

# THE McGill Daily

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In October and beyond since 1911

**QUEER  
HISTORY  
MONTH**

The McGill Daily is located on unceded Kanien'kehá:ka territory.

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A colorful promotional banner for two events. On the left, 'Les Mardis Rétro' is advertised with a rainbow, a butterfly, a flower, and a mushroom. In the center, two glasses of beer are shown next to a 'Café Campus' logo. On the right, 'CAFÉ CAMPUS' is advertised with a rainbow, a unicorn, a planet, and a heart. The text 'DEPUIS 1967' is above 'CAFÉ CAMPUS', and 'BOÎTE DE NUIT • SALLE DE SPECTACLE • COOP DE TRAVAIL' is below it. 'LA MAGIE OPÈRE' is written in a decorative font. At the bottom, the address '57 PRINCE-ARTHUR EST. MTL' and 'SHERBROOKE • SAINT-LAURENT' are listed.

**Les Mardis Rétro**

**CAFÉ CAMPUS**  
DEPUIS 1967  
BOÎTE DE NUIT • SALLE DE SPECTACLE • COOP DE TRAVAIL  
LA MAGIE OPÈRE

SPÉCIAUX TOUTE LA SOIRÉE

57 PRINCE-ARTHUR EST. MTL • SHERBROOKE • SAINT-LAURENT



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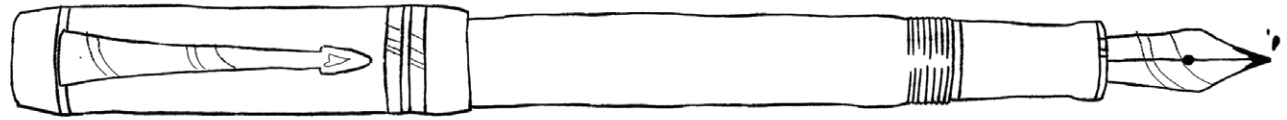
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## Mapping Queer History, Charting Queer Futures

This October marks the seventh celebration of Queer History Month at McGill. The 2024 theme is visibility, with a special focus on the question, “What does it mean to be seen?” In a time where lawmakers around the world are actively shrouding the existence of queer and trans people in shadow, it is paramount that we shine a light on their history and achievements. For this year’s editorial, we would like to focus on the history of Canada’s LGBTQ+ community – especially in and around McGill.

When it comes to LGBTQ+ rights, there has been an alarming trend towards global regression over the past year, the effects of which have been felt by queer and trans communities worldwide. Countries such as Georgia, Indonesia, and the United States have set concerning precedents across multiple continents, passing and promising laws that repeal existing rights in place for queer and trans people. For instance, just this past July, Georgia passed a “Family Values” bill that, according to *Al Jazeera*, provides “a legal basis for authorities to outlaw Pride events and public displays of the LGBTQ rainbow flag, and to impose censorship of films and books.” Civil Rights Defenders states that this legislation outright bans gender-affirming care, adoption by queer or transgender parents, and “annuls same-sex marriages performed abroad.” In the United States, the far-right’s proposed Project 2025 plan, rising book bans, and state legislation pushed by conservative politicians like Florida Governor Ron DeSantis, all pose a significant threat to the safety and well-being of LGBTQ+ Americans. Canada has also been moving backwards, failing on many occasions to protect the rights and security of queer and trans people.

Yet, as some areas of the world are regressing when it comes to protecting LGBTQ+ communities, other places are progressing. In 2019, Taiwan became the first region in Asia to legalize gay marriage, with Thailand following suit just a few weeks ago. While many Western countries often pinkwash themselves as a haven for LGBTQ+ rights, such landmark developments show Asian nations moving towards a more inclusive future, whereas countries like the U.S. and Canada are becoming more repressive. These contemporary milestones illuminate the other side of queer visibility today: just as they have done in past decades, queer people continue to fight, to persevere, and to thrive.

Canada, specifically Montreal, has a long history of LGBTQ+ activism and groundbreaking victories. In 1977, Quebec became the first province in Canada to write the prohibition of discrimination based on sexual orientation into its Charter of Human Rights. This amendment came about as the result of extensive activism from Montreal’s queer community, who banded together following a deplorable police raid on Truax and Le Mystique, two gay bars that were located on Rue Stanley. The raid culminated in 146 arrests and led to a massive protest, consisting of roughly 2,000 participants. The pressure put on the then-governing party, *Le Parti Québécois*, led to both political and social advancements in human rights

in Quebec and Canada. The Canadian Museum of History states: “Public support for gay rights solidified after the raids and was instrumental in leading to the first Montréal Pride march on June 16, 1979.” This march, organized by queer rights pioneer John Banks, was instrumental in advancing the fight for queer and trans rights in Montreal. The events following these raids, in conjunction with the raid of The Sex Garage in 1990, are colloquially referred to as “Montreal’s Stonewall.”

Montreal’s rich queer history is preserved in the Quebec Gay Archive. There, you can find examples of the large role LGBTQ+ people have played in Montreal’s legacy as a city. The first queer establishment in North America was recorded in Montreal in 1869. Over the last century, many queer nightlife venues were founded throughout the city, such as the numerous lesbian bars started by Denise Cassidy in the late 1960s. Additionally, the first queer publication in Canada, *Les Mouches Fantastiques*, was established right here in Montreal and ran from 1918 to 1920. This magazine, which mainly featured poetry and essays, is a shining example of queer Canadians’ literary achievements.

Today, you can follow projects like *Queering the Map* and *Walls Have Ears*, which are useful resources for those seeking to learn about queer history and the lives of LGBTQ+ people. On *Queering the Map*, created by queer Montrealer Lucas LaRochelle, queer and trans people across the world can upload their daily life experiences online to document their collective history. Specific to Montreal is *Walls Have Ears*, an exhibit and “pilot project” that combines multimedia and interviews to precisely map the queer history of different neighbourhoods, universities, and college groups within Montreal.

McGill students and faculty have been instrumental in creating queer spaces at this university. *Gay McGill*, now known as *Queer McGill*, emerged following a 1972 seminar titled “Biology and Social Change,” and has been integral to McGill’s queer community ever since. *Queer McGill* continues to host important programming, creating safe spaces for queer and trans McGill students. The club started *Gay Line*, now known as the Canadian Association of Education and Outreach (CAEO), which provides a phone hotline for queer and trans Canadians in need of a social safety network. Currently, McGill and Montreal have many organizations in addition to *Queer McGill*, such as the Union for Gender Empowerment and the Quebec Public Interest Research Group (QPIRG) that aim to bring together queer communities.

As members of the LGBTQ+ community or as allies, we all have the responsibility to stand in solidarity with other oppressed groups and people who are suffering around the world. Showing up for queer and trans people also means opposing genocide, oppression, and imperial violence. By amplifying the voices of all marginalized people and advocating for them, we are all advancing our collective liberation.

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# Culture Shock 2024

## Empowering Change Through Community and Art

**Lisa Banti**

News Contributor

This October, QPIRG-McGill's "Culture Shock" event series returned with a lineup focused on anti-racism, migrant justice, and Indigenous solidarity. From October 21 to 30, the series offered workshops, seminars, and panels exploring activism and revolutionary change within the McGill community and beyond. Focusing on "Transformation" as its 2024 theme, Culture Shock encourages attendees to go beyond merely critiquing society by offering practical tools that foster a deeper understanding of how grassroots action shapes new cultural realities.

The series kicked off on October 21 with a free community dinner at SSMU's Flex Space, catered by the Midnight Kitchen Collective. As a casual introduction to the deeper discussions and activities of the week, attendees gathered to share a vegan meal – an informal opportunity for participants to connect with each other before the week's more structured workshops. Those attending – whether long-time activists or newcomers to the space – expressed a shared enthusiasm for working toward tangible social change. Organic discussion of topics like migrant justice, Indigenous rights, and the history of radical movements in Montreal fostered a strong sense of community, underscoring the significance of informal spaces in movement-building.

One of the most anticipated workshops of the week was held on October 23, titled "How to Design an Effective Political Image." Hosted at QPIRG-Concordia, the seminar taught participants the principles of impactful design as a form of protest. Led by facilitators from the International Development Studies Students Association (IDSSA), SSMU External Affairs, and QPIRG-McGill, the workshop began by exploring how images function as powerful tools in political movements by shaping narratives and evoking emotion to engage and mobilize the public. Attendees learned the basics of composition, colour theory, and symbolism – elements critical to political imagery. The seminar also covered practical techniques like spray-painting and wheat-pasting, offering hands-on guidance in producing and disseminating these images.

The session emphasized how political imagery must be both bold and accessible as a visual call to action. The discussion of real-world examples, from historical posters to contemporary protest



Emily Hardie | Visuals Contributor

art, provided a rich context for understanding how art and activism intertwine.

For those who missed the initial events, the remainder of Culture Shock 2024 offers a diverse lineup aimed at educating and empowering participants. Other highlights from the first week included the Radical Walking Tour of Milton-Parc, on October 22, exploring the neighborhood's

Through its diverse programming, the event series has not only educated participants but also fostered spaces for solidarity and action.

history of activism and its ties to McGill, as well as the Intro to Canadian Imperialism workshop led by Professor Tyler Shipley on October 24, diving into Canada's colonial past and its lasting effects on global politics. In addition, on October 25, participants joined the Zine-Making Workshop led by volunteers from the Prisoner Correspondence Project, which focuses on the significance of zines in leftist movements.

The second week brings even more opportunities for engagement. The Panel on the History of Montreal Activism will take place on October 28, gathering speakers from various grassroots organizations to discuss the city's rich legacy of anti-imperialism and community organizing. On October 29, a second Radical Walking Tour is scheduled, meeting at QPIRG-McGill (3516 Parc Ave.), while *Lupa ay Buhay* (Land is Life) will be held the same evening. Participants can also look forward to the CKUTea x Music Lib Listening Party on November 1, rounding out the week's activities. Each of these events offers unique opportunities to engage with critical issues and gain practical tools for activism.

Culture Shock 2024 positions

As a casual introduction to the deeper discussions and activities of the week, attendees gathered to share a vegan meal – an informal opportunity for participants to connect with each other before the week's more structured workshops.

itself as a vital part of the ongoing conversation around social justice at McGill University and in the wider Montreal community. Through its diverse programming, the event series has not only educated participants but also fostered spaces for solidarity and action. Whether building community while creating powerful art or bonding over a shared meal, the series demonstrates that transformation begins when individuals come together with a collective purpose, equipping participants with practical skills, meaningful connections,

and the inspiration needed to drive real change.

For upcoming Culture Shock events, check out @qiprgmcgill on Instagram or [qiprgmcgill.org/cs/](http://qiprgmcgill.org/cs/).



# McGill Celebrates Seventh Queer History Month

University addresses access to gender-affirming care through the theme of “visibility”

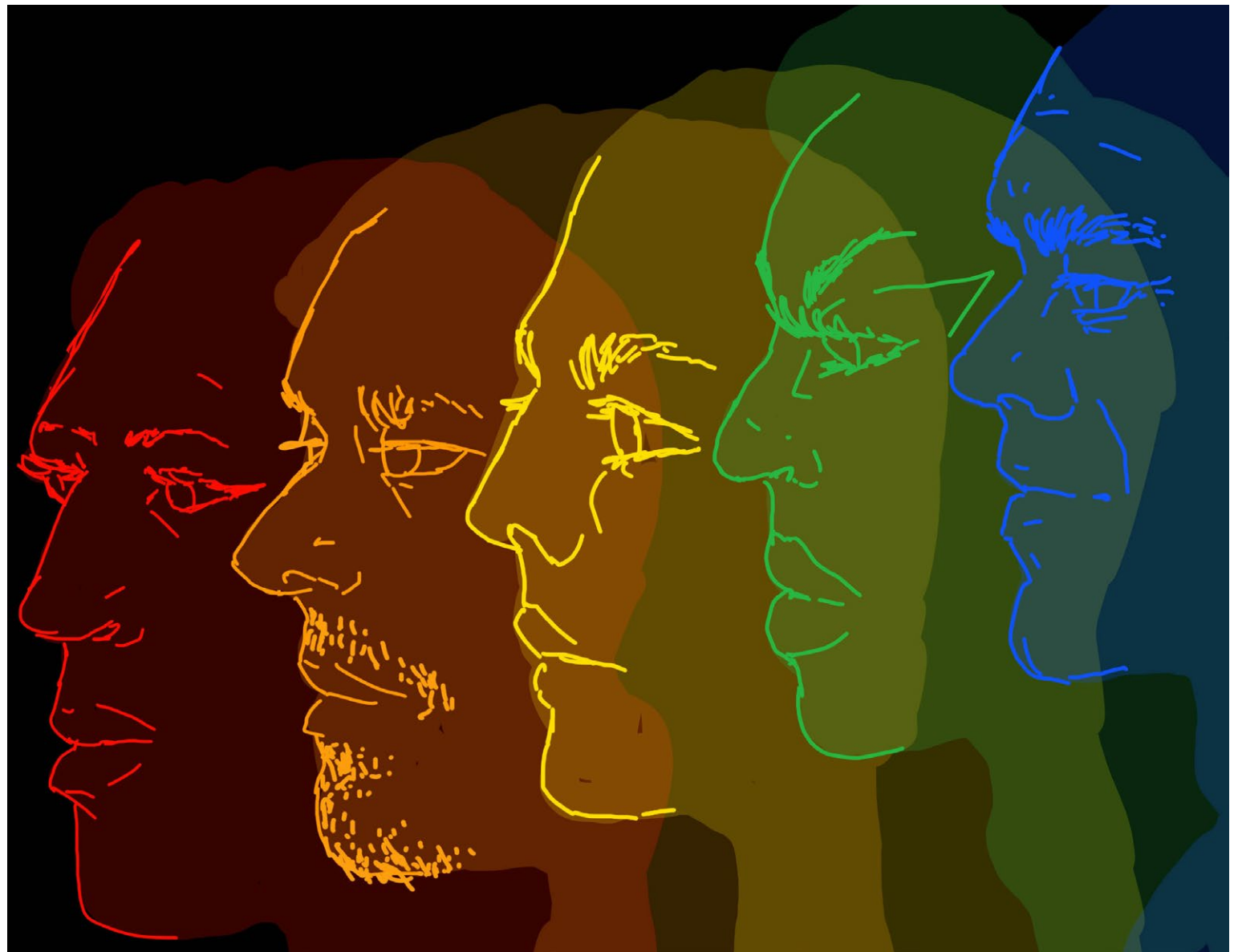
**Mara Gibe**  
News Contributor

McGill continues to rewrite its legacy of solidarity with LGBTQ+ voices as it celebrates its seventh Queer History Month (QHM). Community programming, such as workshops, guest speaker conferences, and alumni events centring the LGBTQ+ community, mark this month at our institution. These events foster alliances and provide a space for our diverse intersectional identities.

In October 2018, McGill became Canada’s first post-secondary institution to celebrate QHM. This initiative was kickstarted by Meryem Benslimane, the former education advisor of the Equity Team, a group that facilitates the university’s LGBTQ+ events. In addition to the Equity Team, this year’s events are organized by Queer McGill, the Subcommittee on Queer People, the Union for Gender Empowerment, the Department of Family Medicine, and the Indigenous Health Professions Program. This month’s events are designed to further stimulate community involvement amongst students, faculty members, and graduates.

Sophie\*, a student at McGill, stresses the importance of “queer communities that are racially and ethnically diverse to help people come to terms with the intersectionality of their identities,” similar to how she found acceptance in her identity through other women of colour at school.

While these activities are first and foremost celebrations, Christopher Manfredi, the Provost and Executive Vice President (Academic), who partners with the Equity Team, notes that it is also important to acknowledge McGill’s efforts to combat any systemic barriers LGBTQ+ people face on campus. Providing a space to discuss these grievances represents this year’s theme of “visibility,” which concentrates on access to sexual and gender care for two-spirited, transgender, and gender-non-affirming people. The Two-Spirit, Trans, and Nonbinary in Academia virtual roundtable on October 15 addressed issues in navigating identity in academia. Speakers included Dr. Jae Ford, who addressed inequities in the health care system; Raiya



**Auden Akinc** | Visuals Contributor

Taha Thomure, who advocated for justice through sport/non-sport movements; and Hazel Ali Zaman-Gonzalez, who spoke on the intersections of identity expression in art.

Moreover, this conversation of identity expression in academics is in the spotlight of Canadian politics. By the end of the month, Alberta Premier Danielle Smith plans to introduce legislation banning underage students from changing their pronouns or names without parental consent, a policy the Saskatchewan government passed last year. This is in addition to Smith’s proposal earlier this year to notify the parents of students who change their names and/or pronouns, while also limiting transgender students’ participation in female sports and their access to gender-affirming care. These barriers exacerbate pre-existing discrepancies in health care access for transgender and nonbinary Canadians. A 2019 survey by the National Library of Medicine revealed that only 52.3

percent of Canadians 14 years and older felt safe addressing their healthcare needs with a provider, the first step to accessing gender-affirming care.

Disadvantages in the health care system impacting Indigenous and LGBTQ+ peoples persist to this day, as addressed in Two-Spirit physician Dr. James A. Makokis’s opening speech for McGill’s Queer History Month programming on October 8. Makokis is a leading figure in Indigenous and transgender health, which he spearheaded through his medical clinic. Makokis’s speech emphasized the theme “visibility” in bringing to attention the issues that persist in Indigenous and transgender health.

This month also saw the Return of the Rainbow, a homecoming celebration for queer alumni, current students, and staff. By sharing their stories at forums like this, community members serve as “proof that if I accepted my identity and came out, there was still fulfillment and respect

in my future,” said Bailey\*, another McGill student. For the rest of October, students can attend film screenings, web panels, art workshops, and book collections of identity expression through drag.

Events beyond October that uphold LGBTQ+ visibility include the Launch of the Rainbow, the annual celebration of the achievements of LGBTQ+ graduating students most recently celebrated this past May. This is also known as Lavender Graduation. The lavender, an international symbol of queer empowerment, symbolizes the Stonewall riots that triggered the queer rights movement internationally. Quarterly meetings are held by the Subcommittee on Queer People, one of six Equity, Diversity, and Inclusion Committee (EDIC) advisory bodies to the McGill Senate. The subcommittee ensures equity for LGBTQ+ people at McGill, making reformative recommendations to address the needs of a community that has been systemically

silenced and made invisible. McGill student Hannah\* defines queer visibility as “not having or wanting to hide a core aspect of my identity,” and is grateful for the progressiveness of her community, particularly the work done by women of colour. McGill community members can access an array of social and medical gender-affirming services, including the Shag Shop, counsellors, sexologists, and more.

According to Manfredi, “the university’s work is far from done.” QHM’s purpose encompasses McGill’s continuing efforts to consolidate an equitable campus, “especially in the wake of ... political mobilization against gender identity and sexual orientation equality in Canada and around the globe.”

*\*Students’ names have been changed to preserve anonymity.*



# McGill Daily's History of Reporting on Queer Activism

Articles collected from the 1970s and 1980s

Compiled by the Editorial Board

2. Last fall the *McGill Daily* ran a series of anguished letters from closeted gays on campus. Most of the letters offered no mechanism for further communication with other gays and were either plaintive *cris du coeur* to lessen the pain of yet another night alone or else anonymous public affirmations of private conquests, almost as if to say that not all homosexuals were miserable.

Those that did suggest a follow-up were usually overtly or implicitly sexist in content, one even proposing a founding gay liberation meeting in a building (a bar) legally closed to women! There was clearly little familiarity with the aims of the gay movement; the letters served only to emphasize to many of us that gay liberation had indeed made little impact at McGill. ("Gay" in this context signifies an affirmative attitude of men and women towards their homosexual or bisexual behaviour.)

Paradoxically, McGill finds itself at the very centre of Montreal's gay heartland. Within a few blocks of campus there are perhaps a dozen gay bars in open operation. In summer, the busiest outdoor cruising area in Canada operates day and night within yards of the McGill student residences. Cruising the corridors of Place Ville-Marie to the south is unrivalled for comfort and convenience during the cold nights of the winter session, while to the east the streets and alleyways of the student ghetto (known, incidentally, in other parts of Canada less as a student ghetto than a gay one) are plied by cruising gays any time of year.

Even on campus at McGill and Sir George certain washrooms in the basements, certain parts of the library, certain tables in the Faculty Club attract those students and professors who are clued in, while at the same time other, who somehow haven't got the word write sad, desperate letters anonymously to the *Daily*. McGill, therefore, like Montreal itself, has considerable gay potential, where now we find only timid, privatized, sexist, closeted—in a word, oppressed—homosexuals.

During the second term last winter a seminar on sexism specifically oriented toward gay people, was organized. For five months it met for several hours every Monday night at the Redpath Library. Although it was little publicized, the seminar was attended by as many as fifty people, with men and women generally equally represented. On the basis of our experience with that seminar we have a clearer idea of both the reasons for the alienation experienced by gay people and the further steps that must be taken this year to alleviate that alienation at McGill.

Gay people should be, of course, accustomed to oppression within Western civilization. Except for brief happy periods such as the flowering of Greek civilization and in some areas during the Renaissance, they have been persecuted by society. The term "faggots" may have originated from the Medieval custom of burning a few homosexuals as fuel to feed the fires of heretics and witches. The Nazis sent known gay people to the gas chambers along with other "social undesirables".

At present throughout most of the Western world, including Canada, being gay in an open way exposes one to police harassment and arrest as well as immense social penalties.

## Saturday night : Mtl gays demonstrate

by Ron Doyle

Hundreds of gay men and women gathered downtown Saturday night to protest police harassment.

The gays were demonstrating against a police raid made on the previous evening at Trux, a Stanley Street gay club. Over 100 men were held overnight under charges of being found in a bawdy house. According to reports, police were armed with submachine guns and sawed off shotguns during the raid.

The demonstration, which began at the corner of Stanley and Ste. Catherine Streets, quickly grew to enormous proportions. Downtown traffic was blocked in all directions and the MUC riot squad was called in. Police used motorcycles and nightsticks in an attempt to disperse the crowd, but little actual violence occurred. Gays carried placards and chanted "Down with police repression" and "We want our rights".

According to a spokesperson for the Association des Gai(e)s du Québec (ADGQ), the march is only the beginning. "It's the first time gays in Montreal have stood up to the cops en masse. If there were a thousand gays this time, next time they'll be five thousand. The police are going to learn that they can't push us around".

The crowds lined the streets for about three hours finally breaking up around three in the morning.

## McGill gays organize

by scott bowness

The only existing homosexual organization in Montreal is the Front de Liberation des Homosexuels (FLH). As a radical organization it automatically excludes Gays who want to socialise on an informal basis without committing themselves politically.

The situation is about to change; two meetings have been held by interested students and non-students in the Redpath Library since October 10 to create an organization that will provide a wide range of services to meet the interests and requirements of Montreal Gays.

The main project discussed at the first meeting was the formation of a Drop-In center to act as a focal point for the Organization. The center will provide facilities,

including a communal meeting and discussion area equipped with literature and other material on homosexuality, a telephone "hot line" service to provide legal and medical advice, and a group of advisors ready to give confidential information at any time.

Measures have been taken to integrate the organization into the structure of University social institutions as quickly and as painlessly as possible. Part of the *Daily's* Friday supplement will be left open to contributions from Gay students, and a seminar on sexism has been instituted as a credit course for McGill and Sir George Williams University students. Anyone who is interested in the course is invited to appear at the first seminar discussion on

Wednesday, October 25 at eight-thirty pm in the Redpath Library.

On the religious front, the Organization has asked the Hillel Students' Society for financial support. The organizers point out that there is a large number of Jewish students in the Organization itself and, presumably, an even larger number of Gays among the Jewish students who haven't attended either of the last two meetings. The request for support will be debated at 4 pm this coming Monday at 3460 Stanley. Any Jewish Gay men and women who consider themselves to be accomplished debaters are asked to appear and support their cause: Talmudic doctrine concerning homosexuality will guarantee a lively debate.

A committee was chosen on Tuesday to represent McGill gay students at Students' Council meetings, and to launch the process of integration mentioned above. It consists of James Young as President, Vicky Jacks as Vice-President, and Ian McGregor as Secretary. Anyone wanting information on the organization should contact one of these people. A representative council was also chosen for the Drop-In center to give information and to accept advice or contributions if these are in the offing.

The two Council members are Mike McGurk, a professor in the Faculty of Religious Studies who runs the risk of being sacked if his superiors should recognise him "for what he is". His phone

number is 276-4421 should anyone want to speak to him.

The immediate objective of the Organization is to establish the Drop-In center so that long-term efforts can be concentrated on developing religious and political affiliations.

For example, organization leaders have foreseen a possible parallel relationship with the FLH. The Organization's most fundamental aims, however, exist at a more personal level. In the words of one organizer:

"We want to give active and latent Gays the opportunity to recognise and accept their own sexuality instead of being fucked up by the cultural preconceptions imposed on them. We want them to have confidence in their own personalities."

## Church oppresses gays

by Mike Geisterfer

Sexism is still very real in the church according to members of the gay community. Speaking at a panel discussion on campus, Rev. Joanne Monti, pastor of Metropolitan community church said that to be not only female, but lesbian, is like "being a black Jew in a white Protestant community" in the eyes of the church.

Monti, pastor of a gay-oriented fellowship, maintained that for too long the Church has regarded homosexuality as a "disease-ridden minority."

Members of the gay community went on to criticize the church for being the "major source of oppression against homosexuals."

While admitting that the majority of Roman Catholics

view homosexuality as "wicked, perverse, unnatural and repulsive," Dr. Gregory Baum of McGill's Faculty of Religious Studies declined to clearly define the sources of homosexual persecution.

Speaking on behalf of the gay community, Bruce Garside, social worker for Gay Social Services, maintained that the traditional orthodox forces of the church seem "to have a unanimity in their condemnation of the gay community."

Garside cited incidents within the church itself, where members of the clergy, grappling with their own sexuality, would "severely castigate" their gay parishioners in frustration, only to "propitiate them two months later."

It is the Church, claims Garside, that is the root of

much of "the isolation and rejection" felt by many homosexuals. The Church has not been content to keep their values to themselves. It insists on forcing them on others." He added that as a result many homosexuals are unable to reconcile their sexuality with their Christianity, forcing many to "opt out of the religious scene altogether."

Rev. Joanne Monti maintained that the gay community has, "through its love, proven their humanity." She sees the gay community as a vital part of the "mosaic of humanity... a part of the distinctiveness God has created."

"It's just about time," she concluded, "that the church started acting in love."

## Gay McGill goes back to closet

by Moira Ambrose

Gay students at McGill are going to have to fight to keep their drop-in centre in the Union building.

According to Gay McGill member and club representative to Students' Council Colin Tomlins, the Gay students' group is being reduced to a non-functional status through room assignment changes in the University Centre.

"The room that the Students' Society executive wants us to move into cannot be used for a drop-in centre, which is a major function of our group," says Tomlins.

Students' Society Vice President Internal Affairs Bruce Hicks says that in moving from room 411 to room 417, Gay McGill only loses a foot of space.

"The only difference in the new room is that it doesn't have a shower in the bathroom. Their couch and library are still there," he says.

Tomlins says that the size of the room is not the issue. "We need a specific type of space. We need a drop-in centre. The

long hallway in that room cannot really be used in that way," he said.

"The feeling we get from the executive is use it or lose it," he added.

Tomlins says that Gay McGill sent the executive a letter in mid-April explaining that they need a certain kind of space for their drop-in centre. "They just decided everything themselves without talking to the groups involved. They ignored us," he says.

Ken Monteith, the official contact person for Gay McGill, says he has yet to hear officially from Students' Society that his group has lost their room.

Hicks says that the Students' Society executive "is not committed to interest groups."

"We really bent over backwards to please those guys. They said they wanted an out-of-the-way place with privacy. They got it. We also put them next door to the Womens' Union because the two libraries are cross-catalogued," he says.

"We even made sure they didn't have to share an office," he added.

Gay McGill members certainly question the executive's commitment to interest groups and intend to air their grievance before the Students' Council.

"These things have to be approved by Council. I just hope they (the executive) don't try to ram all these changes through at the first meeting. People haven't had time to examine the documentation of what was decided over the summer," says Tomlins.

The Gay McGill office, complete with kitchen area and bathroom has been assigned to Students' Society publications — the McGill Tribune, the Students' Society Handbook and the Student Directory.

1. THURSDAY, OCT. 19, 1972

2. VOL. 62, NO. 4. FRIDAY SEPT. 22, 1972

3. Monday, October 24, 1977

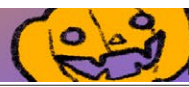
4. Thursday, November 17, 1977

5. Monday, September 13, 1982

## Gay Women

If you feel the need to talk to a gay female social worker or if you are interested in volunteering your services to the Project, feel free to call Joanne Stitt at the Gay Social Services Project — 934-0721 Ext 73.

3.



# The Queering of a Female Narrative, and the Horror of Habeus Corpus

## Who is the monster in *Frankenstein*?

Elaine Yang  
Features Editor

*“All men hate the wretched;  
how then I must be hated,  
who am miserable beyond all  
living things!” – Mary Shelley,  
Frankenstein*

**D**evil, fiend, being, creature, abomination: out of all the words used in *Frankenstein* to describe the animated being at the heart of the story, it’s a bit odd that most often he is only called “the monster.” Why do we never use *daemon* (tastefully spelled as such by Mary Shelley in the original 1818 edition of the novel) or *wretch*, as the being sometimes calls himself? Even construct, which feels admittedly stiff for a creature of bone and flesh, might suit him better considering that he came to life only after being sewn together at the painstaking hand of his creator.

The being has never been given a name of his own – monster has simply been his moniker ever since he was first introduced to the literary readership of Regency-era England. Confronted with the visage of his rogue creation, Victor Frankenstein reaches for a word to realize what he saw as being formless, abominable, and unnatural. But the monster was not preconceived as an outcast, which he would later become: in fact, he was hardly preconceived of at all. What Frankenstein had animated was the result of an obsessive occupation with the power to endow life. His ambition was not set on shaping an individual awareness, but rather on the lofty ideal of a consciousness from whose existence he could draw the ultimate sense of obligation. This being, whose countenance he fled at the moment of its awakening, developed sensitive agency incidentally; his very existence was a natural consequence of Frankenstein’s unnatural actions. His progeny occurred through accident, and his monstrous condition was therefore manifest.

**“The different accidents of life are not so changeable as the feelings of human nature.”**

To the vague end of his creator’s design, the creature was intended to be comprised of a seemingly arrangement of limbs and features, which Frankenstein had curated himself for their characteristic beauty. Perhaps unconsciously he’d expected a natural

degree of conformity from something he could consider beautiful. But as soon as the creature stirs, Frankenstein is overcome with repulsion at its animism – its monsterhood, to him, becomes horrifyingly apparent. He watches the monster’s formless ambitions, now inextricable from this sinewed amalgamation, hoist up its outsize mass and take its first ungainly steps.

Something about reading *Frankenstein* to this point speaks to a familiar narrative of the queer experience.

Something about reading *Frankenstein* to this point speaks to a familiar narrative of the queer experience. This becomes most obvious in the painful relationship between creature and creator, progeny and progenitor, and is also present in the monster’s baleful abandonment of a human society that will never accept him. At the same time, the thematic exploration of guilt, progeny and responsibility hints at an unmistakably feminine perspective: the one request of the creature to his creator in return for his own removal from the skirts of human society is not for retribution, but a singular understanding. The monster’s only demand is for a reciprocal, female companion.

**“If I cannot inspire love, I will cause fear.”**

The archetype of the female abomination began, insofar as concerns the public imagination, with the superfluous influence of Medusa’s image – vicious, terrifying but just as often tempting to her victims – which has only ever grown since her inception in legend. Her narrative, from her assault at the hands of the god Poseidon to her monstrous transformation, has become inextricable from both feminine violence and appeal. In varying ways, the mantle of desire has been donned by every one of her successors.

Even such obliquely irredeemable creatures as the Anglo-Saxon “sea witch” have managed to inspire rather liberal interpretations of their appearances and motivations according to certain artistic visions. A 2007 film adaptation of the epic *Beowulf* by the same



Olivia Shan | Visuals Contributor

name reimagined her in the form of a nearly nude woman with a golden serpentine tail, entirely subverting her original antagonism with the introduction of a misplaced strain of overtly seductive appeal. In the original epic poem no less, the “sea witch,” mother to the monster Grendel, isn’t even referred to by a single set of consistently gendered pronouns.

The literary intersection between the monstrous and the feminine, already occupied by a fearsome lineage of female characters, would certainly have welcomed another addition. The precipice on which Shelley leaves off the completion of the female creature by Frankenstein

– and the brutality with which he dismantles his progress – leaves room to wonder how she would have considered the role of a feminine conscience in keeping with the particular natal violence of Frankenstein’s creature. Perhaps she’d decided that Victor Frankenstein, who spent most of the novel looking forward to a marriage with his first cousin, would simply have drawn a blank.

**“I do not destroy the lamb and the kid.”**

The creature becomes an outcast twice from the world of his progenitors. He is rejected for his nature, which

is of an unknowable misery, but it is for the undoing of his own creation that he finally chooses to distance himself. In an off-beat lockstep echoing their first conversation, he incites Frankenstein to a pursuit toward the edge of the known world – away from the conditions of humanity. The nature that binds them resolves only with the dual demise of anomaly and antagonism. There also lies monstrosity: in the preter-natal space between the human, the abominable, and the unconceived. In *Frankenstein*, it’s between every page.

# Massimadi 2024: Rebirth and Resilience

A festival review and interview with Massimadi's Naomie Caron

**Sena Ho**  
News Editor

**Eliana Freelund**  
Culture Editor

Community. Celebration. Courage. These three descriptors rang through my mind as I walked into the halls of the McCord Stewart Museum on October 23. Fellow Daily editor Sena Ho and I witnessed a truly spectacular display of queer camaraderie as we attended the opening night of this year's Massimadi Film Festival. As we made our way into the event space, it became clear that the Massimadi Foundation profoundly embodies what it means to uplift a community. Warm smiles, friendly greetings, and cheerful laughter adorned the walls of the reception hall, adding to the general atmosphere of acceptance, unity and community.

It was clear that the opening of this festival struck a chord with a variety of attendees. The audience hung onto every word as Massimadi staff, event organizers, and sponsors gave heartfelt speeches encapsulating the importance of their work. One organizer ended their speech with inspiring words of gratitude: "Thank you for allowing people to breathe, to be able to shout through the works that their life matters, that their existence matters, that their feelings matter, that their dreams matter and that their culture can be a means of expressing their personality." The opening words spoken at the festival drove home the message of what it means to have the courage to persist.

Massimadi ultimately strives to celebrate the achievements of the LGBTQ+ African community at large. Described by its founders as "Canada's premier festival celebrating LGBTQ+ Afro cinema and arts," the Massimadi Festival positions queer African excellence front and centre. Film, music, and the visual arts all come together during this festival to weave complex, multi-faceted stories of strength and persistence across a diverse emotional spectrum. Their website describes their mission statement as aiming to "encourage and highlight the cultural contribution of Afro LGBTQ+ artists by promoting the arts through multidisciplinary events."

The festival's origins lie in the 2002 project *Arc-en-ciel d'Afrique*, which aimed to provide members of African and Caribbean communities with health and social services. Over



**Sena Ho** | News Editor

the next 17 years, this organization would work alongside the first World Outgames in Montreal, lead awareness campaigns for queer Afro-Caribbean rights in Quebec, and foster relationships with the International Gay and Lesbian Human Rights Commission. *Arc-en-ciel d'Afrique* persists through the Massimadi Foundation today, using "art and culture to combat discrimination while encouraging and highlighting the cultural contributions of Afro LGBTQ+ artists." The Massimadi Festival creates a space for visibility, using the elements of creative expression inherent in visual art to shine a light on the stories of queer African artists.

As President Laurent Lafontant explains, "Our suffering transforms into beauty in creation, allowing the community to transcend and overcome its traumas." The newest iteration of the Massimadi Festival faces these words head on. Celebrating 16 editions since its beginnings in 2009, the fall 2024 festival's title tells all: *Renaissance et Résilience* (Rebirth and Resilience). After hearing the heart-warming speeches from

Massimadi's founders and sponsors, these themes of rebirth and resilience stood out all the more. President Laurent Lafontant, general manager Naomie Caron, and communications manager Chiara Guimond, among many others, all spoke beautifully about what Massimadi means to them, as well as the legacy of the foundation going forward.

2024 marks the first year that a \$1,000 prize will be given to the top-scoring film presented during the festival. This reward could not be more well-deserved, as all 15 films selected to screen at Massimadi this year merit both critical and financial recognition. Films such as M.H. Murray's *I Don't Know Who You Are* (2023), Merle Grimm's *Clashing Differences* (2023), and Simisolaoluwa Akande's *The Archive: Queer Nigerians* (2023) each take a touching, beautifully varied approach to the theme of rebirth and resilience. One of the films that stood out to me the most was the hauntingly beautiful *Drift* (2023), directed by Anthony Chen.

Screened on the opening night of the festival, *Drift* follows Jacqueline (Cynthia Erivo), a young Liberian

woman living on the beach of a Greek island. The traumas of her violent past cyclically plague her, trapping Jacqueline in an echo chamber of horrors until she begins to bond with tour guide Callie (Alia Shawkat). The film opens with a pair of footprints – implied to be Jacqueline's – in the sand slowly being lapped away by waves, and ends with Jacqueline swimming in the sea, looking back at the camera with a newfound sense of strength. Massimadi's themes of rebirth and resilience feature prominently in this work, making it the perfect choice to open the 16th edition of the festival. The tone of this year's selection of films is best captured by the short poem featured in the "about" section of the foundation's website:

Massimadi reflects us,  
Massimadi unites us, Massimadi,  
it's you, it's us,  
Massimadi is family,  
Massimadi changes lives.

...

*The following interview has been edited for clarity and brevity.*

*General Manager of Massimadi, Naomie Caron, spoke with The McGill Daily on October 24, describing the process of planning the film festival, as well as the struggles and obstacles they have faced throughout the years. As a non-profit, the Massimadi Foundation staffs individuals passionate about accelerating its mission forward. The group arrived at their theme Renaissance et Résilience (Rebirth and Resilience) by first asking the question, "Where are we at as a society?" We learned more about Naomie's experiences working with Massimadi, as well as the thought process behind the creation and organization of this year's festival.*

**Eliana Freelund for The McGill Daily (MD):**

The theme this year was about visibility and recovering, rebirth and renewal. I noticed that a lot with the film that was presented last night, *Drift*, and it was really beautiful. Sena and I were both really touched by that film. I was wondering how you planned the theme for this year, and if there was any thought process behind this theme in particular. How did you arrive at the art you chose to

represent it?

**Naomie Caron (NC):** We're trying to see as a society, *where are we at?* With the Black Lives Matter Movement a few years ago, we were at a time where people needed to communicate their pain, suffering, and trauma – to fully let it out. We wanted people to tell the world what was happening. So of course, when everyone does that, it becomes a mess. There's a lot of tension. People are simply letting things out without gauging the impact of their words. And so we thought it was important now to guide our community towards a better future, towards a healing process that allows you to see the light at the end of the tunnel.

I think *Drift* really is one of those films that conveys this sentiment. You see the protagonist Jacqueline – she's torn, she doesn't want to communicate, she's isolated. But as soon as she opens up and lets someone else into her world, we can

Through this, we're tapping into another avenue for healing. Among the films this year, our main focus is on storytelling, and less on imagery.

**Sena Ho for *The McGill Daily* (MD):** What do you hope to achieve by giving visibility to these filmmakers through the festival?

**NC:** Well, the main point of our foundation is to fight against discrimination, racism and homophobia. By showcasing all these stories of different people in our community, it helps others understand our struggles. We fight against discrimination in these communities that we are serving, by displaying empathy to the public. In order to do this, we illuminate these stories and highlight the different artists. So the general public has more of an intimate relationship with individuals from these communities and can see that they're people just like everyone else.

**MD:** I would also love to ask how would you and your team perceive the

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– Naomie Caron

already see this shift. We only tap into this idea at the last second when she's swimming. To me, this scene represents the metaphor of rebirth. She jumps into the ocean, and stays underwater for a long time. We see her breaths beneath the surface, and finally, she comes up. I have tears just thinking about it. She comes out, finds her friend, and just smiles. And you just think, everything's going to get better. We want to help people move on from their pain and pursue a healing journey.

**MD:** The recurring water imagery in *Drift* was impactful. Were there any other metaphors or visual cues that you felt really encapsulated the theme this time around, maybe in any of the other works you chose?

**NC:** I think *Drift* was a great choice for an opening because there's not a lot of words – it's mostly imagery. But the other films are a little bit more tense. We have themes of vengeance that appear in the other movies. We're also playing with the anti-hero, shifting from portraying the victim to showing those in positions of power. Meanwhile we are also questioning, is it a good thing to revert to vengeance?

success of your objectives and what have been some major wins, obstacles, or struggles that you've experienced over the years?

**NC:** I think for any nonprofit, it is really hard to secure funding, especially with the politics that are happening, and have been happening, for the past few years. This year, the federal government and provincial government are not giving us much. They are cutting funding a lot in culture and the humanities in general. At the end of the day, we are affected by that.

I think we have to adjust to government guidelines when determining what our aims are for the year. They are focusing more on ways to support the Black community, or support the LGBTQ+ community. It is always about finding the balance and focusing our energies on guiding different projects into what the government is supporting that year. But that always happens: having to find funding with limited resources.

We have also had a big shift in our staff. There has been a lot of burnout in the organization. I'm not only referencing mine, but in non-



Sena Ho | News Editor

profit organizations in general, there tends to be a lot of burnout. People are working a lot because they are passionate. But also because the subjects we deal with address the lives of people who undergo extreme hardship. There's trauma. There are a lot of mental health issues. So these are the many reasons. All of these elements have helped us, but it's part of the journey.

**MD:** How can students or people living in Montreal get involved with the Massimadi Foundation? How can we do more? How can we increase visibility?

**NC:** I think it's to just keep doing what you're doing: coming to the events, talking about them, sharing on social media. If you want to do volunteer work, too, that's always

welcome. I think that just sharing and talking about these events goes a long way. In the past we've done a lot of collaboration with Concordia. We have also done workshops. There are so many things. Eventually, we could do projects and display them to class panels with the students on certain topics.

The projection for today has already started. The Massimadi Festival is at the Cinema Public, and there's a panel after on sexual health, because the subject of the movie *I Don't Know Who You Are* is a movie about a Black male who gets sexually assaulted. It's a subject we often don't talk about. A lot of times, when discussing sexual aggression, we visualize a vulnerable female. This type of sexual aggression is not discussed as widely. And

unfortunately, the hero of the story contracts AIDS. So we're also going to have a panel on AIDS after the one on sexual health. Tomorrow, we're going to project the movie *Clashing Differences*, and we're going to also have a panel on that. Getting involved is really about just coming to those events and collaborating in the panels and conversations.

*If you'd like to get involved with the Massimadi Foundation, follow their website at [www.massimadi.ca](http://www.massimadi.ca) to keep up with upcoming events. Consider making a donation or volunteering if you are able to, and make sure to watch the films showcased in this year's festival.*



Courtesy of the Massimadi Foundation



# Queer History Month Media Recommendations

*The McGill Daily* editorial board recommends...

DOCUMENTARY – *Will & Harper* (2024) directed by Josh Greenbaum

I can guarantee that this heartwarming documentary will make you laugh and make you cry – sometimes at the same time. Self-proclaimed “greatest actor in the world” Will Ferrell embarks on a roadtrip across the United States alongside long-time friend Harper Steele in an adventure brimming with smiles, tears, and truly inspiring displays of emotional intimacy. Harper Steele, former head writer of *Saturday Night Live*, re-explores her favourite seedy diners, bars, and sports venues across the country – but this time post-transition. As she navigates these difficult spaces, Steele unravels her tangled thoughts and feelings every step of the way, leaning on Ferrell in what can only be described as one of the most beautiful displays of trust ever put to film. The documentary explores this duo’s friendship through a captivating mixture of Americana imagery, 70s radio hits, and masterful comedic interludes.

– Eliana Freelund, Culture Editor



VIDEO GAME – *Life Is Strange* (2015) by Dontnod Entertainment

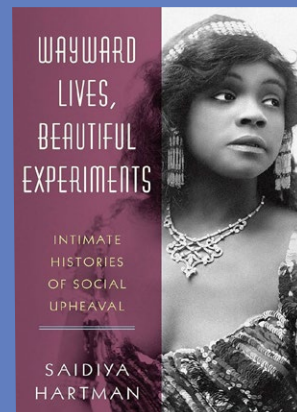
It’s rare to find fantasy fiction that, while preserving the supernatural or futuristic, captures the dueling grittiness and whimsicality of the everyday world. It’s even rarer to find such “magical realism” in video games. Set in the quiet coastal town of Arcadia Bay, *Life Is Strange* weaves a classic and beautifully rare story in a medium often maligned as ill-fitting for such a narrative. Max Caulfield’s journey through time and space is a fantasy epic, a mystery thriller, a coming-of-age tale, and a slice-of-life reflection all rolled around the beating heart of Max’s star-crossed love for her childhood friend, Chloe Price. Prepare for your heart to be ripped into a thousand pieces and reassembled into a chaotic jumble, by the storm at the centre of Max’s choices.

– Andrei Li, Sci+Tech Editor

BOOK – *Wayward Lives, Beautiful Experiments: Intimate Histories of Riotous Black Girls, Troublesome Women, and Queer Radicals* (2020) by Saidiya Hartman

Through a mix of historical research and close narration, Hartman spotlights intimate stories of “wayward” Black women in American history. She breathes life into torn photographs or scraps of police records that may have otherwise been forgotten, doing so with the grace of a seasoned archivist. “Part Three” of the book focuses extensively on the lives of queer Black women in 20th century America, shedding light on how Black women were experimenting with sexual freedom and queerness decades before white women were celebrated for doing the same. Every single young girl or woman in this book is written about with the utmost love and this love is what allows the modern-day reader to develop a closer relationship with past queer histories.

– Arismita Ghosh, Commentary Editor



FILM – *The Birdcage* (1996) directed by Mike Nichols

Alongside one of the most heartwarming and charming representations of queer joy, *The Birdcage* is a masterpiece in all aspects of filmmaking. Partners Albert (Nathan Lane) and Armand (Robin Williams), who own and perform at a Jewish drag club, must hastily play “straight” when their son, his new fiancée, and their staunchly conservative future in-laws decide to visit. The fact that this did not win Best Picture, Best Comedy, Best Leading and Supporting Actors, Best Cinematography, Best Writing, Best Set Design, Best Costuming, and/or Best Makeup at the Academy Awards is, in my opinion, absurd and frankly homophobic. As two of the defining comedic actors of their generation, Williams and Lane both bring their sheer talent and unapologetic devotion to their roles. The writing deftly weaves real issues of queer culture and acceptance into one of the funniest scripts in recent history, making *The Birdcage* a true star in both the oeuvre of queer film and the expanse of twentieth-century cinema entirely.

– Luxe Palmer, Copy Editor

TV Show – *Interview With The Vampire* (2022 - present) created by Rolin Jones

Based on the book of the same name by Anne Rice, the TV show *Interview With The Vampire* adapts Rice’s story to a modern setting. In 2022, journalist Daniel Molloy travels to Dubai to meet with the vampire Louis de Point du Lac. Following up on a project they began 50 years ago, Louis recounts his life’s story to Molloy, which the latter plans to turn into a book. Louis’s story extends across America and Europe, describing his romance with his maker Lestat, his frustration with the overt racism of 1910s New Orleans, and his familial bond with teenage vampire Claudia.

– Emma Bainbridge, Coordinating Editor





# Be Honest, Do I Look Queer?

## The Gaydar's Merits in Modern Society

**Amelia Clark**

Commentary Contributor

It was a bright spring Toronto afternoon and we were trying to cool down with drinks. While she sipped milk tea with boba pearls, I enjoyed a mango slush.

"You don't like tapioca?" she asked. "If I wanted balls in my mouth," I said. "I would've been straight."

She laughed, looking into my eyes and giving me a shoulder nudge, or perhaps... Was that a shoulder caress? The beginning of a romance, the likes of which this town had never before seen? Smitten, I pursued her for four months until she showed me her saved folder of Timothee Chalamet edits. My heart was decimated. What I thought was a spark ignited by a gay witticism turned out to be pure imagination.

It's difficult being a lesbian without a gaydar.

Gaydar is generally defined as a mythical sixth sense that predicts another person's sexuality. The term originated in the 1980s, though queer people have been using it as a survival mechanism for many decades. Up until 1969 in Canada and 1985 in the U.S., homosexuality was illegal. As a result, before and after their existence was decriminalized, queer people had to look out for undercover police officers "playing gay" to avoid arrest. These cops would be sent into

gaydar. After all, they knew you were gay before you did! *How are these people more confident in their gaydar than I am in mine?*

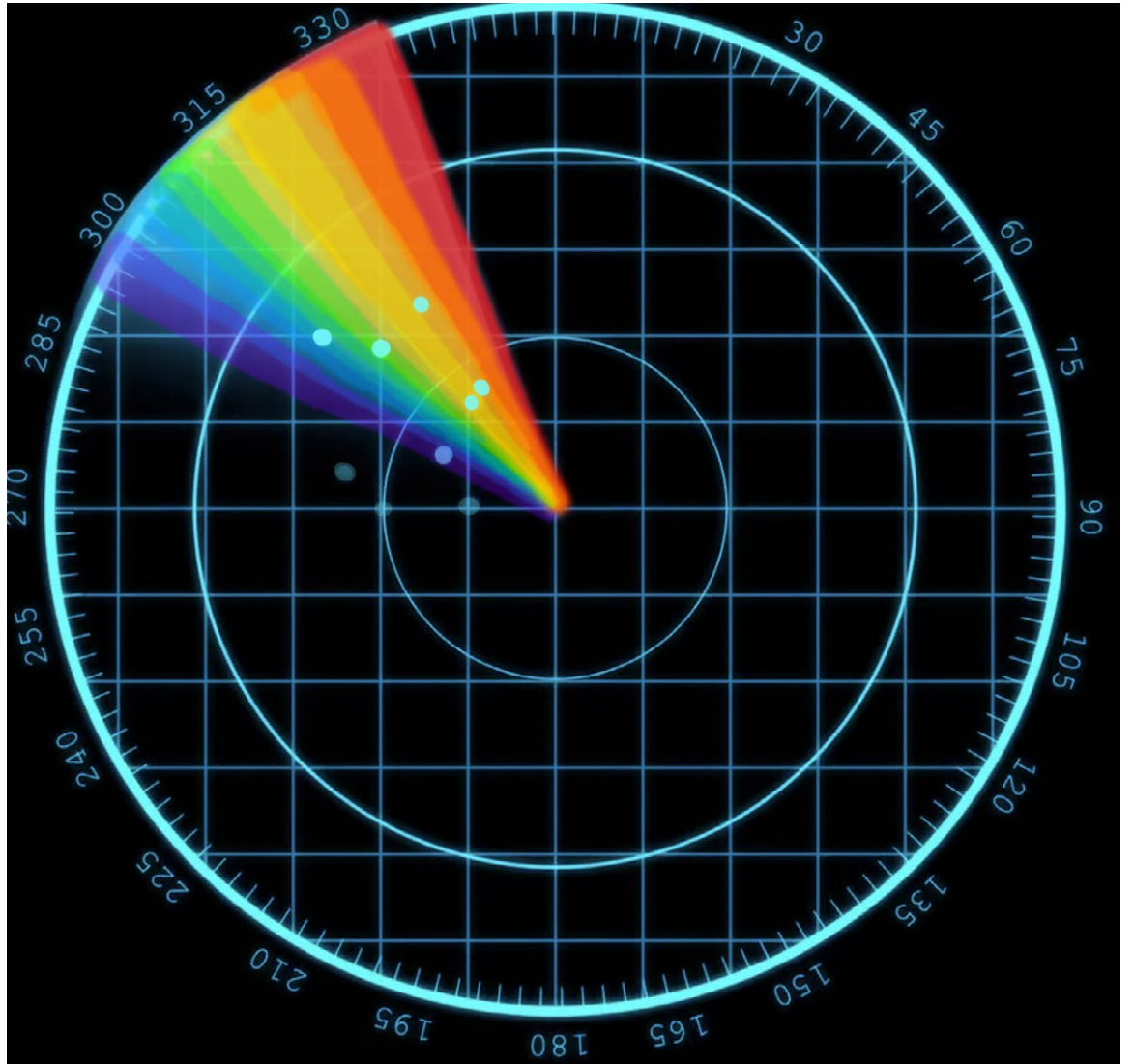
The truth is, my gaydar is just too gay to work properly. It's a function of hope. Thankfully, I don't need to fear being arrested during romantic pursuits; I just risk getting rejected. A gay friend of mine with an excellent eye for these things stated that their gaydar can easily "recognize traits in others that I know already exist in myself." I mulled over this strategy in the mirror, searching for my "gay" traits.

I have tried to categorize the difference between my "straight" and "gay" characteristics: a Jekyll-and-Hyde process that has resulted in two very different people. One is an evil force that would make an exception for Cillian Murphy and enjoys straight things like frat parties and dairy milk. The other one has shorter hair, cut to resemble both Stevie Nicks and Joan of Arc. She used the dating app Her for a while: a graveyard where straight men try their luck for threesomes and lonely gay high schoolers try to fill the hole in their hearts. At McGill, she tried out for the rugby team, despite never having played the sport before, simply because the girls advertising the club were attractive. She gave up after getting body-slammed at the first tryout. (Getting choke-tackled by a muscular athlete sounds fun in

with one last resort: turning to the straights. Luckily, there are plenty of heterosexuals willing to boast "yes" when asked if they have a good gaydar. I just need to ask them how they can tell.

"I just can," says one with downcast eyes and a suddenly uneasy expression. Many people can't define their gaydar when pressed. They seem regretful and ashamed of their previous confidence. Or maybe they want to keep their method to themselves – a magician never reveals his tricks, after all.

Another straight interviewee claims, "It's how they dress," before quickly adding "So well! You know?" They force a smile that seems to say, "Take the compliment and please, for the love of God, do not ask me to describe how someone dresses 'gay.'" I'd try this strategy if it hadn't miserably failed me in the past. The number of people I've assumed were queer simply because they dressed a little alternative, emo, or indie is almost homophobic. Likewise, I've hit on a lot of women in flannel only to



**Auden Akinc** | Visuals Contributor

For queer people, gaydar works as a survival strategy; for straight people, it's a bragging right.

queer spaces with the intent of arresting unsuspecting queer folk. Hitting on the wrong person could get you assaulted or imprisoned.

So, how do you know the difference between an actual gay person and an undercover cop? You use your gaydar, if you can.

People tend to look for traits that signal someone as safe to approach. For queer people, this works as a survival strategy; for straight people, it's a bragging right. There's no need to come out to someone with a heightened

theory, but it ends up being a lot more painful than expected.) Even though she had no interest in the sport itself, she was desperate to find connections in a new place.

Neither of these people provide an accurate blueprint for heterosexuality or homosexuality. For one, Cillian Murphy is everyone's kryptonite. Secondly, I don't think having short hair or trying out for rugby makes you inherently gay. I still fail to recognise queerness until it is explicitly clear. This left me

quickly discover they didn't have cottagecore dreams of growing old together on a farm.

The weirdest response – "it's their voice" – was what helped me get to the core problem of gaydars: how gaydar serves as less of a compass and more of a mould. It's a mental image of a gay person, compared against a living breathing individual. It's a checklist of superficial traits like somebody's style, their interests, or even the tone of their voice. It's the stereotypical aspects of a person, either by choice or by birth, that ultimately mark them as "gay" in someone else's eyes.

Is there harm in that? Is it accurate to say that a guy who does musical theater is probably gay? How about a girl who plays rugby – is she more likely to be gay than the theater guy? Is being in a musical "gayer" than playing rugby?

The answer to all the above is no. If I learned anything at the rugby tryouts – and I definitely did not learn how to play the game – it's that rugby players are no gayer than ballet dancers.

My assumptions were horribly misguided as a result of both projection and stereotyping.

To straight people who "can just tell," keep your secrets. I don't want to hear your thought process if it has to do with unchangeable aspects of someone's character or their love of "gay" things. To my fellow oblivious queers, I'll find you at Unity or Barbossa – or I'll figure you out in a few weeks, months – maybe a year. The mystery is half the fun anyways.

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# QUEER HORRORSCOPES



**ARIES**  
(MAR 21 - APR 19)

DRESS UP AS YOUR FAVORITE QUEER POP STAR AND HIT THE KARAOKE BAR - SPOOKY!



**TAURUS**  
(APR 20 - MAY 20)

DON'T KNOW HOW TO CELEBRATE HALLOWEEN? HIT UP YOUR FAVORITE LESBIAN OR GAY BAR - COSTUMES MANDATORY!



**GEMINI**  
(MAY 21 - JUN 20)

REWATCH TWILIGHT THIS HALLOWEEN. AND REALIZE THAT EDWARD AND JACOB WERE MEANT TO BE TOGETHER...



**CANCER**  
(JUN 21 - JUL 22)

WHO SHOULD CARVE SCARY PUMPKINS WITH THEIR FRIENDS BEFORE HALLOWEEN? YOU!



**LEO**  
(JUL 23 - AUG 22)

LOOKING FOR LOVE? THE VELMA TO YOUR DAPHNE IS WAITING FOR YOU AT YOUR NEXT HALLOWEEN EVENT...GET SLEUTHING!



**VIRGO**  
(AUG 23 - SEPT 22)

FACE YOUR FEARS AND ASK OUT YOUR LIBRARY CRUSH!



**LIBRA**  
(SEPT 23 - OCT 22)

DON'T BE AFRAID TO ADMIT YOU DON'T LIKE SCARY MOVIES! CURL UP ON THE COUCH AND WATCH A MOVIE FROM OUR QUEER HISTORY MONTH RECS!



**SCORPIO**  
(OCT 23 - NOV 21)

YOUR FAVORITE PART OF HALLOWEEN IS SCARING YOUR FRIENDS. TELL THEM A SCARY STORY ABOUT A GAY GHOUL OR A BISEXUAL BAT!



**SAGITTARIUS**  
(NOV 22 - DEC 21)

NEED A LAST MINUTE QUEER COUPLES COSTUME? CAN'T GO WRONG WITH MUSIC ICONS FREDDIE MERCURY AND DAVID BOWIE!



**CAPRICORN**  
(DEC 22 - JAN 19)

HIT THE CLUB THIS HALLOWEEN AND DO THE MONSTER MASH WITH YOUR BOO.



**AQUARIUS**  
(JAN 20 - FEB 18)

WHAT'S SCARIER THAN MIDTERMS? BAKE SOME HALLOWEEN TREATS TO REVIVE YOURSELF AFTER STUDYING.



**PISCES**  
(FEB 19 - MAR 20)

HALLOWEEN IS AROUND THE CORNER. BUT YOU STILL HAVEN'T DECIDED ON YOUR COSTUME! GO WITH YOUR QUEER ICON LOOKALIKE.