



athlete, a humanitarian and a mental-health hero.

Born in 1972, Hughes' working-class upbringing in Winnipeg included happy moments, such as summers spent at Winnipeg Beach. Her life was also laced with painful memories related to her father, a chronic and abusive alcoholic. Messed up by a dysfunctional family, Hughes became heavily involved with alcohol and drugs.

Fortuitously, at 16, Hughes began to channel her anger, loneliness and raw ability into sports. Flipping channels one day during the 1988 Winter Games, Hughes became spellbound watching gold-medal speed skater Gaetan Boucher. She decided to become a speed skater, and her life changed.

"I was surrounded by athletes driven, instead of by lost souls drinking their lives away," she writes. "I was plugged into something bigger than me, and learning the meaning of self-respect." Hughes' competitive career spanned over 20 years. She endured not only gruelling training, but eating disorders and depression on her way into the Olympic history books.

Olympic medals and international glory did not "fix" Hughes. Filled with despair, she continued self-abuse, sometimes with alcohol, sometimes with food. "My past still held me in its jaws, and cycling—with its stress, its commitment to pain, its crashes and its crazy demand that I starve—was no solution." The real strength of this book is when

NOT THAT KIND OF GIRL

A young woman tells you what she's "learned"

Lena Dunham

Hughes acknowledged and overcame her depression. "The extreme physical pain of training was a distraction from the emotional pain," she writes.

Hughes is a national spokesperson of Bell Canada's Let's Talk, a program dedicated to ending the stigma of mental illness. Her stature as a respected humanitarian is just as incredible as her legendary Olympic status. This book is an exhilarating, entertaining and inspiring read.

"I HATE FEMINISTS!"
December 6, 1989 and Its Aftermath
MELISSA BLAIS
Fernwood Publishing

REVIEW BY CRYSTAL ERICKSON
Marc Lépine's motives were clear when he shot and killed his victims at Montreal's École Polytechnique. He proclaimed "I hate feminists!" while separating women from men, and left a suicide note that included a hit list of feminists. Despite such evidence, Lépine's motives were not generally reported in media coverage of the Montreal massacre. In "*I Hate*

Feminists!" December 6, 1989 and its Aftermath, author Melissa Blais analyzes news reports, books, film and other accounts in order to assess the collective memory that formed after the massacre.

Blais recalls how the majority of stories about the massacre either marginalized or ignored the killer's misogyny and instead discussed his mental health or the need for gun control. Feminism suffered a backlash after the Montreal massacre and Blais believes many women were afraid to associate with the movement and feared they would become targets of violence. Twenty-five years later, it is infuriating to read about the lack of feminist reportage on the massacre.

Blais also critiques the 2009 film *Polytechnique*, a dramatization of the massacre by film director Denis Villeneuve that is told from the points of view of two witnesses: a male student and a female student. Blais notes how the film's male character ultimately suffers the most—he kills himself—while the female student lives on and has a baby. This further undermines the female-centred violence of the event.

Blais calls upon media gatekeepers to acknowledge that Lépin's killing spree was influenced by a desire to stop women from seeking equality, and she wants us to discuss why media avoided telling the truth. "Wouldn't the transformation of gender relations towards equality between men and women prevent a repeat of these crimes? To bring this about, we must, above all, not think that feminism is a thing of the past, or that equality between men and women has been attained."

"*I Hate Feminists!*" is an important study of the Montreal massacre, especially for aspiring journalists. It serves as a warning of what can happen when the media omits facts from a story in order to protect the status quo.

NOT THAT KIND OF GIRL
LENA DUNHAM
Random House

REVIEW BY MEGHAN MURPHY
Lena Dunham is clearly talented. Not yet 30, she is already the creator, writer and director of the award-winning HBO series *Girls* and the author of a best-selling book. Her feature film *Tiny*