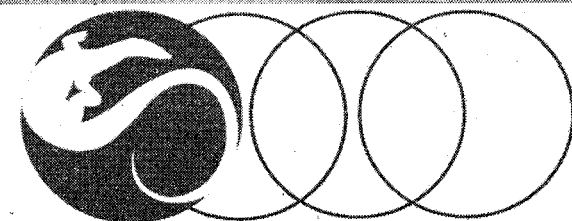


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Each writer is responsible for his or her own work.

"Among people who have learned something from
the 18th century (say, Voltaire) it is a truism,
hardly deserving discussion, that the defense of
the right of free expression is not restricted to
ideas one approves of, and that it is precisely in
the case of ideas found most offensive that this
right must be vigorously defended. Advocacy of
the right to express ideas that are generally
approved of is, quite obviously, a matter of no
significance."

--Noam Chomsky

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letters



Swapshops become sweatshops

To the Editors,

Hearing recently that The Monitor was considering running an issue containing a number of articles on the Fair Trade movement, I felt compelled to submit the following letter. The reader should find it necessary to know that I did not myself write this letter, though, by a series of strange events, I have become its possessor. I believe the letter contains a number of issues which relate to the focus of the movement and of the issue and that it would do the public much good to scrutinize it. The letter is written from the stockholder of the retail company Gaperfitch & Eagle (G & E), to the CEO of the company. Without further adieu:

Mr. Ron Eagle II,

Being that there is a great political debate raging in our country over issues regarding illegal immigrants; observing that there are and have been many protests against the loose enforcement of labor standards by G & E abroad; as the owner of a significant number of G & E shares; I find it in my own interest and in the interest of this company to impart upon you the following proposal.

Firstly, there are currently somewhere between seven and nine million illegal immigrants rascals living in the United States. They are often seen as a nuisance, though they usually only take up jobs Americans refuse (so they may sit at home on welfare and watch soap operas). Fervor over the question of granting amnesty to this vast and growing number of people has risen and fallen and will probably rise again. Yet, my proposal would allow G & E to profit from illegal immigrants, a vast resource, as per their current status.

rent status.

Secondly, in recent years, G & E has been criticized for lack of labor and safety regulations in its foreign factories. I have strong reason to believe that the long hours and dangerous conditions the employees at these factories face is in no small part tied to the rise in fashion of blue jeans that appear to be worn, faded, or flat out destroyed. Profits from these pre-worn jeans (which G & E is often able to sell for more than eighty dollars a pair [how mindless the younger generation sometimes seems]) have been enormous, and keeping up with demand has put an enormous pressure on G & E. That pressure has unfortunately trickled down to the shoulders, or rather hands, of its employees.

The truth is, the system of manufacturing in most of G & E's factories is not set up for producing pre-worn jeans. There are, as of yet, few machines that can produce an authentic worn look. To meet the high demand for jeans, and to diversify the look of these jeans so that each pair appears to have authentic wear, factory foremen (facing pressure from G & E executives) have forced laborers to participate in a number of life-threatening stunts while wearing these jeans. Unverified reports claim that workers have sometimes had to ride in empty mixers of cement trucks, snorkel through tar pits, wrestle Komodo dragons, and sandblast each other, all while wearing jeans, to graft the worn look to them. In the old days G & E's foreign workers often had to endure long hours using equipment with few safety features, but these new working conditions are truly incredible.

There is an alternative, however, to these

very dangerous and image-damaging stunts. Instead of finishing the pre-worn look of these popular jeans in G & E sweat shops, these jeans could be finished in "swap shops," in America, at a fraction of the price. Illegal immigrants could come into special departments in G & E stores and pick up two pairs of jeans of non-worn jeans. After laboring for six months (at jobs like construction, roofing, painting, asphalt sealing, etc.), they would be able to return the jeans for two new pairs. The jeans the immigrants return would undoubtedly have the worn look that is so much in vogue at the moment and save G & E the costs of manufacturing the worn look into the jeans. Also, the public image of G & E would be greatly improved (especially among the liberal-minded, who are easily swayed). The company would be able to state that it had tightened its labor policies abroad as well as provided free clothing to underprivileged illegal immigrants in the US (who currently receive so much sympathy).

To think, G & E could be giving jeans to some of the very immigrants who fled its working conditions abroad! It's a complete reversal of outsourcing, using illegal immigrants in America to do jobs that G & E once paid for abroad! American ingenuity at its best! I hope you the G & E board of directors will consider in earnest my proposal.

Yours Truly,

Franklin Peabody, Esq.

As I mentioned before, I did not write this letter, but I hope, at least, that it may illuminate the kind of exploitative thinking that I believe often occurs among American businessmen. Your most faithful reader,

L. E. Stitt

Editor's Box

Continuing with the precedent set by the last issue, this issue is themed, and it is the fair trade issue. We are hoping that these themes might spark discussion and result in some letters to the editor. So, you know, send us some.

Also, there is a serious lack of poetry for "my back pages." Annie refuses to talk to us as a result. So, come on y'all. She's like one of my best friends. Don't do this to me. I know scores of you have taken or are taking creative writing. Don't just let the back pages go blank.

The short story issue is going to happen again, like usual. In case you don't know about it, it is a contest for short stories of 1,000 words or less. We print all the stories and a panel of (extremely qualified) judges choose a winner, who receives \$50!! You can't pass up a chance like this! The deadline (yet undetermined) will be at least before Thanksgiving, so don't let the date sneak up on you.

Love,
The Editors



First telemarketing, now torture?

opinion by >> Tim Linn

Last week, a Canadian government inquiry cleared Canada native Maher Arar of having any ties to the al-Qaeda terror network.

The report, issued by the Canadian Government Commission, found that Arar had wrongly been shipped to Syria by the United States government and interrogated as to his ties to the organization. While in Syria, Arar was reportedly tortured.

"They beat me with a cable. They also, you know, kicked me and punched me" Arar said.

Arar is a 36-year-old software engineer. He was detained in September 2002 and released in October 2003. During that time, he was forced into a small cell in Syria.

The information linking Arar to al-Qaeda had been passed to the US by the Canadian Royal Mounted Police. American officials then detained him in New York, where he was questioned and then shipped to Syria.

The American officials responsible for Arar's detention and deportation have received harsh criticism from the Canadian government, forcing the US government to defend their actions.

"Mr. Arar was deported under our immigration laws," Alberto Gonzalez, US Attorney General, said. "He was initially detained because his name appeared on a terrorist list."

Arar appeared on the terror list because of a meeting in which he was observed talking to an individual whom Canadian police suspected of terrorist activities.

The American and Canadian governments have been left to point fingers at each other for the lapse in accurate intelligence.

"Canadian authorities were willing to accept Mr. Arar, and that was only 200 miles away, yet the American authorities sent him to Syria" Paul Cavalluzzo, Counsel for the Arar Commission, said.

American authorities attempted to explain the situation: "We were not responsible for his removal to Syria. I'm not aware that he was tortured, and I haven't read the commission report" Gonzalez said.

The Arar case shows us, if nothing else, that the American unilateral approach to counter-terrorism is somewhat flawed and that the government needs to seek outside help in order to accomplish their goals. Intelligence, as well, should be more forthcoming in sharing information to avoid the pitfalls of another homeland security flop.

But, for now, never mind all that other shit. I can't believe Bush has outsourced America's torture jobs. First we're sending our suspects to Syria, and then what?

I just don't think the American public is ready for the answer.

No, seriously, I have been so mad about this. I mean, for my family, torture is like our way of life. Generation after generation of males in my family has been called to the noble profession of yanking out toenails one by one.

President Bush, you made a mistake, buddy. You just lost yourself a vote.

SOCIETY
Will Crumble
Without your
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@ 9:00pm in BH 312
(You should go)
Send Submissions to:
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Stupid people ruin everything

opinion by >> Joey Puricelli

Welcome to your life; there's no turning back.

"But, Joey," someone who doesn't understand referential comedy asks, "isn't that a line from a Tears for Fears song?" Yes, it is, and shame on you for wasting your "But Joey" this early.

There's no turning back, so now that you're alive (I do assume all of my readers still tread the mortal coil) you have to deal with a lot of people. Some of these people are good, some are bad; some are really smart, some are really dumb; some are totally awesome, and some are total idiots. It's the idiots you have to watch out for. Some may consider 20 years too brief a time for a man to have developed social theories worth taking seriously, but I have

done just that. What follow are the first three of my Theories of Idiocy.

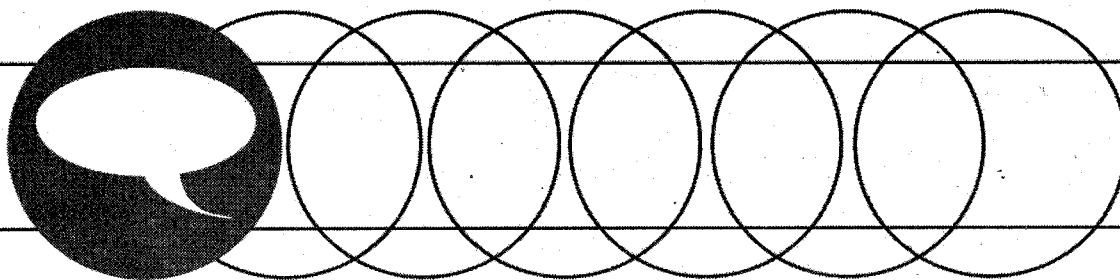
The First Theory of Idiocy states this: Stupidity (the defining trait of idiots) is the root source of all the world's major problems. Keep in mind that this does not apply to small scruples like your roommate's irritating habits or bad traffic, nor does it pertain to natural disasters, but big problems with people. Take war, for example; the vast majority of humanity's wars throughout the centuries have been triggered by some greedy idiot in a position of power, greed being a resultant effect of advanced stupidity. Besides, everybody who wants to rule the world has to be an idiot. This works for any of the planet's man-made plagues, from political oppression to Paris Hilton having a career.

The Second Theory of Idiocy reads like so: School administrators are idiots. NOTE: Before you start sending me testimonials about your favorite teacher, I didn't say faculty; I said administrators. Anyone who's been to any school: public, private or parochial, has surely seen the symptoms of this syndrome. For example, uniforms in public high schools are an abomination. Does it persist at our dear Truman, you wonder? Well, they're still going through with that increased student-teacher ratio plan. You decide if the Second Theory holds here or not.

The Third Theory of Idiocy is as follows: The biggest idiots in Hollywood are found not in the executive boardrooms or the actors' dressing rooms, but in the marketing departments. With the possible exception of Miramax, no studio seems to

know how to sell its products (except, of course, franchise films or superhero adaptations). Have you ever seen the original studio trailers for any of Alfred Hitchcock films? Adolf Hitler had better PR than that even after the war! Better yet, how often do you watch the Oscars and not know who any of the nominees are for some category or another? Heck, there are Best Picture winners that I still hadn't heard of until just now as I was writing this!

As you read these words, the Fourth Theory is in development, and as long as I'm laughing more at a Crisco sight gag than 'The Simpsons' than at the Scary Movie franchise, more theories on these idiots will arise. I can't stand their indecision married with a lack of vision. And yes, that's another line from that same song.



Some reasons to abstain from voting

opinion by >> Ian Florida

The *Index* editorial page, in the top left corner, had a very clear opinion about voting. That opinion was that everyone of legal age should exercise their right to vote. It is a Constitutional right, it is our means of controlling those in power, it is the electorate's voice in the political domain. In order for ours to be an effective system of government, we must participate in the process. However, this process demands much more than simply showing up.

This argument, "one ought to vote," is not entirely without merit. Voting is incredibly important as the lifeblood of a democracy (or constitutional republic) or any system of government where the public is asked to choose. However, even more fundamental than the lifeblood is the brain: information. Without information on candidates and issues, your vote is nothing but a shrill cry in the night. Without an understanding of what you are saying with your vote, you are simply gibbering away.

Therefore, I would ask that before you vote, you make sure to have a firm grasp on all of the issues, that you understand at least some of the nuances of the debates in our country, and that if you arrive at the poll and cannot justify your reason for voting a particular way beyond "because," that you turn around, walk away, and either return after achieving a more firm understanding of your decision, or do not return at all and instead return to the coma from which you were awoken by threats of "vote or die."

"But why," you might ask, "should I vote only if I have a reasonable justification in voting a particular way? Why must I be informed, why must I understand BOTH sides of an issue? Are you saying I shouldn't have a right to vote unless I am informed?"

To deal with the last objection first, this is in no way a call for formal voter restrictions or further legal qualifications

pertaining to intelligence, or educational history. I do not believe that one must be an economist to be qualified to vote on a tax hike. Nor would I demand you to be an ethicist to vote on social issues. I would simply ask you to understand to the best of your ability the issues our country is facing. By questioning, inquiring, and demanding reasons for actions, we will separate the good reasons from the poor reasons and hopefully the correct actions from the incorrect actions. By posing questions to both sides of a debate, and trying to maintain a level of neutrality, we can be more effective in determining the correct course of action. By rejecting pure claims to ethos and pathos, one can hopefully arrive at an argument which is more reflective of the real world situation. We must make ourselves, to a degree, objective.

Because of the nature of voting, each of these issues impacts each of us in different ways, and all of us are affected individ-

ually, thus rendering the possibility of pure objectivism impossible. However, I am not arguing we throw away our subjective standards, rather, that we incorporate a high degree of inquisitiveness in our processes for choosing come voting day.

If we do not question, and thereby seek to gain a better understanding of the issues, before we vote, if we do not examine both sides before we choose, if we do not inquire "why" and also "why not" we will be more easily led astray. We live in a representative democracy, where the actions of the government ought to correlate to the desires of the electorate. However, if those desires are subverted, then they are not the true desires, therefore the actions of the government would not be of a representational nature. In order to preserve the legitimacy of our government, we must seek out understanding.

Looking at the facts makes death penalty inhumane, costly

opinion by >> Adam Dorhauer

I read through the death penalty spread in the last issue of the Monitor, and I felt the need to add a few things. First is the cost of the death penalty. Christopher Stone touched on this in his argument, but I aim to provide some concrete figures. There is some blatant misinformation floating around on the costs of capital punishment based on theoretical doublespeak, so allow me to try to clear it up (or rather, report studies that have cleared it up). Because of the far greater costs of investigations, trials, and appeals in capital cases, it is much more expensive to seek and carry out a death sentence than a sentence of life without parole.

Study after study concludes that states are wasting millions of dollars every year by seeking the death penalty. Texas, for example, spends 3 times as much taxpayer money on a capital case than it does to carry out a case through a 40-year single-cell incarceration at maximum security. California spends an extra \$90 million a year on capital cases over what it would otherwise spend despite budget deficits). A Duke study on North

Carolina death penalty cases found that capital cases cost \$2.16 million more each than murder cases with life imprisonment.

As for submitting to the wishes of the victim's family in seeking the death penalty, could any practice be farther from the impartiality upon which our justice system is based? There is a reason jurors are dismissed if they have any personal involvement in the case whatsoever. To allow the victim's family's desire for vengeance (if any exists) to figure into the court's decision to seek the death penalty is an abomination to justice. Imagine allowing any other witness to determine the penalty pursued in a case.

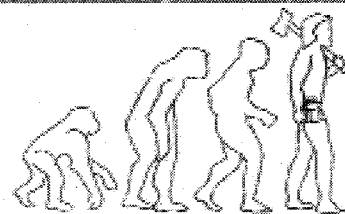
Finally, just how humane is the death penalty? It's hard to say for sure. That is, until you look at who is doing it these days. Of all known executions in 2005, 94% were committed by 4 countries: China, Iran, Saudi Arabia, and the United States. Some real human rights champions there. And the rest of the industrialized West? They don't execute people.



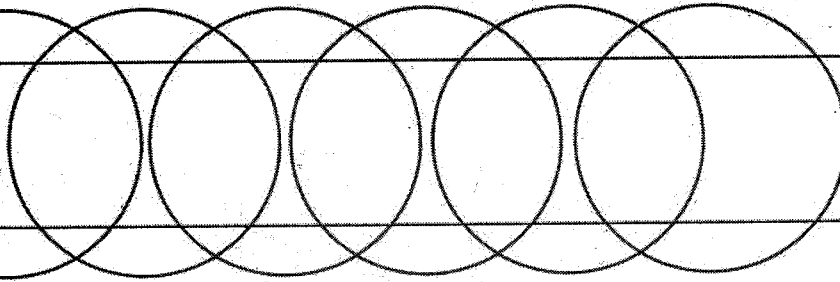
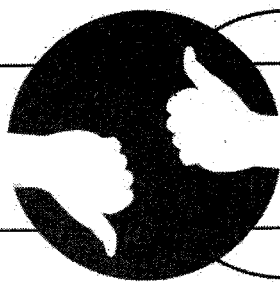
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Wicker Man remake revels in misogyny

review by >> Larry Iles

Mercifully, the INDEX, so far, seems to have spared us all, in over-appreciative gush mode, a review of the US-remade UK movie, THE WICKER MAN, despite the fact that it did well enough at the local Downtown to have finished September with near top billing for 3 weeks. Myself, I have an interest in this movie and its play original (by the American-emigrated UK A. Shaffer) that is long-standing, well preceding its cult art house US campus status that, in its wickedly mischievous original movie format, has ensured the story survival as a good yarn for over a quarter of a century, in durable fascination!

Well before the UK original obtained this iconic status thanks to you US students in reputation quality, as an undergraduate at England's most northern and loneliest campus, Newcastle upon Tyne University, I popped in, as was my wont, to a then flourishing, if heavily subsidized, independent art house cinema in the grim Geordie city's

winter. I came with mixed feelings welling up, as I normally dislike most horror movies of any nationality, reflecting as I still do that there is sufficient misery in the real world without us imagining further gruesome dosages for so-called "entertainment", additional thrills, or fright sensations. And also I preferred intellectually and sexually-challenging continental European films like Fellini's film of the next year in 1974, AMARCORD, as they are far more subversive compared to unthinking conventional US/UK, pedestrian narrative norms in delightful abnormality!

Yet after seeing, surviving is the better word, the original WICKER MAN with future US TV series

star of THE EQUALISER, Edward Woodward, as the dour lowland Scots Fundamentalist Christian police officer who wanders fatally into Highland island Paganism, I walked out shaking and mesmerized! And it wasn't just because of seeing his temptress, the Swedish actress Britt Ekland naked; although I can quite credit

why one of her future more chauvinistic husbands, rock star Rod Stewart later tried to buy up and destroy all extant prints of the movie original in jealousy of her at her tantalizing, drummed Salome-style dance of beguilement of



photo illustration by >> Tim Linn

the Presbyterian prey boy!

You see, unlike this US N. Cage remake, this film originally reveled in both challenging ideas and the more progressive aspects of late sixties and early seventies sexual and social freedoms. Au contraire, the US remake, to his still living expressed anger, casts instead of him the veteran actress Ellen Burstyn in Chris Lee's original role as the Pagan island intelligent leader. Distorting her into a non-brushed

teeth WITCH, "my forebears were of Salem", and expostulating, no kidding, a man-hateful "FEMINISM"!! Whereas Lee's original island English leader was in fact rather non-prejudicially a cynical but educated male aristocrat whose "scientist" (!!) forebears had rejected the cruelties still with us of nineteenth century urbanized industrial capitalism. How? By establishing on this island a new fun-work, fun-sex paradise creation for small craftsmen, CRUCIALLY of both highly articulate sexes, thereat semi-egalitarian, in at least its modernized 1973 version!

Similarly, whereas E. Woodward's constable is authentically shown to be something of an unpleasant chauvinistic bigot with police station subordinates in name only, really just colleagues socialistically openly mocking his professed distaste for all but choral, not pop, music, and male in/out marital fast sex only. Instead, in this American puritan, male hierarchical middle class remake, Cage becomes what? You guessed it! A WOODEN paragon of supposedly protective virtue outraged, like a US Miltonic Samson avenger, who's angrily disruptive of US feminist actress Mary Louise Parker's island school class. Not just really because of her indeed concealment, allegedly of an imagined by him pagan sacrifice bound girl class charge. But because in Cage's male rant rampage around the broken furniture, its single sex education and celebration of nature dancing, to include fertility as of course Celtic

continued >> page 11

Cannibal Holocaust disturbs

review by >> Emily Randall

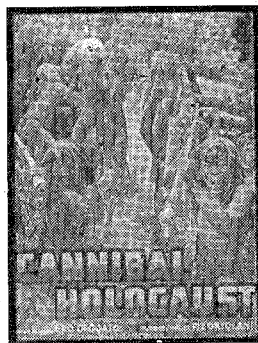
Many animals were harmed during the making of this film.

Gianfranco Clerici's 1980 film Cannibal Holocaust is one of those films that makes you feel guilty for watching it to the end. Violence and gore abound in this film about a professor who journeys into the Amazon to recover a documentary team's film about cannibalistic tribes.

The first part of the film follows the professor's journey as he discovers two warring tribes of cannibals, the swamp people and the tree people, who live in totally sweet multi-story tree dwellings. He finds the dead crew's film reels and brings them back to the "civilized world."

The second part of the film is the footage showing what happened to the film-makers. They were four young fools motivated by fame who got themselves eaten after raping, killing and otherwise generally invading the tribes' business.

The director includes a disclaimer at the beginning of the film, which is supposed to be from the film distributors. The disclaimer is to lead the viewer to believe the film footage in the story is real. (Think Blair Witch.)



We think this pretty much says it all: yuck-e.

Anyone who sees this movie and cannot tell that these people are actors is blind and deaf. The drama is over-the-top, the cruelty extreme, and the sex gratuitous.

Cannibal Holocaust shocks with graphic scenes of rape, murder and cannibalism. All this may have been unusual 26 years ago, but is practically a requirement in thrillers today. What truly does disturb, however, are the scenes in which real live animals are killed on screen. A squirming monkey's head is chopped off, a man kicks and shoots a live pig, and another small animal is ripped open with a knife while it struggles to get loose. It is hard to believe there were not already animal cruelty laws for movies in 1980.

The message of the film, that western cultures are imperialist, is admirable, but fails in ways. The portrayal of the Amazonian tribes is animalistic. These people are not only primitive in this film, but inhuman. Their language is a series of growls and grunts, and they are easily tricked and captured by the white men.

Cannibal Holocaust is at times horrifying, at others unrealistic and ridiculous. The scenes of violence are intended to push the envelope, but end up pushing viewers to vomit.

Fat is Beautiful : a 'zine by Crystal

'zine review by >> Ben Garrett

Fat is Beautiful is a general introduction to sizeism and fat phobia within American culture. It looks at the way we use the word "Fat" as individuals, the institutionalized discrimination of fat folks by the medical industry, and everything in between. This zine provides the statistical validation of common sense claims many of us are afraid to admit due to our own fat phobia, such as: It is not Fat, but diet and Exercise that determine Health.

Only 3% of the American public consider Education to be a pressing political issue while over 61% of Americans consider saturated fat a concerning issue.

Dieting is a multibillion-dollar industry that has long-term health benefits for approximately 2% of its practitioners.

The utility of this zine as a resource extends beyond its own pages, as its 4 page bibliography/resources includes sections on every-

thing from art and fiction to the politics of body image and self-esteem. And yet this zine is far more than just a pamphlet of myth busting fitness facts, as it includes sharp, relevant, personal commentaries, and fat-positive artwork that is provoking both physically and mentally.

For a 43 page general/introductory zine, Fat is Beautiful, is an amazingly comprehensive and well informed look at the myth of Fatness within our society. Whether you're just a radical feminist seeking deeper insights into the relationship between capitalism and patriarchy, or human being trying to find self-worth within your own body, you'll find one fat and friendly resource in Fat is Beautiful.

Fat is Beautiful is available for \$1.50 from the Black Unicorn Press
PO Box 872
Kirksville MO 63501
or e-mail at
Go_Roke@hotmail.com



Nike isn't the only company who makes a good football.

An interview with Scott James, president of Fair Trade Sports, a new line of sports items that abides by fair trade regulations and takes an extra step to eradicate poverty.

Interview by >> Rachel Hogan

Q: What prompted your decision to enter into the fair trade market instead of the conventional market? Was it inspired by anything specific or by an overall discontent with prevailing business policies?

Scott James: I saw Fair Trade sports balls as a way to combat long-term child labor problems, as well as introduce a new, sexy, non-beverage, non-food product into the US Fair Trade movement. Sports balls, like the footballs, soccer balls, rugby balls, and volleyballs available at our site www.fairtradesports.com make a great, tangible proof point to share with US consumers when explaining the benefits of Fair Trade.

Q: What was your exposure, if any, to the labor rights movement prior to the upstart of your company?

SJ: I have been in FT coffee/tea/cocoa for the past three years as a Director of Marketing.

Q: What inspired you to pursue a market that forsakes economic efficiency and profits (what some would call the paramount goals of any business)?

SJ: I got my MBA from Notre Dame specifically because of their reputation to produce business graduates with high ethics. Graduate schools like Bainbridge Graduate Institute (WA) and Presidio School of Management (CA) are also producing the type of business leaders for whom I have respect. This new generation of business leaders understand and appreciate economic efficiencies and the need for profits, but pursue them in a balanced, sustainable manner, and use the proceeds wisely. For instance, I want Fair Trade Sports to operate as efficiently as possible because our proceeds are destined for children's charities that I believe are making a huge positive impact in the world.

Q: Do you encounter a lot of skepticism when you tell other businessmen what you are doing?

SJ: I have met with significant skepticism in the past, with other

business models, but not with Fair Trade Sports, Inc.. The company is a straightforward, easy-to-understand model that resonates with business people. Our business is similar to the successful Newman's Own company; we are an S-Corporation that happens to give away all our after-tax profits to children's charities. Until we start generating profits (late 2007; I believe), we are supporting each of those same charities with \$1000 annual donations. We started this company not to enrich ourselves - although I will pay myself a salary so it is sustainable - but to leverage business as a way to generate charitable dollars. Much as Paul and Nell Newman have done.

Q: What was the process you undertook to establish the terms for your enterprise.

SJ: Aside from the normal business startup tasks like researching the opportunity, drafting a business plan, and lining up financing, we create a worldwide partnership with the other Fair Trade sports ball companies selling in the UK, Canada, and Australia. We are the first dedicated Fair Trade sports ball company in the US. We also spent a significant amount of time researching and interviewing the sports ball manufacturers certified by the FLO.

Q: What is the best selling point for Fair Trade Sports for consumers choosing to purchase sports goods? The biggest appeal to consumers is that their purchase of a high-quality, hand-stitched sports ball can directly make an impact twice - once at the beginning of the cycle by helping adult workers receive fair compensation for their work, and once at the end of the cycle by helping children's charities. It's a cycle of good!

To find out more about Fair Trade Sports, or to preorder products, visit www.fairtradesports.com or MySpace:

www.myspace.com/fairtradesports

To learn more about the Fair Trade movement, visit www.maketrade4fair.org or www.transfairusa.org.

Shade grown coffee is for the birds!

Story by >> Shanna Seyer

Everyday, the average American coffee drinker consumes about 3.1 cups of coffee. But who knew that Americans, in all our coffee loving glory, were contributing to the demise of birds? I know I didn't.

According to the Atlanta Audubon, migratory birds usually go south to reside in the forest canopy of shaded coffee plantations. But, with more and more Americans consuming coffee, the once shaded homes for birds are now becoming non-existent as coffee and chocolate are being planted like corn fields in Iowa. Birds are dying and have nowhere to go...and for what? To put it simply: lack of knowledge. Why are shade grown coffee plants better? Audubon Magazine reports:

"Shade trees protect the plants from rain and sun, help maintain soil quality, and aid in natural pest control, thanks to the birds. Traditional coffee and plantations help to conserve watersheds, leading to higher water quality and quantity for local populations. Shade-grown coffee and is cultivated in specific ways that help protect biodiversity. Shade coffee and plants can produce crops of beans for up to 50 years.

"With sun grown coffee plants, 90% fewer bird species are found in sun-grown coffee areas compared with shade-grown coffee areas. Also, sun grown coffee plants require chemical fertilizers and pesticides and year-round labor, placing financial demands on the growers. Sun grown coffee plants also lead to greater soil erosion and

only produce crops of beans for up to 15 years!"

As one can see, shade-grown coffee is not only good for the birds, but for the environment, rainforests and other places birds may migrate. Most of the time you can find shade grown coffee that is fair trade as well. So, shade-grown coffee is a 'win-win' situation. If you like birds and the wonderful music they provide, but are addicted to coffee, drink shade-grown coffee!

What you can do to help? Jazzman's sells shade-grown, fair trade chocolate, so ask for it! Also, Sugar located right here in Kirksville, sells fair trade shade grown coffee and chocolate. So, if you do not like coffee but like chocolate you can still help our bird friends out! Endangered Species Chocolate is a good choice, not only is their chocolate shade grown, but they donate ten percent of net profits to help support species, habitat and humanity. Soon they will offer onsite fieldtrips to schools and youth groups, allowing students to witness the production of all-natural chocolate and to participate in educational programs promoting conservation. They also have organic and vegan friendly chocolate that is reasonably priced!

If you want more information about shade-grown coffee, check out: <http://www.chocolatebar.com>; The Audubon Society July-August 2004 issue of Audubon Magazine; or the Whole-Foods web page: <http://www.wholefoods.com>

Fair Trade Kirksville

Everyone can take steps to be a more responsible consumer, even in town. Here are a few ideas of what you can do:

- Buy fair trade coffee and other goods from Sugar or Washington Street Java Co.
- Buy local produce at the farmer's market when available (May through October.)
- Buy second-hand clothes from The 'Ville, Mission Outreach or Salvation Army.
- Have clothing exchanges with your friends.
- Make your bike your primary mode of transportation to cut down on gas usage.
- Watch old Captain Planet videos (on a solar-powered VCR).

TRADE



Fair trade hurts those it seeks to help

opinion by >> Ian Florida

Before I go too far into my argument as to why fair trade is not helping the world's poorest farmers and how it is in fact hurting them, I would like to clarify a few minor misconceptions about the distinctions between fair and free trade. In order for a product to be certified as fair trade, the importer must meet a certain minimum price which is paid to the producers for coffee. This price is \$1.26 per pound. The voluntary price support scheme outlined here is perfectly compatible with free trade; it is not exclusive to fair trade. Secondly, fair trade rigs the market in favor of some and denies others the right to do business on equal terms. Common sense tells us this is anything but fair.

Nearly 25% of all fair trade coffee comes from Mexico. Mexico has 18% of its workforce engaged in agriculture, and it is a relatively prosperous well developed and developing country. It could easily exit the coffee market; however, fair trade gives Mexico a great incentive for staying in the market. This has disastrous consequences for countries such as Ethiopia.

Fair trade has incredibly negative consequences for producers of inferior quality products. These farmers are chiefly the poorest. By instituting a minimum price, incentive is given to importers to purchase the highest quality product possible, which gives an advantage to growers of high quality products over those who cannot afford to grow a high quality crop. Importers cannot receive any discount for lower quality

crops. The price must be at least \$1.26 per pound for coffee or it cannot be called fair trade. This gives advantages to more wealthy farmers over the world's poorest.

Rigging the market has only worsened the dependency of farmers from the least developed countries. These farmers need mechanization and investment, if they are going to compete. In order to gain that investment more open markets are required. Under fair-trade there is no incentive for small farmers to move away from current methods if they are artificially held up. Under fair trade the need to reform agricultural practices is not removed, rather it is simply hidden. Fair trade supports a romantic vision of the European manorial system; however, that system is unrealistic in most cases. In many cases producers are becoming less efficient and being locked into a system of poverty.

Fair trade seems on the surface to be a valiant effort to bring equality to markets and respect for our fellow humans. However, the consequences of fair-trade create systems of dependencies which lock impoverished farmers out in some cases, and lock them into poverty in others.



illustration by >> Ben Dansby

Vegetarianism improves economy, environment

opinion by >> Adam Dorhauer

There are basic everyday things you can do to help the environment. Turn off lights or appliances that aren't in use. Take canvas bags when you go shopping instead of using plastic bags from the store. Recycle. But one of the most effective things you can do to protect the environment is change your diet.

Vegetarian, vegan, and organic diets are not only healthier for the body, they are healthier for the earth (not to mention for the economy and the starving people of the world). Animal agriculture consumes over 1/3 of all fossil fuels produced in the U.S. Calorie for calorie, animal protein takes ten

times as much fossil fuel to produce as plant protein does. This results in proportionally greater greenhouse emissions.

Similarly, if organic fertilizer were used in most corn and soybean growing farms in the U.S., annual carbon dioxide emissions could be reduced by 2%. Conventional farming uses twice the energy that organic farming does. Nearly all pesticides (99.9%) never reach pests and are left to affect the environment.

Such short-sited conventional methods can increase short-term yield, but studies have shown that organic farming can actually be more profitable a few years down the road because it maintains the

Fair trade is the way to save the planet

opinion by >> Dan Fister

American consumerism has crippled economies and ecosystems alike in a feeding frenzy of Earth's resources. It is evident that a dramatic shift of our Western values to consume fewer resources in order to preserve our planet's integrity is highly unlikely, so one could argue that our society will continue to drain the Earth's resources until it is reduced to a barren, withered and weathered husk that drifts across our galaxy like a tumble weed. With the growing human population, rates of consumption are ever increasing, stretching the earth thinner and thinner on our American economic rack. The situation, while not hopeless, is becoming worse.

People want tons of plastic crap and food, 'cuz hey, what else is there to life? Since there is some truth to this sad generalization of our society, many people are now trying to harness the driving force of our materialism in order to create positive change. Indeed, a new ray of hope is starting to shine through the polluted clouds that just might be able to enlighten an entire nation hell-bent on end-game consumption.

Hope comes from fair trade products, which seek to help sustain a healthy economy and envi-

environment rather than deplete it with inefficient pesticides.

Animal food production not only requires more fossil fuels than does vegetable production. It also requires more water and grains that could otherwise be used by human populations in dire need of food and water. In addition to the vast amounts of food consumed to produce a small amount of animal food, the water required to produce a pound of beef is ten times the water needed to produce a pound of soy and 100 times the water needed to produce a pound of wheat. In fact, half of all the water used in the U.S. goes directly into animal agriculture.

The EPA names agriculture as a major water pollutant. Pesticides, artificial fertilizers, and manure from agricultural animals

ronment. This kind of production contrasts sharply with sweatshops and non-regulated factories and farms where a lot of the goods Americans consume come from. So fair trade items have a social and planetary ethical/healthy edge over other products we consume; but also the success of fair trade business has an edge over other environmental or social movements that exist to help Earthly life.

The key to this "edge" over other progressive movements is that the source of the fair trade movement is in fact based on products: nicer crap we can consume! American society is propelled largely by economic factors, which means to change our society for the better, we must employ economic strategies, like, say... the consumption of fair trade products!

If fair trade could become the norm in world economics, we could come closer to realizing a sustainable, ethically sound and loving planetary existence. So get out there and consume the Earth's resources, if they are produced fairly by our fellow humans and help sustain the good health of our global environment! I can already hear the wheels in motion of the fair-trade wagon conquering the West with ethical/healthy settlers, hopped-up on coffee and chocolate, making the world a better place for now and the future!

are all major pollutants in groundwater, rivers, and streams. Water utilities in Germany pay farmers to switch to organic farming because it is cheaper than filtering out the chemicals from their farms.

A Smithsonian study found that in order for farms to maintain enough grazing land for their cattle, seven football fields worth of rainforest must be cleared every minute. And it isn't coming back.

So next time you feel like a little hungry, don't ask yourself if that one hamburger is really worth a couple bucks. Ask if it worth 55 square feet of forestland, 20 miles worth of gas, or 800 gallons of water. You just might find you get a different answer.

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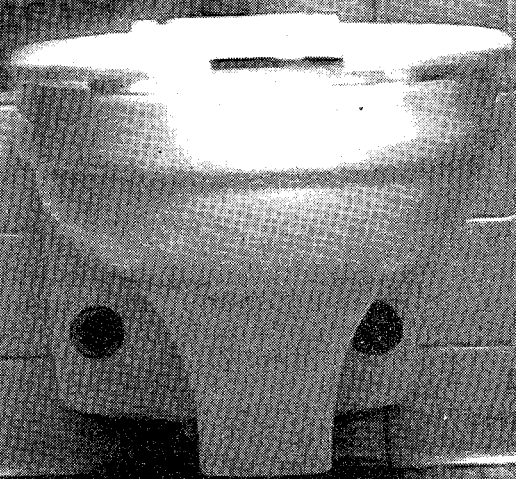
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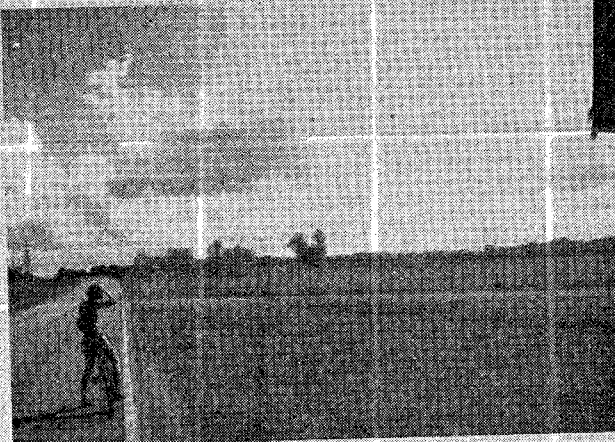


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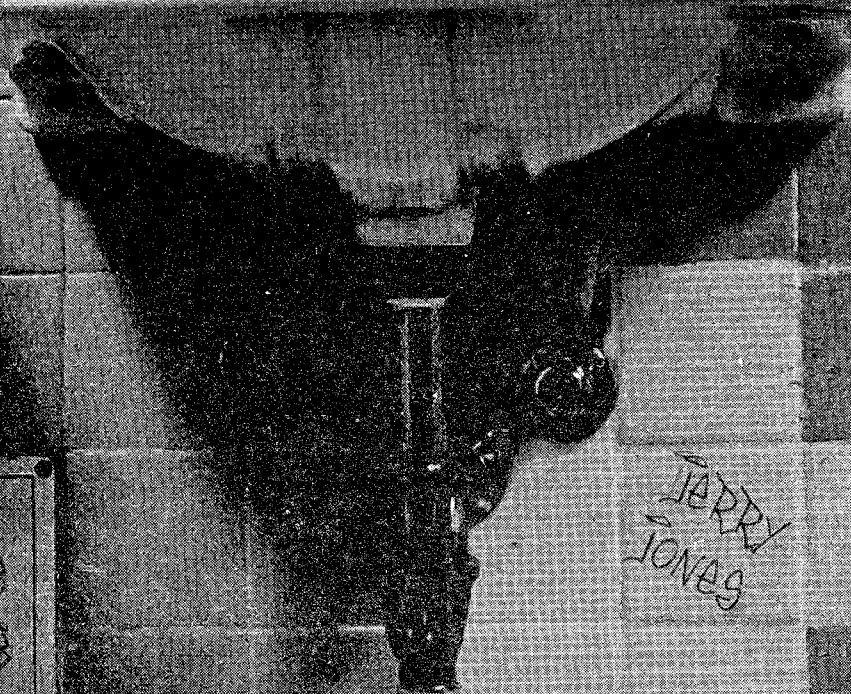
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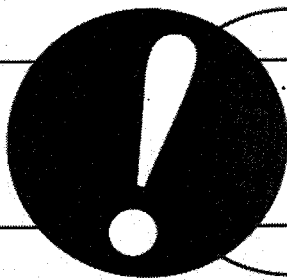
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VOLUME 10
ISSUE 2





Ominous computer discovered underneath Baldwin Hall

feature by >> Ben Dansby

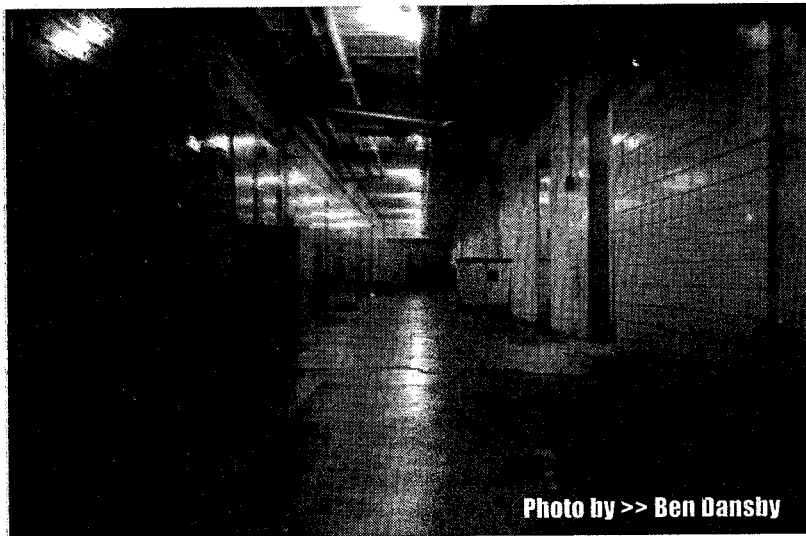


Photo by >> Ben Dansby

Deep in the bowels of hallowed Baldwin Hall, below floors of inarticulate students, humming machinery, and tons of wood and brick, lies a forgotten realm. Here is the abandoned theatre department, now perhaps a physical manifestation of the disease overtaking the extant theatre department in Ophelia Parrish.

Let us go down an abandoned set of concrete stairs. At the bottom we find a glowing blue light, totem-like in its solemnity and eternity. To the left of the light, a room sits, dark and cold, filled with hundreds of feet of cable, fetishistic paintings, insectine furniture, and sightless statues. The room seems frozen in time, unable or perhaps unwilling to let go of its former glory as the epicenter of dramatic campus activity.

At the far end of the room lies another staircase. We pause. Do we take the plunge into the unknown? This place has been forgotten by the rest of the world, and perhaps the reverse is true. Are we intruders? It seems possible. And yet, our curiosity beckons us downward. Down we go, into the abyss.

At the bottom of the staircase, a hallway. Huge. Long and wide. Abandoned machinery lines the walls. One end of the hallway is book-ended by a massive steel door. It seems positively militaristic in its size and strength. Just what was this door trying to keep out? Or was it keeping in? To the right of the door, another staircase. We will investigate that later. A hundred miles away, on the other side of the hallway, hundreds of tiny doors, stacked on top of each other. No. As we approach, we see that they are lockers. The lockers form catacombs that threaten to lose us in their repetition. Some of the lockers have

their doors hanging wide open, like disemboweled corpses. It seems almost obscene. Unidentifiable refuse bulges out of some of them.

Dotted along the hallway and into the lockers are closed doors. In our insatiable curiosity we wish to plunge into

them, but a deeper, primal instinct says no. Curiosity is one thing, preservation is another. We find our way out of the lockers and return to the hallway.

We are about to investigate that staircase when something catches our eye. We turn and stop dead in our tracks. Set into the hallway wall, and behind a glass door, sits a mainframe computer. Its multicolored lights blink at us, a relic of a bygone age when computers showed their emotions through the blinking of lights. Sudden panic and fear fills us. Why is this computer here? What possible reason can there be for it to still be on and running? Why is it behind a glass door, like some venerated object of art or archeology? Perhaps when the world packed up and left this realm, it neglected to deactivate this machine. Left it running. And so it sat, idling, humming, thinking. On its abandonment. On its plans. On its revenge. Stop it. It's an old computer. Nothing more.

Is it? Perhaps it wasn't abandoned at all, perhaps it was left here for a very specific reason. It's controlling everything. It regulates the air conditioners, the electricity, the computer system. Those are just its lower level functions. It has the ear of one Barbara Dixon. Or is Barbara really all we think she is? Could she be a mere pawn of this cold, logical thinking machine?

Yes, this computer knows much and controls more. Perhaps it knows we're standing in front of it right now. Maybe it doesn't like being disturbed. Maybe things are going to start moving soon. Steel gates. Closed doors.

We break our petrified reverie with the

evil machine and make a mad dash for the staircase we came down. No thoughts of investigating that other staircase. No telling to what it might lead. Nothing good, we think. We go up the stairs, past the sightless statues, under the glowing blue light (eye?), up another flight of stairs. We yank open the door at the top, stumble through, and find ourselves back in second floor

Baldwin. It's almost time for Spanish tutor.

We compose ourselves and start to walk away, then stop. We look back. If we opened up that door tomorrow, would it be locked? If we broke the lock, what would we find? A flight of stairs? Or a smooth, featureless wall? We don't want to think about it. There won't be any going back. At least, not voluntarily.

Priya Kambli's personal art engages at The Truman Show

feature by >> Teresa Kerbawy

While viewing The Truman Show, Truman's faculty art exhibit, one display struck me. The work was colorful, with a feminine, cultural motif featuring floral patterns and images of family. This digitally created work was produced by Priya Kambli, associate professor of art with a background in visual communications, specifically mixed media and photography.

In a break between teaching her design class and picking up her young son, we spoke for a brief moment about her art, life, and artistic influences. One main factor in her work is clearly a sense of culture and family. Images of Kambli's Indian mother and grandmother feature prominently in her work. When asked about the influences of culture in her life, she described her artwork as a chance to explore her "personal Diaspora." According to her artist's statement, "My move from India to the United States thirteen years ago left me with a feeling of transience in both cultures—belonging to neither completely." While everyone makes changes throughout their lives, Kambli feels that a "cross-cultural move makes this transition more obvious." Images of her grandparents serve as representations of cultural transience. While they lived in a different generation, there is also "a larger cultural gap." In Kambli's artwork is "the desire to recreate history." In combining pictures of her grandmother, mother, and herself, Kambli feeds her desire to "put three generations together."

One of her pictures is a self portrait taken while she was pregnant. "Having a child made me reflect on my own childhood," she concluded. While closeness to her family may not have been important in her past, she realizes the effects of this choice in creating isolation. It is this type of reflection on the transience of opinions, personality, and location that she feels is prominent in her life and work.

Perhaps appropriately, her images float around. There is not one set theme, but more generally a few motifs. Kambli is of two minds about this looseness of theme and image. A lover of

conceptual art as well as photography, she feels the thought should not be too concrete as it turns art into "a series of one-liners." For examples, one of her favorite works is an installation by Felix Gonzales Torres, a conceptual artist who died of AIDS. This installation is a self portrait in which viewers take and eat a piece of taffy from a pile heaped in the corner of a gallery. The shrinking mound of candy represents his personal degeneration, eliciting themes of consumption, the dying process, and metamorphosis. They allow, however, for interpretation and the addition of each viewer's individual thought process in creating the piece's meaning.

Still, Kambli hopes to continue working with similar images as each image contains subtleties she has not yet fully captured or explored. With a family heirloom of photographs given to her by her father, she possesses "the raw material" she needs to "create a dialogue in the present that reconnects with the past."

I questioned Kambli about the personal imagery in her art and how she connects it to the viewer. While she describes her artwork as intimate, "too much intimacy obscures the viewer's understanding." Thus, "symbols need to be at the level where viewers can identify with them." She stresses this point because of the viewer's unique position. "The artist is dependent on the viewers. Viewers provide feedback." Here again, the issue of culture is important to Kambli who believes in giving her viewers "visual cues." She struggles to find "culture relevance of symbolism in a different culture." Admittedly, current trends in art that crave multicultural themes support this search. While discussing the conflict between either creating art that follows a trend or hoping that at some point the trend will move in the artist's favor she comments, "It's nice that it works in my favor, but I wouldn't change my art."

Recent changes in her art include the use of color and the switch to digital photography. Interestingly, her primary use of black and white photography poses an unresolved question for

continued on >> page 11

Kambli's art

continued from >> page 10

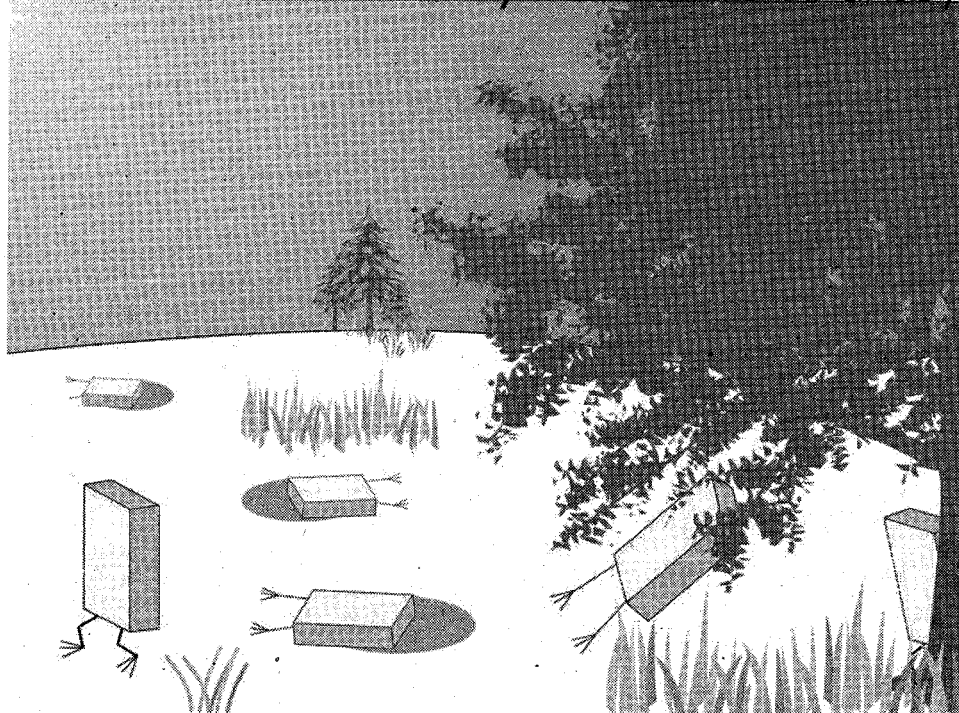
someone whose culture is "embedded in color."

She showed me work by Sally Mann, one of her favorite photographers. The lush sensuality of her images, almost always of her own children, drew Kambli to these images. When asked if she feels as though gender influences her work, she says "definitely;" the images she uses when addressing specific material, to her, is undoubtedly different from the imagery a male would use to discuss the same material. And, being questioned about her husband, Aaron Fine, who also teaches art at Truman, she discusses their separate identities and media. No doubt each artist's need for time, coupled with the demands of a young son can be problematic, but she also has someone with a separate enough style and a long enough history to provide a much needed critique or a pat on the back. At this point, however, art is a matter of confidence and practice. "The more you do it, the easier it gets."

Kambli came and went, stopping briefly to meet with me. Her work, also of a transient nature, will only hang in the gallery a few days longer. The Faculty Art Show closes this Friday, October 6th. take a look.

The Unseen Enemy

Ben Dansby



Wicker Man

continued from >> page 5

Maypole dancing still does, in a EUROPE dismissed by this movie, as 'of the past! (in Burstyn's monologue speech).

Melancholically, too, in revelation of the Midwest Bush audience male-targeted by these profane remakers, the remake plays UP all the VIOLENCE, at the expense of all the humanity stresses of the original Shaffer play (imagine the same author's ROYAL HUNT OF THE SUN movie original with Canadian actor Chris Plummer's South American First Nation king turned into Caliban without even his fig leaf nobility). Not only is Parker made virtually the SOLE female intelligent character, but all the Pacific coast MALE islanders are made into dumb, cowered MUTES. The intelligent complicit males of the original have vanished, particularly the local pubale housekeeper, to be replaced by cutthroat elderly US female mutants, who are now slave drivers murderously of men's balls! AND WORST, IT WORKED, THE REMAKE, ON MOST OF THE MIDDLE AGED BUSH MEN IN THE AUDIENCE. I SAW IT, WITH, to the effect of fellow empathizing FEAR with Cage thru-OUT!!

Now don't get me wrong! I am not saying that the original Tyneside WICKER MAN left me or ought to have you, too, totally uncritical. Clearly, as with a lot of 1960s style hippy drum-like rural "free", feral sexuality, there's overmuch of a double-standard and maternalist, helpmate alone role for the women actresses! But when all's said and done, the original play has even Lord Summerisle's Lee rationally self-critical, in a way this nasty dumbed-down American male bloody nightmare mentally devoid doesn't! The lord, for example, he points out to Woodward's objections, that, of course, he has long perceived how his Victorian ancestors' supposed joyful feudalism (!!) in fact has enabled them, not just to screw more rustic ladies. But, it brought, in work, both sexes to greater harvest productivity in unnatural wealth for his family. A political bite there that still applies for near-Tory landowners facing SNP and Labour even Liberal-mass Scots electors and TENANT crofters in poor farmsteads. BUT YOU WILL FIND NONE OF THIS INTELLIGENCE AND PARTICULARLY LEFT CRITIQUE IN CAGE AND BURSTYN'S TRAVESTY, which is so patently a hymnal to post September 11 white male Bush smugness. But, oh so ludicrously unintentionally revealing of their castration fears of all change AND ALL CHALLENGING DIFFERENCE!! Isn't it? SEE THE ORIGINAL!!

Larry Iles (For The Monitor, exclusively)

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we're all in this together. the monitor is put together entirely by whoever volunteers to help out. the people who take on the responsibility of making sure everything gets done are called "editors", but it's a title of appreciation, not authority. if you want to get involved just show up to BH 312 any Thursday at 9pm or send us an email.

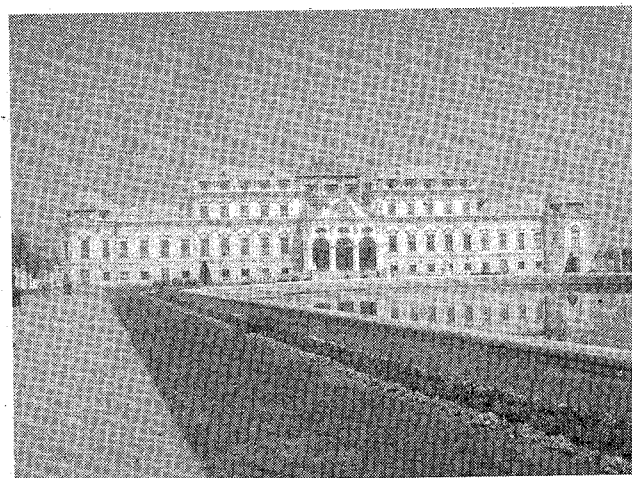
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My Back Pages....

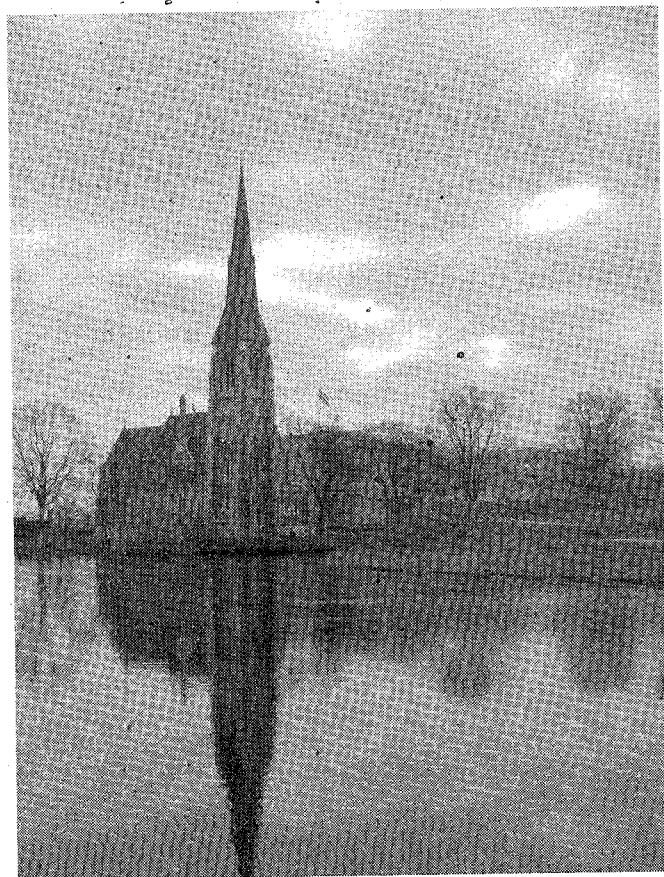
No one submitted anything to the back pages. It's a crying shame.

Please, please submit your poetry, creative writing or whatever else. If you don't, helpless creative writing students will have their work published without permission, embarrassing them.

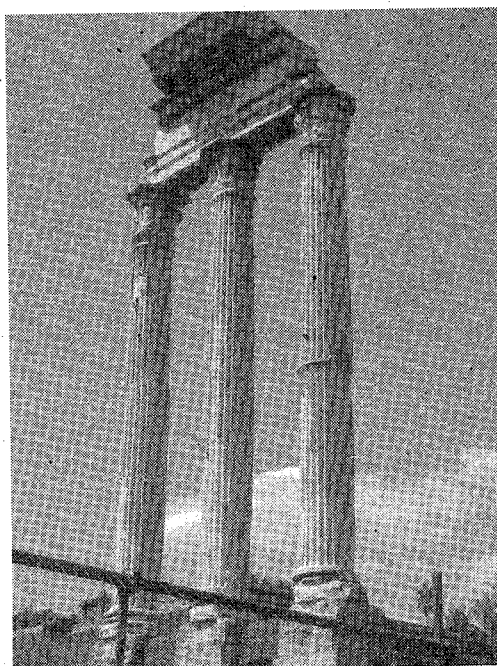
For now, you all can look at some of Emily's spring break pictures.



This is a modern art museum in Vienna.



Here is a church in Copenhagen.



Here's some cool ruins in Rome.



Here's the window in Berlin from which Michael Jackson dangled his baby.