


Out of sight out of mind

IGNORING THE PROBLEM ONLY MAKES
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**HIV
POSITIVE**

Dawson Student Union executive blamed for missing student funds • News page 5

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Grey Cup madness: drunken reporter hits the town and bargains using beer • Sports page 19

“IT crisis” derails CSU hiring plans

Important positions to remain vacant until January

• JUSTIN GIOVANNETTI

The Concordia Student Union's attempt to hire a new chief electoral officer and new judicial board members has been delayed because of computer problems and the removal of nearly all CSU job posters from campus.

“Our motherboard has crashed and we have a tech crisis,” said CSU President Keyana Kashfi. “Our CEO posters have also been torn down around university and we don't know why, the digital version was removed by the crash.”

As a result of the IT problems, the CSU executive decided to extend the deadline to apply for the open positions until Dec. 5. Kashfi explained that she detected the problem because of a lack of emails. “From Nov. 11 to 20, I got no emails in my appointments email,” Kashfi said.

Louise-Birdsell Bauer, a CSU Arts and Science councillor, objected to the deadline and put forth a complaint to the JB. The chair of the JB, Tristan Teixeira, along with members Yuri Kuczer and Bella Ratner, oversaw the hearing on the afternoon of Nov. 23. Birdsell-Bauer told them, “I don't see clear evidence that the emails were down or that the server mishap affected the deadline.”



The newly restored judicial board heard testimonials from student union reps. PHOTO RACHEL TETRAULT

tion of a new CEO at the Oct. 30 council meeting, asked for patience.

“We don't want to rush this [...] I don't want the CEO position to be used as a political football, as I feel it has been in the past.”

Jason Druker, the previous CEO, was controversially removed from his position when it was discovered midway through the October referendum that he was no longer a student and therefore ineligible to be CEO. The referendum was cancelled after Druker was removed.

understand what you are saying, you are the managers and you are telling me the reality. But I am concerned with the legal matters. Council passed a motion and [your extension] would override that motion.”

Goldfinch delivered the final defence for the executive: “No one gets hurt if we postpone this for two weeks, have a proper posting period and ensure that we proceed fairly.”

The final decision from JB did not overturn the extension.

“We can't hang our hats on a decision that would break the motion; practicality is not a legal defence,” said Teixeira. “The wisest way to go is for council to decide and the executive there to explain the server fiasco.”

As a result of the JB's ruling, the extension to the deadline will stand. At the next regularly scheduled council meeting, councillors will debate the issue and overturn the extension if they choose to do so.

After the JB meeting, *The Link* received a copy of an email correspondence allegedly between Amir Al-Shourbaji, the CSU's Network Administrator, and CSU VP

Communications Elie Chivi. The source wished to remain anonymous. Both Chivi and Al-Shourbaji confirmed that the email had been sent.

The email reads: “It seems to me the CSU is trying to use the server issue of the last week possibly as a mask for some late applications to job postings or something.” Al-Shourbaji also wrote that email access was restored within 24 hours and that, “no emails were lost as the email server never crashed and no data was lost.”

When approached with the information, Chivi said, “[Al-Shourbaji's] information on what is happening is limited. He isn't in the office, he is on parental leave. He may have thought that there is restored access, but that is not the case.”

Chivi also mentioned that “external people looking at the IT infrastructure” had raised issues of negligence. “We don't have specific information, that word [negligence] did come up, but we will see.”

As of press time, the JB's final decision had yet to be delivered. “I'm still working on the wording,” said Teixeira.

The road to tomorrow

The history of the JB and CSU

Oct. 7
JB chair and member are removed.

Oct. 30
Jason Druker is fired. CSU President Keyana Kashfi puts forward a motion to elect a new CEO.

Nov. 11
“Very big issues” lead to a crashed CSU server. Kashfi receives no email after this date.

Nov. 12
Motion to remove JB chair and member is overturned. Councillor Amine Dabchy, arts and science, puts forward a motion to appoint new JB members.

Dec. 1
Original deadline for JB and CEO applications.

Dec. 3
New date for December CSU Council meeting.

Dec. 5
Extended deadline for JB and CEO applications.

Dec. 10
Original date for December CSU Council meeting.

—compiled by Justin Giovannetti

“The wisest way to go is for council to decide and the executive there to explain the server fiasco.”

—Tristan Teixeira, chair of judicial board

CSU VP external Colin Goldfinch told the JB hearing that the extension was necessary. “It is my understanding that we got no CVs during the entire time [due to the sever crash].” Goldfinch explained that a student who applied for a graphic designer position contacted the CSU about the state of their CV, which was never received.

Kashfi, who called for the elec-

Goldfinch told the JB why the decision to extend the deadline was made. “I don't think there is a conflict here, this is a simple office decision [...] There were extenuating circumstances that prohibited us from fulfilling the directives of council,” explained Goldfinch.

Teixeira questioned the legality of the executives' decision to postpone the application deadline. “I

Student union admits financial irregularity

• TERRINE FRIDAY

According to Concordia Student Union councillors, the closed session that followed the Nov. 12 regular meeting had a hidden item on its agenda.

Councillors who wish to remain anonymous said the CSU's lawyers made an appearance during closed session and requested all councillors sign a confidentiality agreement—right before speaking about misappropriation of funds.

“Well, I signed a confidentiality agreement, so I can't talk about what was discussed during that closed session,” said one of the councillors.

“I'm legally bound to not talk about what happened and there could be ramifications,” the councillor continued, but noted the secretive discussion was not what was listed on the agenda.

The last item on the council meeting's agenda read “Budget.” According to another source that cannot be named, this was misleading since only part of the closed session was about the budget. The rest, they say, was about the union's financial irregularities, which CSU president Keyana Kashfi will make public in the future.

Councillors say the confidentiality agreement was to be signed at an informational meeting scheduled for Nov. 5, but it

was postponed because not enough students could make it. It was therefore presented to Council the following week.

The last time a financial irregularity made headlines at Concordia was in the fall of 2000. Sheryll Navidad, then-VP finance of the CSU, embezzled \$193,061.71.

The financial irregularity forced fee levy groups such as CJLO and Solidarity for Palestinian Human Rights to manage their finances without any student union funding. CSU forensic accountant Johanne Faucher reported the internal fraud in Nov. 2000 when the CSU first discovered that the money was missing.

According to former CSU bookkeeper Amad Mahboub, then-CSU president Rob Green knew about the deficit for almost three months and did not report it. Mahboub intercepted and discovered the fraud.

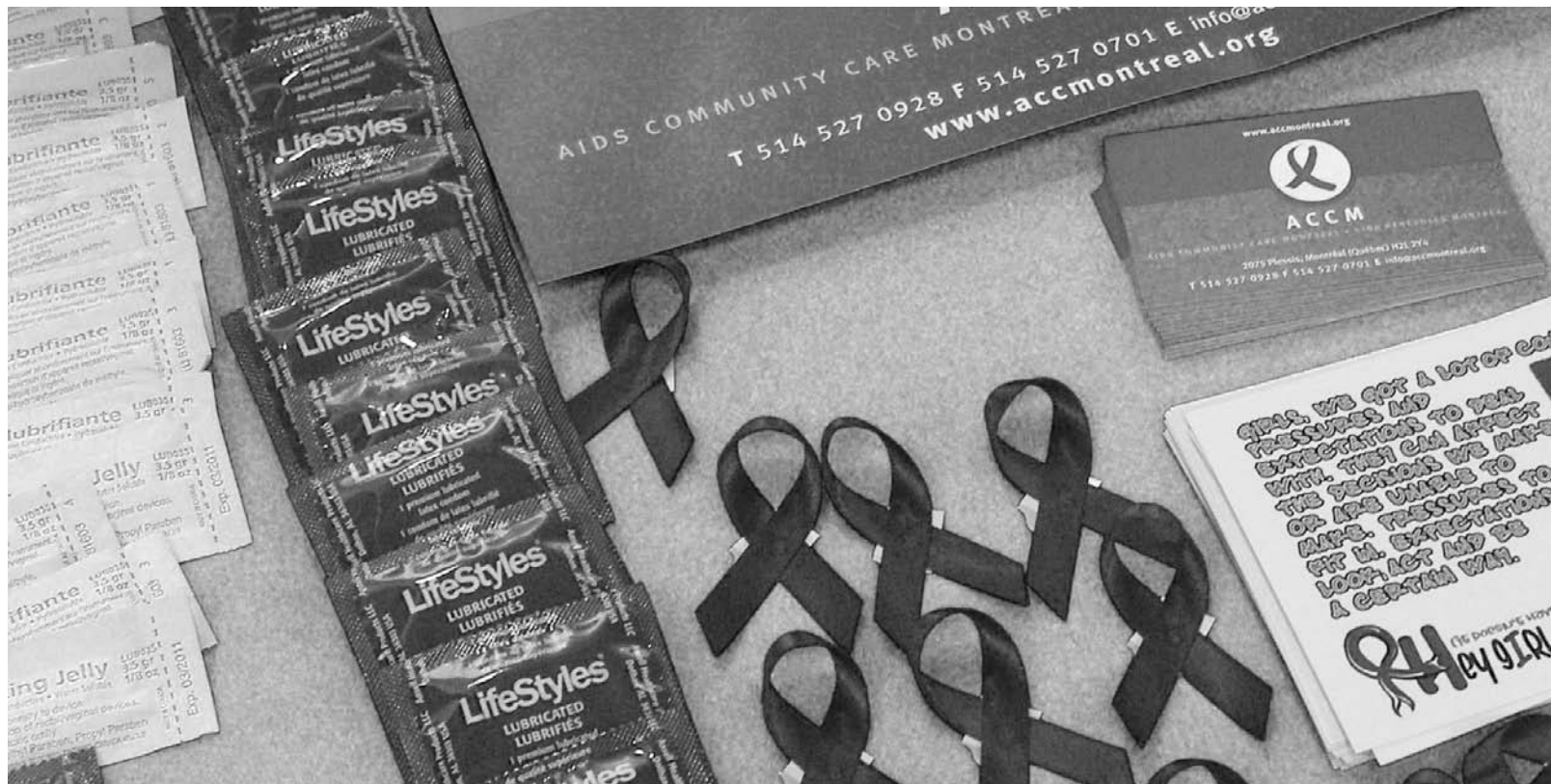
It was stated in the auditor's report that Green had co-signed all cheques made out by Navidad.

Green reported no recollection of signing the cheques and admitted the union “didn't have the structures in place” to avoid the cash grab.

—with files from Ariel Troster, Tina Christopoulos, Pierre-Olivier Savoie and Rene Biberstein

AIDS awareness week

CSU and HIV/AIDS lecture series team up for awareness



Free resources are available on the mezz, courtesy of the CSU. PHOTO ELSA JABRE

• TERRINE FRIDAY

As World Aids Day approaches, the Concordia Student Union has launched a week-long HIV/AIDS awareness campaign to break misconceptions about the epidemic.

The CSU's campaign of lectures, movie nights and workshops is expected to highlight the global presence of HIV/AIDS and give students useful information about the deadly disease.

"I don't think there's enough

information about HIV/AIDS," said Elie Chivi, VP communications of the CSU. "It's really important to emphasize that students are affected by [it]. Just because we don't see this issue on a day to day basis, it doesn't mean it's not a part of our community."

"I teach courses in the faculty of Education and I'm always surprised by what students don't know," said Claudia Mitchell, professor at McGill's Department of Integrated Studies in Education.

Mitchell, an HIV/AIDS expert, says students today tend to be less aware about the health issues associated with HIV/AIDS due to access to treatment and education reform.

"In Quebec, there's been a movement away from sex education courses," Mitchell said. "Issues they would have learned about, say, 10 years ago, they're not learning in school today."

In Ontario, a program called "Healthy Relationships" is avail-

able to high school students and it teaches "healthy social behaviours." Although the curriculum is not mandatory and must be asked for, topics of discussion include peer pressure, homophobia, sexual harassment and saying "No."

Concordia's HIV/AIDS Lecture Series will also be screening the documentary *Turning 20*.

"It's right before World Aids Day and we decided to put it during AIDS awareness week because it tackles the issues [surrounding

Related resources

| | |
|--|---|
| AIDS Concordia aids.concordia.ca hivaid@alcor.concordia.ca (514) 848-2424 ext. 7998 1455 de Maisonneuve W. BC 219-1 | CLSC des Faubourgs 1626 St Hubert (514) 527-4072 Centre SIDA / CLSC des Faubourgs 1705 de la Visitation (514) 527-2361 |
| C.R.I.S.S. 5410, 2e Avenue Montréal, QC criss.org (514) 855-8991 | Fondation d'Aide Directe SIDA Montreal 1422, rue Panet fadsm.org/ (514) 522-1993 1-888-522-1993 |
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Delay of rights

Immigrants and migrant workers left out of health care equation

• GIUSEPPE VALIANTE, CUP QUEBEC BUREAU CHIEF

RongLi Xiao was reassured by friends back home that Canada's health care system was more empathetic than China's.

"In China, the reputation of insurance companies isn't very good," Xiao said. "But my friends told me, 'Don't worry, it's Canada,'" he said.

Xiao arrived in Montreal on Feb. 28 after waiting six years for his papers to get processed. Soon after he fell ill, Xiao spent a week in hospital and racked up a bill of \$13,000.

"First [the hospital] just asked me to pay. The second time, they told me I must pay or else they'll send it to a collections agency."

Quebec does not cover medical costs for the first three months of residency; the policy is called the *délai de carence*.

Last Monday, a coalition of

immigration groups gathered in Montreal to denounce the policy and make it an election issue.

"This is a time for the politicians to state where they stand on this issue," said Rick Goldman, spokesperson for TCRI, a coalition of 130 groups that service refugees and immigrants in Quebec, who was present at the press conference Monday.

While he estimated that "very few people get caught up in this terrible situation," Quebec is sending the wrong message.

"Even though you're coming to Canada and you're working and paying taxes from day one, you're not quite equal to us for a couple of months," Goldman said. "The impact on a couple of individuals is enormous. It basically destroys their future because they are beset by this debt."

He said the government told him that their reason for choosing this arbitrary number was to har-

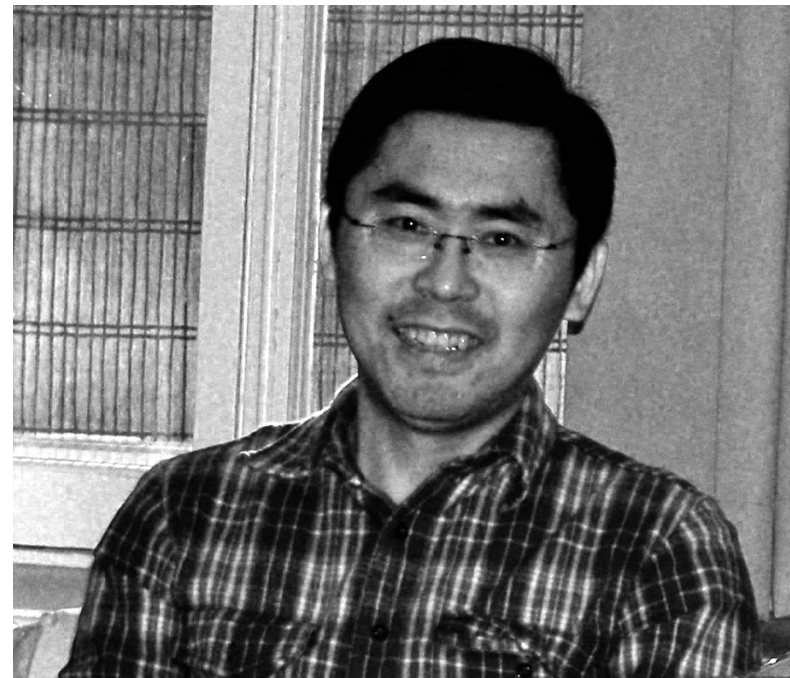
monize their policies with other provinces—but he isn't convinced.

"It's ironic. It was a *Partie Québécois* [government] who introduced it. When has it been their desire that we be the same as B.C. or Ontario? [...] And the Liberals were delighted to continue this policy," Goldman said.

Mariève Bédard, spokesperson for Quebec's Health Minister, Yves Bolduc, said because Quebec didn't have a delay in the past; newly-arrived immigrants from other provinces like Ontario would travel to Quebec to get treated.

"It became a problem so we decided to harmonize our policy with the other provinces," she said.

Bédard added that pregnant women are exceptions to the policy and can stay in hospital and have their baby delivered for free. She added that before immigrants arrive to the province, they are warned well in advance to get insured for the first three months.



RongLi can't wait for his new baby, but can wait for his \$13,000 hospital bill. PHOTO TERRINE FRIDAY

Xiao said he purchased insurance to cover himself and his family, but "up until now they haven't paid."

AIDS]," said Emily Brossard, coordinator of the lecture series.

Turning 20 will be screening at the de Seve Cinema at 1400 de Maisonneuve at 2p.m. on Nov. 30.

Claudia Mitchell will be hosting a discussion at 3600 McTavish at 4:30p.m. on Nov. 26.

For more info about this week's events, please visit csu.qc.ca and aids.concordia.ca

"Hopefully my new baby will enjoy the rights and advantages of other Canadians," he said.

—with files from Terrine Friday

Former DSU president accused of stealing thousands

Credit card used to buy clothing, jewelry and plane tickets

• CHRISTOPHER CURTIS

Former VP finance of the Dawson Student Union, Shanice Rose, was to serve as president for the current school year.

But according to the DSU VP external affairs, Charles Brenchley, when Rose was confronted with credit card statements for personal expenses last month, she immediately resigned the presidency before ever officially taking office.

According to a statement issued by the DSU at their general assembly on Nov. 17, Rose embezzled at least \$29,000 in student funds during her 2007-2008 term as the union's finance executive. Dawson students have to wait until next semester, however, for concrete solutions to their fiscal mismanagement.

"We'll have the financial statements ready for our assembly next semester," said Brenchley. "And we plan on passing more stringent fiscal policy so that this kind of thing never happens again. We're taking cash and credit cards out of the mix and we'll have someone come in to check up on our finances every month."

"They hadn't released any kind of financial statement in three years. That's nearly a million dollars unaccounted for."

—David Meffe, *The Plant* arts editor

Embezzlement was first suspected last August when Sarah Malik, the DSU's current VP finance, discovered hidden credit card statements in the student union's office. The statements showed thousands of dollars in clothing, jewelry and plane tickets that had been charged to the DSU credit card.

By Sept. 23 the police were notified of the questionable expenses and in late October, Rose had signed a statement admitting to the embezzlement of \$29,000 in student funds, says Brenchley. The

news went public at the DSU's bi-annual general assembly last week.

"I can't confirm [charges have been filed]," said Montreal police constable Anie Lemieux. "We didn't get any new information [...] We're able to confirm that an investigation is ongoing."

Brenchley contends that the unaccounted funds are largely due to the union's sudden transition from co-management with the college's administration to accreditation.

Three years ago, the DSU was granted financial independence, or 'accredited,' in an out-of-court settlement with the college. As a result, the newly-accredited DSU could fund clubs and activities while no longer being accountable to college administrators.

"The fight for accreditation, which was finally resolved out of court, is kind of what got us into this mess." According to Brenchley, the DSU had no financial policy since the accreditation took place and "funded clubs with a cash system and no real book keeping."

Although Brenchley acknowledges the misappropriation of stu-

dent money, he contends that the union is trying to put their books in order to be presented at the next general assembly, in early 2009.

Patrice Blais was the DSU's lawyer during and shortly after accreditation. Blais says that he warned the DSU of this scenario.

"I told them when they were first accredited that [...] one of their first priorities should be to set up a financial structure and that it could come back to haunt them if they didn't, and I was right," he explained.

Brenchley contends the union



The Dawson Student Union is coping with the alleged fraud of a former exec. PHOTO ELSA JABRE

tried their best. "While we did pass some financial policy, it overly centralized the fiscal power into one person's hands: the VP finance. Because of this power and because we were so caught up with the 2005-2007 numbers, Shanice's embezzlement went unnoticed until after the school year was over."

This came as no surprise to the college's student journalists who had been suspecting foul play for some time.

"What do you expect?" asked David Meffe, arts editor for Dawson's *The Plant*. "They hadn't released any kind of financial statement in three years. That's nearly a million dollars unaccounted for."

On Nov. 6, Meffe wrote a full-page editorial in *The Plant* denouncing the DSU's lack of transparency. The issue also featured a petition to have the Ministry of Education open an investigation into the DSU's possi-

ble breach of its own constitution.

The DSU represents all 7,500 of the school's full-time students and has an annual budget of roughly \$280,000. The DSU's funding comes from a \$25 fee tacked onto each student's tuition.

According to the DSU constitution, one of the main obligations of the student body is the yearly publication of an audited financial statement on Nov. 15. A financial statement would give the public a detailed account of the previous year's expenses.

"Twenty-nine thousand dollars could just be the tip of the iceberg," said third-year student Christina Leblanc. "Right now there's no way of knowing how much more money could have gone missing."

Last week, *The Gazette* reported \$43,000 in student fees, allotted to the DSU, had gone missing in the past two years.

"We are in complete control at the moment," Kat Teller, the new

DSU president told *The Gazette*. "The student union is in the best state it has ever been in."

David Meffe isn't as willing to let go of the past. "You've got to give the current [DSU] executives credit for what they're trying to do but the reality is that last Monday's general assembly was a failure. No motions were passed.

"So the policies that allowed the embezzlement to take place are still in effect. It's more than just this one assembly though. A nineteen-year-old with no administrative experience isn't suited to be in control of such large sums of money. Especially when there aren't any checks and balances.

"So they're going to hire another staffer, which means that they'll be paying four people with student money that should be going to activities to do the job the administration used to do. It seems ironic that accreditation has come to this."

THE LINK

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cover photo by Jonathan Dempsey



Speaking about checks and balances in the Middle East. PHOTO RACHEL TETRAULT

After loud rhetoric, Palestinian speech quiet

Getting to school in the West Bank

• JUSTIN GIOVANNETTI

The image is controversial: Palestinian students and professors setting off for class four hours early to get past Israeli checkpoints, as soldiers clutching assault rifles stand at the ready.

Doug Smith, VP information and research at Concordia's Solidarity for Palestinian Human Rights, is convinced

that the controversial nature of Palestinian advocacy was the reason Concordia administration gave him a hard time booking space.

"We feel the administration was using subtle tactics to deny us [...] They gave us the runaround as to not give us a space before the exhibition."

SPHR's event, "How did you get to school today...?" was a presentation by Danny Glenwright, a visiting professor

from Birzeit University, an institution north of Ramallah in the West Bank.

Glenwright's speech was held in the Hall building on the evening of Nov. 23. Before the speech, SPHR was refused the right to hold a demonstration in the EV building.

"Ironically, [the evening] went off pretty well," said Smith.

—with files from Terrine Friday and Johnny North

Concordia's Co-op Bookstore pledges to turn a new page

But this year's AGM overshadowed by finances

• CHRISTOPHER OLSON

From the verge of financial burden to a six-year anniversary celebration, the Concordia Community Solidarity Co-op Bookstore has much to be thankful for.

After scrambling to pay an \$18,000 debt to the provincial government last year after it failed to provide its financial records, the co-op was ready to turn a new leaf at their annual general meeting on Nov. 18.

"This past year at the Co-op Bookstore has had many ups and downs," said Laura Roberts, former president of the bookstore's Board of Directors. Roberts attributed the "less-than-desirable financial situation" to mismanagement from the previous year.

Talk of an orchestrated fee-levy campaign for the co-op began in early July, said co-op manager Larissa Dutil, but those plans were delayed due to "tumultuous times for the CSU."

But a recent anonymous donation of \$10,000 will partly go to pay for the proposed fee-levy campaign.

To underline their pledge of transparency, the co-op will soon be voting on a new constitution, the first revision since the co-op's inception in October of 2002.

As part of the co-op's plans to bring the bookstore into the digital age are an eBay account that will help sell off niche rarities. But while used books constitute 17 per cent of all sales, a grand 52 per cent is comprised of class textbooks.

"Each year, a few more teachers choose us," said Dutil, who notes that many of the textbooks being ordered are in the \$100 range. Students shopping for textbooks also trickle down into additional sales, ultimately increasing the co-op's user base, which added 400 new members to its roster this year.

"[We're] catching up for not being on the ball," Dutil admitted. "We're expecting a loss for sure, and overall we're running a deficit."

Although Dutil admitted heavy financial burdens, and the "most fluctuation of personnel we've ever had," she contends the co-op's worst days are behind them.



Concordia's Co-op Bookstore says they're dark days are over. PHOTO Matthew Gore

Discordia take two

• TERRINE FRIDAY

A new group at Concordia called Students for Democracy, Sustainability and Accountability launched last week and are calling for a recall petition of the current student union executives.

The recall petition, if signed by at least 10 per cent of the student union body, could lead to an election early next semester.

The group cites breach of bylaws, financial secrecy and censorship, among other reasons, for their decision to run for office against the current executive.

VP MIA

• TERRINE FRIDAY

Speculation is mounting about whether CSU executive Natalie Mai has resigned.

Mai, currently the VP student life and Loyola of the CSU, would be the second executive to resign since the current execs took office in July. Engineering and Computer Science student Samantha Roberts never took office this fall.

"As of now, we don't have information about [her status] but we will be making an announcement very shortly," said Elie Chivi, VP communications of the CSU, who maintains that Mai is still an exec.

According to Chivi, Mai has been away for personal reasons in Ottawa and thus could not make it to the Nov. 12 Council meeting.

Coffee breaks

• TERRINE FRIDAY

Move over free condoms, the CSU has more to offer as the fall semester exam period approaches.

The CSU, in cooperation with the Concordia University Alumni Association and the Arts and Science Federation of Associations, will be offering free food during the exam period. The coffee and snacks will be served in the Vanier and Webster libraries on Dec. 2 and 3 and Dec. 11 and 16, respectively.

Quebec university endowments drop with stock market

'We're pretty responsible with investments,' reassures Woodsworth

• TERRINE FRIDAY & GIUSEPPE VALIANTE, CUP QUEBEC BUREAU CHIEF

Quebec universities are already hundreds of millions of dollars in debt, and with recent drops in North American stock markets, their endowments are taking major hits too.

University endowments are composed of donations, sometimes for specific purposes and at other times for the institution as a whole. These donations are often invested in the market.

As of May 31, Concordia's endowment was just under 68 million dollars, according to university spokesperson Chris Mota.

Larry English, VP Finance of Concordia University, said the less-than-stellar performance of investments across the board for all Canadian universities, is making Concordia susceptible to its effects. "There's going to be a timing problem with respect to [withdrawing] the funds," English said.

Although the administration has yet to release the 2007-08 financial statements, English reassures that "we're on target with budgets [...] and expenses that the university has put forward."

"The good news out of it all is that interest rates have also fallen," making borrowing cheaper and offsetting the negative numbers. English also pointed out that by

December the university will be better able to project its fiscal numbers based on student enrolment.

Concordia President Judith Woodsworth said the university has investments just like other universities, and "if those are not performing well, then we have to be careful."

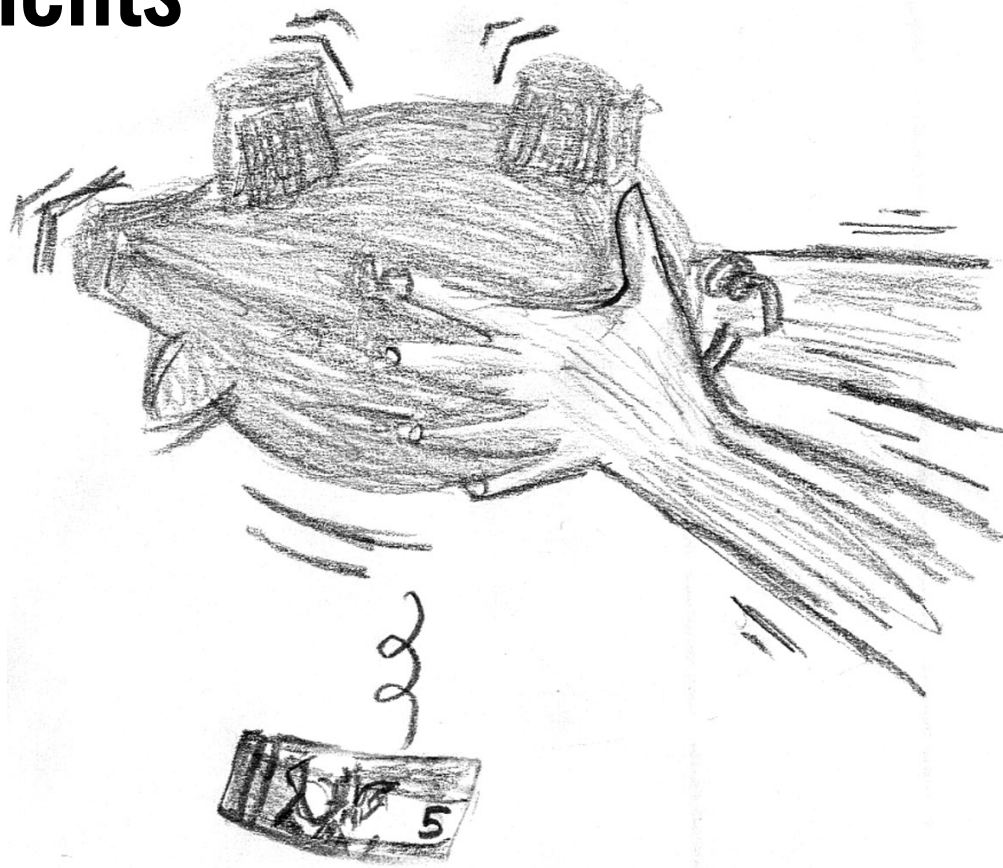
"We're pretty responsible with investments," she said, and added the poor state of the economy might have a positive side for universities. "People tend to go back to school [during periods of economic uncertainty] and enrolment goes up."

François Roy, VP Administration and Finance at McGill University, declined an interview but in an e-mail statement released to Canadian University Press, he wrote that McGill is looking at a 20 per cent drop in the value of their holdings since June 1, 2008.

This represents a loss of over \$185 million, according to the latest available figures of McGill's endowment performance, which show the university had \$928 million in endowments and accounts in 2007.

"The McGill Endowment is not immune to what is happening in the market," wrote Roy. "These are difficult times, as unusual volatility and uncertainty characterize the financial markets."

Roy added that McGill's investment portfolio is "well-diversified" and he



Money's tight not only for Concordia, but also for universities across Canada. GRAPHIC ALEX MANLEY

expects that the university's situation "compares favourably" to those of other universities.

The Globe and Mail reported in early November that the total value of Canadian university endowments was close to \$11 billion, and that on average, universities invest more than half of their endowments and pension funds in financial markets.

Paul Gauthier, economist at TD Bank Financial Group, said it is fair to assume

that university investments are fairly conservative and low risk, but in the short term, they might be more dependent on public funds and lose some financial autonomy.

He said it's likely that universities will be more conservative in their approach to funding, "maybe trying to look at cost-reduction measures, but you have to assume on a normal basis they're always looking at those."

Provincial candidates ignore students

The PQ and ADQ won't return the CSU's calls

• JUSTIN GIOVANNETTI

The most visible sign at Concordia of the pending provincial election is a large Canadian Federation of Students banner in the Hall building lobby. The Concordia Student Union has a plan to change that.

Colin Goldfinch, CSU VP external, presented an action plan for the provincial election to the CSU council on Nov. 12.

"We need to get candidates to adopt student-friendly platforms of quality education, and an accessible university," Goldfinch told council.

The VP external set out six goals for the student union to follow until Election Day on Dec. 8, including: indexing student aid to inflation; freezing tuition increases; and increasing federal post-secondary transfers.

On Nov. 23, Goldfinch admitted that event planning hadn't been going too well; "In terms of the debate, we have run into some hurdles. We have had no contact with the PQ or the ADQ. We also learned that the Liberal candidate, who agreed to the debate, would be in Quebec City at the scheduled time."

Goldfinch blamed candidates for the lack of election coverage at Concordia. "This election is a lot less visual on campus than the federal election. The provincial parties need to make a bigger push on education [...] We constantly fight to get candidates on campus, it would be nice for candidates to take the initiative for once," he said.

This might not fare well for students, whom Goldfinch referred to at council as, "the weakest voter base of them all."

Goldfinch echoed the con-

cerns of many when he commented on the timing of the election. "This election is being run during final exam period, which is bad for student organization."

Students in the appropriate ridings will be able to vote in the lobbies of the Vanier and Webster Libraries, making voting easier.

A website by the CFS for Quebec students, voteeducation.ca, is running but has no information in its party report card section.

Although Goldfinch did not have specifics, he did reveal that the PQ education program seemed to offer the best deal for students. By comparison, the ADQ education program is "a mess."

Noah Stewart, the CFS' representative in Quebec, did not return phone calls as of press time.

Peek removed from SAF on third try

Emergency meeting reverses previous reversal

• SEBASTIEN CADIEUX

After narrowly escaping removal from the Sustainability Action Fund's board of directors on Nov. 13, Arts and Science Federation of Associations president Audrey Peek was removed from the SAF board during an emergency meeting of ASFA last Thursday.

Problems between Peek and the ASFA council began when Peek supported putting a question to cut the SAF's funding on the ballot of the cancelled Oct. 28-30 referendum.

"She has opinions on this issue [...] that the SAF should be dissolved. And ASFA doesn't agree with those opinions. It's as simple as that," stated Gregory Johannson, the association's Political Science representative, who put forward the original motion to remove Peek.

The SAF, created in March of 2007 to increase sustainability on campus, is overseen by its

Board, which is made up of a student from each of Concordia's faculties as well as the Concordia Student Union representative.

Two weeks ago at a regular ASFA meeting Peek was removed by a vote of 15-8. A few hours later during that same meeting, and after some councillors left, the motion was reversed.

Peek argued at the meeting, "all votes are equal around this table, so the second vote is not less legitimate than the first vote [...] it's your responsibility as councillors to stay until the end of the meeting, I'm sorry if you weren't part of the discussion."

With a quick show of hands Jonathan Game, a Geography councillor, was appointed to represent ASFA on the SAF board.

"I think in the end it's good for ASFA's credibility, it shows council taking a stand," said Johannson on the back-and-forth motions. "It is kind of maintaining the independence of ASFA."

A clash of control

Insite's battle with the federal government

• LINDSAY KASTING,
THE CAPILANO COURIER
(CAPILANO COLLEGE)

VANCOUVER (CUP) — I arrive at the 100-block of East Hastings one late afternoon to be greeted by an impressive scene in front of Insite, Vancouver, B.C.'s safe injection site in the Downtown Eastside.

Stilt walkers in striped costumes duck out of Insite's doors to waltz amongst the crowd, their oversized bunches of balloons drifting above their already exaggerated height.

A DJ nods his head, eyes closed, to the beat of his headphones and the pulse of the crowd. The block is covered in tables and barbecues, where volunteers grill burgers and serve hot chocolate to anyone who shows interest. People eat, and smiles abound on one of the most famously dreary streets in Vancouver.

Both people from the community, as well as Insite's supporters are gathered on the street. Hastings Street drivers honk their support in passing, as people dance and wave placards with "Insite Saves Lives" printed in bold.

A stage sits right outside of Insite's doors, with a PA system set up. Bedouin Soundclash, Canada's own reggae-rock band, is the excuse for the occasion. The band was in town anyway, scheduled to play a show with Zaki Ibrahim and Hey Ocean at the Commodore Ballroom that night.

Jay Malinowski, the band's lead vocalist and guitarist, contacted Insite about two weeks prior to the event and offered to play a free concert to show their support for keeping the safe haven open.

"They said they were upset by [Prime Minister] Stephen Harper not listening to the evidence," says Mark Townsend, director of the Portland Hotel Society Community Services, the Vancouver non-profit organization that operates Insite through a partnership with Vancouver Coastal Health. "They wanted to do something to help."

Insite was created in 2003 to address the number of people using intravenous drugs in unsafe conditions in Vancouver. As part of the harm-reduction aspect of the four pillars approach, Insite's goal is to minimize the potential risks drug users adopt when using needles.

Inside, individuals have access to clean injection equipment with which they inject their own drugs under the supervision of nurses and trained staff. From there, people move to the post-injection, or chill room, where they rest until they are ready to leave.

Here, Insite staff are present to connect people to other services, like primary wound care, detox, and other treatment programs.

Another goal of Insite is to reach some of the most marginalized population, bringing street users into a clean environment with knowledgeable supervision and engaging them with services and information regarding safer practices.

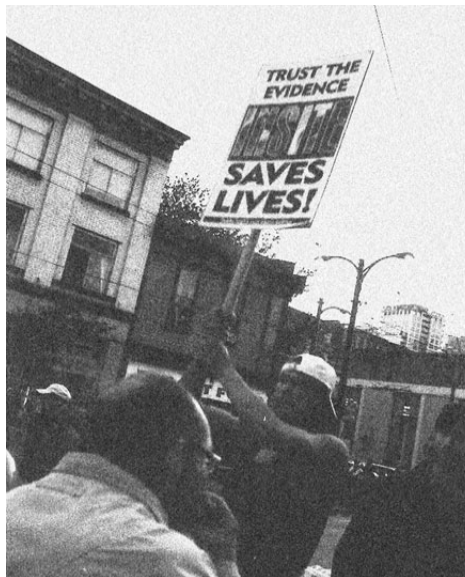
"If you take two steps to improve yourself, they'll slam you in the face and push you three steps back. That's how hard it is to get anything done around here."

—Delanye, a Downtown Eastside resident for the past years

The facility is able to operate due to a certain level of co-operation from all levels of government. It relies on the constitutional exemption from the Controlled Drugs and Substances Act from the federal government, and exists under the province's jurisdiction as a specialized medical facility, with the British Columbia Ministry of Health covering its operational funding.

The site continues to receive overwhelming support from its community as well as Vancouver's municipal government. Originally instated as a temporary experiment for research purposes, the site was given a three-year exemption from the Criminal Code.

Since then, the exemption has been extended twice to allow for fur-



Supporters and rows of police officers confront each other during a community show of support in Vancouver's lower east side earlier this year photos andy mac. THE CAPILANO COURIER (CAPILANO COLLEGE)

ther research, as federal politicians were nervous about what effect it would have if they were to be seen OK-ing it permanently, and despite the studies that continued to prove the benefits of safe injection facilities.

The last of these extensions was set to run out in June 2008.

In the meantime, the block party continues. But tucked around the corner of the block is an unexpected surprise. The Vancouver Police Department's Crowd Control Unit awaits; a line of dancing monkeys ready for the string to be pulled.

They form a perimeter, closing off all traffic to the block. Behind the

line of police motorcycles, a crowd builds; more and more people want to take part in the occasion, and they are not going to be stopped.

Like a dike bursting under the pressure of a month-long rain, they bust through, refusing to be held back any longer. The DJ stops the music, sirens wail, and people's cries grow in protest: "Insite saves lives!"

The police perimeter closes in as they confiscate the sound equipment and deconstruct the tents. The message is clear: Bedouin Soundclash is not going to be permitted to play. This, however, is not the first hurdle Insite has ever had to clear.

In April of this year, the Vancouver Area Network of Drug Users and the Portland Hotel

Society mounted a constitutional challenge against the federal government's ability to shut Insite, arguing that it addresses a public health crisis.

On May 27, a B.C. Supreme Court judge ruled in favour of keeping Insite open, agreeing that denying drug addicts access to the health-care services at Insite violates their Charter rights to life, liberty, and security of person.

Judge Ian Pitfield ruled that addiction is a disease and the federal government can't force addicts to inject drugs in an unsafe environment when a safe one is available.

The ruling granted Insite continued constitutional exemption, and gave the federal government until June 30, 2009, to bring the Controlled Drugs and Substances Act in line with the Charter of Rights and Freedoms.

The federal government, however, is appealing the decision.

"This is no more justifiable than requiring an exception from the law of theft from kleptomaniacs, or an exception from the impaired driving laws for alcoholics," state federal government lawyers in the documents filed in October 2008.

The federal government is disputing the removal of the parts of the Criminal Code that would prevent Insite from operating. The B.C. Court of Appeals has set aside three days for the hearing in late April of next year.

On an average day, Insite sees roughly 645 visitors. Since its inception five years ago, there has not been a single fatal overdose. It has proven effective at reducing public injections and related litter, needle sharing, and hospital visits, as well as preventing deaths due to overdose.

But for the federal government, that is not enough. It says that Insite has failed in treating addiction, though that has never been the site's primary goal.

"It's very depressing for the people down here and the people using the site," says Townsend. "All the evidence is in, and it's clear, so it's just depressing that this goes on, and on, and on, and on. We just don't get listened to."

As the crowd disperses, deflated and defeated, next to me, Delanye, a Downtown Eastside resident for the past 10 years and Bedouin Soundclash fan, is affronted by the police reaction to what she sees as a community gathering.

"If this had gone down in Oakridge, [the police] would be supporting, and the band would be playing right now—in any other neighbourhood. But the fact of the matter is that people here are kept on a pretty tight leash."

"I've tried to stay away from politics, because I'm an artist and a healer, and yet I feel like they are continuously challenging us and pushing in on us and taking away what little we have. So that if you take two steps to improve yourself, they'll slam you in the face and push you three steps back. That's how hard it is to get anything done around here."

According to later press releases, the police presence had to do with noise levels and the possibility of someone getting injured by Hastings Street traffic.

This seems to be a repeating trend representing a much larger picture for Insite's proponents: one hell of a battle against a formidable opponent, before having a brief chance to recoup and prepare for the next one.

Origin of Ricci

Concordia graduate dishes on Darwin and 80s Montreal

• JUSTIN BROMBERG

There's something strangely familiar about Alex Fratarcangeli. The central character in Nino Ricci's latest novel, *The Origin of Species*, is a chain-smoking Concordia PhD student living out of a bare-bones Mackay St. apartment in 1986.

Alex's daily routine involves struggling with his dissertation, teaching English to immigrants, and agonizing over his past relationships (one of which, he finds out, produced a five-year-old Swedish son). He's also psychologically distressed, but his psychiatrist would hardly know it.

Like his creator, Alex also grew up in Leamington, Ontario to a family of Italian immigrants, has an extensive backpacking record, and can recall in detail the graffiti of Montreal.

"To an extent, I was conscious in building in these autobiographical elements," the author recounted, sitting down to talk last week at Paragraphe Books. "Why play around? Why not call it Concordia? It makes the setting more real, people expressing their true feelings. And it was fun to play around with fact, autobiography, while subverting it."

The book's title is indeed a reference to Charles Darwin, and Alex struggles accordingly with a dissertation that blends evolutionary theory with creativity. In a similar vein, the research for his Ricci's fifth novel brought him to the Galapagos Islands, where he searched for insight on what "life-changing experience" Alex could have had there in

1980.

The book also brought him close to home. Esther, a character whom Alex befriends, is based directly on a real Esther, whom Ricci knew while in Montreal and who died of multiple sclerosis in 1989.

"She's the center of the book, the soul to a lot of questions revolving around it. She's kind of a pivotal figure to me, a story that was given to me. As a writer you make stuff up," he added, laughing, "but occasionally you're handed something."

The effect of such influences on the narrative is obvious. The author becomes, in part, the narrator of Alex's story—removed, yet unmistakably internal, a style Ricci dubbed "third-person intimate." The writing style appears to have resonated with at least one jury; Ricci was just awarded the Governor General's Literary Award for English fiction (his career second).

In addition to Esther, a rich cast of characters surrounds Alex throughout the story. Whenever possible he gets a kick out of peeling the layers away

from each one. For all his judgment, however, Alex reserves the harshest words for himself, often beating his own brain into a mental frenzy of indecision and self-loathing.

It makes for great company, to be sure, and Ricci's craft shines as he weaves the reader through Alex's present and past. The gentle build-up in the narrative evokes a suspenseful impatience in the reader, and Ricci cleverly rewards their growing anticipation with regular doses of flashback.

Alex's many encounters also provide him (and ultimately, us) time for critical reflection, on subjects as personal as sex ("always the best possible outcome, but the least likely") or as national as Canadian multiculturalism.

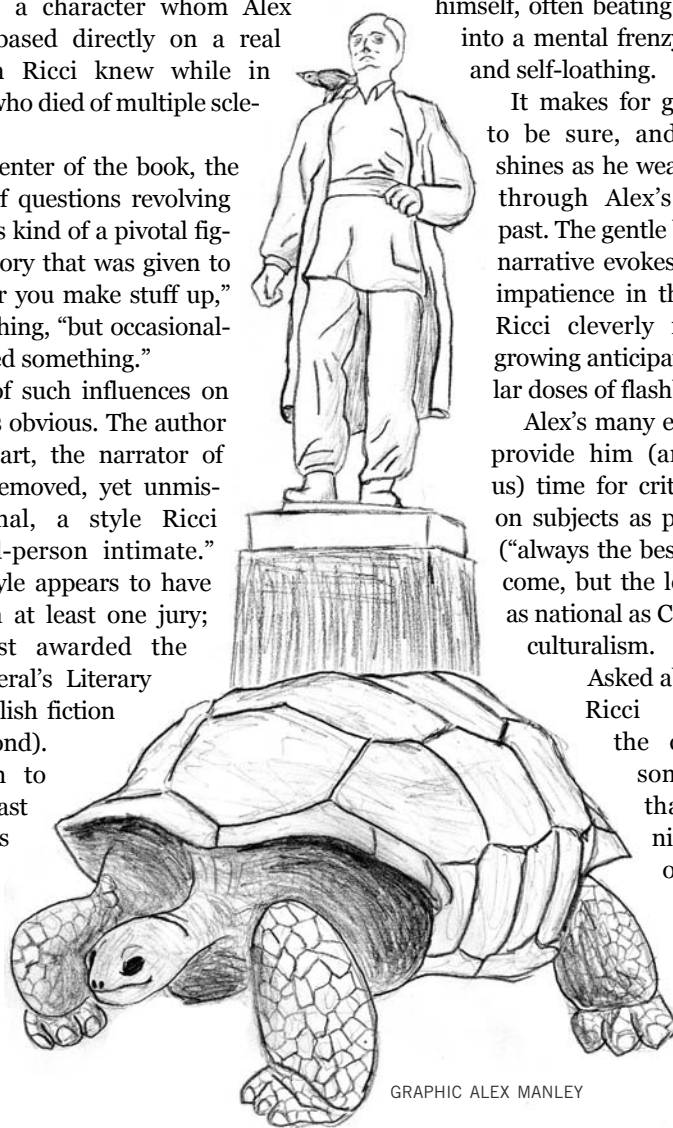
Asked about the latter, Ricci acknowledged the critique: "We sometimes have that sanctimoniousness about ourselves—the quiet racism, the exclusiveness—and people who come here feel that at once. We

often [compare ourselves, our policies] in relation to the Americans, while usually, what we do is cherry-pick—and that's been a long-standing thing. Are we doing good to these countries? So yes, it's questioning our own self-satisfactions in this 'humanitarianism.'"

A heated exchange between two characters, for instance—during which one is accused of racism—intentionally takes place "out of the room," alluding to this barrier we don't always see.

Enjoyable, too, are Alex's 'discoveries' of the Montreal, and the Quebec, of the mid-80s: early signs of gentrification in St Henri; his socialistic attempt to fight the landlords' rent increase, provoked by a reminder from the Régie du logement; the decrepit state of the Hall Building and the perma-encrusted bird shit on the Norman Bethune monument; the recurring 'interviews' that Alex has with CBC Radio host Peter Gzowski.

Comparing that period of Montreal to this one, a generation later, Ricci believes the city has come forward, albeit in a "quite fitting" way. In the novel, Ricci notes the then-proximity of the Cuban consulate to Pierre Trudeau's home on Pine Avenue. "It was a symbol of our political ethos [...] and now, Trudeau's dead and the consulate has become condos."



On and off the beaten track

Sykes delves deep into hitchhiking culture

• MICHAEL SABELLI

Sticking one's thumb out when you need a lift is a time-honoured tradition, and one that requires you have some familiarity with the rules of exchange.

No Such Thing as a Free Ride? is a collection of anecdotes pertaining to the culture of hitchhiking. The stories reveal a time when life was a little slower and where people counted on the generosity of others. People were more than happy to help out complete strangers and in some cases, and quite literally, go out of their way for them.

An argument could be made that hitchhiking belongs to the generations that came before us for their values and situation were more partial to the culture. With fewer cars around, and less false ideas of the horror stories of picking up hitchhikers, it was common for people with cars to help out those without them. Especially if they were on the same path anyways.

Charlie Foster, a veteran hitchhiker, contributed two wonderful tales that bring us back to the days of World War II. Stationed north of Banff, he was training to become a pilot. Driving his Ford down to Banff, he came across a

stranded man. As dictated by the times, he picked up this unfortunate soul without thinking twice.

This man turned out to be the CEO of Ford Motors, Mr. Ford himself. For helping out a stranger in need, Charlie Foster was paid in kind with great appreciation. In what can be seen as a Pimp My Ride experience, 60 years before Xzibit, Mr. Ford sent a team of mechanics to Charlie Foster's base in order to rebuild his Ford engine. Over 60 years later, he still drives a Ford.

Of picking up hitchhikers, Mr. Forster said, "It did him some good, and it did me some good because I learned that there are people in this world that don't have the things I have."

In the 1970s, Nick Spurrier planned to hitchhike from Frankfurt to Hamburg, but instead got picked up by someone going to Berlin. He hitched though the Iron Curtain. As Spurrier put it, "what is certain about hitchhiking is the uncertainty of it, and that provides the excitement."

Naomi Lewis, who hasn't had many experiences with hitchhiking, told me that it isn't simply courageous to hitchhike or generous to pick up a hitcher, but, "It takes a certain mindset on both

people." Some people who don't participate in it are barely aware that it is happening at all. "They don't really take it in that someone is there. It's like seeing a signpost at the side of the road."

Today, cars are seen as personal and private spaces, and people are reluctant to let strangers in. The glory days of hitchhiking could be long behind us, but may be revived in the green movement that stresses the need to conserve energy. Ridesharing has developed, and in some ways is very much life hitchhiking minus the spontaneity. Historically, ridesharing was very common in communist countries with fewer cars and high demand. Driving alone was considered blatantly selfish.

The truth is, people all over the world still hitchhike, and there are people who, like Charlie Foster, would never leave a hitchhiker stranded by the side of the road. As with all subcultures, a way of life persists underneath the layers of mainstream misconceptions. In looking for a free ride, false information and apathy will never delay a lift, for the philosophy that life is more than material goods permits even free loaders to give as they receive.



The universal sign language of the hitchhiker. GRAPHIC CHRISTOPHER OLSON



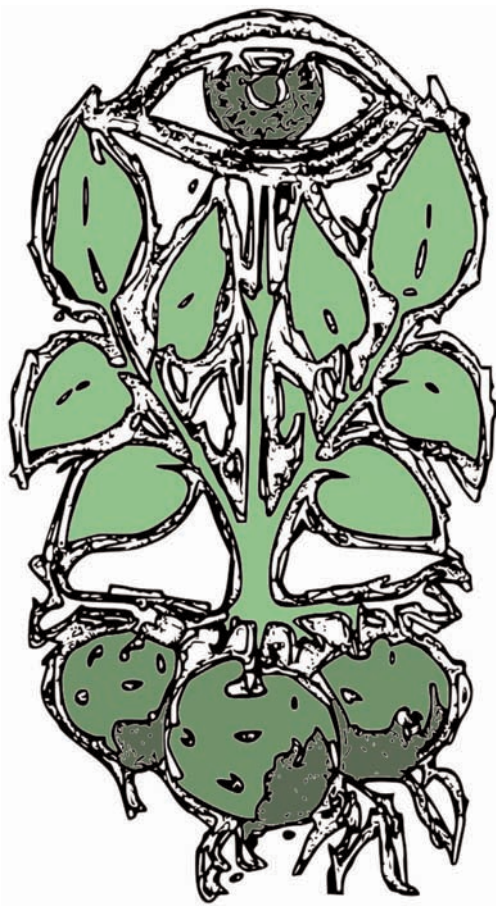
Origin of Species
Nino Ricci
Doubleday Canada
September 2008
496 pp
\$34.95



No Such Thing as a Free Ride?
Simon Sykes and Tom Sykes
Goose Lane Editions
May 2008
264 pp
\$19.95

More than meets the eye

Elizabeth Johnston serves up advice on how to eat intelligently



GRAPHIC GINGER COONS

• BONNIE ZEHAVI

A potato is a potato is a potato... or is it? Author Elizabeth Johnston, who teaches business communication at Concordia University, didn't think so.

Her curiosity took her around the world in the name of this unassuming, starchy tuber, the result of which is her new book, *No Small Potatoes: A Journey*.

No Small Potatoes starts off innocently enough, with Johnston recalling the experience of eating her grandmother's homemade perogies. Indeed, this book is full of interesting, and at times lighthearted, factoids and anecdotes about—well, you guessed it—potatoes.

The lightheartedness is ultimately a side dish to a serious serving of stark information on what we eat and how the integrity of our collective diet is quietly changing in a world of corporatized farming, patented food and genetically modified fare.

The information unearthed by Johnston is in fact so unsettling, that if you aren't already in the habit of scrutinizing the labels of what you eat and checking where your produce was grown, you will after reading this book.

"Potatoes are not the only vegetables that are in danger from genetic manipulation,"

says Elizabeth Johnston. Food made with corn, soy, canola, or cottonseed oil is likely to contain GMOs. Jeffrey Smith, writer of *Genetic Roulette*, talks about how genetically modified genes have entered into the genes of intestinal bacteria and caused these bacteria to produce pesticides in the bodies of their hosts.

"This test was done with rats, but the implications for human beings are there," says Johnston, "especially for children and the aged, who are more vulnerable to diseases."

We may assume that Canada has watchdogs to protect our interests, but Johnston clarifies this misconception.

"While this news about the ability of genetically-modified DNA to bond with other genes is alarming in of itself, consumers who want to avoid this will have a challenging time of it because in Canada, we have no mandatory labelling laws. This means that we can't know for sure what we're eating, and if we don't know that, doctors won't be able to trace back potential problems to GM foods."

The less-than-savoury truth—one that the recent listeriosis outbreak highlighted—is that we are all vulnerable. None of us are immune to the implications of an agricultural infrastructure that is increasingly controlled

by corporations, some of whom are literally forcing growers to produce genetically altered foods in what many would call actions of "bio-piracy."

Johnston had a few suggestions for discerning individuals on a tight budget looking for alternatives to questionable foodstuffs.

"La Maison Vert is a food co-op in NDG which has a variety of information on the subject as well as how to get involved with organic food baskets," says Johnston.

But if an individual wants to know what they can do to be informed, says Johnston, "they have to broaden their horizons, get out of their comfort zone and find these things out. The onus is on each one of us to make sure that the food we put into our mouths is safe. No one else will do that for us."

"The more we are vocal about what we want in our stores," says Johnston, "the more likely organic food will become the norm instead of the exception."



No Small Potatoes: A Journey
Elizabeth Johnston
Sound Proof Press
May 2008
156 pp
\$25.00

Lit Writ

Love Kills Slowly

• BARBARA PAVONE

Her aunt Lilly had never been the quiet, reserved type. She was the founder and Editor-in-Chief of *Rockin'*—London's leading music magazine and she gave rock stars a run for their money with her brash attitude.

Her strong façade never faltered at least not until someone brought up the forbidden L-word. At that point she'd get a drink and sit back with a glazed look in her eyes.

As she waited for her aunt to get ready she passed the window and glimpsed the customized Rolls Royce in the driveway. She couldn't help but smirk.

The Rolls story was one Lilly told with pride. The design was one she had sketched when she was just 20; a revoltingly loud neon pink body with leopard print seats emblazoned with gold initials.

Her request was denied time after time until she found herself

in the CEO's office. At this point in the anecdote Lilly would slip into an exaggerated British accent; "Rolls Royce is the official vehicle of the monarchy. We couldn't possibly send out this pimped version into the London streets."

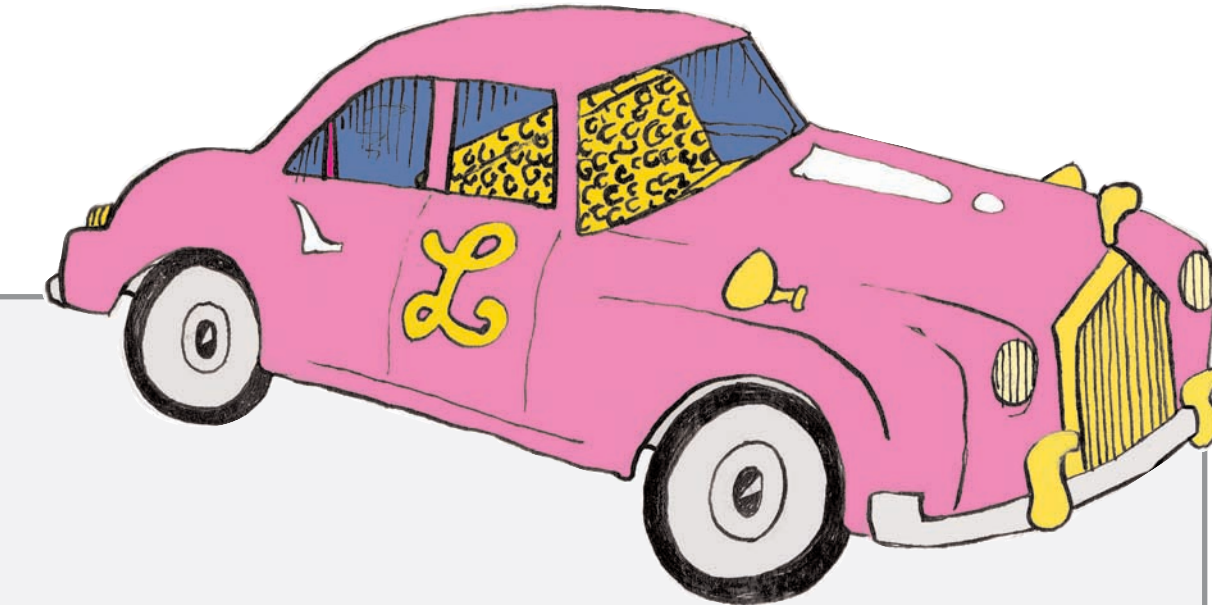
And there it stood in the driveway, 20 years later, still appalling pedestrians.

An Alice Cooper track came blasting from the den and the Venetian carnival masks that hung on the walls began to shake. As usual, the bells on their hats synchronously accompanying the music.

Lilly finally emerged in her signature look of skin tight jeans and row upon row of silver rings. Her hair was split down the middle and dyed half white and half black. She knew people stared in shock and it amused her.

"Ogling at the car again? Would you like to hear the story?" asked Lilly.

Gripped with fear of sitting



A pimpin' pink Rolls Royce. GRAPHIC MOLLY SOWIAK & ALEX MANLEY

through another rendition of her aunt's tale she decided to quickly divert the question with her own. It was one that had intrigued her for years; "Since it's such an, um, gem, why do you never drive it?"

Lilly slowly made her way to the den and when she emerged again, the air now filled with silence, she hesitantly replied, "It's that bastard Iago's fault."

They had met whilst working on their Masters of Shakespeare Studies in central London. He was as eccentric as she; Mohawk haircut, dirty Converse and more tattoos than she had ever seen on one person's arm.

They shared a passion for the arts, and one another, and spent their days travelling England's

small rainy towns and visiting ancient, tucked away libraries tracing the bard's life—all in her pink travesty of a car.

They finished the program on Apr. 9, coinciding with Lilly's birthday, and that's when he told her. He was moving to another continent. They sat on the side of the country road leading to his home, her eyes too filled with tears to drive, Iago yelling at her in desperation to join him.

That was the last time they spoke.

"I wasn't able to sleep for months, my mind racing and blaming me for not going with him. I'd drive around with a fantasy that he'd be back in London and spot me on the street."

Her aunt's voice was softer than it had ever been.

"Now, that sadness has turned into resentment and no matter how you slice it, I'm still thinking of Iago. The car is just a reminder of what a complete fool I was for letting myself fall so hard and that, no matter how harsh it seems, it's best to be independent. Listen to me love..."

She turned around and lifted her tunic to reveal a back piece, the only tattoo her niece had never seen.

"It's the ultimate truth... 'Love Kills Slowly.'"

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

Spelunking for good zines

Expozine VII shines a light on Montreal's underground zine culture

• MADELINE COLEMAN

I have the same problem every time. I like reading a magazine on the plane but never remember to pick one up 'til I'm about to board. Unfortunately, to linger in an airport bookstore is to undertake an exercise in choosing the lesser evil.

What are my options? *Every Day with Rachael Ray*? *Star*? Who wants to buy something they'll never look at again? The meager selection makes me more claustrophobic than the plane itself.

If you too suffer from corporate print fatigue, here's some advice from someone who knows: make it your business to check out Expozine this weekend, a sprawling bilingual beauty of a small press fair. Zines, books, posters and comics abound, all coated with a palpable film of the blood, sweat and tears of over 200 artists and authors. Behold the antithesis of the dreaded airport bookstore!

This year marks Expozine's seventh edition since its founding by local publishers in 2002. Coordinator Louis Rastelli says Expozine was so necessary, it was practically inevitable.

"Expozine was simply an event a lot of us long-time small publishers knew had to happen," he says of the fair's inception. "We were all tired of driving to [Toronto for] Canzine every year."

The two press fairs share a common goal: to showcase underground work for the great unwashed. Attending the fair is like stepping into an indie-press department store, a far cry from the usual methods of distribution.

"Mailboxes have been the zine-creator's friend for decades, if not longer," says Rastelli.

"There is still a thriving international scene of people trading or selling zines through the mail."

Matthew Forsythe feels creative folks stand to benefit from a little togetherness.

"It's wonderful to see what everyone is up to [and] make some connections, maybe even collaborate on a few projects," says the Concordia journalism professor and past winner of an Expozine award. "I think Expozine provides a kind of hub for a lot of artists who wouldn't normally connect."

Forsythe knows firsthand how valuable networking can be. He first revealed a preview of his comic *Ojingogo* at Expozine in 2005. He not only took home the honours for "Best Comic," but his win attracted the attention of Drawn and Quarterly founder Chris Oliveiros. The acclaimed publishing house officially released *Ojingogo* last year. How's that for a success story?

"If D&Q hadn't picked it up, I was prepared to self-publish," says Forsythe. "But I'm really happy it worked out the way it did."

Fans of the Drawn and Quarterly store on Bernard Street have Expozine to thank for the store's very existence. Rastelli says it was the popularity of the fair that convinced Oliveiros Montrealers would take to the idea. The gamble paid off, and the store has become a mecca for local comic enthusiasts since opening just last year.

Ultimately, the fair is just one element of a greater vision. Concordia students may have noticed the Distroboto machines in the Hall Building's Java U and around the city—a series of repurposed cigarette machine selling wee art objects instead of smokes. Both



Discover hidden gems at Expozine 2008. GRAPHIC MADELINE COLEMAN

Expozine and Distroboto are the brilliant ideas of Archive Montreal, a non-profit organization of which Rastelli is a part.

"We correctly thought it would be more efficient to have an organization that could help promote and distribute local creations and archive samples of local culture at the same time," he explains of the organization's founding in 1998. They resolved to take on the task themselves, "seeing as no one else would be in a better position to archive the often ephemeral and short-lived publications that flow out of the scene."

Take this chance to immerse yourself in the amorphous world of underground publishing.

It's a mixed bag and not everything will crank your gears, but there's comfort in knowing that each and every product for sale is a labour of love.

For creative types like Forsythe, the love is in the air: "It's very inspiring to see all these wonderful projects that people have been working on and putting their heart into all year."

Expozine will take place at the Eglise Saint-Enfant Jésus (5035 St-Dominique) on Saturday, Nov. 29 and Sunday, Nov. 30 from 12p.m.-6p.m. Admission is free.

When silence isn't golden

Sometimes the deaf envy the blind

• PASCALE ROSE LICINIO

As its title suggests, David Lodge's *Deaf Sentence* immerses us in a world without sound. As its title does not suggest, it is a sometimes-hilarious novel that brilliantly reconstructs the thick walls behind which an aging hearing-impaired man tries to hear, and therefore see, the world.

Deaf Sentence's protagonist, Desmond Bates, finds that the life he leads is far too complicated. The somewhat wimpy retired British linguistics professor is not always able to deal with his energetic wife.

He is also concerned about the well-being of his grown-up children, and extremely worried about his father—who seems to show signs of senile dementia. But all these domestic problems would be a lot less to deal with if his hearing had not deteriorated over the last 20 years of his life.

The simplest things, such as interacting with people, enjoying a movie or having a coherent conversation with family members, have become strained and difficult. How frustrating, and not to mention ironic, for someone whose field of research is the study of discourse. That alone is reason enough for Bates to feel bitter, and even to

envy the visually impaired.

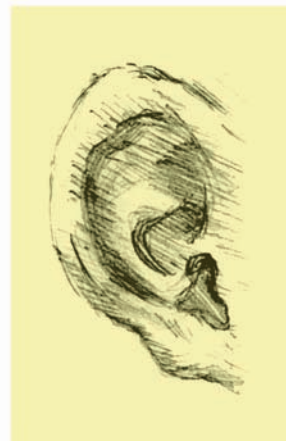
"Deafness is comic, as blindness is tragic," Bates writes in his diary. "Culturally, symbolically, they're antithetical: Tragic versus comic; Poetic versus prosaic; Sublime versus ridiculous."

"The blind have pathos," he complains. Those who have become hearing impaired don't—they are simply annoying. His hearing aids have become central to his daily life, so that he must weigh every activity according to their usage.

Should he wear them in the morning, for example? With them, he'd be allowed to have a normal conversation with his wife. But they would also amplify the sound of his teeth as he eats his breakfast.

And they aren't all that reliable either, especially when trying to detect a single speaker in a crowded room. He sometimes finds himself pretending to understand what others are saying when all he can hear are unintelligible sets of vowels and consonants.

That's how, to his great displeasure, he agrees to supervise the PhD thesis of an American student, whom he cannot get rid of. As usual, Lodge plays with the limits of political correctness, is not afraid of clichés,



Don't believe what you ear.. GRAPHIC AMY SMITH

and manipulates paradoxes with ease. After a slightly slow beginning, the novel becomes pleasurable and enlightening.

Lodge instructs his readers without seeming to do so, or at least without talking down to his readers. Himself a former literature professor, the world of *Deaf Sentence* is a world that he knows well and has already tackled in novels like *Small World* and *Thinks*—the world of academia.

His previous novels, introduced us to the essentials of literary theory, existentialism and cognitive sciences. This time around, he initiates us with the basics of linguistics. His novel reminds us that, as Foucault illustrated, we live in discourse like fish live in water, and though communication takes many forms, a large part of the discourse is spoken.

Losing one's hearing, at least through the eyes of Bates, comes to resemble being sentenced to a slow death. Lodge knows it well. He has suffered from this handicap for a long time, which is probably how he can describe his character's predicament with such accuracy, seriousness and humour. He makes the walls Bates bumps into every day palpable, so that even those with excellent hearing will laugh a lot, learn a lot, but also feel the shock.



Deaf Sentence
David Lodge
Viking
May 2008
304 pp
\$29.95

Rover jumps the fence!

Online arts magazine *Rover* celebrates launch with their “own debutante ball”

• MADELINE COLEMAN

Every boom is followed by backlash.

Case in point: the blog's explosion into the mainstream has triggered a barrage of criticism from traditional media.

Topping the laundry list of complaints are bloggers' apparent bias and amateurism. But if you believe Marianne Ackerman, founder and editor-in-chief of online magazine *Rover*, it's not blogs that are the trouble—it's the bloggers masquerading as professional journalists.

“[It's as if] people bump into their computer and out comes an opinion,” she says, citing the writing in publications like *The Mirror* and *Hour* as examples of personal hang-ups “parading as professional criticism.”

While she feels most bloggers make no bones about being amateurs, she points to a perceptible deficit of informed criticism—especially in the field of arts coverage.

Rover is Ackerman's answer to this problem.

Since going online at the beginning of October, the magazine's focus has been on Montreal's cultural offerings, with articles ranging from book reviews to dissertations on television.

Rover may be based in the virtual world, but it aims to keep two

feet firmly planted on the professional side of the blog/journalism divide.

Ackerman's decision to publish *Rover* online comes from a place of pure enthusiasm. Her experience as a theatre critic, turned playwright and novelist, told her to explore the possibilities of the World Wide Interweb.

She cites *Maisonneuve* as an example of a hard copy magazine that makes good use of its web presence. But in the end, the online component is usually just an “arm (a muscley arm!) of a print magazine.”

With *Rover*, Ackerman saw the chance to go all the way.

“As a journalist,” she says, “I don't want to miss out on this amazing revolution.”

She is adamant about the centrality of thoughtful critique to the magazine's mission, and any writer hoping to use it as a virtual soapbox will be sorely disappointed.

“This is a website—can't I just rant?” Ackerman says, aping those who would make the assumption. The answer, in this case, is no.

Rover is carefully edited by Ackerman and literary editor Elise Moser, both of whom are unafraid to sometimes suggest massive changes to a piece before its “publication.”

But *Rover* doesn't stray to far

from traditional magazines, you still gotta pay to get the full experience; offering a six-month membership for \$30.

Is it worth it to shell out for a website? According to Ackerman, that price will score you unlimited access to content and what she calls a “panier of goodies,” including great deals on tickets.

Although *Rover*'s writers are currently unpaid, they certainly wouldn't object to a change in wages—membership brings them one step closer to living the dream.

The website also refuses to bow down to preconceived notions about its audience. The words “online magazine” may conjure up images of youngsters browsing street fashion sites and checking concert listings, but Ackerman has other things in mind.

Rover's most recent music postings juxtapose an article on Sam Roberts with praise for a choral ensemble and a classical violinist; a far cry from *Vice* CD reviews.

“I don't know if we have a demographic,” Ackerman laughs. “I think we have a geographic.”

Although the only space *Rover* occupies is of the cyber variety, she says the magazine is designed to appeal to a “downtown” sensibility, with two fingers on the pulse of the “heart of Montreal.”

For a clue as to where that heart might be, Sala Rossa is the first



GRAPHIC VIVIEN LEUNG

place to look—*Rover* is hosting its official launch party there this Thursday, almost two months after initially going online.

The *Rover* Launch Party will be held Thursday at 8:30 p.m. at Sala Rossa, 4848 boul. St-Laurent. Tickets are \$10.

Life outside of the womb

The search for the not-so forbidden keg

• CODY HICKS

I turned 22 years old last week, and although 22 isn't one of those landmark birthdays, I really felt like having a keg party.

I'm no frat boy. I just believe shitty beer tastes better when it's shot from a pressurized keg into a glass mug than when it's sucked back from an aluminum can. After a lot of initial legwork and word-of-mouth research, I was shocked to find that Quebec would deny me a privilege that the rest of Canada enjoys.

After four years in Quebec the only keg party I've attended was held by a McGill party animal who wishes to remain nameless.

Compared with the constant flow of keg-fueled ragers I grew up with in Saskatchewan, it's

almost an outrage. Every weekend someone would throw a party complete with a keg of delicious prairie suds, quenching the seemingly insatiable thirst of prairie party warriors.

Since Mr. McGill is the only person I know with keg experience, I tracked him down for questioning.

He was surprisingly tight lipped about identifying the *depanneur* that sold him the over-priced keg. When I told him I was researching the topic for an article he shut up completely because, according to his source, getting a keg here “isn't exactly legal.”

According to Maude Cavanagh, a representative of Molson, there is a federal law opposing the sale of kegs for pri-

vate functions. She was baffled when I informed her how common it is out west.

Although she wouldn't sell me a keg, she offered alternatively to sell me 24-packs of beer at the minimum legal price of \$22.83. I was interested, until she told me that breweries can't sell directly to the customer, so one of her jobs is to find a store that sells Molson products at minimal price and get me in touch with them.

The store she suggested was an IGA in Longueuil. In order to get the same amount of beer as a standard 59L keg I would have had to purchase at least eight cases of beer, or 192 glass bottles.

Logistically, eight cases is quite a lot of beer to carry when you haven't got a car. At least you can roll a keg down the street like

Donkey Kong.

Furthermore, for you environmentalists especially, consider the difference in clean-up and waste of 192 beers versus one keg. Plus, who's ever heard of someone cutting themselves on a broken keg?

So if it's not an issue of cost, safety or waste, why is it illegal?

The Regie des Alcools, told me that in fact, it isn't illegal to have a keg, and if you somehow manage to snag one, the Regie won't intervene, as long as the beer is served at a private residence and you're not selling beer to make a profit.

Good luck finding one; you can't buy them directly from breweries. You have to buy them from grocery stores or *depanneurs*, but, as there's no demand

for kegs privately, no one stocks them.

It's hard to believe that there's no demand when you consider the amount of students this province houses.

Not to mention the commonly held perception that selling a keg is illegal—how can there be a demand for a product that Quebecers are unaware is even available? How come a poor, shady *dep* owner believes he is breaking the law, when, according to the Regie, he isn't?

So, my birthday passed and it was as messy and keg-less as expected. Next year I'll start hunting weeks in advance and throw a Bring Your Own Mug party.

Spurring a keg revolution that will take the province by storm! ...Maybe.

The art of gaming

International Game Summit opens doors to the public



Art finds a whole new renaissance in gaming. GRAPHIC GINGER COONS

• KEVYN MCGRAW

“Great products contain great art and video games are no exception,” said Randy Smith, creative director for video game designers Electronic Arts’ L.A. studio when speaking at the Montreal International Game Summit.

Smith spoke in defence of the creative merits of his industry—a multi-billion dollar sector that’s outselling music and video sales combined for the first time, according to a recent report from the U.K. He believes that video games are unjustly ignored as true pieces of art.

This year marks the fifth anniversary of the MGS, but it is the first year the summit has been partially open to the public.

Alliance numérique, an association promoting Quebec’s digital industry, created the summit to serve members of the gaming industry around the world. Over 100 experienced video game developers were invited to hold just under 100 conferences concerning art, design, serious games, business and programming.

In addition, it allows Canadian-based companies a chance to show off new products to the general public as well as bigger companies that may want to invest in them. In fact, Alliance numérique recently released a study showing that Quebec’s gaming industry employs the fourth largest around the world—a total of 4,000 video game developers.

Smith, known for his work on *Thief* and *Thief 2*, recently finished a game with Steven Spielberg, codenamed LMNO. Spielberg called Smith specifically for his intuitive ideas, as well as his willingness, in comparison with other developers, to separate himself

and his games from the mainstream.

Smith holds a great passion for the artistic aspect of electronic gaming. The reason many movies, music, books and paintings have the possibility to become so popular is because artists are able to create something that evokes feeling within his or her audience.

Video games, then, should be no different; a great game will stir emotion within the player. It falls to the artist, then, to invent a new way of planting the perfect gaming seed.

“Art works because it reaches people,” said Smith. “I always need to stop and ask myself why I care.”

So how do you reach as many people as possible? You create games that not only are fun to play, but also evoke fear, anger, joy, build confidence, and oblige the player to make choices.

Smith’s opinion that games don’t have to stop at fun, speaks to the need of emotion. “*Titanic* is not a fun movie, but it is the number one grossing movie of all time because people can relate to the romance, the tragedy, the pleasure and they enjoy feeling all those different emotions.”

Electronic artists have to take into consideration interactivity; the way the game listens to the player. For Smith, the ideal situation will be when players are able to interact completely with their character and his or her fate.

Little Big Planet is an example of one of those games that is a step in the right direction, it allows players to create their own levels, as well as play other levels created by gamers across the globe.

“When I played *Little Big Planet* and created my own level, it was the best feeling ever,” said Vander Caballero, Montreal’s design director at EA. “Even as a game developer.”

AIDS doc changes lives

Montreal AIDS centre celebrates anniversary with documentary *Turning 20*

• VALERIE CARDINAL

A few months ago, Con U alumn Kim Simard, and current student Jessica Mayne knew very little about AIDS Community Care Montreal.

“ACCM was always this enigma to me,” says Simard.

“Everyone referred to them as being one of the best organizations in Quebec,” she says of the organization, known for offering support to people living with HIV/AIDS in Montreal.

These days, after making a documentary for the organization’s 20th anniversary, they consider themselves part of ACCM’s family.

“ACCM is one of the coolest organizations I’ve ever worked with,” says Simard. Luckily, the collaboration with a co-director also worked well.

Simard and Mayne were commissioned by the ACCM to direct the documentary, and were paired up by Concordia sexuality professor Thomas Waugh after expressing interest in making the film.

When asked how the collaboration worked, they both laugh.

“There wasn’t friction,” says Mayne. Simard adds that they had similar ideas for the documentary, which helped as well.

“Oh my God, she’s like my brain but ten times faster!” she exclaims.

While Simard knew more about

Montreal’s HIV/AIDS community through involvement with several organizations, Mayne filled in the visual gaps of the documentary.

They praised Waugh for allowing them this life-changing experience and premiering the film during his HIV/AIDS lecture series.

Simard credits him with giving “a life” to the documentary: “not just a life in the AIDS community, but it’s a life in the exterior university community and possibly even the Montreal Anglophone community.”

Most of all, they hope that the documentary raises awareness for an infection that has been overshadowed lately.

“It’s not the trendy disease anymore, it’s really under the mat,” says Mayne.

Although they say the film is a celebration, it’s a bittersweet anniversary.

“You can say that we’re celebrating it, but are we really?” asks Simard. Instead, the documentary commemorates the last 20 years of what ACCM has done for Montrealers afflicted with HIV/AIDS.

However, the documentary still involves some celebration, states Simard. “We’re celebrating people coming together, community, just everyone being a part of this movement and this work towards a better reality for people living with HIV.”

Cobrastyle

Cobra Starship lead guitarist Ryland Blackinton attributes fame to band's height

• STEPHANIE STEVENSON

“Credible?” asked Ryland Blackinton, lead guitarist of Cobra Starship. “Well I’d like to think we’re IN-credible!”

A Cobra-esque response to an *Alternative Press* headline featuring the band, reading: “Who needs cred when you’re having fun?”

Unlike most bands that claim to be on the road for the sole purpose of enjoying it, Cobra Starship actually mean it.

When asked what sets their group apart from others, Blackinton stayed true to Cobra form.

“Well... we’re all very tall, as far as bands go. I mean, I’m 6’5”, and Gabe, our singer, is 6’4”. I guess that makes us pretty different,” he replied.

“Different” hardly describes the sound of the band fronted by Gabe Saporta (formerly of Midtown), bassist Alex Suarez, drummer Nate Navarro, and keytarist Victoria Asher.

The band’s MySpace page, which jokingly describes their music as “break-beat/afro-beat/grindcore.” Whatever the genre, Cobra Starship’s music is highly danceable and charged with energy.

As far as influences, Blackinton cites Chromeo and Ratatat as contributed to

the melting pot that’s become Cobra Starship. Collectively, the two bands have been labelled rock, electronica, hip-hop and two-step—supporting the idea of an essentially “genre-less” Cobra Starship.

After the break-up of his former band, Saporta found himself disillusioned with the music industry. He decided to start making music for the pure sake of enjoyment, ignoring the musical boundaries around him.

Through former bandmate Rob Hitt, Saporta joined forces with Blackinton and Suarez (who lived next door to Hitt at the time). Navarro, former drum tech for Armor for Sleep, was a familiar face on the music scene while keytarist Victoria Asher joined the band later, replacing Elisa Schwartz.

Under the undeniably brilliant direction of Pete Wentz and his record company, Decaydance Records, Cobra Starship have produced two well-received albums; *While the City Sleeps*, *We Rule The Streets* and *Viva la Cobra*.

Cobra Starship play Club Soda, 1225 Saint-Laurent, Nov. 26 with Forever the Sickest Kids, Carolina Liar and Sing It Loud. Tickets are \$17.

What's going on

Events listing
for the week
Nov. 25-Dec. 1

COMEDY

Comedy OFF the Main

Come see Montreal's most original comedians in the city's coolest room. No stage. No hacks. No limits.

Wednesday, 8:30 p.m.

Oliveira, 213 Rachel St. E.

Tickets \$5

MUSIC

Zeroes

with Victory Chimes

Wednesday, 9 p.m.

Casa del Popolo, 4873 St-Laurent Blvd.

Plants and Animals

with David MacLeod and Ideal Lovers

Thursday,

La Tulipe, 4530 Papineau St.

Tickets \$14

Alison Notkin

with Trips and Falls

Friday, 8:30 p.m.

The Yellow Door, 3625 Aylmer St.

Tickets \$8, \$5 for students

The World Provider's Album Launch

with 011 and Mixlyodlan

Friday,

Club Lambi, 4465 St-Laurent Blvd.

Tickets are \$7 in advance at Cheap Thrills 2044 Metcalf St.

\$10 at the door

Stars

with Gentleman Reg

Friday, 9:30 p.m.

Metropolis, 59 Ste-Catherine St. E.

Tickets \$25

Flotilla

with My Dad vs. Yours

Saturday, 9 p.m.

Casa del Popolo, 4873 St-Laurent Blvd.

To Kill A Petty Bourgeoisie

with Boduf Songs and hi, lonely oak

Sunday, 9 p.m.

Casa del Popolo, 4873 St-Laurent

Tickets \$8

THEATRE

Romeo & Juliet

William Shakespeare's classic love story

directed by Victor

Knight.

Thursday to Saturday, 8 p.m.

Matinee Sunday, 2 p.m.

Dawson Theatre, 2000 Atwater

Tickets \$10, \$5 for students

The Bourgeois Gentleman

By Moliere, directed by Jean-Francois Gagnon.

Thursday to Saturday, 8 p.m.

Matinee Sunday, 2 p.m.

Cazalet Theatre, 7141 Sherbrooke Street W.

Tickets \$10, \$5 for students

—compiled by Joelle Lemieux

Ten times the band

Saskatchewan pop band The Library Voices gains notoriety with EP *Hunting Ghosts (& Other Collected Stories)*

• JOELLE LEMIEUX

"Oh my god, there's like a dozen things wrong with this," coos Carl Johnson on The Library Voices EP's opener, and I immediately beg to differ.

With a debut so musically and lyrically sound, it's no wonder they've been nominated for two of CBC Radio 3's Bucky Awards.

A 10-piece outfit from Regina, Saskatchewan, The Library Voices are Johnson, Michael Dawson, Darcy McIntyre, Karla Miller, Brett Dolter, Eoin Hickey-Cameron, Paul Gutheil, Amanda Scandrett, Michael Thievin, and Brennan Ross, in no particular order. "Sincerely, this band operates like a collective," Dawson assured.

"I know that 'collective' has sort of become this buzz word that a lot of people just stick on big projects, that's like a little media buzz word that people pay attention to, but this really is a collaborative effort, you know. [...] Our objective is to keep everyone as involved as possible."

Since their first show in March of this year, The Library Voices seem to really have taken off. "Just from making that little EP, we've had a lot of great media attention," Dawson agreed.

"We've sold way more records than we thought we would to this point." Which is probably pretty rewarding to a guy who thinks you, "always have to keep in mind that selling CDs are like selling dinosaurs."

But that won't stop The Library Voices from following up with a full-length to their *Hunting Ghosts (& Other Collected Stories)* EP. "We kind of had to push the deadline," Dawson admits.



The Library Voices were nominated for Best Lyrics and Best Band Name.

"We learned in a hurry that recording 11 songs with 10 people is almost the equivalent of recording three full albums with a normal-sized band." Now, Dawson said, "the objective is to have it out early in 2009."

That may not be all that's released this winter. "I wouldn't be shocked if in the winter months three or four of us start putting out our own little records." But it's "definitely nothing we've planned," he reiterated.

How does a small town guy, and nine other crazy kids get together and form a band? "Some of us have known each other for years

and years. [...] Of the 10 of us, nine of us sort of live within three blocks of each other."

Musically, "Carl and Darcy come up with a lot of the basic melodies and the basic ideas for a lot of the songs. [Then] me and Carl sit with the drummer, Mike, and hash it out. We really build it up with everyone's input."

Check out their EP *Hunting Ghosts (& Other Collected Stories)* available in stores and on iTunes. Or, live this Thursday at 8 p.m. at Zoobizarre, 6388 Saint-Hubert, with Mia Verko. Tickets \$5.

spins

The Black Lungs *Send Flowers*

Dine Alone



To simply compare Alexisonfire member Wade MacNeil's band The Black Lungs to AOF partner Dallas Green's one-man sideshow City & Colour would be infantile. Just because the two are offshoots of Canada's premier second-wave screamo act does not mean that they are ripe for comparison; the beasts contained within are very different, and in the case of The Black Lungs, a lot more immediate in terms of impact.

While City & Colour retains a maturity beyond its years in its quiet folk rock, The Black Lungs have managed to express a certain earnest naïveté to their lyrical approach that suggests a more straight-forward path. Think latter-day Rancid (with its jangly piano and ska-lite flavouring), intermingled with a sprinkling of mid-to-late '90s pop punk (Boys Night Out, earlier Gob and Fenix TX). MacNeil's pleads and postulations retain a certain sense of sincerity to it; we want to believe whatever he's saying at the moment, because it sounds like he's lived through it. The half-hour long album makes its point, stays for an instant and is off again. It's the

perfect length to showcase MacNeil's rollicking piano-led rock, never outstaying its welcome. Tracks like "Hold Fast (Sink Or Swim)" and "When It's Blackout" have sweeping, anthemic choruses ripe for sing-alongs. For fans of late summer nights and those wanting to rediscover their pop punk palette.

4/5

—R. Brian Hastie

Six Feet Under *Dead Rituals*

Metal Blade Records



Eight albums and they still sound the same. If you've been a fan of *Six Feet Under* over the years for their powerful straightforward American death metal, then you'll have no problem enjoying their latest record. Low growls, random shrieks, and par-for-the-course heavy riffs are featured throughout the album. In comparison with their last, the music is a lot more organized; producer and singer Chris Barnes arranges tracks that offer more than just random screams. The intro of "Shot in the Head" is an answering machine-style message of Barnes talking about his "killing technique"—proving to be both funny and scary at the same time. The drums, and heavy riffs follow suit to a strong metal song. Great metal to listen to,

but nothing revolutionary.

3.5/5

—Johnny North

The Library Voices *Hunting Ghosts (& Other Collected Stories) EP*

Young Soul Records



The Library Voices debut *Hunting Ghosts (& Other Collected Stories)* showcases the band and everything they've got. Their 10-piece outfit is good to say the least, and although they market themselves as pop, I'm dying to label them indie. Album opener "Step Off The Map and Float" is reminiscent of DeVotchka circa *Little Miss Sunshine*, and I'm immediately on the bandwagon. Coupled with the harmonious counting in of lead singer Carl Johnson, their innocence and enthusiasm become infectious. Lyrically, this song is the weakest, including the chorus: "the patron saints all patronize me." Which, at six words in total, should blend with the rest but its childishness serves only to point out how evolved the rest of the album is. Tracks two and three introduce female lead vocalist Darcy McIntyre, proving The Library Voices to be the perfect combination of

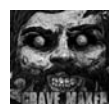
Canadian successes The Dears, Stars, and Metric. Highlights include "Things We Stole From Vonnegut's Grave," "Love in the Age of Absurdity," and "The Lonely Projectionist."

5/5

—Joelle Lemieux

Grave Maker *Bury Me At Sea*

Smallman Records



Hardcore British Columbian punk rockers debut loud and aren't afraid to tell people to stop "preying on the weak and go piss on the rope." Their anti-authority, upbeat choruses never let up over 11 tracks. The emotions and lyrics range from relationships, government and the everyday grind everyone puts up with. While their overzealous vocals are reminiscent of Pennywise, the spirit of "Fuck Authority" lives and breathes in this record. While no track goes over four minutes long, each song is still enjoyable and the rare ones that are three minutes long are probably the weaker ones. The band clearly enjoys short and sweet to pull off their aggressive style. If a song is long, it's too long, becoming ineffectual. Their debut begs the question of the follow-up; kick it up a notch, or tone it down?

3/5

—Johnny North

Students ride art wave on Toronto subway

Art students meet Sundays at Union Station for pearls of sketch wisdom

• ALEX CONSIGLIO, *EXCALIBUR* (YORK UNIVERSITY)

TORONTO (CUP) – Mike raises his sketchbook above his head.

“Signalling the universal call of the sketch artist,” he says, laughing. It must be, because as soon as he does, people around him start sliding sketchbooks out of their knapsacks.

They approach him asking: “Excuse me, are you here for the subway sketches?”

A group gathers and begins chatting about the zombies roaming around the Toronto Transit Commission subway until, inevitably, the conversation lands and sticks on Bobby Chiu.

Chiu, a life-drawing professor at Sheridan College and director and owner of Imaginism Studios and Schoolism, Imaginism’s school of digital art, started the subway sketch group in 2005.

Chiu says hello to those he knows and introduces himself to those he doesn’t. He asks the group if they are ready to leave. Those who have already started sketching raise their heads from their sketchbooks and nod while others excitedly respond, “Let’s go.”

When the next train pulls into Union Station, the group of artists shuffle aboard and sit in a

tight group. Those without a seat hold their sketchbooks close to their chests and wait for a seat to open up, knowing the group will be switching subway lines soon. At St. George Station, the artists file out and transfer onto the Bloor line.

Chiu sits with his legs crossed, body drooped and relaxed, his hair softly tied in a ponytail and floating above his head while his bottom lip protrudes. Chiu seems more relaxed than Seravalle, lazy even, entranced and thoughtful, not frantic.

Beside him, another artist inks deliberately, choosing every line carefully. Mike Seravalle, a third-year English major at York University finishes a sketch of his friend.

“Sorry, you turned out too menacing,” he says, showing his friend. “My sketches always turn out so sinister.”

Chiu overhears them and asks if they would like some tips. Seravalle sits beside him, handing him his sketchbook. The others down the subway notice the instruction and quickly scurry over to listen.

What transpires is a mini-lesson on simplifying characters and capturing their essence: “With caricatures, the idea is you don’t wanna look for the exact lines to copy,” Chiu begins.



GRAPHIC KALI MALINKA

“It’s not about just enlarging features and shrinking them down; it’s about getting the essence of the character. Ask yourself questions that describe the character, almost like a criminal lineup,” he adds.

“The best way to draw things you aren’t familiar with is to relate it to things that you do know. You might not know how the toque sits on his head, but to me it kinda looks like a condom, so I’ll push that humour into the sketch.”

Chiu spends the remainder of the afternoon travelling up and down the subway train offering tips and advice.

“[Chiu] even told me how to use a pencil. I improved like crazy by holding the pencil the right way for sketching,” says Alex, an artist hoping to enroll at Sheridan College.

Those riding the subway don’t seem to mind the artists. Rather, they curiously sneak peeks at their sketchbooks and look away when caught.

One woman, drawn into watching one artist sketch, sits with her novel hanging open in her hands, her eyes remaining locked on the artist’s sketchbook and ignoring her book.

The artists that make it out come for the advice, but also the

security. When artists travel in groups, those around them can tell it’s for educational purposes. But, “by yourself it’s completely different. People can be intimidating, but in groups we’re the intimidating ones,” he said.

The group will continue to meet every Sunday, and passengers will continue to gaze on in wonder. The artists lend their knowledge to one another, critiquing each other’s work and offering tips for improvement.

“That’s why I like this idea,” Chiu says, “because it’s all positive vibes. We’re not here to make money, we’re here for the art of it.”

Canadian charmers

Arkells slowly conquer their native land with smart, quirky music

• BARBARA PAVONE

After some initial trouble in getting a hold of Arkells frontman Max Kerman, he begins by apologizing profusely and, with the greatest amount of sincerity, explains that he was “up at his grandma’s house [and they] were having tea.”

Kerman’s charm is signature Arkells; it shines through the band’s music and put the Ontario indie rockers on the fast track to fame.

Kerman explains that he went to McMaster University actively “looking for band mates.” He soon met guitarist Mike Deangelis and bassist Nick Dika. When they found drummer Tim Oxford and jack-of-all-trades Dan Griffin, who holds down the positions of keyboards,

guitar and vocals, the band was born.

The band’s collective admiration of ‘60s Motown groups played a pivotal role in choosing a moniker. They strove to deliver that old-school feel and “Arkells” seemed to fit the bill.

The band’s collective admiration of ‘60s Motown groups played a pivotal role in choosing a moniker. They strove to deliver that old-school feel and “Arkells” seemed to fit the bill.

A major part of their appeal is their raw, charismatic lyrics “based on people [Kerman]

knows and personal experiences.” Their first full-length debut, *Jackson Square*, was released last month to rave reviews.

Even the title of the album (the name of a mall in their hometown) reflects a place where they’ve “all had experiences [and that] sums up a lot about Hamilton.”

When working on their music the most important thing to Arkells is that the songs “show [their] true colour so they need [input from] the whole band,” explains Kerman.

“If there’s a part someone’s not keen on, they’ll bring it up and we usually say ‘We didn’t really like that part anyway.’”

Arkells have made their way across the country and back. Although Kerman admits “playing at home is always nice,” other cities

have their perks, too.

“There’s a really good restaurant in Saskatoon called ‘Amigos’ that we’ve played at,” he recalls.

Favourite Arkells moment? He cites touring with Black Crowes; they “played really beautiful theatres [...] and all the shows were fully catered so [they] ate like kings,” he laughs.

After a short pause he adds that more intimate shows can be just as rewarding, especially when the “kids in the front row are singing all the lyrics.”

Judging by their talent they’ll soon experience entire stadiums singing along.

Visit Arkells at myspace.com/arkellsmusic

Hark the herald angels' bling

Cinema Politica reigns in the holiday season with carol against consumerism

• CHRISTOPHER OLSON

In the suburbs where I grew up, a self-styled art critic started a petition to have a mannequin removed from a small clothing store window, on the claim that it was tacky and a blight on other small businesses in the community.

The irony was that the mannequin was situated across the street from a Christmas store, open 12 months of the year. The building was decked in Christmas ornaments from the iron gate to the weather cock on the

roof, and featured a stuffed Santa Claus on its front porch, no doubt filled with leaves and leftover Christmas cheer.

The commercialism of Christmas is so engrained in our society that it no longer registers on our radar screens. What would normally have been denigrated as kitsch is elevated to a \$500 billion industry, supposedly in reverence to a man whose most trusted friend sold him out for 30 pieces of silver.

All this begs the question, posed by director Rob VanAlkemade, *What Would Jesus*

Buy?, coincidentally the title of the documentary film, screening at Cinema Politica on Monday, Dec. 1.

While people plan their itinerary for Christmas morning, they have little or no plans for the day after, evidenced by the United States' \$2.4 trillion consumer debt.

We don't even recognize Christmas anymore underneath all the Christmas decorations, claims street performer Reverend Billy, a preacher without a pulpit. A man who takes his anti-consumer crusade from the steps of the Disney Store in Times Square, to the fake cobblestone streets of Main Street USA in Walt Disney World.

Billy gets himself arrested while informing Christmas shoppers that, "Mickey Mouse is the anti-christ," and, that "Pluto has come to steal the dreams and imaginations of your children."

As an actor, Reverend Billy gets to enjoy all the pomp and pomposity of a real televangelist, but without all the guilt.

"We didn't mean to create the Banana Republic," cries Reverend Billy, as he falls to his knees and throws up his hands in a fervent plea to God almighty. "It wasn't our idea."

Joining him on his journey is the Church of No Shopping, a gospel choir that makes its temple in a tour bus.

The film's most frightening images aren't of greedy shoppers tumbling over one another to get the latest gaming console (as Tickle-Me Elmo laughs menacingly in the background), but the trail of totalled semi-trailer trucks that line the highways travelled by Reverend Billy and his crew; victims not only of icy roads, but the mass consumerism that revs their engines.

The problem is, with all the ads inciting people to shop till they drop, how do you get people excited about not shopping?

"We asked ourselves this question while developing the film," says director Rob VanAlkemade. "Eventually we learned it's easier than you might think to encourage someone to stop their shopping, especially since the shoppers that the Church interrupts in the act don't often seem to be enjoying themselves very much."

"[I] watched so much TV that I actually had commercial interruptions in my dreams."

—Rob VanAlkemade,
director of *What Would Jesus Buy?*

VanAlkemade remembers being an eight-year-old "who watched so much TV that I actually had commercial interruptions in my dreams," and being as much taken in by the consumerism of Christmas as everyone else.

But with the dire straits the economy is in, "a lot of people have had no choice but to stop shopping this year, and are likely feeling some personal failure about their dire situation. We hope that our film can serve as one reminder that there is absolutely no shame in finding another way to give a gift without buying one."

VanAlkemade is firm that "applying the same addictive consumerism that led us to this economic tragedy is clearly not the way out of it."

"Sorry to preach," he continued. "It just happens sometimes."

For the full interview with Rob VanAlkemade, visit thelinknewspaper.com/fringe. *What Would Jesus Buy?* will be screened on Monday at 7:30 p.m., Room H-110, 1455 de Maisonneuve. For a full list of screenings, check out cinemapolitica.org/concordia.



Reverend Billy and the Church of No Shopping take over Times Square in New York.

Student becomes the teacher

Male model Joseph Carpini opens the door to the fashion industry

• MARIE-EVE GAGNE

"People think you just go to an agency and poof! You're a model!" explains male model and Psychology student Joseph Carpini his eyes piercing into mine.

Sitting in the CJ atrium with his back straight, his chin held high in a sea of students, Carpini knows how to make himself stand out.

That's the only way to survive if you want to become a model. After two years in the fashion industry and modelling at New York's Fashion Week, Carpini has developed a strong sense of self-confidence.

"It's all about attitude. You need to be comfortable with yourself. You have to be able to sell yourself to companies and prove that you

can sell their products."

Knowing who you are is crucial in developing a unique image. Carpini started his career by learning from fashion magazines and incorporating his own personality and style.

"The cornerstone of modelling is understanding that agencies don't shop you, you shop agencies."

—Joseph Carpini,
male model

"You need to be able to mold yourself to the needs of the client and to express the ideals of the company. But you can stay true to yourself by adding a signature that reflects you."

Once you have the attitude down, it's time to strut your stuff on the runway.

Lasalle College provides aspiring models with a great opportunity to gain experience; an annual fashion show doubles as a final assignment.

Carpini participated in this year's fashion show in order to

coach student models; teaching them to own the clothes they were wearing. Showing them which features of their wardrobe were unique, and how to highlight them.

A profound understanding of fashion needed to be conveyed to the audience. Courtney Hughes,

head coordinator of this year's show explains, "A lot of agencies come to these shows scouting for new models. So it's a great starting point."

But Carpini warns not to jump at every agency expressing interest in you.

"The cornerstone of modelling is understanding that agencies don't shop you, you shop agencies. The illusion that people get where they are because agencies scouted them is true but only to a point. You make the ultimate decision of which agencies fit who you are."

When you think you've found the perfect agency, you must prepare yourself for the possibility of rejection. The fashion industry is notorious for being very vicious and competitive.

Carpini notes that the Canadian industry is firm but gentle. "The industry is pretty polite because that's our culture. They'll tell you no, but they'll tell you nicely."

When you finally get your big break and the jobs start piling in, life can get hectic—especially if you're a student.

Carpini juggles a career as a professional model, full-time studies and a part-time job; prioritizing is essential in achieving success.

Due to the unpredictable nature of male modelling, Carpini's degree speaks to securing a decent job. "You really need to know where you're going and what your goal is. But you should always set yourself up with backups in life no matter what you do."

On the way to the Grey Cup

Drunken reporter gets cheap ticket for beer smuggling

• CHRISTOPHER CURTIS

It all started with the damned Rouge et Or. They win, the Habs lose and the holy trinity of doom is just missing that one piece. The Alouettes had their fate sealed before the game even began.

Should have seen it coming, you just can't beat that unholy trinity. I was raised to believe in two things; the Pope and Canadian football. The Pope turned out to be a member of the Hitler Youth and our game is now played almost entirely by American ex-pats. Funny the way things work out sometimes.

Even before the Rouge pillaged another Vanier Cup it was shaping up to be an odd weekend. On Friday, before sundown, at the ATM on Peel and St. Catherine, some liquored-up Manitobans started verbally abusing a young woman.

The fattest one must have been around three hundred and 50 pounds. He looked and smelled like one of those aquatic mammals, only he was wearing a beer-stained Winnipeg Blue Bombers jersey.

"Hey, you're hot..."

No reply.

"Hey Blondie, I'm talking to you..."

No reply; the aquatic Manitoban decided to skip the formalities.

"You're hot, my friend wants to fuck you. Did you hear me? My friend wants to fuck you."

I grabbed hold of the metal divider but then decided to let go. No sense in trying to bludgeon the son-of-a-bitch, I thought. Wouldn't want to get walrus blood all over the damn place. It blew over and they stumbled down towards the Grey Cup village. Christ, it wasn't even dark yet and the hedonists were on the prowl.

Later that night a group of chums and I decided to wish a local bar farewell. You see, it was the bar's last weekend before a change of location. We entered the bar as

well-wishers and headed upstairs to that dank little room above Crescent.

After a few pints the weirdness caught up to us. I heard yelling and by the time I turned around punches were thrown. A scrum ensued and we were somehow caught in the middle of it. Nothing huge, just the kind of shoving and grappling you see around a hockey net but it was unsettling. Some strange hostility had taken hold of the city.

I decided to stay in Saturday. That night, the Canadiens lost to Boston for the second time in as many weeks. Apocalyptic forces were hard at work. It's just best to stay indoors when the sky is about to fall.

On Sunday, things were less tense but increasingly strange. The scene looked like some kind of psychedelic, white trash powwow. Fans adorned in battle paint lined up outside Peel Pub, MacLean's and the Grey Cup village. They waited patiently in their costumes, mainly wearing Roughrider green and Stampeder Red but there were others. Toronto silver with blue wigs, and for the Eskimo fans it was green fur with yellow face paint.

A disproportionate amount of men and women sported mullets. It was wonderful. These people were still living in the heyday of Canadian football. Save for a few Blackberrys, it was still 1976; the league still meant something.

I stepped into the Dominion Pub made my way towards the only man wearing an Alouettes jersey. We shared pig's knuckles and he bought us some shots of Canadian Club. Protestant rye, none of that sweet Jameson on hand. It was a shame because at first it looked like the kind of bar that would have Jameson flowing from a fountain; dark, Victorian architecture,



GRAPHIC ALEX MANLEY

provincial crests carved into walls.

We were knocking back pints of Ex when I first felt it. That warm tingly sense of pride, I felt it my civic duty to attend this Grey Cup and cheer the old boys on. Then again, I could have just been drunk.

The man and I had one more drink and it was off to the races. Thinking myself to be rather coy, I jogged a few metro stops east to beat the crowd. Of course, this was a dumb move. It just meant there would be no more room on the metro by the time it came around. Still, someone pulled me in and we were on our way.

Tens of thousands buzzed around the stadium as I began scrounging around for a cheap ticket. I must have kicked over each rock and peered into every corner of that hulking concrete mess, and yet, no scalpers. Was there some kind of Thin Lizzy show in town?

Then, it appeared before me.

"Ticket, single ticket for sale."

Said the man in the fur hat.

"How much?" I asked. He handed me the ticket. \$250.

"I'll give you 50 bucks and a beer."

"Sold."

Excellent bargain, if ever you can purchase something at 20 per cent of its retail value you have to buy it. No matter what the product is you'd be stupid not to buy at an 80 per cent discount. Surprisingly, security was quite lax. This made the beer smuggling much easier.

The seats were about thirty rows up from the 20-yard line. There wasn't an Alouettes fan in sight. Every colour under the sun except bleu-blanc-rouge, another bad omen I suppose. Chris, the guy who sold me the ticket, introduced his friend to a bizarre and cruel gambling game.

"When a player who's number is divisible by five scores a touchdown or kicks a field goal I'll give you five bucks. When anyone else does you pay me."

It didn't make much sense, but

they would periodically hand each other bills during the game. As for the match itself, perhaps some things are better left unsaid. In any case I don't think it was worth fifty dollars and a can of beer.

The first half set the stage for a potentially interesting game but then halftime messed everything up. Why can't every Grey Cup halftime feature The Guess

Who? Life isn't fair I guess. And then the shit really hit the fan. Everything bad about Canadian football surfaced in that second half.

Nobody wants to see really good pass defence. It's probably worse than watching cricket. I can't think of anything less exciting than a series of incomplete passes, and with a CFL game on hand you always run the risk of having just that. They only ever run the ball to rest the quarterback's arm. It's that absurd. The most one-dimensional version of one of the world's most complex sports. What a shame.

And of course, Montreal lost, cementing our status as the Buffalo Bills of the North whilst satisfying the hoards of Torontonians that always seem to be kicking around when things go sour. Nuts I say, in the end I only really wanted to jump onto the field and run amok. Instead I hung my head in disappointment and took a cab back to Point St. Charles.

There was something in the air on Friday. And Sunday, though it was calm, felt an awful lot like the ides of March. Dramatic irony, God help us.

scoreboard

| | Home | Away | Record |
|--------------------|---|--|--------|
| Men's Basketball | Concordia 100 Laval 68 | Laval 80 Concordia 64 | 2-2-0 |
| Men's hockey | Concordia 5 Concordia 3 | RMC 0 Queen's 0 | |
| Women's Basketball | Concordia 54 Laval 66 | Laval 76 Concordia 59 | 1-3-0 |
| Women's Hockey | Concordia 5 Concordia 2 Concordia 3 | St. Mary's 3 St.FX 3 Dalhousie 2 | 1-7-0 |

schedule

| | Who | When |
|--------------------|----------------------------|---------------------------------------|
| Men's hockey | @ RMC @ Queen's | Friday, 7:30 p.m. Saturday, 2 p.m. |
| Women's Basketball | vs. Bishop's @ Bishop's | Friday, 6 p.m. Saturday, 4 p.m. |
| Women's Hockey | @ Carleton | Sunday, 1 p.m. |
| Men's Basketball | vs. Bishop's @ Bishop's | Friday, 6 p.m. Saturday, 6 p.m. |

Women's hockey rebounds

Devon Rich pots two goals and one assist on the way to a stingers victory

• PAOLO MINGARELLI

**Concordia 3
St. Mary's 2**

Coming off a loss to the McGill Martlets, Concordia used home ice advantage to bounce back with a victory against St. Mary's by a 2-goal margin on Friday night.

"[It's] nice to bounce back and it's nice to score five goals," said Stingers coach Les Lawton after the game when asked how he felt about the victory.

Right off the bat Con U came out flying, scoring just over two minutes into the game. Before the first goal could be announced Con U scored again giving them a 2-0 lead 2:26 into the contest.

This two-goal lead would be short-lived—the Huskies fought back and their forward released a backhand that ricocheted off the post and into the back of the net.

The Stingers did not panic. They applied constant pressure, controlled the ice with puck possession in the Husky zone before Stingers forward Devon Rich would register her second goal with nine minutes left in the frame by backhanding the puck into the top right corner.

"We were lagging in points, and it's good to get five goals at home [...] I was having a point drought and it's good to end that as well," said Rich.

In near-instant replay fashion, they would get another beauty into the net 50 seconds later;



Stingers defender Laurie Proulx-Duperre waits for rebounds. PHOTO JONATHAN DEMPSEY

unfortunately this point shot was re-directed with a high stick and waved off.

The second period was the most difficult period for Con U. They

allowed St-Mary's two golden chances to score; one came off a breakaway that was wonderfully saved followed by a shot that rang off the post, keeping Con U up 3-1.

The pressure eventually got to the Stingers—they took a high stick penalty and although they were able to kill the penalty, no less than five seconds after the

penalty ended that the Huskies released a wrist shot from the slot to make it 3-2 going into the third.

However, discipline would cost the Huskies because they would take a last-minute tripping call that crossed over into the third.

The Stingers started the period with a powerplay and made the best of it by playing with the puck in the Husky zone before sending the puck back to Catherine Desjardins, who unloaded a slap shot off the post that rebounded off the goalie's backside only to trickle across the goal line.

Although the visitors were down two goals in the third period, the Huskies didn't let up. They were able to draw a high sticking penalty and take the powerplay with 10 minutes left in the game. The puck would bounce off goalie Audrey-Doyon Lessard's right in the slot to a charging husky, who's slap shot proved to be too quick, and found the top left corner.

"The first two goals she usually stops [...] but she played very well tonight," said Lawton.

With the Huskies down by one goal with 30 seconds left they called a timeout with a face-off in Stinger territory. The Huskies won the face-off, but a heroic dive by Con U forward Emilie Luck cleared and directed the puck to a surging Natalie May who ended the play by putting the puck into the empty cage, putting an end to any hope for a Husky comeback.

Stingers record another shutout

Men's hockey team allows no goals in two games at home this season, but lose Matt David

• PAOLO MINGARELLI

**Concordia 5
RMC 0**

On any other night the major story would be the shutout victory for the Concordia men's hockey squad, their second consecutive shutout at home. However, the focus shifted to Stingers' forward Matt David, who was a victim to a dangerous hit to the head.

The rules say it was a shoulder hit and since the officials perceived it that way it was considered clean. The intention of the hit is still unclear.

"The team was upset, I was upset, [...] it was a dangerous hit, it was an open ice hit and he had released the puck [...] the intent was to take the player out," said Kevin Figsby, Stingers head coach. David was escorted off on a stretcher.

"[We] won it for Matty David," said Stingers goaltender Maxime Joyal.

Little time passed before the first penalty would be called against RMC, and right

away Con U made them pay for their mistake. A drop pass by Mike Baslyk from the left side went to Nicolas Lafontaine, who unleashed a violent slap shot that put the Stingers up 1-0.

The game began as a very physical affair between two very physical squads. The first period saw Con U shorthanded for a total of eight minutes, but the penalty-killing unit was once again flawless.

The second period was more of the same; both teams were playing extremely physical hockey. With the injury to David fresh in the minds of the Stingers bench, tensions rose between both clubs, triggering several scums in front of the net.

The Stingers seemed to benefit more from the physical dominance, and, fuelled by David's loss, they focused on the win.

This pressure would finally break RMC—a face-off taken in the RMC zone was won by Con U centre Brad Gager, who sent the puck back to defenceman Lyle-Van-Wieren for a slap shot towards the net, which was bril-

liantly deflected by left-winger Marc Andre Rizk.

This goal created momentum, and boosted both the team and the crowd. This persistent feeling was not put to waste.

"[It] took eight years to get one [shutout], and we got two in a month, [...] tonight was big."

—Kevin Figsby,
Stingers head coach

A little over a minute later, the Stingers made it 3-0 thanks to a second marker by Lafontaine, who released a wrist shot under the arm of the RMC goalie.

Up 3-0 in the third period, pressure was building on Con U as RMC was trying to break the shutout in hopes of a comeback and to salvage at least a point.

Unfortunately for the visitors, their play was not successful. Stingers centre Evan

Ellbogen scored at 15:22 of the third period with a wrist shot from the slot. At the other end, Joyal offered the crowd a gorgeous glove save at 11:52 that made the spectators roar.

"The second one is good, again it's a team shutout [...] funny because before the game I said it feels like a shutout," said Joyal.

At this point, RMC lost their temper, which turned into escalating fights that had two players, one from each team, ejected from the game. Three other minor penalties for roughing were registered.

The game would be sealed with a last ditch powerplay goal by Con U from Nicolas D'Aoust, who ripped a slap shot from the top of the right circle to the short side, sealing the deal at 5-0.

"[It] took eight years to get one [shutout], and we got two in a month [...] we played smart offensively and defensively, the guys played a complete game," said coach Figsby. "Tonight was big."

Dwayne sinks Rouge et Or

Basketball team remains undefeated at home, but winless on the road

• JOHNNY NORTH

**Concordia 100
Laval 80**

Dwayne Buckley led all scorers on the court in an impressive 100-80 win over the defending provincial champions, the Laval Rouge et Or, last Friday in front of over 200 fans at Concordia's Loyola Gym.

"I feel it's my job to help lead this team," said Buckley. "It's my fifth year, I want to help lead us in the right direction."

Concordia fell behind early to start the game. Laval went on a 14-2 run in the first quarter, putting them ahead 23-11. Con U did not make the most of their opportunities, and were allowing Laval too much time and control from inside and outside the paint.

"[Laval are] always one of the toughest teams to play against," Buckley admitted.

Buckley led by example, hitting numerous three-pointers to help get Con U back in the game. His brother Damian followed. Despite his slow start, he finished the night hitting half of his shots.

Second-year guard Decee Krahe also stepped up, coming off the bench and nailing nearly all of his field goals and three-pointers. By halftime, Con U was up 53-47.

"We struggled a little last week [with injuries], but I thought the guys played really well tonight," said John Dore, Stingers head coach. "We started off a little slow in the first quarter, giving up 29 points, but from that point on in

the game I thought we played really, really well."

Laval was frustrated with Con U's level of intensity. They started rushing the basket, but came up empty with few offensive rebounds. Fouls also came more frequently against Laval.

"We weren't patient enough on offence, we had some foul trouble [...] we didn't play well," said Jacques Paiement Jr., head coach of Laval. "End of third, beginning of fourth we gave them some offensive rebounds. We gave them two or three shots per possession, you can't win if you give them that much."

By the end of the third quarter, Laval looked like a beaten team trying to save their energy and starters for their second encounter with Con U less than 24 hours later.

"We have to do better tomorrow. We don't want to be 0-2," said Paiement Jr.

Dwayne Buckley ended the game with 29 points. His brother ended up with 24 points, and Laval's Jean-François Beaulieu led his team with 25 points. Dore finds that even with Dwayne not at 100 per cent he is still showing improvement from when he went down with a knee injury that kept him out for all of last year.

"Every game he is going to get better and better," Dore said. "Throughout the year he gets more and more confidence in his body and his knee."

Dore also found that Sebastien Martin, a third-year forward, really



Stingers centre Jamal Gallier (#12) goes up for layup. PHOTO JONATHAN DEMPSEY

stepped up as well. "Martin did a great job inside—he rebounded as well as scored. He scored and defended against [Francois-Oliver Gagnon-Hébert] pretty well. We need that physical presence inside."

**Concordia 64
Laval 68**

"There's no break, they're

going to be out for revenge right away," said Buckley. We know they're going to be coming out hard, we just got to come out harder."

Unfortunately for Con U, they fell 68-64 to Laval last Saturday in Ste. Foy. Laval had a 20-11 lead after the first quarter and took a 41-21 lead into halftime. While Con U came back strong in the

second half, their comeback fell short.

The Stingers (2-2) wrap up their semester with games against the Bishop's Gaitors (3-1) with first place in their conference on the line. This Friday at 6 p.m. they play at Concordia's Loyola Gym and then travel to Lennoxville Saturday for another 6 p.m. showdown.

Down and out early

Women's basketball have a tough time matching the size of Laval

• DIEGO PELAEZ GAETZ

**Concordia 54
Laval 76**

The Laval Rouge et Or overwhelmed the Concordia women's basketball team on Friday night, and built a lead they would never relinquish in a 76-54 victory at Concordia's Loyola Gym.

Laval wasted no time jumping on the Stingers—guard Elyse Jobin and centre Marie-Michelle Genois helped the Rouge et Or build a 17-5 lead with just over three minutes remaining in the first quarter.

Concordia's height disadvantage was evident from the start. The Stingers only managed to pull down 24 rebounds on the game compared to 42 for the visitors, including seven boards for Genois.

"We're smaller than a lot of teams that we play," said Stingers coach Keith Pruden. "But that doesn't matter when you

play bad defence."

Things only got worse for Con U in the second quarter. Jobin continued to terrorize Con U's backcourt defence, using her quickness to get to the net at will. Jobin finished the night as Laval's top scorer with 27 points.

While the Stingers showed more fight defensively in the second quarter, they could never cut the deficit to less than 12, as the Rouge et Or rumbled to a 45-25 halftime lead.

While the Stingers failed to draw closer in the second half, they at least stopped the bleeding. Con U forward Andreanne Gregoire-Boudreau fought valiantly to give the home squad a chance, as she nailed a three-pointer and a tough driving lay-up to cut Laval's lead to 60-41 at the end of the third quarter. Gregoire-Boudreau finished with nine points on the night.

The Stingers wouldn't lay down despite the large deficit entering the final quarter.



Stingers coach Keith Pruden looks on during loss. PHOTO ION ETXEBARRIA

Con U guard Krystle Douglas tried to shoot the Stingers back in range, as she hit a three-pointer and another pull-up jump-shot to cut the lead to 16 points with just under eight minutes remaining.

However, the Rouge et Or quickly extinguished any comeback hopes with two quick baskets by Laval forwards Karine Bibeau and Julie Chapados. They both finished with eight points.

"They just seemed to come up with every loose ball," said coach Pruden. "They played harder than we did [...] we weren't

ready to play."

The loss dropped the Stingers to a 1-2 record, but their coach sees potential. "I know we're better [than we showed today]," said Pruden. "They executed whatever they wanted to do. We didn't follow the defensive gameplan at all."

With another game looming against Laval, the Stingers were confident that they would be ready for the rematch. "We should have a taste now of how hard Laval is going to play," said coach Pruden. "There's too many good teams for us to slack off for 15 minutes."

 Letters@thelink.concordia.ca
ASFA motion “undemocratic”

Students in Arts and Science should be deeply concerned with a contentious motion that passed at last week's ASFA Council meeting by just five votes. The motion was to elect an “alternate” person to represent ASFA on the Sustainability Action Fund's Board of Directors, meaning that I was not allowed to run in the election for the seat. This is an unprecedented and undemocratic practice that evidences the personal nature of this motion.

This motion was presented with a slew of attacks regarding my actions as the current representative and a number of supporters of the motion sought to discredit me both in the student media and Council meetings. Council even chose to go into closed session to discuss the motion and would not let me stay to defend myself or answer any of the accusations leveled at me.

I am appalled at the way this matter was treated and shocked that a group of people would abuse democratic forums to push their own personal vendettas.

—Audrey Peek,
Études françaises

In defence of Ms. Peek

I was dismayed to hear that ASFA Council voted Thursday to uphold a motion that excluded Audrey Peek, ASFA's President, from running for a position on the Sustainability Action Fund's Board of Directors.

This motion flagrantly violated the spirit of democracy and impartiality that ASFA usually represents. I am unimpressed by the way this issue was handled by council members and the student media.

I question the articles that have appeared in past issues of *The Link* and *The Concordian*, as well as the letters pages. These letters have questioned Audrey's history with the SAF, without giving concrete evidence of her supposed attempts to block the Fund's activities. These campaigns amount to little more than an attempt to smear the name of a dedicated and deserving individual.

I have known Audrey for four years now and can attest to her dedication to serving students. As a former member of ASFA Council and former president of the Liberal Arts Society, I have worked closely with Audrey on several occasions and know that she is driven by a dedication to improving the quality of student life at Concordia, never motivated by conceit.

As an ASFA councillor herself, then as VP Academic and Advocacy of ASFA, and as president she always puts the students she represents first. Purposefully excluding her from the election sends the message that she is not fit to represent those students, a message which is simply false.

—Tara Dominguez,
Liberal Arts

ASFA Council acted without students' rights in mind

Last week's letters to the editor painted a dire picture, accusing Audrey Peek of involvement in overturning a legitimate democratic vote of ASFA Council that effectively removed her as the SAF representative.

This legitimate democratic vote occurred during closed session, when only ASFA councillors could participate in the debate. I was not present at that meeting thus I cannot say if a CSU/ASFA conspiracy was in the works.

What I do know is that if half of ASFA Council left before calling to adjourn the meeting, they have only themselves to blame for the vote that overturned their original decision and thus for the necessity of the special session. I am glad it occurred for the sake of transparency.

Speaking of transparency, I was shocked by the flagrant misuse of the expression “for the sake of transparency” during the Nov. 20 special session. Apparently, for many ASFA councillors, this expression refers to the right to hold closed session meetings and secret ballot votes so that they may supposedly freely express their opinions.

Since when did “closed” and “secret” become synonymous with “transparent?” I have nothing against secret ballots or closed session meetings. However, I find it highly ironic and problematic that they were used to “properly” represent students while deciding on students' best interests.

Since the debate of the Nov. 13 meeting occurred mostly during closed session, students do not have access to the necessary information to understand how or why ASFA Council came to the decisions it did or to make an informed decision of their own. Then in the letters published in *The Link* last week, certain ASFA councillors had the gall to call for students to reinforce their decisions. Highly patronizing.

In accusing an ASFA executive of backdoor dealings and of misrepresenting students, ASFA Council apparently thought it was appropriate to mimic said behaviour. Having attended the special session, I am left disgusted with ASFA Council. After previously holding closed debates regarding the best interest of the students, they proceeded during the special session to hold an appointment process to democratically elect a representative to the SAF that allowed every ASFA member but Audrey Peek to participate.

If this isn't blackballing, I don't know what is. Not to mention that it is completely undemocratic. So yes, I do see a pattern of misrepresentation and of disregard for students' rights, but it lies squarely at ASFA Council's feet.

—Emilie Marcotte,
Political Science

ASFA's president needs r-e-s-p-e-c-t

Last Thursday's ASFA Council meeting left me, as an ASFA councillor, concerned for the democracy and transparency of the organization. Council voted 14-9 to exclude their president, Audrey Peek, from running in a so-called “election” to fill the position of ASFA representative on the Sustainability Action Fund.

The vote was done using secret ballots, thereby hiding the intentions of councillors from the students they represent.

The motion that was passed was undemocratic, unfair, and inappropriate. How can we send our president to represent us to the rest of the university but exclude her from this forum?

The ASFA president is the chief spokesperson and representative of the organization, and has proven on multiple occasions that she is concerned about students and wants to advocate on their behalf. Beyond that, she is a member of the Arts and Science community, and therefore has the same right to participate in ASFA's democratic processes as anyone else.

This entire affair demonstrated an appalling disregard for due process and transparency. Although a strong minority of councillors recognized the unjustness of the motion, I cannot stress enough that ASFA Council has not acted in the best interests of students on this matter.

—Carolyn Wilson,
Women's Studies

Hope in Obama's transition team

While cheering for the U.S. president-elect, it is interesting to note that he has appointed as co-chairperson of his transition team an African-American woman who was born in Iran.

Her name is Valerie Bowman Jarrett.

Jarrett was born in Iran in 1956 to African-American parents who were there on an educational mission. Her father, Dr. James Bowman, ran a children's hospital as part of an American program that sent doctors to developing countries.

Jarrett has a BA from Stanford University and a law degree from the University of Michigan. At present, she is the CEO of a real estate management company and sits on the boards of the University of Chicago and several large corporations.

It is to be hoped that she has a better understanding of the Middle East and is a better model of diplomacy than Condoleezza Rice.

—Vahdat Ahmadpour,
Pure and Applied Mathematics

My education is more than training

Why we need less JMSB and more philosophy

• EVITA MOUAWAD

Last year, I decided to take up a minor in Philosophy alongside my Political Science major. I've always loved reading Plato, Aristotle, Nietzsche, and I wanted a minor that would stimulate my lazy brain.

I was not surprised that my father didn't take my choice very seriously, and that my friends called me crazy. After all, who would want more readings to add to the ceaseless load you already have as a Poli Sci student.

I stuck to my decision and have enjoyed my philosophy classes, but along the way I started thinking about the path education is taking nowadays. In this unstoppable and constantly developing capitalist world, it seems that there isn't time left to reflect, let alone time to think.

We are in a “think fast” era and it is no surprise that history, philosophy and other literary fields that dominated higher education in the past are looked at as increasingly useless. In the new lexicon of university, these programs are simply not profit generating.

Science, business, and economics have taken the spotlight in modern education, which in my opinion has turned into “training” rather than a real education. Not that the sciences are not useful, of course they are, yet it seems that their only aim is to create wealth.

The wide-ranging transformations taking place in our education system are sensible, but their result is a population trained as profit generators in a now-unavoidable global capitalist cycle.

Coming from a Middle Eastern background, I know this mentality quite well. Back home, your parents give you three choices of study: you become an engineer, a businessman, or a doctor.

Anything else would not be good enough. Ask any Middle Eastern kid out there what they want to be when they grow

up and I guarantee you that their answer will not be a firefighter, a ninja, or a policeman. More often than not, the kid would say: “when I grow up I want to be a millionaire.”

Nonetheless, ever since high school when all my friends were focusing on math and physics, I just couldn't get my finger around those subjects. Maybe it was because I didn't understand the need for all those long equations and formulas written on a dusty blackboard.

Yet in philosophy class, as my friends were leaning on their desks snoring, I would be wide-awake and fascinated by the words and concepts that surrounded me. I guess every person has an itch for something.

When looking at the past history of education, the system was devised in such a way as to provide a more balance approach, encouraging a diverse range of interests. The ancient Greeks thought that history, geography, and philosophy were indispensable in life. Anyone who didn't know philosophical quotes would be considered an uneducated fool.

Well, I wouldn't say that we have all become uneducated fools, but it is clear that we do not give enough time to go through our history. We no longer reflect on the wise people who have come and gone, and what they have said about this life and this planet.

It should be no surprise that this world keeps repeating the same mistakes. How can we learn when we ignore our own history?

When my father suggested I pursue a minor in Management, I thought it would be a better idea, a safer path to follow. But if you walked into a fancy restaurant, would you rather the manager explains to you how he runs the place or would you rather he approaches your table and offers you a stimulating intellectual conversation to go along with your delicious meal.

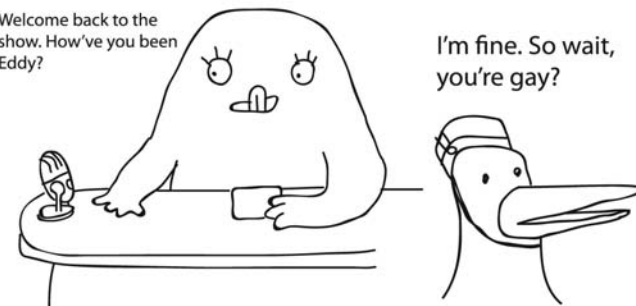
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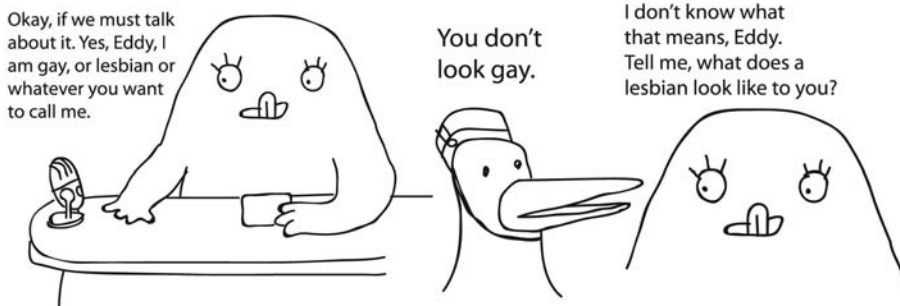
By: Sinbad Utz

How will Jen's audience and colleagues react to her coming out?

Welcome back to the show. How've you been Eddy?

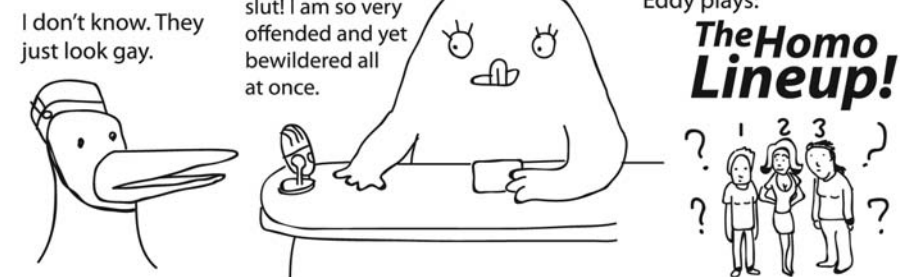


Okay, if we must talk about it. Yes, Eddy, I am gay, or lesbian or whatever you want to call me.



I don't know what that means, Eddy. Tell me, what does a lesbian look like to you?

I don't know. They just look gay.



Eddy, you ignorant slut! I am so very offended and yet bewildered all at once.

Tune in next week. When Eddy plays:

The Homo Lineup!



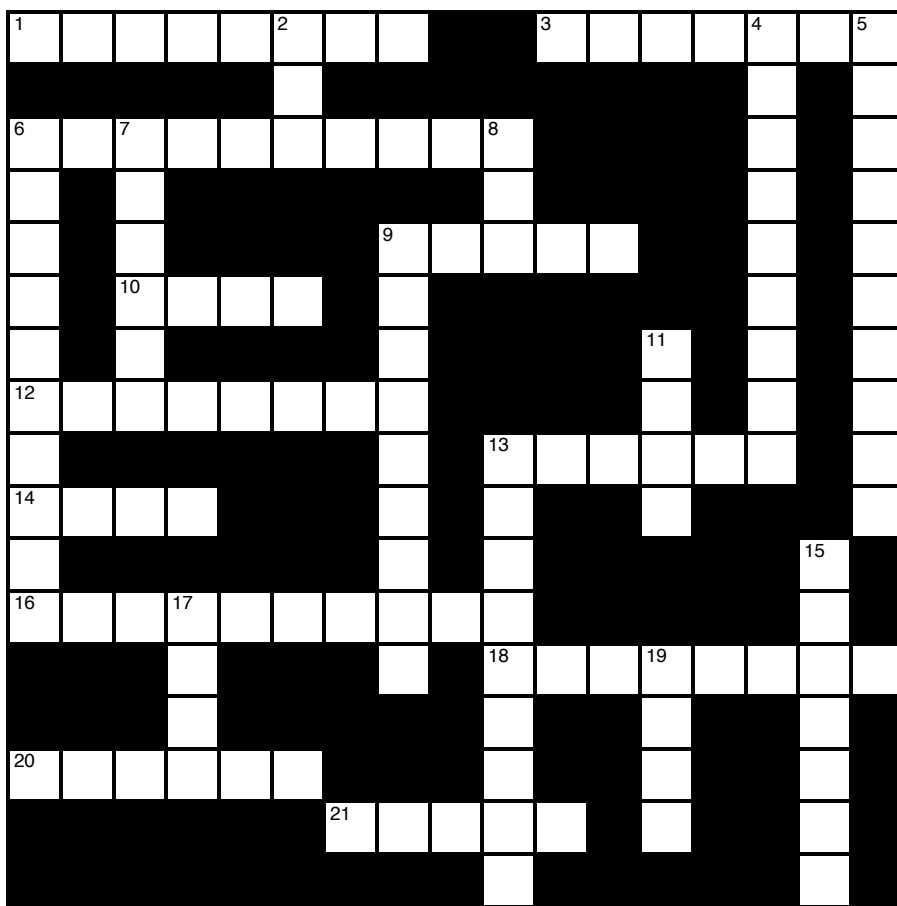
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crswrdpzzlol

CHILDHOOD FEARS • R. BRIAN HASTIE & THUDEROSA

ACROSS

1. "Don't run with scissors, or this'll happen!"
3. didn't finish my plate, still managed to get this.
6. "Playing these late into the night would give you nightmares."
9. he doesn't exist: the Easter edition.
10. "This'll grow if you lie."
12. if you study hard and do right, your parents claim you can be this.
13. "If you step on them, you're breaking someone's back."
14. a lie all parents have told their children about how they feel towards them.
16. he doesn't exist: the Christmas edition.
18. "Eating and then _____ will give you cramps."
20. if you do wrong, your parents will threaten to send you here; it is the third-largest island in the world.
21. the tooth fairy was supposed to bring you this, but in reality it's your mom's doing.

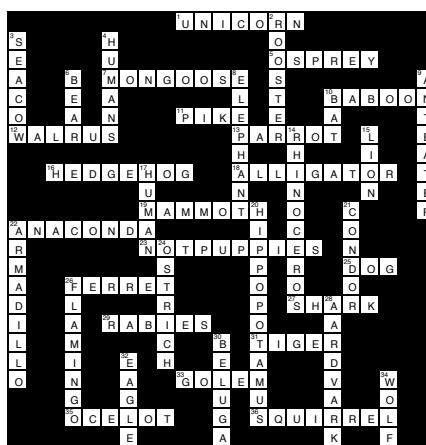


DOWN

2. "They are NOT chicken embryos. Eat them!"
4. listening to music on these will make you go deaf, or make you look way cooler—Walkman for life.
5. this idiot box will "rot your brain"—or make you want to buy ginzu knives.
6. "Eat these to grow."
7. the source of many childhood lies. Mickey is a lieutenant in this Army of Liars.
8. "Staring at this will make you blind."

11. a hunched this will cause constipation.
13. if your eyes go into this position, you will either stay that way or go blind.
15. when your parents said you were going to the movies, they meant they were taking you here.
17. "Yes—this movie starring a young Jeff Daniels in a costume—is a real place."
19. cheese is to be found here, if you believe your asshole parents.

issue 13
solutionz



THIS WEEK IN HISTORY

NOVEMBER 26, 1985

• JUSTIN GIOVANNETTI

Oh, when they used to dream....

During Quebec's electoral contest in 1985, *The Link* news editor Dwayne Perrault rode with the leader of the provincial NDP, Jean-Paul Harney. What emerged was a story of hope, soon to be broken dreams and a few bottles of scotch on the campaign trail.

"At this stage in the provincial election campaign, the Quebec NDP seems a long way from capturing the 20 seats they had hoped for," Perrault wrote.

The Quebec NDP was formed in 1966 and never won a seat. They have since merged with other left-wing parties to form Quebec solidaire.

Back in 1985, Harney's hope was well placed; the 2.5 per cent of the vote he would capture on Dec. 2 would be the NDP's highpoint in Quebec provincial politics. In the 1976 election, the NDP won only 0.05 per cent of the vote.

As Perrault rode on the NDP's bus from Montreal to Quebec City to pick up the party leader, the bus took a wrong turn and found itself in Victoriaville. The "wrong turn" was not an accident, the bus driver admitted to being a Liberal supporter.

Half an hour late, "Harney munched on some processed donuts and drank a Styrofoam cup of coffee, 'breakfast,' the party leader smiled."



A day in the life of the NDP

As the bus made its way towards Trois-Rivieres, Harney poured himself a glass of scotch and complained about the media's coverage of the election.

"I understand that the media has to sell papers... but the press also has the duty to inform people. We are not just a fly on the wall. We have connections. We belong. In that sense, they should go beyond

the sports-type coverage they give small parties."

No wonder Harney needed the drink.

The 1985 election was a successor to the seminal 1976 contest where Rene Levesque's Parti Quebecois was first swept to power. The 1985 election put an end to the PQ's first mandate in power and brought Robert Bourassa's Liberals to power for a decade.

editorial

AIDS is an ever-present issue

A friend of mine was a residence director at McGill University. For a year he looked after a floor of the residence, helping students out when they were in trouble and giving them the best advice he could. Unfortunately, there was nothing he could do when five of his 50 charges contracted herpes.

Ten per cent of the people on his floor were saddled with a sexually-transmitted infection for which there is no cure, which they will have to worry about spreading for the rest of their lives.

But at least it won't kill them.

Possibly due to the enormous exposure it received in the 1980s, HIV/AIDS is seemingly being brushed under the carpet in popular discourse. The infection is increasingly seen as a thing of the past, like polio.

But just like polio, AIDS is gaining strength across the world. AIDS shouldn't be swept under the rug and forgotten, especially now when it is still very much a problem.

Just as some argue that the economy will get better if people stop paying attention to how terrible things really are currently, the seeming disappearance in popular discourse of HIV/AIDS has more to do with an air of ignorance, and not as most falsely assume, a discernible victory over HIV/AIDS.

Knowledge is power, but knowledge isn't a substitute for an antiseptic. Simply being aware that a problem exists shouldn't pass for a solution. Access to condoms, as well as stressing safer sex should be a necessary first step in the battle against HIV/AIDS.

Viagra's marketing campaign has done more to raise the public acceptance of discourse towards sexuality than any ad educating us about preventative measures against HIV/AIDS, according to Paula Treichler, an expert on the history and use of condoms.

If Bob Dole can shill for an erectile dysfunction pill, why can't politicians advocate that one extra step of putting on a condom?

So far, leadership from the Quebec government in this respect has been nonexistent, and therefore abysmal. The provincial government's decision in 2005 to remove dedicated sexual education courses from high schools is scandalous.

Instead of the measly five hours a year dedicated to sexual education prior to the 2005 decision, the Quebec government asked that teachers simply fold that material into their regular class curriculum. Without proper guidelines and training, there is no indication that these alternative measures have even been enforced.

The long-lasting effects may never be known, as the McGill Daily reported back in May; no statistics have been collected to show if students have received any sexual education under the new rules.

All this begs the question, what good is an education if it doesn't prepare you for the life altering decisions that are involved in sex? How are you prepared to bring life into the world, and in the same act, extinguish it through the transmission of STIs?

Not only are we hurting ourselves, we're hurting those who have graciously decided to take up the burden left by the government's decision.

In an interview with *The Link* in early 2008, Debbie Norris, the head of an orphanage that tailors to the needs of HIV/AIDS-infected children, expressed her frustration at the lack of sex education. Norris is sure that if more resources are dedicated to proper sex education, fewer children will need her care in the first place.

The children she provides care for, often from parents who succumbed to HIV/AIDS or the poverty which puts them at a higher risk of transmission, have no choice but to know everything about their condition. Instead of learning how to prevent contracting HIV/AIDS, they must learn how to avoid infecting others.

Despite the medical care that surrounds every day of the lives of those affected with HIV/AIDS, Norris heartbreakingly recalled the death of a child formerly under her care who stopped taking her antiretroviral medication, thinking it was safe to finally put her guard down. Within a year she succumbed to the disease she had managed to live with her whole life.

Any time is a good time to get educated about HIV/AIDS, but AIDS Awareness Week is a much-needed kick to our collective ass.

Go out there and get informed. Question what you think you know about the AIDS pandemic and relearn what you may have forgotten. Look at alternatives to the problem at hand and choose one that fits you. Look at your choices and decide if you are prepared to live with them. Because if there's one thing we should all have learnt by now, it's that ignorance is anything but bliss.

—Christopher Olson,
Literary arts editor