

# THE LINK

CONCORDIA'S INDEPENDENT NEWSPAPER SINCE 1980



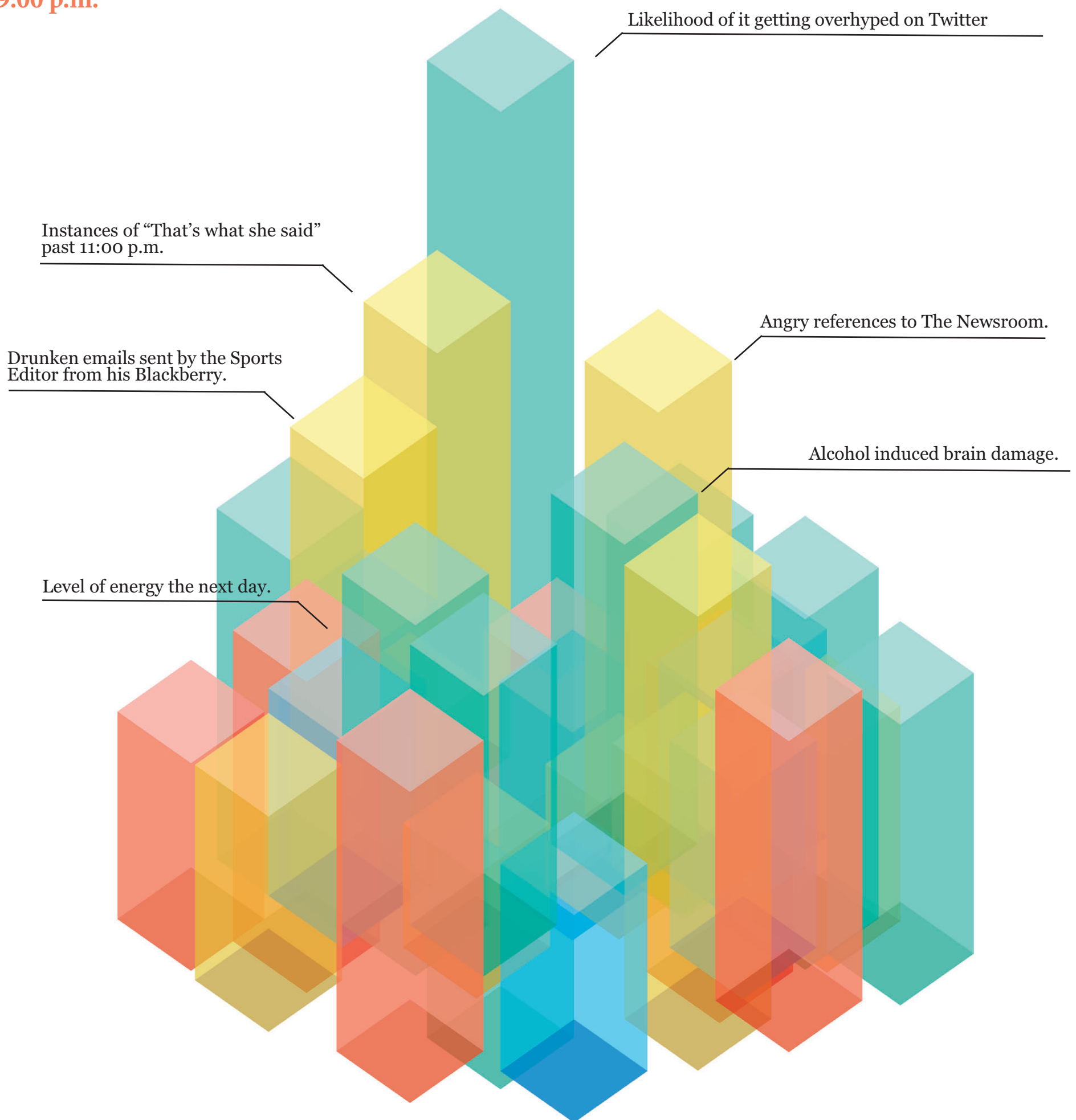
# FANTASIA WORLD • 8-9

# *Drink With the Link*

## **Summer Edition**

*We've just published our summer issue, so now it's time to celebrate. Join us upstairs at Brutopia Friday, July 20 to taste a few lovely beverages in celebration of the first issue of our new volume and discuss the finer points of roller derby and Facebook art.*

**Friday, July 20**  
**Brutopia (1219 Crescent St.)**  
**9:00 p.m.**



## FOLLOW THE MONEY

BY RILEY SPARKS

Concordia's senior administrators charge plenty of big-ticket items to the university. A thousand dollars for monthly home cleaning bills, a \$37,000 Lexus or thousands spent on first-class flights—students and taxpayers pick up the check for a fairly big share of admin spending. And as heads of major companies, many members of Concordia's Board of Governors enjoy the same privileges. One thing they do have to pay out of pocket: donations to political parties.

SINCE 2000, 45 SENIOR ADMINISTRATORS & EXTERNAL BOARD REPS DONATED AT LEAST

**\$342,556**

TO QUEBEC'S FOUR MAJOR PARTIES.

OF THAT,

**96%**

WENT TO THE LIBERAL PARTY.

WHILE

**0.007%**

WENT TO THE PARTI QUÉBÉCOIS.

THE LARGEST DONORS WERE:

**\$40,500** Jonathan Wener  
*Board of Governors,*  
2000 - 2012

\$36,500 to the Liberals &  
\$4,000 to the ADQ

**\$36,500** Peter Kruyt  
*Board of Governors chair*  
2000 - 2012

to the Liberals

**\$30,000** Jacques Ménard  
*Board of Governors,*  
2000 - 2012

to the Liberals

CURRENT GOVERNORS & ADMIN DONATED:

**\$17,200** Michael Novak  
*Board of Governors*  
2011 - 2014

to the Liberals

**\$6,000** Norman Hébert  
*Board of Governors chair*  
2012 - 2015

to the Liberals

**\$5,915** Russell Copeman  
*Associate VP, External*  
*Relations*

to the Liberals

**\$2,000** Tony Meti  
*Board of Governors,*  
2011 - 2014

to the Liberals

**\$10,000**  
ACTION DÉMOCRATIQUE DU QUÉBEC

**\$2,325**  
PARTI QUÉBÉCOIS

**\$2,000**  
COALITION AVENIR QUÉBEC

**\$330,231**  
QUEBEC LIBERAL PARTY

## DONE WITH DONATIONS

• COREY POOL

On July 16, Jack and Judith Kornblatt wrote an email to Concordia staff titled "We will no longer donate."

The Kornblatts came to Concordia University in 1974 as assistant professors. Though both are now retired, for the past 38 years they have been donating considerable amounts of money to the university.

According to Jack, almost all of the money, at least \$1,000 each year, has been donated to the university's scholarships and bursaries fund.

In addition to the yearly donations that they give, the Kornblatts have also purchased a life insurance policy on Judith's life, in which Concordia is a beneficiary.

"When I die the university gets \$1 million, which is designated for scholarships and bursaries," says Judith.

However, as of Monday afternoon, the Kornblatts cease to be donors. They say their reasons are simple.

"Concordia squanders money

on administrator salaries and perks," they wrote in the email, which was also delivered to outgoing president Frederick Lowy and incoming president Alan Shepard, among others.

"There was a time when we thought of this university in glowing terms," the email reads. "Students were here to learn; faculty were here to teach; administrators and staff were here to smooth the interface between the students and the teachers. All the pieces of the complex puzzle fit together nicely. The puzzle has been disrupted."

That disruption, they say, is the fault of the administration and the Board of Governors for the way in which they have chosen to run this university.

"I would like to see the university put more emphasis on teaching and less emphasis on money-grubbing and administration," said Jack. "That's all that the people at the top worry about. I'd like them to worry about education, and I don't think they do."

"I would like to see that we cease these hollow sayings that [Concordia] is only striving for ex-

cellence and that we'll only hire the best and all the other platitudes that go along with it. That is an excuse, I think, for paying the exorbitant salaries that we do."

The choice to cease donations to the university was a long time in the making.

"This is the accumulation of [former president Claude] Lajeunesse, the accumulation of [former president] Judith Woodsworth, it's the accumulation of [former VP Services] Michael Di Grappa," said Jack of a slew of departing administrators over the past few years who left with considerable severance packages.

"It's the accumulation of just about everybody that the university has gotten rid of."

However, he explains that the decision was finally cemented by the recent news of VP External Relations and Secretary-General Bram Freedman receiving a brand new Lexus from the university.

"When we see what the university administrators make, we're chagrined," said Jack. "Then when we see what they get in the form of perks, well that really bothers us—

**"There was a time when we thought of this university in glowing terms. Students were here to learn; faculty were here to teach; administrators and staff were here to smooth the interface between the students and the teachers. All the pieces of the complex puzzle fit together nicely. The puzzle has been disrupted."**

—Jack and Judith Kornblatt

this was just the straw that broke the camel's back."

As angered as they have become about the way in which the university spends its money, and the direction in which Concordia has shifted, ultimately, the Kornblatts are saddened by what they feel is a need to distance themselves from an institution they can no longer get behind.

"The reason that it hurts is because all of our donations go to scholarships and bursaries," said Jack. "We are of two minds, but we do not feel that we can support the university in this way any more."

Though they have chosen to step away from Concordia in this way, Jack and Judith don't rule out the possibility, or hope, for change.

"When we judge that a sense of reality has come back to the university Board of Governors, when we judge that our administration is no longer demanding top dollar for doing a job that is only reasonable, the Kornblatts will come back into the fold," they wrote in the email. "In the meantime, it is not we who are holding education as hostage, it is the group at the top."

# GGI Crash Course

## Timeline of Quebec Student Conflict

• JULIA WOLFE & COREY POOL

A lot has happened since our last print issue. We had not yet enjoyed our nightly delicacy of one shot pepper spray, two parts baton. We still thought 40,000 was a lot of people at a protest and cried 'overworked!' after two consecutive marches.

And while we're not the guerrilla fighters *Macleans* wishes we were, we're pretty sure after a quick look at Paris '68 we'd decide it was too quiet a riot to waste our energy on.

Whether you've got several dented pots in your kitchen or you still don't really know what #ggi stands for, it can be difficult to keep track of it all.

Luckily for you, we've put together a timeline detailing ghost of *grèves* past to provide the confidence you need to drop some serious strike knowledge when your aunt goes off about those "whining students" at the next family dinner.

**1** **March 20:** Liberal budget drops without any revisions to proposed tuition increase of \$325 a year for five years. Concordia Student Union holds a Special General Assembly to vote on continuing its strike mandate and revisiting the minimum agreement, but fails to meet quorum. The CSU is no longer on strike, however executives encourage departmental mobilization, and continue to advocate a pro-strike, anti-hike stance.

**3** **March 23:** Amidst an influx of security and heightened tensions at Concordia, a hired security agent assaults a student demonstrating outside a Geography classroom. Approximately one week later, the agent in question, hired by the university from security agency Maximum, is found to not possess a valid security permit.

**5** **April 19:** Education Minister Line Beauchamp calls student leaders to the negotiation table after increasing violence and classroom disruptions continue in Montreal. Beauchamp banishes CLASSE from negotiations unless it publicly denounces violence. Other student groups condemn this decision.

**7** **April 24:** A small group of protestors disrupt a meeting with then presidential candidate Alan Shepard, cancelling the meeting. Protestors vow to continue to disrupt the university's stance of "business as usual." Shepard is later approved as president on May 4, and is set to take office and begin his five-year term on August 1, 2012.

**2** **March 22:** Province-wide day of action sees upwards of 200,000 people march peacefully through downtown Montreal, paralyzing upwards of 50 city blocks for several hours throughout the afternoon. Despite record numbers, there were no reported arrests or injuries.

**4** **April 12:** Protesters block access to the Hall Building and delay the first day of exams. Hard picket lines are formed outside the building, as well as in the tunnels that connect to the library. Violent clashes between students erupt, and riot police are called in. There are reports of CS gas use and excessive force by the SPVM.

**6** **April 20:** Concordia Senate unanimously votes to request that Jean Charest start an unconditional dialogue with student groups. Concordia University interim President Frederick Lowy is requested to deliver that message.

**8** **April 27:** Charest and Beauchamp announce an alternative to the original tuition increase at a press conference. The new offer would see a total tuition increase of \$1778 over seven years, as opposed to the original \$1625 over five years. Additional money is also allotted towards loans and bursaries. Student groups ultimately reject the offer, claiming it to be insulting and ignorant of their demands.

# GSA GA FAILS TO MEET QUORUM

## CLASSE Dominates Agenda Points, Discussion

• GEORDON OMAND

The Concordia University Graduate Students' Association held a general assembly on July 12 that again failed to reach the necessary quorum. There were fewer than 45 graduate students in attendance.

"We couldn't have a legally binding general assembly," said GSA VP External Nadia Hausfather. "If we'd had quorum we could have voted on the motions."

Agenda items that could not be dealt with included several motions brought by the Coalition large de l'Association pour une solidarité syndicale étudiante dealing with the student movement, negotiations with the government and a motion that would see the GSA formally condemn Bill 78, the law passed in May to respond to the ongoing student strikes.

The GSA is one of the few student associations at the university that remains officially on strike. It has been on strike since March 12.

In lieu of an official general assembly, some graduate students stuck around for an informal discussion.

A presentation was also made by CLASSE Women's Committee in condemnation of "comedians who bring sexist, racist and homophobic jokes to the Coalition des humorists indignes."

The CHI organized a fundraising event on June 18 against Bill 78 and in support of striking students. Some of the profits were originally destined to go to CLASSE.

After several students asked CLASSE to refuse the profits because they deemed many of the jokes sexist and homophobic, the CHI decided to give all the profits to Juripop, a the legal association involved in fighting Bill 78.

A motion was included on the agenda asking CLASSE to dissociate itself from the event.

Also on the agenda was an update on the recent CLASSE Manifesto.

The time between GSA general meetings has been prolonged repeatedly over the summer months.

"We used to have them every week, then we changed to every two weeks, then we changed to every month," said Hausfather. "People are working, going home... everything is slower in the summer."

The GSA last met June 6. The next general assembly will likely be scheduled around mid-August.

**9 May 4:** Riots outside of the Quebec Liberal Party meetings in Victoriaville, QC see some of the most violent clashes between protestors and the police. The protest lasts for two days.

The Sûreté du Québec stops several buses of students from Montreal, including two from Concordia and McGill, on their way out of Victoriaville. The buses are instructed to return to Victoriaville, where students are processed and detained overnight.

**10 May 14:** Fourteen weeks into the student strike Line Beauchamp resigns from her position as Education Minister, and relinquishes her seat at the Quebec National Assembly, saying that she "no longer felt part of the solution." Hours later former Education Minister Michelle Courchesne is appointed to take her place.

Amnesty International calls for an inquiry into the Victoriaville protests citing the number of people injured, the use of CS gas, and the high number of arrests.

**11 May 17:** The Charest government introduces emergency legislation Bill 78, directed at putting an end to increasing violence and continued demonstrations in Montreal. The bill puts a ban on masks at demonstrations, as well as new restrictions on the number of people, the route, and schedule of a protest.

The new legislation also suspends the academic year for a number of CEGEP's and university faculties still on strike.

Despite being heavily opposed by all major student associations and various groups including the Quebec Bar Association, Bill 78 is passed by the National Assembly on May 19, sparking a period of intensified backlash and

nightly demonstrations throughout the province.

In many ways, Bill 78 changes the entire spectrum of unrest in Quebec, galvanizing the student movement while bringing together a myriad of social groups to fight against an increasingly erratic government and its controversial new laws.

**12 May 22:** Second massive day of action sees tens of thousands of people take to the streets of Montreal in protest of tuition increases and the new laws. The day marks the 100th official day of student protest in Quebec.

After deviating from the planned route, the day of action was dubbed the biggest act of civil disobedience in Canadian history, in light of Bill 78.

**13 June 1:** A number of students involved in strike actions including the blocking of classes and buildings at Concordia begin receiving emails and packages informing them of formal complaints being filed against them under the university's Code of Rights and Responsibilities. A few weeks later it would be announced that a total of 23 undergraduates and three graduate students have received complaints so far. Hearings are expected to begin as early as September.

**14 June 8:** Grand Prix protests take over downtown Montreal for three consecutive days. Montreal formula one driver Jacques Villeneuve lets some ignorance fly, criticising protestors.

Many arrests and reports of political profiling as people wearing red squares are reportedly stopped, arrested, or searched at various locations in Montreal throughout the weekend.

**15 June 12:** Bill 78 goes to the Quebec Superior Court. CLASSE publishes new manifesto. Student leaders begin nine day "Student Solidarity Tour" of Ontario, stopping at various universities along the way.



**August 17:** Daily marches are set to begin again as striking CEGEPs and university faculties begin make-up classes.

### Student Associations still *technically* on strike:

**COMS Guild**

The Communication Studies Student Guild.

**GUSS**

The Geography Undergraduate Student Society.

**SASU**

The Society and Anthropology Student Union.

**FASA**

The Fine Arts Student Alliance.

**SoPhiA**

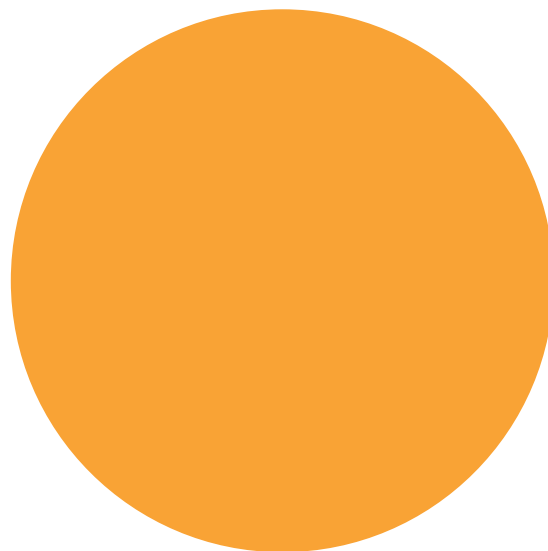
The Students of Philosophy Association.

**UPA**

The Urban Planning Association.

**WSSA**

The Women's Studies Student Association.



## The Cost of Cutting Katimavik

# NOTHING ELSE

Federal Volunteer Program Katimavik to End After Funding Cut

BY COLIN HARRIS

**O**n March 29, as part of the new federal budget, the Harper government announced cuts to a number of different programs. One of those cut—losing all \$14 million of its annual funding—was the Katimavik program.

Katimavik, the youth volunteer network started in 1977, sends 17- to 21-year-old applicants to live with a group of their peers in one of 53 Canadian communities for a number of months, where they work full-time volunteer hours, as well as

improving their bilingual abilities, and working to develop leadership skills and healthy lifestyles.

Since its inception, the program has had over 30,000 participants. And while the Conservatives have pledged to support more efficient youth programming, the loss of Katimavik will put pressure on over 500 not-for-profit organizations, in need of the full-time volunteer work that Katimavik participants used to provide, to do more with less.

# “There’s nothing else. Youth can go to college or university and have an experience, but this is affecting communities because programs will be cut. **A direct hit on the community will be felt.**”

—Tonya Woolford, Executive Director, Lethbridge Food Bank

With the cancellation of the rotation of 600 youth who expected to begin work earlier this month, the loss is felt especially hard in Canada’s smaller communities, where Katimavik makes up for the small pool of local volunteers.

“The people that are going to lose out are our most vulnerable population,” said Ruth Smith, executive director at the Canadian Mental Health Association’s Swift Current branch, a small city in southern Saskatchewan. The CMHA is a volunteer organization that provides support and advocacy to those suffering from mental illness.

“Many of us in non-profits work with a skeleton staff and next to no funding, having to raise funds for most of what we do.”

Like many of Katimavik’s partner organizations, the CMHA in Swift Current’s staff are kept busy just with day-to-day operations. For the average of 48 people they’re host to, the association has only three staff members.

“We’re always doing fundraisers, so when we have the Katimavik volunteers here, we can do the stuff to keep the doors open,” said Smith.

In Lethbridge, AB, Katimavik’s partnered with the food bank, where programming is now in question, knowing they won’t be receiving their usual two full-time volunteers.

“It directly affects our fundraising,” said Tonya Woolford, executive director at the

Lethbridge Food Bank. “We’re partnering up with other organizations and partner hosts to try and lobby the government, because activities will potentially have to be cut since we don’t have the people here to help us.”

Among the services in danger of being cut is their “Good Food Box,” an initiative that offers bread and fresh produce from local farmers to low-income community members at a discounted price.

“My life has changed just from meeting these youth,” said Woolford, who works with six other full-time staff at the food bank. “We have two [Katimavik] volunteers and they do 35 hours a week—that’s huge.”

Upon the announcement of Katimavik’s funding being cut, the Liberal Party started an online petition, which stated that every dollar invested in Katimavik returns roughly \$2.20 in development for the communities it serves.

Its value to the communities it serves aside, one of the primary points of contention regarding Katimavik’s funding being cut is how much it costs the government.

While Katimavik maintains that their per-volunteer cost is an average of \$12,000, depending on travel distance to their work post, Heritage Minister James Moore stated in the House of Commons that the program is inefficient, with a \$28,000-per-volunteer cost. Minister Moore could not be reached for comment by press time.

## “Increasing Isolation”

The more isolated a community is, the more hurt they’ll be by the lack of Katimavik volunteers.

The funding announced for youth programming by the Conservatives has been aimed toward Canada’s larger cities, most notably Toronto, but none will provide support for Canadian not-for-profits.

In Sioux Lookout, a town of 5,000 in northwestern Ontario, Katimavik volunteers impact life in a number of ways—from working on school curricula to assisting the one staff member in the small town’s Chamber of Commerce.

“A huge part of Katimavik is about the growth of the young people, but these groups have made major contributions to this community,” said Susan Barclay, executive director of the Out of the Cold Shelter, a homeless shelter, transitional housing centre and food bank in Sioux Lookout.

“In the ‘80s, they were here for a number of months and they built the town-owned recreation complex,” she said.

Sioux Lookout’s volunteer base work jobs during regular hours, so having Katimavik workers means they can get work done during the day. At the Out of the Cold shelter, that means cooking, cleaning and serving meals. Volunteers do sometimes take up special projects, however, depending on their talents.

“We had one Katimavik volunteer who painted the women’s sleeping area with a mural while she was here and it’s just gorgeous, it makes the room so beautiful,” said Barclay.

In Canada’s smallest towns, Katimavik volunteers offer a sense of the rest of Canada that the people living there might not otherwise get to see. The groups of 10 that volunteer in over 90 communities are selected to include a diversity of youth from across the country, both anglophone and francophone.

“They broaden the horizons of the people that come into the CMHA—they can see how people outside of our little area live,” said Smith. “Most people here live on social services, and most do not travel.” The volunteers in Swift Current do work like cleaning and running a bingo where clients can win toothpaste, soap, laundry detergent and other essential items, but those from Quebec hold a language class too—something the members of the community would not normally have access to.

“It’s a wonderful opportunity for our clients to interact with people from across Canada,” said Doug Kinar, executive director of the Prince Albert branch of the CMHA in Saskatchewan. “When you stop that process, the isolation of our community from the rest of Canada is increased.”

It’s a sentiment that was echoed by others affected by the cuts to Katimavik.

“They bring a little of the rest of Canada to us and they see what Quebec is about,” said Fawn Patch, manager of Reilly House, a community centre and second-hand store in the town of Pottton, QC. The age of her regular volunteers ranges from 70 to 88 years old.

With many volunteer posts involved in working directly with

**“The people that are going to lose out are our most vulnerable population.”**

—Ruth Smith, Executive Director, Canadian Mental Health Association’s Swift Current branch

other youth, the Katimavik group serve as role models, too.

“The youth would look up to those volunteers. Two of my youth went to Katimavik last year,” said Kathleen Bray, the volunteer and events coordinator at the Kelowna Friendship Centre in Kelowna, BC. The Kelowna Friendship Centre received Katimavik volunteers from 2008 to 2011.

“The urban aboriginal community needs that kind of mentorship for our youth. We need that, and we’re missing it a lot.”

That absence will now be felt across the country, both at the not-for-profits and in the communities they serve.

“There’s nothing else. It’s true that youth can go to college or university and have an experience, but this is affecting communities because programs will be cut,” said Woolford. “A direct hit on the community will be felt.”

**To find out more on action to reinstate Katimavik’s funding, visit [savingkatimavik.com](http://savingkatimavik.com). A rally for Katimavik’s future will take place July 21 in Parc Émilie-Gamelin.**

## FANTASIA WORLD



DESPITE THE GODS

### Film Fest's Month-Long Takeover Begins

• ELYSHA DEL GIUSTO-ENOS

Fantasia is Christmas in July for film lovers. The festival has introduced local audiences to high-quality, unique films they would never normally see while boosting the careers of emerging auteurs along the way.

This summer marks the festival's sweet sixteen, as well as a decade of screenings at Concordia. The recently formalized partnership between the university and its biggest third-party event is helping transform the campus into a cultural center.

What started as a film fest focused on bringing audiences the best in Asian cinema has become a

multi-faceted art and industry showcase.

"The genre now is 'Films We Love,'" said Mitch Davis, the co-general director of Fantasia, about what the fest has evolved into.

"It's still predominantly a fantasy, action, horror showcase, but [...] if there's any one thread that's usually present between the varying extremes, it's that these are almost all films made with a real purity of vision—not generic, compromised, multiplex blockbusters. These are films that take risks and have real voices behind them."

Accessibility is important for the fest, and one of the reasons prices are kept low—it's \$9.00 for a single ticket, or \$80 for 10. Since

many of the films have had little buzz before the screenings, organizers are helping the audience to take the leap of faith with them.

Fantasia is so expansive that its program looks like a small-town phonebook. The events inside range from film-industry schmoozers to art shows. There's a documentary spotlight, and even a heavy-metal larp party (that's short for "live action role-playing," the subculture where people dress up in medieval gear and fight each other).

Putting together the festival is a year-long affair. Some films submit their work to the fest for consideration, while others just happen catch a programmer's eye.

"Our methodology is a combination of scouting at film festivals and markets—Berlin, Tribeca, SXSW, Cannes—unsolicited submissions that show up in the mail and blow us away, titles we've been tracking that we hunt down to be able to see and plain old friendships," said Davis.

#### THE CONCORDIA CONNECTION

Fantasia has the distinction of being one of the city's first major cultural offerings to adopt Concordia as its venue of choice.

The partnership, which has just been formalized this year, will help give Concordia students access to the world of filmmaking through

internships and scholarships. It also gives the proudly urban and community-driven university another reason to step up as cultural center.

Clarence Epstein, the director of special projects and cultural affairs at Concordia, said the emerging Quartier Concordia would be "like the Quartier des Spectacles might be defined [...] as a center for cultural and intellectual activity."

"When you look at festivals that have come on board in the past ten years here at the university, with Fantasia being the central one, every year we are engaging and encouraging the cultural organizations from Montreal and abroad to





## WE ARE LEGION: THE STORY OF THE HACKTIVIST



## FRINGE PICKS

engage with us at Concordia in connecting to our community, as well as the neighborhood developing in our midst.”

Fantasia’s success at Concordia inspired local film-lover and festival founder Michael Dahan to bring the inaugural edition of his Animaze Film Festival to the university last fall. It hosted master classes, competitions and a variety of screenings.

“I can see more festivals taking place at Concordia in the near future, as the [National Film Board] theatre on St. Denis just closed,” said Dahan. “All the festivals that took place there will need homes, and Concordia is the next best option by far. I wouldn’t be surprised if Concordia did become the center of the film festival world soon.”

While he’s not sure how close the university is to being an overall cultural hub, during Fantasia’s run, it definitely seems to be the case.

“It looks like Concordia is the center of the universe at that time.”

### THE FILM FEST BRANCHES OUT

Fantasia offerings are transcending the screen with other forms like visual art. Davis said it’s a precursor to a love of cinema, so Fantasia is hosting the poster art exhibition *They Came From Within*.

“When we were kids, art was the first visceral shock to our systems

that introduced all of us to the world of the fantastic, to the possibilities of the imagination. [...]

“Of course, today’s era of a Photoshopped actor’s headshots puked out in a thoughtless montage against a cityscape, skyline or clouds is an entirely different, far less inspirational animal from the hand-painted flights-of-fancy of yesterday.”

The poster art comes from an alternate reality version of Canada. Canada’s top genre filmmakers were asked to make up projects that could have happened in decades past, or in the future.

“Something great that might get made in the future of exploitation film is called ‘The Death of Canada’—because Harper actually succeeds in destroying the entire country,” Davis said.

Of the 40 countries that have movies in the fest, some have earned their own spotlight. Filipino cinema is getting attention because of the country’s filmmaking rebirth.

Animation is featured in the AXIS collection, which blends all styles of animated work, and documentaries have returned for the sixth year with the series Documentaries From the Edge.

Asian cinema is also back in force, particularly with a celebration of Japan’s oldest and most important studio, Nikkatsu. Fantasia is teaming up with the Festival du Nouveau Cinéma to bring a retrospective of the studio’s key films from the past century.

► *We Are Legion: The Story of the Hacktivists*  
July 23, 10:00 p.m.

Los Angeles-based filmmaker Brian Knappenberger has said he isn’t worried about retaliation if the hacker group Anonymous—his chosen subject—doesn’t like his final cut.

“The truth is, I don’t think you make a documentary in a climate of fear.”

Knappenberger’s been making documentaries for 15 years with PBS Frontline and National Geographic, but this is the first long-form film he’s taken on in a while.

Anonymous’ attacks on Visa, Mastercard and PayPal in 2010—which were in retaliation for the companies’ blocking donations to WikiLeaks—sparked Knappenberger’s interest in the subject. But getting members of the collective to go on camera and speak in depth about the hacker world was tough.

The movie has been two years in the making. It tells the story of Anonymous chronologically as they move from pranks to a unique online culture with a message.

“They’ve been called criminals, they’ve been called hooligans and terrorists and all this stuff, and in some ways these things aren’t that far off the mark. But they are a deeper, more subtle, and more interesting community and culture than any of that portrays.

“There’s value in trying to understand them as a culture—where they came from, who they are, and what they want.”

► *The Human Race*  
July 29, 9:50 p.m.

It’s not surprising the producers had every door in Hollywood slammed in their face when they shopped an action script that starred disabled people. The filmmakers put together a trailer with what footage they had and posted it to a Kickstarter fundraising campaign to be able to complete the project.

The character-driven sci-fi/action movie casts a harsh light on humanity’s inherent cruelty while managing to be inspirational. The film still isn’t fully edited so the pressure’s on for it to be ready for its world premier at Fantasia.

► *Despite the Gods*  
Aug. 4, 5:20 p.m.

*Despite the Gods* takes audiences to the other side of the camera. It’s a *Lost in La Mancha*-style ode to a film shoot gone horribly wrong.

Jennifer Lynch was hired to direct a six-million-dollar America and Bollywood co-creation based on the Indian legend of a snake-woman. The three-month shoot dragged on to eight, and the person hired to film a behind-the-scenes of the movie ended up with a documentary of Lynch losing it.

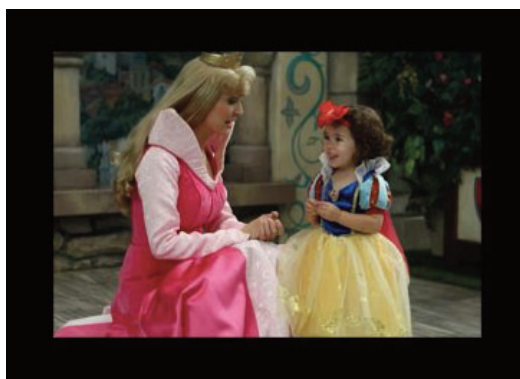
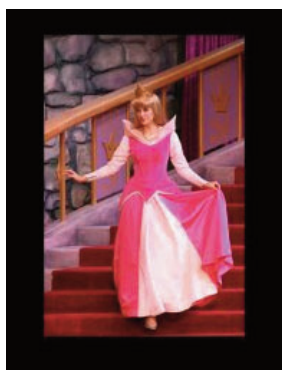
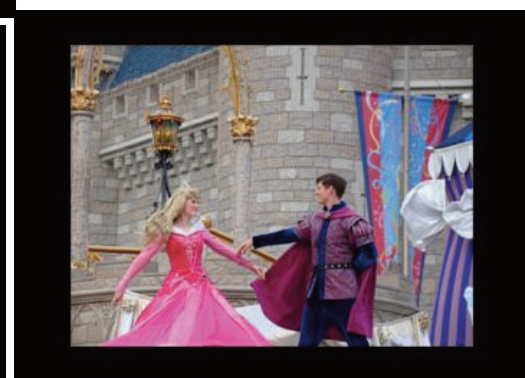
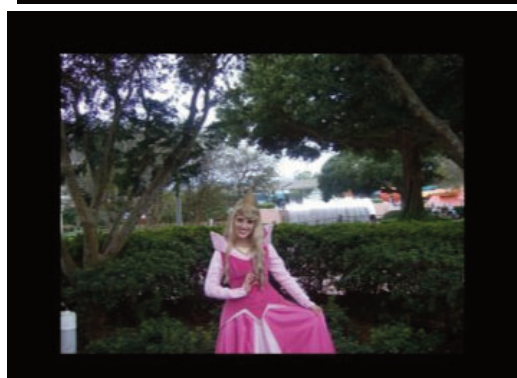
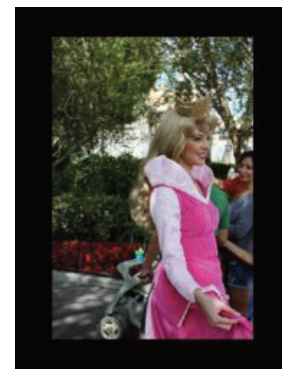
Up against misogyny from her crew and producer, the language barrier, an insufferable celebrity culture and the challenges of nature, Lynch is funny, honest, and painfully determined despite it all.

Fantasia International Film Festival / July 19 to Aug. 9 / Concordia Henry F. Hall Building (1455 de Maisonneuve Blvd. W., room H-110)/\$9.00 / Visit [fantasiafestival.com](http://fantasiafestival.com) for more info.



Starting July 19, *The Link* will be updating with reviews as the movies hit the screen. Scan the code beside to see what your favourite paper thought of a film.

# SOCIAL PROFILING



## Art Project Looks for Meaning, Trends in Facebook Pictures

• AMANDA SIINO

For the past few weeks, Serge-Olivier Rondeau and Charles-Antoine Blais Métivier have been spending nearly eight hours a day on Facebook—but not because they're bored. The two are working on a new art project.

Rondeau and Métivier are the duo behind a project called *After Facebook*. Their endeavour is part of a summer research residency at the Centre des arts actuels Skol—an arts center which focuses on research and innovative work.

"We wanted to classify and create a topology of the public photos on Facebook," said Rondeau, a cinema student at the Université du Québec à Montréal.

Their classifications have helped them notice certain trends, both geographically and socially.

They have seen a higher proportion of food photos in Japan, or photos of just-deceased people in Africa, trends which haven't cropped up elsewhere in the world.

"We've also noticed how people post cer-

tain pictures as trophies," he said. "We have pictures of the Eiffel Tower from millions of different angles, because everyone who sees it comes home to post it on Facebook as their trophy, so as to maintain or heighten their social status."

They started with three categories: portraits, landscapes and still lives. They soon had over a hundred subcategories of everything from Christmas to porn. Some public users even have entire categories for themselves.

"We take screen shots of all the photos to preserve their context—that means the user's name, any comments and the Facebook address all remain," Rondeau said.

They created a profile without friends or information to search for pictures, though both have personal accounts.

Their idea began from the work of artists like August Sander, whose books are neatly piled at their white worktable.

"Sander wanted to create an archive or topology of the 20th-century German man through photographing all classes of people," Rondeau said. "We were wondering if,

with the laws on the rights of images [in Quebec], we would still be able to do that."

The project was sparked by a clip posted by the satirical online newspaper *The Onion* entitled "Internet Archeologists Find Ruins of 'Friendster Civilization.'" Métivier, who is working on a certificate in anthropology at the Université de Montréal, showed it to Rondeau.

"Some people's profiles start from their childhood, and you see them grow up to high school graduation, their first car, their first home—you go to the same parties as they do and you really feel like you know them. It really is the easiest archive of a person's life."

Their mantra is graffitied onto the white walls of their atelier with red spray paint: narrative is dead.

Through their project, Rondeau and Métivier question the role of narrative in our database-driven lives. Another of their taglines is from French cultural theorist Paul Virilio: "Too late for private life."

When Métivier and Rondeau needed help, they held the event "Sweatshop After

Facebook," which brought about 15 people into their atelier to research public profiles. The BYOC (bring your own computer) event asked the attendees to search for photos from empty profiles, as the duo does daily.

"I love to see how people communicate visually, and this project allows me to see how it influences their social life," Rondeau said.

They are looking to create a web site for their findings in addition to their current Facebook page, *After Facebook*, which posts some of the more interesting photos they find. They are also eyeing the possibility of a gallery exposition.

"We are witnesses to this amazing phenomenon and who knows how long we will have access to it for," said Rondeau. "Facebook has enough users that if it were a country it would have the third greatest population in the world and there seems to be no limit to what we can do with it, for now."

To see the project, go to [goo.gl/NyA4D](http://goo.gl/NyA4D)



## Skater Doc Evolves Into Decade-Long Street Culture Chronicle

Skater shots at Place de la Paix

PHOTO DANNY STEVENSON

# MAIN EVENT

• REBECCA UGOLINI

It's the street of work and play, of smoked meat and steamies, raunchy film and illicit entertainment, endless days and *nuits blanches*. It's been immortalized in Richler's fiction and in 1996 it was declared a national heritage site.

But lately, it just seems that the Main isn't getting the love it deserves.

According to Montreal professional skateboarder and *Place de la Paix/Peace Park* documentary filmmaker David "Boots" Bouthillier, the City of Montreal's ongoing plans to gentrify the lower Main's red-light district leave more than the abandoned stone facades of once-vibrant shops and venues subject to destruction.

*Peace Park* is the result of over 12 years of Bouthillier's filming, research and writing.

With the help of friend Jessica McIntyre, it testifies to the resilience of the cultural beat that has kept the lower Main running through less illustrious times, but also exposes the gaps that city clean-ups, corruption and large-scale projects have forced onto the community.

The result is a work that's informative, thought-provoking and, in many cases, touching and shockingly raw.

Bouthillier is a professional skateboarder who rides for Urban Ambush, is sponsored by Rastaline and has been skating since he was five years old.

His interests in filming didn't go beyond capturing skate tricks for his friends in the popular Place de la Paix on St. Laurent Blvd. between Ste. Catherine St. and René-Lévesque Blvd. until a collision with a taxi left him temporarily unable to walk.

When Bouthillier turned his camera on the world around him in the Place de la Paix, commonly called the Peace Park by locals, he found he had plenty to film.

Not only does Peace Park's flowing layout and granite elements attract skaters like Bouthillier, but the red-light district, homeless shelters and Aboriginal centers which surround it attract street people. Bouthillier was able to film the transients' sometimes violent clashes with the skaters and one another.

"The focus was originally to capture as much gnarly footage as I could to create a big beat-'em-up skating video, but I eventually realized that I could make this into something much bigger and better," said Bouthillier.

His firsthand narration offers viewers the rare treat of watching a documentary with a driving personality behind its fig-

ures and facts. Bouthillier's own involvement with issues in skating, documenting and protecting the Main infuse *Peace Park* with yet another storyline: his own.

No stranger to clashes with police at the park himself, Bouthillier incurred a \$628 fine for allegedly skateboarding in the park in 2009.

Ironically, he later received substantial grants to his production house, MQC, from the Canada Council for the Arts, le Conseil des arts du Québec and l'Aide au cinéma indépendant canadien to help with the filming and production of *Peace Park*.

Through its visceral footage alone, the film could settle for merely relaying the stories of clashes between police, skaters and street people and do an admirable job. But like most good documentaries, *Peace Park* challenges the audience's knowledge and prejudices in its mission to inform and stimulate.

Bouthillier has cultivated an intimate knowledge of the park's street customs and history, as well as gaining the respect of its local street people—many of whom struggle with drug addiction, violent lifestyles and experience police and public discrimination on a regular basis.

In one of the film's most tragic and

memorable sequences, several locals lay bare their troubled pasts and daily struggles during one-on-one interviews, which are as jarring as any fight footage.

The film is full of local content, ranging from footage of tricks from local skateboarders and a soundtrack supplied by local musicians.

Bouthillier entered *Peace Park* into the Festival du Nouveau Cinéma in 2011 as a work in progress, and the film thrived, placing seventh in the recently defunct Montreal Mirror's Best of Montreal list as the Best Local Movie of 2012.

Bouthillier is in the final editing stages, and aims to have the documentary ready by mid-August. Although the film is complete, he plans to keep releasing *Peace Park* episodes online. It's a sign that the Main's problems—and, subsequently, Bouthillier's documentary efforts—aren't anywhere close to reaching a conclusion.

"Anything can happen," Bouthillier said of the Main's future. "There are many ways to move forward, and things are always in a state of constant change."

For more information about *Peace Park* and to follow daily photos from the Park, check out @davidboots on Instagram or visit [mqc514.com/peacepark](http://mqc514.com/peacepark).



# Hi, Rollers

PHOTO SARAH NAEGLS

## Bones Break and Teams Grow in Montreal's Derby League

BY ELYSHA DEL GIUSTO-ENOS

### THE GIRL IN THE GOLD BOOTY-SHORTS MEANS BUSINESS.

She knocks down the other team's small, point-making jammer, who goes by the name "Saucisse." The jammer smacks into the middle of an eight-skater clump—careful to keep her fingers tucked in as the pack passes over and around her.

"Body checking is legal," said Smack Daddy—aka Val Desjardins—the head of the Montreal Roller Derby training committee.

"But on the body there are legal zones. [...] You can hit people on the sides, on the chest, and on the hips. The point is, you're trying to move them either outside of the track or within the track. Move them over so your jammer can go by and score points."

The jammers are small and fast. They need to be, to weave through the pack and earn points for their team. Every time the jammer passes a member of the op-

posing team, her team earns a point.

"When you're in the pack, there's a lot of stuff going on," Smack Daddy said. "People falling and you have to jump over them—there's a lot of little injuries that can happen. [...] Normally at the end of the season you have three or four injured players."

Smack Daddy herself has been sidelined by a spiral fracture that took 13 screws in her leg to set. She's not sure she'll rejoin Montreal's all-star international team, The New Skids on the Block, in time for the World Cup. Until then, she's busy coaching the purple and gold-wearing local team that loves to be hated, Les Filles du Roi.

The Montreal Roller Derby League has been around since 2006, but already a lot has changed. It's gone from a bunch of

rockabilly girls doing shots of whiskey between periods to an established league that trains recruits in injury prevention and body-strengthening, depending on their position.

"Because of the history of roller derby, a lot of the culture was drinking Pabst Blue Ribbon and slanted towards entertainment, outfits, [and] girls in skirts," said Smack Daddy.

"And that's just being phased out. Most people used to wear fishnet tights and booty shorts, whereas now most people are wearing compression shorts. [...] We're real athletes now."

From the bleachers at Aréna St-Louis, the game looks like ten girls in old school roller skates going around in a big circle, with a lot of pushing, falling and jersey-grabbing going on. The music playing between the whistles is as diverse

as the crowd—Britney Spears songs mixed in with new wave hits, and punk.

The jammers are easy to spot because they're whizzing around the area with stars on their helmets. They're trying to pass "the pack"—the eight girls whose job it is to block or help them, depending on their team. The pack is made up of "blockers." The jammers are bumped around like human soccer balls when they try to get through.

"Punching someone in the face—that kind of old-school, '70s WWF shit—doesn't happen anymore," Smack Daddy said.

Roller derby has its roots in the cheap, Depression-era entertainment of the 1930s. Marathon dance nights could go on for days and promised prizes to the last couples standing, and marathon skating had its place too.

Men and women would skate around a banked oval track thousands of times. The creator of Roller Derby, Leo Seltzer, noticed that the crowd was particularly into it when skating-induced exhaustion led to crashes and falls. So he came up with a sport that showcased those crowd-pleasing slapstick-like moments.

Roller derby has changed with the decades. In the 1930s, it was called the first sport where women played by the same rules as men. As it evolved, the aggressiveness was turned up. By the 1960s and '70s, it was a choreographed spectacle. There were the good guys, the bad guys and the staged fights. By the mid-'70s, the roller derby league had fizzled out.

Any team playing in North America today has Texas to thank for the sport's modern revival in 2001 after leagues like Austin's



The Contrabanditas square off against the Filles du Roi on July 7th, with the Contrabanditas narrowly edging out a 107-106 victory.

PHOTOS BY CELIA ST. CROIX

**“A lot of the culture was drinking Pabst Blue Ribbon and slanted towards entertainment, outfits, and girls in skirts. And that’s just being phased out. Most people used to wear fishnet tights and booty shorts, whereas now most people are wearing compression shorts. We’re real athletes now.”**

– Smack Daddy, Montreal Roller Derby training committee head



TXRD Lonestar Rollergirls sprang up. A few years later, Canada got in on the act, as 2006 saw leagues appear in Toronto, Vancouver and Hamilton as well as Montreal.

But times had changed. The players’ tendencies to model themselves after the sexy roller-girl image and old-school showboating antics began to conflict with emerging attitudes towards real sportsmanship. It took some time for the league to figure out what exactly it wanted to be.

“After every practice, people were going out for beers,” Smack Daddy said of the Montreal league’s inception. “It was part of this rockabilly, marginal bunch of rag-tag party girls who wanted to play a sport together. Now it’s become much more serious.”

She added that a lot of the media coverage roller derby attracts focuses on the lifestyle asso-

ciated with it rather than the sport itself.

But considering how much the league has grown and changed in just a few years, it has taken the general public some time to catch up. The idea that it’s a show featuring party girls being aggressive and sexy has remained popular in the mainstream.

“We’re playing a sport in which we’re wearing tights, we’re hitting each other, we’re being somewhat violent and intense, and then we all walk away hugging each other and have an after-party.

“There’s this sisterhood that people still have [problems with]; they just want to sexualize it. They’re like, ‘Awesome, girls hitting each other and wearing tights—it’s sexual.’”

Adding weight to the serious sport argument is the number of professional athletes

and Olympians in U.S. roller derby leagues.

“These girls are generally much bigger than us. We’re like these scrawny little Canadians from the Mile End. These girls from Nashville—their thighs are like the size of our waists. We’re tiny.”

As a not-for-profit, the players are also the league’s volunteers. They coordinate even the mundane aspects of keeping the games rolling. But as the league grew, they needed a place for meetings and a place to party after games, so they opened the Royal Phoenix Bar as their official hangout. Smack Daddy is the owner.

“We opened it with the mentality of roller derby—our people having a clubhouse and a spot to hang out and a bar to have parties. Our crowds reflect what the derby community reflects. Like, super mixed and eclectic, but also very

aware that it’s a queer space and that diversity is number one.”

At the corner of Bernard Ave. and St. Laurent Blvd. in the Mile End, the Royal Phoenix is just a block away from Aréna St-Louis. It hosts the league’s after-parties, and half the staff is roller derby girls.

The home season ends in August with boot camp for newbie players starting right afterwards, and running until October. There are two more game nights scheduled in Montreal this season.

On July 21, the quirky and eccentric La Racaille play the rockabilly troublemakers Les Contrabanditas and The New Skids on the Block are also playing against New Hampshire’s Free Skate or Die! All Stars the same night.

The championship match, to cap the season for the local teams, will be Aug. 4.

**“There’s this sisterhood that people still have problems with, they just want to sexualize it. They’re like, ‘Awesome, girls hitting each other and wearing tights—it’s sexual.’”**

– Smack Daddy, Montreal Roller Derby training committee head

# Running to the Top

## Ryan Noel-Hodge Running up the Cross Country Ranks

• SETH GALINA

Whether you grew up amid the skyscrapers in the big city or the stalks in the cornfields, you're a product of your environment.

Concordia's Ryan Noel-Hodge is a long distance runner from the farms of Quebec's Eastern Townships. Growing up, he didn't need the training facilities of a big city. Instead, the young athlete made use of the open fields that farm life provided.

At the end of June, Noel-Hodge added to his trophy case by bringing home a bronze medal in the 10000-metre race at the 2012 Olympic and Paralympic Games in Calgary.

These days, Noel-Hodge runs. And then he runs. And then he thinks about running. And then he runs again. And, almost like a home away from home, running still evokes feelings from his childhood, where he can turn his concentration to running in the open fields that he grew up in.

"As a person, he is 'country,' as they say," said Concordia Cross Country head coach John Lofranco. "That's a compliment. He has an old school work ethic. That is to say he doesn't shy away from it, as many

do these days."

Noel-Hodge focuses on the task that's in front of him. When he's running or training, he isn't trying to figure out what he's eating for dinner.

"My worst races, or the bad ones, are the ones where my mind wanders," Noel-Hodge admitted. "I start thinking about how tough it is, and how much it hurts, or how far the finish is, or how hard it is to get up a hill, or how terrible I feel while watching someone slowly drift away from me."

Having only started running long distance competitively in 2008, he's still fairly new to the sport, but he still managed to end his first year competing in the Canadian Junior Cross Country Championships.

Now, with five years of competition under his belt, Noel-Hodge's goal is to be a part of the Canadian senior cross country team and qualify for the 2016 Summer Olympics in Rio de Janeiro.

"He has good natural biomechanics, and he has a good build for a runner: tall and skinny," said Lofranco, "When he is 'on'—that is to say, confident, healthy and fit—he can push himself very, very hard, and essentially distance running is a

**"He has good natural biomechanics, and he has a good build for a runner: tall and skinny. When he is 'on'—that is to say, confident, healthy and fit—he can push himself very, very hard."**

— John Lofranco, Concordia Cross Country head coach

contest of will."

What keeps Noel-Hodge motivated, he says, is the joy he gets from running. Breaking down self-set barriers while continuing to create new goals, he continues to push himself.

"It's mind-blowing when you finish a race or a workout and do something you didn't think was possible on that day," he said.

"Each time that happens, you become more of a running machine, and those small steps feed the engine, which creates a vicious cycle. I always come back wanting more."



PHOTO LUCIANA DYKSTRA



## LINK LIVE SESSION



We brought the guys from Ottawa folk duo Salton Sea down to the railroad tracks in Outrement on a Sunday afternoon while they were visiting Montreal, mostly because we knew there would be fewer trains to dodge on the weekend. It sounds a bit like what you might hear on a good radio station in the '50s. **Scan the code** and listen for yourself!



Despite renovations to Saputo Stadium and the arrival of Major League soccer, attendance has still been an issue for the Impact.

PHOTO DEVON ROWCLIFFE

# Sport Transcending Borders

## But How to Get People Interested in the Impact?

• ANTHONY ABBONDANZA &  
ANDREW MAGGIO

The European Football Championship is more than just an ordinary soccer tournament. It generates unity not only for the countries participating in the event, but also for local ethnic enclaves here in Montreal.

The Euro only comes around once every four years (like the World Cup, but offset by two years so as not to overlap), so the level of pandemonium in participating countries and those with ties to said countries is understandable. It's the gold medal men's hockey game mixed with the season finale of a Telemundo soap.

"The European Championship is a widely publicized international sporting event," said Jessica Silva, assistant technical director at Club Soccer Longueuil. "There is this international fever that unites nationalities."

The problem, at least in Montreal, is that this incredible foot-

ball-fever seems to disappear the moment the Euro champs receive their trophy. Where is that same passion for the team residing in our own backyard, the Montreal Impact?

There's no doubt a strong soccer community lives in this city, but for whatever reason, the seats in the stands at Saputo Stadium have yet to be filled to capacity like they should be, considering the hype that surrounded the long-awaited arrival of Major League Soccer in this city.

While the Euro transcends the sport, igniting passion and pride while uniting nationalities all over the world, the Impact have had trouble getting people to actually come out and watch the games.

Traffic in Montreal may be brutal, and the location is not ideal for those coming from the West Island and Downtown, but with the use of public transportation it isn't all that difficult to get to Saputo Stadium in a respectable amount of time—not to mention the money saved on gas.

Silva believes the European Championship offers a platform from which "nationalities can be proud of their countries of origin," a sentiment also expressed by Antonio Serpa, a Portuguese native who now resides in St-Hubert, 15 minutes east of Montreal.

"Winning breeds pride," said Serpa. "It brings national pride."

If winning is what breeds pride, and pride results in ticket sales, then the Impact need to start winning. Expectations were not high (and never are) for an expansion team, but winning always piques the interest of the average fan.

Mike Herriot, an avid soccer fan and Impact season-ticket holder, agreed with the notion that more wins would translate into bigger crowds.

"I was born in the UK, so soccer is my favourite sport. It's exciting to have a pro team in town," said Herriot. "It's cool to have a local team to support."

"It would be nice to see it full every night. It would be awesome

to have sold-out crowds. This city loves winners. We need to win games more frequently and I think if this happens, more people will come out."

Herriot also pointed to the fact that the addition of European soccer stars such as Italians Bernardo Corradi (from Udinese), Matteo Ferrari (Beşiktaş), Marco Di Vaio (Bologna), and most recently Swiss defender Dennis Iapichino (FC Basel) has gotten fans intrigued and excited about the on-field product.

There are others, however, who don't share the same sentiments that Herriot does when it comes to the Impact.

"[The Impact] are not huge in Montreal. I don't see them as a professional team," said Kevin Milonja, who plays first division soccer in the Association régionale de soccer de la Rive-Sud.

"They basically play in a pickup league—[players] that will never make it far. A second division team in Europe can beat them. I'd just rather watch profes-

sionals play, that's why I'd rather watch tournaments like the Euro."

Another thing to consider is the substantial drop in attendance ever since the Impact played their first game at Saputo Stadium.

Their first game in the stadium with a capacity of over 20,000 saw only 17,000 people show up to see them beat the Seattle Sounders. Since then they have seen crowds of 12,000 for a 4-2 drubbing of the Houston Dynamo and 14,000 in a 3-0 loss to Toronto FC.

One thing is certain: the European Championship offered much more than just sporting entertainment. It gave Montreal and its vast multiculturalism a reason to unite and cram around a television while their pride was on the line.

Now, it's time for that emotional investment to be transferred over to the team we can all rally behind—the team that represents our city, our culture and our homes. It's time to make an impact, Montreal.

# Drink the Kool-Aid

Cult MTL Springs Up to Fill the *Mirror's* Void

• ALEX MANLEY

Montreal, forget what your mama told you. It's time to join a cult—Cult MTL.

Within about 24 hours of the *Mirror* folding, a number of its former editorial staff and contributors were already planning its phoenix-like return from the ashes of print. Well, good news, everyone: it has fluttered onto the Internet with a swanky new website at cultmontreal.com. Get excited.

The site's music editor, Lorraine Carpenter, who was a copy editor at the *Mirror*, admitted it wasn't as smooth as all that.

"Our phones were ringing off the hook," she said of the final day.

"The atmosphere in the office was really weird because it's not just us, it's the whole sales team, it's administration; [...] and there's an awkwardness and a really grim atmosphere in general. We just wanted to get out of there."

It did, in its own way, lead to the booze-fueled journo conversations that helped birth Cult MTL, though.

"Honestly, a bunch of us just went out and started drinking. At 1:00 p.m. Suffice to say, we were all shocked. None of us had any kind of advance warning about it."

As for the *Mirror's* waning days, she painted a picture of a paper on the decline, struggling to keep Quebecor's budget cuts from showing too much.

"We had been tightening our budget in the past six months, defi-

nitely. [...] There were fewer articles in each section, but it wasn't a really drastic reduction of content. It was somewhat subtle.

"There would be certain weeks when the Arts Week page wouldn't be there. And then we cut the book reviews, which was a shame as well."

Carpenter did express some gratitude for the suddenness of the process, unlike the public and painfully drawn-out demise of the *Hour*, which published a severely slimmed-down version under the name *Hour Community* for a year before shutting down for good in May. They've been afforded an opportunity for a fresh start.

Not all of the old *Mirror* crew will be making the transition to Cult MTL, however.

"It's very difficult to be willing to take on this kind of gig when there's no compensation in the short term," Carpenter admitted.

"We still have much of the team together, but for those who are not involved, we at least have their blessing, and some of them have also contributed to our first week of content."

As for what to expect from Cult MTL, Carpenter noted that they'll be pursuing ad revenue, and that "the mandate is similar."

They've added sports coverage, plan to tweak the music section to feature recommendations rather than panning releases the editors aren't interested by, and feature the occasional concert review for those



PHOTO ALEX MANLEY

who miss out on sought-after shows.

"We do want to serve the city in a similar way, but just in a different format and with a slightly different voice—and also, we're not just going to be posting weekly content; we're going to be doing updates every day," she said.

And as for the celebrated Rant Line? Turns out it's trademarked by former *Mirror* Editor-in-Chief Alastair Sutherland, and back online at therantline.tumblr.com. Though Sutherland's on vacation right now, Carpenter promised a friendly relationship between the two websites, which feature promi-

nent links to each other.

It's too early to say what Cult MTL will ultimately come to represent. It's great to have some of the talent behind it injected back into something that will benefit Montrealers, and serve as a link between the city's population and those putting on shows, events, establishments and cultural happenings of all sorts.

One thing's for sure: don't mistake Cult for the *Mirror*.

Although it'll be free of the business-minded oversight from Quebecor that the *Mirror* was subject to, and it'll doubtless benefit from the 24-hour cycle over the 7-day

cycle, as an online-only project, it won't be of much use to those without an Internet connection, and it's hard to see it achieving the same ubiquity of the *Mirror*.

Still, this is exciting news for anglo Montrealers. Tell your friends about this website. The bigger it gets, the longer it survives. A website, like a free weekly, is fully dependent on a large readership for its survival, and the more readers Cult MTL gets, the longer it sticks around, the better.

If we can't have an English-language alt-weekly in this town, by God, at least we can have the next best thing.

# The Disappearing Anglo Media

## Silencing Montreal Sports Fans

• ANDREW MAGGIO

My heart sank when I heard that TSN 990 was going to be shut down—for several reasons.

For starters, I have the radio dial in my car set to 990 AM, 24/7. The first question I asked myself was "Damn, what the hell am I supposed to listen to now?"

The second, more haunting thought, was about my future (selfish, I know).

Since the first day that TSN 990 (then Team 990) began broadcasting, I have not only been a loyal listener, but an aspiring radio host, dreaming of one day walking into the offices at 1310 Greene Ave.—not to pick up a pair of tickets or a hockey helmet my dad won for me in a contest—but

to walk down the hall and sit in front of a microphone, so that I could drop some sports knowledge on this city.

But back to the real problem: we're losing our station. I say "our" with reverence to the loyal, hardcore TSN 990 following that has been there since day one. I'm referring to the Louies, the Dominics, and Jerry from Rosemont—the guys who call in to every show to have their voices heard.

And now, that collective voice is about to get its windpipe crushed.

Pick your poison: the Canadian Radio-Television and Telecommunications Commission made the rules that have caused this travesty, and Bell Media made the de-

cision to cut TSN instead of Virgin 96, The Beat 92.5 or CJAD 800.

Bell Media did make a request to have an exception made for TSN, but it was quickly denied by the CRTC, and that was that.

Let's get one thing straight: this has nothing to do with the French-English debate, or spiting the anglos, or even separatism. This was a business decision. As Mike Boone wrote in *The Gazette* last week, the latest statistics taken indicate that the number of anglo listeners tuning into TSN 990 during an average day is 53,600; heavily outnumbered by CJAD (186,400), Virgin (255,700) and The Beat (202,800).

In short, the station was the least popular, despite its following and the fact that they own the

rights to broadcast Montreal Canadiens games, and was the obvious casualty when the CRTC came calling.

That being said, there's still a major problem here. There is no doubt in my mind that there should be a francophone sports-radio station in this city, but not like this—not at the expense of an anglo station, and not by causing even more tension between the two sides.

CKAC was the last all-sports French station in Montreal, before shutting down last year. Was there not a single French media company that could afford to save the station? Or better yet, start it anew under a new name, on a new channel?

The most disappointing part of

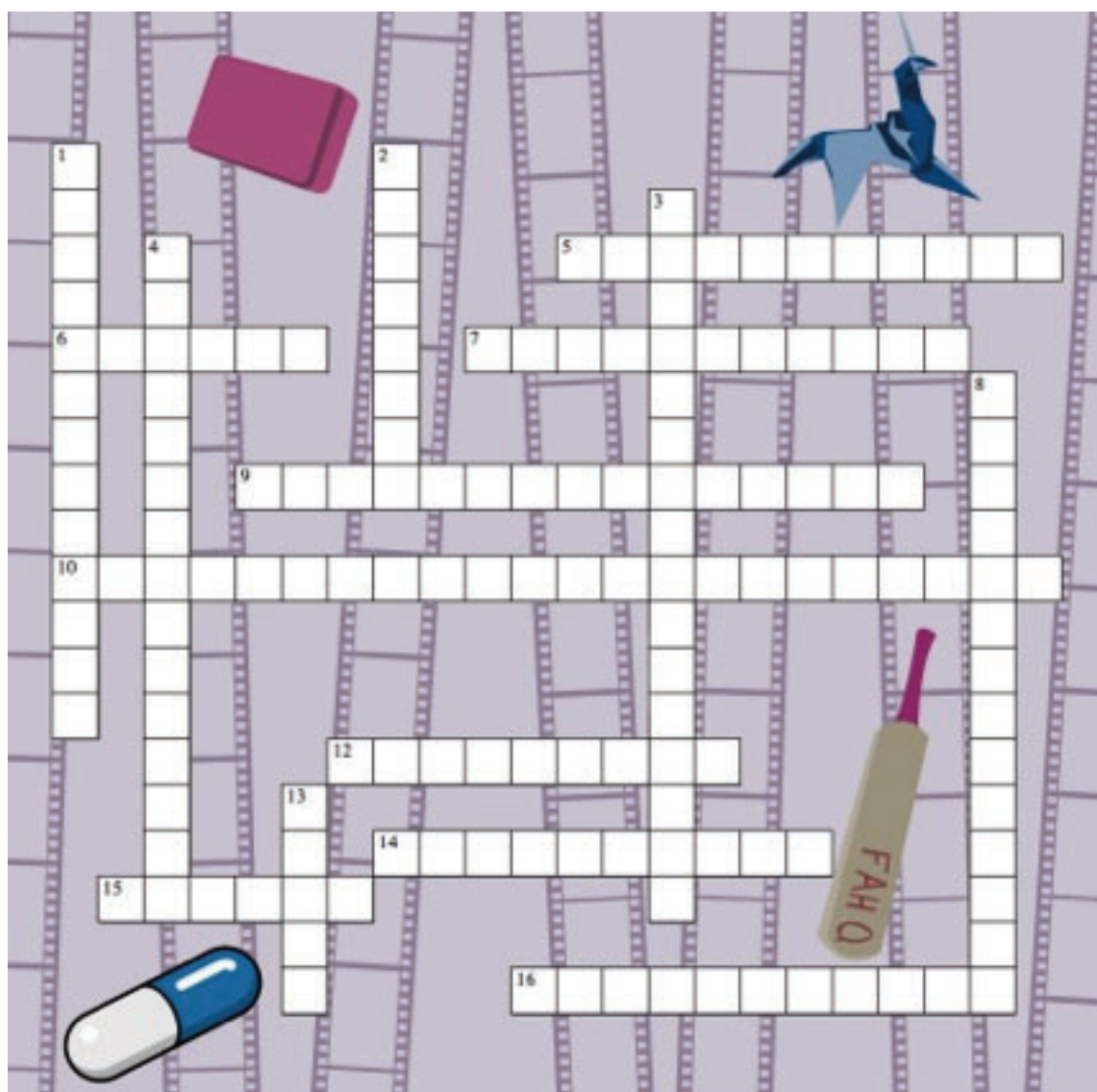
all this is the talent we are going to be losing. Mitch Melnick is a Montreal radio legend. Tony Marinaro went from daily caller to one of the top sports insiders in the city. Randy Tieman is the nicest guy on the radio, and a smart one at that.

"The Morning Show," consisting of Elliott Price, Shaun Starr, and recent addition Ted Bird brings consistent, insightful analysis while managing to get you laughing like a maniac, even on the dreariest of mornings.

We can't forget the young talent coming up through the ranks. Connor McKenna, Dave Kaufman, Moe Khan and others have given us a glimpse into the future of English sports-radio in Montreal; a future that now, barring a miracle, looks pretty damn bleak.



# Classics of the Oc-Cult



BY CHRISTOPHER TAN & ALEX MANLEY

## ACROSS

5. Dear Ridley Scott, please stop working on the follow-up to perhaps the greatest sci-fi film of all time. At least *Prometheus* couldn't do much more damage to the *Alien* franchise, but Rick Deckard's universe is still unblemished by terrible sequels. (2 words)

6. Director Kevin Smith financed this film by maxing out his credit cards, and selling most of his comic book collection. Looks like things paid off. Smith won 2 awards at Cannes and the "Filmmakers Trophy" at Sundance.

7. Feel free to hate on this stoner classic because "That's just, like, your opinion, man." (2 words)

9. When it comes to mockumentaries about fake British rock bands, this '84 film definitely makes it into my top 11. (4 words)

10. This film became such a cult hit that annual Halloween screenings are often packed with fans who participate in many of the

movie's scenes, such as dancing the Time Warp again, or throwing different foods in the theatre. (4 words)

12. Writing a clue for this film would be way easier if its first and second rules didn't prevent me from talking about it. (2 words)

14. Jane Fonda starred as the titular space-babe in this 1968 film, whose title sequence featured her doing a striptease in zero grav. Now *that's* out of this world.

15. Filming for this 1985 Terry Gilliam flick ended up taking about twice as long as it was supposed to, and, despite the exotic title, was filmed almost entirely in the UK.

16. During a giant meeting in this 1979 futuristic dystopian gang-war film, the Saracens were sitting next to the Jones Street Boys, and the Moonrunners were right by the Van Cortlandt Rangers. And nobody was wasting nobody. (2 words)

## DOWN

1. Director Rob Reiner had to leave the set while filming this cult classic because Billy Crystal would make him laugh until he felt nauseous. Anybody want a peanut? (2 words)

2. This 1988 flick about a popular clique of similarly named girls included a special plot element—'non-fatal' bullets that turned out to be all too fatal. (Spoiler alert!)

3. During the filming of this 1993 high school comedy, Ben Affleck's role had to be reduced after he injured his ankle with his hazing paddle. The injury can be spotted in the film because he still managed finish the scene, which concludes with him driving away. (3 words)

4. This 1984 movie about nerd turned mutant superhero fell flat during its first release—probably because having a hideous protagonist called "Monster Hero" isn't as marketable as handsome heroes in spandex with catchy names. (3 Words)

8. The third—and hopefully final—installment in the *Evil Dead* series, features Ash Williams taking on medieval Deadites in all of his shotgun-toting, chain-saw-wielding glory. (3 words)

13. This '80s post-apocalyptic anime film contains two to three times the usual number of shots and single pictures. It also used 327 different colours, 50 of which were created for the film alone.



## VP LEXUS

Continuing a long tradition of fiscal responsibility, Concordia will spend almost \$40,000 on a new car for VP Institutional Relations and Secretary-General Bram Freedman in monthly installments of \$884. *Le Journal de Montreal* reported yesterday that Freedman's new Lexus RX450H is not an unusual gift for VPs at Concordia or McGill. If every one of Concordia's eight senior administrators availed themselves of this generous perk, the university would spend enough money to send 125 students to school for a year, for free. What could you buy with just Freedman's car?

BY RILEY SPARKS & JULIA WOLFE

### All of the Lights - \$46,063



After 21 years of service to the university, an electrician—who keeps the lights on in Freedman's office—could trade a year's salary for a Lexus and have just enough left over to trick it out with the optional \$7,000 7.1 surround sound system and six-disc DVD changer

### We Love Librarians - \$51,015



A library employee in the highest salary bracket earns almost \$14,000 more than the cost of a new RX450H. But these employees—half a dozen of whom have worked here since Concordia was a twinkle in the eyes of Loyola College and Sir George Williams University—still make \$223,342 less than Freedman.

### A Lot of Potatoes - \$17,000



The People's Potato doles out about 2,000 meals every week during school to hungry students. And while miscellaneous soup day is nobody's favourite, it's pretty great to know our long-haired friends at the Potato won't ever let us starve. Given a brand new RX, they would probably trade it in for enough money to cover their food costs for over two and half years. Hippies.

### I Am Canadian - \$40,545



For just a bit more than the Lexus, Concordia could have bought Freedman a cherry red 2012 Dodge Charger. An extra \$3,390 gets you from 0 to 60 mph in 4.3 seconds, and the satisfaction of helping to feed the kids of a Chrysler employee in Brampton, ON.

### Fast & Furious - \$51,015

Sacrificing practicality for pure, balls-to-the-wall awesomeness, the university could have picked up a 1968 Ford Mustang Fastback, also in beautiful cherry red. The \$2,160 in savings is decent, but purchasing this gorgeous automobile would be worth it just to finally beat McGill at something.

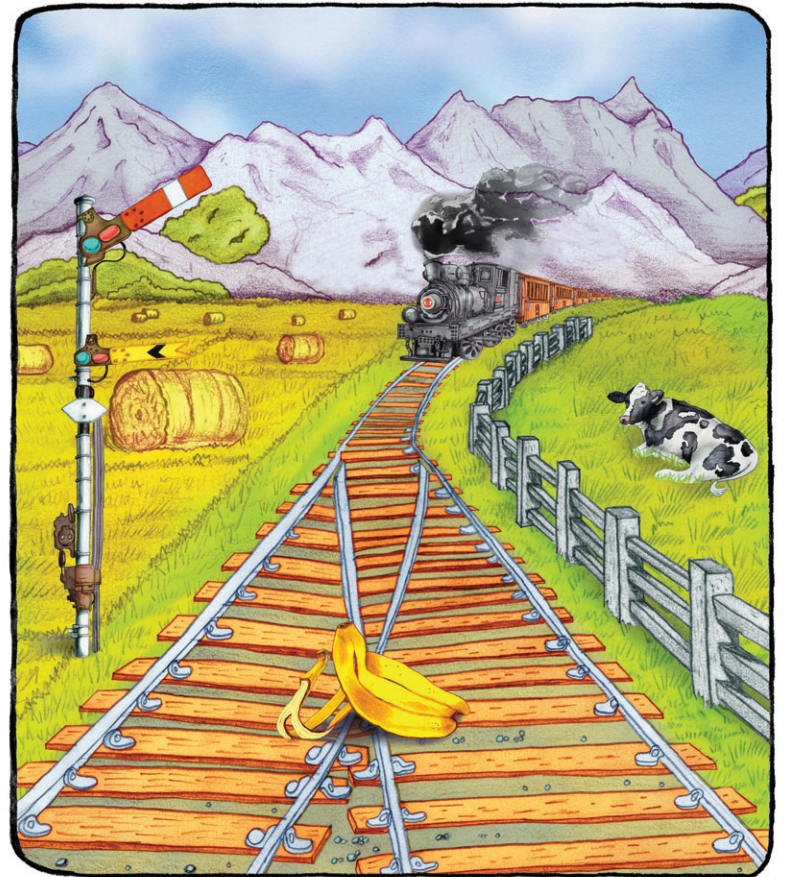
# Barton Flats

COMIC JONATHAN WOODS



# Tremendous Tales

by Christopher Olson



There wasn't a dry eye in the house when Professor Trevor pinpointed the fine line between tragedy and comedy.

# False Knees

COMIC JOSHUA BARKMAN



# Nah'msayin?

## Elevators

Even during off-peak hours, the Concordia University elevators are useless.

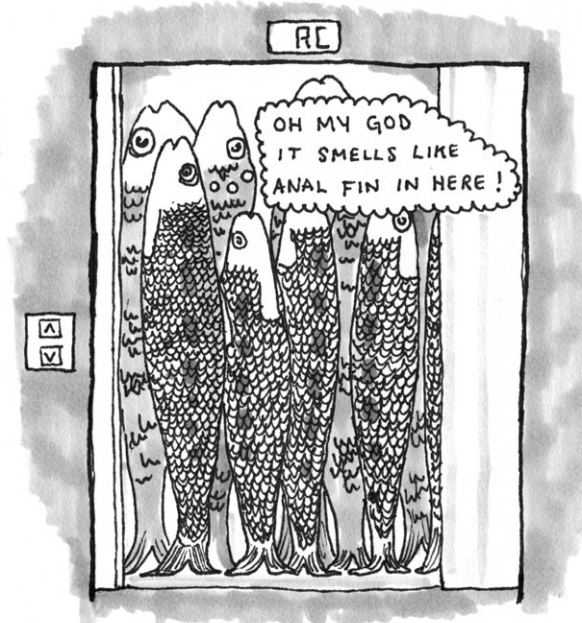
Waiting for a ride up, I had time to knit a blanket, read all of *War and Peace*, and make a nice panini to enjoy as a pre-lunch snack.

After getting squished like a sardine and punched in the face 47 times by complete strangers trying to get off at their stops, I was finally freed from the evil fortress; but soon enough I was

on my way back down, at which point I contemplated finding a sturdy rope to tie to the side of the building in an attempt to rappel my way down the structure, slashing the time it would have taken using the elevator for about four-and-a-half hours.

Never thought I'd say this, but I actually miss the escalators.

—Andrew Maggio,  
Sports Editor



GRAPHIC JOSHUA BARKMAN

# editorial

GRAPHIC ERIC BENT



## Eye of the Storm

While September typically means back to school for students, this year it means back to strike.

But the universities and CEGEPs that closed their doors early due to Bill 78 don't even need to wait that long. The winter semester is slated to resume August 17 for the Université de Montréal and the Université du Québec à Montréal, as well as numerous other schools in the province, due to the contentious back-to-school legislation.

That date will mark the end of protest off-season. And if Premier Charest is going to hold a September election, the student movement will resurrect with a rumble.

Things have been quiet lately. The packed streets and ringing of casseroles largely petered out after Grand Prix weekend. But the student movement isn't dead; it's just biding its time. While the government is moving into campaign mode, we've been resting, waiting for

round two.

Student groups have been focused on an information campaign. As this editorial hits the stands, members of CLASSE are touring through the Greater Toronto Area to spread their message of direct democracy to a province that has endured tuition hikes for the last six years.

For his part, Charest has not handled the student conflict well.

The government has been playing things politically, when they could have acted pragmatically to end this conflict months ago. We're students, the polar opposite of this antiquated, bloated representative government. We don't play the political game; we don't need to. The strength of Quebec's social unrest is rooted in the misdeeds of Charest's nine-year reign. And now, it's clear saving face is more important for him than solving problems.

The Liberals refused to negotiate with student leaders until it was politically im-

possible not to. They refused to negotiate with CLASSE until the face of Gabriel Nadeau-Dubois was all over the mainstream media. Charest didn't show up to negotiations until Amnesty International was calling him out.

But this poor leadership bolstered the cause. The PLQ learned that a hard line against students is political suicide. Line Beauchamp, the former education minister, ended her career in provincial politics by resigning in the face of a stalemate in negotiations with student leaders. Her replacement, Michelle Courchesne, won't be running in the next election.

The fate of Charest's most recent ministers of education illustrates his scapegoating fashion. Charest has been separating himself from the students and student leaders as much as he can, trying to destroy the credibility they earned in the last several months, and the series of education ministers filing out the door is

just collateral damage.

Charest doesn't have a plan; he's just trying to stay afloat, all the while letting the conflict fester and expand until it became the longest and largest student movement in Canada's history.

CLASSE has already promised to follow him wherever he campaigns. Numerous Days of Action have proved Quebec student unions have no trouble packing thousands of protesters in buses to get their voices heard. It's hard to imagine any large Liberal publicity grab going unchallenged by the red squares if their numbers endure.

If Charest decides to hold an election before the Charbonneau commission can resume and further reveal links between organized crime, the construction industry and the provincial government, the students will be ready, and *The Link* will continue to keep you informed on how to get your voice heard, both on the streets and in the ballot boxes.

# THE LINK

CONCORDIA'S INDEPENDENT NEWSPAPER SINCE 1980

## We look different!

In case you hadn't noticed, we've done a redesign of our paper for the first issue of Volume 33. Check out our latest blog post on our website for more info!

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