

## EDITORIAL

BAD BEHAVIOUR IS NOTHING NEW, although it appears to be increasing at an alarming rate, particularly with regard to the disturbing visibility of sexual violence, police brutality, and right-wing extremism. There are also entire social movements dedicated to exposing bad behaviour, like Me Too and Black Lives Matter, which have had a tremendous global impact. While many activists emphasize the need to promote more positive behaviour through public punishments and shaming, studies on childhood development have been making the opposite argument for decades. In *The Common Sense Book of Baby and Child Care* (1946), for example, American pediatrician Dr. Benjamin Spock famously described bad behaviour as a sign that children are “declaring [their] right to be more independent,” and he cautioned parents against the use of harsh penalties, which can dampen their children’s spirits and weaken their sense of autonomy. This idea informed generations of parents—not just the contemporary phenomenon of “best-friend parents”—and it has even been extended to adults. In a recent *Globe and Mail* interview, for example, American filmmaker Noah Baumbach similarly claimed that “bad behavior can be liberating for certain people,” as “they need to behave badly to find themselves—to go off path to find their path.” There are thus many ways of thinking about bad behaviour as either criminal acts that demand justice or rebellious acts that facilitate identity formation.

Our autumn issue features a special section of works that address this theme in different ways. For example, Edward Cloney’s essay “Apple Time” recalls his own bad behaviour as a child, which not only signalled his growing independence but also served a potentially beneficial function, as it may have awakened his grandmother from a prolonged period of grief following the death of her husband. Chelsea Peters’ story “The Tourist” focuses on a young woman who recalls bullying a girl at school while visiting the city where the girl’s family moved after the bullying incident. Instead of attempting to reconcile with her victim, however, she continues to engage in

bad behaviour as either a symptom of her social alienation or a way of asserting her own autonomy. Alison Brierley's story "Best By" depicts a single mother who starts working at a store with her daughter's boyfriend while her daughter is about to leave home for university. This situation creates an opening for various bad behaviours, as the boyfriend uses the mother as a possible surrogate for the girlfriend he is about to lose, and the mother uses the boyfriend to cope with her own fears of aging and isolation. While Matt Ingoldby's story "Wild Men of Yakutsk" initially appears to depict the bad behaviour of a motorist who runs into a homeless man, a surprise twist forces the man's friend to confront his own bad behaviour instead. The narrator of Anita Harag's story "Forty Out of Forty" exposes the bad behaviour of her grandfather by piecing together stories told by her grandmother, and Morgan Christie's story "Distant Whispers" similarly features a young girl who exposes her father's bad behaviour, which leads her mother to engage in her own bad behaviour with potentially disastrous consequences. Robin E. Field's story "The Wrong Call" depicts the bad behaviour of various men at a call centre as well as the criminal acts of an older man who becomes obsessed with a teenage girl who works there. It also shows how the trauma caused by such acts can give rise to other forms of bad behaviour, as the girl begins to punish herself for the things that have been done to her. The section concludes with David Sheskin's story "Knots," which explicitly condemns the criminal behaviour of a suicide bomber. In the process of tracking down the source of the explosives used in the bombing, an investigator also exposes another criminal who is wanted for a string of unrelated crimes and who is continuing to commit crimes to cover up his misdeeds.

Our autumn issue also features an interview with Steven Heighton, recorded shortly before his death in April, in which he discusses the importance of trying to change people—and the world—through compassion and public engagement. It also features two new chronicles: Jerry White's review of the Hollywood blockbuster *Top Gun: Maverick* (2022) and a retrospective of Senegalese filmmaker Paulin Soumanou Vieyra's oeuvre currently streaming on the Criterion Channel as well as Stephen Low's review of Martin Julien's new play *The Man That Got Away* (2022).