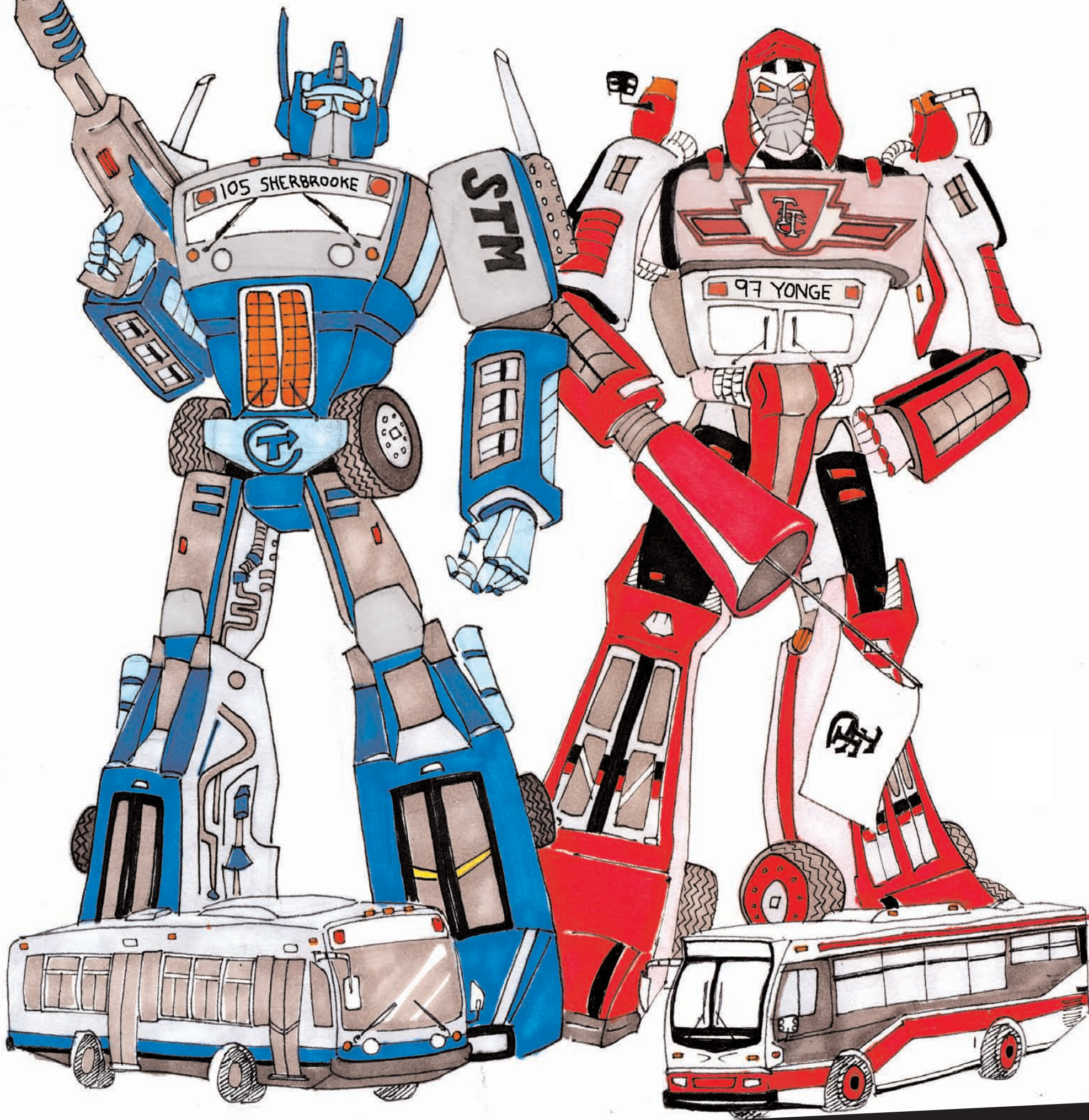


STM



STM vs TTC: a look at Canada's two largest transit systems • Features page 11

CSU council restores Judicial Board, doesn't want your emails, and can't keep their mouths shut • News pages 3 & 5

System error

Councillors try to solve communication problems with each other and students

• TERRINE FRIDAY

Four of your elected councillors don't want you to contact them, according to their comments at the Concordia Student Union Council meeting on Nov. 12.

Arts and Science councillor Kenroy Broderick as well as John Molson School of Business councillors Jessica Cohen, Kaysy Paolucci and Sean Zimmermann, voted against a motion to post their student union-domain email address on the CSU website.

Two motions were brought forward by Arts and Science councillor Louise Birdsell-Bauer after several Council members complained about a lack of communication among councillors.

The first motion called for councillors' email addresses to be distributed amongst themselves so they can reach each other without the chair's consent. The second called for the creation of student union-domain email addresses for all councillors to be put up on the web.

"I would just like to clarify that this [first] resolution is being done in the spirit of democracy," Birdsell-Bauer said, noting that orchestrating "secret group meetings" is not the intent; it's in order to get a hold of councillors without the Council chair's consent.

Several councillors, including Elie Chivie, the union's VP Communications, argued that communicating by regular email would take away some of the chair's responsibilities, which includes moderating group emails and centralizing information sent out to the councillors.

"That is why we have a chair in meetings



Councillors may soon receive emails from you, but not from each other. GRAPHIC GINGER COONS

and that is why we have a chair outside of meetings," Chivie said.

"The point of having a chair is that all communication be regulated through her," Paolucci added.

Arts and Science councillor Prince Ralph Osi tried to moderate the discussion, saying communication via the chair should be considered an acceptable means of communication and if problems arise, "then we can hold the chair responsible for incompetence."

With regards to the second motion, which would make email addresses available to all students, councillor Paolucci said, "We're

going to be bombarded with emails that are not important to us."

"You were elected to be contacted," countered Arts and Science councillor Amine Dabchy. "You're here to represent students and you're here to care about students."

The first motion died when the vote became deadlocked in a tie.

The second motion was passed with only four councillors dissenting.

Minutes for the Nov. 12 Council meeting are not yet available online, nor are the minutes for Sept. 17, Oct. 2, Oct. 17, Oct. 22 and Oct. 30.

Council rep demands "a sandwich and a blowjob"

Inappropriate comments spewed at climax of meeting

Kenroy Broderick is a CSU Arts and Science Council representative who was voted in by Concordia students last March.

Here is a list of some of the comments made by Broderick at the Nov. 12 Council meeting:

"Instead of having five email [addresses], I'd rather have two."

—10:58 p.m.

"I've got exams [...] Does anybody else have exams?"

—11:30 p.m.

"Democracy!"

—11:40 p.m.

"Fuck that."

—11:42 p.m.

"Yeah, bitch."

—11:43 p.m.

"My brain is so done."

—12:12 a.m.

"My sword is bigger than yours."

—12:15 a.m.

"What's with this 'gender parity,' man?"

—12:15 a.m.

"I wanted to let you all know it's 12:30..."

—12:31 a.m.

"Yeeeeaaaaaah..."

—12:54 a.m.

"It's getting late."

—12:56 a.m.

"I need a sandwich and a blowjob."

—time unknown

—compiled by Terrine Friday

Six hours of sound and fury

ASFA president escapes removal from SAF Board with help from CSU VP

• CLARE RASPOPOW

A six and a half hour meeting.

Three hours of closed session discussion.

Two controversial motions.

Zero results.

These are the figures for last Thursday's Arts and Science Federation of Associations meeting where a motion was passed to have Audrey Peek, ASFA president, removed as the association's representative on the Sustainability Action Fund's Board of Directors. The decision was then reversed in the eleventh hour by a motion to reconsider.

Peek was charged in the first motion with misrepresenting the interests of ASFA, holding a position without being elected to it, and aligning ASFA to the Concordia Student Union.

Louise Birdsell-Bauer, an independent Arts and Science councillor, defended the original motion.

"Audrey's actions on SAF didn't represent ASFA," asserted Birdsell-

Bauer. "When we realized that she had never even been elected to the position, we decided something should be done."

Peek denies any sort of collusion between herself and the CSU and believes the motion to have her removed and excluded from candidature in the election of a new representative was "a political tactic."

"The motion was to re-evaluate the appointment of one of the [SAF representatives], not all of the appointed positions," Peek explained pointing out the discrepancy, adding that she believes the motion was really meant to publicly discredit her.

Peek cited previous statements made to *The Concordian* by Gregory Johansson, the association's Political Science representative, as proof.

Johansson told that publication that, "as a member of [SAF's] board of directors, [Peek] shouldn't be trying to get rid of it."

John Molson School of Business president and SAF board member

Adam Gold agrees with Peek's theory that the motion was a personal attack. He supported Peek by waiting outside the meeting, after it went into closed session for almost three hours, in order to defend her record to ASFA.

"[Audrey]'s always been a proactive, productive member of the [SAF] board," Gold told those waiting outside. "[This motion] is purely spite!"

But Johansson, who presented the motion before ASFA, said that there was absolutely no political motivation intended.

"I don't know what Audrey thinks I'm gaining in all this. If anything I'm hurting myself," he defended. "I just think that she isn't representing ASFA properly."

"It's not personal," said Birdsell-Bauer, who also said there was no malicious intent. "We also highlighted positive issues. It was made very clear that it wasn't personal."

Both Johansson and Birdsell-Bauer pointed to the presence of Colin Goldfinch, the CSU's VP

External, as a reason for the last-minute reversal of the association's earlier decision.

"At some point, with Colin's presence, something changed," said Birdsell-Bauer. "Towards the end [of the meeting] there was an attempt to manipulate council on [his] part. He made quite a few comments that were aggressive and out of order."

**A six and a half hour meeting.
Three hours of closed session discussion.
Two controversial motions.
Zero results.**

Goldfinch could only participate as an observer during the meeting. But at one point, he presented a copy of *Robert's Rules of Order*, a set of parliamentary procedures, to Science College representative Megan Sheppard. Goldfinch pointed out the passage Sheppard would need to cite in order to present the

"motion to reconsider"—a motion that was passed after more than 50 per cent of the association members had left.

Goldfinch also kept in close communication with Peek during the open session portions of the meeting. In a text message sent to Peek before the motion to reconsider was moved, Goldfinch wrote: "Audrey we have 8 out of 12."

The motion to keep Peek in her seat on the SAF passed 7 for, 4 against, 2 abstentions.

Johansson cited Goldfinch's participation at the meeting as proof of the connection between Peek and the CSU.

"This is just more evidence of this issue, [the connection between Peek and the CSU]," said Johansson. "I think this kind of proves what we've been talking about."

Johansson called the last minute reversal "terribly undemocratic."

"We made a decision when everyone was there and it was undone after everyone had left," Johansson added.

Controversial removal overturned

CSU Council reinstates JB members after breaching own laws

• JUSTIN GIOVANNETTI

Six hours into its November meeting, the Concordia Student Union's Council voted to overturn its controversial decision to remove two judicial board members.

Tristan Teixeira and Rawan Hadid were removed from the JB at the CSU Council's October meeting, even though there were already four vacant seats. Teixeira and several other councillors claimed the move was in direct violation of a CSU bylaw that states that "JB members are appointed until they graduate."

The motion to reinstate Teixeira and Hadid was put forth by Shandell Jack, an Engineering and Computer Science councillor. Jack's motion was on the last page of the council's 27-page agenda and was passed at nearly one in the morning on Nov. 13.

"I don't think we understand the significance of what happened that day," said Jack. "We have three [regulatory] bodies for a good reason."

"We do [understand]," answered Arts and Science councillor Amine Dabchy. "I regret voting for it and this is a chance for me to redeem myself."

Dabchy's regret was shared by others on Council.

"I had no idea that [JB] terms last until they graduate and other councillors were confused about that as well," said Arts and Science councillor Louise Birdsell-Bauer, who initially voted to remove the JB members. "Councillors were frustrated that they

weren't informed about the motion earlier and couldn't look into it as it was presented."

When a question was asked about the possibility of creating term limits for JB members, Jack said this might limit their impartiality.

"These members are intended to serve for life and to not be swayed by [council]," Jack said.

I understand that we didn't want the meeting to be longer, but we can't push things under the rug.

—Louise Birdsell-Bauer, Arts and Science councillor

Arts and Science councillor Prince Ralph Osi was first on the speakers' list and immediately called for a vote on the motion—ending debate before it even started.

"I feel like it was a political move by [Osi] to call the question," said Birdsell-Bauer. "I understand that we didn't want the meeting to be longer, but we can't push things under the rug."

There was a concern in council about the late hour and its effect on members. "This council is not in the correct mental state to deal with this motion," said Fine Arts councillor Katherine Belanger 30 minutes before this motion was presented.

Eventually the vote passed by secret ballot: 15 yeas, 4 nays and 1

abstention.

Colin Goldfinch, CSU VP External, objected to the vote after the fact.

"In *Robert's Rules [of Order]*, you can't reinstall someone after you remove them from a position," he claimed.

Goldfinch did not provide a specific provision to justify his statement.

"It's his usual tactic to invoke *Robert's Rules* to his advantage to attempt to withdraw something that was already voted upon," Birdsell-Bauer said. "It's not appropriate to disregard council's ruling. Most of us have an imperfect knowledge of *Robert's Rules* and it can be used as a means of manipulation on council."

Elie Chivi, CSU VP Communications, objected to those who said it was unfair that Teixeira was removed without defending himself at the October meeting, even though Teixeira told council that JB members "were not officially notified."

"I spoke to you before the meeting in the CSU office," Chivi said to Teixeira.

"Only after probing," Teixeira answered.

As councillors left the meeting room to take a break, Dabchy leaned back from his seat and apologized to Teixeira. "I'm sorry for having voted for it," Dabchy said. "We didn't know what we were doing."

"I understand, thanks," replied Teixeira as they shook hands.

Speakers, signs and censorship

Vietnamese war photo creates a stir

• TERESA SMITH

When James Lucas was preparing to host Vietnam War survivor Kim Phuc at Concordia, he didn't anticipate having to jump through hoops to publicize the event.

Lucas, an organizer for Campus for Christ, was put in charge of advertising for the high-profile talk called "The Girl in the Picture."

Two weeks ago Lucas approached the Concordia Student Union with a copy of advertisement posters, featuring a Pulitzer Prize-winning photograph taken by Nick Ut in 1972.

The poster, which showcases a naked South Vietnamese girl, was on the cover of *Time* magazine over 30 years ago.

The photograph is of Phuc, the guest speaker, as a young girl. In it, the U.S. Air Force has just dropped napalm—a jelly-like substance—on her small town and she is running away from the scene. She is naked and crying and, because of the napalm, her skin is burning off.

Initially, the CSU approved the image—as long as Campus for Christ added their logo and some information about the event to give the image context. According to Lucas, the group agreed and the posters were duly stamped and hung in the Hall Building.

The morning after the first round of posters was put up, Lucas saw Elie Chivi, the CSU's VP Communications, taking them down.

Chivi said he had received a number of complaints about the offensive nature of the posters.

"We have to take the needs and opinions of students into account," Chivi said. "If we allow this photograph, which contains nudity and is offensive to some, we're opening the door to pictures of aborted babies and the holocaust."

However, Chivi did not keep a written record of the complaints—he isn't sure exactly how many people had a problem with the image and can't remember the specific nature of their complaints.

"It's blowing my mind," said Lucas. "Kim Phuc is such a high profile speaker—you'd think the CSU would want that for students."

Louyse Lussier, director of student life relations at the Dean of Students' office, said

any complaints about the content of the posters should have been immediately directed from the CSU to the Dean's office, as per Concordia's Posting Policy.

But the CSU did not alert the Dean of Students office when they received complaints. Instead it was Lucas who brought the conflict to her attention.

Lussier reviewed the poster's content and while she admitted the photograph may offend some viewers, she maintained that it doesn't break any rules set out in the *Canadian Charter of Rights and Freedoms* and, therefore, sees no reason not to approve it.

"The issue here is not about nudity or shock, it's about censorship."

—Louyse Lussier, director of student relations

"The issue here is not about nudity or shock," Lussier said, "it's about censorship."

Lussier said the role of the Posting Policy is not to protect some students from feeling offended, but rather to determine if the image in question is acceptable with the university's *Code of Rights and Responsibilities*. She also pointed out the whole point of Phuc's presentation is to speak about her journey to reconciliation through her experiences, which is meant to provoke a reaction and to spark discussion.

Chivi denied the allegations of censoring the content of the group's poster. "Censorship would be to remove something without consulting the group who made the poster."

Chivi also said the CSU and Campus for Christ engaged in an open dialogue which produced no results: "[...]They haven't taken any of our feedback," Chivi said.

The remaining posters have not been taken down by the CSU for the event's last week of advertising.

Due to this and other recent poster conflicts, the CSU will begin reviewing the university's Posting Policy at a special meeting on Nov. 19. They hope to have a revised policy by early next year.

Kim Phuc will be speaking in H-110 on Nov. 19 at 7 p.m. Admission is Free.

Bylines back at *The Gazette*

Negotiation tactics halted until early 2009

• PAMELA TOMAN

Members of the Montreal Newspaper Guild acted to suspend their byline strike on Sunday, reinstating names of *Gazette* reporters and photojournalists that had previously been withheld from articles and photos during contentious labour negotiations between the Guild and CanWest News Service.

According to guild spokesperson Irwin Block, the decision was made as a show of good faith after a government conciliator contacted both sides of the negotiations and scheduled a meeting to resume talks for the beginning of January.

"We have suspended the byline strike but we will continue the work to rule campaign," said Block in an interview with *The Link* Monday

morning. "We are hoping that we can meet in January and that management will be willing to move on key issues, such as the outsourcing of pagination and editing work to Hamilton, [Ontario]."

Roughly 180 *Gazette* editorial, advertising and reader service employees have been without a contract since June, with 98 per cent voting in favour of a strike mandate in September. The byline strike, which took effect at the beginning of October, was one of a number of pressure tactics employed by guild members in protest over "Canwest's increasing control over local content."

At the heart of the union's grievances is CanWest's proposal to relocate production of the Montreal newspaper to a non-union service based in Hamilton, as has been done

with other CanWest-owned papers. Guild representatives argue such a practice would effectively alter the integrity of the English-language newspaper.

This latest development comes just as CanWest announced last week that it plans to cut over 500 jobs at its newspaper operations due to increased operation costs. According to Block, however, it is doubtful that the announced layoffs will concern Montreal *Gazette* staff.

"There may be some voluntary buyouts for those who are nearing retirement," said Block. "But we're pretty thin in terms of staffing here—we don't expect to see anyone go."

For more info about continuing negotiations at *The Gazette*, please visit readersmatter.org.

Democracy before policy

Bolivian journalist talks political activism at McGill

• JUSTIN BROMBERG

On the brink of constitutional change in her country, Bolivian journalist and activist Cynthia Cisneros Fajardo spoke to Canadians about her country's political resistance at McGill University last Thursday.

The conference, called "Bolivia's Cultural and Democratic Revolution," highlighted the growing grassroots movements Bolivians have been supporting, which have paved the way for the election of Evo Morales, the country's first indigenous president.

Fajardo, a journalist, described through a translator how the grassroots movements in Bolivia and uprising by mostly indigenous peoples were largely brought on by the poor conditions and lack of resource ownership in the country's indigenous communities. Sixty-two per cent of the country's total population is indigenous, making up 36 communities in a country of nine million.

Despite popular support, Morales' Movement Toward Socialism (MAS) party is often in contention with the opposition parties in Bolivia's national assembly over issues like the sharing of resources.

Fajardo showed photographs of recent protests in the capital city, Sucre, and the administrative capital, La Paz, where protestors demonstrated against the government's newly approved constitution. On Oct. 22, Bolivia's National Congress reached an agreement and approved a referendum on a new constitution to include wide-ranging reforms, including increased state control over the economy and a redistribution of resource revenues towards the

poorer regions, which Morales has fought for since his election.

Many protestors bore a rainbow-coloured, checkered wiphala flag, representing the region's indigenous and Andean peoples. Others pictured community organizations where local indigenous communities had gathered to inform themselves of the constitutional process.

"They all want to know what's going on with the new constitution, what the authorities want, and how they can be a part of this process," said Fajardo, flipping through slides. "This is the manner in which they have learned to organize, the only peaceful way to express their voices."

Nadia Hausfather, a conference organizer, said hosting Fajardo was "a good opportunity to create discussion around Bolivia and the struggles the MAS party faces against U.S. interests and neoliberalism, as well as highlight the resistance of Bolivians and to inspire grassroots movements and struggles here in Canada."

The presentation wrapped up with a moment of passion from Fajardo.

"This revolution is for [one's] life!" she exclaimed. "This is the discourse the media doesn't want to show you. So you're not fighting for the ideas, but for you."

"You want your destiny in your hand," she added.

The conference was organized by Action Créative, the Société Bolivarienne du Québec/Hands Off Venezuela, Concordia's Mexican Students' Association and NDP McGill.

To view the slides presented at the conference, please visit thelinknewspaper.com.

Leave my resources alone

Montrealers confront Canadian mining conditions

• SARAH TOOTH

A larger-than-usual crowd gathered at the Casa del Popolo café on St. Laurent last Thursday, but the packed house was not the result of great coffee.

The Dominion: news from the grassroots magazine, an independent monthly digest committed to confronting Canadian and global issues not covered by mainstream media, lead a discussion about the continually degrading state into which one of Canada's biggest export industries has fallen: mining.

"We have been interested in the mining companies for a long time now [...]" said *Dominion* editor Dru Oja Jay, "and with all of the despicable lengths the Canadian mining companies have gone to, we felt it was necessary to shed some light on the situation."

Oja Jay is concerned about the over-exploitation of several natural resources, the destructive Canadian presence in several developing nations, health hazards, the quality of water and air surrounding dirty mine sites and, of course, the pollution created as a direct result of the mining.

Dominion writer Maya Rolbin-Ghanie said profits are mining companies' golden ticket through the less-than-moral methods of operation.

"The government cash-cows are at a point where they don't even care how the

resources are mined or how much wildlife is affected or how many communities are destroyed," Rolbin-Ghanie said, "because exported mining resources account for billions and billions of dollars every year."

Rolbin-Ghanie was adamant that the best way to oppose current mining methods is to voice your opinion.

66

percentage increase in Canadian mining revenues from \$21.3 billion in 2002 to \$32.3 billion in 2008.

-7

percentage increase in hourly wages (real) from 2002 (\$21.94) to 2008 (\$20.34)

"Nothing will change if we all sit there and think about how terrible the situation is, but do nothing about it [...] people need to get pro-active now!"

In 2007 the Canadian mining industries produced revenue of over \$28 billion dollars.

For more about the Canadian mining industry, please visit dominionpaper.ca.

Single parents alone together

• HIBA ZAYADIN

Single parents at Concordia will soon be able to network and share ideas thanks to a new group that will host its first event in the coming weeks.

The university's Single Parents Support Network will hold a free book, toy, and clothing exchange Nov. 22, which will take place at the V Annex building at 2210 Mackay. Parents will be able to drop off unwanted items that are still in good condition and pick up anything their children may need at no cost at all.

Dean of Students Elizabeth Morey set up the network in an effort to take a load off of single parents that are studying and working at the university and put them in touch with others who may face the same struggles.

"Although I do not have children, I do have friends who are single parents and understand the challenges," Morey contends,

Although no upcoming projects are etched in stone, a proposal is in the works on upcoming workshops and seminars, some of which will be in conjunction with other student services. According to Statistics Canada about 25 per cent of Canadian families are headed by one parent, and Morey says about 10 to 14 per cent of the student population is made up of single parents.

"The more the single parents get involved, the more we could help them," said Brigeen Badour, an employee at the Student Transition Centre and one of the organizers of the Network. Badour also noted the exact content of the workshops will depend mainly on the feedback offered by single parents.

Marie-Christine Jeanty, the mother of a 5-year-old boy and a part-time Journalism student at Concordia, says a support network is a good way to motivate students who are single parents. "It's always good to meet people in the same situation as you," Jeanty said. "You

feel less alone."

But for some parents, making time isn't always possible when there's more to worry about. "Honestly I don't see myself attending them, not because I'm not interested, it's just due to the fact that I don't have the time," said Fannie Dagenais, a 31-year-old full-time employee and part-time student. "I have my son's needs, his school and sports involved, my work, my part-time studies, as well as my personal needs to accommodate."

The organizers of the network have foreseen the time-constraint issue and plan to hold all their events and workshops on Saturdays and at lunch-time hours to help make things easier for all single parents.

For more info about the Single Parents Support Network, please contact Elizabeth Morey at emmorey@alcor.concordia.ca or visit the Facebook group called Single Parents of Concordia University.



GRAPHIC: ALEX MANLEY

THE LINK
CONCORDIA'S INDEPENDENT NEWSPAPER
Volume 29, Number 14
Tuesday, November 18, 2008
Concordia University
Hall Building, Room H-649
1455 de Maisime Blvd. W.
Montreal, Quebec H3G 1M6
editorial: (514) 848-2424 ext. 7409
arts: (514) 848-2424 ext. 5833
advertising: (514) 848-2424 ext. 8682
fax: (514) 848-4540
business: (514) 848-7406
editor@thelink.concordia.ca
<http://thelinknewspaper.ca>

editor-in-chief
SEBASTIEN CADIEUX
news editor
TERRINE FRIDAY
features editor
CLARE RASPOPOW
fringe arts editor
JOELLE LEMIEUX
literary arts editor
CHRISTOPHER OLSON
sports editor
DIEGO PELAEZ-GAETZ

opinions editor
JUSTIN GIOVANNETTI
copy editor
R. BRIAN HASTIE
student press liaison
JESARA SINCLAIR
photo editor
JONATHAN DEMPSEY
graphics editor
AMY SMITH
managing editor
JOHNNY NORTH

layout manager
MATHEU BIARD
web editor
BRUNO DE ROSA
business manager
MICHAEL TOPPINGS
business assistant
JACQUELINE CHIN
ad designer
CHRIS BOURNE
computer technician
OPEN
distribution
ROBERT DESMARAIS
DAVID KAUFMANN

The Link is published every Tuesday during the academic year by the Link Publication Society Inc. Content is independent of the University and student associations (ECA, CASA, ASFA, FASA, CSU). Editorial policy is set by an elected board as provided for in *The Link's* constitution. Any student is welcome to work on *The Link* and become a voting staff member. *The Link* is a member of Canadian University Press and Presse Universitaire Indépendante du Québec. Material appearing in *The Link* may not be reproduced without prior written permission from *The Link*. Letters to the editor are welcome. All letters 400 words or less will be printed, space permitting. Letters deadline is Friday at 4 p.m. *The Link* reserves the right to edit letters for clarity and length and refuse those deemed racist, sexist, homophobic, xenophobic, libelous, or otherwise contrary to *The Link's* statement of principles. Board of Directors 2008-2009: Giuseppe Valiante, Ellis Steinberg, Shawna Satz; non-voting members: Rachel Boucher, Sebastian Cadieux. Typesetting by *The Link*. Printing by Transcontinental.

CONTRIBUTORS

Heather Anderson, Adam Barria, Tyeen Bator, Justin Bromberg, Josh Brown, Sagre Cane, Mathieu Coleman, Ginger Coors, Rita Cliferno, Elizabeth De Grandon, Vincent Deschamps, Anthony Di Donato, Jose Espinoza, Ion Enebarra, Jennifer Freitas, Pamela Freeman, Marie-Eve Gagné, Cody Hicks, Elsa Jahn, Dominique Jany-Shon, Pascale Rose Leclerc, Vivien Leung, Kati Mallick, Alex Manley, Melanie Meloche, Paddy Mingarilli, Alexandra Murphy, Johnston Newkirk, Alex Ouel, Ketan Patel, Barbara Payne, Simrad Richardson, Michael Sabelli, Shawna Satz, Teresa Smith, Molly Sowick, Stephanie Swenson, Shawn Thompson, Pamela Toman, Sarah Tooth, Hiba Zayadin

Cover art by Vivien Leung

World Café a bust

“I want to hear what you have to say,” says Woodsworth, but leaves after 10 minutes

• JUSTIN GIOVANNETTI

Two-dozen tables, half of which were empty, were scattered in the cordoned off Library Building lobby on Nov. 11. Beside them were platters of sandwiches, other catered food and five urns of coffee.

The plan was to transform the space into a comfortable and intellectually accepting environment between newly installed Concordia president Judith Woodsworth and the Concordia community in a sort of informal cafe; only 42 people showed up.

As a part of Woodsworth's strategic planning initiative, the World Café meeting was open to university staff, faculty and students. Attendees were chosen at random from people who had registered in advance on the president's website.

Woodsworth opened the consultation with a speech to her small audience. “I want to hear what you have to say,” Woodsworth said.

The president then announced that she would have to leave, after 10 minutes of the consultation. Woodsworth assured participants, “I look forward to reading all the comments from this meeting.”

The discussion, which began at 3 p.m. and lasted two hours, was divided into 20-minute segments, between which participants changed tables.

Before leaving, the president set out three areas in which she wanted participants to concentrate: how to ensure academic quality; how to best serve students and the community; and how to have an effective staff.

When asked about the consultations two weeks ago, the CSU's VP of communications, Elie Chivi, was highly critical.

“It's just an easy way to mingle and ignore students' concerns,” Chivi said. “If [Woodsworth] wants to meet with students, she will need to sit down at a table and do it in a formal meeting.”

Just last month, on Oct. 20, three of four

Concordia's newly installed president Judith Woodsworth was greeted at the World Cafe by only 42 people. GRAPHIC SAGINE CAVÉ

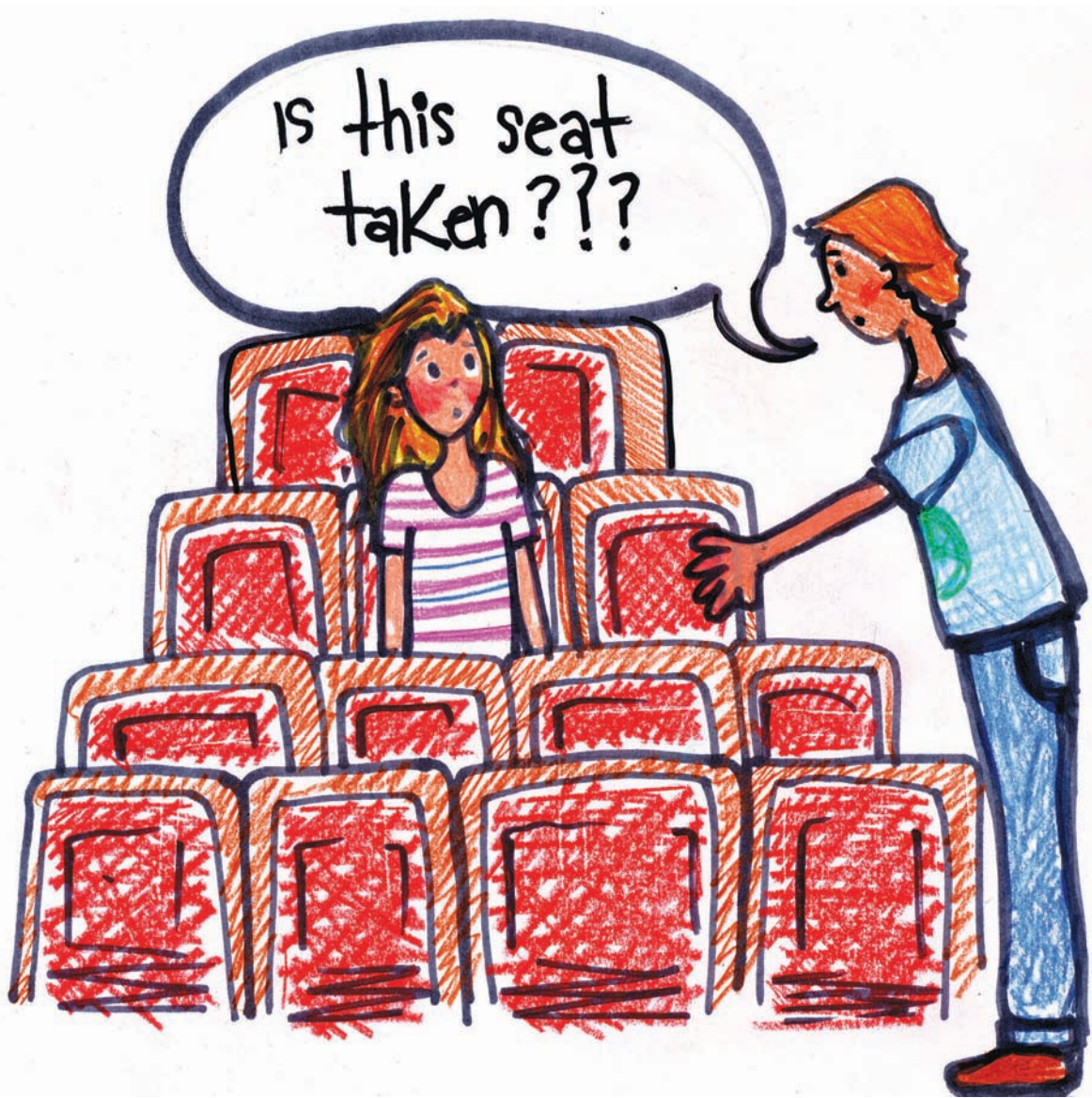
faculty associations boycotted a similar meet and greet with Woodsworth. The Arts and Science Federation of Associations, the Commerce and Administration Students Association and the Concordia Student Union RSVP'ed but didn't show up for the event in protest of the lack of a formal meet-

ing where the student groups could voice their concerns. The Engineering and Computer Science Association made an appearance.

Students walked around the president's World Café seemingly unaware and indifferent to the discussion forum. In the first 10

minutes of the consultation, more Concordia students used the neighbouring Tim Hortons than attended this event.

President Woodsworth encourages students to offer suggestions via email at president@concordia.ca.



Survival of the fittest roommate

HOJO workshop teaches tenants how to protect their rights and avoid killing each other

• THOM BATOR

Bad grades aren't the only thing that can happen to you when you leave home to go to school.

According to the Concordia Student Union's Off-Campus Housing and Job Bank and Tandem Ville-Marie West, living with a cruddy roommate can really grind your gears.

The two groups joined forces last Tuesday to present the HOJO Roommate Survival Workshop where the underlying message seemed to be “get everything in writing beforehand, and you will avoid a lot of problems down the line.”

“When signing a lease with other people, it does accord you with more

rights in some ways,” said Jonathan Elston, the HOJO coordinator. “For example, each person can demand repairs from the landlord, they can fight rent increases, eviction might be more difficult for the landlord and some of the responsibilities can be more clear.”

Elston reminded leaseholders that the Régie du logement—the organization that ensures that the rights and obligations of both tenants and landlords in Quebec are respected—recommends that roommates also sign a joint tenancy agreement. This agreement could be used to clarify issues such as “ownership [and] use of the furniture, liability insurance, the right to sublet or assign the lease and [its] conditions [...]”

Karine Projean of Tandem, a regional organization that offers support services to Montrealers, said the goal of the workshop was to give attendees constructive conflict resolution tools and techniques to put to use when cohabitation disputes arise.

“You have to speak about your own feelings, otherwise you are going to end up accusing the other person [when] you don't really know what is going on in their head,” Projean said.

A third party could mediate your conflict, Projean continued, but only if both parties agree to the process.

For more info about your rights as a tenant, please visit rdl.gouv.qc.ca.

HOJO's dos and don'ts

Here are a few guidelines that the CSU Off-Campus Housing and Job Bank recommends when dealing with roommates. This list serves as just a compilation of some of HOJO's recommendations:

Do

Get everything in writing beforehand, and you will avoid conflict down the line.

Sign a joint tenancy agreement with your roommates. This agreement could be used to clarify ownership of furniture, insurance, and various shared commodities.

Sign a joint occupancy agreement to protect your rights if either you or one of your roommates does not want everybody to be on the lease.

Don't

Live as a boarder in somebody's house or apartment, as this gives the tenant no legal protection against things like eviction or rent increases under Régie du logement regulations.

Blame your roommate. You should speak about your own feelings to resolve conflict instead of pointing the finger.

Try to do it alone. Get a mediator if you and your roommate are having communication problems, but only if both parties agree.

Forget to drop by HOJO to pick up a number of free resources and get advice. Their office is on the Mezz in the Hall building and is open Monday to Thursday from 10 am to 6 pm and Fridays from 11 am to 4 pm.

—compiled by Thom Bator

Passed by

Why Montreal and Concordia lag behind the country in Aboriginal education

• JOSÉ ESPINOZA

The number of aboriginal students at Concordia reached a plateau in 1999-2000 said Manon Tremblay, coordinator of the Centre for Native Education.

The CNE works closely with other units within Advocacy and Support services and other student services in order to help Aboriginal students succeed.

"Aboriginal people tend to avoid CEGEP, mainly because leaving their communities at such a young age is a very difficult prospect," explained Tremblay. "There is also the fact that Aboriginal people typically start their families much younger than their Canadian counterparts."

In a study conducted by Statistics Canada from 1981 to 2001, there was an overall increase in attendance and in completion rates of young aboriginal adults at the collegiate and university level.

According to that research, aboriginal males aged 25 to 34 years who had completed their post-secondary education increased from 22 to 27 per cent.

The glaring exceptions were Regina, Montreal and Edmonton, where the percentage of Aboriginal males aged 25 to 34 years with post-secondary educational credentials decreased.

At Concordia, the fight to increase the rates of aboriginal students entering and finishing their degree is being fought by Tremblay and her staff.

In the years since 2001 the enrollment decreased slightly. But, there is hope.

Tremblay has seen the rate of enrollment increase once more in the past two years and the average age of aboriginal students decrease.

The average age of aboriginal students in Montreal is presently 30. This is down from 33, which was the average for over 10 years, says Tremblay. Nevertheless, these small victories do not compensate for the overall decrease in attendance.

The dropout rate is another cause for concern at Concordia. Tremblay believes that awareness campaigns, targeted recruitment, transition-year programs and day-care services are all needed to encourage more Aboriginal youth to attend university.

The CNE has tackled some of the problems that affect young Aboriginal adults in Montreal.

"We are working to help our students enter the university and obtain their degree," said Silvana

Novembre, the department assistant at the CNE. "When I started working at the CNE, there were no scholarships available for our students. I remember asking the administration about a scholarship for our youth and they directed me to a scholarship available to Indian and Pakistani students. I was told our students could apply under that scholarship."

feeling part of the community," said Morning Star, an Elder recently hired by the CNE explaining possible reasons for the decline of aboriginal students in Montreal universities. "At Concordia, we have an elder program, where the students can come and talk to about their problem with a person who will listen."

If you are an aboriginal student at McGill, imagine how this would make you feel?

Melissa Montour is an aboriginal student at Concordia. She believes the colonial mindset still exists in Quebec.

"The history of our people is not in the textbooks that are taught in CEGEP or Universities," she said. "There is a lot of resentment with

Trent University, in Peterborough that offers a master's program in aboriginal language. This means that you can get a PHD in Mohawk language. Something that is not available in any Montreal university.

Getting back to the numbers, the gap in educational attainment between the Aboriginal and non-Aboriginal populations still remains high. The number of Aboriginals with at least one university degree went up from six per cent in 1996 to eight per cent in 2001.

Overall, that figure was still well below the 22.6 per cent of all Canadians who had at least one university degree in 2001. The Canada Millennium Scholarship Foundation published a high school follow-up survey in June 2007.

The results of the survey indicated that aboriginal high school graduates are almost twice as likely as other Canadian students to either drop out of college or university studies or to skip post-secondary education altogether.

Tremblay believes that this is due to several factors. Among them, there is lack of funding, culture shock and isolation, juggling family responsibilities and a previous sub-par education. Many aboriginal students are unprepared for the demanding workload in university.

In 2009, there will be a summit meeting held by the Ministers of Education across Canada, in which they will discuss improving Aboriginal achievement rates. Kelly Lamrock, the Minister of Education in New Brunswick said the government, "believe[s] that eliminating the education gap between Aboriginal and non-Aboriginal peoples is an economic and moral necessity."

The Canadian School Boards Association is pushing the federal government to consider eliminating income tax for aboriginals for a period of time after high school graduation as an incentive to counter a dismal dropout rate of almost 50 per cent.

Whether this initiative goes through or not, the issue at hand is preparing Aboriginal youth for higher education and making sure that they don't drop out of universities. In Montreal there has to be a greater push to give young aboriginal adults access to higher education. At Concordia, there more can be done to help these students obtain their goals.

"Concordia can do a lot more to help native youth," said Montour.



Concordia's Centre for Native Education feels Aboriginal students lack necessary resources to succeed here. GRAPHIC RITA CUFFERO

"In universities, professors use words like savages, tribes and so on. It's this language that makes our youth feel embarrassed and hurt."

—Morning Star,
Elder at Concordia's Centre for Native Education

After nine years of fighting, Novembre is proud to say that there are now four scholarships available for aboriginal students at Concordia.

There is also the issue that Concordia does not have a program that caters to aboriginal students.

"There is a First People's study program that is about to launch at Concordia next year," Novembre announced. "The aim is to get aboriginal professors to teach the students."

This project has been in the works for eight years. After various attempts to get this program underway, the university has finally agreed, says Novembre.

"Aboriginal students are overwhelmed by the big city environment. They are away from their family and they have a hard time

Star also stated that the language being used to describe Aboriginal people in the classroom is an important factor that deters Native students from attending University.

"In universities, professors use words like savages, tribes and so on. It's this language that makes our youth feel embarrassed and hurt," she said.

The reality is that the language being used by academics or people in a position of power to describe Aboriginal people has not changed since the colonial period.

Last month McGill's chancellor Dick Pound came out with a statement calling Aboriginal people "savages." A man in his position, using that language, is sending a message to teachers and students that it's okay to label Aboriginals in such a way.

professors who discredit natives or have the facts wrong."

Mitch, also an aboriginal student at Concordia, said, "Quebec is the worst province when it comes to colonialism. Natives are not part of the history here. It's like we never existed. Aboriginal youth in Quebec feel like strangers in their own home. We are made to feel like second class citizens in our own country."

Yet, the rates of aboriginal students in other parts of Canada are increasing. Mitch believes this is because universities in other provinces have programs and a student life that are better suited for aboriginal students. Montour agrees with that statement.

In fact, there are Canadian universities that have been progressive towards Native education. Both Montour and Mitch talked about



Intransit

A look at Canada's two largest public transit systems

• ADAM BEMMA

It's a tale of two transit systems, one with a certain method and the other with a mega-project—both sharing the vision of moving people around in their day-to-day lives.

Canada's two largest public transit systems are the Société de transport de Montréal and the Toronto Transit Commission. Both have differing views about how to accomplish their goals and move forward in the near future.

Here in Montreal, STM Board of Directors Vice President Marvin Rotrand gives many reasons why transportation initiatives are an important part of Mayor Gerald Tremblay's direction for this city.

"We have a business plan based on the vision of the city administration, and that is to increase services and increase ridership," he said.

Over the next year, Rotrand is hoping to achieve an additional eight per cent increase in commuters switching to the STM. But even he admits this may be difficult for existing ground-level routes where there's good service but difficulties for the STM in keeping up with high demand.

"We run our most frequent service where there's the heaviest ridership," he said. "One of the areas we've targeted in the last couple of years is the West Island."

The suburbs of Montreal seem to be one of the main focuses of the STM. By getting people out of their cars and into public transit, it is attempting to alleviate traffic congestion on city streets.

Nineteen-year-old first-year Concordia University student Renee Tousignant is torn between her car and public transit. This is because she's spent many years commuting into Montreal from the suburbs and sees the service as too infrequent.

"My whole life I've been taking [public transit] from the West Island," she said.

Now Tousignant, who studies journalism at Loyola and film at Sir George Williams, takes the Concordia shuttle bus to and from each campus. She feels the STM is unreliable.

"It comes so inconsistently and the shuttle is always there," she said.

So what Rotrand and the STM propose to do is create dedicated bus lanes throughout the city, which would make service flow nicely along surface routes, and to drastically change the amount of buses currently in use.

"We are planning a major increase in services on 30 main lines sometime in 2009," he said.

Rotrand's top priority is to replace the aging STM fleet with larger, higher-occupancy articulated buses. These are the long accordion-style ones that bend in the middle and are used in other Canadian cities like Vancouver and Toronto.

"The biggest challenge for us is to renew the bus fleet. We have something in the vicinity of 1500 buses," he said. "A large percentage of our buses are older."

But in Toronto the TTC is moving toward the use of light rail with their highly-touted Transit City plan, which is expected to bring in over 100 million new daily rides yearly with their seven new above-ground lines.

"In Toronto, the Transit City plan was based on the principle that no one should be disadvantaged by not owning a car," said TTC Chair Adam Giambrone. "When you give people real options, real alternatives, you get people to consider giving up their cars."

Giambrone is a firm believer in the special role mass transit plays in urban centres across Canada. He also sees the TTC as a trendsetter and hopes other cities will follow its lead.

"What you're already seeing is the fact that Light Rail Transit is becoming a respected technology," he said. "Toronto as it rolls out light rail will set a good example."

This Transit City plan, which will be put into motion in September 2009, is also aimed at connecting two major universities with downtown Toronto. The U of T—Scarborough campus and York U—Keele campus are well known as commuter schools, but the lack of service to these areas cause traffic chaos for students.

"By bringing a web of transit across Toronto it allows students coming from across the city to be able to access York University very quickly and efficiently," Giambrone said.

Although there are no plans in Montreal to consider the option of reaching out to the only university campus not well served by public transit, Rotrand sees the Loyola campus as benefiting from the STM plan for more buses.

"There will be improvements on the main lines in NDG. The 105 is an extremely heavily traveled bus and there's going to be more frequency," he said.

But Concordia Journalism student Laura

Dolgy, who takes the 105 bus from Vendome metro station to Loyola campus almost every day, is very skeptical and doesn't see this promise being kept by the STM.

"It doesn't really come that often even though it says it's supposed to come every five, 10 minutes," she said. "There's always a line-up and I think they need more buses to come on time, especially the 105."

Thirty-three-year-old NDG resident Eric Nadeau has been taking public transit in this city most of his life and argues that service has gotten much better recently and reflects back when it was a more frustrating time.

"It's definitely gotten a lot better," he said. "I remember I used to wait on cold corners of the street where buses would go flying by six, seven in a row and you'd be waiting there freezing your ass off."

Living in NDG for the last six years, Nadeau can't think of a time when the 105 bus wasn't at its capacity.

"That's the sad thing because there's a bus every minute during rush hour and there are still too many people and not enough buses," he said. "I don't take the 105 unless I really have to because I refuse to be squished in like a sardine."

Now all Montrealers must wait and see what will happen in the upcoming year and how the STM will deal with commuting issues in this city, because in Toronto it seems like they've already got it all planned out.

"I'm looking forward to seeing what they're going to do with the use of the accordion buses. They definitely have to bring them online," Nadeau said.



Representing Montreal's poor

ATSA teams up with Amnesty International for 'round-the-clock artistic activities

• HEATHER ANDERSON

This December marks the 60th anniversary of the signing of the Universal Declaration of Human Rights. At least, for you and I... But who's looking out for the homeless?

Action Terroriste Socialement Acceptable has plans to keep Montreal's marginalized itinerants in the spotlight from Nov. 26-30 during their 10th annual l'État d'Urgence (State of Emergency)—an urban refugee camp turned street party.

This year, Amnesty International will partner with ATSA so that participants can be integrated into the movement against social injustice.

Place Émilie-Gamelin will host this 'round-the-clock "manifestival." An array of socially conscious artistic activities awaits partygoers, regardless of whether or not they have a fixed address.

In December 1998, ATSA staged a "micro-city" in Montreal's downtown core as a symbolic action denouncing social exclusion. Demonstrators were confronted with the true weight of their gesture when approximately 300 homeless people migrated into the site out of sheer need.

Since then, l'État d'Urgence has grown its volunteer base from 60 to 350 people, many of them from the streets.

"It's the only moment of the

year where there is a trust and utility (for many itinerants)," explains Annie Roy, co-founder of ATSA.

Roy and partner Pierre Allard began staging artistic public interventions in 1997 with the Banque à Bas (Sock Bank)—a conglomeration of ovens distributing warm socks to the homeless in automatic teller fashion.

ATSA has since staged over 20 international, urban interventions based on themes ranging from social to environmental justice.

Regarding ATSA's approach to social activism, Roy comments, "I think art is a great tool to put back magic in the life of people. The important thing is that they feel at ease, yes, but that they are nourished in soul."

Artists at this year's event will include Ivy, Vulgaires Machins, 3 Gars su'l sofa, and D. Kim et Samian.

État d'Urgence is the 2008 recipient of the Citoyen de la culture Award given by not-for-profit organization Les Arts et la Ville, but don't let that fool you into thinking it's a mainstream event. Roy promises "an extreme but realistic encounter with a bit of the things you see in the streets."

A chronology of ATSA's work can be found in their 10th anniversary publication, *Quand l'art passe à l'action*, available at CHANGE, located at 4351 St. Laurent and open until Dec. 20.



Art and activism go hand-in-hand. GRAPHIC KALI MALINKA

Life outside of the womb

The Red Mass is upon us

• CODY HICKS

Once again I've found myself in a strange situation due to my loose reputation. Apparently, I will be naked, painted silver onstage, at Foufounes Electriques this Saturday for the unveiling of the psycho musical cult known as Red Mass.

Despite being an obsessive music fan, I've never really been in a band, other than my brief stint in a rap group last year that culminated in a Halloween party where we squeezed three people into a pair of size 60 underpants and puked in pumpkins.

I was pretty floored and surprised when I got a phone call from local singer/songwriter, Turkish mystic and Ex-CPC Gangbanger Choyce with an offer

to join his new Sun Ra and Captain Beefheart-inspired collective.

I haven't been to a jam yet, but everyone I've talked to who has speaks of the group with child-like enthusiasm.

I won't lie: I'm nervous as shit to be in the company of Montreal's finest.

The "Group Members" section of the MySpace reads like a who's who of Montreal underground music, with big names like King Khan, Mark Sultan, Giselle Webber of the Hot Springs, sitting alongside of upwards of twenty strangely named individuals.

Choyce tells me that he is treating Red Mass like a living organism, giving it free reign to grow and evolve.

"I want to make a pool of musi-

cians that can move freely from group to group and show to show," he says.

"If someone calls me up and tells me they have a song to record I want to send the word out to the collective so whoever wants to can get involved."

Choyce's motto for the group is that "Red Mass is not elitist by any means and welcomes anyone and everyone interested in working among its ranks."

Believe the claim. Hell, he invited me to join the group onstage without ever hearing a shred of my off-key microphone burping.

You probably want to know what the band sounds like and the best I can offer is their MySpace (myspace.com/redmassfce). There you can sample the post-

apocalyptic rock sound of Terrorizer or, the creepy cult chants of Lord of the Rats for yourself.

The only constants are Choyce's distinctive warbling vocals, aggressive tempos and an alien pop sensibility.

"I've already recorded dozens of albums worth of material," Choyce tells me. "Everything from techno, to folk-rock to straight up punk rock. I'm coming at Red Mass from all angles, no boundaries."

If you keep it strictly analog, drop by a local record store and cop the first official Red Mass release that has recently dropped on Psychedelic Handshake Records (a Pirates of the Lachine Canal affiliate label). It's a four-track 12" record that will give you

a little taste of what will surely be a shitstorm of future releases from this creative behemoth.

I don't know what to expect at this afternoon show, though. This will be my first time onstage without the cover of night and a bellyful of wobbly pops, so I will need to channel my inner freak and let loose au naturel.

Apparently, my silver robot man outfit will be in stark contrast to the rest of the gang who will be sporting dapper shirt and tie combos.

So, drag your ass to the bizarre M for Montreal festival this Saturday around four o'clock and catch the spectacle. With Red Mass's liberal recruitment policy, you might walk away as the 30th member.

The urban artist

Cinema Politica hosts world premiere of *Roadsworth: Crossing the Line*



Roadsworth leaves a footprint at a Montreal intersection.

• CHRISTOPHER OLSON

The police tried to make him the public face of Montreal's growing graffiti problem, but instead he ended up as a crusader for public space.

Peter Gibson, aka Roadsworth, was a self-described anti-car spokesman who expressed his views on the congestion of public space by prettying up Montreal's pavement with a mix of spray cans and cardboard stencils.

Only it was all illegal, and he knew it.

Director Alan Kohl documented Roadsworth for four years. He watched as Roadsworth ascended from an (intentional) unknown to an established artist, from defac-

ing public property, to being paid by the city to do it.

The two met through a mutual friend as buzz started to develop around the young artist's uncredited and unlabelled art pieces, tucked away in undiscovered niches and crosswalks across town, or else hiding out in the open.

"I asked him if he was the one who did it," says Kohl, "and he sort of reluctantly nodded." As an advocate of public space, Roadsworth clings to his own space, and is relentlessly shy about his artwork and his intentions.

"I think part of me didn't really have the courage to reveal that side of myself to anyone, but at

the same time, I had a desire to reveal that," says Gibson.

The documentary began as an expose on people in and around Montreal doing interesting art projects with public space, one of them being Roadsworth. "[But] as it went on," says Kohl, "he became the main focus."

The two of them eventually became friends, and while shooting in Amsterdam, the young filmmaker had to bail Gibson out of prison for public vandalism charges.

"He's writing the script just by living," says Kohl, who had little idea just how big Roadsworth would one day be. Nor could he have predicted that he would become the center of a public PR

nightmare for the city of Montreal, following his highly publicized court case for defacement of public property.

While waiting for his trial, Gibson was invited to Paris and Berlin, and given tacit permission to do whatever he wanted.

"Being invited to vandalize a town is odd," says Gibson, "especially when I'm being pursued in my own town."

Like the work of Andy Goldsworthy, which also happens to be Gibson's artistic inspiration, Gibson's works are ephemeral and fade away with time.

By the time filming started, says Kohl, "some of my favourite ones were already gone, and could only be seen in photo-

graphs." One of the reasons for doing the film, he elaborates, was to capture "the feeling one gets from his art for the first time, and the uniqueness of it."

Though Roadsworth's career continues to unfold in interesting new ways, Kohl plans to "just go back to being his friend."

The world premiere screening of *Roadsworth: Crossing the Line* will be held on Monday, Nov. 21 at 7:30 p.m., Room H-110, 1455 de Maisonneuve, and will be preceded by the short film, *The Spot*. Roadsworth will run at Cinéma Du Parc starting Tuesday, Nov. 22 and running until Nov. 27. For a full list of Cinema Politica screenings, visit cinemapolitica.org/concordia

Socially educational

Image + Nation brings queer films from Lebanon, Egypt and every nation in-between

• INTRODUCTION
BY JOELLE LEMIEUX

Relationships. We spend our whole lives trying to form them; with our parents, our siblings, friends and lovers. It is in this context that Image + Nation opens the doors to their 21st film festival.

From festival opener *Mulligans*, a film that explores “how confessions of queerness may forever alter relationship dynamics,” to *Le Nouveau Monde* a made-for-TV movie from France about a lesbian couple who decide to start a family, Image + Nation is sure to deliver an unexpected story.

Other films included in the festival focus on champions of the LGBT scene like Richard Berkowitz or Kathy Acker, while some focus on the oppressed; *The Beirut Apt* and *All My Life* discuss life as a queer person in Lebanon and Egypt respectively.

Whatever your story, no matter your orientation, Image + Nation is sure to be a mind-opening experience that will shed light on everyone's relationships.

Films playing this week

Ciao

Directed by Yen Tan
United States (2008)

Feelings of emptiness, sorrow and helplessness are felt by the two lost souls trying to deal with the death of Mark—a gay male who was best friends with one and traded emails with the other.

Adam Neal Smith plays Jeff, who, by going through his best friend's email, discovers Andrea, played by Alessandro Calza. In order to understand their dead friend a little better, Jeff invites Andrea to talk, see Mark's grave, his arcade game and his room.

In the beginning, very little happens in terms of conversation, or any kind of relationship. Jeff keeps his emotions to himself. He is open with his sister Lauren, played by Ethel Lung. The scenes with long awkward silences indicate Jeff's monotonous, solitary life.

Andrea is the opposite; sexy and passionate, he is heavily influenced by his Italian heritage. His dialogue can often be taken as having another meaning, and in most cases sounds like sexual innuendo.

For most of the film, you're left wondering if the two will kiss, or

eventually get bored of each other. Not much is used in terms of music, but the piano playing one key over and over again effectively breaks the silent moments, while preserving a mood of uncertainty.

—Johnny North

Le Nouveau Monde

Directed by Etienne Dhaene
France (2008)

For those of you who think of a lesbian couple as a threesome with two girls, move over! *Le Nouveau Monde* is a film that opens the mind of the audience, and allows for an insider view into lesbian relationships.

Surprisingly banal, the film's slow beginning lulls the audience into the same security felt by those whose lives are about to be turned upside down. When Lucie (played by Natalie Dontcheva) decides she wants to have a baby with girlfriend Marion (played by Vanessa Larre), everyone's reality is shaken.

The film follows the couple as they debate about sperm donors, anonymity and adoption. Lucie becomes more and more withdrawn as things come to a standstill—no one can agree on a father, and adoption seems out of the question. It's



Alessandro Calza plays Andrea in *Ciao*.

Marion, originally the reluctant one, who finds a sperm donor; a friend of hers from school named Hugo, played flawlessly by Gregory Fitoussi.

We watch as the young couple embarks on their journey; as their families reject and support them, deter and provoke them. At the birth of their child, the film reaches its

peak and resolution.

It is the story of two women creating their own space, challenging their own ideas and preconceptions, and although the beginning is slow, the ending is wellworth the wait.

—Joelle Lemieux

For more info on films and showtimes, check out image-nation.org

Sophisticated smut

Montreal-based publication invites one and all to masquerade launch party

• MADELINE COLEMAN

Amber Goodwyn has a baby and its name is *Lickety Split*.

Emerging from the crowded delivery room called Montreal, *Lickety Split* is a publication of mixed parentage; born out of Goodwyn's love of zines, radical feminist discourse, and more than a passing interest in heavy petting. Now five years old, it is a smut zine well on its way.

The sophisticated sex rag's signature blend of filthy fiction, essays and art is now in its lucky seventh edition. To celebrate, the zine is hosting a masquerade launch party at Sala Rossa this Friday. And yes, you and your dirty mind are both invited!

The launch will feature the bands Coulees, Parlovr, who Goodwyn calls “one of the best acts in town,” and Goodwyn's own rock n' roll band, Nightwood. “I'm going to barf from nerves,” she said anxiously when I called her up last week.

At least she'll be performing her first big show (somewhat) incogni-

to; the party will be, after all, a masquerade, and even the bands will be in disguise. In line with the theme of the latest issue, “Beyond Human.”

One place Goodwyn clearly feels more comfortable is at the reins of the zine's editorial. She described the Montreal-based *Lickety Split* team as a “loose collaborative, group,” one that has helped her initial goal for the zine (“to be as inclusive as possible”) come to fruition.

Before *Lickety Split* was born, there was a serious dearth of intelligent queer-positive smut in Montreal. *Lickety Split* filled that hole (in more ways than one)!

The zine, whose publication upgraded from annual to bi-annually in 2007, takes a resolute “sex-positive” approach.

It's not that Goodwyn and the gang shy away from the darker side of dirty. However, their focus is on the holy union of creativity and sex, or, as Goodwyn said, the “articulation of sexuality.”

This labour of love bears no resemblance to that embarrassing

Penthouse collection under your little brother's bed. Every issue of *Lickety Split* is compiled by what Goodwyn called a “curatorial” effort rather than an editorial process.

Every cover is hand-silk-screened with drawings by Sherwin Tjia, and, as of the zine's last issue, the whole shebang is printed using an eco-friendly process.

“They're definitely supposed to be collectable, almost precious objects in a way,” said Goodwyn. Not to mention their small size, making them easy to hold with one hand...

Lickety Split's combination of brain and beauty is winning fans outside of Montreal too, in cities as far-flung as Milwaukee, Toronto and Stockholm, where it apparently has a considerable following of sex-loving Swedes. If the success of everything else Scandinavian-endorsed is any indication, *Lickety Split* is about to get lucky!

The zine can be picked up by curious Concordians at the Concordia Co-op Bookstore, among other progressive stores



Masks and beyond human attire are not required—but greatly desired!

around the city. But the best way to experience *Lickety Split's* joie du sexe would be to head to the launch this Friday. Strap on that animal mask and get smutty!

Lickety Split's launch party, featuring Parlovr, Coulees, and Nightwood, happens at Sala Rossa, 4848 St-Laurent, this Friday, Nov. 21, at 9 p.m.

What's going on

Events listing
for the week
Nov. 18-23

COMEDY

Hey It's Thursday

An "almost" weekly comedy show presented by Uncalled For, featuring special guests The Bitter End.
Thursday, 8 p.m.
Theatre Ste-Catherine, 264 Ste-Catherine E.
Tickets \$6

FILM

Rencontres international du documentaire de Montreal
11 days, more than 100 films representing more than 30 countries, 23 world premieres.
Thursday until Nov. 23
For various films, locations, and prices check out ridm.qc.ca

MUSIC

Elektrikbones
with Fishmilk
Tuesday, 9:30 p.m.
Quai Des Brumes, 4481 St-Denis
Tickets \$5

We Sold Our Souls to Rawk and Roll
DJ Choyce of CPC Gangbangs
Wednesday, 9 p.m.
Casa del Popolo, 4873 St-Laurent

M83
with School of Seven Bells
Wednesday, 8 p.m.
Le Studio Juste Pour Rire, 2111 St-Laurent
Tickets \$17/\$18

Angela Desveaux and The Mighty Ship
with David Macleod & The Ideal Lovers
Thursday, 9 p.m.
Casa del Popolo, 4873 St-Laurent

Hawksley Workman
with Hey Rosetta!
Friday, 8 p.m.
La Tulipe, 4530 Papineau
Tickets \$22/\$25

Il Motore Opening Party
featuring The United Steel Workers of Montreal
Friday, 8:30 p.m.
Il Motore, 179 Jean-Talon O
Tickets \$10

SPOKEN WORD

Zen Poetry Festival Benefit
with Luna Allison, Chris Byrne, Ian Ferrier & Pharmakon, Mark Beach, Marianne Perron, Sherwin Tjia and Courtney Wing & Friends
Sunday, 9 p.m.

THEATRE

Romeo & Juliet
William Shakespeare's classic love story directed by Victor Knight.
Thursday through Saturday, 8 p.m.
Matinee Sunday, 2 p.m.
Dawson Theatre, 2000 Atwater
Tickets \$10, \$6 for students

—compiled by Joelle Lemieux

Do you like me? Check yes or no

Calling all Juliets, We The Kings play Montreal

• STEPHANIE STEVENSON

"Where we are now, we can die happy," said Travis Clark, lead singer of We The Kings. "I think that's the ultimate meaning of success."

For Clark's band, based out of small-town Florida, it was never all about the money or the fame. In fact, initially, they had never seen themselves pursuing a full-time career in music.

The project began at King Middle School, the band's namesake, where Clark, guitarist Hunter Thomsen, bassist Drew Thomsen and drummer Danny Duncan started jamming with each other. Three of the boys had grown up with each other in elementary school, and all four were friends. Which could explain why they function so well as a band.

Clark jokingly says that their goals as teenagers consisted of attracting girls and partying hard, but they had no serious intentions when it came to a future in music. However, that began to change when more and more kids started attending their shows, and labels began noticing them.

Eventually, the band realized that what they wanted most was to continue making music togeth-



We The Kings continue to tour North America with The Academy Is.

er, and to make a go of it in the music industry. This led them to shop around for labels.

Many record companies saw huge potential in the wildly energetic and undeniably catchy tunes produced by the pop rock quartet. The one that showed the most interest was S-Curve Records.

The band were touched by the professional and personal interest that the indie label took in

them, and quickly realized that S-Curve was the right label to choose. From there on in, life became somewhat of a roller coaster for the guys.

They released their self-titled, full-length debut on Oct. 2, 2007, and embarked on a national tour with Boys Like Girls, All Time Low and The Audition that same month.

Songs like "Skyway Avenue,"

"Secret Valentine," and "Check Yes Juliet" soon had audiences singing along with Clark and jumping to the sounds of the band's potent riffs and hooks.

We The Kings continue touring this fall and winter, this time headlining across North America with The Academy Is. They will be playing this Friday at Le Medley, 1770 rue St-Denis. Tickets are \$23.50.

spins

Sylvie *Trees And Shade Are Our Only Fences*

Smallman Records



I hate to be the naysayer to everyone else's yes, but Canadian indie rock band Sylvie is not everything their buzz would have you believe. Not quite rock, not rebellious enough to be punk, Sylvie's sound has yet to be defined in every sense of definition. Most bands have bridged the genre/sound gap by their third album, but Sylvie seems to be another story. And while I find their Canadian charm hot, the tracks off their latest album are not—much to my chagrin. It's not that I don't dig the efforts of lead singer Joel Passmore, bassist Riva Farrell Recette, guitarist Chris Notenboom, keyboardist Erin Passmore, and drummer Jeff Romanyk. It's just that I like my music tight; insightful lyrics (or at the very least clever) and a concrete sound I can put my heart behind—two things this album didn't offer. Meager highlights include "Satellites" and "She Sells Sea Shells."

2/5

—Joelle Lemieux

Japanese Motors *Japanese Motors*

Vice Records



This up and coming Californian band isn't the must-listen I cited the Kooks to be, but in their own way, they're worth getting to know. "Single Fins & Safety Pins" the first track off their self-titled album is totally rocking; instantly reminiscent of surfboards and tans, and although it's raining I feel like I'm already at the beach. The other tracks tone-down the bathing suit vibe, falling into a more contemporary indie/garage/surf sound. Lead singer (and backup guitarist) Alex Knost leads the quartet with percussionist Andrew Atkinson, bassist Chris Vail and lead guitarist Nolan Hall. Knost's voice is similar to that of the Strokes' Julian Casablancas, dropping yet another name into their well of "sounds-like." Subtly inspired by the Beach Boys, their homegrown Californian charm is obvious in contrast with Montreal-based bands (which sound darker, and deal with less sunny subject matter). Really, Japanese Motors are to The Strokes what The O.C. was to One Tree Hill; it's sunnier, funnier counterpart (let's just hope they don't have the same trajectory). Highlights include

"Single Fins & Safety Pins," as well as instrumentals "Pseudo Elitist Vagueness" and "Interlude."

3.5/5

—Joelle Lemieux

Arkells *Jackson Square*

Dine Alone Records



It's finally happened; the free-flowing spirit of 1960s America had an indie rock love child with early-'90s grunge. And what is the name of this beautiful union? Arkells; five Hamilton natives whose talent is so impressive that you'd expect it had been passed down through the perfect genes of musical legends like The Beatles or U2. They possess the rare capability of inventing a sound that is all their own, while maintaining melodies and vocals that are instantly recognizable. It's hard to believe that this is their first full-length album considering the tracks are so fine-tuned and the progression so smooth. Just listen to "Oh, The Boss is Coming!" with its 1970s vibe and lyrics like, "There's no room for error, so beware, when your ass is on the line." Or, "John Lennon" which has, hands-down, one of the best choruses of all time:

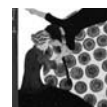
"I'm John Lennon, In '67." Obviously, the written word can do no justice to music so multi-layered, but needless to say check out the album—all the tracks are rockin'.

4.5/5

—Barbara Pavone

The Spinto Band *Moonwink*

Park the Van Records



Filled with highly energized indie pop throughout, The Spinto Band's sixth full-length record is a chilled, laid back and pleasant experience. That is, if sunshine and lollipops are your idea of pleasant, you'll enjoy their use of piano, kazoos, keyboards and cute harmonies, repetitively on the album. A soft verse that turns into a loud chorus gets old halfway through. "Needlepoint" stands out the best lyrically: "I end without a warning, reasonably worn out. I got the sense that you won't be too miserable." Their happy-go-lucky music is perfect for their songs on failing relationships, and acting like it's no big deal.

2/5

—Johnny North

Knock-knock weekly

Con U alumni creates new venue for comedians

• PAMELA TOMAN

From homophobic neighbours to the ever-inspired crotch gag, local comedian John Hastings wants to make you laugh—and he'll do it for free.

Hastings, a former theatre student and Concordia Alumni, spends every Monday night at The Next Door Pub on the border of NDG and Westmount hosting a weekly comedy show that seeks to expose some of the freshest faces in Montreal's deep well of comedic talent.

Hidden away at the corner of Sherbrooke and Marlowe Street, the new and increasingly popular comedy venue offers a refreshing alternative for students and local residents looking to be entertained and amused.

"It's a nice, small environment and it draws people in from all different wealth brackets," said Hastings. He pointed towards the front of the pub to the adjoining stage, where he and a handful of other stand up comics try out new and re-sculpted material on a diverse crowd from around the area.

Frustrated by the lack of stage time offered to aspiring young comics like himself, the 20-something comedian launched the free weekly show in an effort to cater to a broader crowd.

"Unlike music where [you] can rehearse in your bedroom and you can say 'Yeah, this is a really good song,' [a comedian] needs an audience." Adding, the best way to figure out if his jokes are funny is to wit-

ness the instant reactions he gets from the front rows, and by watching his peers.

"Montreal is a really vibrant city with a lot of amazing talent and the problem is there's only two clubs where people can come to support us," he said, noting the lack of alternative comedy venues beyond Atwater.

So, tired of foraging for more stage time, Hastings, along with a group of other young comics wanted to create a venue where they could learn how to put together lengthy bits of material in an environment where they didn't have a scary comedy club owner steering their content.

The rest is history, according to Hastings, who said that "out of complaint came hilarity."

The buoyant actor and comedian now spends his time booking riotous acts from across the country and trying out his own stand up material on diverse crowds.

As far as content goes, Hastings says audiences can expect a "barbecue" of comedic performances ranging from the sidesplitting rant to the downright dirty anecdote.

"It covers the gamut," he said, "There's going to be something for everyone on the table so that anyone can appreciate it and hopefully everyone does."

John Hastings hosts Comedy Nights, Mondays at 9:30 p.m. at The Next Door Pub (5175 Sherbrooke Street O.)



All he needs is an audience... GRAPHIC MOLLY SOWIAK

Saucy Shakespeare

• BARBARA PAVONE

When asked to describe the relevance of Shakespeare in today's world Christopher Moore, who plays Iago in Persephone Productions' *Othello* pauses, "What would you like me to say?" he laughs.

Othello is a play filled with themes that still "plague us today," he continued. "Jealousy, betrayal and insecurities. Shakespeare wrote people as they were and we haven't changed."

Written in 1603, the centuries have not taken away from its modern brashness and power. It is the tale of a jealous and pompous man, Iago, who will go to any lengths to find revenge on Othello, played by Tristan D. Lalla.

Iago feels that he has been robbed of a post he deserves, lieutenant to Othello, after it is awarded to Cassio, played by Matthew Raudsepp.

As in any good Shakespearean play, turmoil ensues as the villain sets out to poison the mind of Othello and everyone around him, seeking the ultimate revenge.

The dynamic cast had no problem bringing the 17th Century characters to life, with a performance overflowing with passion. Every line was packed with emotion and delivered with conviction.

Othello lit up the stage, driven to the brinks of madness by his love. Iago was the embodiment of insanity, as Moore perfected his character

with thoughtful mannerisms and careful enunciation. In one scene, the actor slipped into a mischievous laugh, a move of pure genius, sending shivers down the audiences' spines.

The directorial decision to include dancing, drunken singing and the use of a fight choreographer for the recurring brawls, was a great one. The entire cast immersed themselves in the action-packed scenes, holding nothing back.

During one drunken scrap Cassio was thrown onto the hard wood floor and the audience gasped, hearing the smack resonate through the theatre.

I later noticed Raudsepp's knuckles bleeding. Kudos.

The McCord Museum's Theatre, seating around 80, offers an intimate ambience that allows the viewer to be fully enthralled by the play.

An honourable mention goes to the costumes, as they appeared true both to the period and the characters.

The set was not elaborate; two wooden stools and a wooden platform that served to elevate key speakers. Fancier props would have been appreciated, but in the face of such a flawless performance all is forgiven.

Othello will be running until Nov. 29 at the McCord Museum's J Armand Bombardier Theatre, 690 Sherbrooke Street E. at 8 p.m. Tickets are \$26, \$18 for students.

Everyday normal guy?

Montreal's own Jon Lajoie hits L.A. running

• JOELLE LEMIEUX

For those of you who haven't stumbled across him on YouTube, Will Ferrell's funnyordie.com, or *L'auberge du chien noir* (a show where he played the "token" English guy) Jon Lajoie is pure comedic genius.

Originally from the South Shore of Montreal, he is a 2001 graduate from Dawson College's theatre program. A year-and-a-half ago he moved part-time to L.A. where he just signed on to HBO: "[I'm] exclusive to HBO for the next year."

Lajoie is famous for his three to five minute viral videos on inappropriate subjects: *Rapist Glasses*, *Show Me Your Genitals*, and *Be Gay Today*, just to name a few.

He shed some light on my favourite, *Everyday Normal Guy*. "[I] think [rap/hip-hop is] kind of silly. I made a song that was kind of the opposite of that. It took a while for me to release that. So many comedians have done that parody: Weird Al, Adam Sandler, Flight of the Conchords. When I played it for my friends they

said to make a video."

He's up to way more in L.A.: "I'm working with the guys at Funnyordie.com and Gary Sanchez Productions [to] develop a pilot for whatever the Jon Lajoie show would be."

Lajoie is big time; living it up in L.A., New York, and occasionally Montreal, but he says he's "a bit of a hermit."

"You say penis?"

—CBC representative via Jon Lajoie

When he does come home, Lajoie likes the old Irish Pubs that litter downtown, as well as the offerings of St-Denis and St-Laurent (check out Bar Bifteck sometime, and maybe he'll be there).

So how does a home-town hermit end up in L.A., if not for HBO deal-signing and meetings with Adam Mackay?

"The nature of what I do, I could do it anywhere. Just, if I want to expand [I] sort of have to leave Montreal. [...] Creating your own show or being on a show, or trying to write scripts or screenplays in Montreal, there's not much of that going

on. [...] In L.A., you can shop it around to thousands of people. In Montreal you'd have to call one of three companies, one of which is CBC."

Unfortunately, Lajoie and CBC were not a match-made in heaven. "You say penis," they asked him—oh no.

But as we all know, HBO is the black sheep of TV channels, and for all of those Canadians who wonder why our talent goes South (pun only slightly intended), Lajoie said that the people from Funnyordie.com had contacted him long before anyone in Canada.

So, what's a comedian to do?

Lajoie lives in L.A., and comes back for gigs in Montreal, like his hosting of the upcoming awards show M for Montreal taking place at Metropolis this Saturday, Nov. 22.

Jon Lajoie will be hosting the closing show of M for Montreal this Saturday at Metropolis, 59 Ste-Catherine Street E., at 8:30 p.m. He will be joined by Pierre LaPointe, Karkwa, We Are Wolves, and Coeur de Pirate. Tickets are \$19.50, \$24.50 at the door.

A writer's material

Taking inspiration from real life, and death

• NORMAN RAVVIN

There is no accounting for how a fiction writer finds his or her way to the material that is transformed into something readable and alive.

Many writers create or abstract a version of themselves in print. But the nearness of that literary outcome to the creator's life varies.

In the post-war canon, one writer whose songs of himself seem most naked and personally revealing is Jack Kerouac. In the recent publication of *The Original Scroll*, an ur-draft of the 1957 novel *On the Road*, the reader sees how a series of road trips Kerouac made between 1949 and 1954 were meticulously recorded in lined notebooks, one of which Kerouac acknowledged on the inside cover, was "presented to me by Neal Cassady," who was the model for his novel's main character, Dean Moriarty.

Kerouac redrafted his journals into the manuscript that was eventually received as a breakthrough American novel. Kerouac's own revisions, at the prompting of his editor at Viking, are not part of the Kerouac myth.

But even if it's not the case that Kerouac created the book, like an extended benzadrine-driven bop solo in the course of three weeks, it's still clear from his notebooks that he recognized his material as he was living it, taking the time to get it down for later reorganization and refinement.

Consider the much more common scenario of writers who miss their material while it's in front of them and then have to scramble to recover it as best they can. This is the case with a fiction project that's presently haunting me.

Throughout my life, from childhood until a year and a half ago, I was richly entangled with the doings of an older cousin, a hard knocks character if there ever was one, who lived almost all of her life in downtown Calgary.

A breech birth in the early '50s, likely because of a doctor's error, she struggled with cerebral palsy, which affected her use of an arm and a leg. Add to this a combination of challenges: a childhood in an era with little understanding for people we now refer to as "persons with disabilities," an alcoholic father who ran out on his family; a bipolar mother who was periodically institutionalized.

During one of her mother's absences, for reasons I could never understand, my cousin was herself institutionalized in what was, at the time, the facility of last resort at Ponoka, Alberta.



A writer's work is never done. GRAPHIC MADELINE COLEMAN

In the 1990s, following her mother's death, my cousin hit a kind of equilibrium. She lived alone in an apartment tower in downtown Calgary. This was before the recent boom and the neighbourhood, though in the shadow of the city's corporate towers, was affordable.

She found a companion with whom she spent a great deal of time, and she was very nearly independent. My visits and phone calls gave me the impression—too upbeat a reading it turned out—that things would remain this way.

Since my cousin's death I've thought again and again, not only that a movie would have been well worth the effort, but that I want to write her back into the world.

During these good years my cousin would often say to me, enthusiastically but not without irony, "Norman, you should make a movie about us." And I'd think, without fail, "that is the last thing I want to do."

Since my cousin's death I've thought again and again, not only that a movie would have been well worth the effort, but

that I want to write her back into the world.

Now it's all a memory game. I have photos and the neat typewritten letters she sent me, until a decade ago, poked out on her manual machine—usually two paragraphs long, her name signed in ink at the bottom. But these don't convey the particular roughness and wit of her voice, her sly way with an insult and her compulsive story-telling habit.

Since I'm not in command of anything close to a picture-perfect memory, my

cousin's edge and peculiarities return to me in fragments.

I walk, nostalgic, through her Calgary neighbourhood and note down the names of the idiosyncratic local businesses that seem to conjure her—the Dakota Deli, where the sandwich man had for some reason banned her companion; Royal Canadian Pizza and Fried Chicken; the

Walk-In Closet; and Self-Help, a social hall-cum-social service where my cousin sometimes went and sometimes refused to go because, "everyone is just depressed there."

I make lists in my head of our travels together and the conversations that ensued: her wish that I'd share a cigarette to draw me into her ever-shrinking smoker's circle; her repeated musings—semi-philosophical—about which was worse, "that your dad died or that my mom went crazy"; my efforts to help her find a dentist to deal with a tooth that had been pulled but never replaced; then, in her final months, a disastrous medical collapse that seemed at the time to come out of nowhere but now is more clearly an outcome of medical mistakes and a kind of fatigue with the challenges of her life.

You could say that enough is recoverable to bring the life back on the page, but think of how much is lost. What if I'd received a notebook, Kerouac-style, presented to me by my cousin to capture her as I saw her, aiming for the same clarity of detail and feeling that Kerouac employed in characterizing his great friend Neal Cassady?

She wanted it done. But I had other things on my mind.

Norman Ravvin teaches Canadian Jewish Studies in the Department of Religion at Concordia. His most recent novel, *Lola by Night*, appeared in Serbian translation last year. His story collection, *Sex, Skyscrapers and Standard Yiddish* won the Ontario Arts Council Emerging Artist Award. He is at work on a novel set in contemporary Poland.

The Emerald Isle according to Enright

Yesterday's Weather reveals another side of Ireland

• ALEXANDRA MURPHY

Award-winning Irish authour Anne Enright has a new collection of short stories, entitled *Yesterday's Weather*. These stories, never published before in Canada, were written over the past 19 years and are arranged in reverse chronological order.

Enright finds pleasure in this arrangement because of its transformative effect.

"I may be the only one who is laughing, but it is a great and private joke to see myself getting younger—shedding pounds and wrinkles, gaining in innocence and affectation—as the pages turn," writes the author in the introduction.

Like James Joyce's *Dubliners*, *Yesterday's Weather* provides an overview of life in Ireland by introducing its readers to a diverse set of characters. However, unlike Joyce's tale, Enright's

account deals with a more cosmopolitan and modern-day Ireland. Instead of being insular, the country thrives because of its multiculturalism and booming economy.

But Enright doesn't romanticize life in the Emerald Isle. Instead of portraying the country as the mythical land of fairies and leprechauns, her description of Ireland and its inhabitants is at times bleak and brutally honest.

The author often pokes fun at her roots. In "Indifference," she writes: "Irish people had no weather at all apart from the vague shifts from damp to wet, and they talked history like it was happening down the road. They also sang quite a bit and were depressingly ethnic."

Some readers may find her treatment of Ireland harsh, but she is not biased. The author depicts other places and people as being equally as dysfunctional and defi-

cient. Stories like "Switzerland" and "Pillow" explore how people fail to understand one another because of cultural divides.

Enright also doesn't discriminate between Ireland's urban and rural centres. Both small-town folk and Dublin city slickers are examined under the critical lens.

In "The Bad Sex Weekend," Sligo is referred to as a place "where you could rot, or you could run." Meanwhile, in Dublin "they're always only joking, even in bed. Until you leave—then they stand outside your window in the middle of the night screaming and throwing bottles."

Overall, the collection focuses on everyday life to expose suffering and isolation. The author makes the mundane meaningful and often highlights the plight of women. Stories like "Caravan" and

"Yesterday's Weather" deal with young mothers in crisis. The women struggle with their familial duties and feel burdened by others' expectations.

Although the collection deals with dark topics such as loss and yearning, it is an engrossing read, especially for anyone who's been to Ireland in the last couple of years. The thought-provoking tales resonate with readers because of their accurate portrayal of love, family and community.



Yesterday's Weather
Anne Enright
Grove Press
September 2008
320 pp
\$24.00

Lit Writ

The Conversation

• R. BRIAN HASTIE

Tape found at site A on March 8th. Tape labeled as "Convo 3."

Transcript as follows.

NOTE: Tape damage means certain parts are intelligible. Only clear parts transcribed.

TAPE BEGINS // Kevin: [...]what is this? He put relish on here, and I told him not to.

Ryan: Why do you hate relish?

Kevin: I just don't like the taste. It doesn't taste like pickles. They do something to the pickles when they make it into relish. I really do like pickles. Hate relish. Blech.

3:45 // Kevin: So my dad got drunk at his friend's house, tried to make his way home in the middle of the night while completely smashed, apparently.

Ended up falling asleep down by the riverfront and was awoken the next morning by police, asking him what was going [on]. I don't know exactly what, I guess they told him to go home and leave. And then he tried to manage his way home, it was now light, he had managed to stumble home, it was now the morning.

Ryan: [to someone in the distance] Can we get some ketchup?

Kevin [cont'd]: And then my mom, who was waiting for the bus to go to work, um... Her friend, I guess she was my mom's friend, the one she was waiting with, pointed out across the street, um...

Wait, actually she asked, "isn't that [your husband]?" as he

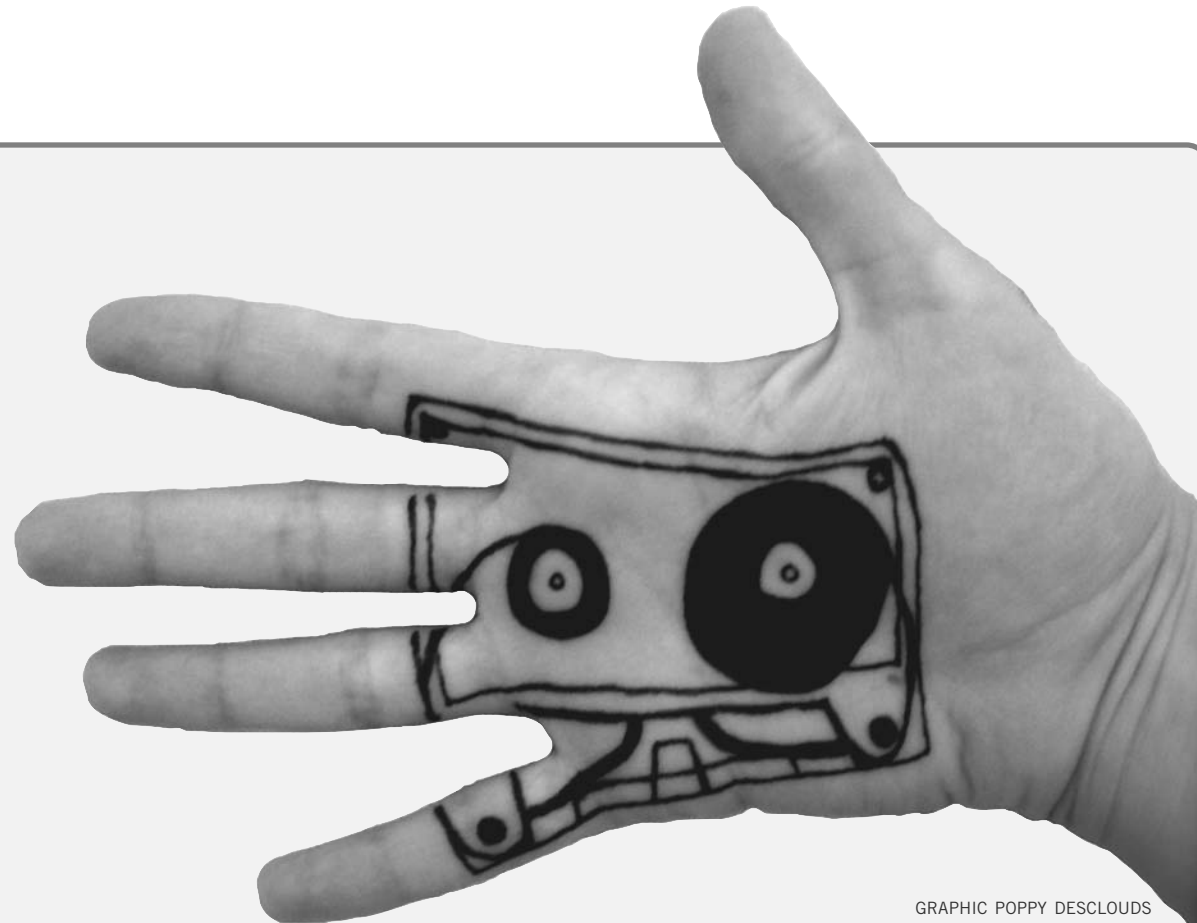
drunkenly stumbled down the street and was waving to my mom. I guess after the waving and my mom's friend pointing him out, she did acknowledge him. Sigh.

7:59 // Kevin: He got drunk and smashed my globe. My, uh, fuck... What's the big word? World globe? He just put a huge hole in it. Even he regretted it after he sobered up. Because he liked that globe. It was a cool globe.

10:42 // Ryan: So do we pay the bill here? Or do we give it to the waiter-slash-chef? I guess we pay it at the cash.

23:53 // Kevin: My dad and the local grocery dude used to get into fights all the time. It was super awkward. One time my dad bought bad meat and he tried returning it and [the grocer] wouldn't accept it. I was probably 12 or 13. One day we went into the grocery store and he was wearing a big coat, and it was... It wasn't hardcore winter yet, but he put three cans of their finest tuna or salmon, I don't know, into his coat. I was like "Dad, what're you doing?" and he was like "Fuck it. Come with me." And we didn't get caught.

34:11 // Ryan:...I thought she was real. I cracked that fucking case. Turns out it was her cousin. Shit's fucked up, man. The Internet will fuck you up and make you wonder. She was a single... I don't know if she was a mom or an aunt or something. I don't know. But fuck it. That was some Law and Order shit.



GRAPHIC POPPY DESCLOUDS

Kevin: So you never saw her titties?

Ryan: Definitely did not see any titties.

Kevin: That sucks. Always ask for pics. That's what I do.

42:51 // Kevin [cont'd]: ...And that's why he told me wearing a condom was bad.

47:43 // Kevin: So my dad had this coworker who lived near their place of work, and one day my dad went over there for lunch, just because it was close. And they had just finished eating lunch, and [my dad's coworker] turned on the TV and there was porn. There were, uh... 10 to 15 guys jerking off into a giant bowl and then having an Asian, or maybe he wasn't that specific, and uh, yeah... Let's... You know what happens next.

Ryan: No I don't.

Kevin:...And then she continued to ingest the contents of the bowl. And my dad was genuinely disgusted, I think.

Ryan: How old were you when your dad told you this?

Kevin: I was probably 12 or 13.

Ryan: Why did he tell you?

Kevin: I don't know. He used to always tell me stories like that. I guess he was really open... I was his only son. I guess I thought he wouldn't want to tell my sister or my mom. It was like life training. Life experience.

52:39 // Ryan [cont'd]: ...And then I had to buy new pants because the old ones were way beyond repair and covered in puke and shit. Literally shit. And I had to pick glass out of my foot like I was in some shitty version of *Die Hard*. I'm never flying again.

59:31 // Ryan [cont'd]: ...And that's when we fought the leprechaun. Shit was just weird all-around for a long time after that, I think.

67:31 // Ryan: So why did these stories never come out?

Kevin: Honestly, it's because I thought the more people I told the more I thought Child Services would come get us. I mean, it's not like he ever beat us. It's not as bad as it sounds.

SILENCE FROM 71:00 to 90:00

TAPE ENDS AT 90:00

Catalogued under:

"Uncategorized,"
"Conversational,"
"Irrelevant."

To submit your fiction or poetry to the Lit Writ column, email them to lit@thelink.concordia.ca

Going, going, gone

Former Stingers captain Stephanie Ramonas will not return to the basketball court this season

• JOHNNY NORTH

Compared to last year's Concordia Stingers women's basketball squad, the current squad has a major presence missing offensively and defensively—their ex-captain, Stephanie Ramonas.

"I'm not playing, not at all this season," she told *The Link* last Saturday during Con U's game against l'Université du Québec à Montréal Citadins. Even though the Portland, Maine native has one year of eligibility left with the Stingers, Ramonas, a Sociology student, has decided to end her tenure with the team that started in the 2004-2005 campaign.

"She's finishing up her degree," said Keith Pruden, head coach of the Stingers. "Sometimes people just have enough of basketball [...] there's no more basketball left in them. I've never tried to convince someone to play. If you don't want to play, you probably shouldn't."

While Pruden admits he would love to have her on the team, if she does not want to play this year or ever again he accepts her decision. This is not the first time a player has left Pruden's squad before they ran out their

eligibility: "I know people that finish their careers and never touch a basketball ever again."

Ramonas was not only a leader in the dressing room, but was a leader on offence and defence. Last year, she was the squad's most valuable player, was 14th in the country in both scoring and field goal percentage, third in the country for steals and was sixth in the league in most minutes played, more than any other Con U player last year.

"I think the veterans were disappointed that she didn't come back," said Pruden. "There's even days when I want to quit too. I don't think there are any hard feelings. I don't think she has any regrets about her career, I'm sure she would have liked to accomplish more."

"At first I was disappointed because she's a big defensive player," said Yasmin Jean-Philippe, a third-year Stingers guard. "She's a good player I miss her a bit. We have to find a way around it [...] we don't think about it. We think about what we have and we build on that."

"I think she made a good decision for herself," Pruden admitted. "Sometimes it's just over."

—with files from Ion Etxebarria



Former Stingers forward Stephanie Ramonas will no longer be patrolling the paint for Con U. PHOTO ION ETXEBARRIA

Hurrying-hard in Ottawa

Trying your hand at one of Canada's favourite games

• DAVID MCCLELLAND,
THE FULCRUM
(UNIVERSITY OF OTTAWA)

OTTAWA (CUP) — It's Sunday evening, a time when most university students are enjoying their last night off before class the next morning. But I found myself doing something different.

I found myself sliding down the ice at the Ottawa Curling Club taking in the club's University and College League.

Curling, for the uninitiated, is a medieval Scottish sport that involves sliding granite rocks down a sheet of specially prepared ice towards a circular target. It has almost inexplicably become one of Canada's most popular and iconic sports, played and watched by thousands from coast-to-coast.

I've been curling since I was young, spurred on by my parents—both curlers for as long as I can remember. Though until last Sunday, it had been quite a while since I'd curled.

My fellow curlers on the other hand? Well, let's just say they were a little green.

Thankfully, everyone at the Ottawa Curling Club was extremely welcoming. We weren't quite sure what to expect going in, but Earl Washburn, a fourth-year political science student at Carleton University and league governor, was more than happy to include us, and gave a quick lesson to our two curling newbies.

And with that, we were off, thrown into one of the three games played that night. The league switches the teams every week, with players accumulating

points individually throughout the season, which means that new arrivals never feel like they have to awkwardly break into a pre-existing set of teams.

It's traditional in curling for the winning team to buy the losing team's post-game drinks.

Throughout the three games, curling talent of all levels was on display. Experienced curlers didn't hesitate to help out new players; I noticed tips and advice being dispensed on a regular basis in all three games. Of the three teams that we were on, only mine won, which wasn't necessarily a bad thing for my colleagues—it's traditional in curling for the winning team to buy the losing team's post-game drinks.

This leads into one of curling's greatest appeals: the social aspect. Everyone I talked to agreed that it was one of the best parts of the game.

"Last year, I met all these people that are here today, and I've made excellent friends," said Lynn Guy, a fourth-year University of Ottawa nursing student and a curler for 11 years.

"On the ice, you get to talk to your team and the other team. It's a game with a lot of respect; you wish a good game to the other team, and compliment them on their shots."

It's certainly a distinctive atmosphere. The Ottawa Curling

Club, like most curling clubs, has a bar area built-in that quickly fills after the games, as dozens of students sit to chat.

That's exactly the sort of thing that the three year-old league wants to see.

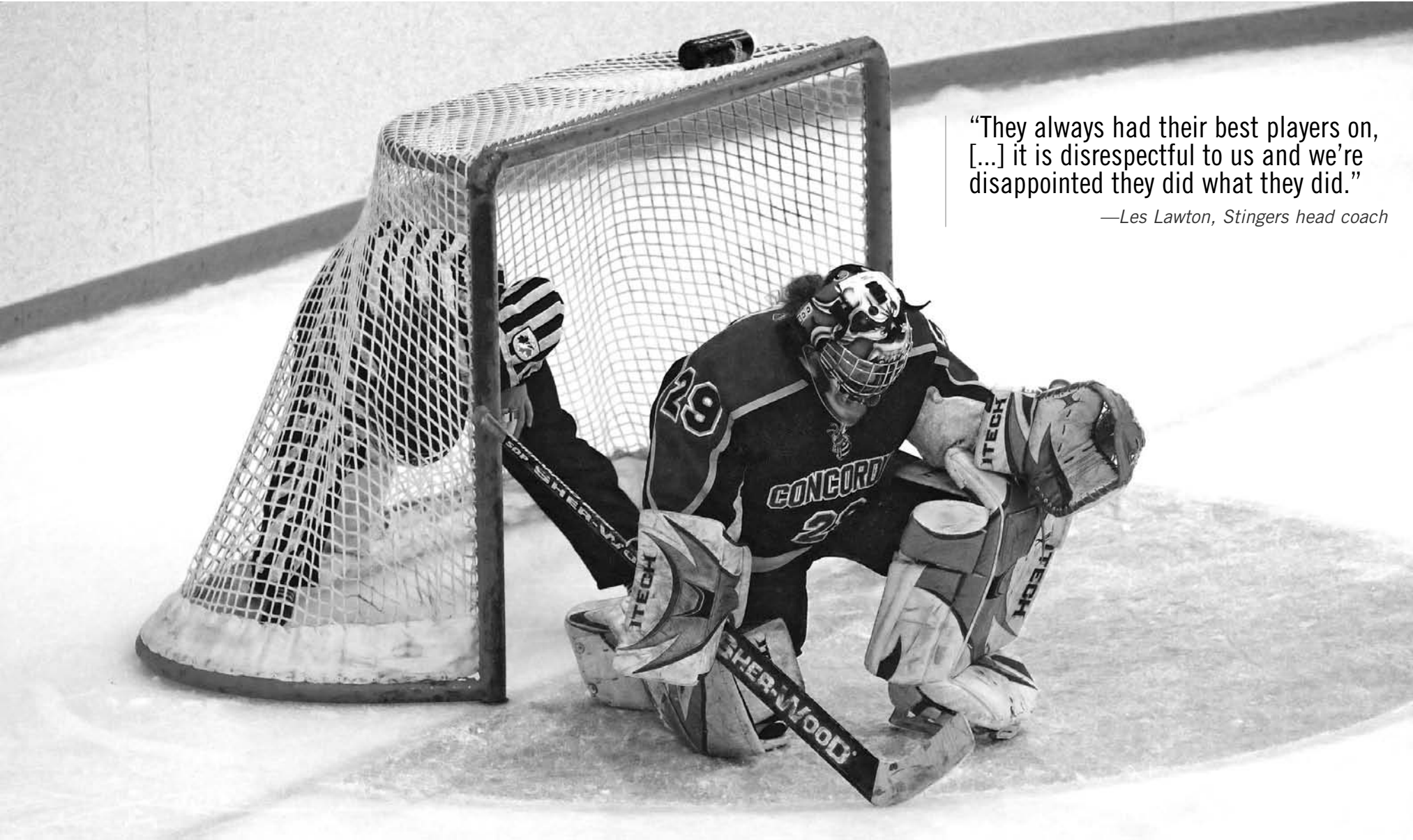
"[The idea of the league is] to get young people involved in the sport, which is really big," said Washburn. "It's been fairly successful."

"Last year we had over 40 [participants]. We're down this year, [but] we have a lot of new people," Washburn added.

As for my companions, one would like it to be noted that he only fell twice—and only once on the ice—before he even consumed any alcohol. The other would like it noted that after consuming his post-loss beer, curling became his new favourite sport.

Tragic defeat at McGill

Ann-Sophie Bettez scores team record seven points in third-highest single game total, extend Martlets' winning streak to 29



“They always had their best players on, [...] it is disrespectful to us and we’re disappointed they did what they did.”

—Les Lawton, Stingers head coach

The referee fetches yet another goal from the net of the Stingers. PHOTO ION ETXEBARRIA

• PAOLO MINGARELLI

Concordia 1 McGill 16

On a dark and rainy November afternoon, Concordia showed up in front of defending and undefeated champions the McGill Martlets in what wound up as the largest loss of the season for the women’s hockey team.

The top line for McGill put together a total of 17 points including five goals from leading goal scorer Andr  e Leclerc-Auger and two goals and five assists

from Ann-Sophie Bettez.

The Martlets came out flying in the first and the Stingers did not manage to keep up with the pace. Although the play was mainly concentrated in the Concordia zone, the Stingers did not back down.

The momentum that McGill was building finally took over when Concordia caught a tripping penalty. It was during this power-play that the Martlets started the onslaught with their first goal on a tic-tac-toe play in the slot.

Another penalty occurred in

the first period, and the McGill squad managed to turn it in their favour, giving the Martlets a 2-0 lead at the break. Stingers head coach Les Lawton brought up the first period as one of the few bright spots in the game. “We played pretty good in the first, but then gave them too much space.”

The second period was completely dominated by McGill as they put six goals by the Stingers squad. This led to a goalie change for Concordia. It was only in the third that Con U finally broke the

shutout as Kelly Feehan was on the side of the net for a rebound that came from a powerful shot by Maggie MacNeil.

“Every week we’re working [...] our line proved that we won’t give up no matter what,” said Feehan when asked about the game.

This goal at the beginning of the period only seemed to fuel McGill’s desire to humiliate the Stingers—they scored seven goals in the third frame, leaving the Stingers feeling as battered and bruised as the puck.

Coach Lawton had a few choice

words regarding McGill’s coaching and the lack of sportsmanship displayed, in view of such a tremendous lead.

“They always had their best players on, [...] it is disrespectful to us and we’re disappointed they did what they did.”

Concordia will get a break from league play when they play the Saint Mary’s Huskies along with St. Francis Xavier and Dalhousie. All games will be played at the Ed Meagher Arena starting on Friday and ending on Sunday.

scoreboard

schedule

	Home	Away	Record
Men’s Basketball	Concordia 89 UQAM 75	UQAM 80 Concordia 60	1-1-0
Men’s hockey	Ryerson 3 Toronto 4	Concordia 2 Concordia 2	5-6-0
Women’s Basketball	Concordia 70 UQAM 65	UQAM 59 Concordia 59	1-1-0
Women’s Hockey	McGill 16	Concordia 1	1-7-0

	Who	When
Men’s hockey	vs. RMC vs. Queen’s	Friday, 7:30 p.m. Saturday, 2 p.m
Women’s Basketball	vs. Laval @ Laval	Friday, 6 p.m Saturday, 6 p.m
Women’s Hockey	vs. St F.X vs. Dalhousie	Saturday, 5:30 p.m Sunday, 11:45 p.m
Men’s Basketball	vs. Laval @ Laval	Friday, 6 p.m. Saturday, 8 p.m

Damian leads the way

Men's basketball team start season with a win against rivals UQAM



James Clark (#5) goes for a lay-up. PHOTO ION ETXEBARRIA

• DIEGO PELAEZ GAETZ

Concordia 89 UQAM 80

The crowd at Concordia's Loyola Gym was treated to an encouraging sign of things to come for the highly touted men's basketball team, as the Stingers dispatched the visiting UQAM Citadins 89-80 in their first regular season game.

The game followed a promising pre-season tour of the United States for Con U. "We played three of the four teams on the trip [competitively], and three out of the four teams we played are picked to win their divisions," said Stingers coach John Dore.

"It was a really nice atmosphere for the guys to play in front of 8,000 people rather than 800 people here. You get better by playing better competition, and we're tougher now."

Both teams came out ready to play in the season-opener. The Stingers started aggressively pressed the Citadins defensively, causing confusion and turnovers by the visitors.

UQAM freshman sensation Adil El Makssoud wasn't fazed—the talented young point guard kept the Citadins ahead after the first quarter. The 6-foot-4 El Makssoud used

his size to get shots over Con U's guards, as he converted on a three-pointer and an impressive bankshot in the first 10 minutes to give UQAM a 20-18 lead.

The teams kept trading back and forth in the second quarter. Stingers centre Jamal Gallier imposed his will inside, as the Citadins didn't have anybody who could deal with the 6-foot-7, 270 lbs. behemoth in the low post. He finished the game with 14 points, six rebounds and two steals.

Despite Gallier's presence, UQAM matched the Stingers basket for basket throughout the second quarter. Con U went into the half with the lead thanks to last year's leading scorer, Damian Buckley, who forced his way to the foul line for two shots before exploding to the rim and finishing with a sweet floater right before halftime.

Buckley continued the surge in the second half, as the Stingers started to pull away from their opponents. He scored from all over the floor, as he knocked down a three-pointer, a mid-range jumpshot and a lay-up preceded by a dazzling head-fake to help the Stingers build a lead.

He capped off the quarter with a mind-boggling, reach-around

layup while trapped under the basket to give the Stingers a 71-63 lead.

"We just focused in more, played team defence and boxed out," said Buckley about the Stingers' surge.

The Citadins couldn't turn it around in the final quarter. Con U's defence continued to stifle them, and the play of Makssoud wasn't enough to keep the visitors close, despite his 16 points on the night.

Buckley put the finishing touches on the victory, as he hit an off-balance jumpshot and a huge layup while being fouled to give the Stingers an insurmountable 84-70 lead with just under 3 minutes remaining.

"Even though we didn't play particularly well, we just gutted it out," said Buckley. "We know we're more skilled, they're just big and aggressive."

Buckley finished the game with a game-high 31 points and seven rebounds.

Despite the impressive finish of last year's team, who were defeated in the provincial championship game, Coach Dore likes this team better. "Hopefully, we'll have more depth and experience this year," said Dore. "They played well, and when we got the lead, we protected it."

Stingers can't stay undefeated

UQAM responds to loss by thoroughly outplaying visiting Con U

• DIEGO PELAEZ GAETZ

Concordia 60 UQAM 75

Concordia's men's basketball team couldn't maintain the momentum from their home opener losing 75-60 on the road to the UQAM Citadins.

Both teams came out sluggish in this game, as the Stingers seemed flustered by UQAM's aggressive pressure defence. The first quarter ended with the Citadins leading 10-6.

The floodgates opened in the second quarter, as UQAM's defensive pressure continued to confuse the Stingers. The team's frustration boiled over with a technical foul to coach John Dore over a questionable foul call on guard Decee Krah.

Citadins forward Neil Ze Mbo caused havoc for the Stingers defence in the first half. He stretched the defence with his three-point shooting ability, knocking down two early shots to keep Con U honest. UQAM hit four of their 11 three-point attempts on the night, and led 25-18 at halftime.

Things only got worse for Con U in the second half, with Citadins freshman guard Adil El Makssoud taking control of the game. Makssoud came out of the gate fir-

ing, piling up seven points in the first five minutes of the half.

Makssoud didn't stop there, as he drained a three-pointer to give the Citadins a 22-point lead, and finished the quarter with a nifty back-door alley-oop to give UQAM a 56-32 lead at the end of the third quarter.

"The guys weren't up to the challenge today," said Stingers guard Damian Buckley.

Despite the deficit, the Stingers seemed more confident coming out for the final quarter. Con U managed to whittle the lead to 15 points on a three-pointer by first-year guard Hamza Ruhezamihigo midway through the final frame.

Makssoud stepped up again for the Citadins, as he stopped the Stingers' rally with two straight lay-ups to secure the victory. He finished the game with 24 points, seven rebounds and four assists.

"We always have trouble here [at UQAM]," said Buckley. "It's a different kind of atmosphere here. They came with the pressure, and some guys buckled."

"We just figured that we were better than we were," said Stingers centre Jamal Gallier. "Our defence has just been lacking lately, and we need to fix it or it's gonna be a long season."



Dwayne Buckley (black jersey) tries to get by UQAM defenders. PHOTO ION ETXEBARRIA

No freebie games



Stingers guard Felon Harris breaks down defence. PHOTO: ION ETXEBARRIA



Stingers captain Ebony Morris looks for an opening. PHOTO: ION ETXEBARRIA

Women's basketball team split home and home series with no.8 ranked UQAM

• JOHNNY NORTH

Concordia 70 UQAM 59

The Concordia women's basketball team ended their two-year slump of winless home-openers with an impressive 70-59 victory over l'Université du Québec à Montréal Citadins last Friday with more than 140 fans at Concordia's Loyola Gym.

"We were fired up. We had a lot more intensity," said Ebony Morris, the captain of the Stingers and a fourth-year guard.

While UQAM's Irine Noël was the top-scorer of the night with 19 points, Con U came out ready to play. The Stingers enforced their aggressive style against the taller eighth-ranked UQAM. Morris, along with last year's league-leading scorer Krystle Douglas, led the way for Con U with 15 points each.

Concordia 59 UQAM 65

"UQAM did what I expected them to do," said Keith Pruden, Concordia's head coach. "I think they were probably fairly irritated that they lost to us last night. They came out and they were that much more aggressive."

When Con U came together for their pre-game huddle, the intensity and emotion from Friday was gone. They barely got out an audible "Stingers" chant in the huddle. The game was close for most of the first

quarter until costly turnovers and offensive rebounds helped UQAM to a considerable lead.

"We turned the ball over far too much, we gave up 16 offensive rebounds," said Pruden. "Hell, one player got 10. [Catherine Bougie] got 10. I almost had a stroke. That's ridiculous. People just weren't paying attention."

Pruden continued to admonish his team's defence. "We're supposed to be playing pressure on [Karine Boudrias] and forcing her right hand, and we kept focusing on her left. We have a problem identifying which way is left. We did a much better job of that last night. It was sloppy mentally tonight and you can't do that."

Fouls hurt both teams throughout the night. While UQAM was up 22-16 at the end of the first quarter they could have been up by much more if not for Con U keeping it close from the line and Douglas' early three-pointers.

While Pruden disagreed with some of the calls by the referee, he found the officiating was better in their loss than in their win. He also found that the refs were not an excuse for missed assignments.

"Okay, so they weren't calling three seconds in the key, but how did the player manage to get all the way in the key in the first place?" he said. "Did the referees do that? You can't rely on other people to do your job for you."

The Stingers did come alive, but only in the final minutes of the fourth quarter.

"We started to play well right with four minutes in the game, which is about 27 minutes too late," said Pruden. "I'm not very happy with the way we played overall, but for us to turn what I thought was at best an average performance and still lose by six, is okay at this stage of the season."

"We just woke up," said Yasmin Jean-Philippe, a third-year guard. "It just finally hit us what we have to do in our game plan. If we played like that the whole game we could've beaten them by a lot."

Morris admitted to not playing up to her standard.

"I didn't play too well tonight, I was kinda off," she said. "Couple of turnovers that shouldn't have been passes. I take those on myself, as a team, as a whole we made a couple of mistakes that coach told us not to do."

Season preparations

"Training camp was great, I'm excited about our season. If you look at our [pre-season] record we were 2-6, and who did we play?" asked Pruden. Con U played teams in Western Canada including Simon Fraser and the University of Alberta, the number one and two teams in the country. Pruden gets the Stingers involved in tournaments out west to show the girls where they

stand with the best in Canada.

"We can compete with anybody, but the girls have to learn—we were up by 10 points on Simon Fraser, and the girls went to sleep and then we were down 35," said Pruden. "We're very deep, we're very talented, we're just not focused all the time."

Pruden is not focused on getting Concordia ranked as he finds this will do nothing for UQAM when it comes to winning the Quebec conference. His focus is more on the team improving on their mental errors and sticking to their aggressive work ethic.

Quebec is competitive

Four teams split their home-and-home series, leaving them with 2 points each. Con U already gets an advantage over UQAM when it comes to the playoffs.

"They beat us by six, we beat them by 11. If we maintain that ratio we get home court advantage," said Pruden. "In the rankings, [UQAM] is supposed to be the best team in the conference, and I don't think they are, I think Laval probably is."

The Laval Rouge et Or, last year's division and conference winners in Quebec, are next up for Con U.

"It's going to be a tough one, they're a lot bigger than us and it's a completely different team from UQAM in style of play," said Morris. "Preparation in practice is dedicated towards them—figuring out how to

deal with them and take away their scoring touch."

"That's all we're thinking about now," said Jean-Philippe. "We're focusing on that game and doing whatever coach gives us."

"They're going to be a real pushover," jokes Pruden before he admits, "it's going to be a real battle. Some real important players graduated from there last year, their point guard is young. They're very talented and they're big. It's going to be two tough games."

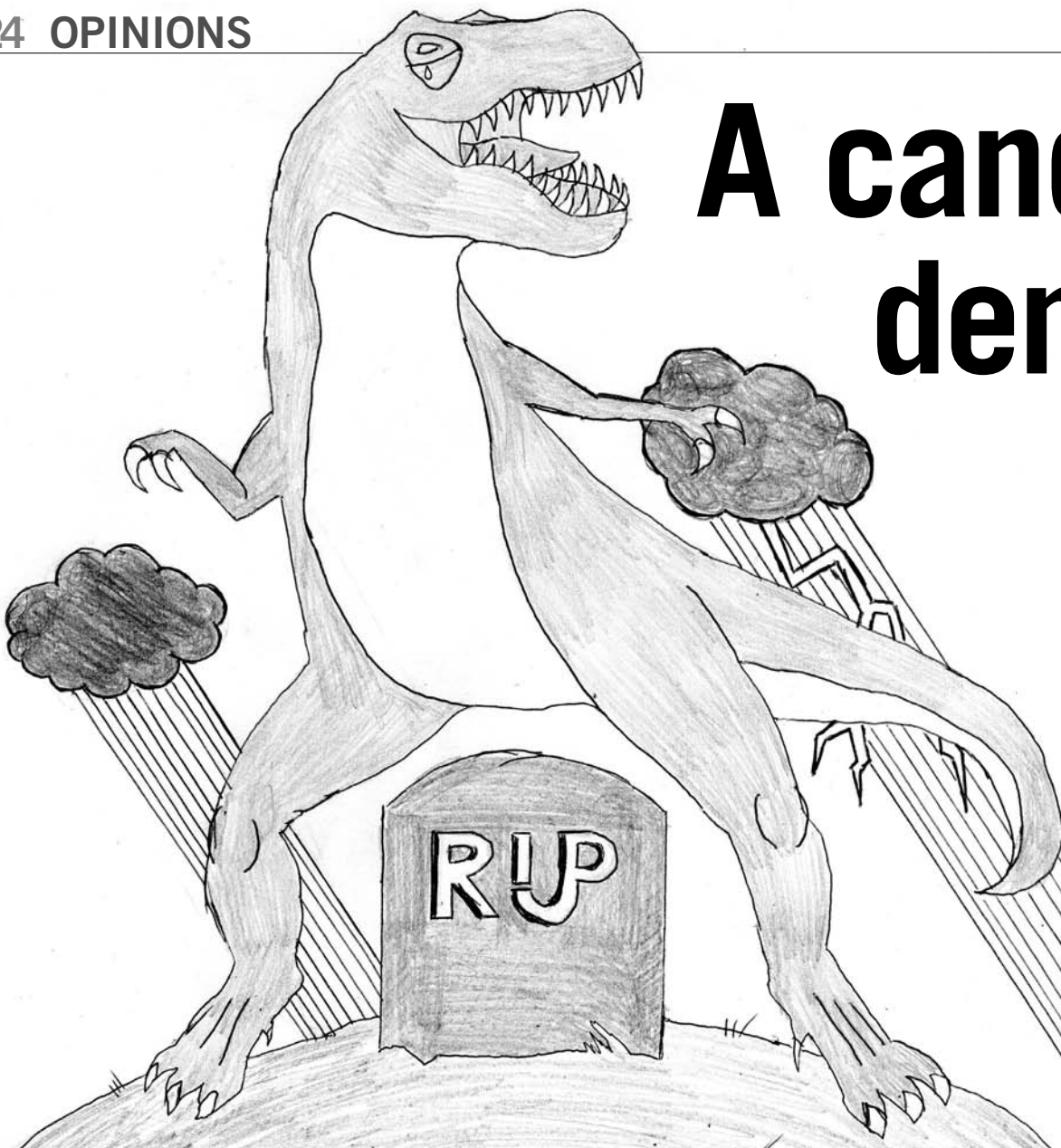
Questionable officiating was always a factor in games with Laval last year, and more than just Con U feels that way when travelling to Quebec City.

"Particularly in Quebec it's easy to start counting how many anglophones compared to how many francophones are on the floor. I just think that's bullshit," said Pruden.

Preparing for Laval started on Sunday and will continue all the way until the day before their first game this week with Laval.

"They're good," admits Pruden. "There's no gimmes this year. Everybody is well coached, everybody's got the talent, and you can't take anything for granted."

This Friday, Concordia host Laval at 8 p.m. at Loyola Gym. Tickets are \$3 for students with their Concordia identification card. Saturday they travel to Quebec City to complete the home and home series.



GRAPHIC ALEX MANLEY

A candle in a demon-haunted world

Michael Crichton's last stand in support of hard science

• CHRISTOPHER OLSON

He proved that dinosaurs shouldn't be brought back from the dead, that time travelling spaceships and the human subconscious shouldn't mix, that second-hand smoke is harmless and that aliens caused global warming.

Indeed, the last few years of Michael Crichton's life took quite a dramatic turn with the author's very public skepticism of global warming, and his repeated references to environmentalism as a "religion" and not something based in real science.

He was mocked as a science-fiction writer—someone who makes a living making stuff up—by prominent environmentalists like Al Gore for his 2005 novel, *State of Fear*. Gore did not take kindly to a book about intrepid explorers investigating the scientific basis for global warming, only to find that the hype didn't match the data.

Crichton's name, regrettably, has become a dirty word, not unlike that of Bjorn Lomborg, author of *The Skeptical Environmentalist*, whose reasonable skepticism Crichton argued was shut out of public debate because he failed to follow the leading mantra of global warming forecasts.

But how could this have happened? How could someone who so greatly understood our fears about environmental catastrophe and the dangers of messing around with nature—scientists always ask "can they" said Crichton, but rarely "should they"—condemn the same

people who would be most receptive to that message?

Was Crichton simply complex, irreducibly complex perhaps, or a provocateur? Was he able to detect the manipulation of science more acutely than the scientifically illiterate masses he taught with his books?

One doesn't have to delve deep into Crichton's work to see a pattern of man versus nature emerge. The follies of man's will to pervert nature resonates within many of his most popular books, most famously *Jurassic Park*.

In arguably his most well-known piece of fiction, Crichton reveals that the world was anything but a peaceful Eden before the appearance of man, but instead a frighteningly hostile realm unlike the utopian ideal held by environmentalists.

Crichton's views on nature are actually less like those of sentimentalist Steven Spielberg, and more like those of Werner Herzog's fatalistic and dark depictions of nature's ferocity, as represented in *Grizzly Man*.

"I have the impression by simple observations that there is no harmony in Mother Nature," said Herzog.

Herzog's words echoed Crichton's own sentiments about nature. "The romantic view of the natural world as a blissful Eden is only held by people who have no actual experience of nature," said Crichton, "it is a harsh, powerful, and unforgiving world, that most urban westerners have never experienced."

It is that less friendly side of nature—not produced by man's

tampering with the natural ecosystem, but the blood sport that is survival of the fittest—that made his work so provocative and at the same time so accessible to readers worldwide.

Crichton blended the iceberg-like pace of scientific progress with the twists and turns of a blockbuster movie, infusing imagination into our understanding of science. And yet, the result has been that few people nowadays can tell the difference between outrageous speculation and real science.

"The greatest challenge facing mankind is the challenge of distinguishing reality from fantasy..."

—Michael Crichton

"The greatest challenge facing mankind," said Crichton, "is the challenge of distinguishing reality from fantasy, truth from propaganda." Which just might extend to Crichton's own fantastic works of fiction, although to be honest, no one ever seriously proposed cloning ancient reptilians.

Crichton called Carl Sagan and Paul Erlich some of the most media-savvy scientists of their generation, not unlike Crichton himself. And yet their mastery at manipulating the media into accepting their pessimistic predictions has received some of Crichton's harshest scorn. In particular, their dubious advancement of the notion of nuclear winter, a concept that struck a chord with people despite lack of scientific evidence.

Crichton really was the Carl

Sagan of our time, that is to say, he educated the public on many issues ranging from genetics to advances in computer technology and inspired countless numbers of people to pursue careers in those fields. But by igniting our imaginations and inventing scientifically reasonable arguments for otherwise preposterous and far-fetched scenarios, Crichton may bear some of the blame for the rise of bad science.

Some of the eulogies for Crichton's passing came from unusual circles; the creationist crowd at the Discovery Institute being among his mourners.

But how could someone whose work dealt so greatly with genetics and evolution be praised by the same people who deny evolutionary theory and whose views on the origin of man are closer to Christian dogma than any advocate

Crichton's opinions on which politicians are more pro-science seems to run the reverse of popular opinion. As the 43rd president preyed on public anxiety about weapons of mass destruction to wage a war and remained disturbingly calm in the face of mounting climate change evidence, the real practitioner of fear-based politics, according to Crichton, was Al Gore.

Crichton passed away from cancer on Nov. 4, the same day that a Democrat was returned to office against an opposition team who ridiculed everything from fruit-fly research, which has taught us much of what we know about autism today; to the DNA sequencing of grizzly bears, which may actually result in them being taken off the endangered species list.

And yet for all that trouble, the head of the Environmental Protection Agency may soon be filled by one of the most egregiously misinformed individuals in contemporary American politics, Robert F. Kennedy Jr., who has claimed that thimerosal, an ingredient in common vaccinations, leads to autism despite lack of scientific evidence.

The mere mention of Kennedy's name is sad proof that Crichton may have been right all along.

"It is now time for us to make a major shift in our thinking about the environment," said Crichton, "similar to the shift that occurred around the first Earth Day in 1970."

For all his attacks on the organized "religion" of environmentalism, Crichton really was an old school environmentalist, and not the junk science-fiction flunky that others have made a habit of calling him.

In a world haunted by the spectre of global warming and ecological collapse, it doesn't hurt to take a moment to second guess the science that brought us so close to facing our own mortality. In fact, it may hurt a lot less than the alternative.

for environmentalism?

Their praise, it seems, was because of Crichton's attacks on consensus-based science. Crichton argued that some of the greatest scientific revolutionaries failed to gain the consensus of their peers during their own lifetimes, leaving room for advocates of fringe science to manoeuvre. The fellows at the Discovery Institute still hold out hope that the result could be a paradigm shift on the level of scientific revolutionaries towards creationism—Charles Darwin in reverse.

It's not hard to see other reasons why fringe science might adore Crichton; he famously sat down with President Bush for a discussion on climate change. Crichton emerged with a favourable view of the man many blame for putting a halt to climate change preparedness.



The beautiful landscape of the Galapagos islands. PHOTO MICHAEL SABELLI

Humanity in Darwin's garden

Sabelli finds our potential in the Galapagos

• MICHAEL SABELLI

It's hard to travel to the Galapagos. The chain of islands is nearly 1,000 kilometers away from mainland Ecuador, which is itself not the most accessible of countries.

In this time of looming deadlines and garbled essays, I find eerie similarities between traveling to isolated islands and finding motivation to study. The benefit of the Galapagos is that it provides a constant inspiration to acquire knowledge. The breathtaking beauty of the islands and their extraordinary creatures trigger philosophical thought in an environment that promotes thinking.

While making my way through the islands, I discovered an underlying philosophy that the local naturalist guides shared. Theirs was an ancient education, well versed in physics, geology, oceanography, biology, astronomy, geography, languages, history, and politics. The main man of the archipelago personified their education: Charles Darwin.

If knowledge is absolute, then everything is intertwined. The Galapagos is an immensely diverse and endemic environment that has gone undisturbed by human behavior for the vast majority of its history—it was only put on the map for good in 1570.

While observing the volcanic islands, the climate, the cold waters rich with life, and the animals and plants that have prospered on them, one comes to conclude that life is interdependent and that possibilities are endless. Just as the fields covering these subjects should be.

University is set up to train students to perform specialized jobs in the workforce, not to develop intellectual capacity. Degrees dictate

what you're going to be, at least for many of us who cannot escape labels; some of us don't even realize or care.

Why can't we read *A Painted Bird* within its historical context, including the political implications, in order to appreciate the literary aspect? Being able to connect the dots of distinct fields would lead to the type of knowledge that could make us wise; but that is not the goal of modern education.

Darwin only had a few weeks in the Galapagos and yet still managed to enlighten us with his *Origin of Species*. He did so by applying everything he ever learnt to what he observed. By doing so he was able to reason the theory of evolution—it was as monumental as Galileo's observations in space.

The Bishop of Panama in 1535 ... dubbed the islands "hell on Earth"

By observing the pioneer animals and plants of the Galapagos, Darwin noted that they adapted to their new environment in ways that broke them off from their ancestors and formed new chains of species.

There are nine different species of Darwin's finches, all adapted specifically to suit their dietary preference and location in the archipelago. There is even a finch that will use a twig as a tool to prod insects out of their hiding spots. It was assumed that only monkeys and humans used tools.

Four of the islands are populated, which helps us understand the relationship of the Galapagos as a province of Ecuador compared to that of a protected natural park. Even though 90 per cent of the area is protected, local fisherman are still allowed to fish in this delicate

ecosystem. That's democracy for you: restrict the masses, permit the few and conquer nature.

The islands are young in geological terms, ranging from a million to three million years old. There is a hot spot of volcanic activity in the west where newer islands are formed. The islands move east with the tectonic plates towards the continent, finally bringing the most eastern islands to the bottom of the ocean. In this way the Galapagos is forever being rejuvenated.

Perhaps that's a good thing, as human activity has already brought about changes to the natural environment. From the first documented arrival of the Bishop of Panama in 1535 when he dubbed the islands, "hell on Earth," to the pirates, whalers and settlers, they all left their mark.

Higher learning is more than what high people jokingly call university, but what role are students supposed to play? As it stands, most of us strive to get an intellectually adequate paper, hoping for a well paying job. What ever happened to expanding our intellect and further paving the path of the pursuit of knowledge?

My guess is society doesn't want a majority of smart people.

I had to go to the Galapagos to get a deeper insight into my learning capabilities and potential. Each walk was an excursion into curiosity, fuelled by observations, faith in my insight and a mind intent on rational conclusions. All of these are out of vogue in our fast paced world of slow-minded entertainment, and our schools have led the charge towards the bottom.

The timeless Galapagos islands are more than just a spot of unspoiled nature; they are a critique of the dumbing down of mainland civilization.

Suggestions for the incoming president of Concordia

How Woodsworth can bring us into the 21st century

• ALEX OSTER

Dear Ms. Woodworth,

I would like to officially welcome you to our university and kindly offer you these modest suggestions. I believe they represent our most pressing institutional needs and hope you will deal with them in the order that follows.

1. Engagement and consensus building:

Your consultations and roundtables are a good start, but many campus groups you've only begun to acquaint yourself with need to be consulted when it comes time to make decisions.

Concordia's adverse fiscal position is a matter of public knowledge and in your many statements, Ms. President, you've alluded to the idea that Concordia's financing—read: tuition—"needs to be reassessed" (*The Gazette*, 30/10/08). I implore you to make these assessments as public as possible, not only to ensure accountability, but also to build a sense of ownership and responsibility throughout our campus community.

2. Outreach through the arts and innovation:

Strive to make Concordia the innovative, cultural bastion it has every right to be by encouraging student engagement on campus through course credit and work-experience incentives.

Tap the creative power of the Fine Arts department to beautify our campus and buildings. The city of Montreal is actively encouraging public art, why not pick up this mantle and give our young artists some exposure?

Cash in on the human capital of our engineering department by asking them to work closer with the university's staff to reinvent our institution. Could we power our buildings by spinning a turbine with the treadmills and exercise bikes in Le Gym? Could we provide an outlet for the overflow of musical talent by holding public concerts?

If Concordia unleashes the true extent of its human development, the sky is the limit.

3. Distinctiveness at the downtown campus:

The renovation of Norman Bethune's statue at the corner of Guy and de Maisonneuve is a step towards carving out an identifiable Quartier Concordia. However, for a university with sustainability as a key strategic objective, we have little to no green space at the SGW campus.

Empower initiatives like Greening Mackay and Sustainable Concordia to help craft a recognizable and green campus, distinct from its urban surroundings.

4. Schools of law and sustainability:

A handful of faculty, staff, and students are currently working on the creation of minor programs for Sustainability and Law and Society. I urge you to heartily support these new programs with the subsequent possibility of forming a specialized School of Sustainability, à la JMSB.

In the long term and dependent on its success, the Law and Society minor could begin laying foundations for an eventual Concordia School of Law.

5. Demand more of Concordia students:

While some of my fellow students may not like to hear it, graduating from Concordia is pretty straightforward. A student reads, attends lectures and leaves with a degree without necessarily forging any strong connection to the school or the wider society that made quality education possible.

The lack of school spirit and willful engagement from large portions of the student body is an anchor on our university's progression. Why not require volunteer work as a component of graduation? We should also encourage student exchanges abroad.

Provide avenues whereby students could share the fruits of their education with the community at large. Not only would this improve ties with the greater Montreal community, it would give students a better idea of just how lucky they are to be Concordia students.

I hope your stewardship sees Concordia continuing to excel at providing quality, accessible education as well as improving and enriching the lives of the community around us. Good luck.



Letters@thelink.concordia.ca

Time to send Audrey home

As an ASFA councillor I am shocked and disappointed in Audrey Peek's total disregard for the integrity of council decisions. This past Thursday we had a three-hour discussion regarding the issue of Audrey's misrepresentation of Arts and Science students on the SAF Board of Directors.

Council, after a very lengthy and comprehensive debate, voted 15-to-8 with one abstention to remove her from the board. Audrey, who did not appear to be satisfied with council's decision, appeared to work with Colin Goldfinch, VP External of the CSU, to marshal a small faction of council to re-vote on the motion, at a point when half the councillors who had initially voted on it were absent.

Not only does this show contempt for the councillors' efforts, but it also highlights the CSU's intrusion in ASFA affairs. I believe students are deeply concerned about this pattern of misrepresentation and complete disregard for students' rights, and will be calling a special council meeting to restore ASFA Council's integrity.

We need as many students to appear as possible to reinforce Arts and Science students' support for Council decisions. If you are interested, please do not hesitate to contact me. I hope to see you there.

—*Louise Birdsell-Bauer*
Sociology

Ms. Peek, what is the "right way?"

At last Thursday's ASFA council meeting, a spirited debate for four hours resulted in a decision of 15-to-8 to remove Audrey Peek as ASFA's representative to the Sustainability Action Fund.

Councillors felt this was warranted after establishing that Audrey has acted against the fund by voting with the CSU to block the organization from defending itself from an illegal referendum.

Afterwards, a small faction of councillors marshaled by Colin Goldfinch and Audrey Peek decided councillors had not voted the "right way" and had another vote when nearly two thirds of councillors had left.

Not only does this speak volumes about the lack of transparency and an undemocratic process, but it also highlights the CSU's meddling in ASFA's affairs.

Audrey Peek has lost her credibility and made her bias towards this year's CSU Executive clear. ASFA council must again make the right decision and this time send a strong message that CSU's influence is not appreciated.

—*Dimitri Destounis*
Psychology

Peek's assault on sustainability

I am disappointed to hear that Audrey Peek and Colin Goldfinch have single-handedly ignored the vote of 24 individuals and decided to continue their assault against sustainability on our campus.

At the ASFA Council meeting last Thursday, ASFA councillors rightfully removed Audrey Peek after nearly four hours of debate and discussion.

Why Audrey can't accept the will of her members is troubling and very concerning. I and many other students are frustrated and quite frankly will not sit idly by as Audrey and Colin manipulate our student government for their own selfish gains.

I encourage all students to come to a special ASFA council meeting being held this week to make their voices heard. It's time to make our student government work for students again.

—*Karim Charafeddine*
Finance

It's time for Audrey Peek to resign

I am shocked to hear that Audrey Peek and a small faction of ASFA councillors completely ignored the democratic process at ASFA's meeting on Thursday.

The initial motion to remove Audrey Peek for her flagrant and belligerent hostility towards the Sustainability Action Fund was passed by a vote of 15 for and eight against. Not happy with the result, Colin Goldfinch, CSU Executive, and Audrey Peek decided to wait until the meeting was down to 11 people, and to motion

to rescind the original vote. It passed by a vote of 7-to-4.

If Audrey and Colin think that a vote of 7-to-4 is more legitimate than one of 15-to-8, I don't understand their concept of democracy.

I'm deeply concerned with the impartiality of the ASFA President and the independence of ASFA council from the CSU, and this is not in the best interest of Arts and Science students. I implore Audrey Peek to do the honourable act, and resign from her seat at SAF as she was removed by a clear majority of her councillors.

—*Pawel Porowski*
Political Science

What does democracy mean to Audrey Peek?

As a member of the Sustainability Action Fund board, I have witnessed first-hand Audrey Peek's misrepresentation of Arts and Science students. She has consistently voted with the CSU in blocking the work of the fund, in handicapping it during the illegal CSU referendum, and delaying approving key motions such as this year's budget.

She has engaged in counter-productive activities without either consulting nor having the approval of the SAF's Board of Directors. I was happy to hear ASFA council had a discussion about Audrey's gross misrepresentation and decided by a vote of 15-to-8 to remove her.

However, Audrey Peek, not content with the will of her members decided to push a re-vote with only 11 people present and easily won. I'm not sure why Audrey is desperate to sit on a board whose activities she does not support but attempts to consistently block or delay.

I sincerely hope Audrey will reconsider her decision to stay on, and allow other Arts and Science students who support the great work of the fund to actively participate in its governance. I also hope ASFA council will send a strong message to Audrey that a vote of 11 people does not negate nor void the initial vote of 24.

Democracy is not a game to be played over and over again until you get the result you like. Do the right thing Audrey, and respect the will of your members and the student body as a whole.

—*Sean Starkman*
Political Science

A letter to the copy editor

This is a complaint addressed to Brian Hastie, the esteemed copy editor. As I understand it, the primary job of the copy editor is to review the paper before publishing and make sure all is well in the grammar and spelling departments.

If that is the case, then, please, Mr. Hastie, do your job. *The Link* is consistently riddled with run-on sentences and spelling errors! To pinpoint only a couple examples from the Nov.11 issue, "segued" is NOT spelt "segueawayed" (as printed in Hastie and Josh Brown's article on Amy Goodman) and "decent" is not spelt "descent" (something missed by Hastie's neglectful eye in "A lesson on Obama from McCain country"). I won't even go into the grammatical errors.

I have been noticing these kinds of mistakes every week. I realize this kind of complaint sounds trifling, but Mr. Hastie, catching the small things is your job. To brush off my criticism as uptight and insignificant would be akin to admitting you don't care about professionalism.

I am a contributor of *The Link* and I care. If you don't, I'd say it's time for *The Link* to find itself a new copy editor. Get yourself a copy of *The Elements of Style* and get better at doing your—admittedly thankless—work.

—*Madeline Coleman*
Journalism

Two questions for Concordia's administration

Concordia's president invited everyone at the university to get involved in the process of determining the strategic plans for Concordia's development in the highly competitive 21st century.

In this connection I would like to point out two issues which are now not developing in the direction of improving Concordia's academic standing and therefore require the university's immediate attention. Moreover, these issues directly affect

Concordia's students, namely the quality of their education and the university's national and international image.

1. Concordia is in the process of eliminating the only two courses in philosophy of physics (PHIL 328 and PHIL 329) which for over 20 years have been educating Concordia's students how the two major revolutions in the 20th century science—the theory of relativity and quantum mechanics—have changed our understanding of reality.

By doing this in the beginning of 21st century, when other universities have been creating such modern courses, Concordia will be, de facto, letting down its students by offering them 19th century education in this respect. Should such an action be regarded as true care about the quality of education of Concordia's students? Should such a backward action be considered part of Concordia's strategic development?

2. Concordia is in the process of getting rid of the successful biennial International Conferences on the Nature and Ontology of Spacetime held at Concordia in 2004, 2006, and 2008. These are the same very prestigious international meetings that have raised Concordia's reputation in the world and have firmly put our university on the international academic map.

Doesn't the elimination of this conference series seriously damage Concordia's national and international academic reputation? Is this action in line with any strategic plan Concordia's president wants to pursue?

—*Vesselin Petkov*
Liberal Arts College, Science College, Philosophy Department

Pink hijabs for a cure

While trudging up the non-functioning escalators on my way to class, on the 11th floor, my attention was arrested by a fluorescent pink sign announcing "International Pink Hijab Day—Oct. 29."

Sure enough, come Wednesday, one could see many Muslim girls chatting with one another, rushing to class and studying in the library, all united by the bright pink hijabs they wore. Intrigued, I went to the info table on the seventh floor where girls

were selling deliciously decorated cupcakes, and I was lucky enough to meet the leader of this project, Madiha Hussain Padela.

She enthusiastically explained to me how the purpose of the event was to sensitize people to the alarming rates of breast cancer, while pointedly stating how the disease equalizes everyone in vulnerability.

The acknowledgement that the disease can equally strike anyone regardless of religious or cultural background has the potential of being extended to a forum for inter-religious dialogue in the promotion of understanding and tolerance.

Madiha of the Muslim Students Association of Concordia, allied with similar groups of the Montreal's main universities all came up with the idea of wearing pink hijabs on one day in October, the month dedicated to breast cancer research and awareness. They make the statement that this is as much on religious and human rights terms as it is from a socially conscious viewpoint.

As the hijab holds great symbolic meaning to the girls, wearing it in its pink variety allows them to advocate awareness towards this disease in a unique way. The fundraiser served the dual role of "counter[ing] negative stereotypes by introducing [the hijab] in a more positive light" while at the same time "symboliz[ing] Muslim women's suffrage, contribution and solidarity in the fight against breast cancer."

I was impressed by the girls' commitment to fundraise in such an original manner while directly and unobtrusively making a claim about their religious rights. Many students are shy and wary in regards to this issue but the girls were very welcoming in explaining their rationale, in trying to serve as a means by which dialogue can ensue through a cause that unites all regardless of religious adherence.

I believe that it is initiatives such as this that yield catalytic potential in facilitating inter-faith dialogue and peace building.

Kudos to the organizers of the event and we look forward to seeing you again next year!

—*Randy Pinsky*
Independent student

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



crswrdpzzlol

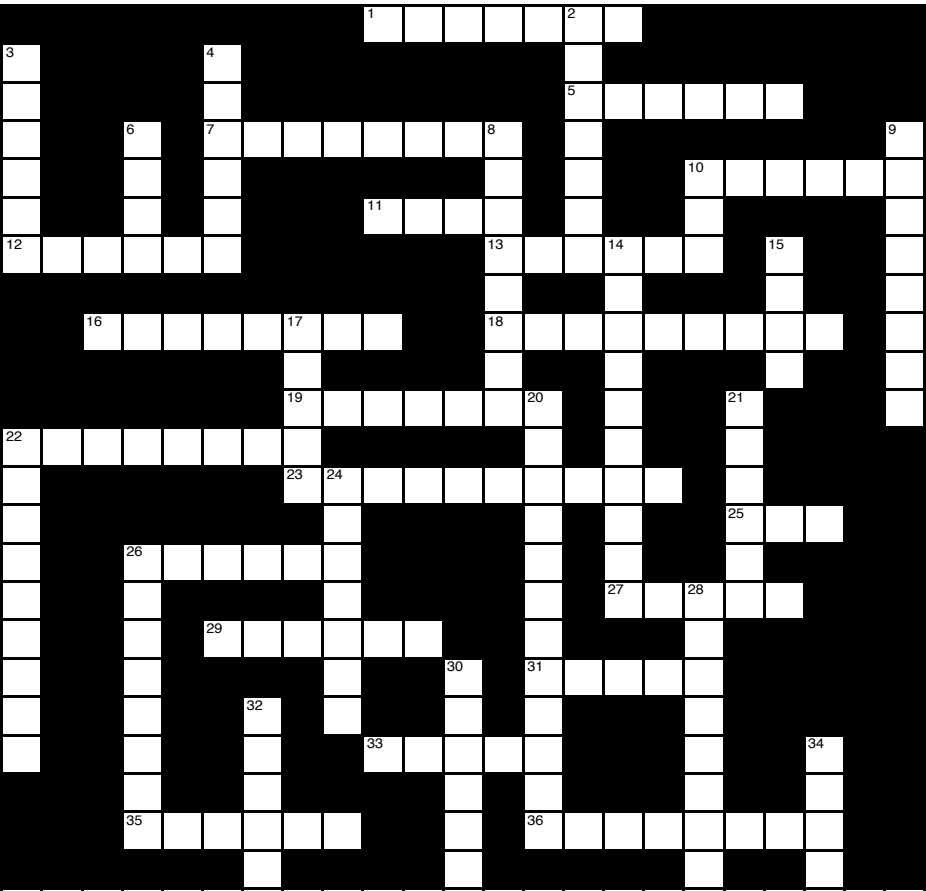
DANGEROUS ANIMALS
 • R. BRIAN HASTIE & ‘BOOTS’ DE ROSA

ACROSS

- a horse with a horn on its head can spear you if you don't watch out
- fish-eating bird of prey, also called a Seahawk
- small, cat-like carnivore, used as a common spectacle for roadside shows
- primate whose principal predators are man and the leopard; known for its red behind
- tube-like fish that are known to prey on swimming snakes
- angered when it does not have its bucket; Canadian magazine
- a bird that is able to repeat human speech
- contrary to popular culture, this animal is not blue haired and speedy
- lizard that weighs between 800 and 1000 pounds
- relative of the modern elephant; comes with a wooly coat. Extinct.
- giant snake that had a movie sequel
- angry, adult dogs are (2 words)
- comes in small cute form or big violent form; may not be house trained
- after years of hunting, these domestic mammals are willing to bite back
- deadliest fin in the sea
- disease that turns household pet into raging, foaming-at-the-mouth monsters
- not a bear, not a lion
- old-school clay danger, primarily found in Jewish folklore
- wild cat, Salvador Dali's favourite pet
- comes in flying and albino form. Can eat your nuts and wreck your face.

DOWN

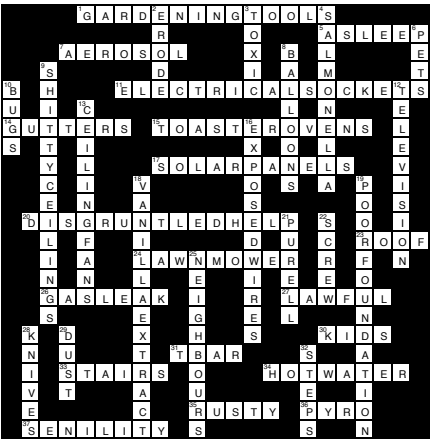
- male chicken; can peck you in the eye
- manatee; it's weight can crush you
- only animal with access to nuke codes
- not a tiger, not a lion
- wields ivory weapons of doom; its trunk can crush your windpipe
- use on ants, not on me
- can spear you with its mighty horn; totally not a horse
- not a bear, not a tiger
- not a typo; included twice to prove its dangerousness towards other animals. Can drive car, does not have blowhole at top of head.



- angry African mammal that can weigh upwards of 3,200 kg. Looks docile but if you turn your back on it, it will crush you under its tremendous weight
- flying death machine, claws like a set of knives
- Spanish for "little armoured one"
- largest species of bird, cannot fly but was used for racing in the past
- family of pink birds, not a captain
- typically, the first word in the dictionary; has a trunk like a gun
- also known as sea canary
- Official symbol of "America, fuck yeah!"; winged creature that will snatch you up from where you stand
- Ice Age-surviving hunting mammal that can carry such ailments as foot-and-mouth disease as well as anthrax. No, we are not making this up

issue 13

solutionz



THIS WEEK IN HISTORY

NOVEMBER 16, 1999

Free ads in the washrooms

Concordia students can use Zoom Media panels

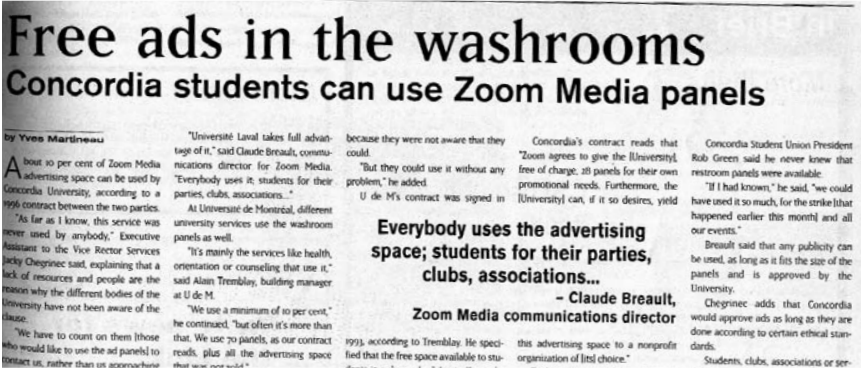
• JUSTIN GIOVANNETTI

Three years into Concordia's contract with Zoom Media, *The Link's* news editor Yves Martineau uncovered documents that specified that 10 per cent of Zoom's advertising spots were reserved for the university.

According to the Vice Rector of Services, students had not used the free advertising space due to a "lack of resources and people." In other words, the university had forgot to tell them.

Not one for quitting while she was ahead, the assistant to the vice rector Jacky Chegrinec further explained that, "we have to count on them to contact us, rather than us approaching them."

Once again, it was student's fault for not asking to use a service that the university had neglected to tell



them existed.

Zoom Media's communications director was nearly as confused as Chegrinec, "everybody uses it; student for their parties, clubs and associations."

The contract Concordia signed with Zoom Media raises further questions about advertising on campus. The contract reads, "Zoom agrees to give free of charge, 28 panels for their own promotional needs. Furthermore they can, if so desired, yield this advertising space to a nonprofit organization of their choice."

Can we really consider a corporation giving us the right to use advertising space on our own walls, in our own facilities and in our own buildings a contractual bonus? The logic is questionable at best.

The further addition that the ads must be approved by the university and must abide by what Chegrinec called, "a certain ethical standard," makes the advertising offer a moot.

Concordia can also keep its undefined "ethnical standard" and Zoom can keep its gracious offer of 10 per cent of our walls.

editorial

A chair with no legs is hardly a chair

As the clock slowly ticked forward last Wednesday night, the councillors of the Concordia Student Union yelled at each other and argued semantics. They continued to do so for nearly nine hours in what was the council's most appalling session so far this year.

Over the course of the last three such monthly gatherings, fissures have slowly appeared in the ruling Unity party's structure. These divisions suddenly sprung open during last week's gruelling nine-hour meeting as council's squabbling took on an increasingly partisan character.

The reason for the rapidly fading civility of the CSU's chamber of representatives as well as the deadlock that has crippled its effectiveness and democratic functions is simply a failure of leadership from the council's chair.

Jessica Nudo has chaired the CSU Council for nearly three months, and during that period she has endured considerable contempt and hostility. However, Nudo's behaviour has done much to contribute to the pervasive atmosphere of aggression and disrespect that has taken over council. This conduct raises serious concerns about her ability to function as a chair should.

Nudo's ignorance of the council's governing rules, *Robert's Rules of Order*, as well as her unprofessional behaviour has lowered the standard and respect which her position deserves.

Several times during the last council meeting and within earshot of all those in the room, Nudo was heard to say: "Where the hell was I now?" after a debate spun out of control; "what the fuck am I supposed to be doing?" when councillors refused to listen; "this is fucking ridiculous," when a student observer made a statement; "now I'm lost," after she lost track of her notes.

These outbursts and other mistakes could be excused if they were not so contradictory to what is necessary from a chair. In her position presiding over the council, Nudo is expected to ensure an orderly flow of business by directing debate and remaining calm as councillors engage in heated exchanges.

Furthermore, it is her duty to rule impartially, maintain order in the chamber and defend the rights and privileges of both councillors and members.

Over the course of the last meeting, Nudo failed at all of her assigned duties.

Perhaps Nudo is not prepared for the stress of her position and the vigilance that is expected from its occupant. During the last council meeting she made her weak grasp of *Robert's Rules* clear to all present, "I've tried to read this thing but it won't stay stuck in here," she said as she pointed repeatedly to her head.

Later she made a similar statement about the CSU's bylaws; she held up the document and said, "the problem with this, is that a lot of the stuff contradicts itself."

But it is not Nudo's lack of understanding about the guiding documents of her position that is most disturbing; it is her lack of ability to keep council in order.

Of the nine occasions in which Nudo called for order, none were respected. One of the lowest points of the evening came when councillor Shandell Jack was attempting to speak and others in council continued to talk over him, Nudo did nothing. Jack waited momentarily and yelled "order," Nudo's reaction was to jump back in surprise.

A chair's impartiality is also at risk when CSU executives are those giving her cues in the meeting. Throughout the course of the evening President Kashfi and CSU VP External Colin Goldfinch guided the chair with objections and rulings to make.

When a tie vote was recorded, Nudo voted to break the tie. This was done after several CSU executives showed their displeasure with the motion at hand.

When CSU councillor Amine Dabachy commented on the chair's vote: "well isn't that a surprise," Nudo was incensed. "What did you say Amine? What do you mean that wasn't a surprise?" she yelled at Dabacy. President Kashfi then added, "that was an attack on the chair."

When another tie vote was reached hours later, Goldfinch informed the chair that there was no way for her to break the tie according to *Robert's Rules of Order*. As a result, Nudo said that she could not break a tie, and once again, the vote failed.

According to *Robert's Rules of Order*: "When there is a tie vote the motion fails, unless the chairman gives his vote in the affirmative, which he is at liberty to do..."

As a result Nudo was wrong on both tied occasions because she can vote, but she cannot vote in the negative as she did for the first tie vote.

Nudo's position must be non-partisan and must uphold the balance between the legislature and the executive. She should not be part of the problem.

Nudo must also direct the debate and remain collected as she ensures equal access to speaking privileges on council. These faults of the chair have crippled the proper functioning of council and must be corrected for the CSU to properly complete its mandate.

Whether or not she is prepared for it, Nudo is now a leader and she must act as one.

—Justin Giovannetti
Opinions Editor