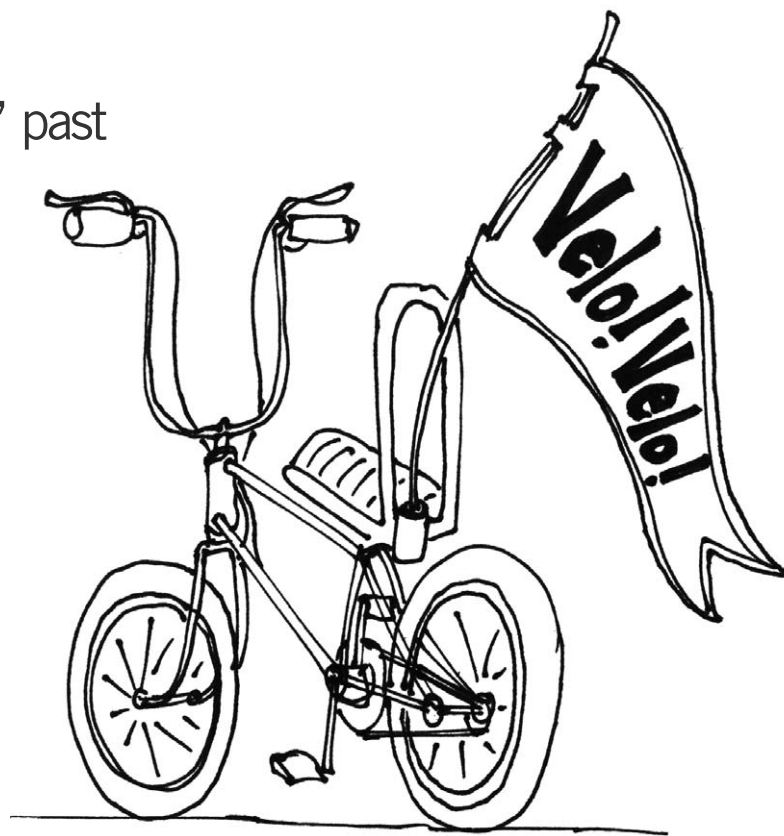
This is a far cry from the Montreal of 30 years ago, when the city refused to build any bike paths. In that vacuum, the activism of “Bicycle” Silverman was born when he engaged in guerrilla urban planning and painted a white line down Henri-Bourassa Boulevard West.

“Encouraged by my Danish wife, I had rediscovered the bicycle while studying in France in 1969,” recalled Silverman, talking to the assembled cyclists. “Back in Montreal, I bought a second-hand bicycle and began enjoying cycling in the city but I noticed there were no facilities for bikes.”

Without access to any bicycle parking, paths or bike-friendly bridges, Silverman said he became “cyclofrustrated.”

“Cyclists’ gains are inversely proportional to cars’ needs for the same facilities,” said Silverman. “That’s why we won bicycle paths along river banks, canals and rail lines.

“Our car-reducing demands got

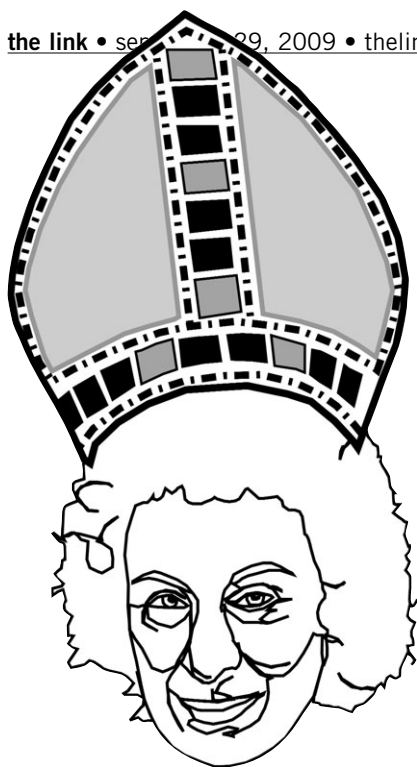


The bicycle is no longer a toy for children. GRAPHIC JONAS PIETSCH

us almost nothing.”

Silverman, pleased with the increasing importance given to bicycles in Montreal, warned that the new generation of activists has work to be done.

“While the underdeveloped countries like India, China and Vietnam follow the road to ruin of motorcycles and cars, paradoxically, the overdeveloped ones advance towards a bicycle culture.”



Pope Atwood? GRAPHIC GINGER COONS

# A cathedral, a choir and a book launch?

## Atwood rents a pulpit to preach the end of the world

• AMANDA SHORE

St. Brigid's Cathedral in Ottawa was filled with a different type of congregation last week as hundreds paid homage to the words of their literary saint, Margaret Atwood.

The lofty cathedral was the backdrop to the Sept. 22 launch of Atwood's latest novel, *The Year of the Flood*. As part of her book tour, Atwood will stop in seven Canadian cities.

Set in the not-too-distant future, the book follows a group of vegan god worshippers as they prepare for the "water-

less flood" that will wipe out the human race.

The earnest readers sitting in the sold-out pews were each given a pamphlet of hymns featured in the novel. On the stage, a man dressed in black gestured to the back of the church.

Soft voices began filtering in and the audience craned to watch the slow progression of a choir. Behind them, in a shrunken posture, followed Atwood.

"They all auditioned to be in the choir," said choir conductor Mark Wilkinson. "We had a week to prepare them."

A new choir was recruited for each city on Atwood's three-month tour.

Along with the singing, three actors representing the main characters of the novel read excerpts. Atwood did not reveal the ending but invited the audience to discover it for themselves, provoking a chuckle from the literati.

After the performance, select audience members were given a chance to ask Atwood some questions. One audience member asked Atwood what she would put in her bomb shelter.

Atwood replied by quipping that she did not think there would be any survivors.

After all, she said, there was no chance of life surviving after "the big catastrophe."

# In the presence of thine Molsons

## Concordia cuts the ribbon for its newest building

• JUSTIN GIOVANNETTI

Twelve members of the Molson family were on hand as Concordia University's newest building, the MB, was officially opened on Sept. 22.

Graced by a large red bow, the new home of the John Molson School of Business was teeming with students in maroon shirts that read "Thank You Molson Family."

"We are proud to have this building bear the name of our ancestor," said Eric Molson. "Concordia's business school now honours his entrepreneurial legacy through its academic excellence and the contributions of its alumni across the globe."

The ceremony drew a crowd as Concordia President Judith Woodsworth was joined by Quebec's Minister of Education, Recreation and Sports, Michelle Courchesne.

"This building now proudly stands as a symbol of the excellence in research and teaching that has earned the JMSB its reputation around the world," said Woodsworth.

Despite much talk at the event about the building's green credentials, the MB build-



Look how big it is. PHOTO JUSTIN GIOVANNETTI

ing has yet to be given any level of LEED certification by the Canada Green Building Council. This is not uncommon for a newly-constructed building. Concordia has made a request for certification.

# Use guerrilla diplomacy, not air strikes

## 'Keep talking until they send the executioner home'

• ALIZEH HAQUE

With the Canadian government spending \$1 billion per year on the war in Afghanistan, Canadian political analyst Daryl Copeland demanded more from Canadian diplomats at a talk at McGill University on Sept. 22.

Although the British and American consulates general to Montreal were in the audience, Copeland gave no apologies as he blamed the anger that motivates terrorists on the habits of western diplomats to "ram the military into Afghanistan and ram the military into Iraq."

"It is about time that diplomats get out of the chancellery and onto the streets," said Copeland, a former Canadian diplomat.

Presenting his doctrine of guerrilla diplomacy, Copeland called for balance and recommended that diplomats use the military to guard diplomatic negotiation.

Copeland told the audience the Persian folk tale of Scherezade, a Persian princess who outsmarted her potential

murderer by telling a story.

"What's the moral of the story?" he asked. "Keep talking and keep talking until they send the executioner home."

Copeland failed to address whether sanctions are a peaceful diplomatic alternative to military strikes, but encouraged diplomats to think outside the box.

Copeland praised the work of Ken Taylor, Canada's former ambassador to Iran, and lauded him as a street-smart diplomat. During the Iranian hostage crisis in 1979, Taylor acted quickly by issuing fake Canadian passports to six Americans in order to save them. Among diplomatic types, Copeland warned, the Ken Taylors of the world are a rare—and possibly extinct—species.

"The average diplomat today is the guy in the suit and top hat who is waiting for instructions from headquarters while sipping a cocktail with friends," he said.

Copeland warned against the tendency of western governments to use air strikes as a replacement for negotiation. "Air strikes fail to solve poverty and pandemic disease," he said. "You can't carry out an air strike on climate change."

# Senate gets down to business

• TERRINE FRIDAY

Concordia University's Senate welcomed the new dean of arts and science Brian Lewis at their first meeting of the academic year on Sept. 18.

Lewis, a former communications department chair at Concordia, started his five-year term last month and takes over from interim-dean Joanne Locke.

## Academic integrity

According to university Vice-President External Relations and Secretary General Bram Freedman, cases of academic misconduct have

"increased markedly" over the last academic year.

David Graham, University Provost and Vice-President of Academic Affairs, explained that although the number of incidents has increased, the number of charges has not.

This probably means, Graham said, that professors have a better understanding of what constitutes plagiarism and other academic offences as per the Code of Conduct.

Concordia Student Union President Amine Dabchy requested training for international students to safeguard against charges under

the academic code.

Concordia's office of the provost states the "most common offense [sic] under the Academic Code of Conduct is plagiarism." Students expelled from Concordia are normally not readmitted.

## H1N1

A memorandum outlining how to proceed during a possible H1N1 outbreak was sent out to Concordia faculty and staff on Sept. 18.

The memo "contains sufficient information on how to take action in the event of an outbreak of severe and incapacitating swine flu," Graham told the Senate.

The memo includes information about the university's emergency management team, how services will be maintained and how faculty should proceed academically in the event of an upsurge in swine flu cases. It will be updated throughout the year.

Roger Côté, the university's Associate Vice-President of Enrolment and Student Services, pointed out, "one can only get H1N1 once"; a false medical statement is a chargeable offence under the Academic Code of Conduct.

## Escalators

Côté confirmed the university is

working on a plan to replace the faulty escalators, but don't hold your breath.

"There's a need to upgrade the equipment," Côté said, but it won't happen for at least two years.

Côté explained that sometimes the escalators are stopped during rush periods to decrease the bottleneck at the top and bottom of the escalators, ensuring student safety.

John Molson School of Business lecturer Gordon Leonard questioned whether the Hall building's planning and capacity could hinder emergency evacuation. Côté said the Hall building's capacity has not been exceeded.



# Branching out

Project Genesis community organizer reaches out to Montreal and the Middle East

• HIBA ZAYADEEN

More than 30 years ago, a would-be philanthropist saw something brewing in the Montreal borough of Côte-des-Neiges.

It was 1975 and a McGill professor and a small army of students dedicated to social work gathered to march down the streets of one of Montreal's poorest neighbourhoods, in search of ways to battle poverty.

As they approached Victoria Avenue, they knocked on the door of a basement apartment. A pair of hollow eyes belonging to a tired-looking old man greeted them. He reluctantly let them in. It took a couple of minutes for the visiting professor to adjust to the darkness. The house was painted black from top to bottom. The door, the windows, the walls, everything.

Compassion kicked in and he knew this man needed help. There was one problem though: this man spoke only Polish. The professor wrote his name and num-

ber on a piece of paper, grabbed the man's arm and gently placed the crumpled paper in his hand.

A couple of days later, the professor received a call from the local police who told him that two or three times a month that same old man would run along Victoria Avenue in the middle of the night, stark naked. The man had given them a piece of paper with a phone number and this name scrawled on it: James Torczyner.

Professor Torczyner decided to pay the man another visit, this time accompanied by a Polish-speaking friend. As he spoke of his past life, the old man's trembling voice carried them right back into the midst of the Treblinka concentration camp in Poland; he was a Holocaust survivor.

Now, 34 years later, Torczyner sits in his spacious office at McGill. A wish tree stands against the wall adorned with the words "freedom," "justice" and "compassion," in English, Arabic and Hebrew. He recalls how that one act of humanity sparked the beginning of his life's work.



GRAPHIC, EMILIO ESTEBAN

## Creating the Project

Torczyner is the founder of Project Genesis, a grass-roots community organization based in Côte-des-Neiges he started in 1978. Its aim is to help disadvantaged citizens by offering them legal advice and assistance, informing them of their social rights and providing both personal and community-organized services in the neighbourhood.

In 2007 and 2008, its storefront drop-in centre performed over 20,000 interventions. They recently expanded their focus to health care and have been working towards ending the three-month waiting period new immigrants endure before they are eligible for health benefits.

Torczyner's motivations to help others and his commitment to social work have been largely shaped by his past.

Born and raised in New York City, Torczyner's youth helped him develop the street smarts that fine-tuned his skills in conflict resolution. Street smarts, though, were not what got him into the

profession in the first place. Throughout his childhood, Torczyner's mother used to tell him about her past, how she and his father had escaped from Nazi concentration camps and headed to New York to start a new life.

"Never again, not to anybody," she used to say to him, referring to the atrocities of the Holocaust.

Torczyner said these words come back to him every time he thinks of the path he has chosen to follow, serving him well in his work.

## Activist in the making

As a young man, Torczyner wasn't very interested in university; he didn't care about his grades and it showed. He dreamt of travelling to Israel to take part in the Jewish nation's re-building.

In 1963, 19-year-old Torczyner packed his bags and went to live in Jerusalem. Once there, he got involved with a street gang now known as the Israeli Black Panthers, a protest movement of second-generation Jewish immigrants from Middle

Eastern countries that gained popularity in 1971. He quickly found himself getting wrapped up in the politics.

After spending four years participating in peace negotiations between Israelis and Palestinians, he decided to apply to the University of California, Berkeley. Instead of sending in the required transcripts, he wrote a book on the organization of the American Black Panther Party and sent it with a note saying "Don't judge a book by its cover." Berkeley accepted him, and Torczyner entered the next era of his life.

At 23, Torczyner became both a full-time university student and a single father. "It's the most amazing thing that ever happened to me," he said.

Besides being a new daddy, Torczyner took on three very different jobs. During the week he was Jim the community organizer, on Sundays he became Mr. James, principal of a small Jewish school, and on Saturday nights he played the *oud*, a Middle Eastern instrument similar to a guitar,

accompanying a group of belly dancers across North Beach in San Francisco.

Once he earned his PhD in social work, Torczyner headed north to Montreal and joined McGill's faculty.

## Taking the Project global

In 1997, Torczyner helped create the McGill Middle East Program in Civil Society and Peace Building, where students earn their degrees in social work at McGill and then head back to their own countries to manage and further develop the centres they establish.

Torczyner often travels to the Middle East to check up on the progress of the centres as well as his former students. Against the odds, he has managed to get both Israeli and Palestinian universities to work together towards building organizations similar to Project Genesis.

Torczyner is dedicating his life to enabling the peaceful co-existence of Palestinians and Israelis. Sharing the land and the centres

are central to his mission. "You can't want those [land] rights for yourself unless you're prepared to accept that everyone else has the same rights too," he said.

The centres have become popular in their respective areas, both in Montreal and abroad, as more and more citizens refer to them for help and advice. In Palestine, the eight centres created through MMEP have helped over 120,000 low-income individuals annually, but it won't end there if Torczyner has anything to do with it.

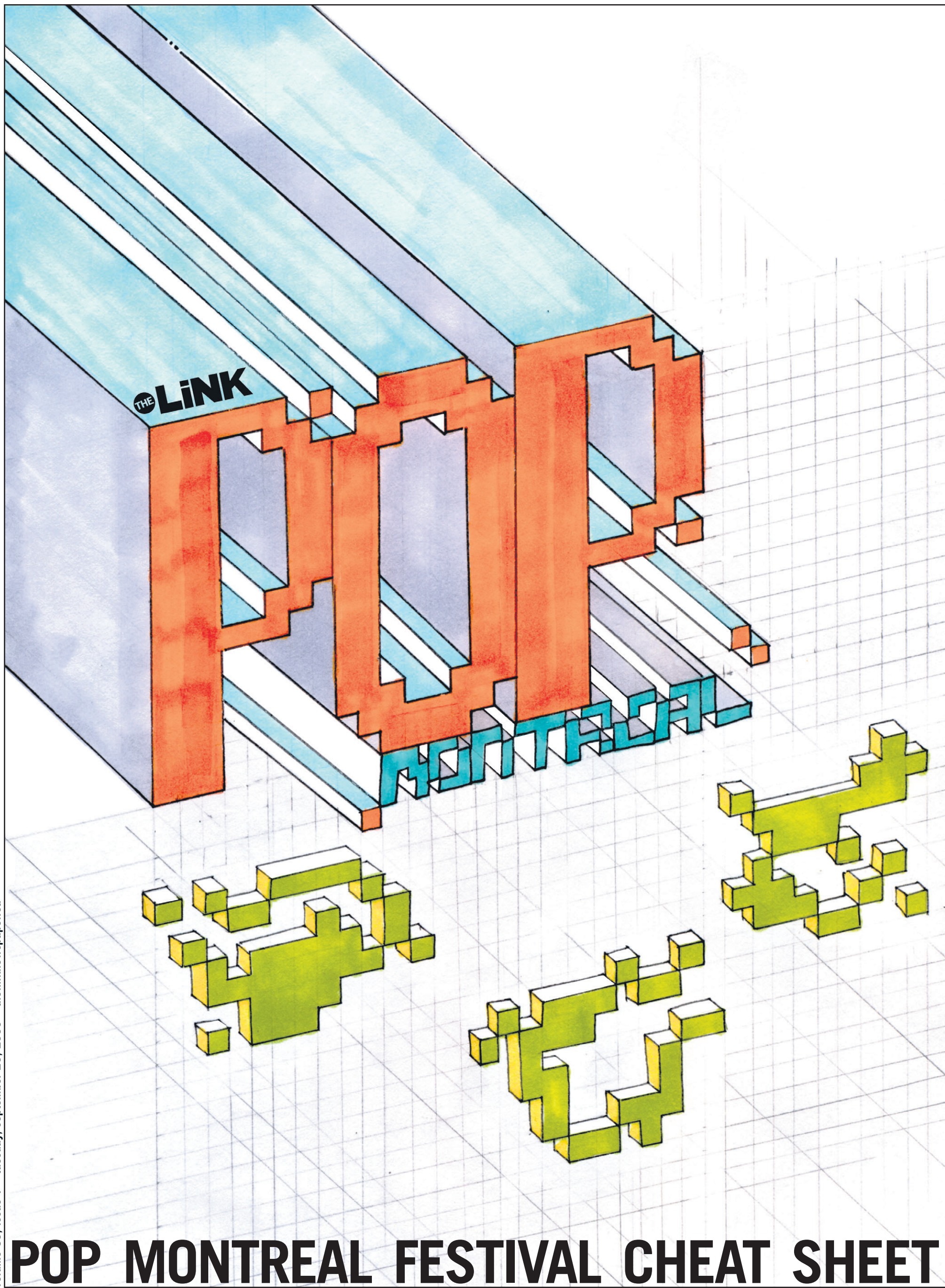
As he sits in his office, Torczyner looks at the mountain of work ahead of him. Documents, contracts and maps—also known as his building blocks—cover his wooden desk. Ten years from now, he hopes to add eight centres for a total of 75 across the Middle East.

"My job is to make this happen," he said, "just like I did with Project Genesis."

For more info about Project Genesis, or to volunteer, visit [genese.qc.ca](http://genese.qc.ca) or call 514-738-2036.







# POP MONTREAL FESTIVAL CHEAT SHEET



# Getting the best outta the fest

• R. BRIAN HASTIE

To the uninitiated, Pop Montreal could seem like a vast, five-day whirlwind of expression, fun and sleeplessness, a giant labyrinth to be carefully navigated. Those who have been through this blur of activity understand that it's important to be well-prepared for the forthcoming events in order to be able to see, hear and feel as much as possible. If you're new in town or simply new to the festival, here are a few tips to help you get the most out of the experience.

## CJLO DJ Brian Hastie on how to maximize your Pop potential



### 1. Arm yourself with the appropriate tools.

One of the benefits of Pop is that a lot of the shows take place within close proximity to one another. That said, concert-hopping is going to require transportation. Considering that cars are too expensive, public transit is slow and no one seems to have the money for a decent jet pack, you're going to need a bike with a lock. That way you can get to a lot of the shows you want to see as quickly as possible with as little hassle/dependency on others as possible. Also, keep some money in hand in order to keep properly hydrated as you spend your evening galavanting around town. BIXI is probably going to make a killing.



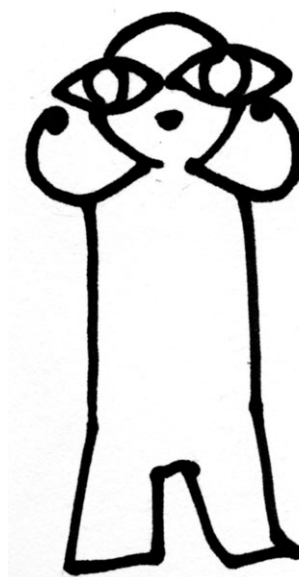
### 2. Take a chance.

Have a Pop pass or some loose change in your pocket and a free hour between sets you already know you wanna see? Ride up and down St-Laurent Boulevard and take your pick. Plant yourself in one of the street's myriad venues and listen to a band you haven't even considered yet for a very affordable price. The majority of the shows at the festival don't broach the \$15 mark, meaning it doesn't cost much to be pleasantly surprised. Branch out and try something new. Your iTunes library will thank you later.



### 3. It's a lot more than just music.

The festival's about much more than just going to shows and staying up at all hours of the night, imbibing and partaking in pseudo-illegal activities. It's also about checking out other forms of art. This year's particularly strong Film Pop lineup is worth taking in, as well as the many exhibitions listed under the Art Pop banner. The Pop Symposium is a great place to learn, discuss and feel validated in your level of music snobbery/fanboy-ness. It's also a great place to meet like-minded individuals so you won't have to go to so many shows alone.



GRAPHICS VIVIEN LEUNG

### 4. Keep your eyes and ears open.

Some of the appeal of the festival is in the potential for events and gatherings that aren't officially listed. Making some friends and some quick connections could allow you to score an invite to a loft party, a late-night jam session or simply a chance to share a beer with a musician you admire in a Plateau back alley. Play it by ear.

R. Brian Hastie's radio show "Countdown to Armageddon" can be heard every Thursday at 4 p.m. on CJLO (1690 AM) or online at [cjlo.com](http://cjlo.com).





Roland Pemberton III, a.k.a. Cadence Weapon, recently moved to Montreal from his hometown Edmonton. GRAPHIC JESSICA VRIEND

# The Weapon's word is bond

Cadence Weapon 'wants to do anything with anybody'

• R. BRIAN HASTIE

Cadence Weapon is not a man who dwells on the past. But that didn't stop the Edmonton-born rapper from mining the annals of 16-bit video games for his latest album's first single, "Sharks."

The song's music video saw the word-smith—who was just named Edmonton's poet laureate—hopping barrels and dodging pixels to the tune of bleeps and bloops straight out of Nintendo. But Weapon wants people to forget the gimmick; he can bring it in real life, too.

"I hated being typecast with the video game thing," said Weapon, whose legal documents bear the name Roland Pemberton III. "I always get that, and maybe I put it out there myself a bit, with that video game [-inspired music video]. I thought it was funny. I still wanted to do it. I'm not a guy who has any regrets in my life."

Weapon doesn't really have the time to dwell on anything these days. The rapper-cum-producer, who's personally responsible for most of what you hear on his

albums, already has two records (2005's *Breaking Kayfabe* and 2008's *Afterparty Babies*) and two mixtapes (2005's *Cadence Weapon Is the Black Hand* and this year's pay-what-you-think-it's-worth effort *Separation Anxiety*) to his name. When asked about current projects, Weapon heaved a heavy sigh before launching into what sounds like a well-rehearsed litany of plans.

"I'm working on a new album that'll probably come out next summer, entitled *Roquentin* [named after the protagonist of the Jean-Paul Sartre novel *La Nausée*]," he said. "I'm working on this weird jam project with Jackson from Play Guitar, Phil from The Girl Guides—a kind of a mash-up of DJs—and also with anybody else I've ever met. It's like a family jam."

Weapon said that although he strives to make every record different, the past few have all followed an electronic pattern.

"I feel like you can get a certain emotional range from certain electronic sounds that's not naturally-occurring," he explained. "Saying that, though, the

record I'm working on right now is all live instruments. So it's gonna be a pretty major departure and I'm going to be doing some singing on it.

"I'm kind of setting a precedent with every record that I put out, that it's not gonna be the same shit every time," he continued. "And people are learning to expect the unexpected. I use Beck as an example of this."

Weapon won't be going it alone. After collaborating on the show-stopping track "Benz" off Nova Scotian rapper Buck 65's 2007 LP *Situation* and joining Buck on the subsequent tour, Weapon looked to his Maritimes-hailing friend for help.

"Buck is gonna be on the new record," he confirmed. "We've had some idle chat about doing an album together, which could be cool."

Cadence Weapon was clearly excited to talk about his upcoming show at Pop Montreal.

"It's my fourth time [playing the festival], but one of them was a really bad show, the first time I played Pop. I played

to, like, 10 people," said the amused Weapon, confiding that he would be revealing two new songs during his set, as well as doing a special cover.

His stage set-up has also been switched up a bit.

"We're in transition," he said. "I'm with a different DJ right now. I started using [a] Kaoss [touchpad sampler/effects processor] during the set, and there's more of a performance aspect to the music."

But Weapon wasn't content to fall back on the Cadence moniker to make some cheddar. The man has plans.

"I wanna do a lot more production for a lot more traditional artists, like Neil Young or Leonard Cohen. I wanna get my Phil Spector on," he said. "I wanna do anything with anybody. I wanna branch out. Life's too short."

Cadence Weapon plays at Le Divan Orange (4234 St-Laurent Blvd.) with The Cansecos, The Silly Kissers and DVAS on Oct. 3. The show starts at 9 p.m. Tickets are \$15.



# Taking the show on the road

Travelling troubadour Mark Berube talks wanderlust

• NATASHA YOUNG

Mark Berube isn't one to sit still for long.

The lead singer of local band Mark Berube and The Patriotic Few has spent time studying classical music in Swaziland, lived on both Canadian coasts and now plans to take North America and Europe's respective indie folk scenes by storm in an upcoming whirlwind tour. That is, after they're done headlining a showcase of local bands at Pop Montreal.

With a nomination for a Western Canada Music Award for Outstanding Solo Roots Recording under their belts, Berube and The Patriotic Few have been up to a lot since the release of *What the River Gave the Boat* (2006) and its follow-up, *What the Boat Gave the River* (2007). Berube, who plays guitar, piano and accordion, also found time in between records to relo-



Mark Berube and his loyal companions, The Patriotic Few.

cate from Vancouver to Montreal—a move that may have influenced the second album for the better.

"It's really the eclecticism, the overall vibe of the city," he said of Montreal's positive effect on the band's sound. "I think part of it is the geography. Being on an island, there's this high concentration—a sort of cultural density."

The change of scenery is audi-

ble on *What the Boat Gave the River*; the instrumentality shines through with greater clarity. The back-up harmonies lend an undercurrent of complexity that suggests the band's musical maturity. Stylistically, however, Berube has stayed true to his roots.

"I lived in Swaziland, in southern Africa, in the '80s. Some of the a capella groups there influenced me a lot musically," he said.

"That, and Paul Simon's *Graceland*."

In the subsequent years since the release of their last album, Berube and The Patriotic Few have been touring like mad, averaging one hundred shows a year across Canada, the United States and Europe. It doesn't seem like they'll be stopping any time soon, either.

"Pop Montreal kicks off our

tour across Canada," he said. "Then we're off to Europe. We're playing in a few cities in Switzerland and then we've got a couple of shows in Paris."

Mark Berube and The Patriotic Few headline Indie Montreal's local folk pop showcase at L'Astral (305 Ste-Catherine St. W.) on Oct. 3 at 9 p.m. with Caroline Keating and David Martel. Tickets are \$17.

## Black by popular demand

• TRISTAN LAPOINTE

Black Feelings are bringing it inside.

After playing a cold rooftop show at last year's Pop Montreal, the band is excited to be headlining their own event this year. And it won't just be any old gig: kraut rock legends Faust will be playing their first Canadian show alongside the local band.

"We seem to share a similar sense of humour with these guys," said drummer Owain Lawson. "I mean, they're a bunch of old burnouts with a laser light show and a fog machine."

But hey, everybody loves a light show and Black Feelings are ready to give the people what they want. The band follows on the heels of Les Angles Morts, a band Lawson described as a video art and noise project mostly concerned with telling the audience to fuck off.

"What Les Angles Morts was all about was to intentionally make it hard to listen to," said the drummer. "Like, 'Here's our band, fuck you.'"

We'd make suggestions of having fun and then just take it away."

The constant antagonism ultimately proved to be too much for Les Angles.

"We were a bunch of brutally egotistical overlords," he admitted. "After a few years of constant fighting, we got really bad-drunk and broke up while on tour in Raleigh, North Carolina. But we're all still friends."

After recovering from the shock of the breakup, Lawson started picking up the pieces and playing with bassist Brian Mitchell, eventually adding guitarist and former member of Les Angles Kyle Fostner.

More than just the lineup has changed. Lawson said the antagonism of Les Angles Morts has been thrown out in favour of friendlier sensibilities. The group's self-titled album, due for release Oct. 13, is more catchy than confrontational. Black Feelings attempts to bridge a gap between noise and pop music, creating an expansive sound that leaves room for contagious hooks

but doesn't spare the listener a suffocating, metallic heaviness.

"Most of what I do is influenced by '80s punk and new wave," said Lawson. "I've always kind of been ripping off the guy from [lo-fi Washington band] Mount Eerie too."

After spending a year recording pop songs together, the band is working on another, much looser set of recordings featuring 13 musicians and artists.

"After we got together, I decided I really wanted to try to write songs using tricks from the classic pop song book," said Lawson. "I think it's cool to have music be accessible and have a little more fun."

Black Feelings play with Faust at the Ukrainian Federation (5213 Hutchison St.) on Oct. 3 at 8:30 p.m. Tickets are \$22 in advance and \$25 at the door. The release party for their new self-titled record goes down at Lab Synthèse (435 Beaubien St. W.) Oct. 15 at 8 p.m. Tickets are pay what you can.



Black Feelings: contagious hooks and suffocating heaviness.





Montreal's Parlovr are all about the visual cues. PHOTO NATALIE GITT

# Acting out

## No business like show business for local band Parlovr

• JAMES LYNCH

It seems like just yesterday that *The New York Times* and *Spin* magazine were hailing Montreal as 2005's indie music hotspot.

But as Montreal's 15 minutes fades into the past, local trio Parlovr are here to stay.

The secret to their success? They know how to put on a show.

"We're thinking for our next CD launch doing it with a theatre company named SideMart, opening up the show with a play instead of the traditional indie band," said drummer Jeremy MacCuish.

Parlovr (pronounced "par-lour") have been playing their Pavement-meets-Wolf Parade

rock all over the country since MacCuish, Louis Jackson and Alex Cooper got together in 2007. With one self-titled release under their belts, the band is currently working on new songs to be featured on their sophomore album as well as an EP.

"We have a concept for the second album, which is going to have a more '60s, hippie and soul pop, indie rock and roll feel," said MacCuish. "We have other songs that we love that don't fit the album, so the EP is going to contain the extra tunes."

Parlovr also expects to release two music videos, one made by the Montreal art collective Bueller and Beans.

"There's this one for the song

'Archy and Mehitabel' in which we play in a cockroach bar shrunk to their size," said MacCuish. "We also shot one ourselves for 'Pen to the Paper.' We went down to one of Alex's relatives' cottage near the border and we filmed in this crazy house with cats everywhere and improvised."

In addition to their exploration of video art, the band said they would love to score a movie soundtrack and said they have started negotiating with a publishing company that would help get their music featured in film and television. MacCuish said that working within the framework of a film would inspire creativity.

"We like placing restrictions on ourselves," he explained. "It per-

mits us to do more weird stuff than if we had access to a 20-piece band and all the possibilities in the world. So with a different set of restrictions [for television and film scores], we could do stuff like cues and moods. That would be awesome."

Since the band will eventually have to promote their next opus, MacCuish is already thinking about the pitfalls of touring.

"We got offered to play shows in New York this October but we're not sure we'll do them," he said, concerned about the work permits trans-American touring would require. "If you're caught lying at the border, you get deported for five years and that's [the length of] your career for a

Canadian band."

Despite wanting to limit their show business eccentricities, MacCuish admitted that if the band could set up their dream gig, it would be hard not to be tempted by over-the-top Flaming Lips-style stage antics.

"We currently have three traffic lights up front on stage," he said. "Maybe we could have gigantic versions of them and hide inside."

Parlovr plays at Notman House (51 Sherbrooke St. W.) Oct. 3 at 4 p.m. Admission is free. Later that night they play at La Place Ubisoft's Espace Reunion (6600 Hutchison St.) at 11:45 p.m. Tickets are \$10 in advance and \$12 at the door.



# Beyond pixels

## Montreal Nintendo Orkestar more sombre than serotonin

• TOM LLEWELLIN

If the name “Montreal Nintendo Orkestar” brings to mind visions of virtual gorillas on pixelated instruments, think again.

“We just try and confound everybody’s expectations of what our music will be like,” said Albérick, co-founder of the enigmatic electronic music duo.

Since the band’s spontaneous inception last year at a concert by local outfit Wolf Eyes, Albérick and co-pilot Stephen Cibo have committed themselves to catching their listeners by surprise. With a minimalist set up—consisting of one Nintendo DS apiece and a slew of analogue equipment supplied in part by the band’s friend Étienne Blythe—they combine industrial, ambient and post-rock sounds into a continuously evolving aural stew.

“It’s definitely not bleepy video game music,” said Cibo. “We hate that stuff.”

Despite their name and the fact that their main piece of performance equipment is a handheld console, the two said their connections to video game music and the trendy 8-bit movement are virtually non-existent.

“We’re 32-bit,” Cibo quipped.

Drawing on a wide range of

influences, such as Suicide, Klaus Schultz and Swans, the Orkestar defy categorization. The opening track on their EP *Dinosaur Sex*, “Dr. Thomas Story Kirkbride,” takes a chime sound you may recognize from *The Legend of Zelda* games and buries it underneath walls of reverb and noise fuzz.

“We like to pile layers upon layers,” Albérick said.

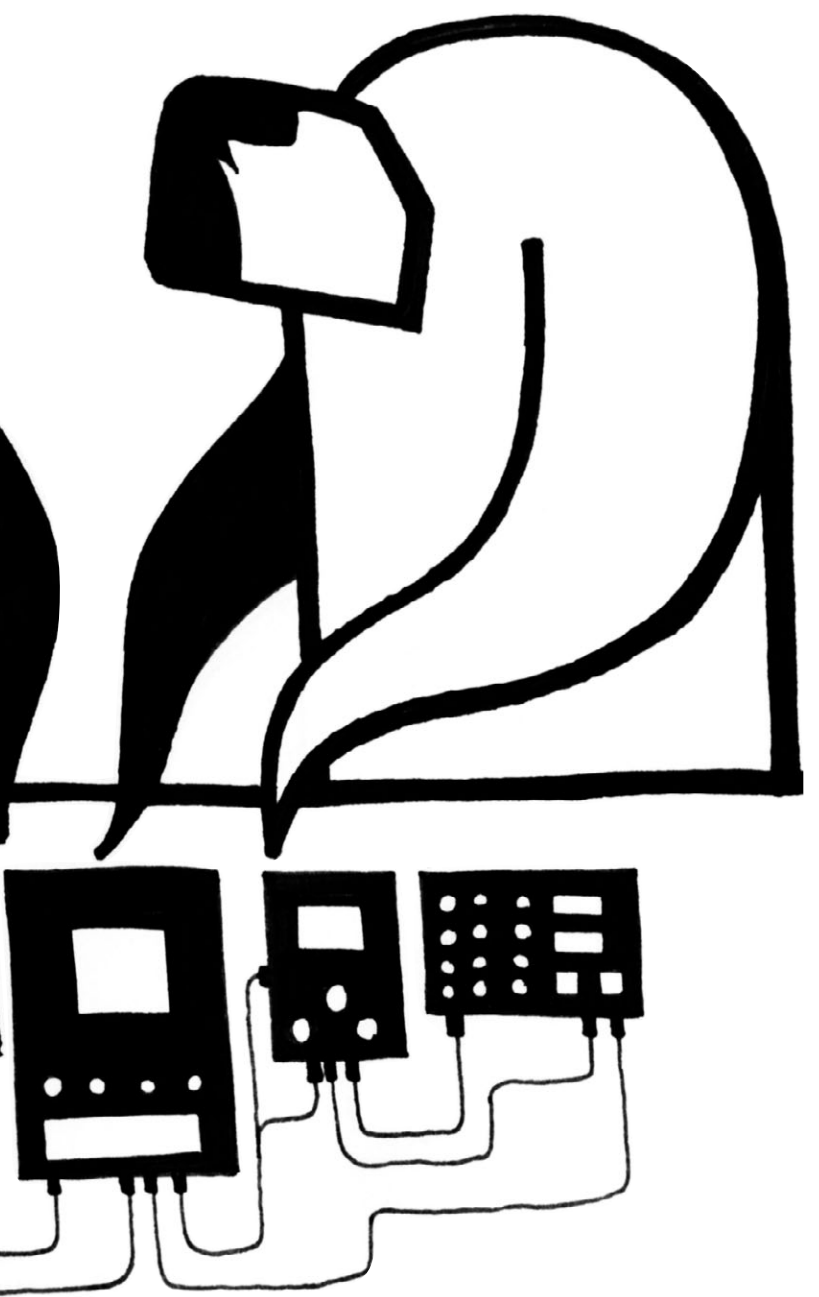
Every gig is more-or-less completely unpredictable, with the band performing whatever they feel like doing at the time, with whatever equipment is close at hand. Every song starts only as a skeleton of written notes to keep the two on the same track during a performance.

“We definitely prefer the [live] approach,” said Albérick. “All the recordings on our releases are done live, no overdubs.”

The Orkestar began by opening for other bands, from post-rockers to noise-rockers to black metal

outfits. Cibo recalled a gig where the room was “full of 16-year-olds with inverted crosses [on their foreheads].” Last winter, they opened for famed Japanese band Mono and released *Dinosaur Sex* on local label walnut + locust.

The band is planning a collaboration from spoken-word artist Johnny Vane, an LP, a 3-inch and possibly another collaborative



Montreal Nintendo Orkestar: this ain't no chiptunes. GRAPHIC JONAS PIETSCH

split with a yet-to-be-named artist. Albérick said big plans were all part of MNO's MO.

“We love keeping busy,” he said.

The Montreal Nintendo Orkestar play with Cloudscapes and Dora Bleu at Green Room (5386 St-Laurent Blvd.) on Sept. 30 at 8 p.m.



Montreal's Oxen Talk: a band of dapper gentlemen. PHOTO ASHLEY OPHEIM

## ‘We all share the same cultural mythology’

### Oxen Talk on sex, ponchos and Canadian Americana

• ASHLEY OPHEIM

“The songs are actually extremely sexual if you listen close enough,” said Bob Lamont.

Sex isn't the first thing that comes to mind when listening to gentlemanly local band Oxen Talk, but then again, the quartet—which is rounded out by Adrian Levine, Luke Neima and Riley Fleck—is nothing if not subtle.

The band blends bluegrass, folk, gospel, doo-wop and even splashes of tropical flavour for a sound that seems straight out of a simpler time.

“Our music is Americana made in Canada,” said Fleck of the band's aesthetic, which calls upon instruments ranging from clarinet to banjo to violin.

“We all share the same cultural mythology,” added Lamont.

The band confides every song with haunting intimacy. The vocals soar like ships over the band's melodies and back-up vocals, the lyrics unravelling into heartfelt stories, poems and sentiments. Drawing on a variety of genres for inspiration, the mix is at once comforting and unique.

“Importing music from all sorts of cultures gives our music a new context,” said Lamont. “We are biosynthesizing traditions and presenting it to a modern audience.”

Oxen Talk said their first full-length album, *O Mores!*, was recorded in a closet at creative space Lab Synthèse, though Neima called the entire record-

ing experience “very wonderful.”

The EP was released by Arbutus Records, making the band label mates to groups like Sean Nicholas Savage, Braids and TONSTARTSSBANDHT.

While this will be the band's first experience at Pop Montreal, Oxen Talk have already graced stages in New York, performed at local festival Suoni per il Popolo and broke it down at last summer's Fourth of July warehouse party FREEDOM FEST.

“Every show is different,” said Fleck. “Bob wore a poncho at our last show.”

Oxen Talk play with Leif Vollebakk and Elephant Stone at O Patro Vys (327 Mont-Royal Ave. E.) on Sept. 30 at 9 p.m.





Jessica Campbell and Bridget Moser in their unnatural habitat.

# Appetite for destruction

## Concordia artists break it down at Art Pop

• JAIME EISEN AND NATALIE GITT

Frustrated with the conventions and pretensions of the art world? Want to let go of those frustrations in a creative and productive manner? Welcome to what might be the biggest breakthrough in papier-mâché history—literally.

Concordia University alum Bridget Moser and current fine arts student Jessica Campbell have created a unique Art Pop project that will make you reassess your definition of art.

The pair, who cite humour as their chief inspiration, have filled a room with papier-mâché furniture, with couches and chairs ripe for wrecking. Gallery-goers will have the opportunity to be a part of the art: the artists want them to destroy the work in any manner they choose.

This art project-cum-psychological experiment will allow viewers to question where the art lies: within the piece itself or within the process of destruction. Though it took many hours of hard work to create the installation, Campbell wasn't doleful about

its impending doom.

"I want it to be destroyed," she said. "There's something inherently funny about spending so much time on something only to have it wrecked."

The two artists typically dabble in separate mediums, but for this exhibition they allowed their creative juices to flow into one deliciously distinctive cocktail. By merging elements of Campbell's paintings with Moser's affinity for installation, the duo have conceptualized a multi-faceted exhibit that will engage its viewers and put them to the test.

"Those visiting the show must decide whether they will destroy the art they are confronted with or not," said Campbell.

And if that's not cool enough already, each piece of furniture doubles as a giant piñata, filled with a variety of candies, cookies and even Melba toast.

What better way to satisfy your sweet tooth while letting out some pent-up aggression?

This Pop Montreal exhibit runs from Sept. 30 to Oct. 4 at the Notman House (51 Sherbrooke St. W.).

# No cattiness on the catwalk

## Fashion Pop about encouragement, not competition

• SOPHIA LOFFREDA

On Wednesday evening, Fashion Pop will mark three years of spotlighting the city's budding tastemakers.

The free event features six Montreal fashion designers, six surprise judges from the fashion industry and, of course, a fierce catwalk competition. Each designer will present a six-look mini-collection that will parade down the runway in hopes of wowing spectators and judges alike.

"There aren't many local events for emerging Montreal designers," said event coordinator Marilis Cardinal. "Fashion Pop acknowledges this and gives them somewhere to show."

Cardinal and her team sifted through more than 50 applicants before choosing six finalists who they said best represented

Montreal fashion. The finalists include Emilie Brunet, Rachel Chan, Charlotte Eedson, Marie-Eve Emond, Angie Johnson and Flavie Lechat.

The walk-off will showcase diverse collections that speak to many styles—from edgy to sensual to styles reminiscent of Coco Chanel to looks that are more androgynous and punk-inspired.

Last year's event was certainly a runaway (and runway) success. The show, which took place at the now-defunct Club Coda, was literally overflowing with fashionistas; the show was originally allotted only half of the club but organizers were forced to delay the show by half an hour and open up the second half due to overwhelming attendance.

This year, the event will also act as the launch party for Puces Pop, a division of the Pop festival

that includes a record sale, art exhibition and arguably the hippest craft fair this side of church bazaars. Guests will also be able to check out Art Pop's vernissage before the competition begins.

"It's all going to be a big event of madness!" said Cardinal.

Although Fashion Pop is technically a contest, you won't find any cattiness here. The competitors are not only eager to show off their creations, but also to check out the designs of others. The competition's energy, fuelled by a love of art and fashion, is really one of encouragement.

Fashion Pop will take to the stage on Sept. 30 at La Place Ubisoft (6600 Hutchison St.). Doors open at 7 p.m. It will be hosted by Montreal comedian Peter Radomski with music by SHAYdakiss. Admission is free.

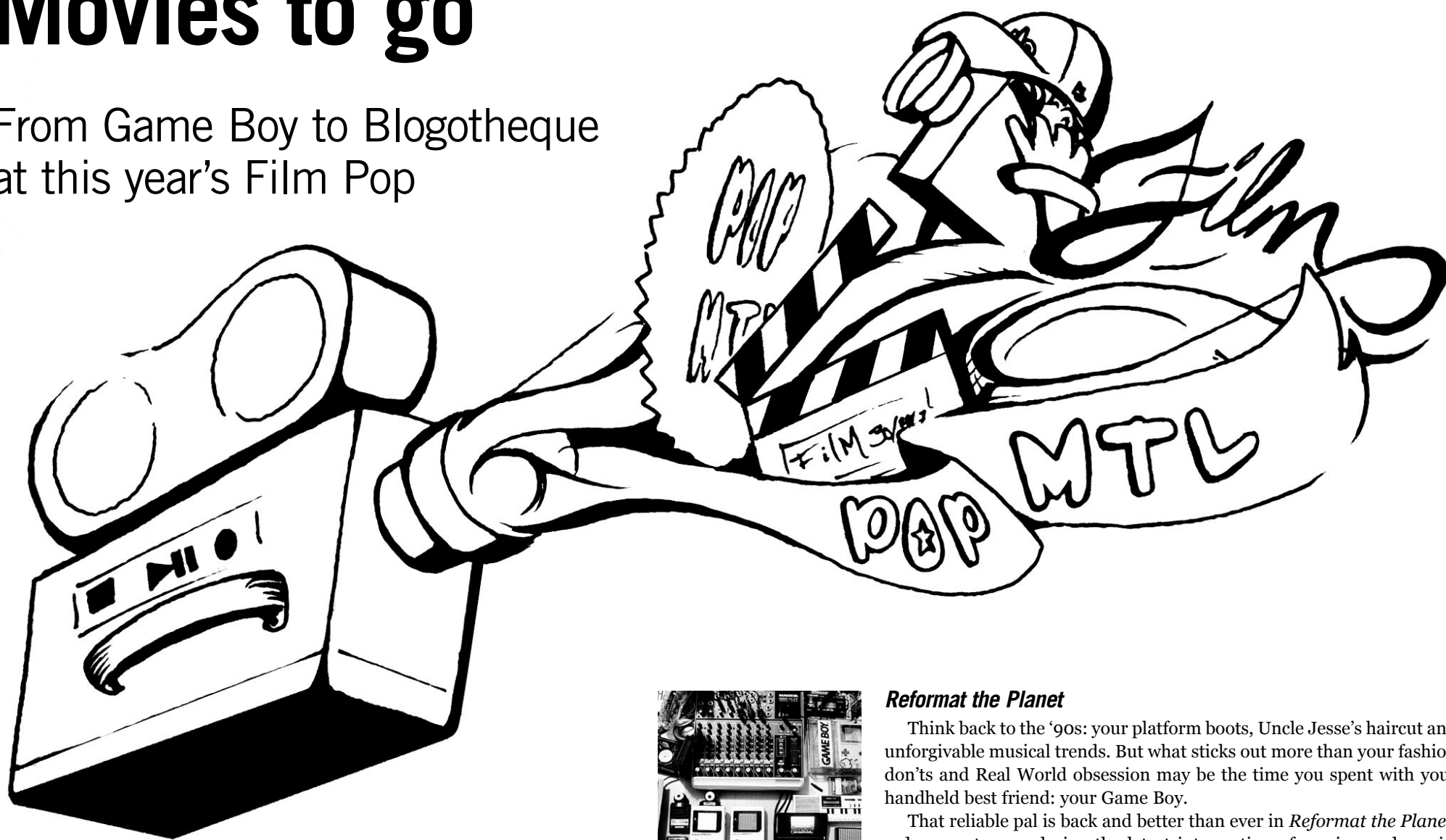


Six local designers strut their stuff at Fashion Pop. GRAPHIC MARIE-EVE BOURQUE



# Movies to go

From Game Boy to Blogotheque at this year's Film Pop



GRAPHIC FRÉDÉRIC BOUIN



## Reformat the Planet

Think back to the '90s: your platform boots, Uncle Jesse's haircut and unforgivable musical trends. But what sticks out more than your fashion don'ts and Real World obsession may be the time you spent with your handheld best friend: your Game Boy.

That reliable pal is back and better than ever in *Reformat the Planet*, a documentary exploring the latest intersection of gaming and music. Chiptunes is a recent underground craze based around using old video game hardware (like your beloved Game Boy) to create original sounds.

The film follows the realization of New York's first annual Blip Festival, a vibrant music fest where geeks have inherited the stage. Teeming with philosophy about the past, present and future of gaming, this film will have you ready to pump your fist and stomp your feet in the pulsing, strobe-lit 8-bit world.

Oct. 2 at 7 p.m. at Cinema du Parc (3575 Parc Ave.)

—Jaime Eisen & Natalie Gitt



## Recycle, Reuse, Remix

Sometimes, execution is the most important part. The press release for *Recycle, Reuse, Remix* had me amped to see a wacky, experimental film dealing with the issues of the fragmentation of memory and nostalgia. The filmmakers, Concordia's Jawad Chaaban and Tamara Scherbak, used a technique called data-moshing to blend antique photos and home video footage. What I got was a barely coherent mash-up set to *Requiem for a Dream* music.

Now, I understand that the film was probably supposed to go over the head of relative film neophytes like myself and I wasn't looking for a happy ending or a transparent moral. Hell, I wasn't even looking for a coherent narrative. However, I was hoping to at least be able to discern what exactly it was I was looking at.

The film shows a sort of blue-green, amorphous algae swimming across each frame interspersed with barely visible photographs and video clips. While at certain points the haunting soundtrack blended well with the swirling darkness on screen, at other points I found myself wondering whether I was looking at vomit.

I can appreciate the occasional post-modern indulgence and the theme of this film is really interesting; namely that memories become increasingly hard to hold on to with time and that the nature of memory is forever shifting. I just wish I hadn't had to read the press release to understand that.

*Recycle, Reuse, Remix* is part of the Making Music 3 program. It plays at the Espace Reunion (6600 Hutchison St.) on Oct. 1 at 8 p.m.

—Diego Pelaez Gaetz



## Vincent Moon

Vincent Moon has brought live music to whole new levels: onto the streets and onto our computer screens. The Parisian indie filmmaker is the creator of La Blogotheque's Take-Away Shows, a project that records musicians' spontaneous live shows.

Now, as part of Pop Montreal and the Festival du Nouveau Cinéma, Moon brings us an exposé of raw footage from his field work with bands like Beirut, Arcade Fire, R.E.M., Mogwai, Bon Iver, Fleet Foxes, Malajube and others. This selection of short films includes some previously unreleased clips as well as the chance for music fans and filmmaker hopefuls to listen to Moon talk about his experiences.

Watch out for new take-away shows being filmed about the city during the festival!

Oct. 4 at 8 p.m. at the Espace Reunion (6600 Hutchison St.). Check out La Blogotheque at [lablogotheque.com](http://lablogotheque.com).

—Natasha Young

# KISS and makeup

## Montreal special effects expert brings gore to the foreground

• CHRISTOPHER OLSON

It could have been the KISS album he got for his 11th birthday, or seeing *Star Wars* in theatres for the first time, or catching *Bride of Frankenstein* on TV, but experiencing all three in one week was all it took to get Olivier Xavier into special effects.

Film special effects guru Xavier has seen more blood, sweat and tears on more foam latex mannequins than most men have in a lifetime of watching movies. Next week he will be the Artist Guest of Honour at CON\*CEPT 2009, Montreal's annual science fiction and fantasy convention.

Xavier has come a long way since his first stop-motion films, in which he tossed mannequins from rooftops and captured it all on his father's Super 8 camera. He eventually enrolled at Concordia University with the hopes of becoming a filmmaker.

"The other students were doing films about heavy subjects like suicide," he said. "The thing is, when those guys were doing those very deep movies that ended with someone killing themselves, they'd call me in to do the blood and gore."

Xavier quit Concordia before completing his major when he had the opportunity to apprentice at Radio-Canada's FX department. He later studied under the tutelage of Hollywood makeup artist Nick Smith, whose credits include *The Exorcist*. Xavier eventually created his own studio in Montreal, TEXA FX.

Most of his special effects go by in a flash, said Xavier. His work on the critically-panned *Island of the Dead* featured a \$15,000 mannequin designed to explode in gory fashion.

"It had a zillion [pieces of debris] flying out of it and [the directors] just—whoosh—panned right by it and you don't see shit," he recalled.

"The other thing is you can spend three hours doing makeup and they will always shoot the close-up at the end of a 15-hour day," just when the makeup is starting to look worn out, he said.

After reading dozens of bad-to-mediocre



One of Olivier Xavier's costume designs. GRAPHIC CHRISTOPHER OLSON

scripts for upcoming Hollywood productions, Xavier decided to try his hand at writing his own film script, a throwback to early science fiction called *The Allan Storm Chronicles*. The cast for the film has already been chosen. All he needs now is the funding.

"I'm not saying I'm going to be the next Lucas," said Xavier of the *Star Wars* mastermind. "But it's the kind of movie that I wanted

to watch as a kid."

To view some of Olivier Xavier's past work and to see his short film *Punisher vs. Wolverine*, visit [texafx.com](http://texafx.com). CON\*CEPT, Montreal's annual science fiction and fantasy convention, will be held from Oct. 2 to 4 at the Days Hotel (1005 Guy St.). For more information or to register for CON\*CEPT, visit [conceptsff.ca](http://conceptsff.ca).

## spins

### Volcano Choir *Unmap*

Jagjaguwar



If Bon Iver's first album *For Emma, Forever Ago* was the battered cabin-dweller's excavation and the *Blood Bank* EP his first breath after coma, *Unmap* seems to constitute a sobering return to life's daily motions. Volcano Choir is Bon Iver's Justin Vernon and friends Collections of Colonies of Bees. *Unmap* cultivates a cushy, pseudo-rock atmosphere that never alienates its audience despite the otherworldly voice at the helm. Perhaps this stands as the album's greatest shortcoming; the Choir's debut is too gracious, too accommodating. *For Emma, Forever Ago* endeared itself to listeners through unapologetic explorations of despair. Vernon and his current company eschew

catharsis in favour of mild contentment. Granted, there are neat moments, like on majestic closer "Youlogy," but none of them are as visceral or viscous as Bon Iver's material. This volcano never quite erupts and what we're left with is a man settling back into tedium, diluting glimmers of fragile hope into a sea of sterile satisfaction.

3.5/5

—Vinh Cao

### The Red Jumpsuit Apparatus *Lonely Road*

Virgin Records



Congratulations to The Red Jumpsuit Apparatus! They successfully tricked me into believing they'd evolved into a face-melting, solo-destroying, vocal cord-exploding hard rock band by releasing "You Better Pray" as

the first single off the new album. As it turns out, that song was the exception rather than the rule. The album comprises the same sort of mixture of emotional love ballads and alt rock that made up their first album *Don't You Fake It*. While I found the majority of tracks unexceptional and predictable, the band is effective within their particular brand of mainstream quasi-emo. Singer Ronnie Winter's impressive vocal is the only highlight on this very vanilla album. Red Jumpsuit fans will enjoy it. For everyone else, I'd say leave it on the rack.

3/5

—Evan LePage

### Amelia Curran *Hunter Hunter*

Six Shooter



The fifth album from maritime songwriter

Amelia Curran marks her return to her native Newfoundland after spending 10 years as a struggling musician in Halifax. Riding on the success of her breakthrough 2006 album *War Brides*, the sparse, vaudeville-tinged instrumental arrangements on *Hunter Hunter* push Curran's smoky voice into the foreground. But what really stands out is her strong, simple writing. "Bye Bye Montreal" is a poetic farewell to a youthful scene that once was, while "Mad World, Outlive Me" is a painful look at struggle. If there is a hit on this record, though, it's "Wrecking Ball," a loping folk anthem where Curran sings that she "ran for nothing like it's everything." Not many contemporary Canadian folkies can pull off a record of 12 strong songs, but Curran is a cut above the rest. *Hunter Hunter* is a great album.

4.5/5

—Charlotte Cornfield

## The DOWN-LOW

### Event listings Sept. 29-Oct. 5

#### MUSIC

The Youjsh  
With Bruce Peninsula  
Wednesday, Sept. 30 at 9 p.m.  
Il Motore  
179 Jean-Talon St. W.  
Tickets: \$10

Adam & The Amethysts  
With Diamond Rings and Golden Isles  
Friday, Oct. 2 at 9 p.m.  
Green Room  
5386 St-Laurent Blvd.

BRAIDS  
With Mixylodian, Pick A Piper and Bent By Elephants  
Saturday, Oct. 3 at 8 p.m.  
Zoobizarre  
6388 St-Hubert St.

#### FILM

*The BQE*  
Musician Sufjan Stevens tries his hand at filmmaking with a cinematic exploration of New York's Brooklyn-Queens Expressway.  
Saturday, Oct. 3 at 7 p.m.  
La Place Ubisoft: Espace Reunion  
6600 Hutchison St.

*P-Star Rising*  
Preteen rapper Priscilla Diaz tries to fulfill her father's hip hop dreams without losing her childhood to a world of adults.  
Sunday, Oct. 4 at 7 p.m.  
Cinema du Parc  
3575 Parc Ave.

#### ART

*En Masse at Art Pop*  
Montreal artists mentor 12 specially selected teenage artists in the creation of large-scale site-specific murals.  
Thursday, Oct. 1 to Oct. 31  
Red Bird Studios  
135 Van Horne Ave.  
Free

Come play engineer/artist duo David Beaulieu and Christian Pelletier's room-sized theremin, an electric instrument that is played without physical contact!  
Wednesday, Sept. 30 from 5 p.m. to 11 p.m.  
La Place Ubisoft: Espace Reunion  
6600 Hutchison St.  
Free

— compiled by  
Madeline Coleman

# Lalumière shines light on false idols

*Objects of Worship* evades masturbatory super hero fantasy schmaltz

• R. BRIAN HASTIE

*Objects of Worship*, author Claude Lalumière's first collection of short stories featuring elements of the fantastic, is an odd duckling.

As much as one may argue that the bulk of these stories are merely genre-driven, the nuanced mood and sparse word choice the author uses suggest way more than just monsters in the night or spaceship battles that take place on far-away planets.

Lalumière's trick is to make the fantastic appear mundane (such as the gay zombie couple who adopt a wayward living boy in "The Ethical Treatment of Meat") and then to amplify what one may consider mundane to fantastical proportions. The author manages to push away some of the more classical, space opera elements of science fiction in order to focus on the issue at hand, be it adoption or the intensely private nature of relationships.

"The best science fiction, I think, is about transgression," explained Lalumière. "And for me, that's what all art should be like. There's a status quo and it needs to be questioned. Good or bad, that's not the issue. The issue is



Claude Lalumière poses in the shadow of a false idol. PHOTO NATALIE GITT

**"Good or bad, that's not the issue. The issue is that we keep having to ask ourselves questions."**

—Claude Lalumière, author

that we keep having to ask ourselves questions.

"To me, what science fiction and fantasy can do way better than any other kind of fiction is push those boundaries," said Lalumière. "You can postulate some scenarios that will extrapolate upon one aspect of what's

happening in society and just really push that to its logical extreme and see what the consequences are."

The characters Lalumière creates run the gamut from ultra-conservative Orthodox Jews to a "black, omni-sexual mom." A major aspect of the collection is the variety of sexual orientations and interests of its characters.

"[A lot of people think that] automatically, if the story has queer characters, then the story has to be about queer identity and I steer away from that," he said.

Lalumière talks about using science fiction to create empathetic figures instead of merely shaping characters based upon our own super-inflated egos.

"One of the things I abhor the most about writing is writers who use transparent doppelgangers of themselves as protagonists," he said. "I think that's lazy writing and I think that, when I write, what really drives me is what I call a leap of empathy. It's important for me to be able to picture the world from someone else's point of view, and if I don't do that, then what's the point? And then it's just masturbation, and that should stay private."

Lalumière's prose, in certain

instances, owes much to the vivid art of 1960s comic book pioneers Jack Kirby and Steve Ditko, a fact that he readily acknowledges.

"People like Kirby and Ditko, what I find appealing about them is the fact that they can tell stories in a way that no one else can," he said. "They try to create a world, a mood. I try to create an atmosphere that, in every story, will be unique and create an atmosphere [where] you feel you are being told a story that no one else could have told you."

The collection is certainly an inventive take on an often tired genre, which raises and leaves open many questions about the issues we as a society need to collectively discuss.

Claude Lalumière will deliver a reading on Oct. 2 at Montreal's annual science fiction and fantasy convention, CON\*CEPT, at the Days Hotel (1005 Guy St.).

For more info about CON\*CEPT, visit [conceptsff.ca](http://conceptsff.ca).



***Objects of Worship*  
Claude Lalumière  
ChiZine Publications  
280 pp  
\$18.95**

zine scene

## Chimeris Sirius



• CHRISTOPHER OLSON

Graphic artist Adeline Lamarre's first foray into science fiction, *Chimeris Sirius*, is a French-Canadian fanzine featuring a giant planet-sucking extraterrestrial called an Orrivicorne, and a whole lot more.

*Chimeris Sirius* is split into several different stories with varying

graphic styles, one explaining the origin of the planet Sirius, another exploring the life of Rok, their world's only survivor after a mass extermination campaign led by a shadowy elite organization called the "Federation."

***The Link: So let me get this straight. It's about a giant alien monster that eats a planet... and then what?***

Adeline Lamarre: It's the story of a planet called Sirius, but in fact it could be our own planet Earth. It suffers an invasion from an extraterrestrial, and just one of them is enough to constitute an invasion. After it roots itself into the planet's surface, people are forced to go underground. But I won't say any more, people will have to read it themselves.

***What was your biggest science fiction influence on the comic?***

I like *Dune* by Frank Herbert, and in the comic book world, Alejandro Jodorowsky, Philippe Druillet and Moebius are great. I think having a strong story is important because it has to motivate me to do the illustrations. It takes me maybe 20 hours of

drawing per page.

***How long did you take to make Chimeris Sirius?***

It took me three years to do the drawings, but it usually depends on the story. People say they have to read it two or three times to get every detail and to understand it fully. It took me a lot of time to do it, so I want people to read it several times.

***Do you identify much with Rok, the story's heroine?***

She's a great part of me because she's independent. And even though she's manipulated by a lot of people, she tries to find her way by herself. So maybe I see myself in Rok, but in fact I see myself as the comic book: the story, the drawings, everything.

***Still, what's with that planet-eating monster? I mean, the Orrivicorne.***

It's a metaphor for all kinds of things. If you look closely, maybe you saw the flag on the starship which resembles the Quebec flag. The story somewhat resembles the sovereignty question here in Quebec. In fact, the monster is more like French-

Canadian culture. The Orrivicorne is something which is cutting Sirius off from the rest of the world. Nothing can pass through it, not even communications. So, Sirius is like Quebec, the Orrivicorne represents the French-Canadian way of living and the Federation is more like a caricature of capitalism. But it can mean a lot of things.

***And the sequel you're writing now, will it also feature Rok?***

Yes, but it'll be completely different because *Chimeris Sirius* is a science fiction story and the sequel will be fantasy. Towards the end of *Chimeris Sirius* you see that Rok lands on a planet that is like a fantasy world, like *Lord of the Rings*. I don't really have a preference when it comes to science fiction or fantasy, but maybe I'll go back to writing science fiction at some point.

Copies of *Chimeris Sirius* can be found at Usine 106U (111 Roy St. E.) or you can read it online at [vaar.ca](http://vaar.ca).

To follow Lamarre's blog, visit [lunar-ki.blogspot.com](http://lunar-ki.blogspot.com).



# The cream of consciousness

The 'dean of Canadian science fiction' has the globe caught in a world-wide net



Author Robert J. Sawyer imagines a day when there are as many interconnections on the Internet as in an entire human brain. GRAPHIC VIVIEN LEUNG

## • CHRISTOPHER OLSON

Whatever it is, chances are Canadian science fiction author Robert J. Sawyer did it first.

"I started on the Internet before there was a World Wide Web," said Sawyer, fittingly during a Skype interview. "When the web came into existence over a decade ago, I was the first science fiction writer and one of the first writers, period, to have a web page."

Sawyer's body of work is largely devoted to a scientific basis for the nature of consciousness. In his new novel *Wake*, the first in his planned World Wide Web trilogy, he advances the idea of the Internet becoming self-aware.

"The notion that [the Internet] might develop consciousness, that it would soon have as many interconnections as a human brain, was a really appealing notion from a science fiction point of view," he said. "It's an idea that's been kicking around in the back of my head for years and I've finally gotten around to writing it."

In the novel, Caitlin, an American girl transplanted to Toronto, receives an ocular implant to correct her blindness. This accidentally results in her gaining the ability to see the Internet in three dimensions—a technology which is bound to happen, intentionally or not, in the future, said Sawyer.

"The idea that you use a keyboard and a mouse to navigate all of the world's knowledge, there's no question that we're going to have directed neural interfaces to the web, and that only makes sense," he said. "The speed at which people type is way slower than the speed at which they think. The amount of data that comes out of even a 20-inch monitor is nothing compared to the full and immersive experience your eyes are taking in all the time."

Sawyer acknowledged Arthur C. Clarke and his novella *Dial F for Frankenstein* as an influence on not only him, but also on the

plot of *Wake*. Like the Internet in Sawyer's novel, Clarke's *Dial F for Frankenstein* depicted the International Global Telephone Exchange Network, the switching system for international telephone calls, becoming self-aware.

"All of us in science fiction build on what previous writers have done in the field," explained Sawyer. "It is a genre that is constantly in dialogue with itself; we add to and expand from the visions of other writers and that's the joy of it. Somebody else is going to, somewhere down the road, write responses to the things that I've written."

**"The amount of data that comes out of even a 20-inch monitor is nothing compared to the full and immersive experience your eyes are taking in all the time."**

—Robert J. Sawyer,  
author of *Wake*

Science fiction isn't at risk of running out of new ideas, said Sawyer.

"Science keeps changing and that means there are always new things to write about," he said. "A lot of what I write about comes from breakthroughs in quantum physics and that's an ever-changing field as well."

"I've got enough ideas to keep me going until the end of time," he continued. "The problem is not coming up with ideas, it's in finding the time to flesh them all out into books. People will often come to a professional writer of any stripe, not just a science fiction writer, and say, 'Here, I've got a great idea. You write it. We'll split the money.' They don't understand that the writing is the marketable skill. Coming up with ideas, any chimpanzee can do that."

Nevertheless, television producers David S. Goyer and Brannon Braga were enthusiastic about the concept behind Sawyer's

1999 book *FlashForward*, which is set in 2009 and features a world-wide phenomenon in which every human being briefly experiences a minute or two of their lives 21 years from now. The two producers were so struck by the concept that they approached the author to produce a television serial, which premiered last week and now airs Thursdays at 8 p.m. on ABC.

Sawyer is a consultant on every episode and will also be writing episode 16—if the Nielsen gods smile on the show and the network picks it up for a full season, that is.

Sawyer is no foreigner to the television market and wrote the series bible for *Charlie Jade* on the Space channel. Sawyer is just as happy to consult on the show as work on his next novel.

"I love to do research," said Sawyer. "If I could find a way to be paid for just doing the research into things that interest me, without having to bother writing the novels, I would be a truly happy man. Writing the novels is how I feed my research habit."

Sawyer doesn't mind if his consulting work on *FlashForward* dips into his writing time.

"This is a once in a lifetime opportunity. It's the kind of thing that almost never happens to any writer and you're not going to hear me grousing, 'Oh, my life, it's so difficult, people are throwing money at me and making me famous and building a big television franchise based on my idea.' It's a wonderful thing and I feel blessed."

To check out Robert J. Sawyer's web page, visit [sfwriter.com](http://sfwriter.com).

*FlashForward* airs on ABC Thursdays at 8 p.m.



**Wake**  
Robert J. Sawyer  
Viking Canada  
360 pp  
\$24.95

## quick reads

### Fair Warning



**Distant Early Warnings**  
Edited by Robert J. Sawyer  
Robert J. Sawyer Books  
314 pp  
\$22.95

In *Distant Early Warnings*, an anthology of short Canadian science fiction stories released through Red Deer Press, the vast range of Canadian voices in the field of science fiction is laid bare.

Robert J. Sawyer writes in the book's introduction that the need to pad Canadian anthologies with fantasy, or the work of authors who once held ties to Canada, is no longer necessary.

Author Paddy Forde uses a unique iteration of time travel to place a 9/11 conspirator at the scene of the crime in order to understand fully the implications of his jihad against the western world, and James Alan Gardner writes an unconventional romance using an alien ray gun in order to explore the implications of keeping secrets from the ones we love.

The anthology concludes with a "lightning round" of six 800-word stories originally published in the scientific journal *Nature*—which tells you all you need to know about how "serious" these stories are about getting their science right.

*Distant Early Warnings*, named after the radar detection system which protected North America's borders in Canada's frozen north against Soviet invasion, is both a reminder of the healthy state of Canadian science fiction writing and a warning of the threats to come.

4.5/5

—Christopher Olson

### A stab in the dark that misses the mark



**Monstrous Affections**  
David Nickle  
ChiZine Publications  
296 pp  
\$18.95

People love to be scared, as long as they know it won't last long. That's why short horror stories should have such terrifying potential. David Nickle's *Monstrous Affections* falls just short of the mark.

The Toronto writer's collection of stories is classic "Canadian gothic." It treads the line between stark and ornate, burrowing into the black forests, rest stops and cottage country of Ontario and emerging with a rusty steak knife gripped between its teeth.

Nickle seems to delight in the drawn-out build up, but sometimes the payoff doesn't quite satisfy. The quick bouts of murder that close stories like "The Sloan Men" and "Janie and the Wind" feel abrupt, not cathartic. Nickle's richly descriptive writing sometimes manages to completely circumvent actually describing what the hell is going on.

The problem might be that, for all his poetic language and foggy imagery, Nickle's stories lack the clean knife edge that short horror fiction needs. *Monstrous Affections* needs less mystery and more horror if it really wants to be nasty, brutish and short.

2.5/5

—Madeline Coleman

# Word to the *Wise*

• ELISABETH FAURE

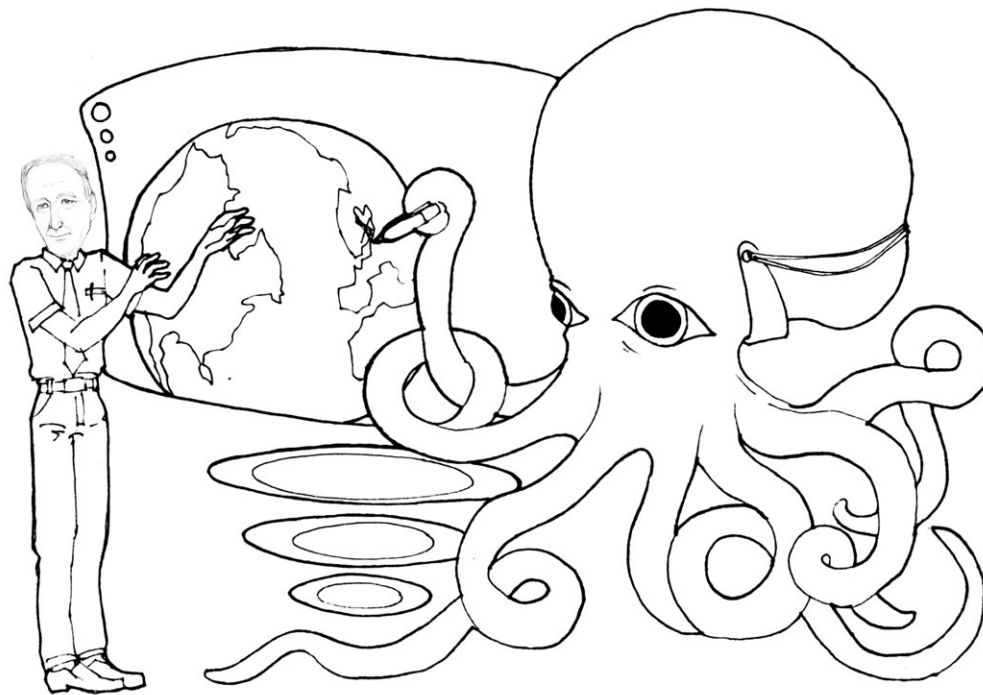
*Wiser Than Humans*, the work of the late author and scientist George Ter-Stepanian, was a book truly ahead of its time. Written in the early 1980s and available now for the first time in English, the fictional work foretells many of the environmental crises currently affecting humanity.

Available in time for CON\*CEPT, Montreal's annual science fiction convention, the book is set in the year 2015 and opens at a global environmental summit. The world is on the brink of destruction because of the troubled state of the environment. Ter-Stepanian accurately predicted many events that have already come to pass such as avian flu and disastrous changes in the world's climate.

A group of scientists leave the conference and fly home over the Bermuda triangle where they are promptly kidnapped by a UFO. What happens next involves an inter-species effort to save the planet.

The life of the book's author, who passed away in 2006, was no less interesting than those of his fictional creations. Born at the beginning of the 20th century in Armenia, Ter-Stepanian lived to be 99 years old and witnessed world-changing events.

"He lived through two world wars, two revolutions, Lenin/Stalin and the KGB terror regime, famine, and the 'dark' years in Armenia," recalled his daughter, Karina Ter-



Armenian scientist George Ter-stepanian predicted such things as avian flu and super hurricanes back in 1982. GRAPHIC VIVIEN LEUNG

Stepanian, who co-published the book with her sister, Anahit—both of whom now reside in Montreal.

Ter-Stepanian was an internationally recognized scientist, specializing in soil mechanics and engineering geology and publishing over 300 scientific papers in journals around the globe. He was also passionate about art and literature and spoke seven languages fluently. The book was originally written in Russian and then trans-

lated into English by Christine Mitchell.

Armenia's troubled national history is another recurring theme in *Wiser Than Humans*. Several of the leading characters make reference to the Armenian Genocide at the hands of the Turks, an event which remains unacknowledged by Turkey to this day.

"My father was an eight-year-old boy in 1915 when he first became aware of our [national] tragedy," said Karina Ter-

Stepanian. "He believed the recognition of the Armenian Genocide was important not only for Armenians but for humanity, to ensure that the same crime will not happen elsewhere again.

"The book was inspired by his strong belief that the general public needs to be aware of our devastating ecological conditions. That is why he decided to write a science fiction novel, [which he thought] would serve as a powerful and metaphorical vehicle through which to share his concerns and make a plea to his fellow citizens to take decisive and necessary measures," she continued.

But has the late Ter-Stepanian's dire forecast for humanity's fate come too late to the ears of the western world? So long as science fiction writers continue to make bold new predictions about the direction we as a species are heading, it'll never be too late.

*Wiser Than Humans* can be purchased online at [editionsantaeus.com](http://editionsantaeus.com).

Montreal's science fiction and fantasy convention, CON\*CEPT, runs from Oct. 2 to 4 at the Days Hotel (1005 Guy St.). For more info about CON\*CEPT, visit [conceptsff.ca](http://conceptsff.ca).



**Wiser Than Humans**  
George Ter-Stepanian  
Éditions Antaeus  
324 pp  
\$24.99

## Lit Writ

### Evasive Manoeuvres

• CHRISTOPHER OLSON

"Tell the fleet to assemble above every major Earth city within the next half-hour," belted Commander Teeg at the busy bridge crew.

"Commander," said a young lieutenant in a scrawny uniform from the back of the room, "there aren't enough ships in our fleet to hover above every major metropolitan area on the Earth."

Caught off guard by the lieutenant for speaking out of turn, Commander Teeg swivelled in his chair to face the young officer.

"And why not?" he chortled.

"We barely have enough ships to cover every major American city, let alone the entire globe," continued the lieutenant. "We can only muster enough forces to hover over three, maybe four cities, tops."

Commander Teeg's temple turned a deep purple.

"I wasn't aware Earth had more than three cities," he said. "I was under the impression that their species' young still consumed nutrition from their mothers' breast milk."

"Well," continued the lieutenant, "in the last few thousand years they've developed a kind of rubbery teat and the milk isn't produced from the mother's breasts anymore, but is now a compound made from soy, or alternatively, from a common form of live-

stock. And they have several hundred cities now."

A glowing red banner that read "invade now" on the computer console continued to draw attention to itself with an ingratiating noise that sounded like a kitchen appliance announcing the waffles were ready. Teeg fought the temptation to click the tab reading "execute order."

"That's... disappointing," Teeg said at last. "How close are we to destroying their cherished monuments? Such hubris for a species so young..."

"That's the thing," said the lieutenant. "There are literally tens of thousands of monuments on Earth. You can't find something these people don't want encased in bronze, or a public figure they haven't already built a statue of."

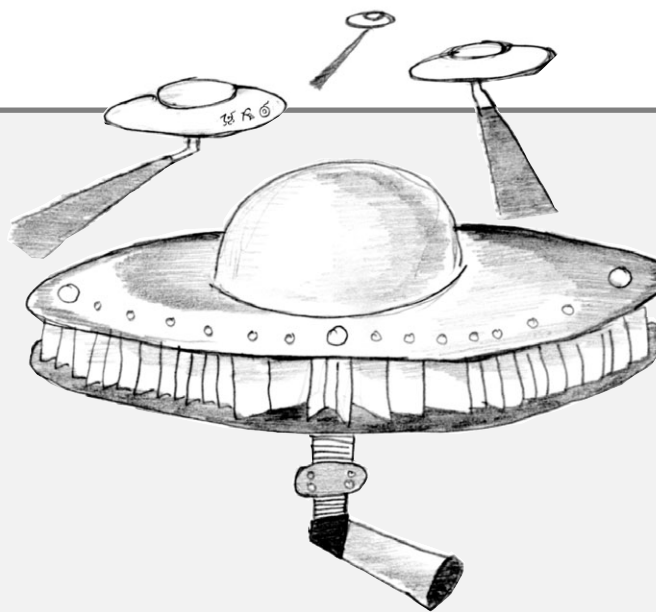
"Just destroy that one tower that's really big," said Teeg. "The willfull... wiffle... Eiffel Tower, is it?"

Two admirals looked at each other conspiratorially.

"High Command has suggested we focus our resources on targets of strategic value," said an admiral bedecked in war regalia. "For instance, instead of destroying Mt. Rushmore, destroy Congress. In place of the Taj Mahal, vaporize the UN."

Teeg went cross-eyed—that is if he could be said to have eyes.

"Christ," said Teeg, invoking the name of



The combined alien fleet. GRAPHIC CHRISTOPHER OLSON

one of Earth's supreme deities. "What's the point of invading an entire planet if we can't tip over a little architecture?"

The lieutenant raised an arm, though obviously all eyes—or feelers—were already at attention.

"I think the point is to take their resources as efficiently and quickly as possible, because we wasted all of our own."

Teeg invoked the supreme deity a second time. "Aren't there, like, endless amounts of minerals on billions of lifeless planets throughout the universe?"

An awkward silence erupted.

"Get me on the line with the President of Earth. I'm going to announce our formal withdrawal," said Commander Teeg.

"There's no such thing," said the lieutenant. "Earth has approximately 200 dis-

tinct nation states, each with its own hierarchical structure."

The silence again erupted.

"Let's just send them an e-mail and get the shit out of here," said the lieutenant.

Commander Teeg hung his head with a look of deep dissatisfaction.

"Think how glorious it might have been," the commander muttered morosely. "Our awesome firepower against their sharpened sticks."

The lieutenant raised a hand—albeit one without fingers, but mandibles—before slowly lowering it until it was out of sight. Better to just let this one be.

To submit your fiction or poetry to the Lit Writ column, e-mail them to [lit@thelinknewspaper.ca](mailto:lit@thelinknewspaper.ca).



# Spankings and spinal boards

Stingers crush the Vert et Or despite opposing team's violent play



Looks like fun. Pretty sure that everything in rugby ends up with you being hurt, though.  
PHOTO ESTHER BERNARD

• CHRISTOPHER CURTIS

## Concordia 29 Sherbrooke 8

The Concordia Stingers improved their record to 3-0 Friday as they defeated the visiting Université de Sherbrooke Vert et Or for the second time in two weeks. And though the 29-8 win will help Concordia in their bid for a playoff run, many were left with a sour taste in their mouths.

"It was 40 minutes of good rugby and 40 minutes of shit show," said the Concordia men's rugby team head coach Clive Gibson. Although the Stingers played a crisp first half, capitalizing on their opponents' penalties and missteps to lead the game 10-0, the match became rooted in violence rather than technique after an illegal tackle on Stinger Jeremy Chung Lim seriously injured the second-year winger.

"It was 40 minutes of good rugby and 40 minutes of shit show."

—Clive Gibson,  
men's rugby head coach

The tackle in question left Chung Lim face down and motionless at centre field. Medical staff from both teams rushed to his aid with a spinal board and blankets. He lay unconscious for many tense minutes but began to show movement in his legs before being placed on the spinal board.

Fans from both universities, who initially exchanged profanities and threats, grew silent as the situation's gravity dawned on them.

After a half hour an ambulance arrived on the scene. A team of paramedics placed Chung Lim on a stretcher and took him off the field to the sound of encouragement from fans and players alike.

Until this point, the Stingers remained above the fray, opting to avenge Sherbrooke's bully tactics with quality play instead of violence. At one point, the Vert et Or's David Bachand went so far as to clinch Stingers captain David Biddle and knee him in the stomach. Biddle ignored the attack and continued playing.

"Maybe a few years ago I would have

knocked his teeth out for that," said Biddle. "But when you play enough rugby you learn to let these types of things roll off your back."

For his hit on Chung Lim, Sherbrooke's Guillaume Labelle was ejected from the game but the Vert et Or continued to play physically.

In the second half, another Sherbrooke player was ejected and a third was briefly taken off the pitch for a separate infraction. The Vert et Or's penalties put them at a three-man disadvantage. The Stingers capitalized when Biddle scored a try early in the second half to put his team up 15-0.

Sherbrooke responded with a drop goal from their captain, Jean-Baptiste Ricarte, making it 15-3. The Vert et Or fared well with two men down, often stuffing Concordia's offence and even threatening to score on several occasions.

After stagnating for most of the second half, Concordia's offence exploded with two spectacular plays. Biddle took the ball, faked a run to the outside, headed through the Vert's defensive seam and rolled past the try line for the score.

Minutes later, Biddle fooled his opponents again as he scrambled his way towards the inside of the pitch and cleverly passed the ball to Alec Montealegre, who cut around the defence to score another Stingers try to push their lead to 29-3.

The depleted Sherbrooke squad kept pressing forward and pinned Concordia deep in their zone for the remaining minutes of the game. With only a few seconds left, Sherbrooke's Mathieu Coté scored a try to make the final score 29-8.

"We were mad. We had our backs against the wall and we used it as motivation," said Vert et Or fly half Nicolas Maheu-Giroux.

"We played well with two men down, and three men down at one point. The Stingers have a good team and you can't make these kinds of mistakes against them, but it gives us hope for the future," said captain Ricarte.

The Stingers will try to keep the winning streak going next Sunday at McGill, Oct. 4 at 1 p.m. Jeremy Chung Lim is recovering well after surgery.

# Highlights won't win the game

Women's soccer team fights hard but loses to Rouge et Or

• JOEL BALSAM

## Concordia 1 Laval 2

Despite putting up their best effort of the season against the Université Laval Rouge et Or, the Concordia women's soccer team fell 2-1 this past Sunday.

The first half of the game was extremely well-matched as the ball flew from end to end with chances for both teams. Laval's Caroline Vaillancourt opened the scoring, but was shortly matched by an exhilarating strike from Stingers rookie Sarah Burge who received a near breakaway pass, made a quick juke and then put the ball past the keeper to tie the game.

The goal was Concordia's second in six games this season.

"The last 10 minutes after we scored, the girls were just hungry," said head coach Jorge Sanchez after the game.

Even with the valiant effort to pull out the win in the final minutes, an exceptional strike by Vaillancourt in the 26th minute put the Rouge et Or ahead for good.

"Our chemistry off the field is finally starting to come on the field," said fourth-year player and captain Fanny Berthiaume. "We are on the right track," she continued.

Forward Sarah "Sully" Sullivan credits the coaches for her improvement and in the



The women are starting to gel and nearly had it this time. PHOTO PETER HAEGHEART

improvement of the team. She also gives credit to the players saying they've "been challenging each other to play better."

The Stingers will have a long way to go before they hope to compete for a championship.

The players and coaches are looking to take the positives from this game into the rest of the season.

"We are trying to find our identity as a team and I think this is the kind of game that is going to, maybe, be a trampoline to go forward to the next one," said Sanchez.

The Stingers are back in action this week as they take on the Citadins at UQAM on Oct. 2.

# Giving everything and coming up short

Men's soccer team falls to Laval

• JOEL BALSAM

## Concordia 0 Laval 2

In an aggravating game for the Stingers, the Concordia men's soccer team got shut out for the first time this season on Sunday in a 2-0 loss against the Laval Rouge et Or.

Laval's Gabriel Moreau opened the scoring in the first half as he slid the ball past Concordia goalkeeper Khalid Ismail. The Rouge et Or scored again in the second half with a well-timed header by Paul-Andre Vallée, just out of Ismail's grasp to make the final 2-0.

With a few good chances in the second half, Concordia was just unable to put the ball past Laval's tall keeper.

"It's frustrating," said head coach Lloyd Barker. "It's not a lack of effort; the boys are giving what they have."

The game was filled with yellow cards, free kicks and a whistle-happy referee.

"I think maybe the ref thought it was physical, but in my mind it wasn't physical at all," said Barker. The two teams bickered



This was the only game where the Stingers were completely shut out. PHOTO PETER HAEGHEART

and complained heavily, but the referee didn't change his attitude. Most of the fouls were called when two players made contact with each other while jumping for the ball. "It's part of the game," said Barker, speaking of the minor physicality in the game.

Ismail, a first-year goalkeeper, made solid saves to keep the game close, but shrugged it off at the end of the game modestly. Speaking about his team, Ismail said, "We've still got a lot of work to do. However, I have a lot of confidence in the guys."

Ismail attributes the losing record at this point in the season to not being "used to each other yet" and, at 0-3-1, the Stingers should start getting comfortable with one another soon if they hope to salvage the season and make the playoffs.

The men's soccer team looks to put this frustrating game behind them as they face the UQAM Citadins on the road on Oct. 2.





# X-Men leave Stingers powerless

## Homecoming comeback thwarted by missed opportunities

• SEBASTIEN CADIEUX

### X-Men 19 Stingers 17

The first half of Concordia's homecoming game didn't look good for the winless Stingers.

Despite the efforts of players like running back Cedric Ferdinand, ConU had trouble holding onto any ground it gained from the St. Francis Xavier X-Men. The Stingers were plagued with flags and missed opportunities.

With about a minute left in the second quarter, the X-Men scored a touchdown from struggling Concordia's one-yard line. Then, as if to add insult to injury, the kick was good.

As the teams walked off the field for the halftime celebration with the score sitting at 19-3 for the X-Men, it seemed clear that this wasn't going to be much of a homecoming for Concordia.

The Stingers came out strong in the third quarter, fighting the X-Men back from their 52-yard line. There was then a seismic shift when slotback Cory Watson received a bombing pass that put Concordia within one yard of their first touchdown of the game. The Stingers managed to push through the St. F.X. defence and complete their kick to get themselves back into the game.

With renewed energy, the team worked hard to earn the ball back from their opponents but their efforts didn't pay off in what had become a tough

defensive battle.

Concordia missed out on a number of good chances. Half-back Christian Walcott had no idea the ball was headed his way on a play in the third quarter, as he ran up the field before stopping as the ball bounced past him. He was not the only one at fault as slotbacks Eli Aramouni and Corey Greenaway each let important passes slip through their fingers.

X-Men linebacker Henoc Muamba managed a diving quarterback sack late in the fourth quarter, which lost the Stingers seven yards and ultimately resulted in a turnover, putting the over-worked defensive team back on the field.

One of the Stingers' saviours was wide receiver Arian Francois, who ran for 154 yards on 10 catches, including one near the end of the fourth quarter which put his team within two yards of a touchdown. That's when quarterback Rob Mackay, who threw for 360 yards, took matters into his own hands and managed to make the touchdown with only 32.6 seconds left in the game. With another good kick, Concordia brought their score within two points of the X-Men's 19.

Despite the difficult odds and only seconds left on the clock, Concordia still mounted a valiant effort to regain possession of the ball off the onside kick, but the X-Men's coverage was too good for the attempt to work.



(Top left) 2,101 spectators saw this fantastic catch. (Bottom left) The Stingers came back in the second half pushing back the X-Men's offensive rush. (Right) Cory Watson and Rene Paredes drive one X-Man into the ground. PHOTOS ION ETXEBARRIA





Concordia women like to use their heads. PHOTO ESTHER BERNARD

# Questionable call leads to women’s rugby loss

• CHRISTOPHER CURTIS

Concordia 12  
Laval 19

After outscoring their first two league opponents by a combined score of 137-0, the Concordia Stingers were dealt a 19-12 loss by Université de Laval Rouge et Or last Friday.

The loss was not without controversy, as officials refused to award Concordia a last-minute try on the grounds that the ball was never placed down in the try zone. The try and subsequent conversion would have tied the game.

“The ref made the decision based on what he saw,” said Stingers coach Graeme McGravie. “I just don’t think he had a good angle to see the play but that’s how it goes. We had three, four chances to cross the line on that play and we didn’t.”

With the win, Laval remains undefeated this season, having scored over 160 points in just three games.

The Rouge opened scoring early in the first half after an offside call gave them favourable field position. Marie-Eve Brindamour-Carignan spotted an opening and rushed into the end zone for a try leaving the score 7-0 Rouge.

The Stingers fired back when centre Kim Whitty caught a pass from a throw-in and pumped her legs to drag a trio of defenders past the try line—7-5 Rouge.

Both teams kept a fierce pace for the remainder of the half by exchanging offensive threats, moving the ball quickly and bearing down in their own zones. The game’s intensity reached a new climax when Stinger Lori-Ann McDonald took the ball, ran into Laval territory and levelled two would-be tacklers.

After stealing a few scrums, Concordia moved the play to the Rouge five-yard line where flanker Hughanna Gaw drove around a ruck and through another one to get the try. 12-7 Stingers at half-time.

While the physical play was pretty even, the

Rouge used superior speed to dominate the second half. The Rouge tied the game when Karen Paquin completed an electric pass series for the try. 12-12.

Laval’s Élie Papineau then picked up a midfield turnover and flew past 70 yards worth of field turf for the try. 19-12 Rouge.

“I think we realized the level opposition we were facing and just got into it,” explained Laval fly half Charlotte Vallères-Villeneuve.

As play continued, post scrum mêlées intensified. One Laval player claimed she had been bitten, Stinger Laura Belvedere was rattled with an elbow to the chin and as the rucks broke down there were always a few extra shoves with the occasional kick.

“Having played each other in a few provincial finals, we’ve developed a good rivalry with these girls,” said Stingers centre Jackie Tittley. “We respect each other, [...] but during the game we try to annihilate each other.”

After what looked like a tired performance for most of the second half, the Stingers put

together a last-minute drive that would take the game down to the wire. For what seemed like hours, the Stingers pressed against the try line while the Rouge held steady (as the men’s rugby team prepared to take to the field for their game, they stopped and yelled encouraging words to their fellow Concordians).

Finally there was a break in the line and prop Lisa Hoffman dove into the try zone. A pile formed above her and when the referee got to the bottom of things, he did not judge the ball to be downed properly. Game over: 19-12 Rouge et Or.

Despite an anticlimactic finish to an exciting game, fans can expect these two teams to meet again in the finals, hopefully in a more conclusive fashion than last year’s 20-20 finish.

The women’s rugby team has an exhibition match Sept. 29 at McGill and return to league play Oct. 2 when they host the University of Ottawa.

## scoreboard

	Home		Away		Record
Men’s Soccer	Concordia 2 Concordia 0	VS VS	UQTR 3 Laval 2		0-4-1
Men’s Rugby	Concordia 29	VS	Sherbrooke 8		3-0-0
Women’s Hockey	Concordia 2 Concordia 0 Concordia 3	VS VS VS	Toronto 3 Etobicoke 2 Robert Morris 2		0-0-0
Women’s Soccer	Concordia 0 Concordia 1	VS VS	UQTR 3 Laval 2		0-6-0
Men’s Hockey	Concordia 3	VS	Waterloo 6		2-1-0
Women’s Rugby	Concordia 12	VS	Laval 19		0-0-1
Baseball	Concordia 11 Concordia 6/17 Concordia 6/0	VS VS VS	McGill 1 Carleton 5/1 Ottawa 5/9		10-3-0
Football	Concordia17	VS	St. Francis Xavier 19		0-4-0

## schedule

	Who	When
Cross country	@ Sherbrooke	Saturday
Women’s Rugby	Kelly-Ann Drummond Cup VS Laval	Tuesday 8 p.m. Friday, 6:30 p.m.
Men’s Rugby	@ McGill	Sunday, 1 p.m.
Women’s Soccer	@ UQAM VS UQAM	Friday, 6:30 p.m. Sunday, 1 p.m.
Men’s Hockey	@ UQTR	Wednesday, 7:15 p.m.
Football	SHRINE BOWL VS Sherbrooke	Saturday, 1 p.m.
Men’s Soccer	@ UQAM VS UQAM	Friday, 8:30 p.m. Sunday, 3 p.m.
Basketball	@ Queen’s @ St. Lawrence @ RMC	Friday, 7 p.m. Saturday, 1 p.m. Saturday, 7 p.m.

# No mercy

## Stingers baseball rockets to the head of the division with a winning weekend

• STEVEN MYERS

The Stingers won four out of five games this past week, improving their record to 10-3 and giving them sole possession of the Canadian Intercollegiate Baseball Association Northern division.

### Thursday

The match began as a tale of two southpaws. For the first four innings, both starting pitchers breezed through the opposition's lineup as if they were on cruise control. Stinger Alex Gagnon gracefully retired one over the minimum, allowing two singles and striking out five. McGill's David Haberman was nearly as effective, surrendering two hits, one run and fanning three. After four innings, Concordia led 1-0 in a classic pitcher's duel. Things were not to remain that way.

In the top of the fifth, after tying the game 1-1, McGill nearly took the lead. Outfielder Ahmed Bamba fielded a solid single cleanly and threw a strike to catcher Tyler Jadahe, who applied the tag, ending the inning and McGill's rally in a close play that brought fans to their feet.

The sixth inning, however, was one McGill would probably like to forget. The Redbirds literally lost

control of the game.

Following a fly ball out, Haberman walked Emilio Pampena and was replaced by reliever Anthony Carbone. A steady drizzle and a temperature dipping into single digits left Carbone in need of more than eight warm-up pitches.

He plunked the first batter, Eddie Evans, on the ankle and then proceeded to walk four of the next six batters he faced. By the time any semblance of control was regained, the damage had been done. There was only one hit in the inning, but six walks and a "hit by pitch" resulted in seven runs.

It came as little surprise when clean-up hitter Bamba walked in the bottom of the sixth inning, driving in the winning run of Concordia's 11-1 mercy-ruled triumph over cross-town rival McGill.

### Saturday

When rookie and urban planning major Justin Spagnolo launched a wind-blown, two-run homer in the second game of a doubleheader Saturday at Carleton, the Concordia bench gave this year's ribbing recipient the "silent treatment."

"No one said a word to him," manager Howard Schwartz explained. "It's a form of initiation that brings us all closer together."

On Saturday, Concordia visited Carleton for a double header and thanks to Emmanuel Hamel-Carey's double duty delivery as both batter and pitcher, the Stingers held on for a 6-5 win in the first and scored 10 first inning runs in the second game en route to yet another mercy win, 17-1.

Hamel-Carey tossed six-plus innings of gutsy baseball, struck out nine Ravens and nearly completed the game. Team captain Jason Katz came in with the tying and go-ahead runs on base and recorded the final out for the save.

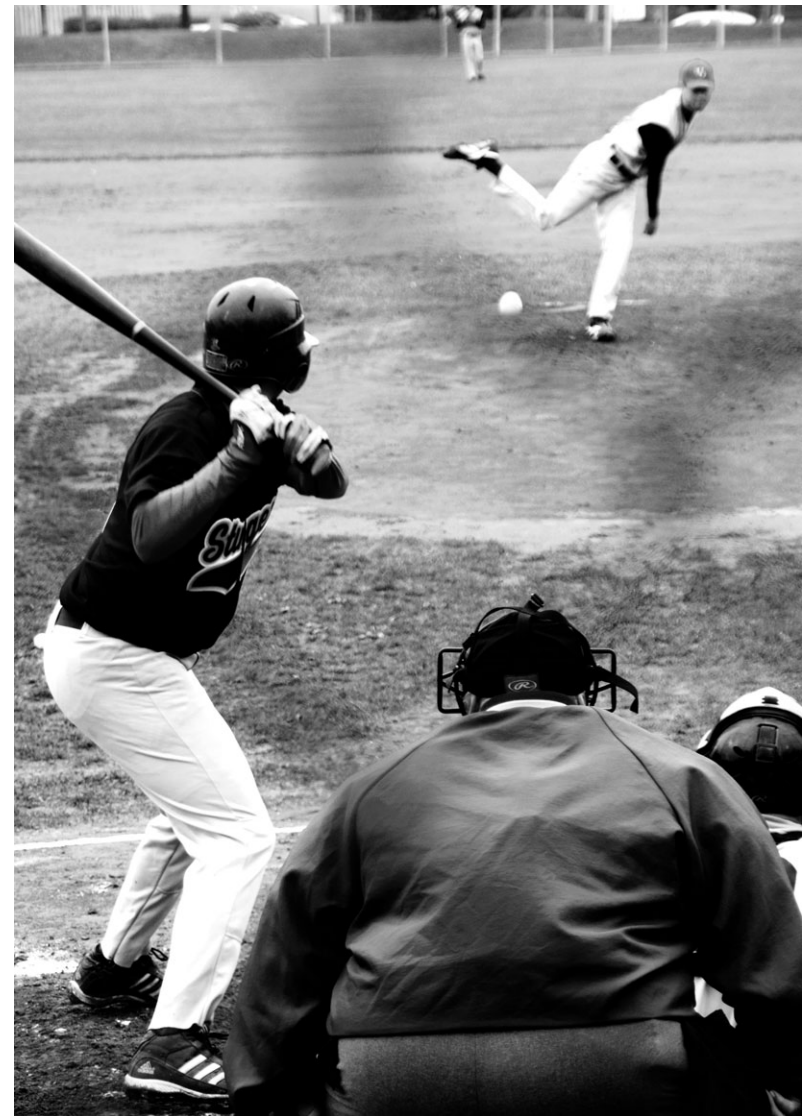
Hamel-Carey not only picked up the win, but smacked a solid run-scoring single in the fifth inning providing a necessary cushion to ensure victory.

In the second game, after racking up the points in the first inning, the Stingers emptied their bench, letting reserves play.

"This is the strength of our team," said Schwartz. "The reserves are always ready to play their part. We are a team that battles regardless of the score."

In addition to Spagnolo's "silent" four bagger, Daniel Bromberg made a rare start and drove in three runs.

The sizzling bat of Evans showed no signs of cooling off. The all-purpose second-year player collected



*The opposition must feel pretty intimidated with such solid hitters on the Stingers squad. PHOTO NICOLAS FAFARD*

two hits and scored three runs. And the Northern League's current RBI king, Ahmad Bamba, added three more giving him 16 on the season.

Marc-Olivier Paul threw five innings of five-hit ball to earn the win in a game completed after five innings because of the mercy rule.

On Sunday afternoon under

rainy skies at Trudeau Park, Concordia split a doubleheader against Ottawa.

Next up for the Stingers is a visit to Pierrefonds and a game against John Abbott on Sept. 30. The Stingers return home Oct. 1 to battle against cross-town rival McGill.

**THE LiNK**

**2009-2010** General by-elections

## General by-elections

**Oct. 9, 2009**  
**4 p.m. H-649**

**The following people have contributed to at least four issues this semester and are eligible to vote and run for a masthead position:**

Jacques Balayla, Laura Beeston, Mathieu Biard, Matthew Brett, Sebastien Cadieux, Madeline Coleman, ginger coons, Ion Etxebarria, Elisabeth Faure, Terrine Friday, Justin Giovannetti, R. Brian Hastie, Les Honywill, Elsa Jabre, Tristan LaPointe, Vivien Leung, Alex Manley, Steven Myers, Christopher Olson, Diego Pelaez Gaetz, Clare Raspopow, Shawna Satz, Jessica Vriend, Evan LePage

**The following people need one more contribution to be eligible to vote:**

Barbara Pavone, Steven Masuch, Natasha Young, Christopher Curtis, Tom Llewellyn

The following positions will be open:

Copy editor

Sports editor

Webmaster

Student Press Liaison

Applications for the positions must be posted one week before the election in *The Link* office, Hall building, room H-649. Applicants must have contributed to at least four (4) issues this semester as of Oct. 2 and must include a one-page letter of intent, as well as three (3) contribution samples.

For more information email: [editor@thelinknewspaper.ca](mailto:editor@thelinknewspaper.ca) or call 514-848-2424 ext.7407.



# The Internet will never be the same

## Formerly popular website Geocities closes up shop

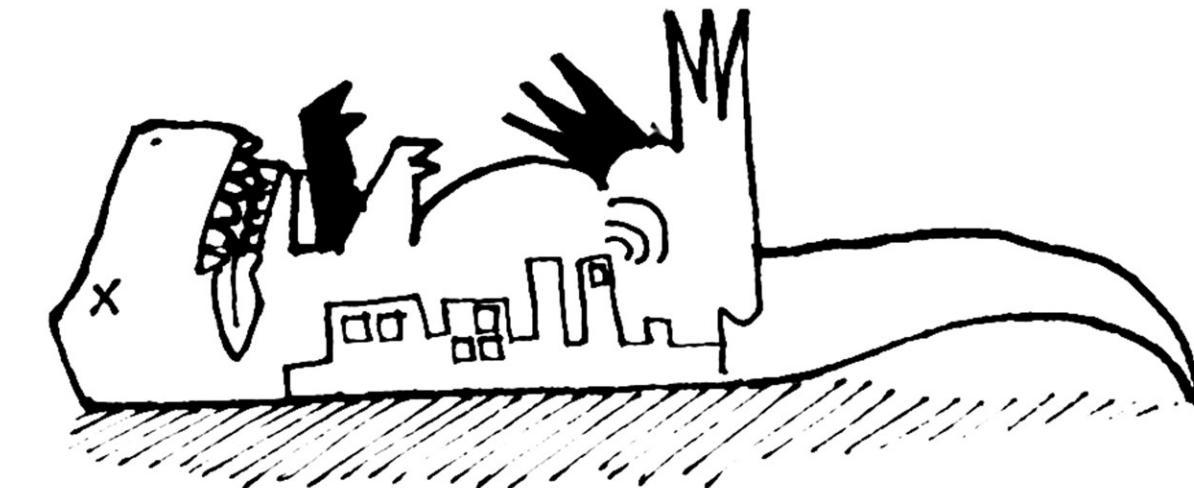
• TOM LLEWELLIN

When Yahoo! announced that it would close down Geocities, the lovable, lumbering dinosaur of the Internet, on Oct. 26, CNet's headline on the matter read "The End Of An Era."

Geocities defined what the web was about for many of us who hunkered down in our parents' basements, armed with dial-up modems and our cutting (or so we thought) wit. We crafted opinion sites, fan sites and the increasingly-scarce personal site. Geocities was the first build-your-own-web-page service to capitalize on the sudden influx of users and opinions that filled a brand new and rapidly-expanding World Wide Web.

The Internet had existed as a cohesive network for many years before, but the World Wide Web—giving us the ability to find, navigate and produce a nearly infinite variety of web pages—only started in earnest outside of academic circles around 1994 when Geocities exploded into the void as a gaggle of imitators followed.

Geocities captured the spirit of the times. The page-building tools were crude, the results were often retina-destroying and surfing the sites was ear-shattering (if you were roped into the late-'90s trend of using synthesized background music on every page). Animated GIFs leered at you and fluorescent type spelled out eternal truths. Like the early Internet itself, it was imbued with a heavy sprinkling of gee-whiz novelty that drew atten-



*Geocities has gone the way of the dinosaur.* GRAPHIC VIVIEN LEUNG

tion away from the many obvious pitfalls in entrusting publishing and design neophytes to present their garish ramblings to the entire world—but therein lay its greatness.

It was the first real democratized platform for free expression that the Internet knew, a proto-blog for the people. Irrespective of any reckless aesthetic choices, it was the closest thing to push-button publishing that anyone had ever experienced.

The announcement to shut Geocities down spurred a wave of nostalgia that swept the Internet, with people recounting how it was a valuable, formative experiment in design and prose in the post-modern, post-paper zine era.

"Geocities started me on my web developer journey 10 years

ago," waxed a nostalgic poster on the ArsTechnica.com forums.

All you have to do to scoff at Geocities now is look at the slick façades and sophisticated levels of interaction possible with its successors, the Facebooks and Myspaces of the world. However, Geocities was the first viable service that attempted to tame the wilds of the fresh-faced World Wide Web into a cohesive community without resulting to the insipid soccer-mom blandness of contemporaries like AOL.

Geocities "communities" were far more varied, with the site divided into a number of "cities," hence its moniker. Each user was graced with a kitschy numerical "address," giving Bob's Backstreet Boys fan site the lofty appellation of, say, 3357 Hollywood Blvd.

**It was the first real democratized platform for free expression that the Internet knew, a proto-blog for the people.**

Like almost anything tech-related in the '90s, Geocities eventually became the victim of its own success. Coming into existence in its storied form just shy of Christmas 1995, it became the web's fifth most popular site a year and a half later and was sold to Yahoo! for US\$3.6 billion of plump dot-com stock in October 1999.

Soon after, its new overlords fumbled with a series of attempts to monetize it with banner and

pop-up ads, moves that rumbled with the indigestion of discontent throughout the site's community of users. Over the next decade the site began to steadily decline in page views and active users until it reached its current status as a graveyard of fuzzy memories and naff animated things.

However, Yahoo!'s actions were a stern reminder that the site had yet to turn a profit even after four years and millions of pages. Their spiritual successors, Facebook and Twitter, have yet to figure out how to make money off of their own operations. Yola, a recent upstart build-your-own-webpage service that bills itself as "Geocities 2.0," is very much up in the air and the jury is still out over whether Google Pages can build itself up into something with anywhere near as commanding a presence.

The Web 2.0 social networking revolution has shaped the Internet more into something that we interact with directly and constantly (rather than just consume passively). This arguably means that the very idea of build-your-own-webpage services are hopelessly antiquated.

Yes, it's progress, but it doesn't match the feeling of carving out a niche basically from scratch, a blank canvas. Sure, the canvas ended up getting covered with neon text on neon backgrounds, but it was uniquely yours and you could do whatever you wanted with it, as lord and master of your little corner of the Internet.

The end of an era indeed.

## From intellectual sexpot to sovereigntist dreamer

### Remembering Arcan and Falardeau's contributions to Quebecois culture

• LORNE ROBERTS

It's hard to imagine more different personalities than those of Pierre Falardeau and Nelly Arcan, two giant figures of Quebec culture who passed away last week; Arcan, at age 35, from a suspected suicide in her Plateau apartment and Falardeau, 62, of cancer at the Hotel de Dieu hospital.

In their own way, each of them created a new, wholly original body of work that future artists and thinkers will draw from: Arcan with her desperate search for love and acceptance, captured in her heart-breaking autobiographical novels; and Falardeau with his provocative and ultra-nationalist filmmaking and journalism that was an equally desperate search for someone to hate or someone to blame for what he saw as the ongoing colonization of Quebec.

Even while friends, colleagues and fellow artists line up to praise them, legitimate questions remain over what kind of legacy they have left.

While Falardeau certainly made his mark with films like *Pea Soup*, *15 février 1839* and the iconic Elvis Gratton trilogy, it's likely that, with support for an independent Quebec in stasis, his vitriolic (one might even say xenophobic) body of work may not find a place in an increasingly multicultural province. Despite having an impish smirk while saying it, it's difficult to admire a man whose comment on the death of Pierre Trudeau was "Good riddance."

With Arcan, her novels featured life in modern French-speaking Montreal with an honesty and insight that few writers of any generation can match. Between her exploration of life as a sex-trade worker in *Putain* and the loneliness of a humiliating affair

with a porn-addicted, coke-head journalist in *Folle*, she brought readers into a darkness that lay behind the ultra-hip façade of young Montreal, even while her work maintained a sliver of hope, an endless belief in something better.

Yet underneath this was a woman who lived much of the despair she wrote about, who friends say was obsessed with suicide, terrified of aging, and whose fake breasts and collagen lips often attracted more attention than her work.

But in each case, they have both created something that will long outlive them. With Arcan, it was a series of novels that may one day take their place alongside the works of other sorrowful and talented Quebecois dreamers like Emile Nelligan and Felix Leclerc. With Falardeau, it was a long list of enemies and an even longer list of admirers, not to mention a body of film

that will forever define the Quebecois nationalist movement during its glory days and its possible decline.

Sadly, I wonder what their real and enduring legacies will be. With Arcan, will it simply be an impression on generations of young (and mostly female) artists that self-abuse and suicide are somehow glamorous (God knows Sylvia Plath has already created enough of those)? With Falardeau and his obsession of identifying everyone he saw as the enemy of an independent Quebec, will his only legacy be to further the lingering divide between two cultural groups who, like it or not, are stuck here together for good?

In each case, now that they've left us, I can only hope their public images, with all their unfortunate connotations, will neither tarnish nor outlive their important bodies of work.



## No Jews for Jesus

On page six of the Sept. 15, issue, there's an ad for Jews for Jesus. Personally, I was offended by that ad and I will explain why.

Jews for Jesus is an organization that seeks to convert Jews to Christianity. In other words, they basically steal people away from the Jewish religion, which is beyond wrong.

I know *The Link* and other news publications generate revenue through ads, and that they try to give a voice to everyone, but these people should never be given a voice. What they are doing is beyond wrong and is downright offensive to us Jews. I'm Jewish myself, and I've heard of these people before. Terrible stuff, I tell you. I am not anti-Christian by any stretch, but it really angers me to see that such an organization exists.

Again, I would like to recommend that Jews for Jesus ads should never, under any circumstances, be run again. They have caused many problems for people of the Jewish faith and we can't have them promoting their evil deeds in any form of the mass media. Thank you for hearing me out.

—Mark E. David,  
Journalism

## Census time

Hello fellow Concordians!

I would like to take this opportunity to make a call for student opinions, especially with regards to academic affairs. Within the next few weeks, you may be selected at random and be asked to answer a short survey on academic issues.

In the meantime, I would like to personally

gather a sense of how students feel about topics such as core skill requirements upon admission and graduation from Concordia, different university GPA grading schemes, plagiarism and perhaps your opinion on the different DNE and DISC dates, for instance. In addition, the CSU is working on the chance for students to be able to nominate their professors for a teaching award!

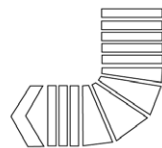
As a whole, there are many academic issues that concern each and every student and as your CSU VP Academic & Policy Reform, I have been mandated to sit on various committees to represent student rights and interests. I am honoured that reaching out to you is a large part of my portfolio. Now have your voice heard and stay tuned!

—Helen Downie,  
Concordia Student Union  
VP Academic & Policy Reform

## DON'T LIKE WHAT YOU READ?

## SEND US A LETTER.

send your letters and opinions to  
[letters@thelinknewspaper.ca](mailto:letters@thelinknewspaper.ca)



### Corrections

On pg. 3 of the Sept. 22 issue of *The Link*, part two of a series on the Montreal milk bottle was announced. Promised information was not forthcoming as of press time.

Follow us on twitter @thelinknewspaper for updates.

**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.

# THE 12TH FLOOR

## Harel a divisive figure for all the wrong reasons

• MATTHEW BRETT

If there is a spike in voter turnout during the Montreal municipal elections this Nov. 1, it will be for all the wrong reasons.

Voters are fracturing deeply along linguistic and federalist/separatist lines at the expense of issues that truly require addressing in municipal politics.

The entry of Louise Harel into the mayoral race was the catalyst of these divisions. Labelled as unilingual because of her poor English—a title she seems keen to foster by avoiding English-language debates—Harel also served under the Parti Québécois for some 30 years. Her language and her politics make for an explosive mix in Montreal.

*The Gazette* columnist Don MacPherson rightly predicted sparks would fly when Harel threw her name into the race earlier this summer, with the headline: “Unilingual sovereignist [sic] wants to be mayor of bilingual, federalist Montreal.” His crystal ball was well polished.

In some respects, Harel is a blessing for democracy in Montreal. Never in recent memory have municipal politics been such a hot-button issue. That said, what should be an election about infrastructure and social programs is fast turning into another Quebec referendum to the detriment of federalist and separatist Montrealers alike.

While the entry of Harel into the mayoral race was indeed the primary reason for these divisions, blame should be shared equally among her opponents and the press.

*The Gazette* came out guns blazing when Harel declined to take part in an English-language debate on CTV news last week. Their editorial this past Saturday accused Harel of prejudice against Anglos, claiming she views English Montrealers as nothing more than an “irritation.” If elected, the editorial claims, Harel will have nothing to offer English voters.

One can expect such a hard-line stance

from Quebec's Anglophone media bastion, but criticisms like these severely detract from issues of far greater pertinence to all Montrealers. Certainly, language should be an issue in this city, but by no means should it determine the outcome of a municipal election.

The CTV debacle was likely the last nail in the coffin for Harel's electoral hopes amongst a sizable portion of the Anglophone community. With only six per cent support from Anglophone voters according to an Angus Reid poll published last week, Harel has little chance of winning English hearts and minds. Even running a high-profile candidate like Brenda Paris seems like a long shot for Harel at this point, but she continues to vie for a morsel of the Anglophone vote.

As for Harel's political leanings, this is not the first time a high-level provincial politician has jumped into municipal politics. Incumbent Mayor Gérald Tremblay held a seat in the National Assembly under former Liberal premier Robert Bourassa for six years before wading into Montreal politics.

Having a former PQ minister serve as mayor would likely be no different from having a former Liberal minister like Tremblay in office. The 20-odd provincial ridings that fall within the Ville de Montreal are largely held by the Charest Liberals at the moment, with only seven seats taken by the PQ. This may cause some awkward handshakes if Harel is elected, but it would hardly bring the city to a grinding halt. Harel may even afford Montreal greater clout in Quebec City.

It is not so much an issue that Harel worked with the PQ for so long; it's what she did while in office that irks so many voters. The municipal merger debacle reared its head in 2001 during Harel's stint as municipal affairs minister under the PQ. Harel merged all of the municipalities on the island of Montreal into one mega-city,



Vision Montreal mayoral candidate Louise Harel. GRAPHIC VIVIEN LEUNG

garnering sharp condemnation from Anglophone communities and others who feared for their autonomy.

Partially because of Harel's failed merger, it is difficult to distinguish between Anglos who dislike her because of her unilingualism, her politics or the forced mergers. It's quite likely that they dislike her for all of the above.

And while Harel's entry into Montreal politics has certainly revived the municipal merger debate leading up to the election, it continues to go ignored in favour of attacks on Harel's former employer and her difficulty speaking English. This is perhaps the greatest shame, as there are still real bones to pick on the municipal merger files.

Harel has also likely polarized voter intentions to the detriment of third-party hopefuls. Voters concerned with a Harel victory are more likely to vote strategically for Tremblay's Union Montreal party than

Richard Bergeron's Project Montreal, even if Bergeron's platform is more appealing to some.

A strategic vote would be understandable if the decision was of relevance to municipal politics, but city hall is no place to debate the merits of Quebec sovereignty. Third parties, to their detriment, have essentially been excluded from a debate that has nothing to do with municipal politics.

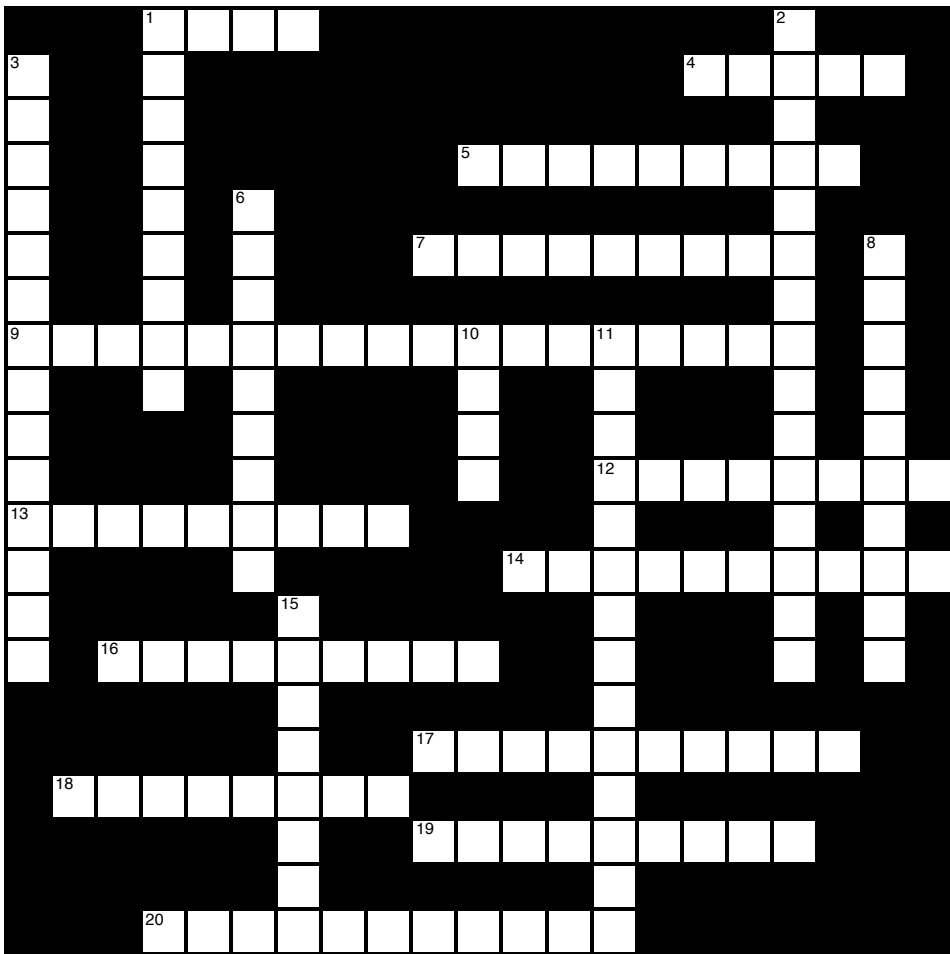
The campaign is incredibly divisive, but for all the wrong reasons. With one month to go before the Nov. 1 election, focus should return to issues of greater consequence to the citizens of Montreal. Here's hoping it does.

Matthew Brett has covered the political beat in and around Montreal since 2006. He is currently working on a master's degree in political science.



crs wrd  
pzzlol

THE POP MONTREAL EDITION  
• R. BRIAN “I JUST REALLY WANTED TO  
SEE SOME WINGER” HASTIE

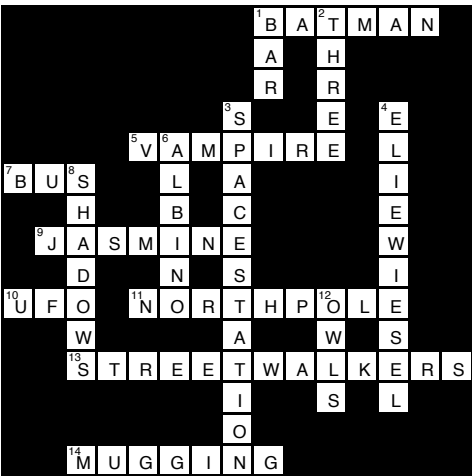


ACROSS

- 1. Concordia-located student-run radio station that is putting on five showcases at the festival
- 4. Venerable Krautrock band (y’know, the one that isn’t Can)
- 5. White Stripes mainman, one of three guitarists featured in one of the Film Pop selections
- 7. Semi-famous band from Hoboken, New Jersey. More like Sup, Stop Making Boring Indie Rock, amirite?
- 9. Montreal-based technical grind band that’s playing on Sunday night. True story: It all kinda sounds similar, like I took a bunch of Napalm Death and threw it into a blender. Half the time I’m not even sure if the entire band is playing the same song, and that’s just the sad truth.
- 12. Stage name for Swede Karin Dreijer Andersson.
- 13. Badass funk brotha who is not to be messed with. I got an e-mail warning me not to mess with him or he’d throw his 7” releases at me. His back-up band The Expressions will also throw down when needed.
- 14. Toronto-based electropop band. Their name reminds me of a

- wussy mythical creature.
  - 16. The girl from Broken Social Scene that isn’t Emily Haines. She’s also in Stars. Will also fight you for your spare change. Beware.
  - 17. One of the main faces of the “weird punk” scene. I don’t even understand what a “weird punk” is, apart from the term being an oxymoron, really. I mean, have you ever met any “normal punx?” I think not. This is definitely a case of labelling things just for the sake of labelling things.
  - 18. Montreal noise rock heroes whose name is slightly offensive to some, yet hilariously indicative of the nature of urban legends to others.
  - 19. Canadian indie rock band whose five-city residency made headlines. Playing Bar St. Laurent II on Oct. 2.
  - 20. Godzilla + robot = this band (one word).
- DOWN**
- 1. Smallman recording artists who care greatly about their Canadian

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- surroundings.
- 2. One little word (“Pepper”) and they suddenly become mainstream artists. Oh, and they also stalked R.E.M. for a better part of the 1980s.
- 3. Montreal-based pop-accentuated band formed from the ashes of multiple bands, including Donkey Heart.
- 6. Vancouver-based chamber pop collective, helmed by Dan Bejar.
- 8. I didn’t even know Tropicalismo

- was a subgenre of music before meeting this *X-men*-rific band.
- 10. Japanese band big on atmospherics. Think Sigur Ros or Explosions In The Sky, but sexier.
- 11. He’s all about making albums based on every state in the continental United States. Also has a penchant for wearing wings on-stage.
- 15. This Montreal DJ is teaming up with the former rhythm section whose biggest hit consisted of “Woman.”

editorial

If you live here,  
make your voice heard

A friend of mine told me a disturbing story the other day. She had been sitting with a close friend of hers, bitching to him that she had heard she was not eligible to vote in the coming municipal election because she hadn’t been living in her apartment for more than six months.

My friend was misinformed. As long as you register before Sept. 30 and can present a piece of photo ID and a piece of registered mail bearing your name and address, you’re good to go. But that’s beside the point.

As she voiced her woes to her friend, he informed her that he was not going to vote, even though he was eligible under the (erroneous) conditions. My friend was shocked. She asked him why he didn’t want to have his say in the coming election. His answer was simple: he was just a student.

As someone who had moved to Montreal for school, he had no idea whether he’d be in the city too much longer. Despite the fact that he has been living in this province and in this city for the past six or so years, he didn’t really feel compelled to have a say.

Like her, I was shocked when I heard this. I know that as a student your future is largely undecided. You might end up going to grad school. You might get a great job in another city. You might just decide that it’s high time for you to find a new locale. Who knows? But since when is that a good reason not to take an interest in the world around you?

Concordia University has over 39,000 graduate and undergraduate students. McGill has over 33,000 students. When you add the people attending UQAM and Université de Montréal, the number of students in this city is legion. The idea that all of these people are sitting dumb, or blindly ignoring what’s going on, is terrifying.

Mayor Gérald Tremblay is jockeying for another term, promising to clean up his cabinet recently sullied by the disastrous water scandal and pushing for infrastructure improvements.

Louise Harel, a stalwart supporter of the failed megacity, has promised to rescue our metropolis from what she sees as years of mismanagement.

Dark horse Richard Bergeron of Project Montreal is advocating a “wake-up call” for the city and winning fans like Justice John Gomery (of the Gomery Inquiry) with his efforts.

Do you believe them? Do you support them? Well it doesn’t matter if you don’t vote.

I hear you. I hear you standing in line at Java U, chatting on escalators on your way to class. I know that you care that our highways and roads are falling apart. I know that the corruption, the construction and the incompetence bother you.

I can’t tell you who to vote for, which candidate will solve this city’s problems, but I can tell you that if you qualify to vote and choose not to, you lose your right to complain... about any of it.

“I’m just a student” is a bullshit excuse and you know it. If you live in a city, it’s your city. If it’s your city, then you determine who runs it (assuming you do qualify to vote). So go to the Election Montreal website and find out how to register. Show up on Nov. 1 and make your mark. And then you can complain all you want.

—Clare Raspopow,  
Managing Editor

Read it and weep

BY TRAVIS DANDRO

