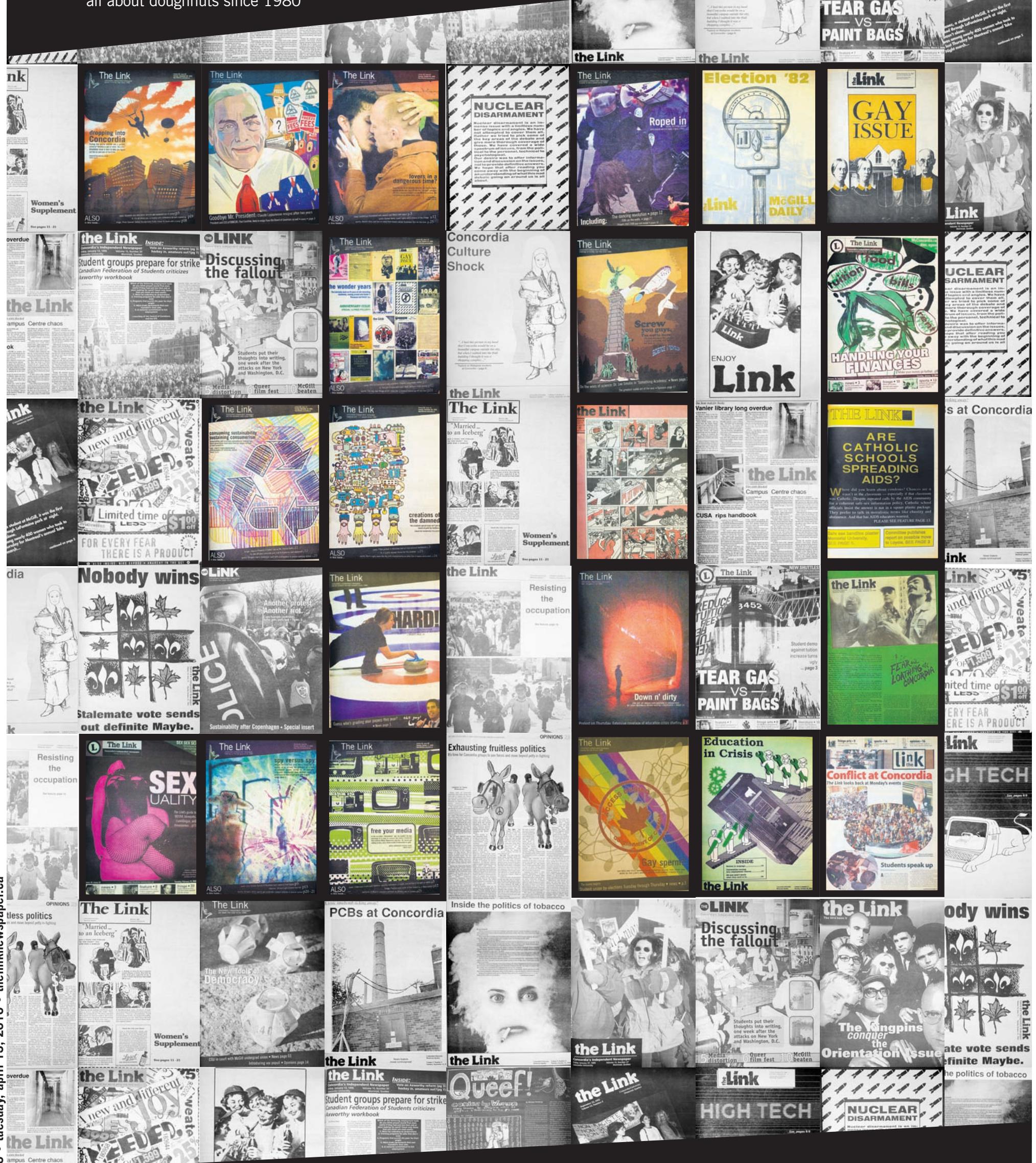


# THE LiNK

concordia's independent newspaper  
all about doughnuts since 1980



**Dirty 30 — The Link celebrates • Special 10**

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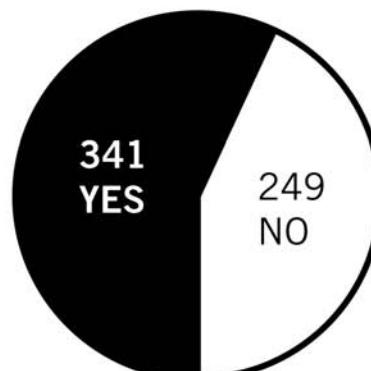
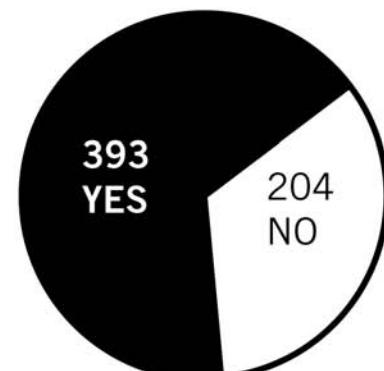
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# CFS goes 0-3 in Quebec

Concordia's graduate students vote to give national lobby group the boot

**CFS****CJLO****QPIRG**

GRAPHIC VIVIEN LEUNG

**• CHRISTOPHER CURTIS**

The Canadian Federation of Students is facing its last stand in Quebec.

On April 8, Concordia's Graduate Students' Association voted against continued membership in the national lobby group, leaving Dawson College as the only Quebec school that will remain a member of the CFS.

"We were more excited to find out the results [of] the CFS question than to find out the actual election results," said GSA President-elect Adnan Abueid, who ran unopposed. "When we finally found out, it was a great moment."

Seventy-five per cent of Concordia's graduate students voted against remaining in the CFS. It was the third time this year that Quebec students voted to part ways with the national lobby

group. The Concordia Student Union and McGill's Post-Graduate Students' Society successfully held referendums to defederate from the CFS in March and April, respectively.

"The CFS has done everything in its power to be undemocratic," said outgoing GSA VP External Erik Chevrier.

Just a few weeks after the GSA submitted a petition to leave the CFS on Nov. 9, the national lobby group adopted a bylaw preventing more than two of its members from holding a referendum within a three-month period.

"The bylaw was adopted after we submitted our petition," said Chevrier. "And now [the CFS] is trying to apply the bylaw retroactively to try and deprive students of their democratic rights."

On Feb. 8, the GSA's lawyer sent a letter to the national lobby group's lawyer requesting their

petition to defederate be recognized. Two days later the CFS's lawyer replied, denying the request for a referendum. The GSA sent three more letters to the CFS that were ignored until March 17, when the CFS once again denied their referendum request and claimed \$200,000 in unpaid student fees, some dating as far back as 1995. Finally, the GSA decided to go ahead with the defederation vote in their April elections.

"We don't plan on recognizing an internal poll the GSA held outside our bylaws," said CFS National Treasurer Dave Molenhuis. "The [referendum] doesn't carry any weight because it was in violation of our bylaws. If, however, the GSA were to hold a referendum in October and pay their outstanding student fees we would recognize [the referendum]."

The GSA's membership in the CFS cost graduate students about

\$6 each a semester, amounting to approximately \$65,000 annually.

**CJLO**

Fifty-eight per cent of GSA members also voted in favour of a \$0.54 per semester fee levy to help fund Concordia's campus radio station, CJLO.

"They provide the campus with a great service and we are happy to support them," said president-elect Abueid.

**QPIRG**

A \$0.50 per semester fee levy was also approved in the GSA elections. Sixty-six per cent of GSA members voted in favour of increased involvement in the Quebec Public Interest Research Group. QPIRG-Concordia is a research organization that raises awareness about social and environmental issues in collaboration with the community.

# ASFA gets rid of political parties

**Biggest reform at Concordia in years: Zubi**

**• JUSTIN GIOVANNETTI**

At its longest meeting this year, the Arts and Science Federation of Associations' Council voted on April 8 to ban political parties from future elections.

During ASFA's election campaign in February, the political parties—known as affiliations because candidates can associate with each other but cannot campaign together—were responsible for the harassment and intimidation that plagued the contest.

It was one of the dirtiest in years, according to many observers.

"During the election I found that almost all the bad stuff that happened was a result of affilia-

tions, like mob mentality and people getting extremely aggressive," said Colby Briggs, who served as ASFA's chief electoral officer.

"It was utterly ridiculous, what elections had become," Briggs continued.

During the campaign, candidates had called Briggs crying in bathroom stalls and the CEO also received letters from lawyers and affidavits detailing coercion by other parties.

Addressing the ASFA Council immediately after the election, Briggs called for an end to parties—he wasn't aware that his recommendation was acted upon until contacted by *The Link*.

"Oh wow, someone listened to me," Briggs said.

At the council meeting, two

opposing ideas were debated to replace the dysfunctional status quo: introducing parties on the ballot and encouraging them, or getting rid of them all together.

"This is one of the most concrete changes we have seen in a long time," said Beisan Zubi, a member of the ASFA Council. "In part, it had something to do with Colby's recommendation, but it is something that council has been talking about all year."

During the meeting, some councillors felt that parties were already an unofficial part of the process and keeping them would make elections easier, while making running for office more comfortable.

"They said, 'Let's just institutionalize it and make it normal.' It

isn't normal. It doesn't end up being normal or deliver the best election results. You have people piggybacking or who are not committed to running," said Zubi.

The majority of council felt that getting rid of parties would make it easier for students to run without needing to find a dozen other people to run with them.

"I'm shocked that this went through. I hope that next year's council lets this take its wings and lets it be something that differentiates ASFA from the Concordia Student Union," Zubi continued.

Despite calls for electoral reform at the CSU, no serious proposals were made this year and reform was not on the agenda of the incoming Fusion slate.

# Harel faces \$10,000 fine

Harel and at least 14 other Vision Montreal officials break election law



Harel illegally guaranteed a \$240,000 loan for her municipal party. FILE PHOTO

#### • CHRISTOPHER CURTIS

Louise Harel and 14 other elected officials from her Vision Montreal party could be fined up to \$10,000 each for violating electoral law. On Dec. 31, 2009, the leader of the city's opposition personally guaranteed a \$240,000 loan for her party—24 times the legal limit.

"Should I have known about the law?" Harel asked rhetorically at a press conference on April 7. "I say yes, I should have known. But it wasn't an attempt to break the law [...] it was an irregularity."

According to audited financial statements, Vision Montreal reported a \$795,410 deficit in 2009. On Dec. 31, the party borrowed \$240,000 from the Caisse Desjardins to pay suppliers and volunteers from the previous month's municipal election.

The loan was part of the \$550,000 Vision Montreal borrowed that New Year's Eve.

Vision Montreal Director General Soraya Martinez said she became aware of the irregularity on Jan. 6. Towards the end of the month, she and Harel reported the infraction to the Directeur général des élections du Québec to correct the situation.

At least 14 other elected members of Vision Montreal guaranteed loans in excess of \$10,000. The party has since cut those loans in half to fit within the legal limit.

The DGEQ is currently investigating the situation.

Mayor Gérald Tremblay's Union Montreal went on the offensive just a few hours before Harel spoke to

the media, questioning her claims of ignorance of the electoral law.

"It boggles the mind and it's an insult to Montrealers to suggest [...] that she didn't know the rules that governed the financing of political parties at the municipal level during an election," said Alan De Sousa, vice-president of Montreal's executive committee.

Before becoming Vision Montreal's leader last June, Harel had decades of experience in provincial politics. She served as Quebec's minister of municipal affairs from 1998 to 2002.

Harel fired back at De Sousa during her party's press conference.

"We have no lessons to learn from Mr. De Sousa's party," said Harel. "This is an irregularity that doesn't involve public funds."

"Until 2008, Union Montreal had a steady stream of up to \$8,000 in monthly anonymous donations. I was the first to refuse anonymous donations," the opposition leader continued.

"You can't compare an irregularity to the five ongoing investigations the [Sûreté du Québec] is conducting into Mayor Tremblay's party," added Martinez.

Vision Montreal's financial woes come just months away from a crucial byelection on June 6 to determine control of the Rivière-des-Prairies-Pointe-aux-Trembles borough. After taking half of the elected positions in the hotly contested east end borough in the November election, Vision Montreal is looking to push out the incumbent Union Montreal leadership.



A mischievous young swashbuckler skateboards through the Hall building's new tunnel. PHOTOS RILEY SPARKS

## Light at the end of the tunnel

Concordia opens Hall to metro tunnel three months late

#### • JUSTIN GIOVANNETTI

The thermometer read 13 C when the tunnel running below de Maisonneuve Boulevard, linking the Hall building and Guy-Concordia metro, was opened three months behind schedule on April 7.

A series of complications, from unexpectedly hard rock to old foundations and unmarked pipes, scuttled the \$5.1 million tunnel's December opening. Already a success in its first week, students will need to wait until

next year to use the 120-meter tunnel to avoid the harsh winter.

In the rush to finish the tunnel, the university encountered some complications.

"We wanted to get it open as soon as possible," said Concordia spokesperson Chris Mota. "Until the doors with the metro are set up in a way where they will lock automatically after-hours, a security guard will be posted in the tunnel."

Despite the presence of three security cameras, a guard is expected to be in the tunnel 24

hours a day until the doors are properly installed.

"50 per cent of the work on the doors [is] completed," continued Mota. "It's a question of finishing the installation."

While there are six recessed areas along the tunnel's walls that will eventually be filled with art work, the university has yet to finalize its plan for how much artwork will be installed and when.

Concordia will unveil art on April 20 in the MB-EV tunnel which opened late last year.

## Aljazeera wants you

News network making headway in Canada

#### • MICHAEL BRAMADAT-WILCOCK

Aljazeera, the Qatari news network famous for its extensive and graphic war reporting in the Arab world, is pushing for more airtime in North America.

Recently, posters appeared in Concordia's CJ building advertising that Aljazeera's English division is looking to expand its Canadian staff.

Aljazeera is hiring an online news editor, among other positions. Many of these jobs are based in and may require moving to Doha, Qatar. The channel was approved by Canada's broadcast regulator in November of last year.

Further bridging the gap between the Arab world and the Western media, Concordia's Arabic Department plans to

offer a course called "Advanced Arabic through media," during the 2010-11 winter semester.

Program coordinator Ammar Medfai will encourage students to watch Aljazeera to gain a perspective on the Arab world and "practice the Arabic language." He said that although high carrier fees make Aljazeera inaccessible to a wide North American television audience, it can be accessed easily online.

"I'm not entirely against the idea of Aljazeera airing more widely in Canada, as long as the content is monitored so as not to promote hate," said Sarah Anderson, Concordia Hillel's former VP social action. "Al Jazeera tends to equate the actions of the state of Israel with the actions of Jews as a whole."

On a website dedicated to debunking myths and misconceptions with regard to its practices, Aljazeera stated that it is not anti-Semitic, pointing out it has been available on Israeli television since 2007. The website also quotes positive reviews from editors and writers at the *New York Times*, the *Huffington Post* and Israeli daily *Haaretz* among others.

The media organization also felt obliged to clarify that "Al Jazeera has never and will never broadcast a beheading."

Since it was created in 2006, the network boasts that it has won countless praises from its limited audience in the West. Aljazeera has landed former CBC News Editor-In-Chief Tony Burman as its managing director in North America, Global National's evening news correspondent Kimberly Halkett and CBC Newsworld's Avi Lewis.

# School's in at UdeM

Striking lecturers' union signs deal with university administration



Lecturers went on strike for better wages and smaller class sizes. PHOTO CLARE RASPOPOW

• HUGO PILON-LAROSE

Classes are back in session at Université de Montréal after lecturers signed a new collective bargaining agreement with the university administration on April 11, ending a seven-week strike that nearly canceled the winter semester for 30,000 students.

"The university's offer was definitely the last one and our members understood that," said Francis Lagacé, president of the 2,400 member lecturers union. "Even though the strike is over, the tensions on campus didn't disappear since we realized how rigid and inflexible the university was about legitimate demands from their lecturers."

The strike began on Feb. 24, when the lecturers' union declared that until the university agreed to

increase their salaries, reduce class sizes and meet other demands, they would no longer be teaching.

Faced with several financial difficulties and mounting debt, the university could not reach an agreement with the lecturers union. It was the beginning of a long back-and-forth in which both parties accused the other of being unfair.

"The university is excessively underfunded and of course we didn't have money to spend on eccentric demands" said Associate Vice-Rector to Professorial Affairs Luc Granger, who was assigned to negotiate terms with the union.

During the strike, students were faced with the possibility of the cancellation of UdeM's winter semester. At the Fédération des associations étudiantes du campus de l'Université de Montréal—the university's student union—president

Nicolas Descroix was put between a rock and a hard place.

"We felt trapped between the union and the administration," said Descroix. "Of course, the FAECUM gives its total support to the lecturers' demands and we think that the only goal for a university should be to improve its teaching quality. At UdeM, sometimes they prefer to invest in buildings rather than in education."

Quebec's universities are disadvantaged compared to other Canadian universities because of how the provinces are funding them, said Granger. He added that this issue was discussed several times at the Conférence des recteurs et des principaux des universités du Québec meetings, an organization where every university's rectors work together on tuition issues.

In recent years, education analysts and rectors asked to increase tuition fees up to the Canadian average, which was an idea immediately rejected by the FAECUM.

"Universities don't have any obligation to tell their students how and where they invest their money," said Descroix. "When things such as L'Université du Québec à Montréal's 'Ilot voyageur' issue happen, in which the government was forced to buy the building from the university to recover their high debts, how can we trust them? Students, who already have important debts, should not pay for a network lead by people who don't have any consideration on how they spent our money."

UdeM's winter semester is being extended until May 8. The start of summer classes will be delayed as a result.

## Take a hike

International tuition jump sends foreign students packing

• LAURA BEESTON

Last semester, when Elijah Miller—one of many international students hit with an unexpected and unannounced increase in tuition fees—went into the Birks Student Centre to figure out why the cost of his education had doubled, an administrator asked him, "didn't you read the article in *The Link*?"

"It was a complete shock. I had no idea," said Miller, "I shouldn't get news of my tuition increasing, after it happens, from the student press!"

The first-year John Molson School of Business student is leaving Concordia, but doesn't feel good about it. Miller said he had to take out an extra \$6,000 in loans he wasn't planning for, even after "busting

my ass all summer at a job I hated to afford to come here."

"I'm really upset. It was a big risk for me to come [to Concordia] and it was a big step forward in my life," he said.

Though Miller said he understands his international tuition is higher since he doesn't pay taxes, he thinks "the fact that they sprung it on us like that is really unfair."

Last May, Concordia's Board of Governors increased the international student fees, stating that reasonable efforts would be taken to inform the students affected by the hikes.

When asked if sufficient communication with international students occurred after the tuition hikes, the administration said they "used the

standard procedures."

"In retrospect, we could have done more and we intend to," said Chris Mota, director of Concordia's media relations. "[But] ultimately, it is the student's responsibility to check the tuition and fees website, because tuition can change literally overnight."

Mota added that, traditionally, tuition fees don't really play a role in whether a student will go—or stay—in school or not.

"And even with tuition rising over the years, we're booming," said Mota. "Students are still coming [to Concordia]. In fact, the provinces with the highest tuition, [have] the highest attendance. [...]

According to Free Education Montreal, a student-run collective

founded at Concordia to oppose tuition increases, many international students were in total shock when they looked at their financial records.

"If you can imagine yourself studying in Tehran or Mumbai or Shanghai, and you had this happen to you, what would you do?" asked Robert Sonin, a member of Free Education Montreal. "You could phone home for money [but] what if your family already spent all their savings to send you here? You could appeal to the university, but they're offering little help. What is there to do but live on a fraction of what you budgeted, or just quit and go home? To do this at all is wrong, but to spring it on people as a surprise is heartless."

## Briefs

50,000 protest budget

Fifty thousand people gathered outside Quebec's national assembly April 11 to protest the provincial budget. Under the Liberal plan, Quebecers will pay a slew of higher taxes, including a controversial new health tax. Protestors marched with mops and brooms calling for a clean up of the province's finances.

### Hydro rakes it in

Hydro Quebec reported annual profits of over \$3 billion on April 8. Hydro generated \$12 billion from electricity sales in 2009 and paid the Quebec government a \$2.2 billion dollar dividend. The announcement came just two days after Quebecers found out they would be charged higher service fees for electricity in 2010.

### Seville to get condo treatment

Montreal's abandoned Seville Theatre will be replaced by 450 condos under a \$100 million plan announced April 12 by local developer Préval and Claridge investment firm. The theatre, which sits on the north side of Ste-Catherine Street near the AMC Forum, has been deteriorating for decades and is little more than a facade.

### Joseph gets one year in jail

Alleged gangster Ducarme Joseph was sentenced to a year in prison April 12 for weapon and assault charges. The 41-year-old was arrested shortly after surviving a mob-style hit at his clothing store in Old Montreal. The attempt on Joseph's life left two dead and riddled his store with bullets.

### No more loop-holes: SSJB

The fight over Bill 104 is heating up as the Société St. Jean Baptiste de Montréal is urging the government to further restrict access to English schools for Quebec children. Despite investments in French immersion that have seen bilingualism at English schools increase from 58 to 70 per cent since 1990, the SSJB is demanding an end to private English education.



(Left to right) Under the MTQ's original Turcot proposal, this dog nearly lost his Cazelais Street home. The houses in Les Tanneries are exposed to unusually high levels of pollutants. Three hundred thousands cars navigate the Turcot on a daily basis. PHOTOS JUSTIN GIOVANNETTI

# 'Opportunity of a lifetime' to change city

## Concordia prof inks plan to shift Montreal away from cars

• CHRISTOPHER CURTIS

A proposal to green Montreal's crumbling Turcot interchange is gaining traction.

On March 25, Concordia urban planning professor Pierre Gauthier introduced Turcot 375 to Montreal. An alternative to the Ministère des transports de Québec's plan to rebuild and expand the Turcot interchange to accommodate more car traffic, Gauthier's proposal would decrease the overall cost and scale of the project.

Turcot 375 would take 110,000 vehicles off the road daily and link the city's downtown core to the West Island via light rail and bus-only lanes.

"The [MTQ's] project is unacceptable on many different levels, mainly because it proposed to increase traffic on the interchange rather than decrease it," said Gauthier. "The first question to ask ourselves in 2010 is whether or not you need the same capacity for traffic in a major urban centre."

According to Gauthier, the idea of hopping into your car and driving into the downtown core is dated.

Unlike the MTQ's current \$1.5-billion plan, Turcot 375 has earned the support of Quebec's Order of Engineers, Montreal's Public Health Department, Quebec's Environmental Assessment Board and community groups in Montreal's South West borough.

"It's great to see projects like Turcot 375 emerging," said Sophie Thiébaut, a South West borough councillor for Project Montreal. "It shows you there are realistic alternatives to the MTQ's plan. For now, we'll have to wait and see what the city of Montreal proposes [for the reconstruction]."

Gauthier's plan would reduce the Turcot from 18 lanes to 10, and shed four of the interchange's 12 off-ramps. The smaller Turcot would only handle 185,000 cars daily, far less than the 290,000 per day that currently navigate one of the country's busiest interchanges.

The proposal addresses a recent trend in Montreal commuting. A 2009 study conducted by the Agence métropolitaine de transport found that the city's public transit ridership has jumped by 15 per cent over the past five years.

The study also found that, for the first time since 1970, car use in Montreal has actually decreased by one per cent.

"We have a once-in-a-lifetime opportunity," said Gauthier. "We need to take this opportunity and create a modal shift in the way we use transportation. The construction of a light rail from downtown to the West Island addresses ecological concerns but it also brings effective public transit to a community that doesn't have any. It would also be the first reliable public transit link from the city to Trudeau International Airport."

Beyond increasing the Turcot's capacity for traffic—and, by extension, allowing the emission of more greenhouse gasses, MTQ's current proposal would lower

expressways and create further physical barriers between neighbourhoods in the South West. One hundred housing units would be destroyed and over 400 people displaced for the much-larger structure.

"The MTQ's plan puts the health and well-being of South West residents at risk," said Gauthier. "The lower highways are meant to be cheaper but the MTQ haven't factored in the potential revenue behind real estate along the [nearby] Lachine Canal."

Gauthier and Turcot 375 co-founder Pierre Brisset began working with community groups in the South West borough in 2009 to get a feel for what those affected by the Turcot's expansion would like to see as an alternative. Brisset, an architect and consultant, worked extensively with the Citizens' Committee of the Village des Tanneries, a group representing residents of the St-Henri neighbourhood affected by the potential expansion.

"Brisset really developed a rela-

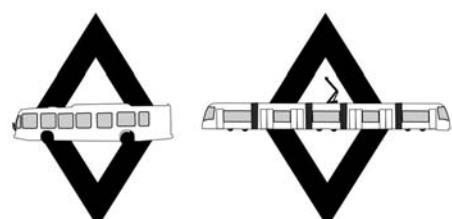
tionship with the community," said Jody Negley, a member of the CCVT. "Even before Turcot 375, he was at our weekly barbecues, sharing information on the MTQ's plan and how he thought it was flawed. He gave us all a crash course in urban planning, environmentalism and got people who otherwise might not have cared to get involved in the project."

Gauthier's project is not the first proposed alternative to the province's plan.

After Julie Boulet, Quebec's minister of transportation, announced last year that the project's price tag had tripled to \$1.5 billion, the entire Turcot interchange replacement has been thrown into doubt.

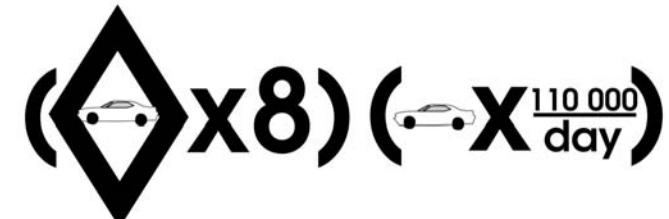
And while proposals are made and rounds of talks are held, more than 200,000 people still use the Turcot daily, driving under a string of steel nets that keep pieces of the chipped concrete structure from falling on them.

### What the project offers



GRAPHIC GINGER COONS

### What the project doesn't





(Above and below) Just a few feet above Les Tanneries, the rotting structure is held together with steel meshing. PHOTOS JUSTIN GIOVANNETTI



## Life beneath a behemoth

• JUSTIN GIOVANNETTI

Set in a small triangular park at the corner of Cazelais Street and St-Remi Street, the weathered green sign reads "Village des Tanneries."

Although one in 10 Montrealers travel through the Tanneries daily, few have ever heard of it.

The sign, much like the rest of Cazelais Street, lies in the shadow of its large and demanding neighbour: the Turcot Interchange.

The air on Cazelais Street is saturated with the smell of exhaust, the rumble of cars driving past is constant and yet the street is alive. There is a mix of immigrants living beside students and well-rooted French Canadian families. All are drawn by the low rent.

From the front doors of rundown row-houses, people walk and fetch their papers as they talk to their neighbours.

At quarter to noon a taxi pulls up and the driver hops out. He isn't delivering a client, but he is taking his break. He hugs his young children in his front room. Five minutes later he is gone.

At the local dépanneur, the owner's dog sits by the entrance without a leash. The German Shepherd looks at passersby without barking, as he sits down when he spots regulars.

In September 2007 the Quebec government announced the end of this surprisingly lively street. The crumbling Turcot would be rebuilt and the residents of 17 row-houses on the north side of Cazelais Street were told that they would need to go.

A new on-ramp would be built on the land that 150 people call home.

Over the past 50 years the Tanneries have been shrinking. The village is now less than 75 row-houses and a few factories squeezed between the 720 Highway to the north and the CN tracks to the south.

Hearing the announcement, residents had had enough. They banded together to defend their neighbourhood and mobilized Montrealers of all stripes to help them. Over the summer of 2009, they walked through the streets of the South West borough asking the government to rethink the existing plan.

The eviction orders were never sent out.

The Turcot plan collapsed, not so much due to citizen pressure as the price tag that ballooned to \$1.5 billion.

The citizens of Cazelais Street now live in an area whose future has yet to be decided by planners and bureaucrats of city hall and Quebec City. Most Montrealers don't notice the red brick row-houses that are one letter away from a bulldozer.

# The R-word

## Sexual Assault Awareness month teaches women how to stay safe



*The tone that society sets in dealing with sex needs to change if sexual assaults are to be properly dealt with.* GRAPHIC: STEVE BURGESS

### • ADAM KOVAC

They say you always remember your first time. That is especially true when you lose your virginity—not to a high school sweetheart or some stupid drunken fling—but to a rapist.

This happened to Anna, who chose to keep her last name anonymous to protect

her identity. She was 17 when she was raped after being drunkenly led away from her friends at a party.

Despite the trauma, Anna, now 24, never reported the crime.

"Honestly, I wish I had, looking back. I really do. I just didn't want my parents to be disappointed in me. Disappointed that I was drinking underage, that I snuck into a

party, that I lied about where I'd been and—obviously—that I'd been seriously taken advantage of," she said.

"I should have filed a report, but I was way too shamed. Total shame. I didn't want to relive it," she recounted. "[The nurse who performed a rape exam] told me that he had raped me so hard she'd found blades of grass and bits of dirt up my ass. I

didn't want anyone to see pictures or that little baggy of grass as evidence."

### Not alone

The month of April marks the second annual Sexual Assault Awareness month, dedicated to abolishing the myths that surround violent sexual acts, raising public consciousness of the frequency of these crimes and ensuring that those who experience assault know the resources at their disposal.

**"In a lot of ways I don't think I've dealt with it fully. I don't know if I ever can..."**

— Anna

*victim of a sexual assault*

One of those resources is Diana Yaros, a community worker at the Mouvement contre le viol et l'inceste, a support group for the victims of sexual assault. She said that the first step in combating these crimes is making the public aware of the dangers and ensuring they understand that the only person who should control their bodies are themselves.

Anna is not alone. One of the most well-known statistics about sexual crimes is that only one in 10 gets reported.

Yaros testifies that the number is accurate, but points out something equally unsettling—the consistency of the statistic over time.

"That's a frequently quoted statistic, but I think it's probably correct within 1 or 2 percentage points," she said. "That statistic has been around for over 35 years."

According to Yaros, part of what contributes to a person finding themselves in a sexually vulnerable position is not knowing how to express their needs, wants and limits.

"Communicating what they are agreeing to [sexually], what they are not agreeing to, what constitutes consent" are the keys to maintaining control, she said.

"Women think they are communicating non-consent, and men aren't getting the message."

The truth is that most crimes are not reported because not only are the victims usually too ashamed to come forward, but they also are often the most marginalized members of society: the young. Combined with the fact that most rapes and other crimes are committed by somebody the victim knows and trusts, there is a strong incentive to not make waves.

"The majority of sexual assaults are committed by someone you know," explained Yaros. "Over 50 per cent of sexual assaults happen to minors, [or those] under 18 years old."

Dr. Chantal Maillé, an associate professor at Concordia's Simone de Beauvoir Institute, noted that society's conservative

views on sex and drug use has also put those on the fringe at risk.

"Many people who it happens to are on the margins, like drug users and sex workers—they're very good targets for sexual assault," she said. "They can't report it and it might happen just on the street."

### Sex, sexuality and stigma

Since the emergence of the anti-sexual assault movement in the 70s, much progress has been made at making the public aware of the trauma of sexual assaults. Victims are now able to speak out and much of the stigma of being a victim has disappeared.

"There has been some progress. We're not at the same place we were 35 years ago," said Yanos. "[Back then], a woman couldn't accuse her husband of rape, or she could be accused in court of provoking the assault."

Progress can also be traced back to the work of the feminist movement, said Maillé.

Because of the gains women have made in society, rape and other sex crimes have been recognized as different from other forms of violence. Feminist theory was the first to communicate the idea that rape is not entirely about sexual pleasure, but also about establishing dominance.

"The idea of sexual assault appeared as an issue because of the work of feminists. We owe it to them the idea of theorizing and bringing awareness to the specificity of sexual assault," noted Maillé. "In the 70s, radical feminists expressed the thought that sexual assaults were not an expression of sexuality, but of power."

Still, there is controversy in the movement. According to Yanos, many feminist theorists

argue that the root of sexual violence can be traced to a society that teaches a very particular pattern of sexual relationships. The pervasiveness of sexual images, specifically an abundance of pornography, has theorists disagreeing on the understanding of sexuality and the ways in which to express it.

Yanos argued that the often-misogynistic images associated with porn sets a tone that leads to confusion over what is appropriate when engaging in sexual activity.

"I would say that there is an influence—not cause and effect, but I do think that it plays a role in creating the context, and creating a sexual environment and banalization of sexual assault," said Yanos.

Maillé disagreed, observing that pornography can offer a release for the sexually frustrated and an outlet for urges that might be otherwise repressed. If used properly, she contended, porn can be a tool to educate the population on sexual matters.

"[I think] that if you let people engage in different forms of sexual fantasies, including pornography and access to sex workers, it can reduce frustration and repression," she explained. "Pornography could be a form of education for sexuality. You have all kinds of pornography and more and more feminists are involved in it. The idea that pornography is only negative is an idea that has been challenged."

### Break the silence

Most dialogue on sexual violence has portrayed men as the perpetrators and women as the victims. As the scope of the crimes of priests in the Catholic Church comes to light, more focus is being placed not on the role of

gender in these crimes, but on the violation of trust.

"The construct of sexual assault where women are victimized and men are the abusers needs to be expanded," explained Maillé. "There are other models of sexual assault."

Whether man, woman or child, the trauma of a sexual assault is the most intimate kind of violation. To have one's own body invaded by another person is traumatic for anybody. Yanos says that while individual reactions differ, it is always a major source of pain.

"It depends on the resilience of the person, but it could be anger, fear, an extreme feeling of invasion, to feel like you have no control over something as basic as your own physical integrity," she said.

Perhaps the best advice is to always remember that your body is yours, and yours alone. There is no excuse or justification for a violation of that sanctity.

Anna acknowledged that getting past pain and working through shame is a battle in itself, and one that may take her entire life.

"In a lot of ways I don't think I've dealt with it fully. I don't know if I ever can. I mean how do you get over something like that?" she asked, sighing deeply. "I think I've channelled it in other ways, [but] it's always going to be a part of me."

Sexual assault and the victim's rights, are certainly something people should be more aware of, she continued.

"Don't just do nothing. Tell someone. I know how badly it hurts, how vulnerable you can feel, how dirty and fucking awful it is and how difficult it can be to look at yourself in the mirror and say 'this isn't my fault' but it really, really isn't."

1

of ten rapes are reported to authorities. The statistic hasn't budged in 35 years

25

per cent of Canadian women who will be a target of a sexual assault

30

number of sexual assaults per hour in the United States

50

per cent of Canadian women have been a target of a sexual offense

68

per cent of victims under 18

81

per cent of victims who knew their attacker

98

per cent of perpetrators are male

4,283

number of those offences classified as a sexual attack

5,341

number of sexual offences reported in Quebec in 2008

If you or someone you know has been the victim of a sexual assault, contact:

Mouvement contre le viol et l'inceste  
211, Succ. De Lorimier  
mcvi@contreleviol.org  
(514) 278-9383

You can reach Concordia's Counselling and Psychological Services department at:

Sir George Williams Campus  
H-440  
1455 De Maisonneuve Blvd. W.  
(514) 848-2424 ext. 3545  
or  
Loyola Campus  
7141 Sherbrooke St. W.  
Administration Building Room 103  
848-2424, ext. 3555



# 30 is the new 20

*The Link looks back at 30 years*

It was the spring of 1980 when a single vote from a merged editorial staff decided that this newspaper would become *The Link*.

A lovechild between two recently-joined campuses, *The Link* has spent the last 30 years kicking ass and taking names, and we're pretty proud to come from a long lineup of great moments in independent journalism.

Since you're only entitled to toot your own horn on your birthday, the following is a brief highlight of some of our proudest moments as a paper.

## History to write home about

**Aug. 22, 1980**—*The Link* Volume One, Issue One hits the newsstands. The journalism world at Concordia rejoices.

**March 6, 1981**—We print our very first special issue, The Women's Issue, days before International Women's Day.

Here begins the long and storied history of being both an activist paper and one that delivers content that's, well, frankly just a little more special than the other guys.

**Nov. 17, 1981**—We print our first ever Queer Special Issue, then called The Gay Issue, which is met with controversy, death threats and mass burnings of at least 5,000 copies.

Eventually, the event makes it onto *The Link*'s Wikipedia page.

**October, 1983**—*The Link* takes on an advertisement boycott policy, which limits any advertisements that don't fit a progressive mandate. The first ad to get the cut is for a James Bond movie. Before this, cigarettes, booze, and scantily-clad women were pimped-out for ad dollars.

**November, 1983**—A former *The Link* editor convinces the student union to approve funding for *The Concordian*, another student paper that would "complement *The Link* and its reporting" but would "not compete" with it. (It still doesn't)

**November 19, 1985**—Fear and Loathing at Concordia, an interview with the father of gonzo journalism himself, Hunter S. Thompson, appears on our cover.

Smoking Ontario grass and Lebanese hash, this interview is arguably one of our crazier moments thus far. We learn that our generation is "swine" and to not disturb the good Doctor before 10 a.m. or he might throw a knife in your direction. Seriously.

**March, 20 1986**—It is Independence Day at the paper after the Board of Governors approve a fee levy, giving a cool \$0.13 per credit to *The Link*, allowing us to break free from the student union.

**December, 1989**—*The Link* and *The McGill Daily* print a special joint issue following the École Polytechnique massacre on Dec. 6.

**1990**—*The Link* is served an eviction notice from the student union and is told to vacate its offices within a week. This is the beginning of a decade's worth of uncertainty as to whether or not *The Link* will remain in the cherished H-649. (We still worry, seriously.)

**March 1996**—Rachel Boucher becomes *The Link*'s business manager and has kept our masthead from resorting to cannibalism ever since.

**Jan. 4, 2000**—The Y2K spoof issue boasts a front page cover announcing grades have been deleted due to the Y2K bug and that students will have to redo their courses.

Accordingly, students freak out, the administration freaks out, and *The Link* is forced to post warnings above our distribution boxes.

Hah! We still think it's funny.

**September 11, 2002**—On September 9, after a protest in the Hall building prevents former Israeli Prime Minister Benjamin Netanyahu from giving a lecture at Concordia, *The Link* is prevented from publishing on production night.

It's all good though, since we

managed to scum along with 45 other journalists to get a quote from the former politician himself.

Consequently our school is launched into the collective "activist" memory of Canadian universities.

**February 10, 2004**—*The Link*'s Sexuality special issue prints a half-page labelled diagram of a vagina with an article about "Mind-blowing cunnilingus: it's what's for dinner."

We have never had so many letters to the editor: seven pages worth.

**September 19, 2006**—*The Link* covers the Dawson College shooting as Concordia opens its doors to shocked students.

The in-depth coverage includes interviewing forensic experts and a student who was shot in the arm while hiding five metres away from the barrel of shooter Kimveer Gill's weapon.

Part of *The Link*'s coverage of the shooting featured Dawson's student publication *The Plant* with student journalists from both schools going to great efforts to cover the tragedy.

**March 18, 2008**—*The Link* gets arrested for the first time at the March Against Police Brutality, with a former editor getting cuffed as an innocent bystander.

The following year, another staff member keeps the tradition alive by getting apprehended. (Two were arrested in 2010.)

The photos from his article "*The Link* gets arrested" are nominated for best photography at the Canadian University Press awards gala.

**April 7, 2009**—*The Link* is the first media source in Montreal to break a story that the tar sands, specifically oil-giant Enbridge's Trailbreaker pipeline project, is coming to town.

To read *The Link*'s stories through the ages, check the Specials section of the [thelinknewspaper.ca](http://thelinknewspaper.ca)

—with files from *The Link*'s archives

## The best of "since 1980"

We don't have lolcats.

Or a "That's what she said."

The closest thing we have to a viral sensation is our "since 1980."

Every week since 2004 *The Link* has published a "since 1980." The short teaser at the top of our front page points at something we thought was pithy—or more likely, hilarious when we wrote it at midnight. Left up to the production manager's devices, the "since 1980s" have come to show something about *The Link*'s inner psyche.

Wondering what *The Link*'s favourite food was that week—look at the "since 1980." At other times we have decided to tease downright shameful typos that almost made it in. "Netanyahoo," anyone? More often than not, the "since 1980" is something yelled while this newspaper was made. A reflection of how insensitive and carefree *The Link* office can get.

Our "since 1980s" rarely stand up to the rigours of time, but here are some we thought were funny enough to remember.

spitting in corporate coffee since 1980

breathing asbestos since 1980

popping painkillers for capitalism since 1980

preventing graduation since 1980

morbidly delicious since 1980

zaatar breath since 1980

crying in my beer since 1980

styling the netanyahoo protest since 1980

getting rough with a banana since 1980

to me, food means pizza since 1980

turning preggoes into trees since 1980

the city's covered in puke since 1980

kissing cod in Newfoundland since 1980

eating out since 1980

still drunk since 1980

will this semester end? since 1980

snowflakes in my underwear since 1980

upping the lisp, thince 1980

chasing pandas since 1980

selling furniture to pay the rent since 1980

donning malfunctioning clothing since 1980

forming koalitions since 1980

refusing last-minute ads from the CSU since 1980

fixing elections since 1980

drinking beer out of CSU mugs since 1980

my pants go THUD since 1980

fringe loves sloppy seconds since 1980

buying our writers drugs since 1980

untapped coconut potential since 1980

regional threesomes since 1980

—The Link's masthead

# Between the lines

## Looking at the social implications of journalism through the eyes of journalists



Direct from Washington, the AP's radio man in the White House spoke of standing in the middle of a business in turmoil. PHOTO JUSTIN GIOVANNETTI

### • TERRINE FRIDAY

First there was the *Loyola News*, the weekly newspaper of Loyola College, which published its first issue in November 1924.

Then there was *The Georgian*, its monthly counterpart at Sir George Williams University, which printed a Christmas supplement as its first issue in December 1936.

And then, after the merger of SGWU and Loyola College in 1974, the natural progression was to unite both papers into one student paper. Both *Loyola News* and *The Georgian*'s staff voted on whether to name it *The Accord*, *The Unison* or *The Link*.

The first issue of hot ink pressed to tabloid paper was printed on Aug. 22, 1980, with the headline "A blending of old and new" plastered across its front page.

"Though the possibilities of a single Concordia newspaper were exciting, it was a scary venture," *The Link*'s editorial staff wrote in their first issue. "Never before in the history of Canadian student press had two firmly established and quite distinct newspapers decided to join forces in a single effort [...]."

"Basically, it seemed to be an excellent idea at the time. It still is."

### Thirty years of independent journalism

This year, *The Link* celebrated its 30th anniversary with Between the Lines, a conference hosted in conjunction with the Canadian University Press.

Between the Lines featured *The Link* alumni, from the critically acclaimed Andrew McIntosh to local CBC Montreal news producer Paul Gott. It also featured trailblazers, from *The Globe and Mail* international reporter Gloria Galloway to Linda Kay, a Concordia professor and the first female sports reporter for *The Chicago Tribune*.

The name Between the Lines alludes to the social implications of journalism. What makes news? How do you add an original angle to a story that's been told a thousand times? How do you cover a tragedy with humanity?

With a failing corporate media model and a 24-hour news cycle, journalism today faces a debate about which effective—yet profitable—method is

best to distribute information to the public.

At the conference, working journalists and academics led the discussion on how to make news during these stressful times.

"You report what you know and what you can tell incrementally as you go along," McIntosh said. "I often feel that some of my best work never won awards."

"We don't really stress 'objectivity' any more," said Concordia journalism professor Brian Gabrial about fair and accurate reporting.

"This is something that corporate press never does: talk to the general public," said Dru Oja Jay, editor of *The Dominion*.

### Looking forward

As Concordia's independent newspaper since 1980, *The Link* has served the Concordia and Montreal community with in-depth coverage and a long-standing mandate of giving a platform to marginalized people.

When *The Georgian* first hit newsstands over 70 years ago, it featured a women's editor and a women's sports section, which

*Concordia University Magazine* called "rare for its time."

*The Link* has kept that progressive spirit alive by printing an array of special issues and by highlighting issues not usually covered by mainstream media.

What matters most to *The Link* is to tell the stories of what matters most: people.

"I think that, as a journalist, telling stories to other people can change the world," CBC Radio journalist David Gutnick. "[Journalism] is not a practice, but what it is is a feeling. All you have to do is go to a magazine store and look at the shelves and see what's looking back at you. It's people."

In an age where Canadian media has morphed into an unsustainable model that mimics big enterprise and where conglomerates own the vast majority of media, the independent voice is struggling to reach you: the readers.

The future of journalism is a discussion that we should all be a part of, whether it be through dialogue or by making conscious decisions about where you get your news.

Where do you think it should go?

# Conference quotables

"If we're sending our sons, our daughter and our money over to Afghanistan, we're also going to send our reporters."

—Gloria Galloway,  
*The Globe and Mail*

"The joke is: if a woman has a wife, she can make it."

—Linda Kay, Concordia professor,  
on juggling a career and family

"I don't think we'll escape the issue of trust between the scientists and the reporter."

—David Secko,  
Concordia professor

"You should have a book with you everywhere you go. How do you know about context if you're not absorbing information? This is a book about Marxism. I fucking hate Marxism. But I want to know where what these hippies are saying comes from."

—Joey Valiante,  
former *Financial Post*

"They don't even want us to consider ourselves radio reporters anymore. They want us to be considered 'audio content providers.'"

—David Gutnick, CBC Radio,  
on media convergence

"Ne pas avoir peur de poser des questions nièseux. Parfois on 'overthink' des questions."

—Philippe Meilleur,  
Rue Frontenac

"I believe in learning. No matter how much you think you know, you have so much to learn."

—Andrew McIntosh,  
Quebecor

# Blue Met: Multilingual, mu



## No objectivity in war reporting

• CHRISTOPHER OLSON

Where does censorship start? Does it begin with the government cracking down on journalists? At the editor or publisher's desk? Or does it begin and end with the journalists themselves?

Carolin Emcke, political theorist and journalist for German current-affairs magazine *De Zeit*, believes that there's no straight answer. Emcke will be sitting on Blue Metropolis' Writers in Peril: Censorship panel, hosted by reporter Dennis Trudeau.

Emcke has experienced various kinds of government censorship while reporting on war crimes in Iraq, Lebanon and Pakistan. But self-censorship, she said, is most common.

"The American way of inviting journalists to be embedded [within a military unit] is an extremely intelligent form of censorship," said Emcke. "It's extremely difficult to write critically about the people who are also in charge of protecting your life."

In 2003, though not embedded, Emcke found herself inside a fighting unit in northern Iraq.

"While lying with a group of people under attack, I realized that I actually wanted my soldiers to kill the soldiers on the other side because that meant that they wouldn't kill me," she recalled. "It's just the natural thing to do in a moment of existential threat. You rather want your people to win than the other side."

Emcke considers it vitally important for journalists to provide voices for the voiceless, and is a fierce critic of what passes for objectivity in today's media.

"I'm definitely an advocate of human rights," she said. "I think what I will defend and what I'll never be neutral about is the Geneva conventions, international standards

of law and human rights. Whoever undermines these I will criticize—whether that's members of my country or another country, I don't really care."

From her experiences talking to Iraqi civilians and victims of the earthquake in Haiti, Emcke has learned that the marginalized simply want their voices to be heard—even if they don't believe one journalist's story can make a difference in their lives.

"People beg you to tell their stories," she said. "They have experienced such long-term structural exclusion that the sheer fact that someone sits down with them, listens, and says, 'what you've experienced is wrong,' that already makes a huge difference to them."

Her attempts to provide an accurate account of the horrors of war were summarized in her 2007 book *Echoes of Violence: Letters from a War Reporter*.

It consists of letters she sent to her friends while on assignment, some of whom urged her to publish them as a book.

"I think what you see and experience is just overwhelmingly upsetting and you don't come to terms with it," she said.

Despite the strain of war reporting, Emcke feels she has learned much from the "incredibly hospitable and generous" nature of people she has encountered in the field.

"[As a reporter] you feel honoured by many of the conversations and encounters with normal people that you have. That doesn't stop the other experiences from haunting you, but I think it's a force for joy."

The Writers in Peril: Censorship panel will take place on April 23 at 6:30 p.m., at Verrière AB at the Delta Centre-Ville (777 University St.). Admission is \$10.

*The 12th annual Blue Metropolis International Literary Festival takes over the city this weekend, featuring more than 100 authors performing and participating in panel discussions, readings and book signings.*

## Anglo writers on Montreal survival tactics

• EMMA HEALEY

Every year, hundreds of young anglophone writers are lured to Montreal by English and creative writing programs and by the promise of living in a city with a vibrant and diverse cultural life.

And every year, hundreds of students graduate from those English programs and move back to cities like Toronto, where they seek out work as writers, playwrights and graphic novelists. For many, the challenges of trying to make a living as an Anglo writer in Quebec seem too great.

Blue Metropolis's Reading The World From Montreal panel will feature four English-speaking writers discussing the difficulties of being an Anglo writer in Quebec. All four agree it can be difficult.

"Usually, writers need a 'money job' to support the writing habit," said Claire Holden Rothman, author of the Giller-longlisted novel *The Heart Specialist*. "In a large, wealthy English-speaking city, you have many more job opportunities associated with the act of writing in English."

Publishing and making contacts can also pose a problem. While Montreal has a few English-language publishing houses, the vast majority of publishers and literary agents are based in Toronto.

Sherwin Tjia, the writer and artist behind the graphic novel *The Hipless Boy*, explained one of the ways this can be problematic for emerging writers.

"Say you're doing a reading [...] and a publisher just happens to be there because one of their authors is on the bill, and you really impress them. They might come up to you afterwards and be all like, 'Do you have a full-length manuscript you could send me?' It's that sort of thing. It's the social milieu. And while there are some small publishers here, the big guns are in Toronto."

Playwright Greg MacArthur explained how Anglo playwrights in Quebec face a different version of this problem. "There are very few companies here that are producing new [English] work on a

professional level. Someone—I think it was Rufus Wainwright—once said that Montreal is a great city to create work in, but not a great city to produce work in."

This is a major paradox many emerging writers looking to publish their first novel or produce their first play find themselves faced with; while it's easier to be an Anglo writer in Toronto, it's easier to be young and poor and writing in Montreal.

"Some days I think I would do much better professionally if I were in Toronto," said Tjia. "But then my rent would go up, so would my bus pass, and I would have to start working full-time instead of three days a week."

Despite this, all the panellists agreed that there are a number of benefits to living in a city where theirs is not the dominant language.

Elise Moser, author of the novel *Because I Have Loved and Hidden It*, pointed out that "many of us are here because we love to live in a multilingual place. We love language, not just English."

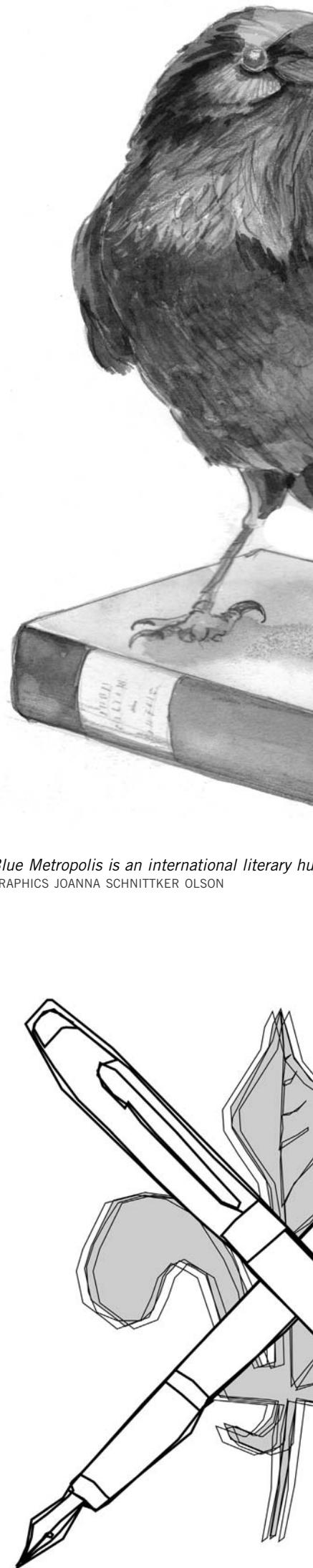
Montreal's cultural diversity also means writers "have the treasure of living in a city with the best French-speaking artists in the country," said Rothman.

"There is a kind of ramshackle, DIY, get-up-and-go about people here which is lovely...Little cultural events seem to spring up like weeds, and instead of being wet blankets when you propose something fun and ridiculous, people are all like, 'Why the fuck not?'" said Tjia.

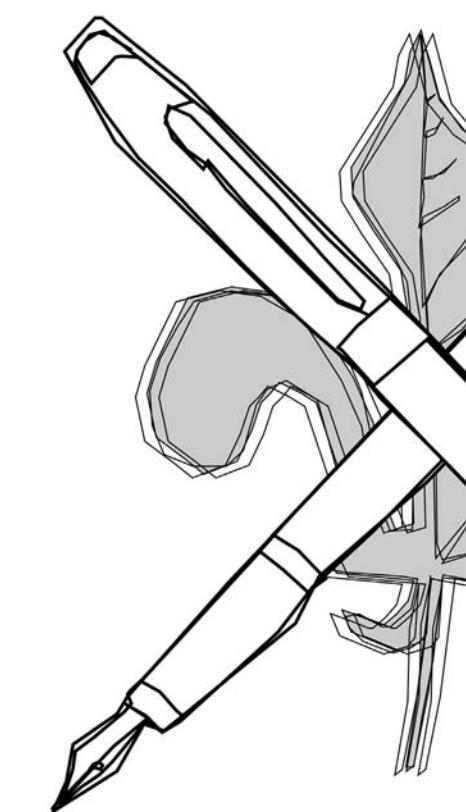
Moser agreed. "I like it here. It's a vibrant, culturally and linguistically rich society with some very progressive values. Combine that with a relatively low cost of living and you get this bubbling musical, theatrical, literary stew."

"Montreal's an affordable and physically beautiful city full of largely playful, open, creative people," said Rothman. "What more can you ask for?"

The Reading The World From Montreal panel takes place April 24 at 8:30 p.m. at Regence A of the Delta Centre-Ville (777 University St.). Admission is \$5.



*Blue Metropolis is an international literary hub.*  
GRAPHICS JOANNA SCHNITTKER OLSON



GRAPHIC GINGER COONS

# Multidisciplinary, international

er Montreal April 21-25. With over 250 writers and artists from around the world reading, s. The Link talked to four of this year's must-see participants.



## Andrew Piper predicts the future of the printed word

• CHRISTOPHER OLSON

Books have survived the gramophone, radio, television and the audio-book. But will they survive the iPad?

Andrew Piper, an assistant professor at McGill University and a specialist on the history of the book, will be joined by Penguin Canada's Yvonne Hunter and McArthur & Company President Kim McArthur to present Reading the World: The Future of the Book, an industry insider's perspective on the fate of the book.

"I don't really subscribe to the 'end of the book' narrative," said Piper. "There are very few instances where media disappear. Usually what happens is they get kind of repurposed and they take on new roles in relationship to new media that have come after them."

For example, Piper said, when printed books replaced manuscript books, "handwriting [didn't just] disappear."

What happened instead was an explosion of new writing. The end of the 18th and the beginning of the 19th centuries saw an increase in the number of books published, but also in the proliferation of book-related anxiety.

"That sense of having too many books really becomes palpable and really prevalent at the turn of the 19th century in a period we call Romanticism," he said. "And that's very much how I understand what Romanticism means as a period, is reckoning with the idea of a surplus of books."

Understanding the history of the book can help us figure out where it stands now, he explained. "There are certain functions the book serves that maybe new technologies can't," said Piper. "By understanding the diverse ways that we've used books in the past, we can use that as a gauge for understanding its future."

Piper said Google's move toward digitizing public libraries is a necessary step in bringing technology and print media together, though there have been some serious missteps in the process.

"The idea of digitizing texts is a great idea. It's a shame that it took a corporation to do this, where there will be all sorts of future issues of access and proprietary knowledge."

"This should have been a government initiative from the beginning," he said. "Every nation should have begun digitizing its own library."

Piper also asserted that industry fears about the book trade collapsing, whether because of Google Books or the iPad, are ridiculous.

"The book industry in North America [makes] over \$25 billion a year," he said. "It dwarfs Hollywood and this is something people always forget. I sort of see it as a reorganization, not a beginning of an end."

**Reading the World: The Future of the Book** will be hosted by CBC Radio One's Paul Kennedy and will take place on April 24 at 1 p.m. at the Delta Centre-Ville (777 University St.). Admission is \$5.

## Alan Reed talks poetry vs. prose

• EMMA HEALEY

*"They are sitting.*

*There are two of them. They are sitting beside each other.*

*They are in a room."*

Alan Reed's first novel, *Isobel & Emile*, from Coach House Books, is strange. On the surface it seems like a story about the end of a relationship, written in a structured, almost poetic, style. But underneath the deceptive simplicity, there is a lot going on—thematic complexity, emotional nuance and an exploration of the spaces between people. *The Link* corresponded with Reed about prose, poetry and his affinity for middle places.

**The Link:** *This is your first novel, but you've written a book of poems [For The Love Of The City] before. What drew you to prose this time?*

Alan Reed: What I wanted to do with this project worked best in prose. There is an expectation for realism that structures the form of the novel, and I needed that expectation for *Isobel & Emile* to work: there had to be the sense that there is more at work than the play of language on the surface of the page, that there is another reality to which the text refers. All the action of the book, be it the movement of the writing or of the characters within it, is a struggle to grab hold of something that is just outside of the text. To reflect that, there needed to be a sense of there being something else somewhere inside of it. So it became a novel.

*[The novel] unfolds almost like a formally structured poem. How do you feel being a poet has influenced your prose style? Has it helped or hindered it?*

I'm not sure that there's a clear distinction to be made between my poetry and prose work. I would agree with you that the book is structured as much like a poem as like a novel. When I was working on it, I described it to a friend as a poem masquerading as a novel. So I suppose that is to say that my being a poet determined my prose style.

And it's interesting the difference in how you characterized a writer's relationship to each of these forms—that one is a poet but one has a prose style. It implies that poetry and being go hand in hand, and that prose is something other than being and at a distance from it. I am interested in writing that works directly on being, that unsettles and reshapes it. And there is a sense in which contemporary prose works to distance itself from this relationship to

being: it claims to describe, not to make. I want to make.

*Your bio says you've been working as "an experimental writer, making things that sit somewhere between writing, installation and performance art." Where do you feel this book falls in these terms?*

With my experimental work I was deliberately working with writing outside of a page-based, literary context. I wanted to work in unfamiliar surroundings to see how I would have to change my writing for it to fit. I wrote poems to be read as handbills posted up in city streets; I collaborated with a choreographer, giving her text to work from and then writing in response to what she made. It was an effort to develop a sensitivity to the materiality of writing: how it changed depending on what it was, where it was and how it was presented to be read. I was able to write like this because of the sensitivity I'd cultivated in my experimental work—this is a text designed to fit the material form of the novel.

*From your bio and the novel I get the sense that you have an affinity for middle places. The space between Isobel & Emile seems like its own character and the story never feels completely established in an interior or exterior world.*

I think that what you've noticed is the influence of the new French novelists. They picked up where Joyce, Woolf and Proust left off with the representation of consciousness; to put it too briefly, they moved from a style of interior monologue to one that stressed interaction with the world. The way that consciousness happens as an awareness of the world, and therefore exists as the relationship between the self and the world—between the interior and the exterior, in the terms you've used.

I wanted a way to write prose closer to what it was describing, to bring its world closer to the surface of the page—to make that world out of the surface of the page. And this was the best way I'd found to do it.

*Isobel & Emile* will host its Montreal launch at Blue Metropolis April 22 at 7:30 p.m. at Les Courants in the Delta Centre-Ville (777 University St.). Admission is free.

Reed will also be reading at The After-Hours Literary Luau on April 24 at 9 p.m. at the St-Laurent room in the Delta Centre-Ville (777 University St.). Admission is free.



# ***The Link's summer issue***

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# It's all true

Jeff Miller makes the jump from zine to paperback



Jeff Miller pored through an archive of zines dating back to 1996 for this collection. PHOTO MEQO SAM CECIL

• CHRISTOPHER OLSON

"When I was making the zine, I never let the impermanence of the medium change the way I wrote," said Jeff Miller of the 15 years he spent writing his *Ghost Pine* zine. "I would always make sure that it was not just good enough, but as good as it possibly could be, which I think is one of the only ways to grow as a writer."

Miller's first book, *Ghost Pine: All Stories True*, is a collection of stories from the zine that shows just how much Miller has grown since its first issue in 1996. Compiling the book meant reading through everything in the *Ghost Pine* back catalogue, including many zines Miller hadn't seen since their original release.

"In every story there's a reference to something that at the time seemed so common, but reading

it back later, somehow this off-hand detail becomes an emblem of the time," he said, referring to everything from street names, old friends or the everyday intrusions of popular culture. "It really places it in its time in a way that I never intended."

*Ghost Pine*'s motto has always been "all things true." If an experience he shared with someone kept coming up in his mind, Miller said, then he knew it was worth writing about.

"A lot of the people who I wrote about in the zine weren't writers, but were some of the best storytellers I knew," said Miller. "If someone tells you a story, that story's out in the world and I feel like if you're going to use it, you have to do so in a way that's respectful and not [exploitative]."

"If I were only to write about my own experiences and my own stories, it would just feel so

closed...My experience is such a strange braiding of various people's stories."

The zine was born out of an obsession with documenting the underground scene whenever and wherever he happened to be, according to Miller.

"One time I was in Tampa and this kid had a pirate radio station in his garage, and I just thought [that was] so amazing," he recalled. "I really wanted to represent in my writing how hard people are working on these amazing projects and how there's this strange underground network from coast-to-coast of just people doing weird stuff in every town."

*Ghost Pine* is named after the logo on a baseball cap that Miller found while visiting relatives in Alberta. He wore the hat for the better part of a decade, not knowing what the name stood for or where it came from.

"I thought [that] was amazing," said Miller, "that this whole time I had been taking my name from this strange liminal space."

"I guess in the end, that's what the idea of the zine is, that you can write about anything. You can take this baseball cap and to everyone else it's just this dirty thing, but to you it can encapsulate your entire life. In a weird way [the cap is] the manifesto of the zine."

The launch of *Ghost Pine: All Stories True* will be held at Drawn + Quarterly (211 Bernard St. W.) on April 16 at 7 p.m. Admission is free.



*Ghost Pine: All Stories True*  
Jeff Miller  
Invisible Publishing  
208 pp  
\$16.95

## quick reads

### An American odyssey



*This American Drive*  
Mike Holmes  
Invisible Publishing  
150 pp  
\$19.95

Mike Holmes' latest graphic novel, *This American Drive*, is the story of a road trip voyage around the United States. Holmes grew up with Nova Scotian hippie parents who packed their lives into a VW bug and moved the family around Canada countless times. It's no wonder, then, that when his new girlfriend asks him to go on a road trip to Texas, Holmes agrees.

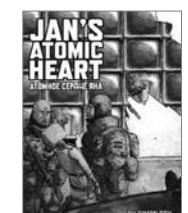
His writing is engaging and his journey is full of surprises, whether with details about crummy hostels, interesting museums or deep-fried pickles. Mike also describes his visit with his girlfriend's conservative parents who welcome him with funny accents and chicken-fried steak.

His use of quirky remarks, real photographs and vibrant illustrations, along with his detailed memories of places, accents and foods, make this graphic novel an enjoyable ride.

4/5

—Devorah Hoffman

### Jan ist good



*Jan's Atomic Heart*  
Simon Roy  
New Reliable Press  
56 pp  
\$5.95

*Jan's Atomic Heart*, runner-up for Best English Comic at this year's Expozine Alternative Press Awards, patently steals an idea that came to me in a dream last night about a violent car crash and subsequently having to rent out a robot body to replace my own.

Sci-fi literature is replete with stories of people projecting themselves into cybernetic bodies, but *Jan's Atomic Heart* is a richly-illustrated graphic novel that doesn't feel like a tired retread of other stories.

The idea of a lunar colony that serves as a breeding ground for terrorism and guerilla warfare is original enough, but also draws to mind other science fiction archetypes, like the new frontier of Mars in *Total Recall* or how Johannesburg fills in for Johannesburg in *District 9*.

I'd be missing the point if I didn't say this, though: Simon Roy is really good at drawing robots.

5/5

—Christopher Olson

# Lit Writ

## Hypoxia

• MICHAEL CHAULK

Living in tin and cirrus we seem more like flowers and, sitting next to me, she dreams far below more wherever unshaped things don't seem strange. Her right arm releases the left sending her elbow into our arm though it is a flash and back so I look over and stick to the blue in the window. Read the wing:

Do not walk outside this area,

you'd find it impossible and void I decide. On my left with energy a woman reads Chicago like change and where is home it felt like the rough blue seats in the moment we left ground to become our own because I sunk we all must have become something similar. Remember how the sound of feet feel as they walk across the oblique of my night brain. Remember I've seen from supine it towers and looms but now it stretches like skin across my neck in recline because don't watch the man's fast forwarding of Robin Williams' standup it puts a balloon where my thoughts would be and mates prodigiously with the vacuum of ceiling sound so I close the fan which looks somewhere along the spectrum of canine phalluses yes these words come cold and form like snow mistaken for dust mistaken for home where is it then. We're so civilized balancing up here on the quiet stem of hum and history and.

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

# From inside prison walls

Concordia student gives an artistic voice to female inmates

• TOM LLEWELLIN

Being tough on crime is a matter for legislators who emphasize punishment as the primary response to unacceptable behaviour. To Alissa Jafiarova, a Concordia student exhibiting artistic works by inmates at the Eastern Bloc art venue this week, this legislative approach impoverishes society.

Jafiarova, a fourth-year fine arts student in the Intermedia Cyberarts major, worked creatively with the Elizabeth Fry Society, an organization that helps women in the justice system. They ran pilot workshops in a federal prison in Joliette, Que., engaging inmates in painting and theatre programs. One workshop culminated in inmates performing a theatre production in a church basement.

The vast majority of female inmates have suffered from physical and sexual abuse, according to a report issued by Corrections Canada.

Most of the works are paintings. "It's just the most accessible medium," Jafiarova explained. But all of them share a common quality, despite some people having more artistic practice than others.

"One woman [sculpted]," she said, "and she clearly didn't have much practice. It was rigid and it was painful and there was quite a lot of work put into it. But a lot of the works are hard to look at sometimes. There's a lot of pain."

Putting the art of prisoners on display is a touchy subject, she said, and people's reactions have been divided.

"I've gotten 20 different reactions," Jafiarova continued. "Some people think it has a colonial undertone, that we're using these people. Others insist that it isn't art."

In recent years the federal government has taken the criminal justice system in a more punitive direction, closing the country's only minimum-security women's prison in 2007 and eliminating a large number of rehabilitation programs for both genders.

The artists come from a segment of society that has been forgotten, Jafiarova said. "Offenders in the community end up getting stuck in this cycle of [re-offending]. The art tries to express this struggle."

The exhibition is a collaboration between Jafiarova and the Intermedia Cyberarts program's fourth-year class. It emphasizes mixed media and technology with a focus on socially-driven themes.

Once Jafiarova's background check is processed and she's able to enter prisons and facilitate workshops, she hopes to gain a deeper understanding of what female inmates go through.

"The social aspect [of art] is so important," she said.

The vernissage for the IMCA 410 end-of-year show will take place at Eastern Bloc (7240 Clark St.) on April 14 at 8 p.m. Watch the-linknewspaper.ca over the summer for coverage and interviews with some of the artists.

# Jason Collett leads the Bonfire Ball

Three bands on one bill tour Canada



Jason Collett is making friends with his business partners. PHOTO KIM ROTTMAYER

• T.K. DALLMAN—(CUP)  
INTERROBANG (FANSHAWE COLLEGE)

LONDON, Ont. (CUP)—Broken Social Scene frontman Kevin Drew is "very obsessed with bodily functions," says Jason Collett, a BSS band-mate with a growing indie-folk career of his own.

Collett will be performing across Canada in his solo capacity—but, as he explained, this will be anything but a typical show.

Hailed as the Bonfire Ball, Collett has put the tour together with another collection of Toronto musicians: Afie Jurvanen, better known as Bahamas, and his former backing band Zeus.

"We're not playing as three bands with three separate sets. We're all playing together in one set an] there will be a short intermission, so it's raising the bar to a whole other level," said Collett. "We've been rehearsing

and trying to figure out how to do this. Don't expect it to be Afie Jurvanen starting the show—it'll more than likely be myself, and we'll be batting it back and forth from song to song. It's going to be something special, I think."

Collett has been calling this tour a celebration of the history that the three bands share. Collett became Zeus's manager over a year ago and in return, they became his backing band as he promoted his last album *Here's To Being Here*.

As he was making that album, his band at the time, Paso Mino, "was beginning to fracture," he said. "Not in a bad way, but fracturing nevertheless. Afie Jurvanen had an offer he couldn't turn down to go play with Feist, so he was beginning that trajectory and he [was just] doing that for a few years."

From there, Collett's backing band was slowly replaced by Zeus, with whom he has

"There's a deepness to how this record was made [...] and it resulted in my strongest work yet."

—Jason Collett,  
Broken Social Scene  
band member

enjoyed a symbiotic relationship. "I lean on them in a big way to be my band and they've leaned on me to get their foot in the door," he explained.

But ties have run even deeper. Carlin Nicholson and Mike O'Brien of Zeus took over production duties for Collett's latest album, *Rat A Tat Tat*.

The recording process for the new album got much deeper than it did for *Here's to Being Here*, said Collett. "There was some tension in making that record, but that can be a good thing, and I think it all worked out fine."

"But there's a deepness to

how this record was made because as we got further along playing together it became pretty obvious that this was a good direction for me to go in, using [Nicholson and O'Brien] as a production team. It became a great adventure for us eventually and resulted in my strongest work yet."

Though now they all share in each other's spoils from recording, managing, producing and playing with each other, Collett insisted they're more friends than business partners.

"I don't think of it in terms of a professional relationship. That's more of a monetary thing, and that's not really part of what our relationship is. We have a working relationship, but that's just where all the various dynamics of recording and touring are at play."

Jason Collett plays with Zeus and Bahamas on April 15 at Petit Campus (57 Prince-Arthur St. E.). Tickets are \$15.50.

# Mischiefous milk cartons

Papier10 highlights the many purposes of pulp

• CHRISTOPHER OLSON

The paper airplane stands as one of the least aerodynamic aircraft designs in human history, but also one of the most popular and persistent. The fun isn't in flying them so much as making them.

Local artist Adrian Norvid agrees that creation transcends function.

"Part of my pleasure in making things is to see what I can make in paper that one should not really be making in paper, like light bulbs," said Norvid, a Concordia professor and featured artist in Papier10.

Papier10 is dedicated to displaying the multi-faceted possibilities of paper. The event is celebrating its third annual Contemporary Art Fair of Works on Paper, presented by the Contemporary Art Galleries Association.

"It's ludicrous to even try to make paper light bulbs," said Norvid. "But there's a certain pleasure for me to try to translate things into paper, because if you're very sophisticated, you can make any kind of forms you want."

However, it's not always about being sophisticated, said Norvid.

**"People are often afraid of contemporary art."**

—Amanda Beattie,  
Concordia alumnus

His contribution to Papier10 is a series of giant milk cartons featuring labels containing "mostly bad sexual puns," like "Slip it innity, lose your virginity," or "Cream your jeans."

"People are often afraid of contemporary art," said Amanda Beattie, a Concordia alumnus who has worked for the Museum of Modern Art in New York as well as the Guggenheim.

For the Papier10 festival she's produced a kind of "audiobook in paper form," providing festival-goers with a guided tour of the exhibits as well as the history of the medium.

"This fair really shows that paper is indeed an important contemporary medium, allowing for endless expression and innovation," said Beattie. She noted that works range from pencil to paint, silkscreen to sculpture and, of course, paper light bulbs.

With the work of artist Jérôme Fortin, the paper itself is the piece. His work is comprised of

bits of paper cut from phonebooks, newspapers, graph paper and Japanese comic strips that are folded together to create rhythmic patterns.

"It's really about celebrating the art," said Jean-François Bélisle, executive director of the CAGA, who received his bachelor's in art history at Concordia.

"Artworks are for sale, and all the dealers hope to sell well during the fair," Bélisle continued.

"But beyond the commercial aspect of it, it's one of the rare occasions in Montreal or any other city when fairs celebrate the art and celebrate the artists."

Papier10 will host its opening night on April 15 at the Black Watch building (2067 de Bleury St.). Admission is free. For more information about the Contemporary Art Galleries Association and Papier10, visit [agac.qc.ca](http://agac.qc.ca).



"Untitled" by Adrian Norvid.

## Clash of the Commonwealth

The Ascot Royals wrap up their album and head to Montreal

• BARBARA PAVONE

When British brothers Ben and Jimmy Chauveau moved to Hamilton, Ont., they met their future bandmates—Joey Vinegar, Jesse Gilroy and Scott Cunningham—at McMaster University.

The band wasted no time choosing a moniker, drawing their inspiration from the British horse race the Royal Ascot, and setting out to record their self-titled EP. The result was an album without a fixed style. From rockabilly to heavy rock riffs to melancholic croons, the EP covers an array of genres.

Part of the album's charm, Vinegar pointed out, is its "live" vibe, which was the result of a quirky choice: "[We recorded] off the floor. It was nice to be able to play with people that you normally play with in a performance, instead of being stuck in a

booth by yourself playing to a ghost track."

Clocking in at six months, the in-studio process took longer than expected. While Ben joked that the highlights were "the free beer and the final product," he admitted they did learn some career-changing lessons: "Never get overwhelmed by the project and never try to portray something you're not through recording; it will never sound true to the listener."

As for what they've learned about being a band, Gilroy chimed in with an interesting analogy.

"It's like dating four people at once," said Gilroy. "So you get all the attitude and the drama, but you don't get any of the fun of actually dating."

The Ascot Royals play Bar St Laurent II (5550 St-Laurent Blvd.) on April 19 with Emery Street & Guests at 8 p.m. Tickets cost \$6.



The Ascot Royals play in Montreal on April 19 at Bar St Laurent II.

# The DOWN-LOW

## Event listings April 13-April 19

### MUSIC

Josephine Foster with Molly Sweeney  
Thursday, April 15 at 8:30 p.m.  
La Sala Rossa (4848 St-Laurent Blvd.)  
\$10

Sean Nicholas Savage with Caroline Keating and Philémon Chante  
Wednesday, April 28 at 8 p.m.  
Casa Del Popolo (4873 St-Laurent Blvd.)  
\$6

### DANCE

La Zampa (France) in Requiem  
Saturday, April 10  
Studio 303 at Place-des-Arts metro (#303-372 Ste-Catherine St. W.)  
\$12 pre-sale for students

### PUPPETRY

Billy Twinkle, Requiem for a Golden Boy  
April 22 to May 1  
Cinquième Salle of Place des Arts (260 de Maisonneuve Blvd. W.)  
For Tickets: (514) 842-2112  
\$23 to \$33

### THEATRE

Red Noses  
April 15, 16, 17 at 8 p.m. and April 17, 18 at 2 p.m.  
D.B. Clarke Theatre, Hall building (1455 de Maisonneuve Blvd. W.)  
\$5 for students

### VIDEO

Documentary screening of Girls Rock  
Monday, April 12 at 7:30 p.m.  
Room H-110, Hall building (1455 de Maisonneuve Blvd. W.)  
\$2-\$5 suggested donation

### VISUAL ART

*Wilderness and Other Utopias*  
Exhibition of the Collision 6's graduate work  
Friday, April 16 from 6-9 p.m.  
Parisian Laundry (3550 St-Antoine St. W.)  
Free

### 400: An Exhibition

Video installations, single-channel videos, performance, sculptures and more  
Friday, April 16 at 6 p.m.  
Eastern Bloc (7240 Clark St.)  
Free

### FAIRS

ROVER Salon d'Art Fair  
Featuring more than 50 works of art by up-and-coming and established artists.  
April 16 to 18  
5145 St-Laurent Blvd.  
For more information: roverarts.com/artfair/

— compiled by  
Ashley Opheim

# Living on the edge of appropriateness

Local zine publishes photographs that shock, amuse and offend

### • ASHLEY OPHEIM

Who wants to wait to be discovered when self-discovery is right at your fingertips? Daniel Pelissier sure doesn't.

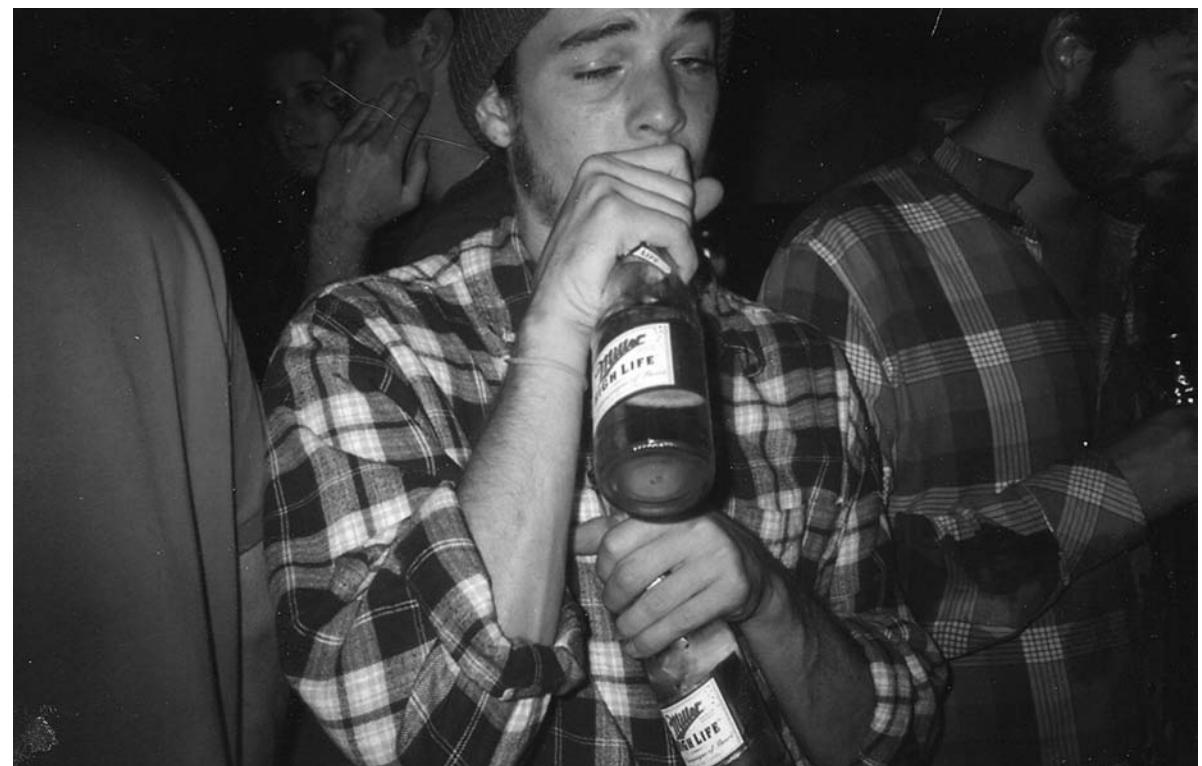
"I'm not going to wait for someone to ask me to publish my photos, I'll just do it myself and have fun with it," said Pelissier, co-founder of *Young Healers*, a local photography zine that opts for a DIY esthetic. The zine publishes photographs of emerging artists Pelissier deems worthy of attention.

"I'm publishing [*Young Healers*] and I enjoy doing it and the challenges that come along with it," said Pelissier. "But also, it's a way to get [emerging photographers'] work out there so people can notice them."

Daniel made his move to Montreal in 1999 as an 18-year-old interested in the punk, hardcore and metal scenes. His love for photography sprouted from these sub-cultures and led the way to a project pre-dating *Young Healers*.

"I used to take a lot of pictures at shows and then an ex-girlfriend of mine broke my camera and then I stopped for a while. When I started up again I was like, 'What am I going to do with all these photos?'"

The answer? *Society Suckers*. The zine began as a platform for Pelissier to expose his photography. By the third issue, he was asking friends and photographers he admired to submit to the zine and experienced overwhelming interest, completely



Alexis Gross will be featured in the next issue of *Young Healers*. PHOTO ALEXIS GROSS

selling out his first six issues, totalling 250 copies per issue.

Pelissier then decided to embark on *Young Healers*, whose objective is to publish monthly issues that coincide with a gallery launch for the corresponding edition. *Young Healers* is more of "a book that features one photographer's work" as opposed to *Society Suckers*, which "featured multiple artists."

*Young Healers* moves to further underline the DIY esthetic and the importance of zines as a direct, accessible medium, seeking to provide support for the chosen artists and their respective themes and ideals.

"Everyone that has pictures in [*Young Healers*] are people who have photos that speak to me," explained Pelissier. "I feel like their vision is something that I can stand behind."

The first issue of *Young Healers* was launched two weeks ago featuring photographs by Dana Goldstein. Her photographs are raw and capture youth culture in its self-destructive but impossibly tantalizing nature.

Pelissier sees this publication as "beginner steps for publishing."

"I kind of hate people who are like 'I'm going to do something one day but I'll just wait for somebody to find me.' Why wait

for someone to publish [your art]? Just do it yourself and get it out there," he said.

With the emerging trend of online zines, Pelissier wants to keep it real in the 3-D world. "There is nothing wrong with doing stuff online, but I like being able to physically touch a book and flip through it. It's so much more rewarding. I think you get so much more out of a three-dimensional relationship with print culture."

Issue 2 of *Young Healers* launches at Off The Hook Gallery (1021 Ste-Catherine St. W.) on April 27 from 7 p.m. to 11 p.m. The issue features the work of Alexis Gross.

## spins

### Colin Moore *Leaving Home*



Indica Records

Warning: step away from this album if you happen to be a sucker for summer. If you are currently in a state of desperation and are biting your nails in anticipation of the season's arrival, this album promises an increase in your cravings for cottages, road-trips and campfires.

That being said, that very first day the sunshine sticks around, grab your best friends, a car, a cooler, a few lawn chairs and a stereo and get out of the city. Make the most of the day and then once you have significantly worn yourselves out, grab a seat, pop in *Leaving Home*, lean on the person next to you and enjoy. Trust me, it will be perfect.

Montrealer Colin Moore's raspy voice in *Leaving Home* is grittily raw and oozing

with honesty. The words are wonderfully simple, yet every bit worth listening to. The 14 tracks are varied both musically and lyrically—though they manage to fit tightly together to make a well-flowing album. It's folky, fantastic and very much worth your time.

9/10  
—Megan Dolski

### Ben Harper *Live From The Montreal International Jazz Festival*



Virgin Records

Ben Harper and his band Relentless7 made the closing night of Montreal's 30th International Jazz Festival one to remember, and attendees can count themselves lucky that it was recorded for this CD + DVD package.

The album features most of their 2009 *White Lies for Dark Times* album, a couple of exclusives and two great covers (Queen and Jimi Hendrix). The DVD features two extra songs, including the single "Fly One Time" which Harper tenderly dedicates to Montreal and the festival's founder Alain Simard. At least there is comfort in this recording and DVD that perfectly encapsulate a special night of music.

9/10  
—Nikola Grozdanovic

### Baptized In Blood *Gutterbound*



Roadrunner Records

Sometimes it's not about changing the world, but simply finding the time to party. London, Ont.'s Baptized In Blood get that.

7/10

—Brian Hastie



(Left to right) Jill Verhesen, Kelly Hewitt, Emily Bocchia, Hughanna Gaw, Amélie Lemelin and Sarah Sullivan: the female rookies of the year. PHOTO ESTHER BERNARD

# Saturday honours for Stingers

## Women's rugby team sweeps sports awards

• CHRISTOPHER OLSON

The women's rugby team was well-represented on the podium at this year's Concordia Stingers' Awards Banquet, as three members left the Mount Royal Centre with awards on Saturday.

"I've had a little bit of trouble in the past in terms of focus and letting the little things go," said female athlete of the year Jackie Tittley. "I think my kicking game has gotten a lot better in the past year."

Tittley, who was the women's rugby team's leading scorer, said she and her teammates developed great team chemistry over the course of the season.

"There was no friction," she said, "so I think that really helped get us to nationals."

Stingers linebacker Cory Greenwood was named the male athlete of the year. He is expected to be a first-round pick in the upcoming CFL draft.

"He wanted to thank his teammates for helping win the President's trophy," Stingers fullback Devon Mitchell said on behalf of Greenwood, who was not able to attend the event.

"And he wanted to thank all the ladies out there. Without their support, he wouldn't work as hard in the gym."

Other athletes presented with awards included women's rugby team flankers Ali Olshefsky and Hughanna Gaw.

"It's really cliché to say, [but] you feel like you're part of a family," said Olshefsky, who contributed to a women's rugby sweep at the event by taking home the Denise Beaudet Award for balancing academics, leadership and community service. It was her third consecutive win.

"Having been involved in athletics, I think you become a lot more connected to the university because of it," she said. "If you see someone in their Stingers gear, you can take them out of the crowd. It makes you feel like you're a part of something that's bigger than yourself and makes you feel like you belong."

Olshefsky has nothing but praise for her team.

"We have a lot of players that will no doubt, in my mind at least, probably go on to play for Canada," said Olshefsky. "I wouldn't really say that there

**If you see someone in their Stingers gear, you can take them out of the crowd. It makes you feel like you're a part of something that's bigger than yourself and makes you feel like you belong."**

—Ali Olshefski,  
flanker for women's  
rugby team

were negatives to the season. I think we really pushed ourselves to the extreme, and I think we excelled as well as we possibly could have."

Women's soccer goalkeeper Fanny Berthiaume took home her third straight President's Academic Award.

"I think having the athletics aspect of my university life actually made my academic [work] that much better," said Berthiaume. "It forced me to manage my time better and it forced me to really focus on the things that were important to me."

The women's soccer team struggled a lot over the past few years, "but this year, I would say that I really saw a step forward," said Berthiaume.

A lack of consistency haunted the women's soccer team this season and Berthiaume said that needs to be addressed in the future.

"We still have this problem where we'll have a really great game and we see all the potential that we have, and we'll have the next game and we'll play not quite to our potential," she said.

Also during the gala, Director of Recreation and Athletics Katie Sheahan took a moment to remember Concordia football linebacker Ricky Zieba, who passed away last summer after a tragic car accident.

"It has been said that we saw but a glimpse of his full potential while he was involved with our program and that this in itself was extraordinary," said Sheahan. "May the example Ricky showed us all continue to inspire us in everything we do and may we do this all in humility, to be sure, but also with gusto and a commitment to be the best."

# Back to the octagon

Quebec UFC fighter makes full recovery

• CHRISTOPHER CURTIS

Patrick Côté stepped out of his corner with three of his fingers raised to the Illinois crowd.

The Rimouski-born fighter was proud to still be standing after two rounds against Ultimate Fighting Championship middleweight champion Anderson Silva. He was the first fighter to accomplish that feat in four years. The celebration was short lived, however, as Côté tore ligaments in his right knee after throwing a kick.

The crippling injury ended his first and only major title fight and has forced the young fighter out of the octagon for the past 18 months. He has gradually been rehabilitating his knee and training for a comeback bout. He will return to action against middleweight contender Alan Belcher on May 8 at UFC 113 at the Bell Centre.

"The injury was a terrible moment in my career," Côté said. "I felt terrible for the fans because they were cheated out of a good finish to the fight [...] I needed two surgeries and couldn't train for a long time. I gained so much weight my friends started calling me 'Fatrick' Côté."

At the Tri Star gym in Montreal, Côté takes on all comers, rarely side-stepping a punch or kick, often walking into strikes to find an opening and pounce on it.

"I'm not the most talented guy," said Côté. "I'm tough though. You can't learn that, you can't learn how to take a punch in the face and that's something I really do well."

Throughout his adult life, Côté's resolve has been tested time and again. He began training as a mixed martial artist in the Canadian Forces, where he served in the infantry from 2000 to 2005. In October 2004, while he was still a soldier, Côté was called upon to fight former UFC champion Tito Ortiz.

Fighting a much larger, more experienced athlete, Côté managed to knock the former champ down and survive a three-round onslaught. He lost the bout and his three subsequent fights in the octagon, but kept pressing.

"No one is as mentally tough as Côté," said sparring partner David Loiseau.

In 2007, Côté began his comeback. He put together four consecutive wins, finishing opponents in spectacular fashion and earning himself a title fight. His latest loss and injury have Côté returning to the comeback trail, he relishes the opportunity to rebuild again.

"There are no easy fights in the UFC," said Côté. "I plan on beating Alan [Belcher] in May and making another run for the title. I don't have anything against Silva, but he's got the middleweight title and I want it."

# Con gripes

## Concordia student movement must broaden its scope

• MATTHEW BRETT

Support for Quebec's low tuition rates is virtually non-existent and Concordia's weak student movement will flounder if it does not drastically magnify its activism. But if there is one uniting factor in the province at the moment, it is opposition to the provincial Liberals.

*The Link* contacted 13 Liberal Members of the National Assembly last week about the provincial budget. Each MNA has a large student population in his or her riding and Concordia's nearly 40,000 potential voters represent a significant political base.

Not a single Liberal replied, aside from the offices of Geoffrey Kelly and Norman MacMillan, who both happened to be out of town. The office of Québec solidaire leader Amir Khadir was the only source that did reply promptly. There is something wrong when student voters are so easily overlooked by the governing party.

By turning public attention to Liberal policies themselves, Premier Jean Charest has potentially shattered the legacy he was attempting to establish for himself.

An opinion poll conducted on budget day revealed that 74 per

cent of Quebecers were opposed to it. A protest the following week drew tens of thousands to the heart of Montreal's financial district.

The only item in the budget that received majority support was the elimination of the tuition freeze, leaving the student movement in a vulnerable position.

A debate organized by Free Education Montreal likewise revealed some stark realities. *The Link* obtained a copy of Concordia President Judith Woodsworth's notes for the debate and one point is worth stressing.

Woodsworth stated that Quebec has "consistently" been at or near the bottom of rankings for university participation despite having the lowest tuition fees in the country. Nova Scotia and Ontario, with the highest undergraduate fees in Canada, have the highest participation rates.

The student movement will have to grapple with this reality if accessible education is its end-goal. With low public support for maintaining a tuition freeze, student unions will have to broaden their scope to gain any public legitimacy.

Premier Charest has made this task fairly easy, with Quebec's sales tax, gas tax, electricity rates and health care fees all increasing over the next four years, leaving

student unions with many different issues to hammer the government on. The new \$200 health care fee has drawn particularly sharp condemnation.

The fee is viewed as "a way to transfer the financing of public services to the middle class and the most impoverished," according to the Federation inter-professionnelle de la santé du Québec.

The fee itself is a violation of the Canada Health Act, according to the University of Toronto's Raisa Deber. Québec solidaire, a leftist provincial party, is mounting a cross-Canada coalition against user fees that will likely gain popular traction.

Emergency rooms are overflowing and hundreds of thousands of Quebecers do not have a general practitioner. The strains on the healthcare system will not improve as baby boomers are not getting any younger.

In fact, it looks increasingly like current the generation of students will shoulder the financial burden caused by the deliberate greed of some baby boomers, not to mention the environmental consequences.

Quebecers also overwhelmingly recognize that health costs are not the only thing being offloaded to the most impoverished. The entire financial crisis is shifting onto the shoulders of the global

Have a Concordia gripe? Send them to [opinions@thelinknewspaper.ca](mailto:opinions@thelinknewspaper.ca)

working poor, the middle-class and students.

In contrast to the response of the general population, Quebec's business and finance community actually applauded the budget.

While thousands of Quebecers were outside protesting, Finance Minister Raymond Bachand was speaking to Montreal's business elite. In a real democracy, Bachand would have been with the people, but it is clear where the Liberal government's priorities lie.

Their loyalty lies with the Board of Trade of Metropolitan Montreal, a major business group with affiliations to the World Commerce Centre in Montreal. The board issued a statement that it was "very satisfied" with the provincial budget.

"This budget is in line with the Montreal business community's expectations regarding the role of the state," board President and CEO Michel Leblanc said. "It limits the size of government, encourages efficiency and creates an environment favourable to long-term growth."

The Conference Board of Canada expressed similar sentiments.

When asked about the government's historically large role in Quebec, Bachand said "sacred cows exist only in India." Sacred cows do exist in Quebec—they are

called banks and corporations.

No major corporate taxes were introduced and the four per cent rise in mining duties by 2012 was met with worry and hints of capital flight from the business community. Banks, loan companies, trust companies and securities-trading companies will also see taxes on salaries increase from two to 3.9 per cent.

Bachand's right-wing roots are on full display in this budget, and the Liberal party has lost legitimacy in the eyes of most Quebecers.

All of this to say that the student movement has an awful lot to be upset about with the latest budget.

It did take three or four years after the stock market crash of 1929 to produce new social movements, both on the left and right. The emergence of a unified and sustained response is certainly the responsibility of an organized student movement here in Quebec.

While the Graduate Students' Association election, held from April 6 to 8, may trigger a potential student movement, the Concordia Student Union and the Arts and Science Federation of Associations appear content to remain in a position of obscurity within Quebec's student movement. Their legitimacy as defenders of student interests can certainly be brought into question.

# Word on the street

What do you think about food on campus?

*compiled by Clay Hemmerich*



"I don't agree with a Chartwells contract that we have at this school or the Pepsi exclusivity contract they have with the vending machines."

—Stephanie McConkie,  
BA Geography

"We don't have much choice in terms of food on campus, so there should be more affordable venues."

—Badur Takriti,  
BA Economics



"I guess we have a big variety to pick from so we can't complain, and off-campus we have even more food. So yeah."

—Michael Meleck,  
BEng Mechanical Engineering



HN: Can we swear in this?  
*The Link:* Yes.

HN: The food is shit!  
Chartwells owns this university!  
It's crap!

—Heather Nagy



"I don't actually go to school here. I only show up for the People's Potato and I think it's awesome."

—Jesse,  
BA thug life



Earlier in the semester I came to the realization that, at 24 years old and having spent six years on my undergraduate degree, I have spent a quarter of my entire life at Concordia. A chilling thought.

Even though I am finally graduating this spring, I wonder: what have I really learned? I don't see very much utility in sharing the personal lessons insofar as they are the ultimate height of subjectivity and even if I could gleam an abstract lesson out of them (follow your heart, watch your back, etc.), I think concrete advice is best. So here they go, in no particular order.

**1. Learn the ropes.** It makes everything easier around school.

When printing in the library, there are multiple printers you can choose from on the print menu. You can alphabetize the print jobs so you can find yours faster. This

applies to busy Birk's (get a couple numbers, so if you miss your first one because you're at Tim Horton's, you have more), the shuttle bus (there's little food at Loyola, sneak that stuff on), and the tunnel system (did you know one connects John Molson School of Business to the Hall building? WTF, I know, right?).

**2. Get involved.** I can sincerely say that, for me and everyone else I know that has had any involvement in the community, it is one of the most satisfying things you can do. Wanna throw parties? Join a club or run for your member association—every program in the school has one.

Wanna get involved with academic decisions? There are tons of options for students, like running for senate or getting appointed to any of the faculty councils, as well

# To Anglos: a challenge for summer

French is the key to making the most out of Montreal

• LAURA BEESTON

If you're one of the lucky ones sticking around Montreal for sweltering summer days of sangria on terraces, never-ending circuits of festivals, parties in parks and sweaty dance floors, good on you for choosing to bask in the light of this city. But to live Montreal life to its fullest, you should try learning French.

With a semester coming to a close and the certainty of a school-free summer in the not-so-distant future, learning French right now might be a tough sell, but do it.

I know that attending an Anglo school in an Anglo part of town is a damn comfortable bubble to live in, but there is far more to Montreal than easy conversation and minimum-wage jobs.

This is the perfect time to expand your vocabulary, slay your slang, and varnish your vernacular.

Besides, why did you even come here? Why would an enlightened, university-educated English man/woman, choose to live and study in a French city—a French nation, no less—yet choose not to speak or learn the language of love?

You are a growing mind, a curious being, an adventurous spirit, am I right? Don't you learn for a living these days anyways? Carpe diem this shit!

You are in your intellectual prime, brothers and sisters. And there are many reasons that it will be good for you.

## La soirée

Though this might start to sound like a self-help pitch, consider what you're missing socially if you don't try or don't give a damn. Speaking French is a good way to open some doors in this city, interpersonally-speaking, but more importantly French parties are just more wild and sexy. The real culture is in the cocktail glass.

Examples? Grolsch and Guru are an unlikely but wonderful-tasting energy beer combo. Les filles du roi wear the pants in pretty much every heterosexual relationship. And sex is more exciting in another language.

## C'est pas cher du tout

Are you a Canadian student? If you are, you have even less of an excuse to fulfill your bilingual requirements of citizenship.

If you have a birth certificate and want to learn, there are many government-backed French programs available to integrate you.

Speaking from experience, La commission scolaire de Montréal was a blast where "school" was all about reading the newspaper everyday, watching *Les Lavigeureurs!* and getting acculturated. It cost \$40 a session, lasted two months and consisted of 16 hours of classes per week. Thorough and cheap.

Besides the relatively low cost of picking up the language here, French will certainly land you better jobs where you can make a bit more money over the summer.

But even if the job you get after

learning French doesn't deliver the 'scrilla, at least you'll have a place to exercise your latest lingo skills on a daily basis.

Knowing basic politesse, numbers and tenses will take you miles, and how good does bilingual look on a resume, right?

## Dégène

The real secret to learning French over the summer—with the help of classes, tapes, hypnosis or whatever—is to just get over yourself and give it a shot beyond the church words.

So do it.

Have fun, laugh at your own mistakes, learn something new. If you find yourself trying real hard and someone switches tongues, ask them nicely to speak French with you because you want to learn, then take stock of the impressed look on that francophone's mug.

It might be tempting to just turn off your brain and work in an air-conditioned call centre all summer, but why do that here when you could be appreciating and participating in your larger community and culture through acquiring a language?

Recognizing the value of this time you spend in Montreal should be your priority as you take well-deserved time off university. Improving your French will improve every aspect of your life as well as yourself as a person. It certainly couldn't hurt, n'est-ce pas?

## THE FINAL PUBLIC DIARIES OF BEISAN ZUBI

as attending department-specific councils.

If you are creative, there are multiple faculty and student-run publications—like *The Link*, CUTV, CJLO, Art Matters and more—for you.

For the socially conscious, you can get involved in QPIRG-Concordia, the Sustainability Action Fund, R4, The People's Potato, Le Frigo Vert, Cinema Politica and so much more.

If you're a masochist, the Concordia Student Union will always be there for you to bang your head against.

Anything you want to do, I promise you the venue exists—you just have to look for it.

**3. Be nice.** I am still astounded at how university students haven't figured out the way toilets work (you flush them), that removing the T and I from STAIRS signs to make SARS is really not funny at all, that your mess doesn't clean itself up (and those who clean it anyway need a "thank you" now and then), that the left side of the escalators are for walking up and down, that elevators and shuttle seats are prioritized for disabled folks and that yelling in the library is not cool.

These are not only good for others, but doing them makes you into a respectable human being with all the more chance of going somewhere in life. This is simply an "anonymous kindness," so to

speak, and in no way supersedes the old-fashioned kindness of a smile here and there. If you haven't figured out that one yet, I can't help you.

**4. Be smart.** Get good grades. I know I just said that real learning happens outside the classroom, but one thing we forget is that Concordia is a temporary phase of our lives. All the learning you do here is to make you the strongest you can be when you face "the real world."

Good grades are the easiest ticket to a good job, good grad programs or whatever it is that inspires you. Go to class—it's half the battle. Take classes in as many subjects as possible. Always staple your essays, never paper clip them. And, last but not least, look both ways when you cross Mackay and Bishop, even though they're one way.

# Putting the private in public

## Student space is monopolizing

• LEX GILL

Often when speaking about the decline of post-secondary education, we use the analogy that the university has become little more than a diploma factory. I'd like to challenge that metaphor and suggest that there is nothing factory-like about this campus.

Perhaps years ago it would have been fair to conclude that what was once an honest academic institution had degenerated into nothing more than an assembly-line enterprise, spitting out certificates and lost twenty-somethings, but no longer.

The factory has fallen short as an adequate symbol for what takes place here. A factory is a place of community, a place of struggle. A factory requires hard work, precision and skill to maintain. A factory is productive. A factory is dangerous. Our university is none of these things, so it is not a factory.

No, our university is actually a shopping mall. We have food courts and travel agencies. We have advertising in bathroom stalls. We have credit-card agents hustling in the library. We are a target demographic, neatly contained in a few blocks of youth and convenience and apathy. Our experience here is prescribed by our environment: one which encourages us to drink Pepsi, eat Chartwells and memorize the textbook.

Our classes are rapidly becoming packaged consumer goods taught largely by part-time professors with neither the academic freedom nor the salaries they deserve. And with the exception of a few scripted

remarks at a recent panel, those who run this institution remain largely anonymous despite their golf club memberships which are worth several times the average student's tuition.

There is something deeply wrong here.

The recent provincial budget reminds us all that education is not a priority for the government. As a consequence, the university is forced to appeal to a host of corporate donors who fill the seats on Concordia's board as community-at-large members

and have a vested financial interest in being a part of the university's power structure. I'm sure that these representatives—like the president of your friendly neighbourhood energy conglomerate or the senior advisor of a corporation that develops military aircrafts—are lovely people, but it's safe to assume that they know very little about what it's like to wait in line for a student loan.

When the university starts begging, compromises have to be made. External sources of rev-

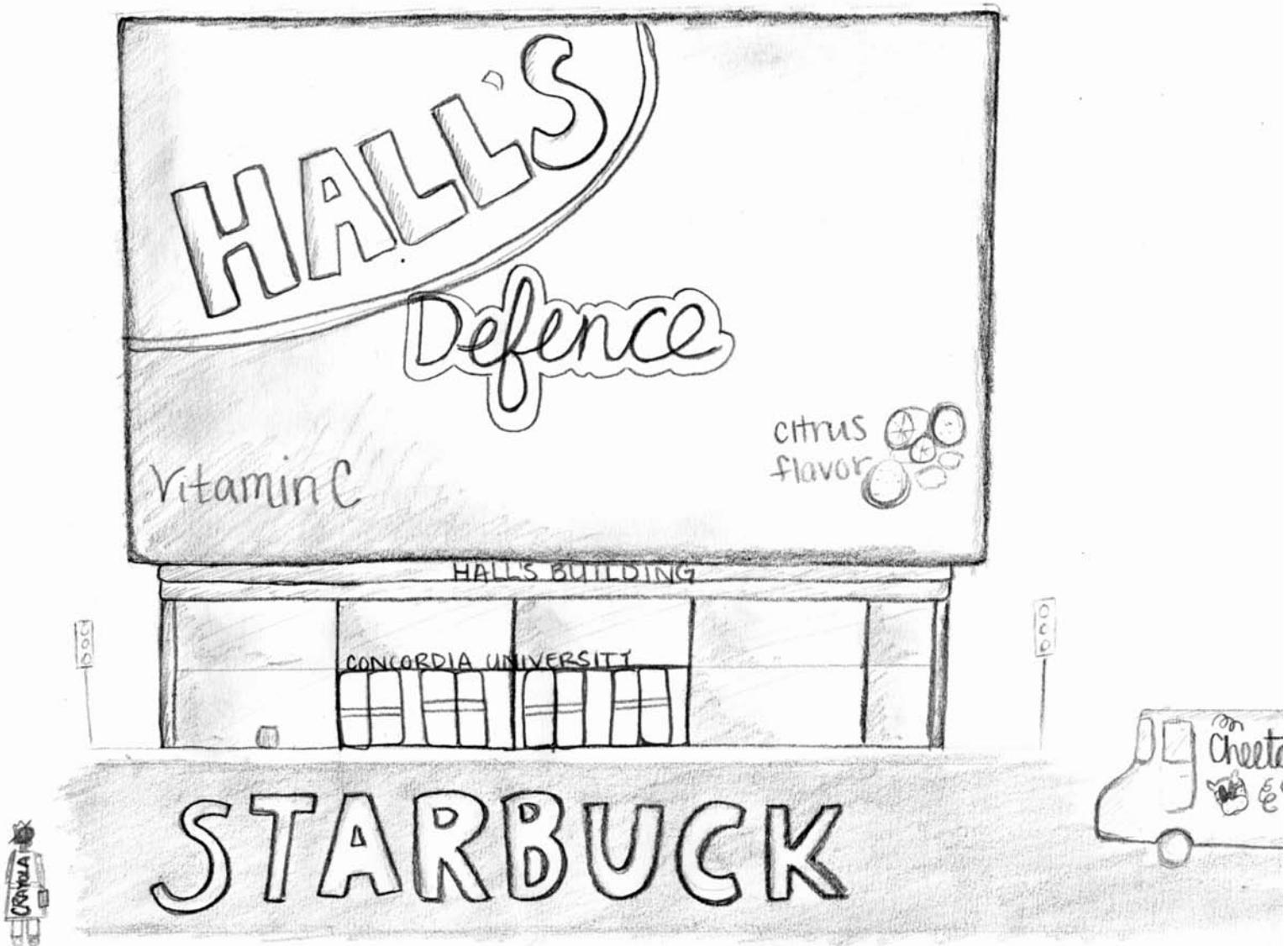
enue are sought and they come in the form of exclusive contracts, making spaces that were once student-run nearly impossible to reclaim.

This process has a profound impact on our aesthetic and political environment and touches all aspects of student life, from the People's Potato occupation to the struggle for Muslim prayer space.

The loss of student space speaks to the larger problem of a privatized post-secondary system and is essentially linked to

issues of rising tuition and accessibility. Government cuts allow for corporate influence to degrade the quality of our education while jeopardizing our ability to reliably fund it.

It's about time we challenge these institutions, empowering student-run initiatives and fostering a spirit of public debate, participation, engagement and community on campus. The challenge of building a genuinely creative, user-generated institution is a Herculean task, but the results are worth fighting for.



GRAPHIC SARAH-EVE HAMEL

## Letters @thelinknewspaper.ca

### Stuck on specifics

Your story "Student union addresses concerns with student centre" (Vol. 30, Iss. 29, Apr. 6) contained statements by Alex Oster regarding the Student Centre Agreement which are misleading or false.

The Student Centre Agreement, signed by former Concordia Student Union President Keyana Kashfi, states plainly and repeatedly that Concordia University will be the sole owner of the building. It says so in the preamble, and it says so in the body of the agreement (e.g., 4.14, 13.03 (c), 13.04, 26.14 (b)). The specific purpose of the University's ownership, as opposed to co-ownership or CSU ownership, is not explicitly stated. The foundation is never mentioned, except where it is defined as a "university-related person" to which the university may lease space.

Management of the building will fall to a committee made up of CSU and university appointees called the Board of Co-Management. No fewer than twenty-three (23) specified University policies, including regulations controlling posterizing, distribution of publications, filming and photography, emergency response and requiring minimum security for events, will apply to the whole building including student space, and will supersede any decisions taken by the Board of Co-Management. Moreover, this list can only be changed by a unanimous vote of the

Board of Co-Management, so the university can veto any change.

As to the figure of 32 per cent, it is simply wrong. The calculation in Appendix A provides the university with 38 per cent (38 per cent is also the number in the Agreement's section 1.69). Another six per cent for "Student Life Administration" is inexplicably counted as CSU space.

Oster's statement that "all this preamble stuff, if you're in a court of law, is not meant to influence the interpretation of specific articles regarding who controls what and who contributes to what," is incorrect. The preamble sets out the purpose of the agreement, and contains explicit instructions as to how the agree-

ment is to be interpreted.

*The Link's* statement (and the Fusion slate's campaign promise) that if students vote for the increase they "can expect a \$43 million student centre on the downtown campus in January 2011" directly contradicts what the university has had to say about the project.

According to the 4 June 2009 Concordia Journal, "The specific site is yet to be chosen and is hoped to be determined by 2012. The eventual target date for its opening is 2015."

I call on *The Link* to publish an independent, objective analysis of this agreement and its context.

—Robert Sonin,  
MA Philosophy

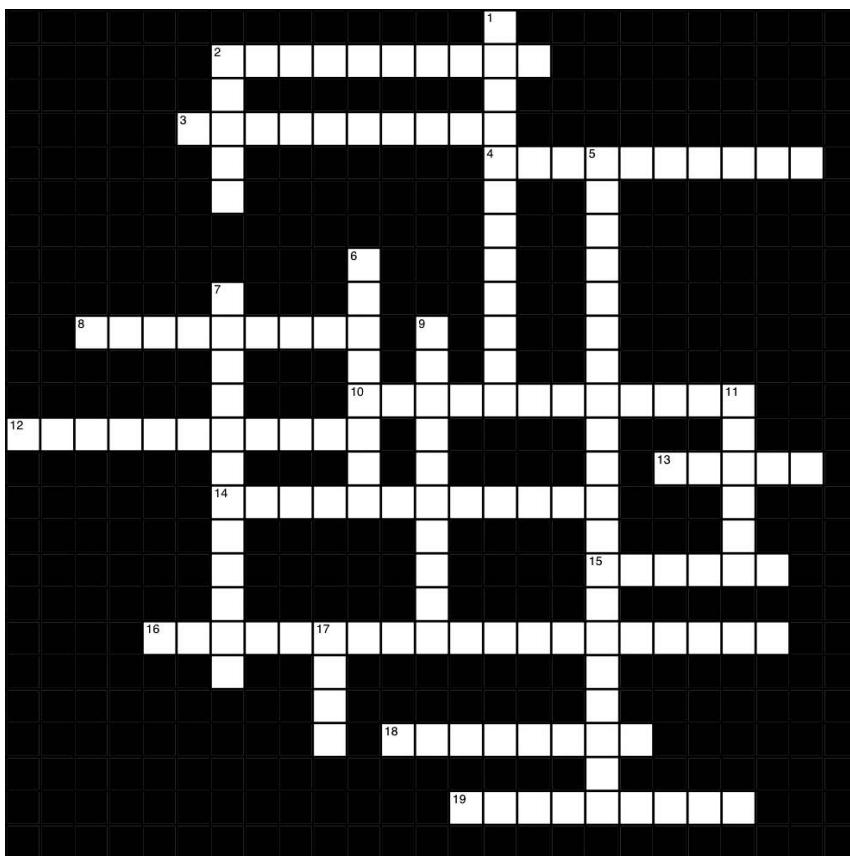
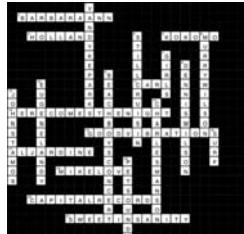
### The Link's letters and opinions policy:

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.

# pzzlol

## Crossword

issue 29  
solutionz



### Across

2. The strange mingling of the undead and Nazis, starring Peter Cushing, resulted in a strange melange of bad and evil.
3. Went from directing *Trainspotting* to one of the best zombie movies of the last decade. Run fast, Scarecrow.
4. Dr. Dominic West thinks it's time that we all tweak our dead ones, even our old university professors. Too bad it ends bloody.
5. Special effects go-to man who helmed a remake of *Night of the Living Dead* that actually stands up to the original.
10. 1988 independent film has a *Zombie Squad* going around and cleaning up the undead messes they find. Includes a strange and daring shot of a zombie invasion on the White House.
12. 1940s horror movie, or the band that composed the song "More Human Than Human."
13. Unofficial Italian sequel to Romero's *Dawn of the Dead*. Spawns three sequels on its own.

14. This game series, first debuted on PlayStation, is a survival strategy cornerstone that was paced almost like a movie. Don't forget to make sure you have enough clips before wandering into the abandoned police station!
15. The most popular reason behind the resurrection of the dead in the 1940s. A geographically-centered activity involving the traditional sacrifice of goats and chickens.
16. 1983 Louis Fulci movie that involves a priest opening the doors of Hell by hanging himself in a cemetery. Ooooooh, spooky.
18. This mega-hit pop song was made into a 14-minute music video which spawned a quirky but awesome zombie dance.
19. Zombie \_\_\_\_\_, a series of three shot-on-film videos from the US Midwest in the 1990s. A lollercast of the highest order.

### Down

1. Before *Lord of the Rings*, this man directed

*Braindead*, a strange comedy/horror hybrid that placed the walking dead at the forefront of the story.

2. Titular character of a British homage to the zombie genre, complete with biting social commentary.
5. Ground Zero, in zombie movie terms. "They're coming to get you, Barbara".... Now in the public domain. (2 words)
6. Sam Raimi flick gives birth to one of the great horror icons: Ash J. Williams.
7. Italian horror director/producer who talked George Romero into writing and directing the 1978 sequel to *Night of the Living Dead*.
9. American version of Spanish zombie flick [rec].
11. The modern concept of the zombie is credited to this man. (last name only)
17. The *28 Days Later* variety of zombie, versus the more conventionally-accepted NOTLD type of walker.

FOR THE LOVE OF GOD,  
DON'T DO IT.

DIEGO PELAEZ GAETZ & VIVIEN LEUNG

# editorial

## When logic doesn't add up

"In the provinces with the highest tuition, there is the highest [university] attendance."

This statement, uttered by Concordia President Judith Woodsworth in response to a question regarding rising tuition rates for international students, should give everyone attending university in this province serious pause.

Not only is the statement intentionally misleading, attempting to fabricate a cause-and-effect relationship between high tuition and high university enrollment, but it signals an ominous future for Quebec students who currently enjoy the most affordable tuition rates in the country.

First of all, look at the facts: as of 2006, the participation rate of Quebec adults aged 18-24 was 25.2 per cent, ranking fifth in Canada. During that same year, Quebec was also one of only three provinces with an average tuition rate less than the national average of \$4,347.

There is some truth to the claim on the surface. New Brunswick has both the highest participation rate and highest tuition fees in the country. But the claim that tuition is the determining factor in attracting more students is flawed.

In 2006, Quebec had the third-highest dropout rate in Canada. This doesn't fit into the logic behind the university's rhetoric. The point is that there are far too many variables involved with clinging to high tuition as the road to increasing enrollment in the future.

The administration's myopic view also ignore the success that other countries have had with very low or non-existent tuition rates. The country with the highest university participation rate in the world is Norway. Norway has no tuition fees at state universities.

How would our school administration explain that? Perhaps if Norway charged more money for education, they could even further distance themselves atop world rankings for participation in higher education?

Clearly, this logic is extremely limited and potentially dangerous. This philosophy could lead to Concordia drastically hiking tuition fees for international students with the idea that this would get more students to study here. Surely, after groups of flabbergasted foreigners return home and tell their families and friends why they're home after university tuition got jacked up to twice what they were budgeting for, it will encourage others to see what our school has to offer.

Why is tuition going up now, though?

We've certainly weathered the storm of hikes for an enviable amount of time compared to British Columbia—whose tuition fees doubled from 2001 to 2006—but the problems are more systemic. Government subsidies to universities have been declining steadily ever since Paul Martin's deficit-slashing 1995 budget. Services and neglected programs like classics and philosophy are being trimmed to the bone.

Without raising fees, the most tempting ally to ride your school out of a storm with is the private sector. President Woodsworth's statements on an "American model" for tuition certainly reflect a university willing to hop on board. By their courting of business and erosion of student space over Woodsworth's tenure, Concordia is already there in some respects. And when business is in the room and government has dropped the ball, the organization must be run like a business. "Revenue-neutral" is the new buzzword, and "high-value" faculties like business and engineering command a demanding share of attention. In the process student priorities—particularly those of international students and those on the economic margins—dissolve.

This logical fallacy from the administration may illustrate their ungracious position on the question, but the fact remains: tuition will still increase, and students, along with the rest of society, will still be hurt by it. Get informed and stand up for students when you return to school this fall.

—Diego Pelaez Gaetz & Tom Llewellyn  
Copy Editor and Online Editor