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IN ENWS

ENERGY: THE DEBATE OVER SHALE GAS CONTINUES

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'The Death of Student Space'

McGill Students Protest the Closing of the Arch Café

• CHRISTOPHER CURTIS

McGill students are buckling down in their fight to re-open the Arch Café.

On Sept. 22, hundreds took to the university's downtown campus to protest the closure of the Architecture Café—McGill's last student run eatery.

Wearing multi-coloured lab coats and hardhats, engineering students led protesters as they marched across campus and through McGill's gated entrance where they were egged on by honking motorists.

"The Architecture Café held a special place in the hearts of architecture and engineering students, but also students at large," said Alan Cyril, an executive on McGill's Engineering Undergraduate Society.

Over the summer Morton Mendelson, McGill's head of Student Life and Learning, decided to shut down the Arch Café without consulting any of the university's student groups.

"The café was no longer financially viable," said one McGill official. "As Professor Mendelson has said 'we aren't in the business of subsidizing lunch.'"

Despite this claim, Mendelson has yet to make any of the café's financial records public.

The protest was the latest in a series of steps undertaken by students to persuade administration to reopen the café.

On Sept. 7, the Architecture Student Association and the EUS put forward a plan to reopen the café under both groups' management. The proposal was rejected.

At a Sept. 13 meeting with Mendelson, Student Society of McGill President Zach Newburgh presented the administrator with a memo showing that 80 per cent of undergraduate architecture students are in favour of reopening the café.

"When I came out of the meeting [...] I left with the understanding that [Mendelson] was going to reconsider his decision," Newburgh told *The McGill Daily*. "[Mendelson] said



Clockwise from bottom left: A makeshift drum corps sounds off against McGill's administration. Hundreds take to McGill's front gates to protest the closure of McGill's last student-run eatery. A student makes noise outside the university's Leacock building during a Senate meeting. PHOTOS CHRISTOPHER CURTIS

"I will consider this advice and reconsider."

Mendelson has since denied telling Newburgh he would reconsider his decision to close the Arch Café.

The work to re-open the café continued beyond the demonstration. Midnight Kitchen—a McGill student group that provides students with on-campus vegan meals—helped organize a strategizing session to discuss

further pressure tactics on Sept. 27.

Protesters met outside McGill's Leacock building, where the university's student governing body was holding their first meeting of the fall semester. An improvised drum core banged wildly on their instruments as the crowd moved towards the MacDonald-Harrington building, site of the now defunct café.

"The closing of the Arch Café is basically the death of student space on campus," said Sam Neylon, one of the protest's organizers. "Corporatist groups like frosh have space set aside for them, and the school is beautified which is more a way to attract new students than to provide current students with a comfortable space where they can eat affordable meals."

Most of McGill's cafeterias

are owned and operated by Aramark Canada, a food service company that has over 400,000 student clients across the country.

"Aramark has doubled prices at the nearest cafeteria [and] reduced portion sizes," said Cyril. "We're being gouged. But we're fighting back. I've had teachers and even administrators come up to me and say 'you're doing a good job, keep it up.'"

Angry and Unapologetic

Young Indigenous Activists Speak Out at disORIENTATION

• MEAGAN WOHLBERG

There is no time for apologies when the stakes are as high as live-or-die for people and culture, according to young indigenous women activists.

Jessica Yee of Akwesasne and Melissa Elliott of Six Nations shared personal narratives about the issues facing indigenous peoples at the panel “Indigenous Youth Speak Out” on Sept. 23 as part of QPIRG Concordia’s disORIENTATION week.

Around 80 people attended to hear Yee and Elliott, both in their early twenties, speak of the ongoing effects of colonization as real threats to indigenous communities requiring immediate action.

“There are so many youth that are standing up and doing what they feel is necessary to be able to say that we have a future,” said Elliott, co-founder of Young Onkwehonwe United at Six Nations. “Right now it’s not a choice for us. It’s a live or die situation. Do we want to keep our people going, or do we want to be one of those things you read in history books, one of those nations that died off?”

Citing incarceration, violence, and poverty as some of the realities disproportionately affecting indigenous peoples in Canada, Yee and Elliott were unapologetic in their deeply personal outrage.

“It’s just another native who killed himself, another native who was incarcerated, because we’re ‘over-represented and disproportionate in the system,’” said Yee, founder of the Native Youth Sexual Health Network. Yee was referring to her late friend Dylan Corbiere, who died while in custody at the Montreal Detention Center in November,



Jessica Yee and Melissa Elliot speak about the issues facing first indigenous youth post-colonialism. PHOTO MEAGAN WOHLBERG

2009. Yee and many others contest the report, which claimed that Corbiere hung himself.

“I am absolutely willing to believe that he was in there because he’s native and that an autopsy was barely done because he’s native,” she said.

According to Statistics Canada, aboriginal adults make up three per cent of the Canadian population, yet account for 21 percent of male prisoners and 30 percent for women.

“It’s an all-too-common story,” said Yee. “Not just at the Bordeaux jail, but for many of our indigenous peoples. We are

currently more incarcerated than at the height of residential schools. We currently have more indigenous children in care than there were at the height of residential schools.

“We shouldn’t be there in the first place.”

The problem of disproportionate representation stretches beyond prisons and foster care. The Native Women’s Association of Canada reports 583 cases of missing and murdered aboriginal women. Indigenous women are five times more likely to die from violence than other women and make up 75 per cent of sex crime

victims under the age of 18.

“I don’t feel any less safe from being abused if I worked in an office or if I worked on the street,” said Yee. “I don’t feel like I will get any support from the police or so-called authorities to believe me and seek justice on my behalf.”

Elliott echoed Yee’s feelings, saying that it’s up to youth to do the work of decolonization.

“We feel as Onkwehonwe youth that every day our people are imprisoned,” she said. “Violence is continuing in our communities every day. We don’t really have a choice in this re-

gard. When we’re standing on the front lines, when we’re masked up—these are more than just a symbol. This is who we are as a people.”

Despite the difficulties of the issues they face, indigenous youth, as the fastest growing demographic in Canada, have a huge opportunity to effect change, said Yee. She hopes her anger will empower future youth leaders.

“I would love to start a movement of stopping apologizing for things,” she said. “That would be really amazing to pass on to up-and-coming generations.”

Hundreds ‘Die’ Near Phillip’s Square

50,000 Montrealers Leave Their Car at Home for *En Ville Sans Ma Voiture!*

• EMILY CAMPBELL

Hundreds of protestors staged their death at the corner of Ste. Catherine Street West and McGill College Avenue on Sept 22.

The die-in was held in conjunction with the eighth edition of *En ville sans ma voiture!*, a day where 50,000 Montrealers chose to leave their cars at home.

“I don’t think people should be allowed to drive cars downtown,” said Charli Rascal, one of the protestors participating in the event.

The act of protest, organized by Collectif Montreal à vélo, was a symbolic gesture against the death and pollution caused by car use in

Quebec. In 2009, 515 people died in automobile accidents.

The Agence métropolitaine de transport held a rally at nearby Phillips Square before the die-in. Cycling activists made speeches encouraging the use of public transit and bicycles.

Largely considered a trailblazer in North American cyclist activism, Robert Silverman spoke at the event. Silverman, also known as Bicycle Bob, founded Montreal’s first bicycle advocacy group in 1975. His group, called Le Monde à Bicyclette, was formed to pressure the city into creating safer options for public transport and encourage citizens to consider

alternative public transportation options like the metro and bus systems as well as walking, running and cycling to get around downtown.

The efforts of LeMaB and other environmentalist groups led to the creation of the downtown bicycle path and paved the way for the success of the BIXI bike-rental service in Montreal.

Despite these victories for cyclists, protestors hoped to remind drivers to be aware of their presence on the road.

“Cyclists don’t have enough space,” said Claire MacDonald. “The roads belong to cyclists, too.”

After the speeches at Phillips

Square, the group of cyclists marched down the street, blocking traffic, ringing their bells, and chanting “Leave the car, it ain’t that far, get off your ass, save some gas!” until they reached McGill College Ave. and Ste. Catherine Street West where they “died” surrounded by onlookers.

Many protestors were covered in fake blood to make the scene even more dramatic. Car Free Day is an annual, worldwide event with similar “die-ins” staged to remind us all to be careful on the roads, and to urge us to consider leaving the car at home.

—With files from Casey Keating

“The roads belong to cyclists, too,”

—Claire MacDonald,
Die-In Attendee

Fight the Night

Women March Against Violence, Sexual Oppression

• LAURA BEESTON

Clad in red and steadfast against spurts of pouring rain, 300 women gathered outside the Berri-UQAM Metro station on Sept. 24 for Take Back the Night, an annual march denouncing the violence and sexual exploitation of women.

Women of all generations, races and social classes came out chanting, cheering and banging pots and pans, demonstrating against sexual aggression—which statistics indicate effect one in three Quebec women over the age of 16.

“We walk in a time where women are still being raped, still being murdered, and are still being shamed. We walk in a time where violence by men against women is still a reality,” said Diane Matte, an organizer with the Montreal chapter of *Concertation des luttes contre l’exploitation sexuelle*. “Enough is enough!”

The march, organized by various Montreal community groups, originally captured the imagination of the women’s movement in Brussels in 1976. The first march that took place in Quebec saw 10,000 women in the streets.

This year, Take Back the Night was coordinated to bring attention to various contemporary incidents of sexual exploitation, specifically in solidarity with the more than 500 missing or murdered aboriginal women in Canada and the alarming number of women currently being raped in Haitian refugee camps. The event also brought



Demonstrators rail against sexual aggression, which affects one in three Quebec women. PHOTO LAURA BEESTON

attention to incidents such as the gang rape of a 16-year-old in Fraser Valley, B.C. that was broadcast over the Internet last week.

Take Back the Night also traditionally operates as a women-only space, with marchers demanding that men accept responsibility for the sexual oppression of women.

“It’s not that we don’t want men [to march] in solidarity [with us], and it’s not that we don’t think men are part of the solution, but the idea of having women-only space is still something that comes under attack and that a lot of people question,” said Rosalind Wong of the Montreal Movement against

Rape and Incest. “But we’re here to get visibility for the specificity of women’s issues and to create safe space. We wanted to stay true to the traditions and convictions from when the marches first happened.”

“We walk in a time where violence by men against women is still a reality,”

—Diane Matte,
Take Back the Night
organizer

The systematic and social responses to sexual violence against women also need to

change dramatically to meet the needs of women, added Wong.

“Nearly 90 per cent of all incidents go unreported [and] a really pathetic minority of the cases of women who do report sexual violence ever make it to court,” she explained. “It’s because of how our legal system works: it excludes, intimidates and shames women who have experienced sexual violence. The legal system has to be made accessible.”

Making a point to walk through parks and darkened high-risk areas, the crowd snaked up Berri Street, down St. Denis Street, through the Village, over Ontario Street and through Parc La Fontaine before heading

east down Mont Royal Avenue.

En route, the crowd engaged with bystanders and billboards, flying and sticking over sexist advertisements as they went and ignoring a pack of men demanding them to “show us your tits.”

“For us to be able to walk through parks without fear, dressed how we wish and making noise is powerful,” said Christine Nadeau, who was working security alongside the movement. “We need to talk about it, we can’t hide it and we can’t believe it is something that does not exist today. It does exist, which is why we’re here tonight. When we walk, we mobilize.”

Con U Unveils Montreal Signs Project

• ALESSIA FAUSTINI

The Concordia University Archives and Concordia’s Communications department came together on Sept. 25 to celebrate the program’s 45th anniversary as well as the unveiling of the Montreal Signs Project at Loyola Campus.

The Montreal Signs Project, which saves and restores iconic signs from Montreal businesses, unveiled five different signs to be permanently on display in the CJ building.

Matt Soar and Nancy Marrelli spearheaded the project, which has salvaged the signs from Ben’s Restaurant, Monsieur Hot Dog, Warshaw Supermarket and the Paramount movie theatre

While the collection allows for insight into Montreal’s cultural and commercial heritage, the reunion served as a tangible demonstration of the achievements of both the program itself and its



The Montreal Signs Project restores iconic signs from Montreal businesses. PHOTO RILEY SPARKS

graduates.

In a tent outside the CJ building, over 200 alumni, faculty and staff of the Communication Stud-

ies program viewed items from the university’s archives, such as issues of the *Loyola News* that date back to 1945.

“I think of my time here as one of incredible opportunities,” said alumnus Tracy McKee, who spoke at the reunion. “The opportunity to

learn about the industry I was so interested in, the opportunity to meet new people and the opportunity to discover what I wanted to do with the rest of my life.”

At the time of its inception in 1965, the communication studies program was the first of its kind in Canada, prompting critics to question whether it was even a valid academic field of study. The program has since produced some of Canada’s foremost filmmakers and journalists.

Brian Lewis, the dean of the faculty of arts and science, concluded the speeches by discussing the merits of the program both in the past and present.

“Remarkably little has changed in the sense that we are still pioneers, we are still passionately committed, we are still the first communications program in Canada and we are still the best communications program in Canada and the world.”

Building Collapse Kills Worker

'It Was a Question of Seconds:' Building Owner



The surviving workers stare at the wreckage in disbelief (left). Firefighters survey the damage (right). PHOTOS RILEY SPARKS

• RILEY SPARKS

A construction worker was killed in a partial building collapse on the corner of de la Visitation Street and Sherbrooke Street on Sept. 27.

Six workers were renovating an apartment when an exterior wall and part of the third floor gave way. After the building crumbled, a 54-year-old man remained trapped beneath the debris.

Ambulance crews waited outside until the building had been examined by firefighters. By the

time paramedics were allowed in, the man was pronounced dead at the scene.

"It was a question of seconds," said Cédric Dumoulin, the building's owner. "I just cannot believe it. It's too much."

The victim's 19-year-old son was also working in the building but escaped without injury.

As emergency workers milled about the scene, four men, including one who appeared to be the victim's son, sat nearby. Huddled on an apartment stoop, they smoked cigarettes

and said little.

A spokesperson for the Montreal ambulance service said two of the workers suffered minor injuries.

"The workers were doing their job [...] everything was well done. I have no idea how this could have happened," said Dumoulin. He noted that city inspectors visited the site weekly, and that he believed all of the contractors were properly licensed.

Eric Arseneault, a spokesperson for the Quebec Health and

Work Safety Board, said that the agency will begin an inquiry to determine the causes of the accident, but that it could take up to six months.

Arseneault said that he did not know which company was doing the renovation.

According to Dumoulin, the collapsed building was damaged by two fires in a neighbouring building, one in January 2009 and another in September of the same year.

"It's just bad luck," he said. "I don't know what's going on with

this corner."

He added that he did not believe the fires contributed to the collapse.

There were three serious construction accidents last month. On Aug. 6, one worker was killed in Laval when the forklift he was driving rolled over. The day before, three workers were injured while repairing a balcony in the Plateau, and on Aug. 11, another four were hurt when a brick wall collapsed at a construction site in Ville-Emard.

QPIRG's CURE

Community University Research Exchange Launches Publication

• IRINA GABNER

Concordia students now have an outlet to combine course credits with community activism.

As part of QPIRG's disORIENTATION, the coordinators of the Community University Research Exchange introduced students to its latest brainchild, the *Convergence* undergraduate journal.

CURE launched *Convergence* on Sept. 22 to current and former Concordia students interested in publishing research papers for local activist groups.

CURE aims to link student resources to the needs of local

groups working for social change. The organization gets research done for them and students get class credit. Until now, students' work could only be seen during the Study in Action conference hosted by Concordia each March.

"I realized that as an undergrad, there aren't so many outlets for research or political writings," said Derek Lappano, coordinator and editor of *Convergence*.

"Basically a TA will read it, or a professor. So at the very least I hope this is a sort of affirmation of the student's really hard work and good work when it comes to orienting their academic labour towards community research and

Montreal-based activism."

Lappano now hopes that the project will take on a life of its own and continue annually, if not twice a year. He hopes the journal will broaden to eventually include works outside of the CURE and Study in Action projects.

"CURE does an excellent job in not only facilitating the logistics of community based research, but also in pushing all of us in asking the tough questions about academic privilege and the role of an institution like Concordia within the community," said Julie Norman, a professor in the political science department

But *Convergence* now offers

an added platform for asking those questions to a larger audience, as well as an outlet to archive student work.

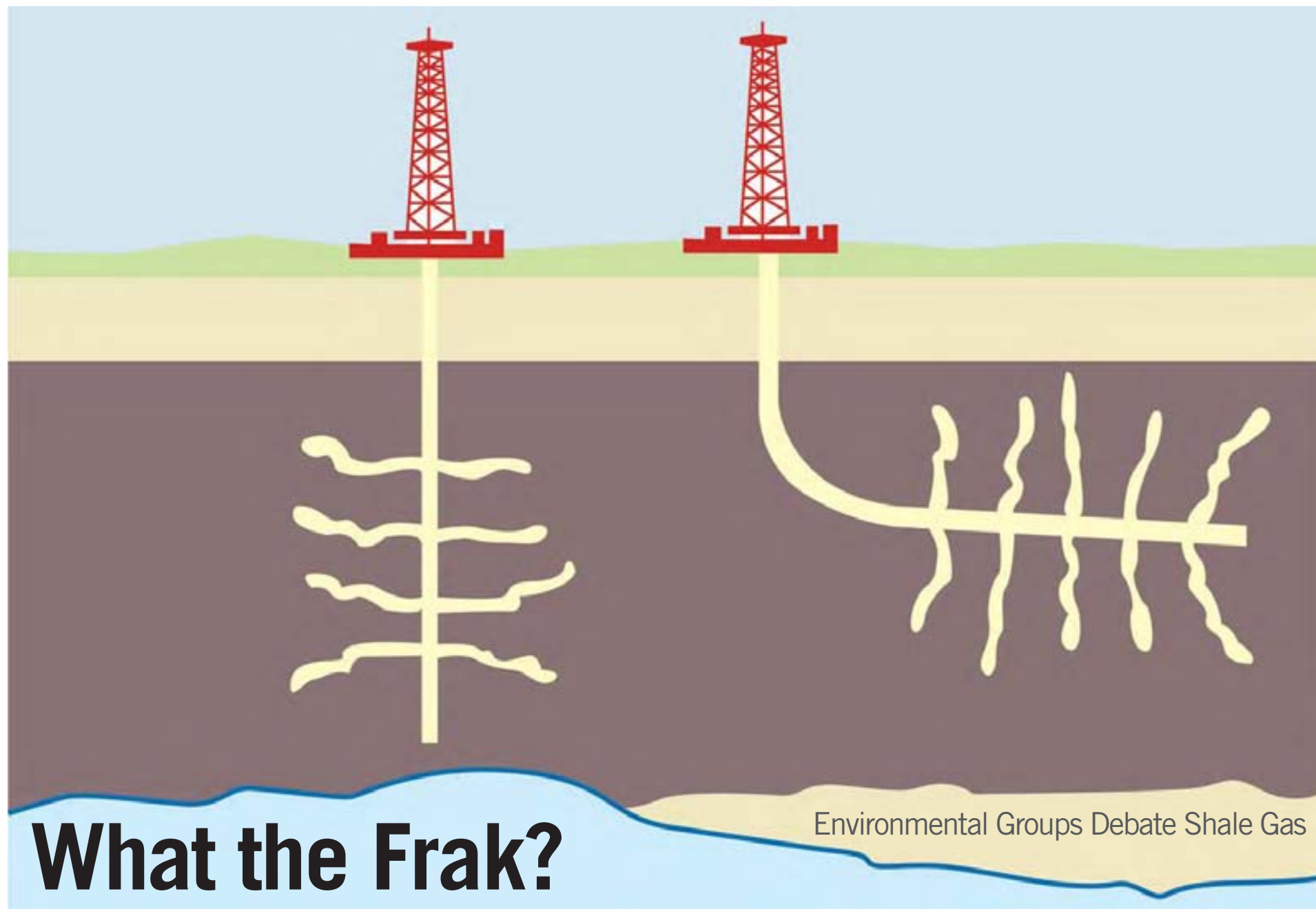
The journal showcases pieces of this year's Study in Action Conference, with research forms ranging from honours theses and photo-essays to political pamphlets.

The works span an array of themes, from the role of temporary migrant workers in Canada to mining practices abroad and demystifying the life sentence in our country.

Visit qpircconcordia.org/cure to find a project that interests you.

"CURE does an excellent job [at] pushing all of us in asking the tough questions about academic privilege and the role of an institution like Concordia within the community,"

—Julie Norman,
Concordia
Political Science
Professor



"Fracking" is a process that uses water, silica and chemical compounds to create cracks in shale rock and extract natural gasses from it. GRAPHIC JULIA WOLFE

• RAY CORKUM

Drilling for shale gas in Quebec's St. Lawrence Valley has been put on hold.

On Oct. 4, Quebec's environmental assessment board will host a public hearing and information session to discuss its investigation of hydraulic fracturing—the proposed method of gas extraction in the St. Lawrence Valley.

Hydraulic fracturing, or "fracking," is a procedure that uses water, silica and chemical compounds piped several thousand meters below the earth's surface, creating cracks in shale rock. This allows natural gas to be released and extracted.

The Bureau d'audiences publiques sur l'environnement is currently assessing the potential risks of further shale gas drilling in the Utica shale strata that run under Quebec.

In late August, the provincial government announced its intentions to open the St. Lawrence Valley to further fracking.

Environmental groups have since criticized the decision, claiming the project's potential economic benefits are far outweighed by environmental dangers and concerns about public health.

The chemicals used in the procedure are a matter of contention. Several are known to be highly toxic—including benzene, which can be found in diesel fuel and is

known to cause anemia and leukemia in humans. Other chemicals remain corporate secrets protected by intellectual property agreements.

Government bodies often require that companies divulge the contents of their fracking mix, but are sworn not to release the information to the public.

Several groups, including Equiterre and Greenpeace Quebec, have called for a moratorium on all exploration until the potential effects on ground water and soil can be studied. Stephen Guilbeault, the cofounder of Equiterre, stressed the need for an inquiry led by people outside the oil and gas industry.

"Obviously, the information provided needs to be independent," said Guilbeault. "It cannot come from the people who stand to benefit millions from the exploitation of this resource."

Danielle Hawey, the communications director for BAPE, would not comment on the makeup of the inquiry committee. When asked if members of the oil and gas industry would be a part of the review, Hawey stated that "the information will be released on [Oct. 4 and] the commission has already begun its investigation."

Some politicians argued that a potential financial boon from the drilling, in a time of rising concerns over energy security, could reshape the landscape of energy production in Canada.

Nathalie Normandeau, Quebec's Natural Resource minister, has said that shale gas is an opportunity to reduce the province's dependency on Alberta. Quebec currently imports most of its natural gas from the West.

Normandeau sees this as an opportunity to "consume a natural gas that is 100 per cent from Quebec," and to provide thousands of jobs.

Andre Caille, the president of the Quebec Oil and Gas Association, spent the past several weeks hosting information sessions in areas known to be currently under exploration, claiming that Quebec is blessed with this chance to reduce its reliance on gas from Alberta.

Concerns have been raised by those opposed to the expansion about the massive quantities of water used in the procedure and the disposal of contaminated water left over from the extraction process, also known as brine. About 40 per cent of the water used in the procedure can be recovered and reused after water treatment.

The remaining water and chemicals remain in the rock formation below.

Geraint Lloyd, geophysicist and independent consultant on drilling within the St. Lawrence Valley, said that due to an incredibly high water-to-chemical ratio, the depth of drilling and the non-porous nature of the shale rock,

there should be little worry about contamination.

"The higher the toxicity levels the more expensive it is to treat," said Lloyd. "No company wants that. By the time they remove the water from the pipeline it has less chlorates than Montreal's tap water."

At each step of the drilling procedure, concrete is fed into the well, creating a seal meant to separate the pipeline and its contents from the soil and the groundwater aquifer—an underground layer of porous rock from which potable water can be extracted.

Contamination of the aquifer is the chief concern of many living in the valley, but Lloyd stresses the procedure is designed to maintain pressure within the pipeline and can only work efficiently with a proper seal.

"Any sort of failure or contamination issue comes down to engineers, not the procedure. With the high safety standards in Quebec, I can't see this being an issue," he said.

There have been several cases where fracking has resulted in environmental damage and water contamination. Thousands of complaints have been lodged throughout New Mexico, Ohio and Pennsylvania, where thousands of wells have been drilled using hydraulic fracturing. Samples there have shown benzene concentrations in the groundwater that are several thousand

times higher than what is considered safe for human consumption.

Green Party water critic Lorraine Banville recently cited the experience in the U.S. as proof that fracking is unsafe.

"We only have to look to our neighbours to the south to see the problems," she said. "In Pennsylvania, Wyoming and Colorado, this type of gas exploration has been disastrous and legislators are now trying to clean up the mess after the fact with very strong regulations."

In New York, there is a temporary ban on natural gas extraction. Government officials cited a need for further study of the potential dangers of the process as the reason for the ban.

Critics of the ban argue that this potential revenue stream must be exploited.

Officials from New York City and environmental advocates argue that the United States' most populous city, which receives some five billion liters of water a day from unfiltered reservoirs—some of which are connected to the Marcellus gas patches of Pennsylvania—cannot be too cautious.

According to Global Data, 27 wells have been drilled in the St. Laurent Valley, with no prior consultation.

All production has been halted in the St. Lawrence Valley pending the provincial investigation.

City Hall Cuts \$35 Million From Police Budget

Despite Cuts, Crime and Traffic Deaths Down Since 2009



One hundred and forty temporary cops saw their contracts expire in September. Montreal has the second largest police force in Canada with 4,600 full time officers on duty. PHOTO RILEY SPARKS

• CHRISTOPHER CURTIS

Even cops are affected by the economy.

One hundred and forty police officers saw their contracts with the Service de Police de la Ville de Montreal expire this month after city hall cut \$35 million from the police force's budget.

In May, Mayor Gerald Tremblay announced potential shortfalls of \$400 million in the city of Montreal's budget. Since provincial law prohibits municipal governments from running a deficit, the city has been forced to cut corners.

"We're slowly coming out of a

recession, which is positive, but we've had to find ways to cover the shortfall," said Darren Becker, spokesperson for the city of Montreal. "We've announced a budget freeze through 2011 and we've asked our boroughs to get ready for cuts."

The 140 newly-unemployed police officers were serving two-year internships with the SPVM and were set to replace 160 officers retiring at the end of this year.

Cadets coming out of Quebec's national police school apply for two, one-year internships, where they complete 2,400 hours of fieldwork in the hope of earning a permanent job.

Newly-graduated cadet Nick Agostino began looking for work on Sept. 27. He does not expect to find a job in Montreal.

"When I was at police school, I kept hearing about job cuts in Montreal," he said. "It's tough, you know, you're doing your exams, you're going through your training and you hear about job cuts."

For Agostino, a job with the SPVM would mean working for the second largest police force in Canada alongside 4,600 other officers.

"There is room for advancement at the SPVM," said Agostino. "You have more detectives and

sergeants and captains than any other force [in Quebec]."

Becker said Marc Parent, Montreal's new police chief, is looking at the force's budget to try and figure a way around the SPVM's precarious employment situation, but could say little about the prospect of hiring new recruits until the city tables its next budget in November.

Police union bosses have demanded that the 140 officers be rehired, citing concerns over the police's ability to fight crime with fewer officers.

"It really hurts the force's morale," said Martin Desrochers, the communications director for

Fraternité des policiers et policières de Montréal. "These young officers want to work, they are trained to be effective police officers, but they have to live with this uncertainty and find work somewhere else. This is just a symptom of a city that underfunds its police department."

Despite the cuts, the SPVM's annual budget exceeds \$500 million. Furthermore, crime is down since last year and the city is on pace to set record lows for deaths caused by automobile accidents.

"Montreal remains one of the safest cities in the world," said Becker. "The numbers speak for themselves."

A Club for All Seasons

Six New Clubs at Concordia

• JOEL BALSAM

Concordians have stepped up and formed a six-pack of new clubs for the 2010-2011 school year.

The new Concordia Student Union clubs range from the spiritual to the adrenaline infused.

These organizations are coming to Concordia at a time when the university has given students an academic incentive to join clubs with their new co-curricular record, which can be paired with a student's transcript.

The new document will include a brief description on the role of a volunteer in the organization, their tasks and what skills they may have gathered.

According to CSU VP Clubs Ramy Khoriaty, the initiative is set to begin in two weeks.

"It's a plus that can attract people to be executives in clubs," said Khoriaty, "It's important to have a full CV when you graduate."

Here is a look at this year's new additions:

Humanity First

This Canadian international humanitarian relief NGO aims to "help alleviate poverty, hunger and disease in those areas of the world where humanity continues to struggle for the basic necessities of life."

No plans yet on how it will work with existing groups like Engineers Without Borders or the Concordia Volunteer

Aboard Program.

Concordia University Catholic Students Association

Seeks to organize Catholic students for social and religious activities including speakers, social activities and prayer.

St. Paul's Coptic Orthodox Society

This club acts as a forum to discuss the teachings of the Orthodox Church, as well as to provide spiritual guidance.

Concordia Dodgeball League

Whip a ball or two at fellow students on either the SGW or Loyola campuses at monthly dodgeball events.

Typhon Dragon Boat Club

Twenty paddlers, a dragon boat and an emphasis on team spirit are what this club is all about. No experience required.

Chess Club

Not really athletic, but the ancient game is a great workout for the brain.

Although Concordia has garnered some new and exciting clubs, there has been some amount of housekeeping with the loss of a number of older clubs who chose not to reapply for club status this year.

Cultural groups including the Iranian Students Association, Hellenic Student Association of Concordia, Armenian Students Association, SGI Buddhist Club

and Students for Advancement of Hip-Hop Culture all dissolved and will not be receiving funding this year. In addition, The Animal House, the Concordia Games Club and the Concordia Pre-Health Association all are unregistered.

Concordia students can also expect less diversity in the university's political scene as major groups Amnesty International and Liberal Concordia have not registered for CSU club status this year.

"I think its unfortunate," said Conservative Concordia President Taylor Knott. "I think that political clubs on campus are important to help students get educated and involved."

You find all of Concordia's Clubs at <http://studentgroups.csu.qc.ca>

Number 14

Despite a bumpy road, Windsor might be the latest out of the CFS

• JUSTIN GIOVANNETTI

Robert Woodrich and Jake DeJong aren't getting much sleep lately.

Since Sept. 20 they have been gathering signatures from students at the University of Windsor to launch a referendum to leave the Canadian Federation of Students. They feel the national student lobby group is wasting their money and meddling in their university's internal affairs.

They aren't alone. Over the past year, six other universities have tried to leave the CFS. Unlike most of the others, Windsor has turned into a battleground.

"I just don't have the time to do [an interview] right now. We would love to, but because our campus is currently overrun with CFS executives and staff members, I'm very busy dealing with that situation," wrote Woodrich, the VP University Affairs of the University of Windsor Students' Alliance, in an email from his mobile phone.

After three requests for an interview in as many hours, Woodrich simply didn't have the time to stop.

He expects to have 2,500 signatures into the university registrar's office by Thursday.

DeJong, the founder of the Windsor Drop CFS Movement and a member of UWSA's Board of Directors, also didn't have time to stop. His interview was conducted by text message as he gathered signatures.

Part of DeJong and Woodrich's problem is that they



Students at the University of Windsor hustle to leave the CFS, a national lobby group they claim has meddled in the universities student politics. PHOTO ROBERT WOODRICH

need to get 20 per cent of students to sign their petition. Before May, they would have only needed to gather 10 per cent. After a year with more than a dozen petitions across Canada, the CFS tightened the rules to leave at its annual general meet-

ing.

"I think that the rules are absurd," Woodrich told *The Link* in late August. "At a school like Windsor it is very difficult, almost prohibitively so, to collect signatures from 20 per cent of students."

Despite the new rules, the two are doing their best. The CFS isn't making it easy on them.

"The CFS has been on our campus since Sept. 6 and has yet to leave, offering the justification of 'we're here to help you promote our campaigns to your stu-

dents,'" Woodrich wrote on Sept. 17, before he began gathering signatures.

DeJong confirmed on Monday that six members of the CFS and CFS' Ontario branch were on campus.

"They won't campaign when anyone wearing a drop CFS shirt is around. They have started a counter petition, though I cannot prove it is the CFS staff since when I asked to see the petition I was told no, in a more inappropriate way," wrote DeJong.

Even if DeJong and Woodrich get their petition to the university on Thursday, the fight will only be starting.

Concordia students voted to leave the CFS last March, but the national lobby group refused to recognize the results. Undergraduate students and graduates at Concordia are slowly preparing to meet the CFS in court.

Concordia Student Union VP External and Projects Adrien Severyns is keeping an eye on the situation in Windsor.

"Other universities are looking closely at what happened at Concordia since last March and the legal proceedings that have taken place since Council voted in favour of starting legal actions against the CFS," said Severyns. "Windsor is a very recent development, things are moving fast. But up to now, it is going well."

When Windsor drops off its petition on Thursday, the CFS will have a 14th student group that is trying to leave the organization.

To Concordia's Governors: Drop the Increase

Free Education Montreal Gathers 2,000 Name Petition for Board of Governors

• JUSTIN GIOVANNETTI

As Concordia's Board of Governors sits down to meet on Sept. 30, a petition with more than 2,000 names protesting the unannounced increase to international tuition fees two summers ago will be presented to the 37 governors.

"This is our last try," said Nadia Hausfather, an organizer for Free Education Montreal, an organization advocating that education is a societal right and not a privilege. "We currently have about 2,000 signatures, so it's going to be a rush to the finish."

At its meeting in May 2009, Concordia's Board of Governors voted to increase the tuition for international students in programs recently deregulated by the Charest government.

John Molson School of Business graduate students saw their bill increase by 50 per cent without warning, while undergraduate students in the same program saw an increase of 28 per cent. Engineering and computer science students saw similar increases.

In the two years since the increase, the Board of Governors voted to increase tuition for the same students again during the summer of 2010 and changed the payment structure for graduate students so that they pay larger lump sums.

According to Hausfather, the lives of some students have been ruined by the unexpected financial burden.

"We know someone who can't afford his winter tuition, his education has been affected by needing to work more cover-

ing. his tuition and he has been in and out of depression," said Hausfather. "Two years later, he's still afraid to talk to the press."

Because students like Hausfather feel that they have not been heard, a group of students will be demonstrating in Norman Bethune Square as the governors meet on Sept. 30 at 8:00 a.m. in the MB building.

"We're going to make a point and bring attention to this issue. The Board cast their votes almost unanimously in favour [of the increase]," said Robert Sonin, a Graduate Students' Association councillor. "I think they just like the money."

To help with the changing tuition and fee structure, Concordia has given graduate students until August 31, 2011 to pay their tuition without penalty.

However, according to Sonin and the GSA, the university has done a poor job of informing students of the change.

"The university hasn't been communicating the new policy well to students or their staff," said Sonin. "Depending on who you speak to at the university there are different interpretations of the late fees and interest."

Despite working with Free Education Montreal with the \$1 Campaign, the Concordia Student Union hasn't officially supported the petition. According to VP External and Projects Adrien Severyns, this was a matter of timing, not an ideological difference.

"The CSU signed the petition and supported it, but we were not a part of that petition," said Severyns. "The work of the peti-

tion was started before we got into office. It was hard to take a position at the time, but we are behind it."

The same situation is present at the GSA. Despite having the support of individuals within the graduate association, no official support has been given to the petition.

"It is an official GSA position to be against any tuition increase and the petition was created and is being presented by GSA people," said Sonin. "It's a project done by GSA people. The petition will be presented to the Board by [GSA President] Adnan [Abueid], so it has the support of the president."

A meeting will be held at 4:00 p.m. on Sept. 29 at 2030 Mackay St. to organize the protests during the Board of Governors meeting.

Delicious Library

Downtown Restaurant Nourishes Mind and Body

• CLAY HEMMERICH

The ringing of acoustic strings and the laughs of lively children filled Burritoville's three-floor complex on Sept. 25.

For the second anniversary of the Bishop Street restaurant, Burritoville's owners launched a library on the building's third floor. Membership and book lending is free of charge, with no late fees.

"The library just developed because I started [accumulating] lots of books from moving from place to place," said Jono Aitchison, one of the restaurant's owners. "The [books are lent out using an] honour system. If they're out for too long, we'll just send out a simple e-mail to remind them."

The Quebec Public Interest Research Group had considered it an alternative resource library and offered Burritoville an invitation to register it to their database. Other organizations involved in the alternative resource library database are the Center for Community Organizations, which lends out books that promote social justice, and the Sexual Assault Center of the McGill Student Association.

QPIRG coordinator Ashley Fortier said that "[QPIRG approached Aitchison] because he had been giving a lot of books to

our prisoner program," an initiative that delivers reading material to prisoners.

"The general focus is their materials are available for free, that you don't have to be a member of the library, the materials are in a social justice or environmental justice mandate," Fortier said. "The general purpose is to network and provide as many materials as possible. Part of QPIRG's mandate is to break the academic bubble. People on campus have a lot of privileges and we have to expand on it."

Aitchison added that "the exchange of ideas should be as free as possible."

Although a library is not a typical extension of a restaurant, Aitchison said it is a completely fitting extension to Burritoville's mission statement.

"Our mission is to nourish," said Aitchison, who partnered up with Stephen Aitchison and Dave Tamas for the opening of their downtown location. "We're not just selling food, we're trying to build a cultural space."

The lack of said cultural space downtown gave the Burritoville trio incentive to open one in the city's core after establishing a similar restaurant in Notre Dame de Grace six years ago. The NDG branch has since closed.



Burritoville will loan books free of charge and without late fees. PHOTO ERIN SPARKS

A Walk on the Radical Side

Singh Takes QPIRG's Walking Tour through ConU's Past

• JUSTIN GIOVANNETTI

Looking at the world through his round glasses, Montreal activist Jaggi Singh has a very different way of seeing the city around him.

That vision was on full display on Sept. 22 as Singh led the Quebec Public Interest Research Group's Radical Walking Tour.

"We take some things for granted," said Singh as he led the walking tour as part of QPIRG's Alternative Orientation. Pointing west, Singh highlighted the recent refurbishment of Concordia's only public square as proof.

"Norman Bethune Square needs a definition, it hasn't been claimed yet," Singh said. "Will it be a space where the cops move people along or will it be a space for art and artists, where people can stop, relax and not feel the need to purchase things?"

Dominated by the university's new glass towers, which have what Singh said was limited poster space, Concordia's campus is undergoing a redefinition that is looking increasingly to the private sector for funding and inspiration.

The new benches in Norman Bethune Square were held up as a small example of that redefinition. With a black bar splitting the bench in two, people can't use them for a nap or any other use other than two people sitting.

Corporatization is also becoming more visible on campus.

"Some people upstairs have a problem with this being a non-traditional university," said Singh, alluding to Concordia's many student groups and strong presence of part-time and delayed-entry students. "They want students to finish in three to five years. They want an elite university."

Singh also took up issue with some of the university's policies, including its exclusivity contract with food provider Chartwells. Because Chartwells is assured a monopoly on campus food, the People's Potato could not serve food during the Alternative Orientation Tabling Fair on Sept. 2.

"Why can't a student group that provides a service use this space?" Singh asked, as he led the group through the LB atrium where the Potato was denied the right to

table.

The Hall building's Mezzanine was another stop on the tour.

Once an area with chairs and tables that moved as students did, a student art gallery, bookstore and café, the Mezz looks little like its past self.

The art gallery is gone, the café has been transformed into a Java U and the student-run bookstore has been replaced by a computer store.

"They now have everything bolted down because of students throwing the furniture at cops during the Benjamin Netanyahu riot," said Singh.

On Sept. 9, 2002, a speech by current Israeli Prime Minister Benjamin Netanyahu was cancelled after students protested, leading to a clash with police inside the Hall building. Five demonstrators were arrested and 12 students were suspended.

With only six students on the tour, Singh recalled Concordia's strong history of activism. That history of the bolted down chairs of the Mezz, the Chartwells contract and the benches of Norman Bethune Square might slowly be disappearing.



Activist Jaggi Singh reminds Concordians of their activist roots on his walking tour of the university's downtown campus. PHOTO JUSTIN GIOVANNETTI

Briefs

G20 Inquiry

John Morden will lead an independent inquiry into the chain of command behind police operations during the G20 summit in Toronto. Morden served as council to the Royal Commission on Civil Rights in the 1960s.

Enter the Authors

Concordia's Community Solidarity Co-op Bookstore will celebrate Montreal literature as well as its own 8th anniversary by launching the weekly Local Legends Reading Series. The first reading is on Oct. 6 and features *Ghost Pine* author Jeff Miller.

New Info Chief

Marc Denoncourt has been named the new Associate Vice-President, Information Systems, as well as Chief Information Officer at Concordia. Having previously worked as executive director of Information Technology at CBC/Radio-Canada, he is set to bring all the efficiency of a crown corporation to the university's IT systems.

Maclean's Under Fire

The Federation of chambers of commerce of Quebec is demanding that *Maclean's* magazine apologize for its October cover article entitled "The Most Corrupt Province in Canada." The FCCQ, which represents 40,000 businesses, claimed the article unfairly blamed the province's businesses for contributing to Quebec's alleged institutional corruption.

Ecstasy Bust

A Laval couple is set to appear in a New York State courtroom on Sept. 30 for allegedly attempting to smuggle \$2 million worth of ecstasy into the United States. According to the United States Department of Justice, Canadian-based Asian organized crime syndicates have a major stake in the country's ecstasy exports.

Drinking to Forget

Inside Diana Bar and the Hidden World of First Nations Alcohol Abuse



The Ste. Catherine Street West bar has become a rare refuge for disaffected aboriginals. PHOTOS JULIA JONES

•NATASHA LUCKHARDT

All throughout the year, pockets of homeless people are found scattered along the streets of Montreal, particularly in the Atwater area. Destitute people sit crouched with outstretched hands and desperate expressions as countless others walk by without tossing them a glance, let alone money.

Although they are shunned by darting eyes, many find comfort in each other's company. Without a place to call home, many take refuge in local bars, the most infamous of which is Bar Diana.

Bittersweet Diana

Walking into the bar, you are overwhelmed by the sound of slot machines colliding with blaring music coming from the jukebox by the bare dance floor. Despite the loud ambience, the bar is mostly empty—aside from people standing by the beer taps or crowding around the VLTs. Passing by a few people in front of the large, dirt-stained window, one man lights a cigarette and eventually wanders towards the crowd outside.

In front of the dimly lit establishment on Ste. Catherine Street West, the huddle of smokers talk loudly amongst themselves. When asked what brought them together, one man responds that this is where many Cree and Inuit people gather. The man, who wishes to remain anonymous, is from The Great Whale River and is visiting friends from his native reserve as his mother is undergoing surgery at a local hospital.

While he plans on returning to his reserve, the same cannot be said for many other aboriginal people who make the trek to Montreal only to find themselves in places like Bar Diana.

Maria Peluso, a human rights activist and Concordia University professor, said that it is desperation that draws them to the city.

"They've either been rejected by their own communities or they are having trouble coping with their marginality," said Peluso, adding that many have a difficult time dealing with the busy nature of the city, as they are used to the quiet environment typical of reserves.

"In effect, they are becoming part of a growing number of aborig-

inals living in city centres."

Peluso has worked with many aboriginal women as the former President of Chez Doris, a centre for itinerant women. She is familiar with the popularity of the bar, which she jokingly calls "Sweet Diana."

"Bar Diana is a local bar, not an elegant bar, it's quite a rowdy type of bar because so many of the other bars have shut down," said Peluso. "It's a seedy kind of a bar for a lot of people who are homeless—a lot of native people, drug users and prostitutes."

An employee of the neighbouring store, Romance, is familiar with the rowdy crowd that Bar Diana attracts. Emanuelle has seen many fights outside, the worst of which was when someone threw a chair through the bar's front window. While she has only stepped inside the bar once, she seems to have a clear picture of its bleak reality.

"It's always full starting in the morning until when I'm gone at midnight," she recounts. "There are always people and they're always very drunk. I don't want to be rude but it sure is not classy at all. There are a lot of drug addicts that take

crack [cocaine] in our store and things like that."

The Lingering Shadow of Abuse

The problem of addiction amongst aboriginals is a daunting reality, both in rural areas and on the reserves. The fatality rate due to alcohol abuse is almost twice the rate of the general population and drug-related deaths are nearly three times that of non-aboriginals, according to a study done by the National Native Addictions Partnership Foundation in 2000.

Peluso points the finger at "us" for alcohol abuse problems in places like Bar Diana, as she blames Canada's colonial ancestors for introducing alcohol to their culture. She said that alcohol is poison to their immune systems, referring to research completed by Health Canada. Alcohol is also responsible for the higher incidence of violent crimes among our First Nations.

In saying "us," Peluso mainly refers to the Canadian government and its oppressive history, like the creation of the residential school system. The system, which was

aimed towards assimilating aboriginals into Canadian society, flourished in the 20th century and stripped aboriginals of their language, culture and human rights.

Not only did our colonial ancestors introduce liquor to native populations, but they also drove them to abuse it after being physically, mentally and sexually abused by the teachers and priests who ran the residential schools.

Adrienne Campbell, who volunteers for La Nation Autochtone du Québec, a Montreal Aboriginal homeless shelter, said that abuse is a common thread woven through the stories of many aboriginal homeless people. In her experience, the problems range from physical violence in residential schools to emotional trauma inflicted by their parents, which drive many to drink.

This sentiment is reflected in a 2003 report written by the Aboriginal Healing Foundation, based on the experience of 127 Aboriginal residential school survivors. The survey reveals that prior to entering a residential school, only 17.9 per cent had abused alcohol, in comparison to the 90.9 per cent who abused alcohol after leaving the



Bar Diana attracts a large aboriginal clientele, like John, pictured here.

schools. Among the people surveyed, only two of the 127 survivors did not experience some degree of sexual, physical or psychological abuse.

Freddy Taylor is one of the many faces behind these statistics.

Originally from Curve Lake in Peterborough, Ont., Freddy was forced into a residential school at the age of six.

Throughout the 10 years that he was there, he said he was beaten for being native and for speaking his only known language, Ojibwa. His identity was stripped from him as he was referred to as “number 39,” the only name that stuck with him as he not only eventually forgot his parents’ names, but where he came from.

When Freddy was released from the school, any recollection of his parents had been shattered when he saw how his absence had changed them.

“When I [was sent to the residential school], I can’t remember my parents ever drinking alcohol, but when I came back, they were alcoholics,” he remembers. “During those 10 years, I never got to see them or anything. So that’s probably the reason they drank, because their kids got taken away.”

He returned to the reserve at the age of 16.

“I was let off in a car and I see this little old lady coming out of my parents’ house. It was my mom, and she had something in her hand, which I found out later was wine. So I took a drink of that and it [triggered] a lot of pain and culture shock.”

Longing to erase the memories of the residential school, Freddy said he drank to numb the pain, but found drinking only made the pain worse.

“I drank to try and fit in but then I got addicted to alcohol and taken to prison for fighting and stealing,” said Freddy. He explained that he quickly turned to crime because drinking was the only way he knew how to deal with his pain and anger, and subsequently the drinking made him act out violently.

Freddy said he fit into the prison

system, as it was like being in the residential school system, yet not as bad.

After spending many years in and out of jail, he began expressing his anger through art, which he creates at the Whetung Gallery on Curve Lake. He also said that he overcame his addiction through his newfound belief in the Great Creator, who he claims helps him from day to day.

After being sober for 25 years, Freddy, now 63, is confident that his own creations have helped him overcome his past drinking habits.

“I don’t need alcohol now that I’ve got my artwork to heal me. It was due to the residential school that I drank. I’ll never drink again. Well, I can’t say that, but I hope I never drink tomorrow.”

Federal Funding: Cutting Corners

While Freddy was able to heal through his art, many other aboriginals find it hard to access therapy. Campbell said that it is hard for aboriginals to reach out to a healing program for problems such as alcohol abuse. It is especially difficult for them to seek out programs if they are not run in an aboriginal manner, where their unique traditional and communal values are integrated into the holistic healing process. Campbell suggests more outreach and public awareness in Montreal is needed to facilitate changes in the system.

“It doesn’t help to just throw money into Health Canada and expect them to go and get the help,” said Campbell. Even when they do get help, Campbell points out that it’s often not adequate.

“Another huge issue is that the residential school system has been going on for over a 100 years, and they expect healing to happen in less than 10 years. That just doesn’t make sense.”

The health of aboriginal peoples is threatened in light of the Harper government’s funding cuts to The Healing Centre Foundation, which funds 134 centres across Canada. The funding of the Foundation,

which was granted \$350 million in 1998, was not renewed in the federal budget last March, abandoning many traditionally-run aboriginal healing centres.

In fact, since these cuts were made, many of them have been forced to shut down, a large number of which were located in rural areas.

Peluso is outraged by the federal government’s action and believes them to be morally reprehensible. In terms of a solution, she suggests “a concerted effort. You need to look at the problem, which is well known and develop a program, a policy—that’s what government is there for. Where are they? It’s not rocket science. If you have an urban drug or alcohol problem among First Nations people, then you have a program that responds to that problem. You don’t ignore it and then complain that we have bars like Bar Diana.”

In fact, she said that she’s glad Bar Diana exists, if only because they don’t have anywhere else to go.

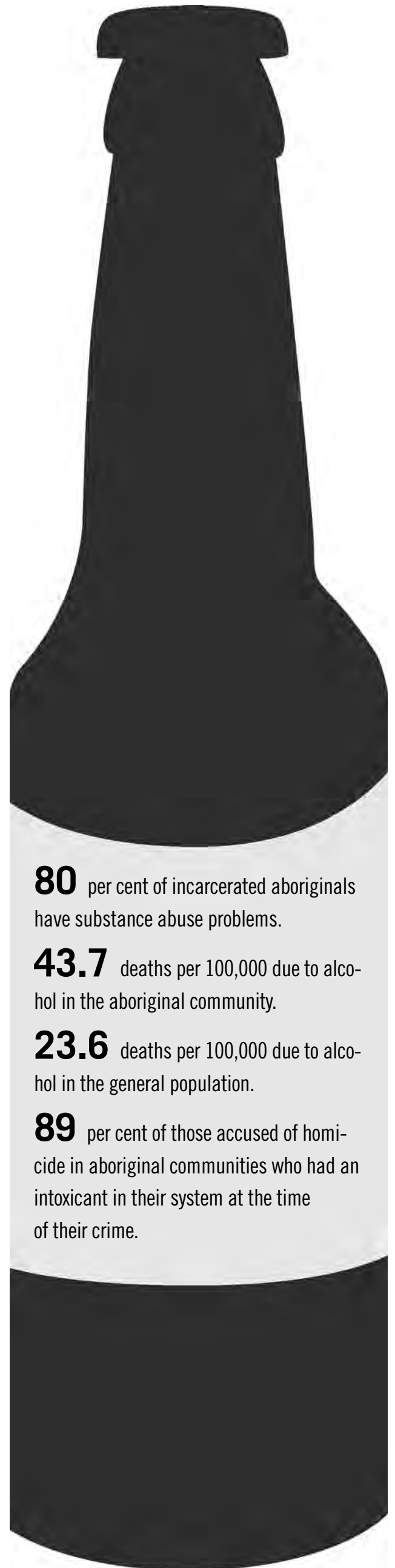
Taylor is not too bothered by the Healing Fund cuts—he believes the money is mismanaged anyhow. In his view, the money should be given directly to residential school survivors.

“They’ve got the names of the survivors. So what if they drink or do drugs? It’s their right to spend the money.”

While Freddy thinks that places such as Bar Diana prevent the integration of aboriginals into society, he believes it is also hard for them to do so if they don’t have equal rights. In the case of Freddy and other aboriginals, their lives have been marked by the denial of due rights.

“So let’s raise a glass to ‘Sweet Diana,’ the type of joint that caters to the cultural alienation of our First Nations people stuck in the cycle of poverty, homelessness, and violence. It’s for them that Diana Bar exists, a gathering place of broken souls,” said Peluso.

From the outside, Bar Diana is a cold and gloomy place. Inside, there’s an unusual warmth—the warmth of a place where the marginalized can be among equals.



Shake What Yo Mama Gave Ya

POP Montreal Welcomes Dance Workshops to the Festival

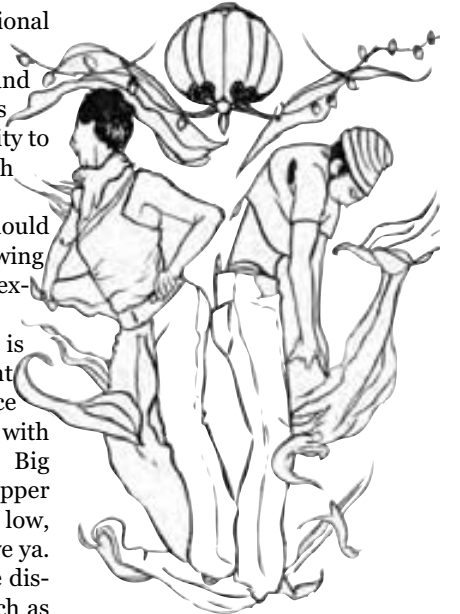
• MEGAN DOLSKI

Get ready to bust a move. That's right, you can grab your sports bras and spandex—POP Montreal is giving you the opportunity to break it down and learn from the best. The ninth edition of the festival is offering two separate sets of dance workshops taught by *So You Think You Can Dance*'s Emmy award winning choreographer and judge Mia Michaels and New Orleans's bad-ass, booty-shaking Big Freedia. Dan Seligman, one of the festival's founders and current creative director, is happy to have dance on this year's bill—especially in the form of a learning experience. "I think it's good, regardless of

whether you are a musician or a dancer, to have an opportunity to learn from an established master," he said. "I think it's part of our job with the festival to serve as a liaison between some of the more established acts and the young up-and-coming artists who are looking for a chance to learn and develop their craft." Seligman is also excited about the opportunity to embrace as many forms of art as possible through POP's diverse lineup. "What we want to do is not necessarily have barriers between the different types of art," he explained. "Whether it's dance, music or visual art, I think it's important for us to see that there are common threads and crossroads between these different art forms."

Whether dancing is something you do purely when intoxicated or happens to be a passion of yours, POP is offering you a way to embrace and explore your inner rhythms. If contemporary dance is your cup of tea, check out one of the two master classes taught by Mia Michaels. The classes are hosted by local dance studio Extravdanza in tandem with the festival, and will be held at the Rialto Theatre. The workshops mark the inauguration of Extravdanza II, a new studio opening in the Montreal's east end. The first class is for intermediate and advanced dancers (with a recommended minimum of three to five years of dance experience) and the second is for

pre-professional and professional dancers. Luisa Sassano, owner and founder of Extravdanza, is thrilled to have the opportunity to share the art of dance with anyone who is interested. "I think a dance studio should be a vehicle for dancers, allowing them to open doors and to explore their art," she said. If getting down and dirty is more your thing, you might want to check out the bounce class led by Big Freedia along with DJ Rusty and Altercation. Big Freedia is a transvestite rapper who will teach you how to get low, and shake what yo mama gave ya. The class will also encourage discussion on several issues, such as female sexual empowerment.



GRAPHIC ELIZABETH RANGER

Montreal Fashion Week Struts Into Town

• STEPHANIE LA LEGGIA

Once again the moment has come when women line up in heels on the white marble steps of Place Bonsecours, waiting for a sneak peak of the upcoming fashion trends. But it's not all about the trends. "Clothing is functional," said Paria Shirvani, one of the twenty-seven designers who will be unveiling her Spring/Summer 2011 Collection during Montreal Fashion Week. "It's a basic need. Fashion is about pushing the boundaries,

about connecting you to something, which is much like art. Fashion is about trying to communicate a certain emotion to an audience," she said. Her clothing line is called Paria Lambina. "My spring collection is an expression of versatility and femininity well suited for the modern woman that lives in every moment," said the Canadian/Iranian designer. "You can expect to see what a woman would wear throughout different parts of her day, from work transitioning into evening." The Toronto designer has worked with designers such as

Costello Tagliapietra and Jeremy Scott during New York Fashion Week. Shirvani left Iran at the age of three and attended an arts high school in Mississauga. It was the Joeffer Caoc fashion show that she attended with her model friend, Daria Werbowy, that drew her into the world of fashion. "I was instantly mesmerized by the collection," Paria said. "I was eager to learn as much as possible about what fashion was like behind the runway. Shortly after, I went for an interview and got [an] internship at Misura. My life has been dedi-

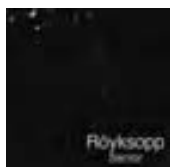
cated to fashion ever since." With her own personal favourites like Alexander McQueen and Canadian designers Andy The Anh and Lida Baday, Shirvani has become a distinguished designer herself. Her designs are modern and elegant in their romantic Parisian ideals. Although Shirvani has built herself a reputation for creating well-tailored and timeless designs, she is never short of creativity. She admitted that her muses have a way of finding her in various forms, whether it is architecture, a shape or people in general.

"I remember it was raining, and even though it was grey and cloudy, the sun was so strong that I could see these pinks and corals in the sky," Shirvani said of her visionary moment in the Caribbean for her new collection. Shirvani's colour-inspired collection will be unveiled to the public this week during Montreal Fashion Week. Montreal Fashion Week takes place from Sept. 27 to Sept. 30. See www.montrealfashionweek.ca for the full schedule.

spins

Röyksopp Senior

Dog Triumph



Röyksopp's instrumental album *Senior* is a grainy and atmospheric departure from their rather perky and peppy album *Junior*. "The Alcoholic" is just pure, easy-going and intriguing bliss. "Senior Living" has a dark, retirement home feeling to it. "The Drug," the album's first single, falls to repetitiveness and does not sound very single-worthy. However, songs like the "The Fear" have a more captivating sound, but doesn't

translate as well as previous instrumental Röyksopp tracks. The closing track, "A Long, Long Way," sounds a lot like Boards of Canada and leaves the listener with a strange, rather incomplete feeling. Without the usual vocal collaborations from fellow Scandinavians such as Robyn, Anneli Drecker or Lykke Li, and a slight lack of instrumental epicness, the album does feel rather monotonous at certain points. Tracks from *Senior* are nonetheless wittily engineered to be effectively down-tempo and atmospheric, creating a curious spatial-nostalgic feeling.

Taken that this album is intended as a continuation of Röyksopp's previous album, it does the job of providing a slumberous kick-back-on-the-couch-and-listen continuation to *Junior*. It does not, however, give the listener what they were expecting.

8/10

—Carlos von Reckow

Fake Problems Real Ghosts Caught on Tape



SideOneDummy Records

I actually owe *The Link* for Fake Problems. A review copy of their last album, *It's Great to Be Alive*, had found its way to the office a couple of weeks before the thing dropped for real. I'd heard good things about the band, largely on the strength of their debut record, *How Far Our Bodies Go*. So I took it home and gave it a few spins. It didn't hit me right away, but by December it was one of my top four or five albums of 2009. I think *Real Ghosts Caught on Tape* will grow on me—and you—in a similar way. The first couple of listens did not overwhelm me, but it's an

incredibly solid, listenable, catchy, fun album of vaguely folk-punk-tinged, poppy indie rock about growing up, coming to terms with young adulthood and looking back wistfully on past mistakes. No super standout tracks—but it's a grower, not a shower, as they say. This is very much worth checking out. And "Soulless," probably one of the better cuts, has not one but two former *Arrested Development* cast members on back-up vocals.

8.1/10

—Alex Manley

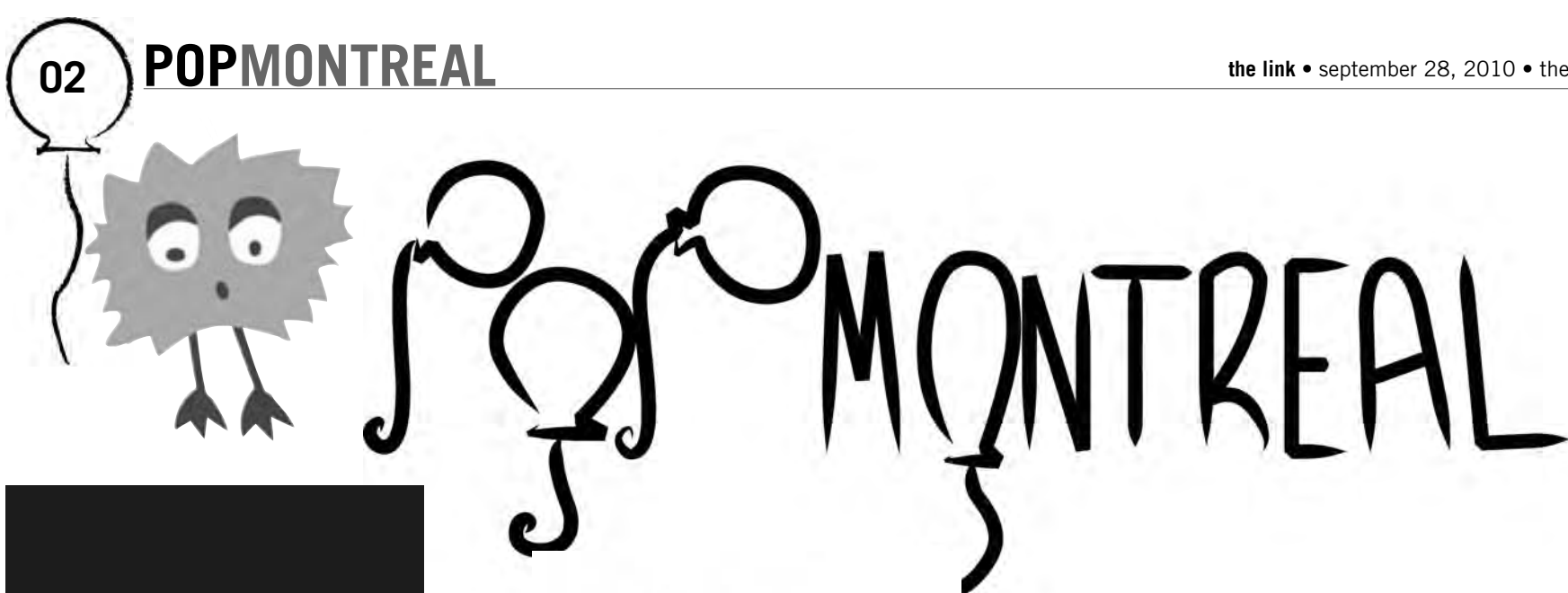
POP Montreal is upon us.

Do you know that feeling of emptying an entire package of Pop Rocks into your mouth? The incredible, three-dimensional, blissful moment that is part sweetness and part, well, magic? POP Montreal offers just that for all of your senses, particularly your lovely lobes.



GRAPHIC SARAH SKINNER

pull out
section



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and more!

POP Montreal is in its ninth year and to those in the know, it is arguably the best festival in Canada. POP is continually evolving and is never afraid to try something new. It is a festival where you can literally be at one show, hold your breath, run outside in any direction and be at another show before you have to gasp for air. It is also one of the greatest opportunities you will have to discover new music.

The festival is a five-day celebration of being alive. The best thing about POP is that, although it is an incredible music festival, it's not all about the music. This festival also opens its arms to arts and crafts, film, literature and a kick-ass community.

New to Montreal? This special insert will familiarize you with the festival and will open your mind to what it offers to those of us lucky enough to be around during this time of year.

The festival is spread out across the city—reaching from the depths of Griffintown to the Mile End. To make the most of your POP Montreal experience, I have a few suggestions:

- Commute via bicycle. If you don't own a bike, BIXI is always ready to be your friend. If you don't know how to ride a bike or are feeling lazy, the Metro will do just fine.
- Make sure to team up with your coolest, most outgoing friends. If you don't have any friends, that's okay. Head out anyways and make some! POP goers are famously drunk and friendly.
- Rest up in the next couple days to ensure that you'll have the energy to spend the evening fluttering from venue to venue to after party.
- Put on your dancing shoes, fill your pockets with confetti and head out to conquer Montreal.

—Ashley Opheim,
Fringe Arts Editor





How To POP Your Cherry

• ANDREA ZOELLNER

How does a virgin festival-goer sift through the vertigo-inducing plethora of POP-related events?

Although POP Montreal is only five days long, it manages to boast an overwhelming amount of shows, workshops, conferences, screenings and activities. Their schedule booklet could double as a booster seat.

The festival's programming is divided into six sections: POP Montreal, FilmPOP, ArtPOP, KidsPOP, PucsesPOP and the Symposium. There is no shortage of things to do, see, taste, hear and buy.

"It can seem really over-

whelming, and it is," shared Marilis Cardinal, Pucses POP coordinator and festival connoisseur. "You have to be excited about it."

According to Cardinal, diving in headfirst is the best and is, perhaps, the only way to really appreciate all that POP has to offer. This starts with getting the schedule and a highlighter. You can step it up by putting it all in a spreadsheet or creating your personal schedule on the POP Montreal website. Pick, choose and don't rule out trying to book three shows at once, advised Cardinal.

"Find out what is playing in venues nearby and get a bike. You'll get there faster and make more than one show in an evening."

Besides, how can you choose when so much is going on all the time?

One feature that could save you big when hitting up multiple shows in one night is the POP Hopper pass (try saying that a few times fast). You pay for your first show of the evening, and for \$10 more, you have access to any other show you want that same night, capacity permitting.

When choosing your shows, Cardinal suggested balancing the bigger names and the local acts. "You know you're going to get a really great show with local bands because they are so excited to be playing. They have great energy." When asked for her top-five acts not to miss, Car-

dinal named at least 15. Big Freedia, Grimes, Shonen Knife, Deerhoof, Pat Jordache, Adam and the Amethyst, Naomi Shelton, Fred Penner (yes *the* Fred Penner who used to crawl through that hollow tree log every morning), Braids, Xiu Xiu, Peace, Matt Perri and the Living Sluts—the list goes on.

One could be suspicious that POP lets just about anyone play, but the truth is the selection process is months of listening with input from various music industry professionals. The variety of musical genres showcased makes this festival a winner for everyone. The schedule has a code for genre and short descriptions, so you can get straight to the juicy

stuff, whether that is folk, rock or more experimental music. However, this is a festival to discover new bands and new sounds, so be open to different styles.

To be sure you're in the loop on all these simultaneous events and the latest festival news, a great idea is to follow POP Montreal on Twitter.

"Keep your ear on the ground for the after-parties" as Cardinal put it, since the fiesta usually goes on all night long. "The after-parties can make your festival," she said.

Music aside, the venues, people and art weaved into this POP Montreal tapestry make it one sweet party.

POP! Goes the Free Stuff

• ANDREA ZOELLNER AND ASHLEY OPHEIM



Music

Notman House (51 Sherbrooke St. W.)

The Notman House will host multiple BBQs where you can check out some free music, drink some beer, spin a prize wheel and take a swing at a piñata. On Friday, the Notman House is putting on a show presented by *Exclaim!* and CBC Radio 3. Bands include **Hot Panda**, **Prairie Cat** and more.

Oct. 2 at 4:00 p.m.

Divan Orange (4234 St. Laurent Blvd.)

Divan Orange is offering a load of free music including **No Joy**, **Black Feelings**, **The Golden Dogs**, **Leif Vollebakk** and some secret guests!

Sept. 30 to Oct. 2 at 1:00 p.m. – 6:00 p.m.

Red Bird Gallery (135 Van Horne Ave.)

Local sweethearts **The Luyas** will win over your hearts, for free, at the Red Bird Gallery. Someone bring roses to throw.

Oct. 2 at 8:00 p.m.



Film POP

A few film screenings are scheduled during POP, some of which are free of charge.

Studio OFF Interarts (5143 St. Laurent Blvd.)

POP will screen **San Francisco's Disposable Film Festival** selections, which will include Toilet Paper Animation by Montrealese Christophe Jordache. This event is dedicated to new forms of film media such as cellphone and webcam video.

Sept. 30 at 8:00 p.m.

Trusst Club (6341 St. Laurent Blvd.)

Dark Night Of The Soul is a video installation by **Jean Luc Della Montagna**, which combines 13 video clips and still photographs by **David Lynch** set to music from **Danger Mouse** and **Sparklehorse**. You can view this film at Trusst Club (6341 St. Laurent Blvd.)

Sept. 30 at 6:00 p.m. – 9:00 p.m.

Oct. 3 at 5:00 p.m. – 9:00 p.m.

Ubisoft (5480 St. Dominique St.)

Canadian filmmaker Yung Chang will present his short film **Before Night**. The Concordia Alumnae will be projecting his film on the roof of the Ubisoft Building (5505 St. Laurent Blvd.) in the Mile End.

Oct. 2 at 5:30 p.m.



Pucses Pop

Pucses POP is a free event until you decide to buy something.

Sept. 30 – Oct. 3

The Rialto (5723 Ave. Du Parc)

Pucses POP Fashion Show

Sept. 30

8:30 p.m.

Église Saint-Michel (105 St. Viateur St.)

Pucses POP Craft fair

Oct. 2 and 3

11:00 a.m. to 6:00 p.m.

Ukrainian Federation (5413 Hutchison St.)

Pucses POP Record Fair

11:00 a.m. to 6:00 p.m.



Dance

Little Burgandy

POP Loft (660 Hutchison St.)

Need to shake off some school jitters? Need to let loose? **Big Freedia** will be offering some free bounce classes featuring **DJ Rusty & Altercation**. There will also be discussion on topics such as female sexual empowerment, cultural reciprocity, and our 'inner beat.'

Oct. 3 at 4:00 p.m.



Stanley POP!

Cheer on bands, promoters, bar and club staff as they compete for the Stanley POP!

(pophockey.blogspot.com for directions and game times)

Symposium

(200 Sherbrooke St. W.)

The Symposium is a relatively new feature that's worth checking out. It's a series of conferences and workshops on various aspects of the music industry led by inspiring artists and knowledgeable music professionals. Learn all about how to start your own record label, tour across Quebec, write songs and much more.



Fringe Picks

The Link chooses some musical acts we're most excited to see at POP. Thank us later.

Sept. 29

The Planet Smashers

Who says ska is dead? I've got a pair of spats that very clearly says otherwise, and the Smashers will back me up.

At this point, Matt Collyer and his gang of loveable goofs have become nothing less than a Montreal institution, with a career that spans over 15 years. This writer will tell you from first-hand experience that their shows are like the most ridiculous house party you've ever been to, but with more saxophones and near-death experiences in a circle pit.

If you're too cool for school, you'll skip out, but for those of us who still treasure our Reel Big Fish albums, this is the super orgy porno party to be at during POP Montreal.

Sept. 29

Hollerado

Some people will tell you that there's music and there's comedy, never the two shall meet.

Don't listen to them. They're stupid and unhappy people. For those of us who are able to stand proud and tall, there's Montreal's own Hollerado, a quartet of loveable pranksters who conveniently churn out the sweetest power pop this side of Cheap Trick. They're also one of the first Canadian bands to ever tour China, and one billion of them can't be wrong. Danceable pop-rock not your thing? Luckily, you can get your chuckles out as the band boasts some of the funniest between-song banter since Anthony Kiedis was still on heroin.

Sept. 30

Holy Fuck

Remember when you were six and your mom insisted on you taking piano lessons from your elderly neighbour? You figured the big pay-off would come when you got to rock out on one of those newfangled Casio keyboards. When the big day finally came, you plugged that sucker in, and were immediately delighted by that magical contraption. Remember how you got bored of that within 20 minutes? Holy Fuck did not. Infamous for playing ancient, piece of shit Casios, these ambient dudes have become a must-see for the way they mix up insane noise-making gadgets that have never before been used to make listenable music. And hey, Stephen Harper singled them out for being obscene, so they must be pretty epic, right?

Sept. 30

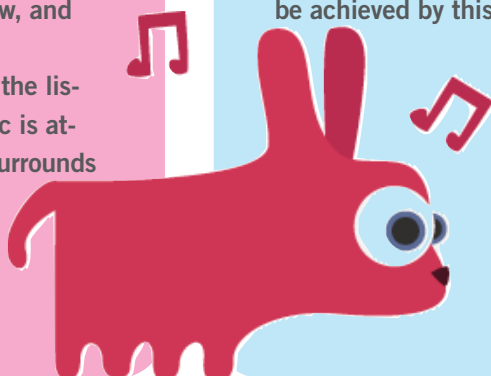
Grimes

Montreal, meet the princess of gothic pop. Grimes evokes a musical sensibility that is unwordly yet painfully human. Mostly, her songs sound like sonic love letters to someone (or something) who lives on a different planet.

This is music for the apocalypse; for space travel; for drowning scenes. It's music to get lost in. Weird. Wonderful. Grimes.

Her music is sensitive and explorative in the possibilities of the human voice. The songs are distantly but acutely aware of themselves, putting the listener in a trance between the here and now, and the sweet thereafter.

Laced in reverb, Grimes haunts the listener in strange ways. The music is atmospheric in the sense that it surrounds and includes you, yet somehow you feel left out. Perhaps her live show will fill in that void.



Sept. 30

Twin Sister

Twin Sister are a quartet reigning from the uber-hip music scene of Brooklyn, NY. Their songs are atmospheric and stormy, yet remain grounded, cool and collected. Twin Sister's lead singer is a cooing and enchanting Andrea Estella. She has the sort of airy, committed voice that I would follow straight to hell, if that were where she wanted to take me.

Twin Sister are still realizing their sound. This musical uncertainty comes across as playful, genuine and damn refreshing; the type of sound that can only be achieved by this very uncertainty.

Sept. 30

Lunice and Hovatron

If you're into Dubstep—and I have it on good authority that all of the kids are these days—then you either already know about Lunice and Hovatron, or you're sorely missing out. Each will be playing a set at Club Lambi on Thursday. The event runs from 10 p.m. and will continue until your mind has been zapped to death by brawling, brainy beats.

Hovatron, ex member of Mofomatronix, has a meager release history, but made up for it by releasing all sorts of free mixtapes on his MySpace page.

Lunice, for his part, has been featured on CBC Radio 3, and recently got in on a Deerhunter remix with famous producer Diplo. That pretty much speaks for itself, dunnit?



• BRIAN HASTIE

“Making shit happen.”

This simple credo, which was an unofficial motto for the now-closed Lab Synthèse loftspace, has been carried over to Arbutus Records.

Arbutus includes Blue Hawaii, Pop Winds, Silly Kissers, Oxen Talk, Grimes, Braids and Sean Nicholas Savage. On Sept. 30 the Arbutus crew, minus Oxen Talk,

Braids and Savage, will take to the Rialto and rock out at the Arbutus/Weird Canada showcase.

The showcase also doubles as a record release party for Grimes, who will be putting out her forthcoming record *Halfaxa*.

The label, in some ways an offshoot of the closed loftspace, is also much more—it is a logical extension from the ideals of Do-It-Yourself and popular music, with a central community theme.

When quizzed about this odd pairing of words, Sebastian Cowan, managing director of Arbutus, explained that the ethos of the movement and the notion of pop music aren't mutually exclusive.

“I feel like, in relation to Arbutus, I cannot separate popular music and DIY. Pop music has kind of taken on a cultural connotation beyond its basic definition,” said Cowan.

“I would think that the term DIY is very important to that. DIY links up to the punk movement of the '70s and '80s and is very pertinent to what we're doing. When you link it back, punk music generally has ties to popular music,” Cowan added. “The Sex Pistols, for example, were a group formed by Malcolm McLaren, all the song structures were super poppy.

“It's all very inline with the DIY ethic, but it's 2010 and everyone's interested in pop music and this is how it happens,” he said.

Cowan explained that all the artists involved in the label know each other. “All of the bands on the label played their first show at Lab [Synthèse], and they're all really good friends with [the label] and live within a block of our offices.”

Community development, Cowan stresses, is a central tenet of Arbutus. “Every show we booked had to have one of our friends performing,” he said.

“And of course our circle was constantly expanding and Arbutus was a way to encourage my friends who made music to make it available to a wider audience, to record and distribute it.”

The social dimension inherent in a label like Factory Records—cited by Cowan as an influence—is central to the label's existence.

“I receive a lot of demos in the mail or e-mails from other bands who have an interest in joining the roster,” said Cowan. “But Arbutus is very much a community-based project. As much as it is a

record label, it's also an experiment.”

Without the physical dimension of Lab Synthèse, the label speaks to a wider audience through a pay-what-you-want digital model, while still releasing CDs and vinyls.

“Arbutus is just a way to tie all of these people in and keep in touch, and to help each other,” said Cowan. “Without the physical space, we're no longer restricted by physical boundaries, but at the same time you need something to keep it all in order.”

Cowan will also be speaking as part of the Making It Montreal panel at POP Montreal. The panel, conceived by Louis Rastelli (of Expozine/Distroboto fame) is exploring the concept of anglophones who immigrate to the city to lead an artistic life. Cowan will be on a panel discussing the next step in growth when a record company becomes more than a hobby label, as Cowan noted with Arbutus' growth.

As for the future of the label, Cowan explained that more releases from friends are imminent. “Sean Savage is launching a record on Nov. 5 at Club Lambi. It's entitled *Mutual Feelings of Respect And Admiration*. [The album] is disco-inspired and we're all excited by it.”

The Arbutus Showcase/Weird Canada/Grimes record release is on Sept. 30th at The Rialto (5723 Ave. Du Parc). Show starts at 10 p.m. Tickets are \$5.



Local band Pop Winds will play the Arbutus Showcase at The Rialto on Thursday night.

Indie Montreal meets Project Noise

• NATASHA YOUNG

Over the past two years, Indie Montreal has become a catalyst in promoting the local music scene, offering a stage for bands too small-time for the city's other indie promoters, but too hot to ignore.

Jon Weisz, a McGill University alumnus, conceived this one-man concert promotion company, deciding to put his love of music and business towards a good cause for the city's artistic community.

Indie Montreal began simply as Weisz organizing parties for his friends.

“I started doing parties when I was 16. Friends who were in bands started asking me to put on shows for them. Then, about two and a half years ago, I started doing concerts more seriously,” Weisz said. “It kind of spiraled

into me doing shows with traveling acts, booking agents, managers and all that.”

Before Indie Montreal arrived on the scene, Weisz said there was no real promotion company or market for small, up-and-coming indie bands, despite Montreal being a hotbed for those kinds of acts. When Weisz's operation began to gain success around the city, other established promotion companies took notice.

“It's an extremely competitive market,” said Weisz. “The people who have been doing this for [many years] do not want new companies to enter the market, and they're very vocal and active [about it]. We just stand our ground.”

Lately, the local indie scene has been taking hits from the city's controversial attempt at controlling noise pollution,

deemed Project Noise. Weisz and his friends in the scene have all been feeling the heat. As a business in the indie music market and a lover of the local art scene, Weisz is concerned about Project Noise's greater ramifications.

“[Project Noise] has affected Indie Montreal indirectly because most of the shows that we do are at smaller venues, and a lot of the smaller venues are either getting shut down or having severe pressure from the city about noise,” said Weisz. “It makes it much harder for smaller touring acts to come through, or even for smaller local acts to put on shows in adequate venues. There are really only two or three venues in the city that [have] 200-person [capacities] that are really adequate for touring acts.

“The general consensus is that the Project Noise thing is not

only about noise—there are other, political things going on there,” said Weisz.

“The smaller venues and art spaces, from what I have seen, are expected to spend tens of thousands of dollars in noise-proofing. But even if they noise-proof, there's still no guarantee they won't get fined,” he said. “If [a venue] gets fined \$12,000, they'll close. I don't know any small venue that can pay a \$12,000 fine and remain open.”

For Weisz, the ability to put on these shows—and the ability for Indie Montreal to survive—rests on the presence of well-equipped, smaller venues with enough capacity for bands to cover their touring expenses. The indie music market is not very lucrative as it is, but Weisz is driven by more than monetary gain.

“The most rewarding part, for me, is knowing that a lot of the shows we put on legitimately help touring acts who someday may be really major international acts but, for now, are [doing] small tours. Without us, [a lot of bands] would not be playing in Montreal at all.”

Indie Montreal is putting on an official showcase at this year's POP Montreal festival, giving Weisz the opportunity to shine that spotlight on five bands he believes in: The Balconies, The Golden Dogs, Ben Sinister, Laurent Bourque and Honey Honey.

Indie Montreal's Showcase is happening at 3 Minots (3812 Saint-Laurent) on October 2nd. Show starts at 10:30 p.m. Tickets are \$8.

Meditative States

Bear In Heaven Talk Meditation, Musical Influences

• ATLI BOLLASON

Brooklyn's Bear in Heaven became indie sensations upon the release of their second album, *Beast Rest Forth Mouth*, last October.

The album's melding of minimalist art-rock with pop structures and curious nods to '80s synth-pop sounded fresh and contemporary. The album sent the four-piece band zig-zagging across the continent to appease rock-thirsty crowds.

"It's been good. We've been seeing the world—going places," said Jon Philpot, Bear in Heaven's singer, songwriter, guitarist and keyboardist, as he momentarily caught his breath in his Brooklyn apartment. "We loved Montreal when we played there [at Il Motore] in April and are looking forward to coming back. It's quite a nice town you guys have up there."

Their sound evokes images of an almost pre-historic era; the songs often have a sort of primitive or tribal rhythm to them and the vocals are, in ways, reminiscent of chants. The band gives off a mystical, meditative vibe.

"[These sounds are] a huge part of drone and experimental music, which are sort of the scenes I'm coming out of. But on a more general note, I feel that music in and of itself can often bring you into meditative states," said Philpot. "Sometimes you totally forget yourself at a show; you look around and suddenly find yourself asking, 'What is this sound? Where am I?' Those are the best concerts."



Bear In Heaven make tribal-infused pop music.

But has Philbot actively pursued meditation?

"Let's say I've tried. It's not as easy as it sounds at all. It takes a lot of practice and patience," he said.

Bear in Heaven recently released a remix album where dance artists such as The Field reworked their tracks. They've also remixed songs for techno artists like Matthew Dear.

"Dance music is a perfect example of music in which you can

sort of lose yourself meditatively. A lot of the stuff on the remix album is more drone-y or experimental, and that's still the music I listen to most frequently."

The dense sonic world of Bear in Heaven also suggests traces of The Cure, Throbbing Gristle, Gary Numa and Vangelis to these ears.

"You nailed it, man!" Philbot responded to this observation. "I was listening to The Cure's *BBC Sessions* when we were making the record, like, all the time. And

I've been into Throbbing Gristle for a few years. I had been hanging out with a friend and he was playing this crazy, amazing music so I asked him what it was and he said 'It's Throbbing Gristle. They're fucking great. Better than The Beatles.' And yeah, recently I've gotten heavily into Vangelis—this record of his called *The Dragon* is also very tribal-like."

Beast Rest Forth Mouth contains a consistent sound hammered home with tricks like reprises and recurring themes

"As a musician making records, we never know what songs people are going to connect with, so we just—this might sound naïve—go about it instinctively,"

—Jon Philpot, musician

in the lyrics. "I think people want and need records. You might not like all the songs on the first listen but I think most records gradually open themselves up and sort of expand upon that first song or sound that drew you in.

"Then you hear those other songs live and you're like: 'That's alright on the record, but I loved it live.' As a musician making records, we never know what songs people are going to connect with, so we just—this might sound naïve—go about it instinctively," Philbot explained.

"In the end, that one song that you happen to like is part of an overall statement, it's a package: the imagery, the lyrics, the music—it's a whole dimension. And that's something worthwhile."

Bear In Heaven play with Twin Sister, The Luyas and Grounders on September 30 at La Sala Rossa (4848 St Laurent Blvd). Tickets are \$15. Show starts at 9 p.m.

Spooky Nights

Toronto Band Bad Tits Play POP

• COLIN HARRIS

Sebastien Grainger, drummer from disbanded dance-punk outfit Death From Above 1979, will be pounding out beats and synths in his band Bad Tits on Thursday opening for Holy Fuck.

"It's like a nightmare on rave street, like if [*Halloween* director] John Carpenter had a band," Grainger said about Bad Tit's sound. "Our concept for [Bad Tits] is for it to be like if you were stoned and walked into a bar and something weird was happening."

Playing alongside Josh Reichmann in a live setting is something that seems really new to Grainger. "I'm playing a half drum kit, half

sampler. Everything's heavily effected, very experimental, very improvisational. We don't have any written lyrics, we just sort of improvise," he explained.

Compared to other members' past projects, this is a totally new approach to establishing a sound. "We get down to the basic requirements of music, and it ends up being far more performance oriented. It's a lot more free, it's also weird, a lot more weird than the other things I've done," he explained.

The band's debut EP, *Garbage Nights*, was released this year and recorded in Toronto during last year's garbage strike. With barely anything written beforehand the

group spent an afternoon creating improvised psychedelic noise-rock.

After releasing *Garbage Nights*, Bad Tits had a reason to start playing live, although immediate results were not all so satisfying. "We got together and tried to play these songs that we only ever played in an afternoon in the studio, and found that not only did it not sound good but it didn't translate."

This lack of translation forced Bad Tits to rework and write more material that Grainger called "a lot more dance-oriented."

This approach to recording is new territory for the band. However, it has also become

"part of our [motto] with this band. Don't commit to anything early on, enjoy the moment of creativity and not revise it too much," he said. "[We're] trying to make something different."

For the next recording session the band will approach the album in a similar way. "We're not going to be precious about it, that's an attitude [we] reserve for solo material [...] but with this one we're probably going to record the next release in our practice space," Grainger said about their post-tour plans. "We're probably going to take the attitude we have from the live show and bring it to the studio.

"We have a really good feeling

about this project just because of the reception we've had at the shows [...] but that's sort of not good enough at this point. I want to really find out how this translates in a show perspective," he said.

If the live shows work out, the band is ready to put more energy into the group. However, Grainger said he wasn't interested in pushing the music onto people unnecessarily. "If it works it works, if it doesn't, what are you going to do?"

Bad Tits play with Holy Fuck and Indian Jewelry on September 30 at the Little Burgandy POP Loft (6600 Hutchison St.). Tickets are \$15. Show starts at 12 p.m.

Hit the Road, Jack

Netherfriends Get Friendly With Touring

• COLIN HARRIS

'Making it' has become an increasingly difficult task in the music industry. Bands have to focus on what they love if they want to succeed.

For Shawn Rosenblatt, singer, guitarist and songwriter of Chicago's psychedelic pop group Netherfriends, touring has become the band's priority. "The music industry's dead and everyone's kind of looking around like, 'What are we supposed to do?'" Rosenblatt said.

"I think a lot of people are relying on the internet these days to bring them to a new level. With these 'buzz bands,' people have this really skewed view about blogs bringing [bands] to a new level. I think that bands should be on the road if they really want to make a career of playing music."

"I met someone recently and they knew of Netherfriends because we played the Pitchfork Festival," he added. "He was like 'I would do anything to play the Pitchfork Festival. That would be like the most incredible thing ever!' and I was like 'Yeah it was fun, but it didn't change my life or anything.' I still went back to the same thing I was doing, which is touring and recording."

Netherfriends have a unique approach to their band's operation. Rosenblatt writes and



Netherfriends believe the road to success is in touring.

records almost everything himself, and on the road he brings a couple friends along to flesh out his songs in a live setting.

"With the full-length [album], I was recording in Apple Valley, Minnesota, at my girlfriend at the

time's parents' house. I had the whole house to myself," he said. "They were moving out of the place so I was there by myself for seven days and I recorded 10 songs and that's what [latest release] *Barry & Sherry* is."

Barry & Sherry is a combination of old and new sounds, a mix of '60s chillwave with a hint of early Pink Floyd. The production sound is big, something Rosenblatt aims to replicate live.

"I do a lot of live looping with

my voice so it sounds like there are multiple people singing, and I have this sampler that plays kind of ambient noises that fill out the sound as well," explained Rosenblatt. "I don't want to replicate exactly what I'm doing on the recording, but I do try to do it justice as much as I can."

Netherfriends sound is influenced from his contemporaries, too. "I'm really into the idea of neo-psychedelic pop sound, where it's kind of fusing the ideas of '60s pop with new ideas," Rosenblatt said.

"I'm a big fan of Caribou. That one record *Andorra* is the epitome of what I love about new psychedelic pop."

Their POP Montreal performance on Thursday will showcase Rosenblatt and friends doing what they love most—playing live.

"I'm kind of fed up with bands that are spending all this time at home recording a record and not playing any shows, when no one's buying it to begin with," said Rosenblatt. "I don't understand why you're spending all this money to record for no one. I mean, you're not Radiohead."

Netherfriends play with Adam & the Amethysts and Guests at Cabaret Playhouse (5656 Ave. Du Parc). Show starts at 10 p.m.



Puces POP

• JULIA JONES

Puces POP is one of Montreal's largest marketplaces of artists, crafters, fashion designers and record connoisseurs.

This event happens in the heart of the Mile End on the last two days of POP Montreal.

In its sixth edition, Puces has an even broader variety of participants than in previous years.

Along with the returning glory of the arts and crafts sale, Puces POP will also host Fashion POP, which will feature six emerging fashion designers. This is the first year that participants submitted their own application rather than being invited.

L'il Biz is a workshop offered by distinguished artists for emerging artists. This event is for artists and crafters who want to improve their business skills and learn how to hack it as an entrepreneur.

The Record Fair will offer a space for music nerds looking to

expand their collections. A gear swap and guitar repair area will also be available.

Roughly 20 per cent of all applicants were accepted.

"Every year we get a growing number of submissions," event organizer Marilis Cardinal said.

Cardinal said one of craft sale's new highlights is the presence of Raymond Biesinger, an illustrator new to Montreal published by the *New Yorker*, and Le Petit Cupcakery, that brings together exotic ingredients to create fun treats like the bacon cupcake.

"We are really excited to see how people react this year to the new arrivals; it always depends on so many factors, but hopefully the weather will be nice and people will come out," Cardinal said.

"We always joke, my coworker [Amy Johnson] and I, that we are getting [vendors] to come so we can shop! It's creating our perfect shopping experience."

Puces POP
Oct. 2 and 3
11 a.m.—6 p.m.
St. Michael's Church (corner St.
Urbain St. and St. Viateur St.)

Fashion POP
Sept. 29
8:30 p.m.
The Rialto (5723 Ave. du Parc)

Record Fair
Oct. 2 and 3
11 a.m. – 6 p.m.
Exclaim! Ukrainian Federation
Basement (5213 Hutchison St.)

• NATALIE GITT

There is a raw authenticity behind the jumps and crackles you hear when you put on a vinyl record that makes the entire experience so much better than, say, placing your iPod in the speaker dock.

If records are your thing, whether for hanging on the wall, making popcorn bowls out of—yes, people seriously do that—or for actually listening to, then make your way to the basement of the Ukrainian Federation this coming weekend for the 3rd Annual Puces POP Record Fair.

The two-day fair, which runs alongside Puces POP's Craft Fair, will feature an overwhelming array of old and new vinyl.

Vendors include not only record collectors, but also local indie labels like Arbutus Records and Fixture Records, as

well as local record stores like Primitive and Phonopolis. Also featured will be art works made from vinyl, hand-made instruments and a space that will cater to instrument repairs.

A vinyl collection is a tangible treasure for both young and old. Of course, it also rules that the Record Fair will offer food and beer—everything is more fun when beer is involved, right?

On top of that, the fair will provide a listening station where you can spin your selections before purchase, so rest assured you'll go home with the right records at the end of the day.

Puces POP Record Fair takes place Oct. 2 and 3 from 11 a.m.—6 p.m. at the basement of the Ukrainian Federation (5213 Hutchinson St.) Admission is free.

Puces POP Record Fair Celebrates Its Third Anniversary

Montreal Artists On the Silver Screen

Local Filmographer Captures Montreal Artists, Screened at FilmPOP



Tim Kelly makes intimate portraits of local musicians, artists and personalities. PHOTOS MARC RIMMER

• MICHAEL SALLOT

For over six years Film POP has presented a diverse array of filmography that compliments the eclectic programming of the POP Montreal festival.

The aim of this “festival within a festival” is to present films in non-traditional settings, free of the trappings and pretensions of mainstream film fests. Past years have featured numerous documentaries, classic silent films with live scores and shorts from up and coming directors from both Montreal and abroad.

One of the most anticipated

highlights of this year's edition is the Big Small short-film series presented by Tim Kelly.

Kelly, a local filmmaker, recently transplanted from Melbourne, makes insightful and intimate portraits of local artists.

His films feature a diverse selection of local artists, including the multi-talented Jason Harvey, spooky songstress Grimes, writer and journalist Ian Orti and sludge rock heavies Tornstartssbandht.

Kelly's involvement sprouted from Cinequanon, an outdoor summer cinema festival he started in 2009.

Cinequanon, which featured

some of Kelly's documentaries, caught Film POP organizer Carmen Negrelli's eye.

These documentaries, deemed *Meet New People* by Kelly, were “a more low-fi Australian version of [what we can expect from] Big Small,” Kelly said.

Based on these films, “[Film POP then] asked me to do a Montreal portrait series and I cordially agreed.”

This is not Kelly's first experience working with the festival. Last year he was the videographer for POP Montreal, spending “most of [my time] on a bicycle riding from show to show to

show,” he said. “Hands down, I saw more acts than anyone else in Montreal over those five days.”

The subjects of Kelly's portraits come across as totally honest. What does it take for Kelly's subjects to feel comfortable speaking about themselves and their experiences in front of his camera?

“If you pick the right people, anyone will be comfortable in front of the camera after you've shot about 30 minutes of tape,” Kelly explained. “For everyone else, it's about gaining trust.”

His portrait on Grimes, for example, took three months when

they normally take one.

“[Grimes] didn't know me before I asked her to do the film, and there is three shoot days of footage that weren't used at all in the completed film,” Kelly said.

“She is a wonderful, weird and super talented person, but it just took ages for us to click creatively,” he said. “The final product is very different from other Big Smalls. Some people like it, some people don't”

Big Small at Film POP takes place at Studio Off Interarts (5143 St Laurent Blvd.) from Sept. 29 to Oct. 2 from 6 p.m. to 3 a.m.

We Need to Talk...

Symposium, A Fun and Educational Space

• OLIVIA DUMAS

When it comes to choosing an event to attend at POP Montreal, it can often be difficult to sift through the bible-thick program.

The musical performances of the festival are such a large aspect that often smaller, low-key events—like the mysterious Symposium—are overlooked. This free, five day part of the festival is the ideal starting point for aspiring musicians, professionals in search of new ideas or simply curious show-goers looking for a more interactive experience.

The Symposium is a space where professional or budding

artists and members of the musical community share their knowledge through workshops and discussions. This guide will walk you through the more promising events of this underrated part of POP Montreal.

Improvising with Mahala Rai Banda

Mahala Rai, a Romanian nine-piece band, has played over 200 shows in 26 countries. They will be doing a jam with whoever has an instrument and wants to play. This should be fun and interesting, considering the language barrier that will force all to communicate through the inter-

national language of music.

Songwriting and Arrangements with Van Dyke Parks

This world renowned musician has composed, produced, arranged, sung and acted with the likes of The Beach Boys, Joanna Newsom, Grace Kelly and Ringo Starr. Van Dyke Parks will give the privilege of accessing his musical knowledge and experience.

Making it Montreal

This workshop is aimed specifically at anglophone artists trying to “make it” in their field within the dominant francophone com-

munity. Helpful tips are supplied from bands like Godspeed You! Black Emperor, The Luyas and Sebastian Cowan. Louis Rastelli, the creator of Distroboto/Expозine, will moderate the discussion.

DIY Day Lives On

This interactive workshop with Philly-based Maximilian Lawrence explores the sounds and construction of synthesizers and trigger-toys. Not only will you get to experiment with sound, but you can leave this workshop with your very own instruments. Bring a little money to pitch in for the materials and learn how to build the

toy that will shape your new band.

Other workshops to check out are musician-oriented—ideal when searching for tools to promote, distribute, tour and create new art. This section of POP Montreal has teamed up with experienced, fascinating speakers and, given that almost all events are free, is accessible to all.

Symposium events are mostly held at the Agora Hydro-Québec (175 President Kennedy Ave.) Visit popmontreal.com for other venues.

The Motorcycle Diaries



Overcoming biker's block GRAPHIC DAVID BARLOW-KRELINA

• ADAM KOVAC

Ask an American and they'll tell you that Canada is a country filled with overly polite hockey players and hasn't experienced a crime more serious than jaywalking in a dog's age. It's the kind of stereotype that those of us born and raised in the Great White North, well... kind of embrace.

Like all stereotypes, however, there's a grain of truth to it—but there's also a grain of bullshit. While Canada is, compared to our neighbours to the south, a relatively safe country, there is a dark and seedy side to it, filled with enough rapes, drug deals and murders to keep Martin Scorsese occupied for the next century.

In *Showdown: How the Outlaws, Hells Angels and Cops Fought for Control of the Streets*, Jerry Langton profiles the groups that were most prolific in the ol' Canadian era of ultra-violence in the second half of the 20th cen-

tury: outlaw motorcycle gangs.

Langton describes the rise of biker gangs in excruciating detail, delving deep into the founding and evolution of well-known groups like the Hells Angels, Outlaws and Bandidos, as well as minor players like Satan's Choice, the Rockers, the Mongols, the Loners and their ilk.

Although Quebec's biker war—which raged furiously between 1994 and 2002 and claimed over 100 lives—has long been the focus of the media's attention when it comes to the gangs, Langton instead concentrates on the bloody battle for Ontario. It's compelling stuff, filled with colourful characters such as former Hells Angels national president Walter Stadnick and Outlaws president Mario "Mike" Parente, who Langton managed to interview for the book.

Centered around Stadnick and Parente's hometown of Hamilton, *Showdown* is a vivid and comprehensive account of the poli-

tics, partying and personalities that made up a bloody chapter of Canadian history.

The book's major weakness is that Langton's attention to detail goes way beyond being informative and well into anal-retentive territory. Chronologies of some of the biker gangs, even small ones who are not integral to the story being told, can read like a biblical family tree—"The Phantom Riders begat Satan's Choice who begat Hells Angels, and lo, much cocaine was sold throughout the land."

The sheer number of people mentioned in the book often makes it hard to know who is fighting whom. *Showdown* may have been a more streamlined read had Langton focused more on a few key players, as he did in *Fallen Angel*, his biography of former Hells Angels leader Stadnick.

When Langton focuses on a few of the many colourful characters, *Showdown* bristles with the

same restless energy that fuels these outlaw gangs—one scene in particular, in which eight members of the Bandidos are murdered one by one by a fellow Bandido, is absolutely chilling, in large part because of Langton's matter-of-fact prose.

Thanks to extensive research and firsthand interviews with the proverbial cops and robbers, *Showdown* is as complete a tome as you can expect to find on Ontario's biker battles. Though at times perhaps too complete, it's a stark reminder that behind Canada's tranquil veneer, we breed Mom Bouchers as well as Wayne Gretzkys.



Showdown: How the Outlaws, Hells Angels and Cops Fought for Control of the Streets
Jerry Langton
Wiley
272 pp
\$26.95

Lit Events

Concordia Association for Students in English (C.A.S.E.) Party

Wednesday, Sept. 29
5pm – 8pm
McKibbin's Irish Pub,
1426 Bishop St.
(Free drinks)

Kenneth Goldsmith reading, "Shedding Light on the Obscure"

Saturday, Oct. 2
12:30pm – 1:30pm
Agora Hydro-Québec,
200 Sherbrooke St. W.

The Yellow Door Poetry & Prose reading

Thursday, Sept. 30
7pm-onwards
The Yellow Door, 3625
Aylmer St.
\$5 at the door



Science fantasy: Where mythical beasts and space so deep collide. GRAPHIC DAVID BARLOW-KRELINA

Dungeons & DeLoreans

Tad Williams Brings the Fantasy *and* the Sci-Fi to Con*Cept

• CHRISTOPHER OLSON

The only consistent element in author Tad Williams' life has been change.

Whether it's going from selling shoes one day to hosting a syndicated radio show the next, or maneuvering into science fiction after making a name for himself in fantasy publishing, Williams doesn't care to repeat himself.

A devotee of Ray Bradbury as well as J.R.R. Tolkien, Williams was introduced to both science fiction and fantasy early on.

"[It wasn't] just the fact that they were writing fantasy or science fiction," he said of Bradbury and Tolkien. "But the fact that they were people who followed the idea first and didn't worry about, 'Oh, am I writing science fiction? Am I writing fantasy? What kind of a writer am I?'"

But when Williams published his first book, *Tailchaser's Song*, a fantasy book involving cats, his career as a "fantasy writer" seemed impossible to shake.

"For the first year or two after that I was called the 'cat book guy.' 'Tad Williams? Oh, yes, the cat book guy.' It's like being remembered as the kid who skinned his knee in fourth grade or something. I mean, yes, it happened, but you don't really want to spend the rest of your life being determined by that."

When Williams wanted to write a science fiction novel after authoring his popular Dragonbone Chair series, his publishers balked at him, and urged him to give his fans more of the same.

But Williams fought back, and went on to write and publish *Otherland*, a "modern epic fantasy" set in a world largely comprised of virtual reality.

When he wanted to return to

fantasy, Williams once again dealt with audience expectations flying in the face of what he wanted to do.

"To be quite honest, I probably made a quarter of the income over the years that I would have made if I had written whatever people wanted next, which is more of whatever I [had] just done," he says. "But I wouldn't have liked it. I wouldn't have been happy."

However, Williams says that with 25 years in the business, it's difficult to keep from repeating yourself. That's where self-discipline comes in.

"The longer you write, the more you can see your own hobby horses," he says. "One of the things I have to do now is actually weed out my own knee-jerk things. I'll catch myself and I'll go, 'That's a Tad character, and in this case it feels like an automatic use of a Tad character and not really one that's been thought out very well.'"

Williams' stories tend to deal with people being forced to step out of their circle of familiarity—something he knows quite a lot about.

"The fine line between magic and just the incomprehensibility of the universe is big with me," he says. "I never use a lot of magic in my [writing], because I think it denatures magic, to have it be like hot and cold running water, and I want every time it comes up to be something that's exciting."

Even if your imaginary world is littered with make-believe, says Williams, it still has to be believable.

"If you're writing fantasy or science fiction, it's really hard to do if you don't know a lot, at least in a basic way, about how the real world works," he says.

Sometimes, while reading a fantasy story that hasn't been

well thought out, Williams just has to ask, "How do these people survive? Yes, they all have cute little names and they all go around with huge staffs in their hands and they have friends that are dwarves and crap, but how do these people actually eat? How do they make a living? What do these people do when they need fresh water? How do they school their children? Is there any school? How do they pass on knowledge? Don't you understand that a village like that wouldn't be able to survive out in the middle of nowhere? Those people would die. They would have already died out a hundred years ago. You can't have 20 people with no visible means of support living out in the middle of nowhere. It doesn't work."

If selling shoes and flipping burgers informed any part of his writing, it taught Williams to cling tenaciously to his career as a writer—and anything that would prevent him from going back to selling insurance.

"I'm not happy unless I'm my own boss and I'm making something. That's the main thing they gave me," he says. "And maybe never to take for granted whatever you're lucky enough to have happen in your favour."

Tad Williams will be the Author Guest of Honour at this year's Con*Cept, Montreal's only fan-run annual science fiction and fantasy convention, which will be held at the Hotel Espresso (1005 Guy St.) from Oct. 1-3. Visit conceptsff.ca to register.

Visit thelinknewspaper.ca for a transcript of the full interview with Tad Williams.

Lit Writ

King of that Nothingness

• IAN TRUMAN

The city lights fade in the background as you enter a bad part of town
Where you are the ruler of a vast space nobody else wanted
Described as nothing, nowhere, a no man's land of nothingness
And you are the king of that nothingness
Until that nothing becomes something to someone

Who sees it as something profitable and who's rich enough to make
it profitable
Because nothing is so easily destroyed and rebuilt into anything
And it's a fight you can't afford
Because nothing is all you could ever afford

And even if you won't sell or won't budge
They'll win it anyways,
Landlords
Slumlords
Investors
Bankers

Bastards
They'll push you out year after year
Little by little, it will happen,
3% by 3%
And a thousand cutbacks at a time

It's bound to happen.
You'll lose your job at one point in time
Miss a payment, owe them something and they won't hesitate
To use inflation, harassment and raising interest
Until you are forced to give them everything,

Left with nothing in your hands and no place to go
The city lights fade in the background as you enter a worse part of
town
Where you are once again the ruler of a space nobody else wanted
Described as nothing, nowhere,
A no man's land of nothingness
And you are the king of that nothingness
But it is bound to start again so enjoy it while it lasts
Because that nothing will become something again
Someday.



When you're crowned king of that nothing. GRAPHIC VIVIEN LEUNG

Palimpsest Plans POP Printings

Mag Makes Mature Media Medium Modern

• ALEX MANLEY

During this week, of all weeks, it is easy to get caught up in *The Link's* POP Montreal insert. If you're arriving here fresh from the special pull-out, I forgive you for skipping over the Literary Arts pages. I'll wait a few minutes, even, while you go back and give the last two pages a look.

There. Don't you feel better about all this? I know I do.

Now, I should let you know that the Literary Arts haven't been completely neglected by POP Montreal.

Under the big-tent that is Art POP, Concordia-affiliated and design, art and literature related *Palimpsest* magazine is getting in on the action.

The magazine, which is hosting a vernissage on Wednes-

day in association with the French-language graphic design magazine *Pica*, has a bit more up their sleeves for later in the week. They're planning to print a daily broadsheet paper through the duration of POP Montreal filled with up-to-the-minute music journalism and other fest-related craziness.

Danielle St-Amour, one of *Palimpsest's* two co-editors, noted that these daily POP papers will be put online as PDFs after the festival.

In addition, the project will produce some content that will be exclusively available online, since *Palimpsest* is run by self-proclaimed paper fetishists—people who are as much interested in the production of printed paper as they are in what is printed on that paper.

The project is one that is very

beautiful in your hands that feels nice and gives you some information. [It's] about the love of a good looking piece of information that you can pick up and take with you."

St-Amour echoed Goerzen's sentiments with regards to the aesthetics of their work, both in the context of the magazine and the daily papers they will be producing during the festival.

"All of our projects stem from an idea of the desire for and the objectification of printed matter."

As for the inspiration for the project, St-Amour was open about its predecessors.

The concept was based "very loosely around two publications—the first being a daily broadsheet produced by Dexter Sinister during a performance art

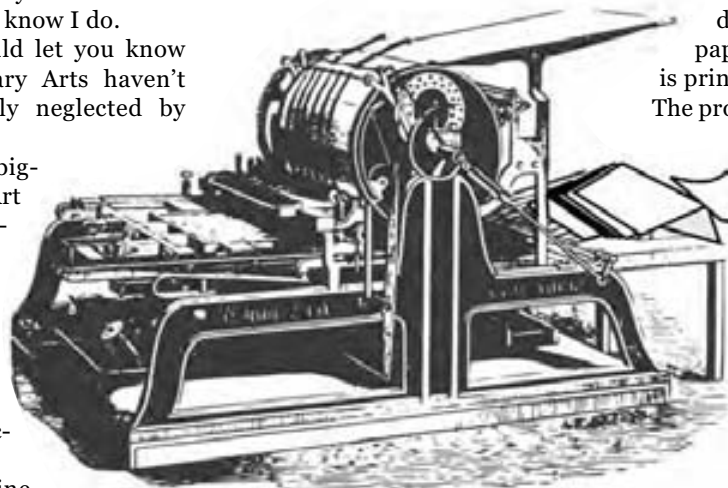
festival. The other, a publication conceived by Maria Fusco entitled *Cosey Complex Reader*, which was an attempt made by a range of artists to consider the musician and artist Cosey Fanni Tutti as methodology."

It's worth noting, however, that this won't be a simple case of traditional music writing. Rather, the project, "almost takes on a performance art quality," as Goerzen put it.

"Music journalism is an integral aspect of any music festival, and by creating a vehicle for conducting our own music journalism we have created a medium for performance," he said.

"Our role as artists will be to question our roles as music journalists, and in doing so we aim to open up new possibilities for a journalistic engagement with this music festival."

You can find out more about these printing parties at palimpsest.ca under Daily Print.



Palimpsest magazine easily takes the gold in the hundred metre print GRAPHIC GINGER COONS

THE LiNK

2010-2011 BYELECTION

Byelection

October 22, 2010
4 p.m. H-649

The following positions are open:

- Literary Arts Editor
- Student Press Liason
- Online Editor
- Graphics Editor

The following contributors are eligible to vote and run for any of the open positions: Ray Corkum, Sebastien Cadieux, R. Brian Hastie, David Kaufmann, Vivien Leung, Alex Manley, Christopher Olson, Jasmine Papillon-Smith, Daryna Rukhyadeva, Natasha Young.

The following contributors need one more contribution to be eligible to vote and run for any of the positions: Rob Amyot, David Barlow-Krelina, Emily Campbell, Pierre Chauvin, Ozgur Veysel Demirtas, Faiz Imam, Erin Jasiura, Daniel Johnston, Julia Jones, Joseph Ste. Marie, Joel Suss, Nicholas Ward.

The following contributors need two more contributions to be eligible to vote and run for any of the positions: Esther Bernard, Megan Dolski, Natalie Gitt, Colin Harris, Stephanie La Leggia, Gabby Leon, Hugo Pilon-Larose, Shawn McCrory, Jamie Pimentel, Gaul Porat, Elizabeth Ranger, Sam Slotnick, Andrea Zoelliner.

Applications for the positions must be posted one week before the election in *The Link* office, Hall building, H-649. Applicants must have contributed to at least four (4) issues this semester as of October 19 and must include a one-page letter of intent, as well as three (3) contribution samples. For more information email: editor@thelinknewspaper.ca or call 514-848-2424 ext.7407

RUGBY



Members of the men's rugby team showed they could rise to the occasion on Friday. PHOTO PIERRE CHAUVIN

see story, pg. 27

The Politics of Sports

Dave Zirin Speaks at Concordia

• JOEL SUSS

Dave Zirin, a modern day Hunter S. Thompson without the suitcase of narcotics, was at Concordia on Sept. 21 to discuss the politics of sports and the corporatization of franchise ownership.

“If all of sports was racist, reactionary refuse then it wouldn’t be sports, it would be NASCAR,”

—Dave Zirin, author of Bad Sports

As part of their alternative orientation, the Quebec Public Interest Research Group invited Zirin to discuss his new book on the greed of owners and the consequent political and social ramifications.

In his opening remarks, organizer Jaggi Singh explained the importance of “the political side of [the] phenomena of sports, which so dominates our popular culture.”

Zirin is unique among sports journalists for delving into the dark side of the sports business apparatus. Where most sportswriters will only discuss in-game exploits, scores and statistics, Zirin invests his energy in exploring the deeper significance of sports, which he sees as interconnected with the political.

“[There’s a] disconnect between sports and people who see themselves on the left,” said Zirin, adding that he believes this is hindering the reclamation of a powerful social vehicle and allowing corporatization to succeed unchallenged.

Zirin went on to prove his point by alluding to the fact that Jackie Robinson, Muhammad Ali, Billy Jean King and Martina continued on politics, pg. 28

scoreboard



BASEBALL

W 3-1 v McGill wed

L 1-2 v Ottawa sat

L 3-6 v Ottawa sat

MEN’S RUGBY

W 32-0 v Sherbrooke fri

MEN’S HOCKEY

W 4-3 v Western fri

L 1-4 v Waterloo sat

WOMEN’S SOCCER

L 0-3 v Laval fri

L 0-2 v UQAM sun

FOOTBALL

L 17-18 v Bishop’s sat

WOMEN’S RUGBY

W 65-0 v Bishop’s fri

MEN’S SOCCER

L 0-5 v Laval fri

L 1-4 v UQAM sun

Gaiters Spoil Homecoming

Stingers Lose Shrine Bowl to Bishop's by a Single Point



Stingers QB Rob Mackay will continue to miss games with what appears to be a more severe injury than originally thought. PHOTO FAIZ IMAM

• JENNIFER AOUD

Bishop's 18

Concordia 17

It was a painful homecoming for Stingers football on Saturday as a last second field goal led to the surrendering of the Shrine Bowl to the Bishop's Gaiters 18-17 at Loyola Campus.

"We didn't get a chance to concede the point—the kicker just kicked it through the end zone," said Stingers head coach Gerry McGrath about a crucial single scored by the Gaiters earlier in the game. "There's nothing we could have done about that."

Saturday marked the 24th

Shrine Bowl, raising money annually for the Montreal Shriners Hospital for Children.

It all came down to the final 30 seconds, proving once again that it's never over until the clock runs out.

Emotions ran high at Concordia Stadium, with heads butting both on the field and in the stands as three busloads of dominating and clearly inebriated Gaiters fans chanted and cheered their team until the very last moments of the game.

The first three quarters proved the strength of the Stingers' defensive line, denying Bishop's all but a field goal and a safety. On offence, the Stingers drove the ball for a total of 410 yards and 21 first downs. Quarterback Terrance Morsink started once again in lieu of the injured Rob Mackay and

completed 25 of 41 passes for a total of 326 yards.

"I think Terrance is playing very well. Obviously we're having to ask more of him than we really should want to from a second-year QB," said McGrath, who noted his team's troubles to run the ball.

McGrath has become increasingly worried about the well-being of veteran QB Mackay, who suffered what appeared to be a minor concussion in the season-opener.

"This is a bit of an enigma. We thought it would be fine for him to play a week after the [first game] against Bishop's," he said. "It just seems to be something hanging on. Every time he goes to study, read a book or focus on something, he gets a headache again. I'm becoming concerned about his health overall."

Despite this otherwise solid

game, the Stingers failed to get a single touchdown, relying on kicker Rene Paredes to put points on the scoreboard.

The Stingers came undone late in the fourth quarter, falling from a 17-7 lead to an 18-17 loss. With less than three minutes left in play, the Gaiters capped off a six play, 75-yard drive with a pass to David Haddrall for a questionable touchdown deep into the end zone. Concordia players questioned whether or not the ball was caught in bounds.

The late touchdown was followed by another safety, leaving the Gaiters trailing by a mere two points. Gaining possession of the ball, Bishop's took every opportunity and capitalized on good field position for a 22-yard field goal with 24 seconds left on the clock.

Regaining possession, the Stingers struggled with a penalty. Their final plays proved to be fruitless; the Stingers dropped two passes as the relentless purple mass chanted, "You fucked up!"

Security tried to contain the Gaiters' fans as they poured out of the stands and onto the field, disrupting the Shrine Bowl ceremony.

Morsink earned himself offensive player of the game, while nose tackle Maurice Forbes, who recorded six tackles, was named defensive player of the game. Paredes, who ended the game 5 for 5 on field goals, with the longest being 48 yards, was named Shrine Bowl MVP.

The Stingers will line up against the infamous Laval Rouge et Or in Quebec City this Sunday.

Stingers Take Care of Sherbrooke

Men's Rugby Wins, Regulars Get Rest

• NICHOLAS WARD

Concordia 32

Sherbrooke 0

An outmatched Université de Sherbrooke Vert et Or side was shut out 32-0 by the superior Concordia Stingers in men's rugby last Friday at Concordia Stadium.

"A win is a win, [but] we can't take too much out of this game as far as celebrations go," said first-year coach Shane Thomas.

With key starters like Edward McGregor and David Biddle given a rest against the weaker Sher-

brooke side, the coaching staff was able to give some other players a chance to start.

Dynamic prop-forward Jimmy Bang skipped the squad and led a pack of hungry Stingers.

"A lot of people had something to prove to themselves and to the coaches," he said.

With the game being played under wet skies, Bang and the rest of the forwards clashed with a group of Sherbrooke players who made Concordia earn yards the hard way.

ConU started strongly and bullied their way down field. Fly-half Xavier Birot notched the first three of his 12 points on the night.

The first half saw strong play up front for both teams, with Sherbrooke possibly getting the edge on set pieces, challenging the Stingers both at line out and against the head.

However, dynamic running led by inside centre Dario Pellizzari led to the first try of the match by Birot, who then missed the conversion kick.

Following a strong pack effort, Bang touched the ball down for the game's second try.

The remaining first half saw both teams lose their structure. Replacement tighthead prop Sean McDonough literally ran over a member of the Sherbrooke backline.

Coach Thomas called the tackle "one of the biggest hits [he's] seen in Quebec rugby this year."

A late surge by ConU resulted in another try resulting from forward play, with number eight Paul Bouet placing the ball under the uprights. The conversion was good, leaving the Stingers ahead 22-0 at halftime.

The rain set in by the start of the second half, and the few remaining supports ran for cover. The slippery conditions meant that the backs were effectively spectators for the much of the second half—the ball stayed tight to the forwards.

The Stingers were able to add

one more try, a cooperative effort that back-row substitute Theo "Doug" Gardner finished off.

Sherbrooke gained full marks for bravery, fighting for every last possession, including a daring kick at goal from 40 metres out that came up just short. But in the end, the better team on paper and on the field came away with the win.

Concordia will have their big guns rested for next week's matchup against Bishop's, where they are sure to be greeted by a vocal crowd of Gaiter faithful. The game takes place Oct. 1 at 8:00 p.m.

Sliotars and Hurleys

Concordia Hosts Hurling Workshop



While hurling is just starting to make a resurgence in Montreal, the sport can attract upwards of 80,000 people to inter-county games in its native Ireland. PHOTOS ANGIE PARKER & ALEX DI PIETRO

• ALEX DI PIETRO

Concordia students, alumni and members of the public were invited to learn the fundamentals of hurling during a workshop organized by Irish Concordia and the Montreal Shamrocks last Sunday morning at Loyola Campus.

“[Irish Concordia President] Angie Parker emailed the club and asked us if we could come out,” said Shamrocks member David Keane. “So we were happy to bring hurleys [hurling sticks], show people how to play and get a little game going here.”

An ancient sport of Irish origin, hurling is known for its similarities to field hockey, lacrosse, baseball and soccer. A match in hurling is played for two equal halves of 35 minutes with 15 members a side on a grass surface spanning up to 145 metres in length.

After a 30-year absence from league play, the Shamrocks were revived when they appeared in a tournament last year in Portland, ME, and just recently collaborated with Irish Concordia—a club aiming to shed light on the positive aspects of Irish culture.

“We looked into other options like sports and music, and then I came across the Gaelic Athletic Association and the Montreal Shamrocks,” said Parker. “At first I was looking at the GAA to possibly do Gaelic football and then I saw on their website that they had hurling.”

The goal for a “hurler,” otherwise known as a player, is to use his hurley to gain points by firing the “sliotar”—the ball which is used—either into or over the opposition’s goal.

Players can gain possession of the ball only by picking it up with

their sticks and “soloing” with it, or carrying it, while maintaining a fast pace toward goal. Hurlers can also hold the ball, but only for a limit of four steps, before passing it to a teammate.

A defensive player is allowed to hook an opponent’s stick with the bottom of his or her hurley and shoulder-to-shoulder contact is permitted when fighting for a loose sliotar.

While hurling can be a dangerous sport, helmets were only made mandatory this year.

Heather Macdougall, a PhD student and film studies professor at Concordia, was among roughly 10 people who attended the workshop, and found out about it through Parker, who works in the Canadian Irish studies department.

“I’m not really a sporty type, but I have seen hurling before and

thought it would be interesting to try out,” said Macdougall. “I think the one-day workshop format was just exactly what I was looking for.”

The Shamrocks do, however, hold practices every Saturday at Jeanne Mance Park in the Plateau at 10 a.m. for those interested in playing on a consistent basis.

“We’re just trying to get the interest for hurling going and while we’re playing amongst ourselves for now, we’ll try and branch out to more established teams,” said Keane, who also noted that workshops like the one held on Sunday help the recruiting process.

“You’ve got to get players from somewhere, and just by advertising, nobody really knows what [hurling] is. You’ve got to actually go out and show people, and that’s why we’re at Jeanne Mance Park every Saturday.”

CONTINUED FROM PG. 26

Navratilova are more than just sports legends—they are icons that have transcended the games they played and are symbols of a transformation in political society.

“Sport is the closest thing to a common language that we have in the world. If all of sports was racist, reactionary refuse then it wouldn’t be sports, it would be NASCAR,” said Zirin.

In his book, Zirin shines the spotlight on anonymous, super-wealthy, Montgomery Burns-like owners that put profits before fans. Take, for instance, the prospective owners of the Quebec Nordiques, media conglomerate Quebecor and its founder Pierre Péladeau. They would be the prime beneficiaries of the proposed publicly funded arena to bring hockey back to Quebec City.

“If there are going to be public expenditures to get the Nordiques back, then there also should be public ownership. No more socializing the debt of these projects and then privatizing the profits,” Zirin said.

Zirin pointed out that owners, some of the wealthiest individuals in our society, have been able to suck cities dry of money to build their gargantuan stadiums by getting massive amounts of public funds, while not returning any of the profits.

“Look at the wonderful cities of Detroit, Pittsburgh, Milwaukee, Oakland, [and] Cleveland—it’s an American tragedy—what do they have in common? They have declining populations, ageing populations, the complete erosion of anything resembling a manufacturing base and union labour, and new publicly funded gleaming stadiums,” he said.

He said it’s not just North American pro-sports that are haunted by the spectre of malfeasance, but international competition as well. For example, there are the Olympics, the World Cup, and, as we can witness right now, the Commonwealth Games in India.

Zirin, in his weekly sports column written about the social cost and impending disaster that is the 2010 Delhi games, sums it up nicely: “Injury. Death. Destruction. Despair. Deficits. None of these have stopped the 2010 Commonwealth Games in Delhi. But risk to the health of the athletes? Strike up the concern.”

To conclude his speech, Zirin delivered this ominous warning: “We have to turn on to sports and how sports operate, or it’s going to turn on us.”

Dave Zirin’s book *Bad Sports: How Owners Are Ruining the Games We Love*, is on bookshelves wherever books are sold. His column can be found at www.edgeofsports.com and you can tune in to his radio show on Sirius/XM.

Soccer Teams Garner No Points with Weekend Results

• ALEX DI PIETRO



Stingers defender Michael Al Tork challenges a Rouge et Or player for the ball.
PHOTO JULIA JONES

Second-Half Goals Seals Men's Fate After Solid First-Half Performance

Laval 5

Concordia 0

The men's soccer team was unfortunate in its encounter with the unbeaten Laval Rouge et Or, conceding four goals in the second half and concluding the road trip to Quebec City with a 5-0 loss on Sept. 24.

"We had a plan to congest the midfield and it seemed to be working, as we created chances in the first half," said Concordia head coach Lloyd Barker. "[One goal] down against the number-one ranked team in the country is OK away from home, and it was promising."

The Stingers and Rouge et Or had to contend with a heavy downpour that lasted for the duration of the second half and didn't make things easy for either team.

Concordia employed the 4-5-1 formation, using forward Matthijs Eppinga as the lone striker. Eppinga recorded the Stingers' first shot in the 12th minute after he was released with a through-ball from attacking midfielder Claude-Arthur Diesse, which gave him space down the left side and permitted him to fire a shot into Laval goalkeeper Vincent Cournoyer's midsection.

While possession was split between the two sides for much of the first half, Laval's Samuel Georget put his team on top in the 32nd minute.

Georget took advantage of the Stingers' failure to pick him up on a corner kick opportunity and rose to smash a header past Concordia keeper Nick Giannone.

"We know that they're urgent on set pieces and we've got to match that urgency, but didn't," said coach Barker, who noted

that three goals came off of corner kicks. "We conceded a lot of goals and the goalkeeper didn't deserve it. The boys in front of him just didn't do the job today."

Laval was awarded a penalty kick for a suspect handball a few minutes later, but Giannone parried the incoming shot out and to the right for yet another corner.

Concordia had its best chance of the half in the 44th minute, as midfielder Ryan Brousseau put in a back-post free kick from the left to Eppinga, who headed the ball firmly on goal.

After the break, Laval netted three goals in an 11-minute span. Forward Ilyes Benmiloud struck a perfectly placed corner kick in the 53rd minute, which floated into the penalty area, ricocheted off of Giannone and trickled in. Benmiloud found the back of the net again just four minutes later, increasing his team's lead to 3-0.

David Chapdelaine-Miller beat a sprawling Giannone with a blast over his shoulder in the 64th minute and forward Gabriel Moreau was credited with the final goal.

"We know Concordia is the type of team that never stops. We knew of their [the Stingers'] 2-1 loss to McGill and were therefore cautious," said Laval head coach Samir Ghrib. "We have to play to avoid injury when it rains like it did today. Even when we're winning by four or five goals, you have to think of the next game."

Concordia also lost its second game of the weekend, a 4-1 defeat against UQAM on Sunday. They welcome the UQTR Patriotes this Friday, Oct. 1 at 8:30 on Loyola Campus.



The Stingers spent the second half chasing Laval for goals on Friday.
PHOTO JULIA JONES

Women's Team Keeps Struggling Despite Decent Second-Half Performance

Laval 3

Concordia 0

Concordia's women's soccer team tried to reverse a first-half deficit of two goals during Friday's away game against the Laval Rouge et Or, but ended with a 3-0 loss on the cold night in Quebec City.

"We could have played just to save our honour, to only lose 2-0 at the end, but we pushed players forward and we had our chances," said Stingers head coach Jorge Sanchez.

Rounding out the scoring were Laval's Melissande Guy in the 15th minute, midfielder Caroline Collin in the 33rd minute and Marwa Chebbi late in the game.

"Even though it ended 3-0, I think Concordia put a good effort in, especially in the second half where they changed their style to be more offensive," said Laval coach Helder Duarte.

"We have two attackers who are very dangerous up front and they both scored today, so that certainly made a difference."

Concordia goalkeeper Andrea Davidson was kept busy in the first half, as the Stingers had a tough time finding a way through the Rouge et Or defence.

"Andrea keeps looking more and more comfortable, both in her shot-blocking and in the way she's guiding her team back there," Sanchez said of Davidson, who made a total of 19 saves.

Her first test came in the eighth minute as Chebbi centered a pass for Guy, who fired a low shot that Davidson was equal to.

Guy opened the scoring as a whipped-in corner kick was headed downward and took a few deflections before entering the net.

The second goal caught Concordia's backline by surprise. Winger Gabrielle Verret raced down the left and swung in a low ball to Collin, who attempted to take one touch to control the ball, but ended up side-footing it beyond Davidson and into the top right corner.

Davidson denied Guy a second goal just before halftime by coming out to rush the charging Laval forward and by cutting the angle just enough to push the ball safely out for a corner.

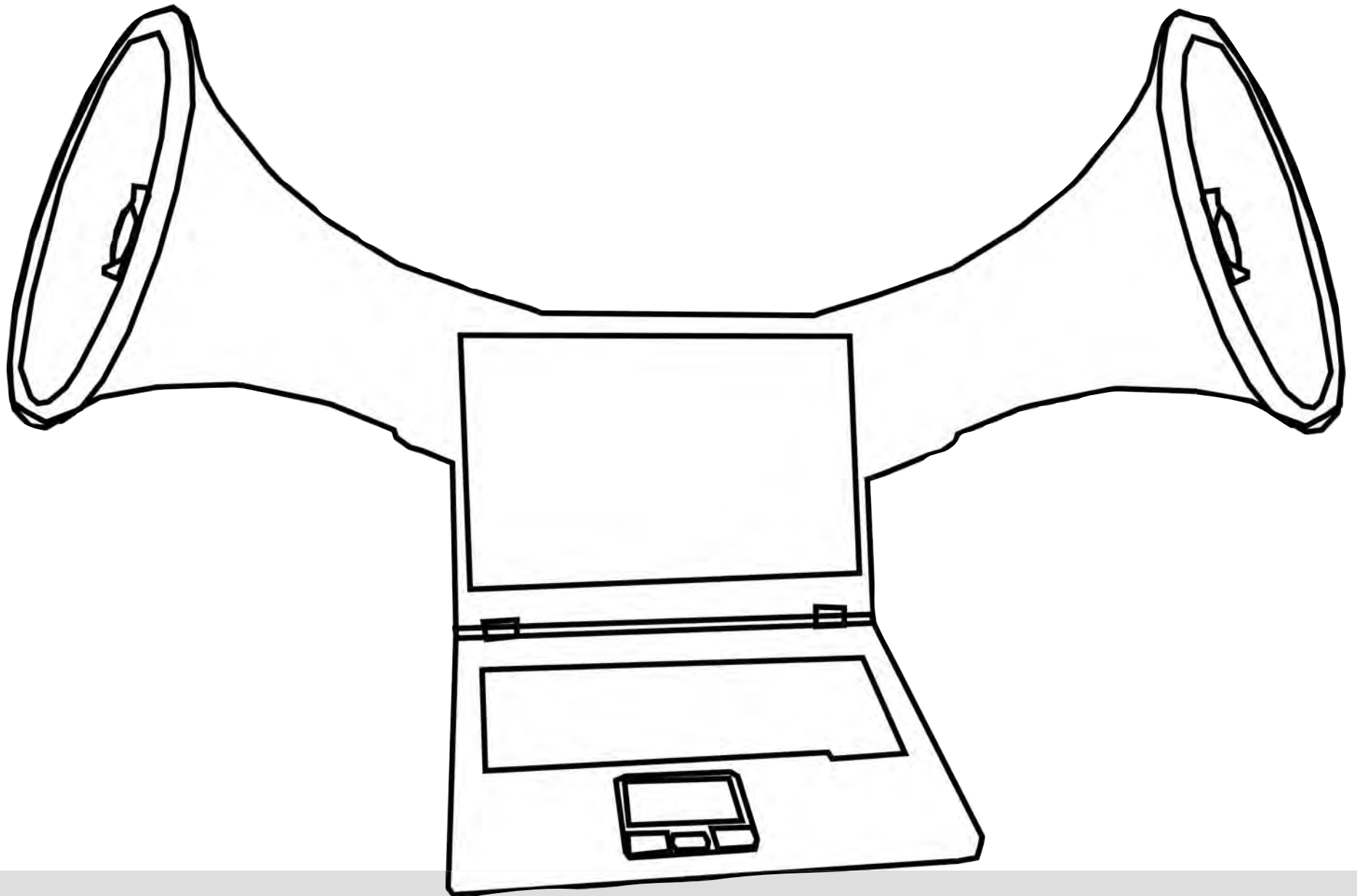
The Stingers frustrated Laval in the second, as the defence produced numerous successful challenges and tried to open up the Rouge et Or on the counter attack.

Coach Sanchez tried injecting some offence by sending in striker Sarah Burge and midfielder Hannah Lise to exploit the right side.

However, two minutes from the final whistle, Chebbi was allowed to waltz into an offensive position on the right and past a fatigued core of Concordia defenders before firing in a low shot for the game's final goal.

The Stingers played UQAM and lost 2-0 on Sunday. They will face UQTR this Friday, Oct. 1.

COMPUTER LOVE



The Link's media and democracy issue is around the corner, and we need ideas. The theme of this year's edition is citizen and online journalism. If you've got a blog, have done some independent reporting or know anyone who has, swing by H-649 on Friday, Oct. 1 at 4 p.m. for our brainstorming session. *The New York Times* doesn't break all the big stories anymore, and we're looking for students interested in exploring the future computer world of journalism.

Anglo Conspiracies Against Quebec

Master Plan Against Quebec Nationalism Unveiled



GRAPHIC SEBASTIEN CADIEUX

• CHRISTOPHER CURTIS

Take this article as a letter of confession.

After Parti Québécois MNA Pierre Curzi discovered The Montreal Canadiens' fiendishly clever plot to destroy Quebec nationalism, I can no longer hold in all these secrets. I feel it is my duty as a member of the city's anglophone community to divulge what I know about the hockey club's longstanding plan to eradicate separatism and rob Quebecers of their national identity.

Few Quebecers know this, but Montreal anglophones secretly meet in a bunker under Pierre Elliot Trudeau's Westmount estate every month. It was at one of these very meetings where Canadiens mascot Youppi, who in reality is a British spy working for MI6, revealed the following list of secrets to me:

Réjean Houle is a secret anglophone. This news may come as a shock to most, but this former Canadiens forward and general manager was a well-trained operative working to demolish the Canadi-

ens from the inside. For years, he perfected his French, made up a charming back-story about being from a small mining town in northern Quebec, learned how to play hockey at a professional level and cunningly gained Quebecers' trust by helping the Canadiens win five Stanley Cups in the 1970s.

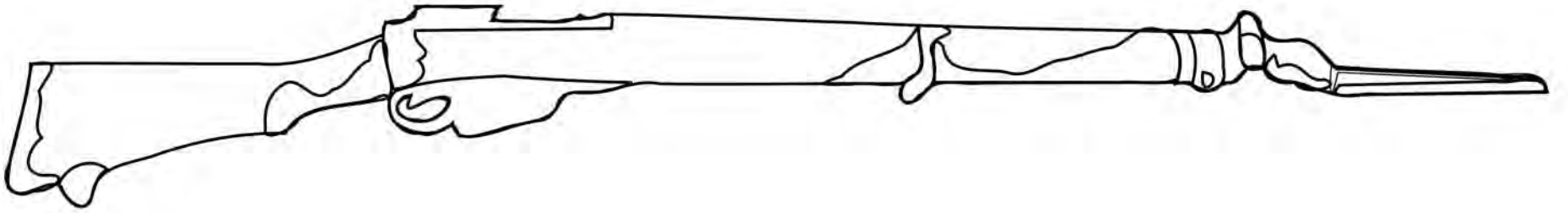
After decades of undercover work, Houle became general manager of the club and began dismantling the team from the inside—trading away French-Canadian stars like Patrick Roy, Pierre Turgeon and Vincent Damphousse, and drafting horribly for his five years as GM. Is it a coincidence that Houle was GM the same year that Quebec's second referendum failed to pass?

Bob Gainey hates Quebec. Even though you would think the hall of famer and former Canadiens GM would have been in on our little anglophone ploy, he actually just hates French Canadians. Sure, he learned to speak French perfectly, but he only did that to intentionally mispronounce certain words and draw the ire of high school French teach-

ers all over the province. And when he offered Quebecer Daniel Briere a more lucrative contract than the young forward signed with the Philadelphia Flyers, he was just doing so to flash his high-roller Anglo money in Briere's face.

Also, when Gainey tried selling the farm for Vincent Lecavalier, he really just wanted to get his hands on the Quebec-born forward to sabotage his career. Luckily for Gainey, Lecavalier did a great job of that on his own. When Gainey found out Jaroslav Halak was going to be made an honorary Quebecer, he called current Habs general manager Pierre Gauthier and forced him to trade Halak to prevent the possibility of a third referendum. All this after Gainey clandestinely wrote the two terrible sequels to Pierre Falardeau's *Elvis Gratton* in part of his sinister five-part plan to humiliate Quebec's cultural icons.

I would keep spilling the beans about this vast conspiracy, but I'm late for a secret Anglo meeting. Tonight we drink blood under a statue of General Wolfe and play Boggle with Justin Trudeau.



GRAPHIC GINGER COONS

Bang, Bang, Bang

On Wednesday Sept. 22, the Long Gun Registry survived as Parliament voted down Bill C-391—a motion to kill the law—by a slim margin. The Long Gun Registry is still under intense debate.

Kill Bill C-391

153 Members of Parliament were for the Long Gun Registry and voted against Bill C-391.

• TOM LLEWELLIN

“Boondoggle” was practically coined with the long-gun registry in mind. Its critics argue that it has saved no lives and produced little benefit.

But what’s been buried in the vast spin this issue has suffered is the fact that the program produced tangible benefits and is an important way of keeping track of weapons, and continues to do so every year in this country.

The registry’s detractors have been quite successful at pitching long-guns as tools like any other for rural Canadians, undeserving of the scrutiny or hassle of forced registration. However, they’re used in domestic homicides 71 per cent of the time, according to Statistics Canada, largely because they’re so close at hand.

On the other hand, spousal homicide has been trending downwards for the last decade, most likely because of the impact of the gun registry. Canadian police forces consult the database around 11,000 times a day, and are able to respond better to domestic violence calls because of it.

The best evidence we have is an RCMP report on the program, commissioned externally and completed in February. Among other things, leaked portions that surfaced last week before Wednesday’s vote pointed out that management costs are \$3.6 million a year—a far cry from the billions of dollars cited by the registry’s detractors.

In a sign of the partisan brinksmanship contest the debate has turned into, the full con-

tents have been withheld from Parliament and the public since then on an indefinite basis pending translation, according to the CBC.

Without all relevant hard data available to policymakers when a vote is occurring, we can’t expect them to make smart decisions, and we can’t expect the public to pressure them responsibly. Gun control is an agreed upon precept of Canadian society. Seven million rifles and other weapons exist that would be covered under the program, the largest category of licensed firearms in the country.

The most substantial piece of data, however, remained conspicuously absent.

We should question the motives of a government that practices this kind of strategic information control at such key moments.

The same thing has happened with the abolition of the long-form census, the muzzling of federal research scientists and the painstakingly-detailed talking points that every federal agency and employee must dance to on command.

The lack of data serves their interests by muddying the waters, exploiting ignorance and stirring discord over an important public safety effort.

If data comes along showing that the gun registry is not worth the expense in lives saved and benefits to society, then maybe we should let it go. However, all we really need is to sit down and have a real debate. Until then, the registry should stay in place.

Registry Misses Target

151 Members of Parliament were against the Long Gun Registry and voted for Bill C-391.

• CLAY HEMMERICH

Growing up in Alberta, I never thought of a rifle in a threatening manner.

I grew up riding around in my father’s pick-up truck with a .22 calibre rifle in the backseat. We used to drive down to an uninhabited piece of land, find a bank and line-up cans to shoot at. Often, we’d see another father/son duo doing the same thing.

A rifle wasn’t a weapon of mass killing to us. It was a test of patience and due diligence. Make sure no one’s in the line of fire. Push the safety when you’re done shooting. Point the rifle down to the dirt when you’re loading it and never ever point the gun at someone for play or you’ll get your ass kicked.

There was never a crazy button on the gun that magically transformed the person holding it into a blood-lusting freak, despite what some mainstream media would have you believe.

Talking from my own experiences, people seem to be hoplophobic—or afraid of guns—in the east when compared to the west of Canada, and maybe for good reason. Being affected by such disasters as the 1989 Polytechnique massacre and the Dawson College shooting gives justification to their fear of guns.

But it doesn’t give reason to put the blame on the laws instead of the troubled individuals that lacked proper counseling and a support base.

Although I do feel deeply for victims of the Dawson College shooting, I do feel that pulling on

their heartstrings are misguided, especially considering the perpetrator used registered guns.

Instead of worrying about who has the guns, we should worry about who can have the guns. Perhaps the substantial amount of money saved after abolishing the bloated law can go into supporting under-funded and neglected Canadian mental health institutions.

Perhaps social change starts at the grassroots level of gun laws, like Bill C-68, a law that prohibits the ownership of a gun without a license. To obtain a firearms license, one should have to go through a formal psychological screening. As of now, garnering a firearms license is as easy as downloading a form off of the internet and dropping it off at your nearest governmental office. Everyone seems to forget the most obvious of sayings: guns don’t kill people, people kill people.

According to numerous news reports, the long-gun registry costs up to a billion dollars to maintain. The law is overkill (no pun intended), and really does not prevent gun crimes from happening.

Bill C-68 is a sufficient enough law to point out households with gun owners. Besides, does it really matter what type of gun someone has? This is not a first person shooter game. The average gun holder is not a marksman and each bullet doesn’t attribute more or less damage to your health gauge.

More education regarding gun safety and gun control should be readily available in forms differing from crime reports and fear-mongering news stories.



Breaking News: World Dissolves

• TODD LANGFORD

NOTHINGNESS, NJ—The universe, long home of the stars and of mankind, came to an abrupt and permanent halt on Monday at approximately 11:31 Greenwich time.

The DOW plummeted 3000 points at the announcement of the cessation of creation.

The cable news network CNN, whose founder Ted Turner claimed he would be there to “televise the apocalypse,” instantly vanished along with everything else in the universe, no longer anything but a whisper of a dream of a memory in the mind of a screaming idiot, signifying nothing.

Cory Jenkins, a student at Westview Elementary, was not happy with the sudden evaporation of all matter, but particularly the matter comprising his portable gaming system.

“Six hours I waited for the school bell to ring, and for what? A big empty nothingness where my room used to be,” said Jenkins. “Worst of all, my b.b. gun has

gone missing—probably stolen by my [now non-existent] brother, Anthony.”

Cory Jenkins was 9.

Although the final and ultimate conclusion of this soirée we call existence came unexpectedly, biblical and Talmudic scholars have attempted to consult their respective holy books for signs of the then-impending cataclysm without end.

“This phenomenon is not without precedent in holy scripture.”

—Rabbi Levi, “Gabbin’ with Jehovah” host

“This phenomenon is not without precedent in holy scripture,” claimed Rabbi Levi, host of the multi-faith podcast “Gabbin’ with Jehovah.”

“For instance, in, um. I forget the exact passage. Just give me a minute.” Upon the realization that his holy book no longer held physical form, Levi added, “It finally hit me. The rapture.”

Levi could not be consulted for further comment.

Although Deb and husband Stanley Parker expected to be whisked away to the afterlife as their eternal reward for a life of dutiful Catholic observance, no heavenly reward appeared forthcoming as of press time.

“Any second now—just you wait, Stanley—the golden arches will appear, and St. Paul will be there,” came the shrill, creaking voice of the late Deb Parker.

“We’re in limbo, Deborah,” interrupted Stanley Parker. “It’s your fault for enticing me with your lascivious ways.”

Exactly what legacy mankind will leave behind—whether its reprehensible greed which led to the desiccation and destruction of the natural world, or its noble quest for enlightenment and self-improvement—has been fiercely debated among cultural critics, who argue that the lack of any existing medium for an archeological record makes leaving any kind of legacy—even a buttery smear on a piece of toast—somewhat difficult.

Nah’msayin?

Snacks in your system

I have a one-track stomach. If the threat of developing Type-2 diabetes and losing a foot weren’t so realistic, I would only ever eat sugary breakfast cereals.

But the other day something threw a wrench in my lust for that cold milky goodness. A few hours after finishing my third bowl of Sugar Crisp, I made a quick trip to the bathroom and discovered something startling. My urine smelt exactly like Sugar Crisp. I haven’t eaten cereal since, because I can’t decide whether this occurrence has made cereal infinitely less appealing or my own urine slightly more appealing.

—Christopher Curtis
News Editor



GRAPHIC VIVIEN LEUNG

Notice something that just doesn’t make sense? Got an axe to grind? Send in a rant to Nah’msaying? 300 words max.
opinions@thelinknewspaper.ca



GRAPHIC MATT MAROTTI



Letters @thelinknewspaper.ca

Aaron Green on “Objectivity”

The article on ATM fees written last week in *The Link* lacked any semblance of objectivity. Perhaps *The Link* believes student bars operate on thin air or that money grows on trees.

How do you think the Concordia Student's Union can make drinks at Reggies so affordable for students? How does *The Link* believe employees of Reggie's are paid?

If you don't like ATM fees, withdraw money at your own bank branch—it's that simple. When you pay fifty cents, you're paying for the convenience of not having to walk to your own bank branch.

CUSACorp exists to serve students and to continue to provide a fun and enjoyable atmosphere at Reggie's throughout the year while simultaneously managing the lease agreement with Java U. Last year, CUSACorp introduced food at Reggies and actually managed to push CUSACorp into making a modest profit, profit that will always be reinvested in Reggie's and ultimately seeks to improve students' experiences here at Concordia.

Please try to refrain from trashing an organization that works hard for students and provides valuable services and initiatives. I'd love to open *The Link* one week to find a positive article on any of the campaigns or services the CSU organizes and provides for Concordia's undergraduate students.

—Aaron Green,
CSU Councillor

Response to A Tale of Two 'Sities

While I truly appreciate Alex Manley's attempt to spread word about our current problems surrounding the closure of the Architecture Café in “A Tale of Two ‘sities,” I feel the need to comment on the gross oversimplification of this issue.

Manley failed to mention Concordia's Café X, a student initiative far more similar to Arch

Café than any other service mentioned. Besides being primarily a café and lounge space similar to Arch Café, Café X is also associated with a faculty association, also receives no fee levy and also pays no rent on their university-owned space.

Le Frigo Vert, on the other hand, does pay rent to a private landlord, and is therefore in a much less vulnerable position vis-à-vis the administration. It is vulnerable, however, to the student union through which they collect their fee levy—and I'd like to remind you that LFV had an enormous amount of difficulty even getting a fee levy increase question on the ballot last year, an increase which was subsequently denied by the student body.

I also feel that it is pertinent to mention that McGill also has a so-called “vegan eatery,” namely The Midnight Kitchen, which bears a strong resemblance to the People's Potato. We also have a weekly farmers' market and a CSA program run by a group called Organic Campus. The important distinction however, is that the Midnight Kitchen and Organic Campus operate within the student union, which offers a significant amount of protection from the university administration.

Furthermore, the tone of Manley's editorial seems to encourage Concordia students to feel self-satisfied about their food options instead of learning from the situation at McGill and taking a critical look at the support (or lack thereof) that they offer their own student-run food outlets. We're actually not nearly as different as Manley suggests, and propagating competition between McGill and Concordia misses the point of a student movement based on solidarity. At best, this tone is ill-advised since Concordia students are in no way invulnerable to this sort of problem and I'm sure you would like us to stand in solidarity with you should a similar situation arise.

So in conclusion, thanks for the free press, but the self-congratulatory and competitive

tone of Manley's editorial ignores more important similarities between the two campuses: the serious limitations on student independence and food sovereignty at both McGill and Concordia.

—Julia Wilk,

McGill University French Major

Hypocritical Editorial

Reading last week's editorial piece on this year's Clubs Fair, “Selling Our Souls” [Vol. 31 Iss. 5, Pg. 35], I couldn't help but notice that this self-righteous piece showed zero self-awareness.

The author of the editorial has no qualms in bashing the CSU for trying to bring in new advertising revenue at the expense of selling the soul of the Clubs Fair event to corporations who bring nothing but suffering and misery onto students' pancreases and wallets. The author goes so far to ask “Aren't students generally unhealthy and indebted enough?”

Flipping immediately to the next page of *The Link*, advertisements for Bar Bifteke and the admittedly delicious Le Gourmet Burger, are all taking up some advertising space. Last time I checked, burgers, pitchers and shooters cost students health and money. *The Link* surely receives advertising revenue from these companies to support itself beyond the student subsidies it already receives, as any newspaper would do.

What is troubling here is not that *The Link* is bashing the CSU for bringing corporate sponsors that promote unhealthy student lifestyles to a Clubs Fair event. In itself that might be a tenable argument. What complicates this position is that *The Link* itself accepts advertisement revenue they bring in from comparable businesses to stay afloat. It'd be ridiculous to bash a newspaper for needing advertising revenue to stay financially viable, but to accept sponsors who pro-

mote the same kind of activities demonized in an editorial as toxic to student's lifestyles is intellectually dishonest, especially considering another advertisement found *The Link*.

What I'm referring to is the full-page color advertisement promoting a *The Link* event called “Drink with *The Link*.” Was it really necessary to have a full page colour advertisement promoting an event that would both help in tightening students' wallets and damaging their livers? Would the advertisements for the bars and restaurants that shill out unhealthy products still be necessary for the financial stability of *The Link* if it weren't printing full page color advertisements for its own events? Maybe so, but the ad's prominence makes *The Link* look hypocritical.

I won't be so melodramatic as to claim that *The Link* has sold its soul. But shouldn't *The Link* remain logically consistent with its editorial position and stop taking these advertisements for unhealthy products that, as stated in the editorial, only profit “the corporations themselves?”

—Robert Neszt,
B.A. English Literature

GSA Fight Tuition

The Graduate Student Association (GSA) is an active voice for students angry with university administrators, business leaders on our university governance bodies and Government Ministers who believe the only method to fund public education is to raise tuition.

This is maddening in the Concordia context, as it was their decisions to acquire debt in the private bond market and to pursue an aggressive, albeit badly planned, fundraising campaign with operating budget funds that partially contributed to Concordia's current financial position. Having backed us into this dismal situation, our president now calls for further tuition increases as the only solution to our problems, not the type of creativity or

support we would expect from the leader of one of Canada's “most innovative universities.”

University administrators, from President Woodsworth to the manager of student accounts, repeatedly state that the government is mandating they make these changes or that we are simply following “best” practices as set by other Quebec universities.

The blind acceptance of these institutional mantras obscures the need to ask questions such as, “How much do we pay annually to service our private bond debt?” or “What is the effect of these decisions on the quality of education students receive at Concordia?” President Woodsworth has staged “open question” events on Friday, when most students are not on-campus, that see university leaders, staff members and faculty avoid asking any tough questions of our leadership. Students are left as the sole critical voice, so I will be asking these questions and others at the Board of Governors meeting on Sept. 30 at 8 a.m.

What legacy will our generation of Concordia students and faculty leave? If President Woodsworth, Chancellor Peter Krut and Governor Richard Renaud have their way, we will be a party to increasing tuition, thus “saving” Quebec universities for a privileged few who can easily afford higher fees. What our leaders fail to acknowledge is that their choices will also ensure many students face large educational debts throughout their adult life.

We ask that all students join Free Education Montreal and the GSA by participating in our Holler for a Dollar campaign and sign our petition that is available at the GSA house at 2030 Mackay Street. Most importantly, let the Board of Governors and President Woodsworth know how angry you are by joining us on Sept. 30 at 7:30 a.m. in front of the GM building.

—Adnan Abueid,
GSA President

