

À l'aide

Montrealers rally
to find help for Haiti
News 4 & Opinions 23

Inside a fundamentalist university • Literary arts 14

contents

4 news

Two pages on the catastrophic week in Haiti

7 features

A man and his radio take on terrorism

11 fringe

Find all of the other reindeer at the VAV

14 lit

Liberal lets loose on Liberty University

18 sports

McGill opts for a paddle, not a broom

22 opinions

President Woodsworth responds to criticism

THE LiNK
CONCORDIA'S INDEPENDENT NEWSPAPER

Volume 30, Issue 19	Tuesday, January 19, 2010
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The Link is published every Tuesday during the academic year by the Link Publication Society Inc. Content is independent of the University and student associations (ECA, CASA, ASFA, FASA, CSU). Editorial policy is set by an elected board as provided for in The Link's constitution. Any student is welcome to work on The Link and become a voting staff member. The Link is a member of Canadian University Press and Presse Universitaire Indépendante du Québec. Material appearing in The Link may not be reproduced without prior written permission from The Link.

Letters to the editor are welcome. All letters 400 words or less will be printed, space permitting. Letters deadline is Friday at 4 p.m. The Link reserves the right to edit letters for clarity and length and refuse those deemed racist, sexist, homophobic, xenophobic, libellous, or otherwise contrary to The Link's statement of principles.

Board of Directors 2009-2010: Matthew Gore, Giuseppe Valente, Ellis Steinberg, Shawna Satz, Jonathan Metcalfe, Matthew Brett; non-voting members: Rachel Boucher, Terrine Friday. Typesetting by The Link. Printing by Transcontinental.

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cover by Jacques Balayla



Sporting Concordia's school colours, Liberal leader Michael Ignatieff meets with the Millennials he hopes will one day get him to power. PHOTO RILEY SPARKS

Few convinced by Ignatieff

Liberal leader avoids the big issues with non-answers

• CHRISTOPHER CURTIS
& TOM LLEWELLIN

Federal Liberal Party leader Michael Ignatieff remained firmly on the offensive during a question-and-answer session in the Hall building on Jan. 12, dodging questions about his past and railing against voter apathy.

"There's a tremendous amount of disillusionment with politics," Ignatieff said. "Some of my political adversaries are just too happy to see you stay home. And if you stay home, you don't get the Canada you want."

Ignatieff, a former director of Harvard University's Carr Center for Human Rights Policy, outlined what he saw as several signposts of the post-recession world: the balance of economic power shifting east to Asia, permanently high energy prices and a dollar at or near par with its

American counterpart.

When it came to Prime Minister Stephen Harper's eleventh-hour suspension of Parliament on Dec. 30, Ignatieff thundered that "[Harper] gambled wrong." He accused Harper of abusing parliamentary procedure in order to avoid scrutiny about Canadian treatment of Afghan detainees.

"Any prime minister with respect for democracy has to use [prorogation] in the most sparing way," Ignatieff said. "Parliament, not the prime minister, is sovereign."

When asked if a Liberal government would consider placing limitations on the prime minister's ability to suspend democratic institutions, Ignatieff was non-committal. Parliamentary tradition combined with "sober" leadership, he said, would be all that was needed.

He was similarly lukewarm

when it came to signing Quebec onto the *Charter of Rights and Freedoms*. "Canadians don't think that this is the time for that debate," he stated.

Ignatieff emphasized the importance of a knowledge-based economy and post-secondary education rather than natural resources in the new global economy.

"You can't build an economy solely around natural resources," he said. "We've essentially allowed the Obama administration to write our policy for us in that regard."

Ignatieff's record on global warming was challenged when an audience member asked him to justify his opposition to Bill C-311, an NDP private member's bill that was shelved when Parliament was suspended. The bill would have required Canada to reduce its greenhouse gas emissions to 25 per cent below 1990 levels by

2020. Ignatieff again cited issues of federal-provincial jurisdiction that would make it unworkable.

The Liberal leader's calm demeanour faltered when an audience member asked him about his consistent support for torture of suspected terrorists while he was still director of the Carr Center. "No! I don't want to get into that," he interjected sharply. No further questions were asked about Ignatieff's past and the subject wasn't broached again.

At the University of Edinburgh in 2003, Ignatieff told an audience that "in a situation of extreme necessity, the possibility, even a slight possibility, that [torture] may reveal some life-saving result would almost certainly overwhelm any consideration that it is evil."

A lone heckler, who brought up Bill C-311 again after Ignatieff had taken the last question, was quickly shepherded out of the room.

Concordia Student Union mulls vegetarian future

• LAURA BEESTON

Concordia students may soon have more options on their plate.

At the Jan. 13 Concordia Student Union Council meeting, councillor Lucas Solowey tabled a new food policy that would require 50 per cent of all food offered at CSU events be vegetarian, a quarter of which would also be vegan.

"Students should have access to vegetarian and vegan options. The demands [for these types of

food] are growing," said Solowey. "We are accountable to serve as many students as possible."

The councillor added that the proposed Ethical Dietary Choice policy would improve food choice, student health, animal welfare and sustainability.

Although there were concerns with the language of the motion and the belief of some on council that the 50 per cent did not accurately reflect the dietary demographics of the student body, the motion was met with enthusiasm.

"Students are at the forefront of sustainability—this plan will make us 'walk the talk,'" said Prince Ralph Osei, VP Services and Loyola. "It's not about taking something away from students, but providing a healthy option."

The new food policy will be voted on at the CSU Council's February meeting.

CSU President Amine Dabchy also announced that the Reggie's kitchen would now extend its hours to be open for lunch.

"The numbers are up," Dabchy

said. "Food at Reggie's is a success."

At the council meeting, newly-appointed VP Sustainability and Projects Alex Oster also announced that students can expect earth-loving workshops in February. As part of Green Month the CSU will host a lecture series and possibly a Vegan Iron Chef.

Oster also announced that \$50,000 had been approved for sponsoring sustainable projects on campus.

A guide to connecting with Haiti

Tuesday, Jan. 19
at 4:53 p.m.

A moment of silence will be observed in all Quebec universities in memory of the victims of last week's catastrophic earthquake in Haiti precisely one week after the earthquake.

Movies

Aristide and the Endless Revolution

Cinema Politica is organizing a fundraising documentary screening Jan. 22 at 7:30 p.m. in room H-110.

Music

On Feb. 1, members of Nomadic Massive will hold a fundraising concert for Haiti. Additional details TBA.

Charities

The Haitian Red Cross

You can contribute to the Haitian Red Cross through its international partners in the International Red Cross.

Zanmi Lasante and Partners in Health

The Zanmi Lasante medical centre in the central plateau of Haiti delivers health care through a network of clinics. The health centre survived the earthquake and is delivering aid to the disaster zone.

Doctors Without Borders

Doctors Without Borders, experts in disaster relief, operate clinics in Port au Prince and surrounding neighbourhoods.

Sawatzky Family Foundation and SOPUDEP School

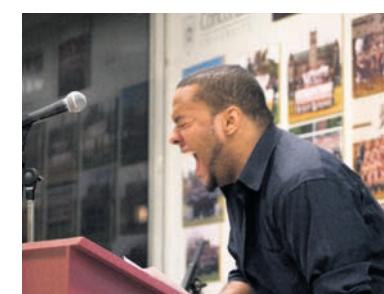
SOPUDEP is a school in Petionville, Haiti with 600 students from elementary to senior high school. The school has survived the earthquake and is being transformed into an emergency medical centre.

Haiti Emergency Relief Fund

In association with the Haiti Action Committee, this fund delivers resources directly to grassroots organizations in Haiti. It was founded in 2004 following the coup d'état that forced former president Jean-Bertrand Aristide from office.

Concordia Student Union

Collection boxes have been established around campus where students can give money to help Haiti.



Concordia scrambles to help

Money and food to be collected, university pledges aid

• RILEY SPARKS

The mood was sombre yet hopeful on Jan. 15 as Concordia students met to plan fund-raising efforts in support of earthquake-stricken Haiti.

"We are here to figure out what we can do and to give hope," said Dwight Best, a coordinator of the African and Caribbean Students Network and one of the meeting's organizers. At the meeting, students and representatives from Montreal and campus organizations shared ideas and discussed potential fund-raising strategies.

Most seemed to agree that reconstruction in Haiti would be a long-term process and that, given the country's turbulent history, it would not be enough to merely return the country to its pre-earthquake condition.

"Haiti is not going to get back on its feet overnight," said Randolph Pierre, an organizer with the group. "It's very important that you stay in your capacity

as a student as that is the only thing that will help Haiti in the long run."

Montreal's Haitian community is one of the largest in the world outside of Haiti itself, with over 100,000 Haitian Montrealers living mostly in and around the borough of Montreal North.

To those students affected by the earthquake, Concordia University President Judith Woodsworth also emphasized the importance of staying in school. Assuring students with afflicted relatives, the president said that financial aid would be made available to those in need. Woodsworth urged students to contact the university for help instead of dropping their studies.

A number of those present were international students from Haiti, and many others said they had friends and relatives there. Woodsworth said the university would provide students with phone cards to contact their family and friends in Haiti.

ACSioN and the Concordia Student Union are collecting non-perishable food and other items.

Best said that although donations so far have been substantial, nothing can be sent to Haiti immediately. The country's only international airport is swamped with aid flights and the Port-au-Prince seaport was badly damaged during the quake.

The best way to make an immediate contribution, Best said, is to make cash donations to reputable aid agencies and NGO's.

Montreal's Haitian community is one of the largest in the world outside of Haiti itself, with over 100,000 Haitian Montrealers living mostly in and around the borough of Montreal North.

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2 3 4 5

1. Aid money and booze at Club Lambi, a perfect match.
PHOTO JACQUES BALAYLA

2. People can't hold back tears as aid strategies are discussed and the names of the dead pour in.
PHOTO ELSA JABRE

3. Standing in front of the Haitian flag, an organizer at Club Lambi encourages the crowd to give.
PHOTO JACQUES BALAYLA

4. Back at Concordia, emotions continue to overpower speakers. 70,000 have been buried in Haiti.
PHOTO ELSA JABRE

5. How do you cope with the destruction of a country? The death of hundreds of thousands? How do you rebuild? Those questions were asked as concerned Montrealers packed the Hall building.
PHOTO ELSA JABRE



'If you want to help Haiti, don't just buy a t-shirt'

Bands line up on St-Laurent to raise aid money

• ASHLEY OPHEIM

On Jan. 17, Pop Montreal staff, St-Laurent Boulevard's Club Lambi and Haiti Action Montreal joined forces to host a benefit concert to raise funds for the Haitian earthquake relief effort.

Featuring eight local acts, including folk-songstress Amy Millan and Polaris prize nominees Plants And Animals, the evening's musical line-up was diverse, drawing people together who wouldn't typically be in the same room. Everyone was there to help Haiti.

The event was curated by members of Arcade Fire, who have a history of involvement with raising money with Partners in Health, an organization that does charitable work in Haiti.

Although Haiti Action Montreal focuses its energy on

securing a minimum wage for Haitians and building schools and infrastructure in the country, the group said that it ultimately wants to "build links of solidarity between ordinary Haitians and Canadians."

Nicolas Palacios-Hardy from the group Nomadic Massive explained that the evening was successful in terms of opening people's eyes to the Haitian crisis and instilling the idea of long-term commitment.

"It's important to consider long term approaches. If you want to help Haiti, don't just buy a t-shirt," said Palacios-Hardy. "Things like education, health care and other long-term projects in the development of infrastructure is what will truly lift Haiti up."

Haiti is a cause the members of Nomadic Massive long been pas-

sionate about.

One of the group's members, Vox Sambou, is from Limbé, Haiti and maintains a strong relationship with the Haitian community. He was recently approached by a school director in Limbé who expressed concern about not being able to afford desks and chairs for the students. Nomadic Massive started fundraising and provided the school with their supplies.

During the weekend Sambou learned that at least a dozen of his friends had died.

Palacios-Hardy was insistent in emphasizing the idea that "financial band-aids" are not what the Haitian communities needs.

"Ultimately, international efforts should be focused on resource development. What they need is clean water and food, not American soldiers on the streets."

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2 3 4 5

1. Aid money and booze at Club Lambi, a perfect match?
PHOTO JACQUES BALAYLA

2. One of the eight musical acts at Club Lambi.
PHOTO JACQUES BALAYLA

3. Concordia President Judith Woodsworth pledged to help students caught in the destruction.
PHOTO ELSA JABRE

4. Donations from Montrealers were called for within the first week after the catastrophe.
PHOTO JACQUES BALAYLA

5. What do we do now?
PHOTO ELSA JABRE

Briefs

The SQ kills a Laval man

Quebec's provincial police shot and killed an unidentified break-and-enter suspect outside a home in Laval on Jan. 18, reported *Rue Frontenac*. According to a Sûreté du Québec spokesperson, the man refused to drop a mêlée weapon he was holding and "succumbed to his injuries" after officers shot him.

Quebec gives \$3 million in Haiti aid

The provincial government will give \$3 million of emergency aid to various aid organizations, including the Red Cross and Oxfam-Québec, working to help victims afflicted by last week's earthquake in Haiti. Additional rescue workers and Sûreté du Québec officers are also bound for the island nation.

City taxes surface parking lots

In its 2010 budget, the City of Montreal introduced a new tax on parking lots in the downtown area and is expected to add \$20 million to city coffers. Surface parking in the central business district will be taxed at \$19.80 per square metre, while lots outside that area, including Concordia, will be taxed at a much lower rate.

Potential buyer for *The Gazette*

A consortium led by an ex-Liberal senator Jerry Grafstein announced Monday that it was interested in buying *The Gazette*, the *National Post* and the *Ottawa Citizen* from bankrupt Winnipeg-based media giant CanWest Global. The company, which enjoys monopolies in most of English Canada, will have to sell its other 10 dailies piecemeal if the bid succeeds.

China hacks journalists' e-mails

According to Reporters Without Borders, the Gmail accounts of several affiliated foreign correspondents in Beijing were broken into and messages were forwarded to strange addresses over the weekend. The perpetrator is unknown but last week Google, which operates Gmail, informed the Chinese government that it would no longer tolerate hacking believed to have originated from the Chinese government.

No longer ‘your typical pissed-off Indian’

CKUT program exposes skeletons in Canada's closet



*Beljaars says he started off as a “typical pissed off Indian.” His latest show *The Long House* will be syndicated across the U.S. PHOTO JESARA SINCLAIR*

“They don’t talk about *why* a 15-year-old girl is on the streets of Winnipeg selling her body for crack.”

—Irkar Beljaars,
host of *Native Solidarity News*

• JESARA SINCLAIR

On Tuesday evenings at 6 p.m. sharp, the red ON AIR light goes on at the end of the hallway in the basement of what is CKUT’s radio station headquarters.

Below the red light is a closed door that leads to the master control room. Inside is Irkar Beljaars, his deep voice booms through the speakers.

Beljaars, who stands well over six feet tall, cuts an intimidating figure. Odds are he’s wearing his favourite T-shirt, which reads “Homeland Security: Fighting Terrorism Since 1492.”

Beljaars, a social activist, is the host of *Native Solidarity News*, a show that speaks almost exclusively to indigenous issues. He usually sits behind the control board and doubles as the technical engineer.

By speaking up for those whose stories slip between the cracks of corporate media, Beljaars feels he is doing his part in fighting terrorism.

“The mainstream media has talked about ‘missing women’ for a little while now, but they don’t talk about missing women,” Beljaars said. “They don’t talk

about why a 15-year-old girl is on the streets of Winnipeg selling her body for crack.”

Each episode of *Native Solidarity News* features interviews and reports pertaining to North America’s First Nations. While some of the topics covered have included the disproportionate number of suicides among aboriginal youth or the lingering effects of the residential school system, the show also celebrates aboriginal culture and features First Nations artists regularly.

Native Solidarity News has been on McGill fixture CKUT’s airwaves since 1996. The last Tuesday of every month, it moves from CKUT’s studios to the Native Friendship Centre on the corner of St-Laurent Boulevard and Ontario Street for a live broadcast, giving some of Montreal’s First Nations youth a place to broadcast their news and issues.

Beljaars came to the station almost five years ago, wanting to get involved in the music department. When asked if he’d be interested in getting involved with the show—whose hosts weren’t First Nations—Beljaars said he was just “your typical

pissed-off Indian.”

“I was one of the many uninformed,” he admitted. “I was angry at the system and didn’t know how to fight it. I allowed the man to walk all over me.”

Now he is a prominent member of Montreal’s First Nations activist scene, organizing many events advocating for the community’s rights. Among these is the Montreal Sisters in Spirit March and Vigil, an annual event advocating justice for missing and murdered indigenous women. Last year’s October vigil saw close to 400 Montrealers march down Ste-Catherine Street, followed by speeches and songs at Phillips Square.

Native Solidarity News is the only show on the Montreal airwaves that highlights indigenous issues, but Beljaars’s voice travels much further than the range of CKUT’s transmitter. The show is syndicated throughout stations that are part of the National Campus and Community Radio Association, a network that includes almost 70 campus and community radio stations across Canada.

Recently, Beljaars also brought the show to the web. Almost a

year ago, he started a bi-weekly streaming video show, syndicated through Forget the Box Television, a Montreal-based online media collective. The webcast highlights one specific issue each episode and viewers are invited to ask questions via chat. The most recent episode, which aired on Sept. 20, 2009, was about the northern Cree community and how their environment has been affected by Hydro-Québec.

Beljaars’s latest project is a radio show called *The Long House* which will broadcast across “Turtle Island,” a term aborigines commonly use in reference to Canada. Starting this month the show will not only be broadcast across Canada, but will be syndicated across the United States through Pacifica Radio—the same network that carries breakout alternative hit *Democracy Now!*

One challenge of representing so many different First Nations groups is the need to balance the voices of particular communities and their varied backgrounds, ensuring that a wide variety of First Nations and their concerns are able to be

featured on the show.

Creating independent media is no small feat, especially since it’s all done on a volunteer basis. Beljaars is always looking for news production collaborators to help find out what matters, conduct interviews and edit the audio.

“I don’t give up,” Beljaars said. “If I don’t do it, no one else will.”

Beljaars said the radio show has not only opened up doors for him (for example, he holds a concurrent job as operator for CKDG-FM radio in Montreal), but it has also opened up his mind. He’s learned that just being angry won’t get him anywhere.

“I’m not so angry anymore because now I know how to fight the system,” Beljaars said. “It’s all about learning how to tackle a problem with knowledge instead of fists.”

Listen to *Native Solidarity News* live in Montreal on 90.3 FM Tuesdays from 6 to 7 p.m. Check out ckut.ca/nsn, or join the Facebook group.

For more information on the webcast, go to forgetthebox.net/tv/shows/longhouse.html



Two bodies crammed into a drawer at Al-Shifa hospital's morgue in Gaza City in a photograph by Mohammed Salem. As the bodies of Palestinian victims piled up during Israel's offensive, the hospital was at a loss of what to do with the corpses.

Life during wartime

Photo exhibition reveals “a modern day concentration camp” in the Gaza Strip, says curator

• MICHAEL BRAMADAT-WILCOCK

A little over a year after Israel’s 2008 offensive in the Gaza Strip, Montreal’s Cinéma du Parc is collaborating with Canadians for Justice and Peace in the Middle East (CJPME) for a photo exhibition and screening of the film *Rachel* to commemorate the attacks.

The exhibition, titled *Human Drama in Gaza*, sheds light on the realities of daily life in the war-torn enclave, an area which exhibition organizer Grace Batchoun calls “a modern day concentration camp.”

“We want people to see the human aspect of Palestinian life,” said Batchoun. “We want to show the loss and hopelessness of the Palestinian people, to show Canadians the human

face of Palestinians.”

Composed of photos taken before, after and during the Gaza assault, the show includes work by Israeli, Palestinian and western photographers.

Batchoun explained that the exhibition’s artistic team spent hours reviewing tens of thousands of photos and doing research before whittling them down to a powerful 44 selections. She said the team wanted to emphasize the daily lives of the people living in the area.

“Practically no food or building supplies are allowed to enter Gaza,” explained Batchoun. She pointed out a photo of a Palestinian boy smuggling a cow through an underground tunnel. In another image, a different boy crouches between the legs of adults waiting in an endless line to buy bread at a bakery during

a rare lull in the fighting.

The exhibition’s stint at Cinéma du Parc is the first in a series of planned cross-Canada dates.

Human Drama in Gaza will run in tandem with the Montreal debut of Israeli and French director Simone Bitton’s documentary *Rachel*, a film portraying the struggle in Gaza through the diary of American activist Rachel Corrie. The 23-year-old was killed in 2003, crushed by an Israeli bulldozer while trying to prevent it from demolishing the house of a Palestinian pharmacist in the city of Rafah.

Bitton’s film is an investigation of the events surrounding Corrie’s death, a killing which Bitton said she does not feel was intentional on the part of the bulldozer’s driver.

“Not in the sense that he coldly decided to crush her or that he received the order to do so,” she clarified, “but indifference to human life was very likely a factor.”

According to CJPME president Thomas Woodley, this apathy is exactly what the exhibition is intended to counter.

“Through this exhibition,” he said, Canadians will discover their shared humanity with their distant brothers and sisters in Gaza. It’s about caring what’s going on in the world.”

Photo exhibition *Human Drama in Gaza* is on the walls until Feb. 28. *Rachel* plays in the original English, Hebrew and Arabic with subtitles in French in a sneak preview on Jan. 21 at 7 p.m. Both are at Cinema du Parc (3575 Parc Ave.). For more information, see cinemaduparc.com.



Jay Reatard.

Oh, it's such a shame

Jay Reatard dies mysteriously at 29

• TRISTAN LAPOINTE

On Jan. 13, prolific rocker Jay Reatard died in his sleep at his home in Memphis, Tenn. The cause of his death, as of now, is a mystery. Swine flu, drugs and homicide have been officially considered, although a definite cause had not been announced at press time.

Born Jimmy Lee Lindsey Jr. on May 1, 1980, Reatard put a decade and a half’s worth of recording behind him before passing away at age 29. He was in so many bands and projects that it’s difficult to account for all the singles and albums he produced. His most influential and popular work came in the last few years with the release of solo albums *Blood Visions* and *Watch Me Fall*.

For Montrealers, a Jay Reatard show seemed more a monthly occasion than a special event. How many of us exited one of his shows already anxious for his next visit? How many of us have turned down an offer to see him play, saying “I’ll catch him next time?” He toured so hard it felt like there’d always be another chance.

Unpretentious and full of spastic energy, there is a universal familiarity to Reatard’s music that could have made him a truly popular rock star, even a household name. Combine that with his ego, and a rise to mainstream fame seemed almost inevitable. Maybe it’s still to come, manifesting itself in a cult-like appreciation of his work after his death. Or maybe it will be his influence we hear most in the work of other artists, the echoes of relentless touring.



The Breezes, times two: (clockwise from top) Adam Feingold, James Benjamin, Matty Oppenheimer Jr. and Daniel Leznoff. PHOTO SARAH LONG

Don't blow it off

Local band The Breezes launch their first EP with Haiti benefit show

• NATASHA YOUNG

The Breezes are really "more of a concept than a band," said member James Benjamin.

With a sound that brings together reverb-soaked indie rock, folk and R&B, the local band has wrapped up their diverse influences into one gutsy (or, more appropriately, gusty) package, to be released in the form of a debut EP next week.

The self-titled EP was recorded at Breakglass studio (located at, Benjamin said, "an undisclosed location in the Mile End") where a laundry list of Montreal's finest, from Wolf Parade to Islands, have all laid down tracks. The band has decided to donate all proceeds from the EP launch to aid efforts in Haiti.

According to Benjamin, the Breezes are comprised of "a lot of different influences from each of the members." Band members Benjamin, Daniel Leznoff, Matty Oppenheimer Jr. and Adam Feingold have all previously played in different bands, each with different genres and different directions. With so many differing influences to draw from, it was impossible for the band to cover all their bases on one EP.

"This album wasn't made the way albums are traditionally put together," said Benjamin, who produced the album alongside Breakglass producer Dave Smith. "We put it together in the summer of 2009. We did about 34 songs in 30 days. Almost all of those songs will be used sooner or later, but the idea is that we want to do a really big album with song contributions from every member. We're sitting on a big well of stuff that we're really happy about."

The EP, Benjamin explained, "is not so much one concept album, but more of a taste of what's coming in the future." The band's focus, in the studio and in their live show, is really about "examining a bunch of different areas using a bunch of different instruments."

"As musicians," Benjamin mused, "we have to have a lot of diverse influences in order to keep us interested and to keep up the process. It's important to be always moving."

The Breezes' EP launch goes down Jan. 20 at 7 p.m. at Casa del Popolo (4873 St-Laurent Blvd.). The band plays with Jane Vain and the Dark Matter, FrenchWestIndies, Ellis Steinberg and DJ USB Saxophone.

Hale and hearty

Christine Hale: profile of an artist who just won't sit still



Christine Hale (left) and her band, The Hoof and The Heel—one of her many, many projects.

• ASHLEY OPHEIM

Christine Hale just will not be pigeonholed.

Transcending boundaries of creative ability, the Montreal-based artist has a resume that runs for miles: illustrator, fashion designer, web designer, art director, cartoonist, musician and photographer.

"You can do anything. You just need to imagine it," Hale exclaims.

A member of local band The Hoof and The Heel, Hale is currently best-known for her imaginative and uplifting illustrations. Smiling bowls of ice cream, dogs with heart-shaped tongues, sofas with moustaches, a pink donut jumping off a diving board into a bowl of broccoli soup, unicorns bursting out of birthday cakes, a glass of water hiding under an umbrella in a rain storm: Hale's drawings embrace a childlike spirit with wild and colourful hues.

Born in Los Angeles, Hale was raised in the small town of Joplin, Missouri, "20 miles from the geographic centre of the United States!"

While living on the East Coast and comfortably nesting into the rhythm of writing grant applications, she got a call out of the blue to design jeans in Los Angeles.

"Fashion is insane! I kind of just got thrown into it," she explains. She took on the job, forcing herself to learn how to make

sense of something she had jumped into blindly.

"We went to so many parties," Hale explained. "Crazy things like going to a party at Missy Elliot's house or sitting in on a filming of a Gwen Stefani music video because she was wearing a pair of jeans I designed. But it's Hollywood, you know? It's just crazy like that."

"There is always something you can do, even if you don't have money to donate. I came to a point where I realized I love art and music and my contribution could be just that."

—Christine Hale,
on volunteering her art for
Eleven Eleven Animal Rescue

While in Los Angeles, Hale's artwork attracted attention from musicians. She recounts the lengthy e-mails she received from John Mayer where he would praise and analyze her drawings.

"I think I wrote something [back] like, 'Wow, you write really long e-mails!' she laughs.

After working exhausting 90-hour weeks in L.A., Hale decided she needed to do some soul searching.

"I wanted to see the cherry

blossoms in Japan! So I bought a ticket and I told my boss I was going to Japan for three weeks," she says. "And that was just my dream come true. All I wanted was to sit under the tree and have blossoms fall on my face."

With equal spontaneity, Hale eventually found herself in Montreal. This week, Hale's band The Hoof and The Heel plays a fundraiser show with Amy Millan and others, benefiting Montreal non-profit Eleven Eleven Animal Rescue. Hale has a long history of working with non-profit organizations and charities.

"There is always something you can do, even if you don't have money to donate," said Hale, who frequently provides artwork for Eleven Eleven.

"I came to a point where I realized I love art and music and my contribution could be just that. Everyone has a talent that can be used for the good! And it's fun! It's a beautiful thing when you're doing things you love and you're, in turn, helping other people do what they love."

Christine Hale's band, The Hoof and The Heel, plays with Amy Millan, Yonder Hill, Beaugart, and the Bud Rice Trio on Jan. 22 at 8:30 p.m. at La Sala Rossa (4848 St-Laurent Blvd.). Tickets are \$12 at the door. All proceeds go to Eleven Eleven Animal Rescue. For more of Hale's work, see lovechristine.com.

I, caribou

Concordia artists explore exclusion, identity and ungulates in debut show

• HIBA ZAYADEEN

Enslaved in the barren landscape of wintertime Montreal, it's hard to imagine waking up to a deer on your third floor balcony or a little forest within walking distance of your house. Animals, whether savage or domestic, rarely affect or inspire our hectic lifestyles in the city.

Not so for Concordia fine arts students Michael Magnussen and Maxime Brouillet. Growing up in small town Saskatchewan and Marieville, Quebec respectively, animals provided a backdrop to their lives.

Now wild fauna provides the inspiration for the works in *Il était là*, a double exhibition at the VAV Gallery. Both artists use four-legged protagonists to explore ideas of belonging, exclusion and identity.

Although Brouillet and Magnussen had never met before setting up the show, they said they didn't find it difficult working together and building an atmosphere that challenged viewers to find their own images in the art.

Brouillet, a photographer, says much of the inspiration for his work is built around ideas of family and



Artists Michael Magnussen (left) and Maxime Brouillet at their VAV Gallery show, *Il était là*. PHOTO SARAH LONG

drawn from childhood experiences.

"I include a lot of animals in my photos because they're a kind of omnipresence where I used to live," said Brouillet, whose family in Marieville once had a pet doe.

Magnussen works with ceramics and painting, using one of Canada's most recognized national

symbols as his muse: the caribou. Caribou populations are declining rapidly in Magnussen's native Saskatchewan.

"I see a lot of parallels between me and the caribou," he said. "I relate to them because they're fighters, they're hunted and they're beautiful."

His images follow a storyline and the painted caribou's actions differ across various phases of life. Both male and female caribou carry antlers, and both lose them every winter. In some drawings Magnussen depicts the animals with antlers, while in others there are just two holes in their stead, making the

strong animals look vulnerable.

"My work is really based on memories," he said. "It's like a journal."

Il était là runs until Jan. 29 at the VAV Gallery (1395 René-Lévesque Blvd. W.). The vernissage is Jan. 19 from 7 to 9 p.m.

Invitation to an intervention

Artist Victoria Stanton wants to get in the way of daily life

• STEPHANIE LALEGIA

"In a way for me [it's] kind of magical, empowering too in a funny sort of way, to be able to say, 'I live here. I'm a citizen. I can do this,'" exclaimed Victoria Stanton.

The Montreal photographer, performance artist, "video-maker" and writer mounts her photo exhibition (*Being*) *One Thing at a Time* this week, showcasing five years of public performance art confrontations with an "accidental audience" across the city.

Between 2003 and 2008, Stanton gathered artists and non-artists alike to join her in what she calls "meditative physical actions." Although she may not be the first artist to stage interventions in the public realm, she adds her own perspective through film, photography or simply standing in the middle of the sidewalk with a "Welcome" carpet sign in hand.

"My goal was to find a bunch of locations in Montreal that I felt like I wanted to interact with differently than how I usually do—say, walking through a place on a sidewalk from point A to point B," said Stanton of the importance of place in her work.

"Each location spoke to me in a different way," she continued, reminiscing about her performance on Mount Royal. "I thought, wouldn't it be wonderful if people stopped on the slope of the mountain, but not to just stand [...] or ride by as you might see people doing, but actually be there on their bicycles. It felt to me like it was a kind of miniature quilt."

The photos in (*Being*) were not only intended to record her performances, but also to compel the viewer to question their own use of time and blindness towards their own city. Though her performances were always legal and not offend-



Artist Victoria Stanton documents her accomplices performing public art interventions. PHOTO VICTORIA STANTON

sive, such as feeding another person or greeting passersby with carpets, Stanton said she feels even innocuous actions can be enough to shake things up.

Admitting that her performances were often greeted with puzzled faces wondering "what [she was] welcoming [them] to," Stanton said she was set on disrupting their day-by-day way of life.

"I don't want to suppose that

everybody is walking around in a kind of automatic pilot state, because it's not always the case," she explained, "but more often than not, a lot of us are, just because it's almost just a survival strategy."

"You just do, going along, but when something little like [the 'Welcome' sign] comes and discombobulates you, then it's really nice. It's like opening a window and letting in the

fresh air for a moment."

Victoria Stanton's exhibition (*Being*) *One Thing at a Time* runs Jan. 21 to March 1 at Corrid'Art de Compagnie F (6323 St-Hubert St.). The vernissage is Jan. 21 from 5 to 7 p.m. The TouVA Collective, including Stanton, Sylvie Tourangeau and Anne Bérubé, will perform on the night of the vernissage. For more information on Stanton's work, see bankofvictoria.com.

Willkommen to the club

McGill production of *Cabaret* is lavish and raunchy—with a dark side

• CHRIS HANNA

Cabaret is more than a love story.

Set in early 1930s Berlin as the Nazis rose to power, the tone of the McGill Arts Undergraduate Theatre Society's production of the Broadway musical grows darker as the politics do.

The play revolves around the Kit Kat Klub, a nightclub that plays host to lace-clad cabaret girls and mounting tension. It's the Klub that brings together Cliff Bradshaw, an uninspired American writer (Adrian Steiner), and Sally Bowles (Renee Hodges), a British performer. The Klub's Master of Ceremonies, played by Nicholas Allen, does double duty—both as the nightclub's uninhibited bisexual gatekeeper and by walking the audience through the ups and downs of German politics, notably the rise of the Nazi regime.

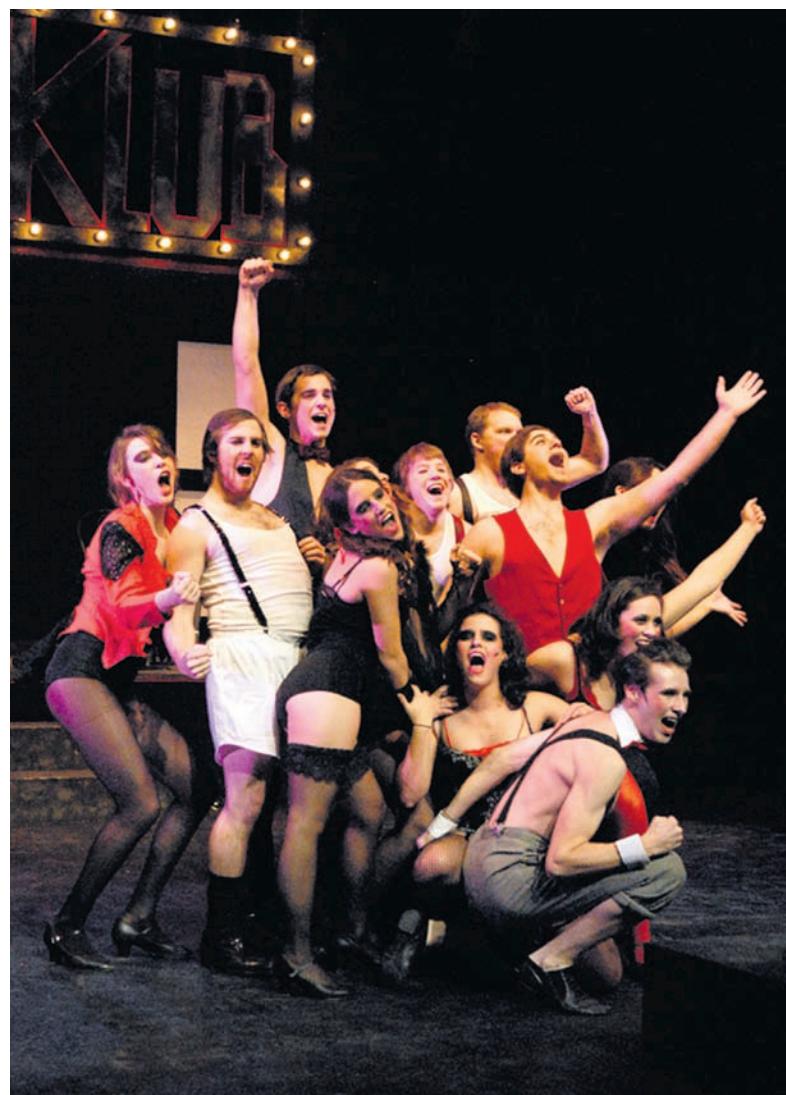
Allen is racy and raunchy as the uproarious Emcee, whether he is taking a peek down boys' pants or spanking bad, bad girls. Allen, a 21-year-old voice student at McGill, said he "was blown

away by the quality of the production" of the AUTC's production of *Hair!* last year.

"When I found out they were doing *Cabaret*," said Allen, "I immediately signed up to audition."

He said he believes his character's role "can symbolize the deterioration of the morale of the people of Berlin." When the Emcee pleads for people to see the woman he loves the way he sees her, it's hard not to notice the heartbreaking parallel with the persecution and shunning of the Jewish community in pre-World War II Germany.

Cabaret, originally performed on Broadway in 1966 and adapted to film in 1972, uses songs as an integral part of the story telling. This production, directed by Julian Silverman and produced by Meg Annand, is no exception. A full band is tucked behind the curtain in McGill's Moyse Hall. Renditions of "Willkommen" and "Don't Tell Mama," arranged and orchestrated by musical director Chris Barillaro, are among the production's show-stopping standouts, which work in tandem with lavish choreography.



The cast of *Cabaret* belt it out at McGill's Moyse Hall. PHOTO PABLO BRAVO

As Cliff tells Sally about the Klub, "everybody is having a good time." The AUTC's *Cabaret* is community theatre at its finest.

Cabaret will be playing from Jan.

21 to 23 at 7:30 p.m. at Moyse Hall in McGill's Arts building (853 Sherbrooke St. W.). Tickets are \$10 for students and \$15 for the general public. See autscabaret2010.blogspot.com for more information or to purchase tickets.

spins

Bananafish

self-titled

Independent



Bananafish's self-titled debut EP is a fun listen. Their music moves quickly, interweaving precise, soulful dynamics without sounding overdone. Energetic and funky, their grooves stay interesting deep into the track. With orchestral finesse, they intertwine a range of musical traditions, blending flavours as far-flung as Celtic to disco into a heady, thumping jazz fusion.

Violinist Patrick Cravellier's lightning-fast fiddling stands out on all the tracks, as do the fine, lilting stylings of the band's guitar and sax lines. Bassist James Stram and drummer Nick Schofield stay intense while their beats take a variety of twists and turns, lifting the group's intricate arrangements into music that makes you want to shake your head and smile.

Bananafish play La Sala Rossa (4848 St-Laurent Blvd.) on Jan. 29 with reggae band Inword.

8/10

—Emily Brass

Vampire Weekend

Contra

XL



Q1: The members of Vampire Weekend met while attending which university?
a) Columbia, the rich pricks
b) Columbia
c) They met at university?

Q2: The members of Vampire Weekend come from which socioeconomic class?
a) Rich, effete pricks with college degrees
b) The upper class
c) I have no idea

Q3: The members of Vampire Weekend incorporate world music influences into their records in a manner that is:
a) Derivative, unlistenable and probably racist
b) Fresh, interesting and extremely catchy
c) "I listened to their song 'A-Punk' once, it was cool"

If you answered all...

a) award yourself twenty hater points and keep on hatin'.

b) get the new album. It's like their self-titled 2008 debut but better in every way.
c) get the new album. It's a great, fun, listenable record whose tunes won't leave your head without a fight.

9.2/10

—Alex Manley

Basia Bulat

Heart Of My Own

Secret City



Folk-pop Polaris nominee Basia Bulat has returned with a sophomore full-length that sees the autoharp songstress develop and refine her musical and lyrical abilities. The first three tracks are among the strongest on the album, a darkly ominous record about being chased by spectres of the past. The record deals in grim subjects: loss of identity, skeletons in one's closet, repression. However, Bulat's ebullient alto imbues every song with a sense of hope.

It should be noted, however, that the album is completely free from melodrama—more Guthrie than Cohen, Bulat gives her lyrical material a thoughtful treatment. In "Gold Rush," Bulat uses her autoharp to its

fullest effect: in power chords.

Heart Of My Own, above all, shows a songwriter coming into her own.

9/10

—Tom Llewellyn

Digits

Hold It Close

Independent



It's hard to say what Digits was doing with this album. Most tracks are tantalizing, building up to the point where you're about to hit some kind of religious epiphany, but then they end abruptly or simply stagnate. *Hold It Close* is a dreamy, wispy album and felt different with each listen, but this evolution never made me like it more; it just made me angrier that more tracks weren't more in the style of "Nonstop," by far the best track. It's not that the album is bad. I kind of liked it, especially when I stopped paying attention to it and just had it playing in the background. There was just no way to sink into the music when it just promised to take you somewhere and consistently didn't deliver.

4/10

—Mathieu Biard

The DOWN-LOW

Event listings
Jan. 19-25

ART

Vanités

Artists Bridget Keating and Shawna McLeod show portraits and painted installations, respectively.

Until Feb. 21

Vernissage Thursday, Jan. 21 at 7 p.m.
PUSH Gallery
5264 St-Laurent Blvd.

Le grand dessin canadien

Group exhibition featuring Louis Bouvier, Remi Cosnier and more.
Until Feb. 14
Vernissage Friday, Jan. 22 at 6 p.m.
L'art passe à l'est
3843 Ste-Catherine St. E.

BENEFITS

Haiti Tweetup Montreal

Cash bar and raffle for prizes. All proceeds will be donated to Doctors Without Borders for relief aid in Haiti.
Tuesday, Jan. 19 at 5:30 p.m.
Casa del Popolo
4873 St-Laurent Blvd.

Tickets: by donation, \$10 minimum encouraged

Radical Queer Soirée

Benefit for the Radical Queer Semaine 2010, a week of events surrounding gender and sexuality. Performances by Jordan Arsenault and more.
Saturday, Jan. 23 at 9 p.m.
Basement of St-Pierre-Apôtre Church
1323 René-Lévesque Blvd. W.
Tickets: \$10 suggested donation

FILM

Aristide and the Endless Revolution

At Cinema Politica
Investigative documentary exploring how Jean-Bertrand Aristide, democratically-elected president of Haiti, was removed by forces outside the country.
Friday, Jan. 22 at 7:30 p.m.
Room H-110 in the Hall building
1455 de Maisonneuve Blvd. W.

Tickets: by donation, \$5 minimum encouraged

MUSIC

The Wooden Sky

with Great Bloomers and Laurent Bourque
Saturday, Jan. 23 at 8 p.m.
II Motore
179 Jean Talon St. W.
Tickets: \$12

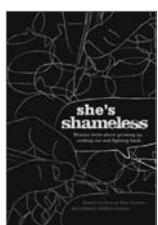
Spotlight on Poetry

A capella and poetry readings by Quebec poet José Acquelin.
Sunday, Jan. 24 at 7:30 p.m.
Redpath Hall (McGill University)
3461 McTavish St.
Tickets: \$30 general admission, \$10 for students

— compiled by
Madeline Coleman

quick reads

Shameless shamefully inspires youth



She's Shameless
Stacey May Fowles
and Megan Griffith-Greene
Tightrope Books
114 pages
\$18.95

The only reason not to celebrate the brazen pleasures of this forthright and honest collection of stories for teenage females is because—let's face it—you're a 23-year-old university student and have outgrown the time when you would have fully appreciated the encouragement to be "shameless."

Let's just say, if you had had *She's Shameless: Women Write About Growing Up, Rocking Out and Fighting Back* back in the day, things might have turned out differently.

This lovely non-fiction anthology—which takes its name from an award-winning Canadian magazine founded by student journalists sick of seeing teen girls disrespected by *Seventeen* and their ilk—takes an honest, alternative look into grrl experiences at their highs and lows.

These stories about life, loss, friendship, radicalism, sex, ingenuity and vaginal discharge make you wish someone had given you a heads up when you needed it, and you will put it down feeling good that something genuine is out there for today's teens to turn to.

For sticking to their mandate of "giving teen media a serious kick in the ass," this collection has my respect. Check it out and find a growing gal to pass it along to.

4/5

—Laura Beeston

South of the border



Heading South
Dany Laferrière, translated by Wayne Grady
Douglas & McIntyre
209 pp
\$22.95

The front cover of *Heading South*, the recent English translation of Haitian-Canadian author Dany Laferrière's *Vers le Sud*, promises something sexy, and it doesn't disappoint.

Heading South examines the sexual relationships between the members of different social classes in Haiti, from the married American ambassador and his affinity for Haitian women, to women from Northern countries who travel to Haiti and abandon their former lives for their newfound lovers.

Each chapter reads like a new storyline, making *Heading South* seem more like a collection of short stories than a novel. Though some chapters share a common thread, others, like one in which a French journalist becomes the bride in a spontaneous voodoo wedding, aren't related to the rest of the book at all. As a result, there doesn't seem to be a coherent message. Laferrière never tries to make the reader feel empowered to help the teenage boys who have sex with tourists for money, or make us sympathize with the women whose husbands cheat on them.

The lack of a proper storyline overshadows Laferrière's skill at weaving description and detail, making this a messy effort.

2.5/5

—Kamila Hinkson

Disciple deceived

Semester spent at fundamentalist university opens liberal student's eyes



Jerry Falwell was Liberty University's president, pastor and spiritual leader.
GRAPHIC VIVIEN LEUNG

"[I]n my house, Jerry Falwell was the ultimate villain. I mean, growing up, you didn't say his name if you didn't have to. Like Voldemort or something."

—Kevin Roose,
author of *The Unlikely Disciple*

• CHRISTOPHER OLSON

Since when does a student from one of the most liberal universities in the United States opt to transfer to one of the most conservative and fundamentalist?

If you sense something afoot, you're right. Social experimentalist and later commentator Kevin Roose, a student at Brown University, went "undercover" as a pupil for a semester at televangelist Jerry Falwell's Liberty University. Falwell is perhaps best known north of the border for blaming the events of September 11 on feminists and gays. Roose penetrated the notoriously right-wing campus to expose its decidedly unseedy underbelly in *The Unlikely Disciple: A Sinner's Semester at America's Holiest University*.

The Link: Did you have trouble adjusting to a religious education?

Kevin Roose: It was terribly hard for me. I had the ultimate secular, liberal upbringing and I had basically no exposure to the *Bible*. I had a lot to catch up on, but it was very fulfilling and I think actually I ended up working twice as hard at Liberty as I ever did at Brown.

What surprised you most about your Liberty conversion?

The thing that surprised me most is just the students. When I went there I sort of expected that they would all be ranting, raving, placard-waving ideologues and that they would spend all their time thinking about abortion clinic protests. What happened was they're actually not like that at all. They're social conservatives and political conservatives, but they're not monsters. They are normal college kids. They complain about their homework and gossip about girls and wonder what they're going to do after graduation.

Do these students opt to go to Liberty University or do you think they're pressured by their parents?

I suspected that it would be mostly the families [that pressure them], because what college student would sign up to follow a 46-page code of conduct that outlaws drinking and smoking and R-rated movies and cursing and dancing? But actually, I found that most of the students I met there had chosen to come to Liberty themselves, in some cases because of the strict rules. They wanted structure in their lives, and discipline. That's just an environment that they need. They need rules and discipline and structure to be happy.

Did most of your classmates know you were from Brown originally?

They did. I was technically undercover but I wanted to be as honest as I could, so I told people that I came from Brown. I expected that to raise eyebrows, because I don't think that many people have ever transferred from Brown to Liberty, if anyone. They sort of assumed that people at Brown were amoral and unpatriotic and hedonistic, and I would tell them, "Actually, there's a lot of really good people there," and try to correct those assumptions while not outing myself.

Did putting on that ruse feel deceitful?

Absolutely. It was something I struggled with all semester and it never got easier. What did help was when I went back to tell my friends there about the book, everyone forgave me. They were excited for me and they wanted to read it. That sort of released me from my guilt.

You got a chance to interview Jerry Falwell for the Liberty University school paper. How did you size up the man?

It was wild, because in my house, Jerry Falwell was the ultimate villain. I mean, growing up, you didn't say his name if you didn't have to. Like Voldemort or something. But we actually had a good time talking. He told me about his grandkids and we talked about his practical jokes. I think I understand better why he had such a big following and why he was so influential. You don't become a religious icon without touching some lives, and so I got to see that side of him.

Were you shocked by his sudden passing in 2007?

It was incredibly shocking. This was during finals week, the day before I was supposed to leave Liberty, and then all of a sudden I hear that he's dead. It was a cataclysmic event. It was sort of their 9/11. I think he could be an incredibly divisive social and political figure, and the ideology he popularized has caused a lot of harm. But at the same time I sort of liked the guy.

Do you think Liberty invites its negative reputation by being so secretive?

I think they've been reluctant to bring too much attention to themselves because I think they've gotten a lot of negative press. They talk about the "Liberty bubble," about staying secluded from the world. I think in that sense they do keep the intrigue on themselves. That's why I did this project. So I think they're changing. Now they're starting to realize that they are an object of intrigue for the secular world in ways that are both good and bad for them.

The Unlikely Disciple
Kevin Roose
Grand Central Publishing
336 pp
\$24.99



Morrissey's poetic memory

Girouard Avenue recalls Montreal's Irish immigrant experience

• OKSANA CUEVA

Poet Stephen Morrissey takes us through a personal journey of childhood memories that evolve into deep reflections about life, death, love, the experience of Irish immigrants and a guided visit to Montreal in the early 1900's in his poetry collection *Girouard Avenue* from Coracle Press.

Morrissey, a sixth-generation Irish-Montrealer, recalls fond memories of times spent at his grandmother's flat on the titular street. You sense his deep attachment to his grandmother in his rhymes. It is possibly her who Morrissey refers to when he writes, "the centre...the woman who makes the family whole."

Girouard Avenue comes across as a deeply nostalgic tome. The author's realization that death is the finality of all things is

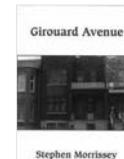
devastating and absurd.

Morrissey calls poetry "the voice of the soul," but his work sounds more like a scream asking for the memories to dwell, to remain against the passing of time. Morrissey writes, "keeping an accurate record against time [...] I became an archivist of memory, an archeologist of the soul."

The poems "Hoolaha's Flat," "Oxford Avenue" and "November" ooze grief; the regret of his father's death, the confusion of fitting into his stepfather's wealthy social class and the melancholy of people drifting apart as they grow older. Towards the end of the book, Morrissey takes a different turn, expressing his awe for creation and his love of God, which came to be as in childhood, without questioning. Familiar places like Old Montreal, St. Patrick's church,

Victoria Bridge and the Black Stone—raised for the 5,000 Irish immigrants that died of typhus or "Ship Fever" while attempting to reach Montreal—add insightful historical nuances.

I was apprehensive as to how much detail the reader needed about Morrissey's sick uncle, or about his deaf aunt and great-aunt. But generally this short poetic anthology conveyed its message strongly. *Girouard Avenue* uses beautiful and descriptive language, taking us to familiar places but in different times. It evokes a finitude of life's moments that yearn to be preserved.



Girouard Avenue
Stephen Morrissey
Coracle Press
78 pp
\$16.95



GRAPHIC VIVIEN LEUNG

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Montreal Esophagus



• CHRISTOPHER OLSON

Alain Mercieca, the artistic director of Le Nouveau Théâtre Sainte-Catherine, is also the author of *Montreal Esophagus*, a zine of short stories about the city.

Sparingly illustrated with Mercieca's comic scribblings, *Esophagus'* short fiction is offered up in doses of English and French and includes excerpts from *Café Café*, a play written by Mercieca and originally performed at Théâtre 314 in 2008-2009.

The Link: Where does the title "Montreal Esophagus" come from?

Alain Mercieca: The title is actually a bizarre story. I read [Charles]

Baudelaire's "Paris Spleen" and thought it was a strange, jarring title. I mean, associating an internal organ like the spleen to the city for a collection of prose-poems? But I liked it and of course I adored the work—a masterpiece—so I basically ripped him off, or "was inspired by him." Then I found out that "Spleen" in French refers to depression, and I thought "Well, fuck. That sort of changes things." But my mind had already been set on using the "esophagus," because it is the channel whereupon nourishment must travel in order to feed the great human body. So, where does the city's esophagus lie? In the stories of the mad humans who dwell and lurk in the foreboding shadows of that underbelly universe. The esophagus of a city is something we do not see as tourists, it is not the face of the city. It is the barebones, idiosyncratic digestive tract that fuels the limbs and flesh of Montreal.

When you were writing these stories, were you always planning on putting them together in a compilation?

Yeah, definitely. To me they're all about Montreal. I'm obsessed with short stories, and I feel like I have to write a collection of short stories before I move on to a novel, which is my goal. I wrote a bunch of stories about Toronto. I lived in Montreal for three years and I was giving everybody



Alain Mercieca's self-portrait.

these Toronto stories, but I loved the idea of defining Montreal through a series of stories.

What are your thoughts on publishing your work as a zine rather than with a large publisher?

It's amazing the sense of immediacy. You don't feel like you're working for nothing for years. It's like you're part of a writing community. Getting immediate feedback, praise, criticism. Publishing is just a tough nut to crack, I think. It's definitely come at a great time for me. It's the rise of the digital books now—not only are zines very contemporary, but it's also harkening back because you're giving people paper. You're seeing people

eye-to-eye, face-to-face, and there's a really good chance that they're going to read it. So, it's almost a paradox.

Do you think you need to be funny in order to be taken seriously?

I think for me, I hate it when someone's too serious. One of my screenwriting teachers said even the most serious writing should have a sense of humour. And that's very important, especially in theatre, when you're in a play that's just so righteous and dramatic all the time. But I have the opposite problem I find. There's too many jokes. It's too silly.

Do you perform in any of your own plays?

Yeah, I'm just doing the Woody Allen thing. Playing myself a lot of the time. And it's hard to find someone to play yourself. I tried once, and the people I always want to play a character that I would play, they're always too professional. I can't pay that much money. I never liked theatre, to be honest. I like reading plays—I'd rather go to a movie most of the time. I just don't get a hard-on for it in the same way as literature.

Montreal Esophagus can be picked up at the Concordia Community Solidarity Co-op Bookstore or at Le Nouveau Théâtre Sainte-Catherine (264 Ste. Catherine E.). Copies are \$5.

COMPETITION FOR ARTISTS & DESIGNERS ▼ **CREATE OUR NEXT COVER**

THEMES ▶ **Black History 2.0 & Olympic Wasteland** (details below)

FORMAT ▶ **11.5" x 17"**

MEDIUM ▶ **Anything you want. Just scan it or take a photo and send it our way.**

TOP ENTRIES and RUNNERS-UP will be printed.

Black History 2.0

That's right, Black History Month is fast approaching. Instead of turning back the clock to reference the same pioneers, try to encompass a bit of the old with the new. Black history is still happening in 2010.

Olympic Wasteland

The Olympics have garnered lots of attention for "being green" as well as for just being the Olympics. But the city of Vancouver has marginalized lower-income citizens by pushing them out of their neighbourhoods and have made questionable ethical choices with regard to Native land claims. There's a lot to work with here, if you do some light research.

Submissions:

send artwork to
editor@thelinknewspaper.ca
by 11:59 P.M.
on **Jan. 28, 2010**

Other:

Resolution of **300 dpi** is needed.

Local fighter hits the big time

Mike Ricci signs with Bellator Fighting Championships

• CHRISTOPHER CURTIS

Bellator Fighting Championships has a new feather in its cap. The Los Angeles-based mixed martial arts promotion company announced the signing of Canadian prospect Mike Ricci on Monday.

Ricci, an undefeated fighter who trains with Firas Zahabi at Montreal's Tristar Gym, will take part in Bellator's lightweight tournament this spring.

"It was surreal," said Ricci of the signing. "Fighting with Bellator gives me a chance to really challenge myself."

Three years ago Ricci was a vagabond fighter, drifting through gyms in the Montreal area, often teaching himself new techniques from martial arts books instead of settling down with one fight school.

Shortly into his *ronin* phase, Ricci teamed up with Zahabi and his stable of fighters, which includes UFC welterweight champion Georges St-Pierre and middleweight standout Denis Kang.

"[At Tristar], we're blessed with great coaches and training part-

ners," said Ricci. "Two days ago I trained with [former UFC light heavyweight champion] Rashad Evans. We wrestle with the Canadian Olympic team, box with Howard Grant's best students and practice jiu-jitsu with world champions."

Ricci made his pro fighting debut a year and a half ago, finishing his first four opponents by knockout or submission.

Ricci made his pro fighting debut a year and a half ago, finishing his first four opponents by knockout or submission before taking a three round decision over journeyman Jordan Mein in November.

The 5-0 lightweight drew high praise from his trainer, earning a cautious comparison with another Zahabi pupil.

"It's a long road to become the next [St-Pierre], but Ricci is the farthest along that road of anyone

we've got," Zahabi said in a statement released by Bellator. "He's still earning his stripes, so to speak, but if he continues to progress, I think he'll be right up there with St-Pierre."

In April 2009, Bellator burst onto the fight scene with a series of matches that featured some of the sport's most promising young fighters. They made waves in October, inking television deals with Fox Sports Net, NBC and Spanish-language network Telemundo.

The signing means prime-time exposure for 23-year-old Ricci, but it also means a chance to square off with one of his personal heroes. Should Ricci make it to the tournament finals, he would face top 10-ranked lightweight Eddie Alvarez.

"Eddie is one of my favourite fighters," he said. "If we fight, there's going to be a moment where I look across the cage and I'll just be in awe of him. But then the bell is gonna ring and we'll fight. I'm not exactly there yet."



GRAPHIC VIVIEN LEUNG

Just as good the second time 'round

Stingers baseball team looks to repeat last year's national championship run

• STEVEN MYERS

Concordia baseball fans know the numbers: a 13-3 regular season record, a .335 team batting average, an equally impressive 3.30 earned run average, and more importantly, a triple-header sweep to claim the team's first ever Canadian Intercollegiate Baseball Championship. But that was 2009.

Winning back-to-back titles in any university sport is a daunting task. The turn style on team locker rooms is forever spinning with players graduating, transferring, or scrambling to amass the necessary credits.

On Saturday inside the cozy Stinger dome, the autumn baseball boys begin their quest for a repeat.

Lefty starter Alex Gagnon, who boasted a 3-0 record last season with a solid 2.67 ERA, transferred schools for professional reasons. He will be pursuing a degree in insurance adjustment. Ahmad Bamba, the powerful hitting outfielder, has

also transferred. Manager Howard Schwartz refuses to be bitter, though.

"There is something out there [Gagnon and Bamba] want, Schwartz says. "I'm happy for them. And anyway, we're working on some new possibilities."

Schwartz, Concordia's manager since the team's inception 15 years ago, slides as quick as ever across the field turf inside Concordia's new indoor training facility. He is dressed ready to take the field with a burgundy Stingers cap, nylon warm-up jacket, and running shoes.

There are 15 players, a handful of coaches, and a lone KR3 bat salesman displaying lumber with his son at his side. Players jog around the periphery, pitchers play soft toss, and hitters casually take turns at three different stations.

Emmanuel Hamel-Carey, affectionately known as Manu, stands with his cap tilted diagonally.

"This is great to be out here," Manu says. "I'm already feeling it in

my arms and legs. I started lifting weights a few weeks ago. Gotta stay loose." The slender southpaw heads towards the hitter's stations to apply a healthy dose of needling to teammates.

There are two newcomers and according to Schwartz plans to pick up the recruiting pace in the coming weeks.

"I'll be visiting Ontario," Schwartz explains. "There is talent in the Toronto and Ottawa high schools and I want to offer them (young baseball players) the knowledge that Concordia exists."

"We now have a package to make it well worth their while," Schwartz adds. "We have a serious product with an indoor training facility which not too many schools can say."

Schwartz rarely stops moving, but something has caught his eye. A tall man with a slow gait strolls across the field turf. The bill of his baseball cap covers his eyes. It's last year's pitching ace, Julian Tucker. At

"I'll get the wins. We'll take another championship."

—Julian Tucker,
Stingers pitcher

35, he shows no sign of his age and looks ready to take the mound.

The 14-year veteran journeyman of multiple minor league teams threw in the mid '80s and was feared by CIBA opponents, but his courageous return to school finished with a degree in psychology, or did it?

"Tucker may not be missing," Schwartz finally admits. "That's the big surprise, the big rabbit in the hat."

Tucker is planning on tackling graduate school and so his playing days will naturally be extended. He seems to never grow tired of the great game and brings years of experience and enthusiasm that is downright contagious.

"I'll get the wins," he promises.

"We'll take another championship."

The regular season doesn't begin until late August, but this doesn't stop Schwartz from peeking into the crystal ball.

"We're looking to get more innings out of Mathew Jacobson, Schwartz says. "And have a healthy Mo-Paul [Marc-Olivier Paul]. As good as Mo Paul was last year, don't forget, he had a sore arm."

Jason "The Igniter" Katz returns and so too does Marco "Superstar" Masciotra, Mark "Fat" Nadler, and an all pervasive sense of humour that keeps the Stingers forever loose.

Richard 'RJ' Leibovitch, who does double duty as a pitcher and catcher, scans the dome.

"When Concordia does something, they do it right," RJ says. "But can we spit sunflower seeds in here?"

The indoor sessions continue every Saturday until May when CIBA rules prevent teams from holding practice until mid-August.

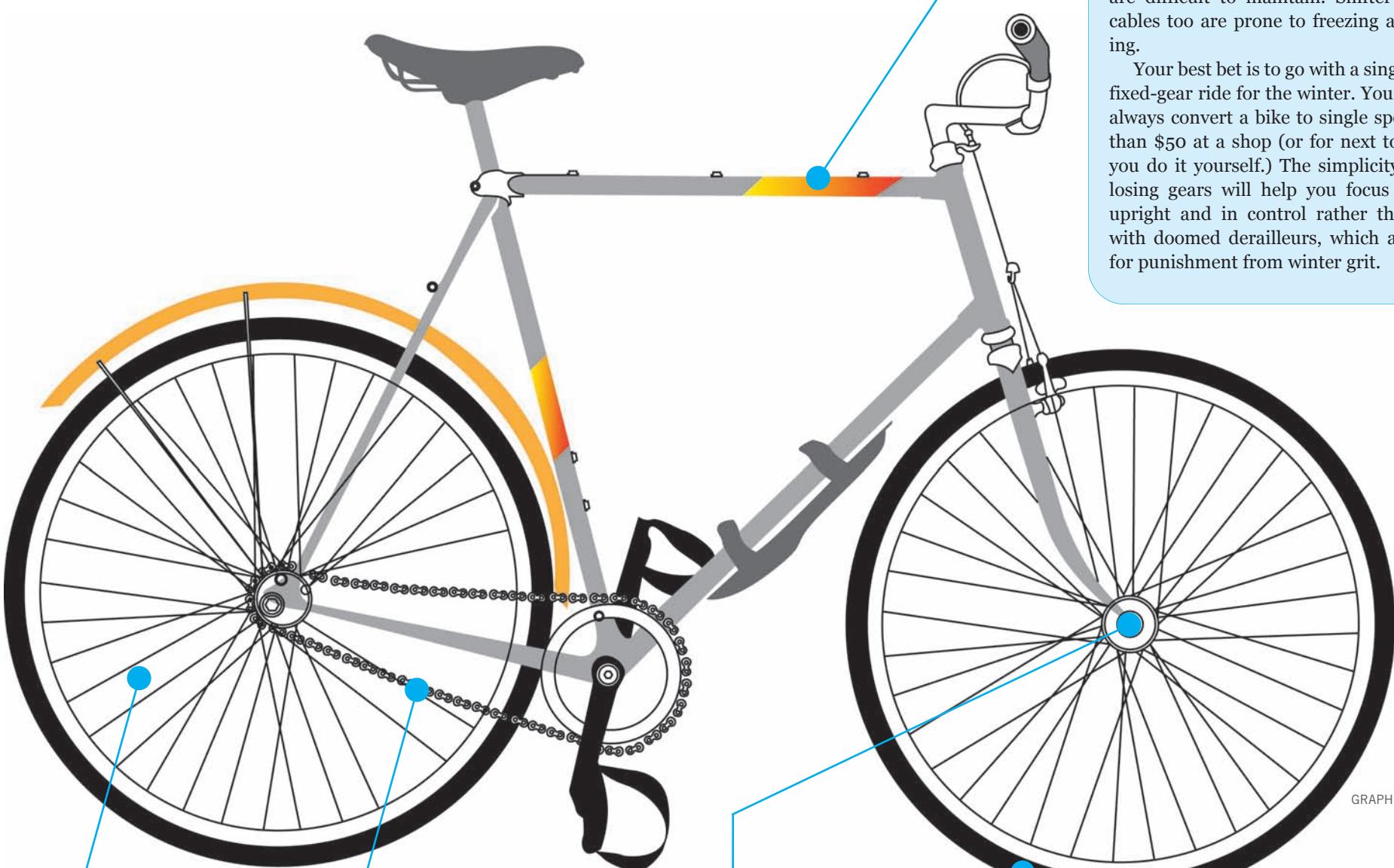
Attache ta tuque

The Link's guide to winterizing your bike-cycle

• TRISTAN LAPOINTE

Pedalling through the winter is about a lot more than just covering your bike with grease, wrapping a keffiyeh around your skinny neck, and sliding off on your merry way. Sure, the occasional ride to school on a clear day won't require any special equipment, but if you want

to ride with clear-weather confidence on even the nastiest days, be prepared to be prepared. Like many things worth writing about winter cycling is best described as a tao; bike choice, clothing choice and riding style. These variables along with road conditions are what make or break winter riding. Let the misery begin!



GRAPHIC VIVIEN LEUNG

Wheels

For the past 25 years, almost all bikes have come with aluminum rims. They're faster, stronger, and provide much better braking than crappy steel rims. If you don't have them, expect to pay about \$100 for a set.

However, if you insist on riding a high-end bike through the snowy doldrums, beware! In very cold conditions aluminum spoke nipples (the tiny part that attaches the spoke to the rim) can fail and basically destroy your wheels/teeth.

Chains

Always use the appropriate chain for the type of drivetrain you have, be it a seven-speed, nine-speed or a single. Make sure its nickel-plated to prevent rust, and, of course, grease the shit out of it.

Really, this is the most important part of having a smooth drivetrain and pleasant ride any time of year. Some people say to use motor oil, but that stuff doesn't wash out, stinks, and is a bitch to have on your hands. Use normal chain grease.

Bearings

You could write a *Link*-sized tabloid on bearing types, sizes, and attributes. A bearing is a small steel ball that allows two surfaces to move against each other with low friction, which virtually all rotating parts require. Your bike has a ton of them.

Because they're so ubiquitous, the number of bearing types and systems is huge, and there is very little general advice (other than to keep them maintained) on bearings that could be useful to all riders. Loose type bearings require a ton of maintenance in bad weather, sealed cartridge don't.

Tires

Tire choice is a much debated topic and has a lot to do with your riding style. Some people claim that thin, slick tires cut through snow better than treaded models. Others, though, swear by treads or even tires with metal studs for ice. Before you buy, borrow, or steal your tires, consider what sort of weather you're actually willing to ride in. Whatever you choose, or get talked into, a few things will always be true.

- Your front tire is most important. A metal studded tire, if used carefully, will almost

Frame

For all the nerds out there, winter is a time to put away the bike collection and only use one. As for everyone else, just use the most expendable and easy-to-ride thing you can get your hands on. Ideally your bike should fit and be nice enough to take you as fast as you need, but shitty enough to take the rust-inducing abuse of salty and slushy streets.

This can be a difficult compromise, but most older road and mountain bikes are good candidates. Just remember, everything that moves can and will get covered by slush and grit. This makes gears especially problematic, they quickly get clogged with grit and ice and are difficult to maintain. Shifter and brake cables too are prone to freezing and shattering.

Your best bet is to go with a single-speed or fixed-gear ride for the winter. You can almost always convert a bike to single speed for less than \$50 at a shop (or for next to nothing if you do it yourself.) The simplicity gained by losing gears will help you focus on staying upright and in control rather than fiddling with doomed derailleurs, which are gluttons for punishment from winter grit.

never lose grip. However, on clear days these tires will be sluggish and slow.

- If you ride a fixed-gear you'll skid a ton, so use a slick tire in the rear to keep things sliding smoothly back there.

- Keep your tires inflated, because changing a flat in the winter sucks. Your frozen hands will get covered in crap, and in your chilly haste it's very easy to mess up tire-patching process and have to start over again. If you can, take the wheel off and change the tube in the shower, it makes for easy clean-up.

Stingers blow third period lead

Men's hockey team lose in eighth round of shootout

• LES HONYWILL

Concordia 3 Ottawa 4

Sometimes you just can't catch a break. After leading twice in the game and hitting the goal post four times in the shootout, the Concordia Stingers lost their second consecutive game last Friday.

The Stingers and their Ottawa Gee-Gees hosts were deadlocked going into the eighth round of the shootout when Mikael Morin scored to seal a 4-3 win for Ottawa.

Ottawa snapped an eight-game losing streak and edged a point ahead of the Stingers in the battle for the final playoff spot in the OUA East division.

"Big is an understatement, this win was huge," said Gee-Gees captain Matthieu Methot, who had a goal and an assist. "We're two teams hanging around the bottom of the standings and it was a battle right to the end."

The first period included a number of hard open-ice hits thrown by Ottawa, highlighted by Gee-Gees' defenceman Gabriel Houde catching Stingers' forward Kyle Kelly with his shoulder as Kelly was cutting across the blue line. The hit sent Kelly's helmet flying as Concordia forward Nicolas Sciangula came to the aid of his teammate by fighting Houde, the nation's leader in penalty minutes.

"I think [the fight] fired both teams up," Methot said. "That happens but sometimes it helps the team out and in our case tonight it helped us out."

"One of our smaller forwards handled himself more than adequately against one of their bigger players," said Stingers coach Kevin Figsby. "You don't like to see that stuff, but I think the open-ice hitting and some of the cheap stuff that was going on was stopped with that fight."



Stingers goalie Marc Andre Joyal makes a save. PHOTO JACQUES BALAYLA

"You don't want to see a fight at this level but there was a positive result at the end of that both teams took a look and said 'Let's play well.'"

Ottawa opened up the scoring in the first period when Simren Sandhu finished off a two-on-one with Corey Thibaudeau, beating Concordia goalie Maxime Joyal through the five-hole.

The Stingers responded on the powerplay when Michael Blundon batted a rebound out of midair past sprawling Ottawa goalie Aaron Barton. Concordia took the lead three minutes later with another powerplay goal when Stingers captain Marc-Andre Element redirected a Peter James Corsi shot.

Methot evened the keel when he tapped in a loose puck in the midst of a scramble around the

Concordia crease.

Corsi then gave the Stingers the lead in the second period when he finished off a two-on-one with a backhand shot past Barton's outstretched glove.

The Gee-Gees thought that they had tied up the score when Sean Smyth knocked in a rebound that followed a great pad save by Joyal after a two-on-one of their own. The goal, however, was waived off after the referee consulted with his linesmen and ruled that the whistle had been blown prior to the puck going in.

"I thought those [referees] did a great job," Figsby said. "He made the right call on that, and I think it took a lot of guts for him to take a deep breath and ask his linesmen. A lot of guys would have had a bigger ego and not let that happen but it

was the right call. That was something I haven't seen, an official with that kind of intestinal fortitude."

Ottawa would get the equalizing goal late in the third period when Ryan Gove's shot careened off of Brandon McBride's skate to beat Joyal.

"It was unfortunate that the tying goal hit a skate to go in because I thought both teams played really well and really hard," Figsby said. "It was an unfortunate goal but even with that it was a really well-played game by both teams."

After overtime failed to break the tie the teams went to shootout where numerous near-misses almost ended the game before Morin's marker in the eighth round.

"I can't remember the last time I saw so many goalposts get hit in a shootout," Figsby said. "We hit four and on two of them we had the goalie beat clean and failed to put the puck in. That was probably the reason why we didn't come away with two points."

The two teams face each other twice more before the end of the month in games that will be vital in determining who will secure the eighth and final playoff spot in the OUA East.

"It was very physical tonight and we expect the next games against them to be very physical as well," Methot said. "We're both teams that are battling for a playoff spot and that's usually how those teams play. There's a lot of energy in those games, and they like playing that way and we like playing that way, and it's probably going to end up like that again."

"We always play each other hard so we expected them to show up here and we expect them to show up at our rink," Blundon added.

The Stingers head West Wednesday to take on the Carleton Ravens. The puck drops at 8 p.m.

"I can't remember the last time I saw so many goalposts get hit in a shootout. That was probably the reason why we didn't come away with two points."

—Kevin Figsby,
Stingers head coach

"You don't like to see [fighting], but I think the open-ice hitting and some of the cheap stuff that was going on was stopped with that fight."

—Kevin Figsby,
Stingers head coach

scoreboard

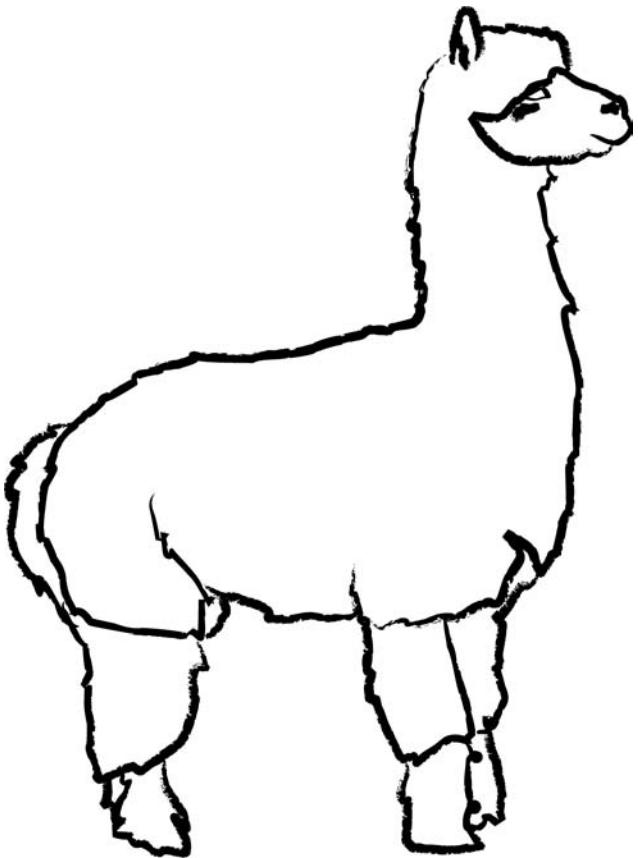
	Home	Away	Record
Men's Hockey	McGill 12	Concordia 3	4-15
	Ottawa 4	Concordia 3	
	Concordia 1	Carleton 2	
Women's Hockey	Concordia 1	Carleton 3	1-11
	Montreal 8	Concordia 2	

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

schedule

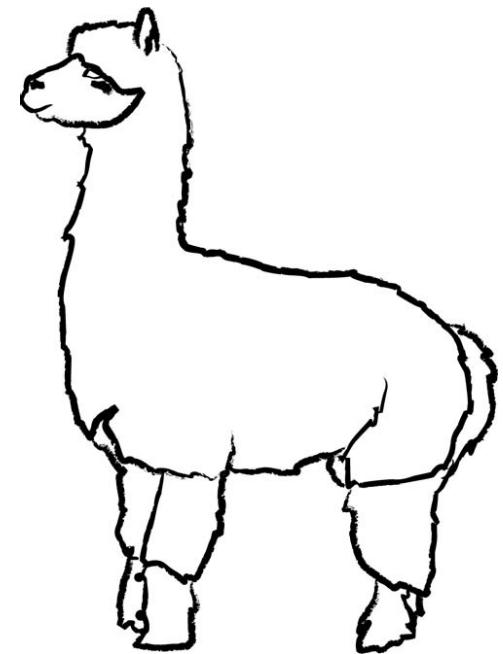
	Who	When
Women's Hockey	vs Ottawa vs Montreal	Saturday, 2:30 p.m. Sunday, 3 p.m.
Men's Hockey	@ Carleton vs Ottawa	Wednesday, 8 p.m. Friday, 7:30 p.m.
Men's Basketball	vs Bishop's @ UQAM	Friday, 6 p.m. Saturday, 7 p.m.
Women's Basketball	vs Bishop's @ UQAM	Friday, 8 p.m. Saturday, 5 p.m.

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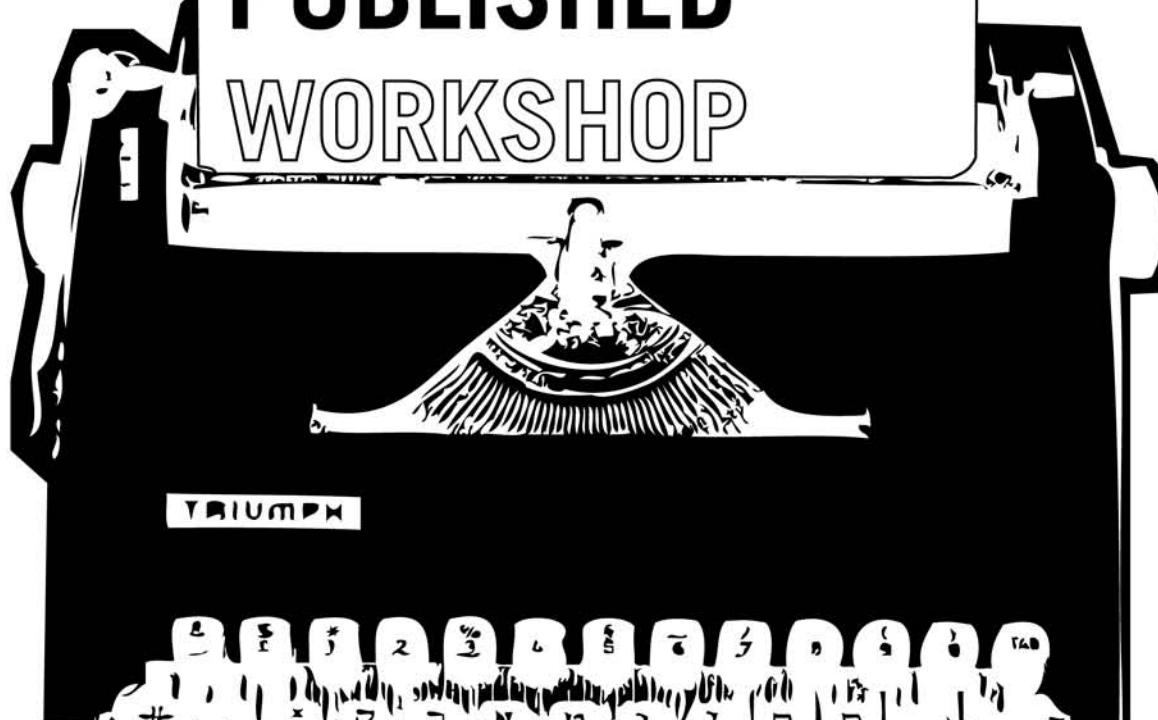
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McGill brings out the paddle

Men's hockey team clobbered in record breaking game



Rough play kept the Stingers in the box. PHOTO ADAM SCOTTI

• DAVID KAUFMANN

Concordia 3 McGill 12

A new decade and new additions to the men's hockey team weren't enough to stop the bleeding as the McGill Redmen spanked the Concordia Stingers silly in a 12-3 blowout in front of a packed house at McGill's McConnell arena last Wednesday.

Throughout the game, McGill fans created a chaotic ruckus that didn't sit well with Stingers head coach Kevin Figsby.

"I thought a lot of aspects of tonight's game were disgusting," Figsby said of the fans. "It started off with the security here at McGill. I thought the way they handled the carnival game was disgusting. When they've got peo-

ple with megaphones shouting a profanity across, and security does absolutely nothing, that's absolutely uncalled for and ridiculous."

With the crowd in a fever pitch, security gradually lost control of things. Fans pelted the ice with projectiles and one individual was removed for allegedly throwing an object onto the playing surface.

The game got off to a promising start as the Stingers competed with the Redmen by killing off three straight penalties. However, the penalty kill began to show fatigue late in the first as McGill left-winger Evan Vossen scored a power play goal to make the score 1-0 Redmen. Seconds later, centre Guillaume Doucet scored another one for McGill just before the period ended.

Another factor that caused the

Stingers' flat play was the fact that they had just returned from a tournament out in Germany.

"We were jetlagged tonight; there was no doubt about it," said Figsby. "We spent the whole first period killing penalties, and we just didn't have any gas in the second."

McGill kept pressing the Stingers into the second period. It began as right-winger Francis Verreault Paul got one past Stingers goaltender Maxime Joyal less than two minutes into the second period.

A few moments later, the Redmen scored three goals in a span of two minutes including Vossen's second of the night. Joyal was subsequently yanked from the net to be relieved by Brock McGillis. But even he couldn't weather McGill's offen-

sive storm as Doucet scored on him seconds after taking the net.

"I thought a lot of aspects of tonight's game were disgusting."

—Kevin Figsby,
Stingers head coach

enough, the Stingers' lack of discipline also hurt the club last Wednesday. Corsi, who scored his first goal as a Stinger, was quick to blame the team's loss on penalties.

"We were almost half of the game in the box," he said.

"From my position, I thought the refereeing was absolutely disgusting tonight," said Figsby.

Where the Stingers' were trying to forget this night, this was a game that pleased Redmen head coach Jim Webster. His team set a new record in most goals ever scored between the two teams. The previous record was a 10-5 rout set at the McConnell arena back on October 31, 1986.

"We showed that we could skate, and that we could pass, so I'm happy with our execution for sure," he said.

Stingers give back

Men's basketball team teach local youth the fundamentals

• ALEX DI PIETRO

Members of the Concordia's men's basketball team used part of their 14-day break from regular season play to pass on their knowledge of the game to passionate young ballers during their third annual appearance at Thursday's YM-YWHA Elementary School Basketball Clinic.

"An event like this is great to

make our guys socially aware and to give back to the community, as a lot of them grew up in the Montreal area," said Stingers head coach John Dore. "It's great for our players to get out and teach, instead of being taught all the time."

The players took to the court to demonstrate various techniques that would help the kids perform some of basketball's

basic plays properly.

Stingers' assistant coach Mike Hickey has been immersed in high-level basketball programs for years and emphasizes the importance of the basketball clinic in keeping young athletes interested in the sport.

"This kind of event is not unique, but it's the type of thing that we're losing and it's important to get it back," said Hickey.

"It means a lot to these kids. Maybe they'll go off to a Concordia game and see one of the guys playing and relate to him."

Fifth-year guard Pierre Thompson reflected Hickey's sentiment.

"This is my third time doing this and it's been fun every year," said Thompson. "It gives the children more enthusiasm to

play the sport and an opportunity to see some of the local guys they may have known growing up."

The Stingers have had a rather bleak first-half of the season thus far, with a record of 2-5 in seven games. Only time will tell whether the players will be able to build on the positive experience they had on Thursday, as they face Bishop's University's Gaiters this Friday.



Kudos to E-I-C

Arguably, the most difficult topic for the media to handle is the highly emotional and divisive topic of the Middle East, especially the Israeli-Palestinian challenge. Even conferences whether academic or popular usually are one sided and after hearing the repetitive propaganda one has not only a feeling of having heard it all before but resentment and frustration that individuals cannot go beyond their personal biases and distortions and try and take a comprehensive look at all aspects of the problem from all sides.

Terrine Friday, the editor-in-chief of *The Link*, is to be highly commended for her article "The Cost of Land" [Jan. 12, Vol. 30, Issue 18]. She covers every contemporary aspect of the difficulties and she writes and explores the topic in a balanced and professional manner which is unfortunately so rare yet is so welcomed.

Human behaviour is the most difficult aspect of our universe to change, otherwise we would not still have hatred, violence and war.

The only other comment I have is the media's tendency to refer to religious groups and political parties from the religious groups or political parties own perspectives rather than analyze them according to the criteria of the group or party to see if they truly fit the beliefs of those entities.

For example Hezbollah, Al-Qaeda and Hamas should not be referred to as organizations that are part of "Islamist extremism"; indeed, if one knows about the major tenets of Islam, they are extremely anti-Islamist.

—David S. Rovins,
Independent student

More criticism of
"American style
tuition"

In my previous letter [Jan. 12, Vol. 30, Issue 18] in which I expressed my disagreement with President Judith Woodsworth's orientation for the

American model, I mentioned that disciplines related to general culture should not be held apart, but help direct "scientific" fields and public policy, economic, financial and business management studies toward more truly democratic aims. Such an assertion might seem strange, for we are accustomed to conceive of universities as mere gathering of independent, separated disciplines—with, at best, a small measure of "interdisciplinarity."

We need, at the head of universities, thinkers able to ask the very question: is the aim of universities to make the human person a mere means of the State or corporations, or rather a thinker, whatever his specialization comes to be?

An interesting book which could help open our eyes on the mission of universities is Friedrich Schelling's *Lectures on Academic Studies* (1802). Faced with the Enlightenment-era enslavement of universities to the absolutist states of the time, he recalled what the university should provide (as it originally did) an organic organization of knowledge, with disciplines shedding light on one another (it is the very meaning of the word "university"). Needless to say, absolutism has been stronger and prevented such turn to organicity of knowledge and human freedom.

Of course, I am conscious that disciplines related to general culture may adopt harmful paths. For example, the Quebec sociological school of socio-constructivism has contributed to the levelling-down of primary and secondary schools of the province. Neo-Kantian philosophy has contributed to make ethics a mutable field, deprived of minimum absolute criteria. These disciplines would also gain from an organic organization of knowledge.

The university should be a lighthouse amidst a Western society marked by a growing gap between the rich and the poor, rising disenchantment and cynicism, and ceaseless struggles and disputes, in private as in public life.

—Hélène Poisson,
Theological studies

Quality and accessibility:
a necessary goal for all of us

Concordia president responds to criticism over "American style tuition"

Since the article "Concordia president calls for a university reset" was published (*The Link*, Oct. 27, 2009), I have heard from a number of students concerned by some of the quotes attributed to me in the article, particularly regarding the so-called "American model" of tuition.

University financing, including setting appropriate tuition levels, is a complex issue of the utmost importance to our students and the continued excellence of the Concordia experience. Over the course of my first year and a half in office, I've engaged in a dialogue with student organizations, as well as individual students who share my concerns over the challenges at hand.

I often hear calls for low-cost or even free post-secondary education. This is an ideal I share, and something we might aspire to. Sadly, however, it is simply not our current reality. In our imperfect world, we have no choice but to find solutions to provide the quality of education that our students deserve and that our society needs and can afford.

We must evaluate ways to balance the available sources of funding (private and public) while ensuring access to every student who is academically capable, regardless of their financial situation.

In doing so, a careful examination of the funding model of other jurisdictions can help us arrive at a system tailored to our own society, priorities and aspirations.

There are many examples provided by our neighbours to the south, the United States of America. Some of their institutions offset high tuition fees through the generous support of their alumni and donors via scholarships, bursaries and other means of support, all the while providing a top quality educational and research experience in world-class facilities. In referring to the "American model," I was not advocating the same levels of tuition fees associated with the US.

On the other hand, the way they maintain accessibility through continued support from their donors may be attractive. Students whose education is financed in whole or in part by the generosity of donors often return as alumni to support their successors.

In order to foster more support from donors to our universities, we can look to one of our neighbouring provinces, Ontario, for inspiration. More than ten years ago, the province made a significant commitment to improving accessibility by creating a fund to provide money for student aid. This fund matched every dollar donated by

In referring to the "American model," I was not advocating the same levels of tuition fees associated with the US.

individuals and corporations to endowment funds designated for student aid. This effectively allowed universities to increase the financial aid they offered to their students. In the case of Concordia, were a similar measure in place in Quebec, we could potentially double the funding we have available for student aid.

In addition to being creative and open-minded, the success of any initiative to find solutions to university funding will depend on all stakeholders sharing the common belief that every dollar spent by students, donors and governments alike has a tremendous and lasting impact. Beyond the positive economic impact of a university degree for individual graduates and for the workforce as a whole, today's education is the foundation for tomorrow's society and a guarantee of our collective development.

—Judith Woodsworth,
President and Vice-Chancellor

heartaches anonymous

Hey Heartaches Anonymous, what's up with guys macking on my girlfriend in front of me? Am I invisible? Do I give off a gay or friend vibe? Is my girlfriend some kind of floozy? Is she? Is she? How do I approach this situation? With a surge of anabolic rage or something more subtle? Should I grab her boob to let this guy know what's up? I'm confused and maybe a little paranoid. Help me, Heartaches.

—Not Necessarily Jealous

Not being a dude, and consequently not understanding jealousy, I've decided to hand this one over to a man obsessed with that sort of relationship intrigue. His conspiratorial mind is nothing if not consumed by plots and schemes for my, well, plotte.

Dear NNU,
I can assure you that you're not invisible. How else would you be able to type this letter if you couldn't watch your pointer fingers tap at the keys? Moving on.

When it comes to people mackin' on your girl, there are two types of perpetrators: the knowing and the unknowing. By that I mean, they realize you're dating or don't. Now, if you're not present at the time of said mackin' then neither of these apply because your GF appears as single to the men-of-the-world.

Most solid bros, once informed of your relationship by, as you said, a subtle boob grab or aggressive posture, will back off. But these aren't the guys we're talking about. The ones that concern us are those who know you're dating, maybe even know both of you on some level, but insist on hitting on her anyway.

There are a million ways this situation can arise, maybe they had a crush on her before you dated, perhaps they kissed years ago and his loins still throb, or maybe some guy just has an irresistible urge to proposition any girl you date...in front of you...at dinner. Whatever the reason, you can't get upset and you can't complain to your girlfriend because she will NEVER admit someone was hitting on her. And if you push the point you seem like an ass.

Getting hit on is a far cry from cheating, so in the court

of romance you don't really have a case. This is the part of the relationship where that trust thing comes in, and you're just going to have to rely on the basic assumption

that whoever she's talking to isn't going to be getting her attention in his pants. It'll never be fun, but will eventually be tolerable.

send your relationship queries to
heartachesanonymous@gmail.com

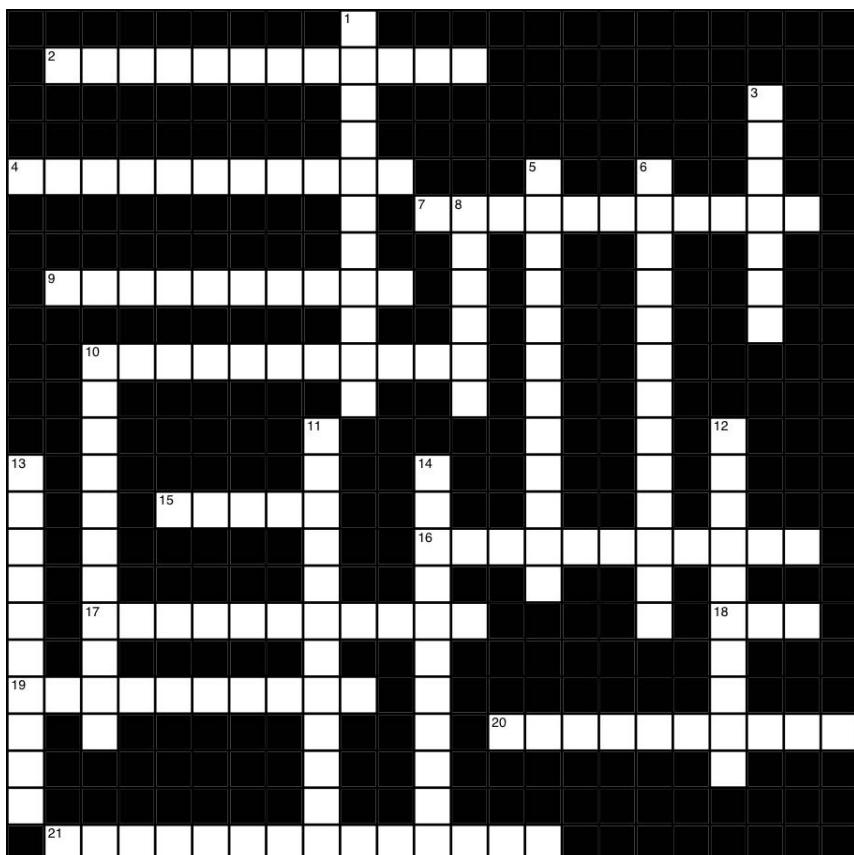
Are you lonely of heart?
Tortured of conscience?
Frustrated of genital?



pzzlol

crswrd

THE "COUNTDOWN TO
COCOMAGEDDON" EDITION
• R. BRIAN "I'VE RUN OUT
OF REALLY GOOD IDEAS" HASTIE



Across

2. Jay Leno, *Saturday Night Live*, *Scrubs*. (Envelope is opened). What are: Three things that should just give up, already

4. Conan O'Brien - On the receiving end of one of the worst broadcasting fuck-ups in years. Poor Coco

7. The only late-night TV show host to ever rock a hi-top fade. Also famous for allowing Big Willie to come on and blow his sax live on air

9. The host of FOX's first attempt at a late-night talk show, though she didn't last long. She's now best known for being a human-plastic hybrid

10. Sadly, the show on after Conan will continue to exist. On the upside, it keeps the Roots employed. That and we get a nightly view of ?uestlove's fantastic fro

15. The number of months (written out) that Conan O'Brien was given to bring his late-night brand of comedy under control and to be more 'Leno-like'

16. The NBC executive who tried to single-handedly kill *Saturday Night Live* in the early '80s is also firmly on Team Leno in this debacle, if his recent statements are any indication

17. Sometimes Bruce Springsteen drummer, full-time rock messiah who also leads O'Brien's house band. Can also rock with the best of them (see: Death From Above 1979's performance on O'Brien's prior show)

18. Never (gonna be) Better, Conan

19. FOX's second attempt at a late-night talk show. This one didn't last long either. Wikipedia describes it as "one of the biggest late-night failures ever", and I'd have to agree on that one

20. O'Brien placed an ad on this sales-and-services website indicating that his broadcasting set's for sale

21. Late-night gap-toothed adulterer who somehow made out better than his old NBC nemesis. Wonders never cease to amaze

Down

1. Leno's move to 10 p.m. killed off a 5-hour block of time that was usually filled with these types of TV shows. Think *CSI* or *Law & Order*

3. The sultan of giant chins, the swami of all that is terrible taste. Your time in the sun is over my man. Go play with your motorcycles

5. Leno's usual punching bag, also his show's bandleader. That's not any way to treat a friend, Jay, especially when you need them the most

6. Weighed in on the O'Brien/Leno situation by famously publicly comparing it to being a bus driver. What the fuck, woman?

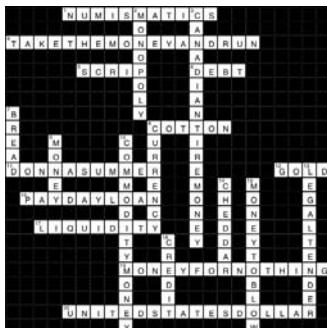
8. The only way you can catch Conan on NBC now, kids

10. His recent on-air impression of Jay Leno won him a quick spot on Leno's show, which he deftly used to criticize The Giant-Chinned One's dumb-headed attitude

11. Darkly described the present late-night quagmire while referencing Nixon's Watergate foibles, and also vocalized what the majority of comedians thought about Leno: Dude used to be funny, but is no longer a viable comedic entity

12. Why won't anyone think about late-night's most under-rated television show? Poor dude can't catch a break. It all went downhill after TRL for this dude

issue 18 solutionz



13. NBC-Universal head honcho, who in no uncertain terms told Team Conan that it would be a long time before Coco got another gig in town. That's some cold shit, man. This coming from the dude who's prior experience was basically making sure that the Today show kept on sucking on an entirely new level

14. Leaves Conan to go hang out with the man who played Buster on *Arrested Development*, before regaining the podium on the West Coast

Correction

In the story "Sex work that works" (Vol.30, Iss.17, Pg.8), the organization "Native Youth Sexual Health Network" was referred to as the "Native Sexual Health Alliance." *The Link* regrets the error.

Read it and weep

BY TRAVIS DANDRO



editorial Renewing our priorities

Haiti is in ruins. The devastation currently facing the Haitian population is a tragic circumstance for a country with a tragic past. Clearly, the prayers of the citizens of this country and nations around the world are with the people of Haiti in the midst of this disaster.

The worst thing to do in this situation would be to use this tragedy as part of some sort of political spin game (see also: "Limbaugh, Rush"). Despite early warning signs, both the timing and magnitude of this disaster could not have been accurately predicted. There has been an international outpouring of support for the victims of the earthquake and, despite chaotic organization, the influx of aid has been relatively swift.

We won't suggest that Canada hasn't done enough, or that the nations of the world don't genuinely wish to give all the support possible under the circumstances. However, we believe this tragedy provides the rest of us with an opportunity to re-evaluate our public spending priorities.

At first glance, the amount of aid that has already been pledged to Haiti relief funds appears impressive: an estimated total of \$400 million (U.S.) to date, according to the CBC. Canada was among the first nations on the scene providing medical and logistical support to the relief effort, and has pledged to send 1,000 troops to stabilize the situation in the ravaged country.

Four hundred million sounds like a big number. However, when you scrutinize the sums of money our government spends on other pursuits, it begins to appear increasingly trivial.

According to a 2008 statement made by parliamentary budget officer Kevin Page, Canada alone will have spent an estimated \$18.1 billion (or \$1,500 per household) on the war in Afghanistan by 2011. The United States offered \$100 million in aid—or roughly 1/70th of what the Iraq war cost during each month of 2009. To a country like Haiti that had little stability or infrastructure to begin with, \$400 million barely clears the rubble.

Over 100,000 Haitians call Montreal home, and make up one of the largest such communities in the world. However, even though Haitians represent a larger ethnic group than Greeks, Jews or Lebanese in the city, they are still marginalized. After Fredy Villanueva was shot and killed by Montreal police in 2008, the borough of Montreal North, around which the community is concentrated, erupted with violence. Three police officers were injured and 52 people were arrested in the ensuing riots over the mistreatment of minorities by the Montreal police force.

And beyond having a Haitian-born Governor General in office, Canada as a society hasn't done much to quell these feelings of marginalization.

A recent poll conducted by the Canadian Defence and Foreign Affairs Institute found that, from 2004 to 2010, Canadian fears of terrorism and global warming had subsided considerably. The poll also found that the percentage of Canadians fearing immigrants and refugees as a critical threat rose from 21 per cent in 2004, to 27 per cent in 2010. Essentially, fears about loose immigration policies have largely supplanted fears about the future of our planet.

Haiti is the second-largest recipient of Canadian aid after Afghanistan. Even before the earthquake, Canada had pledged \$550-million of aid to Haiti over the next five years. But, the fact remains that millions of Haitians are still without access to food or water, and sources on the ground report that the distribution and co-ordination of aid still seems to be haphazard at best.

Thousands of Haitians will die simply because not enough aid is getting into the country. Already Canada's mission has shifted away from search and rescue missions due to the unlikelihood of finding any more survivors in the carnage of the quake.

Ultimately, we are trying. The Canadian government is to be commended for the swiftness of their response. But will Haiti hold our attention? Recovery efforts of this magnitude take years of consistent effort and continuous financial support. Politicians love talking about building a "New Haiti" and providing long-term stability. The question is how. If Montrealers truly want to change things for the better, not just make themselves feel better with a one-time donation, it's our responsibility to keep the pressure on our politicians. Because how much is \$400 million, really?

— Diego Pelaez Gaetz
Opinions editor
with files from Christopher Curtis