

REJECTED REFUGE: ASYLUM SEEKER DEPORTED



Racial Tension Builds

HEC Students Caught in Blackface on Campus

• JACOB ROBERTS

During the Vaudeville era nearly a century ago, one could have seen any number of what we would now consider rights violations paraded on stage for entertainment purposes. From little people boxing to manacled bears and physically deformed people labeled as “freaks”—there was no limit to who or what unscrupulous people would take advantage of for money, all of them humiliated simply for the amusement of the audience.

On Sept. 14, Anthony Morgan, a McGill Law student, witnessed a spectacle that most thought had been left behind one hundred years ago: university students with faces and arms painted charcoal black, sporting fake dreadlocks and chanting, “Smoke more weed! Ya mon, ya mon, ya mon!” A few members of the costumed party were even carrying plush monkeys as part of the display.

“This is more than offensive, this is egregious. Some would say that this is an act of hatred—we are human beings and that is what is being lost,” Morgan told *The Link*.

The spectacle was a part of the Université de Montréal’s frosh week. The Hautes Études Commerciales students’ intention was to encourage new students to join the track and field team. The Rastafarian impression, according to HEC spokesperson Michael Lartigau, was intended as a tribute to Jamaican sprinter and Olympic gold medalist Usain Bolt.

“They certainly didn’t want to of-

fend anyone; it was really in the spirit of the Olympics,” Lartigau told *The Gazette*.

On Monday, HEC—which is affiliated with, but operates independently of, UdeM—offered an official apology for the students’ actions, as well as to Morgan personally. As of yet, however, they have not been able to get in touch with him.

The school and its Bachelors in Business Administration Student Association came forward with a joint prepared statement that acknowledged that the group had “touched upon some sensitivities” and said those involved acted “unintentionally and unknowingly.”

The statement also entailed plans to offer “a training program on intercultural issues, as a way of ensuring that future student activities respect the different values of our increasingly multicultural world.”

Whether this apology will be considered sufficient or timely remains to be seen, but Lartigau’s initial response to the shocking display has fallen under harsh criticism.

“I’m actually quite alarmed by the response of the spokesperson who’s speaking on behalf of the university,” said Charmaine Nelson, an associate professor at McGill University who specializes in Race and Representation and the Visual Culture of Slavery. “They are basically, in their statement, condoning and dismissing as innocent this racist act. [...] You have to really be living under a rock to not know that black-

face is offensive.”

Nelson asked her class what they thought the ramifications for the offending students should be. The answers varied from expulsion to community service that would have the students working alongside black people, in the hope that the students will learn to see past skin color.

“[It] suggests a dehumanization of black people. And it’s tied to a longer history of demeaning black people—seeing them as sub-human, [lacking] intelligence and being buffoons,” Morgan said. “I know a lot of students will say ‘We didn’t mean it,’ [or] ‘We didn’t know,’ but that’s exactly the point—this needs to be known. Of all places, this needs to be known at a university.”

Fo Niemi, the executive director of the Centre for Research Action on Race Relations, wasn’t only surprised by the student perpetrators, but more so by the reaction of the university itself.

“Obviously it shows that there is a lot of ignorance out there. And from what I understand, the university doesn’t see anything wrong with that. They don’t see what the big deal is,” Niemi said.

After his initial shock, Morgan captured a video of the black-faced students with his phone and posted it to YouTube. The video has since been taken down from YouTube because it violated YouTube’s anti-hate speech policy, though copies from other accounts remain up.

Morgan is considering filing a lawsuit through the Quebec Human

Rights Commission. The Black Coalition of Quebec is backing him in this endeavor.

“As Canadians, an incident like this will hopefully wake us up to not just think about the nature of this incident today, but that there is a legacy of racism in this country that many Canadians do not want to face,” said Nelson. “Everybody wants to talk about the Underground Railroad and how we saved the black American slaves, but for the two hundred plus years before that we were enslaving people too.” The incident also calls to mind a March 2010 incident, when two fans at a Montreal Canadiens game used shoe polish and afro wigs to show their support for defenseman P.K. Subban, who is black.

Unfortunately, these are just two events in a recent fad of blackface events among young white people, including hip-hop parties popular around universities where white students dress up like black caricatures and play rap music.

The problem at hand, both Niemi and Morgan agree, is not with the students themselves, but with a system that raised them ignorantly to believe there was nothing wrong with their actions.

“For many of us in the English-speaking community it’s easy to say this is inappropriate,” said Niemi. “Maybe in the Francophone community there is not enough of the historical—as well as social—context linked with this kind of stereotyping because, possibly, of different experiences.”

Nelson believes the problem is

closely tied to black people being more successful in today’s society. With people like Barack Obama, Condoleezza Rice and Usain Bolt in positions of power and celebrity and other black people, like herself, attaining professional positions in the work force—Nelson fears that this resurgence of blackface is a specific form of racism aimed at these successful black people.

“This idea of white superiority is the assumption that white people are always the best, the top, the brightest, the most civilized, etc.,” Nelson said.

“If you’re a person of colour, a black person, a native person that’s very successful, educated, upper class, you get a special kind of racism reserved for you, where it’s a kind of ‘how dare you’ racism. ‘How dare you make more money than me? How dare you have more credentials than me? How dare you be more educated than me?’”

If ignorance is the problem, then education is the solution, said Morgan, who believes that the students need to learn more about Rastafarian culture, and the university needs to do more to educate students on the historical legacy of black culture and racial sensitivity training. Morgan suggested they should offer classes in black history, start groups for cultural relations, offer diversity training and anti-discrimination policies.

“Black students who know the history of blackface and who know the history of Jamaica need to feel that this is a safe place as a university,” Morgan said.

CSU Minus Two

Pair of Councillors Resign from Council

• ADAM KOVAC

Less than a month into the academic year, two members of the Concordia Student Union Council have tendered their resignations.

In an email regarding the agenda for the CSU meeting on Sept. 21 that was sent to other Council members and members of the Concordia media on Friday evening, CSU Chair Nick Cuillerier identified the two councillors as John Bellingham, who represents independent students, and Gregory Syanidis from the John Molson School of Business.

Bellingham resigned over a month ago, while Syanidis sent his letter on Sept. 14.

Both candidates had run on the

Action slate in last year's CSU elections. However, Syanidis said that ideological differences had played no part in his decision to resign, but rather a desire to focus on school.

"I'm on the JMSB case competition team. We have a case class that falls on Wednesday nights. Because I can't be in two places at the same time, and academics are a priority for me, I had to drop CSU Council.

"In terms of *Action* and *Your Concordia*, I think everything is working out pretty well right now," he continued. "Everyone's on the same page, and everyone's working towards the same goal of having a united student body."

He added that he would con-

tinue in his role as VP Finance of JMSB's Commerce and Administration Students' Association.

Cuillerier said that Bellingham had told him that he wasn't planning on taking classes at Concordia this year, which would make him ineligible to sit on campus. In an email, Bellingham confirmed that he would not be attending Concordia, but would rather be completing a graduate degree at McGill.

"I was on council last year, and by about this time last year, I think there were four or five people who resigned. The difference is, we have a Chair who is super on top of what he's doing," said Concordia Student Union President Lex Gill.

"Nick is really competent, and when he received resignation letters, he disclosed it to council, which is part of his job. Last year, there were people who were elected, and just never showed up."

"Unfortunately, part of the problem with the slate system is that people are brought on to a team to fill seats, and I'm not saying this is necessarily the case with John or Greg, but it's typical that four or five or six people just cease to be councillors by October."

According to Cuillerier, the resignations will have minimal impact on Council's ability to function, as only one-third of sitting councillors need to be in at-

tendance to reach quorum, at which point votes are binding.

"It is ultimately up to Council to decide whether they want to call a byelection. They can inform the CEO of such a decision," he said, adding that he anticipated the topic will come up at Wednesday's Council meeting.

When asked about a byelection, Gill said that one would need to be held to approve changes to the CSU's bylaws, which Council voted on in June. Any changes to the bylaws require an approval by Council, followed by a referendum by undergraduate students.

"Because we have to have a byelection to approve the new bylaws, we'll fill those seats," said Gill.

Sex Workers Denounce Denouncement



PHOTO ERIN SPARKS

Montreal's YWCA held the *Urban Life Stories* vernissage, which highlighted issues faced by homeless women.

• JULIA JONES

Take Back the Night, a traditional march to denounce violence against and exploitation of women, traditionally unites all kinds of feminist groups.

This year, however, a rift has developed as the group proposed, among other activities for this year's edition, that participant women "enter [...] a place where there are images of sexual exploitation (sexualization) or body [sic] (sexual industries) of women and scream out loud, 'Enough is enough.'"

Places showcasing the bodies and sexualization of women are often also the places of work for sex workers and women involved in the sex industry, however. In a press release published on Sept. 15, Stella—a local sex workers advocacy organization—spoke up about this specific action in a press release, deeming it misdirected and guilty of reinforcing stereotypes of sex workers, "the most marginalized and criminalized women in society."

Stella fights discrimination against sex workers and educates the general public about sex work and the realities faced by sex work-

ers. To the organization, conflict and verbal violence against sex workers only widens the gap and "contributes to maintaining a binary between women who are 'good,' and those who are 'bad,' who are 'whores' who do not deserve respect."

More so, they said the action legitimizes the use of violence against sex workers: "If these women's groups can be violent towards them, how does this help to fight aggressors and rapists?"

Stella's ultimate message is that women's groups should act together in denouncing violence

against women and girls, but not through violence, especially not targeted at sex workers.

"If the objective of these women's groups is to denounce 'the sex industry,' as it currently stands, their message will be felt almost solely by the women working in this industry and it is certainly not a message of solidarity!" the press release continued.

"Should not the objective of feminist groups be to create solidarity with women in the sex industry, since the fundamental value of the feminist movement is self-determination?"

Take Back the Night, an event that is held in numerous countries worldwide, was part of the Day of Action for the Elimination of Sexual Violence Against Women on Sept. 16 and organized by various groups, including the Concertation des luttes contre l'exploitation sexuelle, the YWCA Montreal and the Mouvement contre le viol.

TBTN started with the first International Court of Crimes Against Women in Brussels in 1978. The first march in Quebec in the early '80s saw over 10,000 people gather, but last year, the Montreal march had only about 300 participants.

“I’m Not a Criminal”



PHOTO ADAM KOVAC • ADAM KOVAC

Paola Ortiz came to Canada five years ago, hoping to find sanctuary from a violent fiancé, who also happened to be a member of Mexico’s federal police force. Yesterday, a Canadian federal judge decreed that she will have to return to her homeland, where she says she fears for her safety.

In a press conference before the hearing, an emotional Ortiz pled with reporters and Canada as a whole, saying, “Please, help me. Help me.”

“I’m not a criminal. I’m a person who wants to live without violence,” she said. “The criminal is my ex-fiancé. I’m quiet, and now I’m being treated like a criminal. Why is it a crime for a woman to get away from violence?”

Ortiz was joined by her lawyer, Stewart Istvanffy, and members of the activist group Solidarity Across Borders, as well as her four-year-old daughter and two-year-old son, both of whom are Canadian citizens. According to SAB’s press release,

her son was recently diagnosed with autism, while her daughter suffers from hearing problems.

“SAB joins over 25 community organizations and over 100 individuals in condemning the imminent deportation of Paola Ortiz to Mexico, where she faces horrible sexual and conjugal violence on behalf of a federal police officer,” said SAB spokesperson Rosalind Wong during the press conference.

“We denounce the governments systematic refusal to recognize the dangers faced by women living in Mexico, where violence against women and corruption are rampant.”

In her statement, Wong referenced the 2009 case of a 24-year-

old woman, known only as Grise after her family requested anonymity.

Grise, who had been deported from Canada after twice seeking refuge here, was found murdered in Mexico after being refused asylum in Canada on multiple occasions, despite claiming she feared for her life due to her father’s connection to the drug trade.

The Link spoke to SAB’s Daniel Veron several hours after the hearing. Veron confirmed that the judge had ruled against Ortiz, and that she is set to be deported on Sept. 20 at 7:00 a.m.

“We don’t know about the children. They might stay here with their aunt in Sherbrooke,

but Ortiz will leave the country tomorrow morning. There’s no appeal.”

Veron said there would be a demonstration at Trudeau Airport as a symbolic gesture, but didn’t know of any other plans on behalf of the organization beyond that.

Ortiz’s case is not unique among high profile deportation files. Dany Villanueva, whose brother Fredy was shot to death by Montreal police three years ago, is currently appealing an immigration tribunal ruling, which would see the 24-year-old deported to Venezuela, a country he left when he was 12.

CSIS and Desist

No Docs for CSU From Canadian Spy Agency

• ADAM KOVAC

The Canadian Security Intelligence Service may have files on the Concordia Student Union. Then again, it may not. And even if it did, they couldn’t tell you without making you, shall we say, disappear.

That last part may be a bit of a stretch. However, according to the CSIS’ response to an access to information request, the CSU will not be allowed to receive any documents from the spy agency that may—or may not—exist.

“Such records, if they existed, could reasonably be expected to be exempted,”

—CSIS Letter

“I figured it would be great if one of the things we could do this year as a side project is get an archivist to write a history of the CSU,” said CSU President Lex Gill. “[Since we couldn’t find one over the summer], I figured I’d start the process myself. So I filed an access to information request with CSIS,” citing Concordia’s activist history as her reason for believing the agency would have a file on the student union.

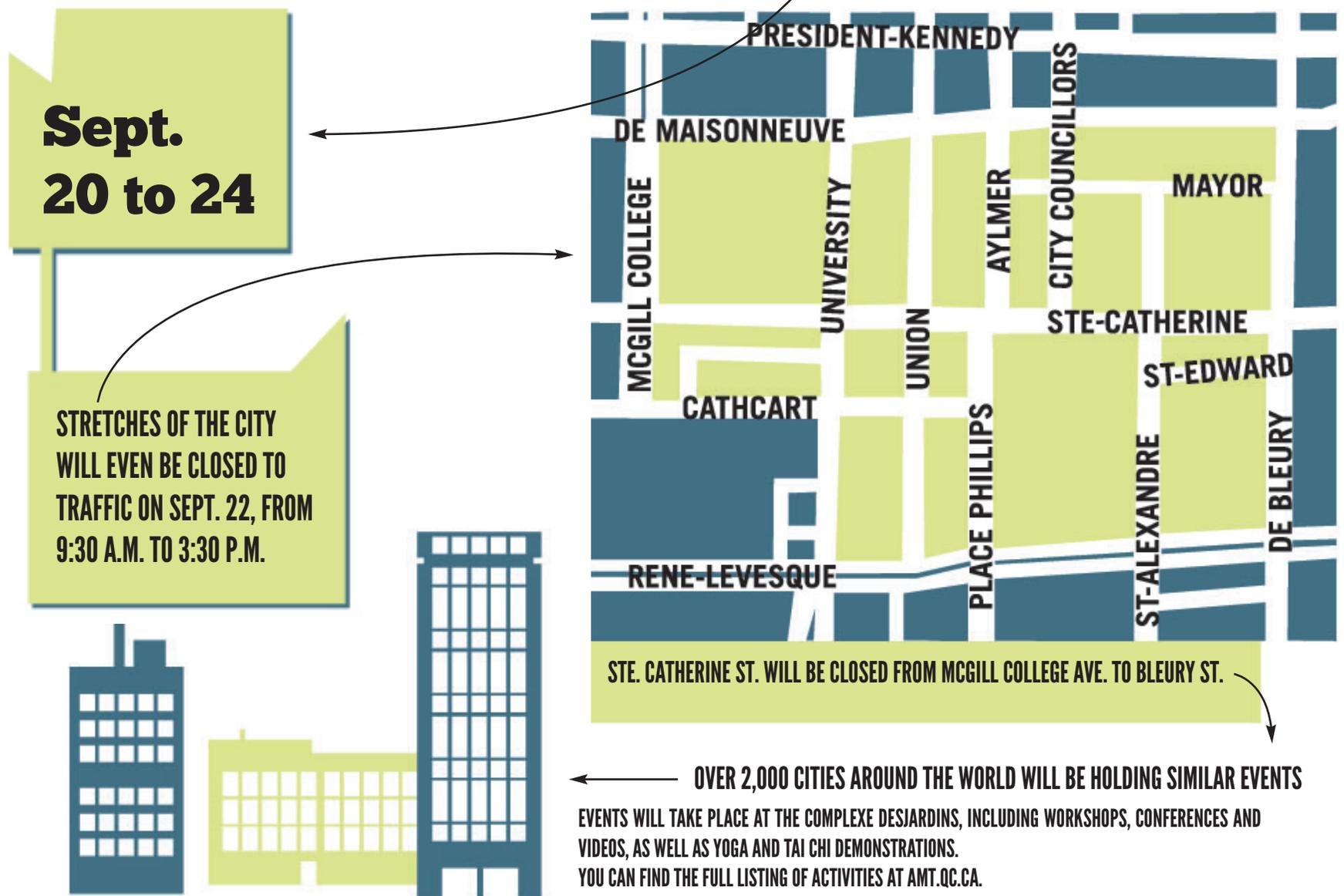
Gill received a letter this week that neither confirmed nor denied the existence of any files. The letter also advised that, “such records, if they existed, could reasonably be expected to be exempted” from records the public would have access to under several subsections of the Access to Information Act.

Gill said that she is not hopeful that the request will be granted at a future date.

“I’m going to try and appeal it. I don’t think it’s going to get very far. The reasons cited were effectively [that it concerned] national security.”

Car-Free Day

For the second year in a row, Montreal's car-free initiative, *In Town Without My Car!* will be a multi-day affair. Running from



GRAPHIC JULIA WOLFE

Books With Spines. Literally.

Vanier Library Hosts First Human Library

• DAVID MURPHY

Though the notion of renting a person might seem a bit unseemly, Katherine Hall, coordinator of the Human Library project, insisted the event is not at all like slavery.

"Some have said it's prostitution too," joked Hall. "It is neither prostitution nor slavery."

In fact, the Human Library is quite the opposite. Its purpose is to break down stereotypes by having volunteers talk about their personal life experiences in a one-on-one setting for half an hour.

"People have preconceived notions, assumptions, prejudices that they hold against other people," said Hall. "The idea was that if you can sit down with someone and actually find out about their life experience, it's kind of hard to hold on to those prejudices."

Human books—of which there were 24 at Saturday's event in the Vanier Library at Loyola—are people talking about topics like feminism, homophobia, religion, homeschooling, parenting and many others.

The free event saw a steady flow of people pass through the li-

brary's ground floor. The project featured several work desks spread out in a common area, with a human book on one end and a 'reader' opposite.

And, like kids not quite ready to leave the playground, many wanted more time.

"There was too much to cover," said Stuart Vas, who borrowed the 'book' "Feminist, Vegetarian, Atheist, Rape-Survivor." He said he had a preconception of what the 'author,' Gabrielle Bouchard, would be talking about, but was taken back by her story.

"I've worked in the field of addiction and mental health, and

I've heard quite a bit of stories, and that one is up there."

"There's so much more information that can be given to a person in a 30-minute conversation,"

—Stephanie Vriend
Human Book

Human book Stephanie Vriend, who titles her story "That Girl is 'Different:' Growing Up

Queer in a Small Town," sees the Human Library as more valuable than actual books.

"There's so much more information that can be given to a person in a 30-minute conversation that would otherwise come from a 500-page textbook that is much drier," she said.

The Multi-Faith Chaplaincy sponsored event, and it is Concordia's first Human Library—the original concept originated in Denmark in 2000—but Hall hopes it won't be the last. She said talks are still open for doing the same thing next year.



Gabbin' With the Goalie

PHOTO ADAM KOVAC

MP and Former Hab Ken Dryden Talks Hockey, Politics

• ANDREW BRENNAMEN

Legendary Montreal Canadiens goalie Ken Dryden had hopeful messages for two bodies of consummate survivors during his appearance on Thursday evening.

To Concordia students: don't be scared of the future.

To the Liberal Party caucus: rebuilding a party, like a team, means getting proud.

"Don't feel disoriented by the fact that you don't know where you're going," said the Hockey Hall of Fame member and former Liberal MP to the students in the room.

Turning to politics, Dryden

broke down the damage plaguing his defeated party. "The Liberals have skipped a step," he said. "We've not had that that moment where, you know, [we have] that rediscovery of 'Yes, the Liberal Party actually matters.' But, it's the Liberal Party at its best that actually matters, and it's time for us to rediscover our best."

Billed as a sit-down conversation with the NHL Hall-of-Famer, the evening—which was part of the Homecoming Lecture series—was organized by Concordia University Alumni Relations and sponsored by Abitibi Bowater. Concordia alumnus and CTV Montreal news anchor Mutsumi

Takahashi acted as moderator and interviewer.

Though a dominant figure in Habs mythology, the 64-year-old Dryden also pursued a law degree from McGill University while he led Montreal on their epic run of six Stanley cups in eight years. He has also written five non-fiction bestsellers, and was elected as a Liberal MP to the House of Commons in 2004, representing York Centre in northern Toronto.

Dryden was voted out of his historically Liberal riding this past May, on a wave of dissatisfaction with, and abandonment of, his party. Though Dryden admitted that, as a hockey player,

losing did hurt, he maintained that he never let himself be branded by his job.

"I never thought of myself as a hockey player," he said to his audience in the Hall Building's D.B. Clarke Theatre. "I never thought of myself as a writer [or] as a politician."

"I was somebody who played hockey. I was somebody who was a law student. I was somebody who writes, who was a politician—but I was not those things; those were things that I did."

Learning and being open to new things is especially significant for students, according to Dryden.

To emphasize, the five-time Vezina Trophy winner polled the audience. Three students in the audience already knew what they wanted to work at following graduation.

Of those over 40 years of age, fewer than 10 ended up working at what they planned to. Dryden said it was the same with him.

"What I hope for you, as students [...] is for you to have something on your mind that you'd like to do in your future, but as you move towards that future, keep your mind and eyes wide open [...] you'll find something more interesting along your way."

Mulcair's Musings

NDP MP Talks

• JACOB ROBERTS

In the last Canadian Federal election, the New Democratic Party formed the official opposition to Stephen Harper's Conservative government. It was the largest number of seats held in the House of Commons by the NDP in its 40-year history.

"The NDP is, right now, positioned well to form the next government,"

When pundits discussed this victory, they often pointed to Jack Layton's leadership as the catalyst for the sudden, overwhelming and downright shocking popular-

ity of the NDP. In a country run by the Conservatives, Layton was a symbol of potential—a symbol of a Canada that is truly greener, of an economy that wouldn't shrink the middle class, and of a nation where Quebec is more than just a francophone interlude on the map between Ontario and the Atlantic provinces.

But then in August, tragically and suddenly, Jack Layton died.

The question now on the minds of NDP supporters across the country, if not everyone with even a slight interest in politics, is who will step up to fill the legacy left by Jack Layton?

While the name Thomas Mulcair has come up more than once, he maintains that he has no intention of announcing his candidacy.

"I'm encouraged by the fact that hundreds of people from across Quebec and from across Canada are saying that they think I should be running for the leadership of the party," he told *The Link* before addressing the Political Science Students' Association at the Hotel Maritime Plaza on Sept. 16.

"The NDP is, right now, positioned well to form the next government," he continued. "The NDP has shown itself to be a credible force for progress in Canada and our breakthrough in Quebec is what we have to accomplish in the rest of Canada in the next election."

In his speech, Mulcair addressed what he considers the twin challenges facing Canada—the inclusion of Quebec and the

sustainable development needed to aid the economy.

Touching on a variety of national issues, Mulcair emphasized the Kyoto Protocol, arguing that the reduction of greenhouse gases was one of the most important aspects to be achieved.

"The way we're exploiting the tar sands is killing the balanced economy we've built up in Canada," he said, before outlining a model of sustainable development by internalizing the costs of mining the tar sands.

But the strongest emphasis was put on the youth, the generation that will be inheriting the unbalanced economies and carbon emissions of today. Mulcair blamed his generation for the state that the world that will be left for the next, as well as the

younger generation's disinterest in politics.

"One of the gifts of the New Democratic Party, and of any party that wants to do well, is to include young people and to give them a real role," Mulcair said.

He finished the address with a question and answer period that was even longer than his speech—admitting to *The Link* earlier that the Q&A was his favorite part of the gig.

What came across most strongly from this man that could easily be the next leader of the NDP, and could even be the next Prime Minister of Canada, was his down-to-earth nature, which, as his party's last leader had done so often earlier this year, connected a roomful of students and average people.

Concordia Shuffle



Sept. 16 saw alumni, faculty, students and administration take part in the 22nd annual Shuffle, a fundraiser by the Alumni Association that raises money for scholarships and bursaries. This year's edition saw the total donations from all the shufflers reach \$1 million.

PHOTO ADAM KOVAC

ASFA ELECTIONS UNDERWAY Search for a CEO

• BRIAN LAPUZ

The first meeting of the Arts & Science Federation of Associations Council kicked off with the loss of an executive on Thursday, as President Alex Gordon read the resignation letter of VP External Affairs and Sustainability Asma Omar.

"[Omar] had personal issues over the summer," said Gordon. "Due to that, she felt that she wouldn't have the time to commit to being VP External. Definitely her personal life is more important than ASFA and I totally understood that."

The council moved to call a by-election for the VP External and Vice-President of Communications positions. The nomination period will run from Sept. 19 to 23, and polling will be held on Oct. 5 and 6.

Charlie Brenchley, the councillor for the School of Community and Public Affairs, asked the executive if any steps would be taken to ensure the commitment of the candidates, to avoid future resignations.

"We will make sure that people running will be committed," said Gordon. "I will make it explicitly clear, and the Chief Electoral Officer will as well, [so that the candidates] know exactly what

they're signing up for."

The president reiterated that Omar's resignation was not due to a lack of will.

Along with the vacant executive seats, no chief electoral officer had yet been appointed. The CEO monitors and arranges ASFA elections and by-elections.

"What was motioned at the end of the meeting is that our Internal and Administrative committee will be seeking out and appointing a CEO," said Gordon after the meeting. "That decision will be ratified by council."

"For the moment, no one has applied for the position," he continued. "I am very confident that we will [have a CEO by Sept. 19.] We will be going full throttle with our advertising. I think we might take a bit of a different approach with regards to finding a CEO."

Gordon explained that there are many posters promoting different events and different groups within the University. He added that a poster about a CEO job would easily be overlooked.

Members of the ASFA Council will speak to student groups, associations and professors for student recommendations. They will also attempt to enter classrooms in order

to speak to many students directly.

The president also moved to add two referendum questions on the ballot. The first was to change the title of VP Communications to VP Communications & Promotions, while updating the position by adding the duty of acting as ASFA's external marketer.

The second was to add the seeking of sponsorship and fundraising initiatives duties to the VP External's responsibilities.

The council meeting also appointed members to sit on the oversight committees of ASFA and on the external committees, though some positions remain vacant.

"Unfortunately, by the time we got to the internal and external committee appointments, we did not have every single councillor remaining in the meeting," said Gordon, referring to some councillors having to leave the meeting before the end. "But 95 per cent of the seats were filled and I think we can safely say that we have an enthusiastic bunch of councillors."

If you are interested in applying for the ASFA CEO position, send an e-mail requesting more information to internal@asfa.ca

FASA, FINALLY New Executives Get Ratified in Brief General Meeting

• ADAM KOVAC

Executives of the Fine Arts Student Alliance can now lay claim to their job titles, as a near-unanimous vote resulted in the ratification of April's election results at a special general meeting on Sept. 13.

During last year's FASA elections, the vote for the VP Clubs & Services position had ended in a tie between Drew Barnet and Andy Filipowich. Barnet was the eventual victor in a by-election held the day after polls closed. However, while council had decided to let him and his fellow executives take office over the summer, it also required them to be ratified once the fall semester began.

"It speaks to our evolving relationship with our policy documents, because we didn't have an elections document," said FASA President Paisley Sim. "Once we form our council at our first meeting on Oct. 4, we're going to be introducing new policy documents, [such as] annexes to our newly revised bylaws that address

clubs, sustainability, elections and whatnot."

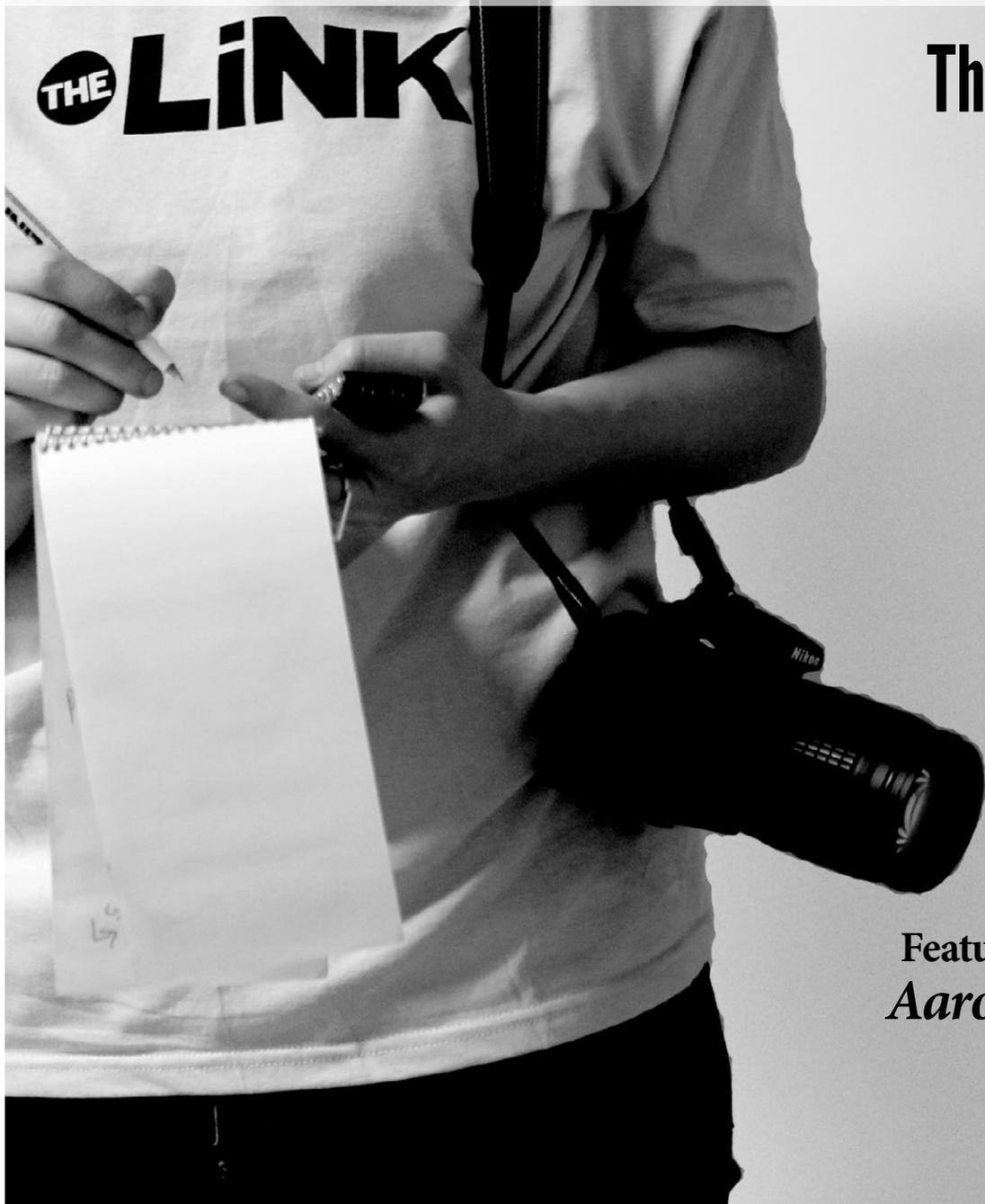
Sim declined to go into detail on what kinds of electoral reforms would be introduced, saying it would be "speculative," as the changes have yet to be put before council for consideration.

While the vote passed unopposed, there were a few abstentions, including Filipowich, who currently represents Fine Arts students in Concordia's Senate.

"I felt like the issue was brought up by me, and it was a decision for council to make without me, and it was an issue for Fine Arts students to make without me," said Filipowich.

It's the second consecutive year that FASA has an election issues. In October, the faculty association narrowly avoided a recall election for the president position after controversy arose following the attempted termination of then-VP Finance Laura Glover. Following Glover's resignation, a committee was formed to look into reforming FASA's constitution.

SEARCHING FOR THE SCOOP



The Link's Reporting Workshop

Sept. 23 4:00 p.m. H-649

Featuring Link Alumni & Gazette Reporters:
Aaron Derfel & Christopher Curtis

Use Your News.



and join us the following Friday for a special issue brainstorm on

the nerd issue

Brainstorm Sept. 30
Hitting stands Oct. 11



THE LINK

a special pull-out section

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and more!



POP Montreal is in the double digits! This year marks the notorious music festival's first decade of existence and for those of you who've spent those five fateful days in September racing from venue to venue, dancing until your feet surrender, taking in all the music, art, film, DIY and general good vibes the festival has to offer—you're probably just as excited as I am to see what POP has in store this year.

If you're new to Montreal, get ready—this is not a festival for the timid. Running for five days starting Sept. 21, POP is truly a celebration of everything art in Montreal. Love music? Check. (Obviously.) Film? Check. Visual Arts? Check. Crafts and vinyl? Check and check. There's an event for everyone, so join in as the city moves to the POP beat for the next five days.

To look at the schedule online is, admittedly, overwhelming. There are a ton of events, and a ton of great ones at that. You may want to do everything—and you should! Don't be afraid to do get your hands dirty, to run from event to event, to completely throw yourself into the festival and to get a little lost in it. It will be worth every art-jammed second.

—Alex McGill,
Fringe Arts Editor

Link Picks

(Trust Us)

Japandroids Girls

Divan Orange (4234 St. Laurent Blvd.)
Sept. 21, 8:30 p.m.

Colin Harris
Fringe Arts Online Editor

Art Spiegelman

What the %&*! Happened to Comics?
Hall Building, H-110 (1455 de Maisonneuve Blvd W.)
Sept. 24, 4:00 p.m.

Eric Bent
Graphics Editor

Fucked Up

Eglise Saint-Edouard (6500 St. Vallier St.)
Sept. 22, 11:00p.m.

Adam Kovac
News Editor

Yuck

Cabaret du Mile End (5240 Parc Ave.)
Sept. 24, 7:30 p.m.

Clément Liu
Creative Director

Holger

Cabaret Playhouse (5656 Parc Ave.)
Sept. 23, 9:00 p.m.

Julia Jones
Coordinating Editor

The Narcicyst

HOHM Private Club (4445 St. Laurent Blvd.)
Sept. 21, 11:00 p.m. and Sept. 22, 2:10 a.m.

Pierre Chauvin
Community Editor

Théâtre Corona (2490 Notre Dame St. W.)
Sept. 25, 7:30 p.m.

Julia Wolfe
Managing Editor

Miracle Fortress

Mission Santa Cruz (60 Rachel St. W.)
Sept. 23, 7:00 p.m.

Erin Sparks
Photo Editor

Arcade Fire

Place des Festivals of Quartier des Spectacles
Sept. 22, 8:00 p.m.

Julian Ward
Assistant News Editor

Lunice & AraabMuzik

Le Belmont (4483 St. Laurent Blvd.)
Sept. 21, 9:30 p.m.

Alex Manley
Copy Editor

Dirty Beaches

Il Motore (179 Jean Talon St. W.)
Sept. 23, 8:00p.m.

Laura Beeston
Editor-in-Chief

Evening Hymns

O Patro Vys (356 Mont Royal Ave. E.)
Sept. 23, 8:00 p.m.

Alex McGill
Fringe Arts Editor

Building a Festival



PHOTO INMA SALCEDO

A Behind-the-Scenes Look at the History of POP Montreal

• MEGAN DOLSKI

On the seventh floor of a large industrial building in the Mile End, buried amidst an eclectic hodge-podge of businesses—including an Israeli MMA self-defence studio, a textile factory and, quite possibly, a porn studio—you will find a loft that is slightly smelly and packed with boxes of vitamin water, cases of beer and massive amounts of freshly printed t-shirts and programs. The room is bustling, as people work busily in pod-like formations scattered across the room.

This is where POP Montreal is made.

This room, these people, and their time and effort (lots of both) are where and how this year's tenth edition of the festival has come to be.

If you glanced around the room, you'd have trouble finding anyone sporting a suit or tie, and you'd also have tough luck finding anyone pushing the age of 35—seeing as the majority of the staff are still in their early-to-mid-twenties.

Eight salaried staff work year-round to direct, produce, curate, publicize and program all segments of the festival. Volunteers and interns are then recruited

and hired to help as the date of the actual festival draws nearer, hence the current chaos and crowding of the loft.

“This festival has become somewhat of an institution, almost like a micro-economy within the culture of Montreal that is contributing to the art and cultural scene here,”

—Dan Seligman

POP Montreal's creative director

“It's important that we hire young people that have energy and a vision,” said Dan Seligman, the festival's current creative director, who co-founded the festival at age 25. “We need to remain true to who we are and where we came from. We need to reflect the spirit of the festival.”

POP Montreal, born 10 years ago from an idea suggested in a follow-up call after an impromptu train encounter, has

been a learning process since the very beginning.

The first edition of the festival was put together by Seligman and Peter Rowan (the man he started chatting with that fateful day on the train) in less than six months, in an office whose rent was paid for by a series of beer-selling fundraisers.

The festival returned annually, eventually becoming a non-profit organization in its third year.

Gradually, POP evolved from a music festival into the multi-faceted smorgasbord of art events it is now.

FilmPOP debuted as nothing more than a one-film showing with Cinéma du Parc and the predecessor of the POP Symposium was a 10-person quasi-discussion at Casa del Popolo.

“The whole thing really developed organically,” said Seligman. “A lot of the time ideas just came from the ground up. When someone was really passionate about something and wanted to make it happen, we were there to help facilitate that.”

Seligman said that while at the beginning, the organizers were able to just hit the ground running, they eventually realized

that they needed to buckle down on their organizational skills—something they are still trying to improve today.

“We went from being a bunch of kids working for free and volunteering, to becoming an actual work experience,” he said. “I now have to deal with issues like people wanting dental care in addition to planning the rest of the festival.”

Despite growing and getting older, the festival has been able to maintain its youth through its staff.

“As young people, we are closer to untarnished ideals,” said Patricia Boushel, POP's producer. “Many of us have not yet encountered any institutional barriers or bureaucratic impediments that have become commonplace when you are actually working in major institutions and systems.”

She explained that it is this sort of idealism that helps the festival renew itself each year, as successive generations of POP staff remain sensitive to the role they play in the community.

While the festival has certainly done its share to give back, it has been lucky enough to receive much in the form of donations.

“Everything in the office has

been given to us, by our family, our friends, by strangers,” said Boushel, explaining that this sort of involvement is analogous to how the entire festival comes together.

“I think we are just one big assembly of donated parts that is now kind of legitimizing itself through its solidifying relationships with the governmental and cultural institutions that are responsible for actually helping us fund our initiative.”

And Seligman said he would largely like to keep it that way. While he wants the festival to continue to improve, he hopes it remains a grassroots organization and stays true to the local and cultural milieu that has helped build it.

That said, one of Seligman's points of pride is the fact that he has created a work environment that allows him to provide jobs and experience.

“This festival has become somewhat of an institution, almost like a micro-economy within the culture of Montreal that is contributing to the art and cultural scene here,” he said. “We are hiring and contributing to society in a way that is both helpful and interesting. I'm proud of that.”

Beach Combing

Dirty Beaches' Alex Zhang Hungtai on Finding Inspiration

• ALEX MCGILL

Badlands, the full-length LP that Alex Zhang Hungtai, who records under the name Dirty Beaches, released earlier this year, was an album the artist never really expected anyone to hear.

The record was a big shift from his earlier work, and displayed a nostalgic 1950s and '60s rock 'n' roll sound, beneath layers of lo-fi. The shift in sound was something that Hungtai did for very personal reasons.

"For *Badlands*, I didn't really care if it was going to be difficult because I didn't expect it to be popular. I just wanted to make it happen. I knew what I wanted to make; I just wanted to make one album that was like that for my dad," he explained. "It was personal. And originally it was just going to be a really small record."

The huge attention that the album received in the music blogosphere was unexpected. "I didn't know what to say, really," admitted Hungtai. "I'm really happy, but it was a big surprise."

Hungtai only began pursuing music seriously about five years ago, after a stint selling real estate

that left him feeling creatively uninspired. "I made a conscious decision to go back to shitty part-time jobs, and making music because that's what I love," he said. "It was a ballsy decision but I knew I had to do it. I was getting suicidal."

Badlands was as personal in its lyrical content as it was in its *raison d'être*, Hungtai said.

"I'm constantly finding new sources of inspiration. I don't take influences solely from music, I also take it from everywhere else—my friends, my life. I think it's hardest to create when you stop living your life. Then you have nothing to write about. You have to live your life with engagement and sincerity, so you always have these ideas coming in."

The relationship between a musician and their music is a complicated one and many performers are often just that—performers putting on an act. But Hungtai believes that can only last for so long.

"I tried to make it purely fiction at first, but I find that really hard to continue, especially on tour, night after night. After about five shows, I would get really sick of these fiction-based lyrics. So I had

to base all these songs on things that I had lived through.

"It's like when you're in one of those crazy amusement parks and they have an infinity mirror. And you look into it and you see an extension of yourself, but then if you think of it in a fictional way, those reflections are all you, but they're not really you at the same time. That's kind of how I see it."

Even though *Badlands* presents a different side of Dirty Beaches, the trademarks are all still there: grainy lo-fi audio, ambient guitar strumming, haunting melodies and vocals and an ever-present feeling of nostalgia.

Hungtai, however, is ready to move on from *Badlands*. "I've been working on new stuff and it's a lot more exciting for me because there's no samples; I'm going back to what I used to do, which is programming machines, playing bass... I wrote everything myself," he said. "It'll be more rewarding for me, to be making this album for myself and not for my dad or anyone."

Dirty Beaches / Il Motore
(179 Jean Talon St. W.) / Sept. 23 / 8:00 p.m.



Puces POP Gets Crafty

• ALEX MCGILL

For all you music aficionados, film-lovers and art stars who also appreciate free things and making things, there is POP Montreal all-star event Puces POP. Headed by Marilis Cardinal and Tessa Smith, Puces brings the community feel to the often-overwhelming line-up of POP events.

Started in 2004, Puces POP formed as a way for local artisans and craft makers to share their work, and has since developed into an indispensable platform for many Montreal artists, as well as record labels and fashion designers. Puces is interested in promoting all kinds of art coming out of Montreal.

"We want to get people out to the events and out to the festival," said Smith. "And especially to get people interested in these up-and-coming artists."

Puces gets started with Fashion POP on Sept. 21, the same night as the POP kick-off party. "It's a way to showcase emerging fashion design talent," Smith said of the event. "And that happens in the same space as the POP opening party, so that's like the



PHOTO INMA SALCEDO

first big free event that opens up Puces POP."

Their main event is the DIY and craft fair, held the Saturday and Sunday (Sept. 24 and 25) of POP in the basement of St. Michel Church (105 St. Viateur St. W.) from 11:00 a.m. to 6:00 p.m. each day.

"This is our sort of flagship event that we usually do [about] two or three times a year—usually one around Christmas, one in the spring, and one around POP Montreal," explained Smith. "It's a marketplace for local artisans and craft makers, designers, people doing all kinds of art come

and set up shop there."

The same weekend, Puces also hosts a record fair at the Ukrainian Federation (5213 Hutchison St.), from 11:00 a.m. to 6:00 p.m. each day, which provides an excellent opportunity for local record labels to display their wares, as well as local record col-

lectors and enthusiasts to come buy and share.

This year, the record fair is collaborating with the POP Symposium for a workshop event that involves building your own contact mic. There's also a vinyl show-and-tell both days from 4:00 p.m. to 6:00 p.m.

"[McGill radio station] CKUT is collaborating with us on that," Smith said. "They're hosting and choosing a theme for each day—so both days people will bring a record that fits in with the theme that they want to share and just give like a little explanation of why they love that record and how it fits with the theme and maybe how they came across that record in the first place. And then there will be a discussion afterwards."

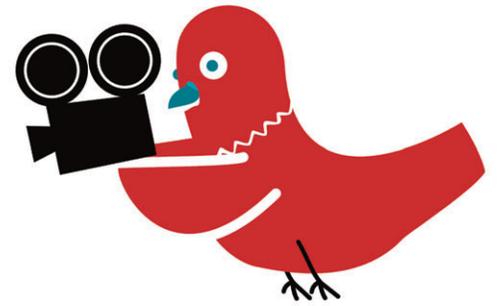
All Puces events are free, and absolutely everyone is welcome. It's a great opportunity to see first-hand what local artists are doing and producing, to chat with other creative minds, and to bring home some awesome records and handmade pieces. Don't miss out!

For more info, visit pop-montreal.com/puces



Free Stuff!

POP Events for the Financially Challenged



• CAITLIN LEROUX

Everyone loves free stuff, especially broke students. Want to take part in POP but a little short on cash? Want some fun activities that will cost you nothing, with the guarantee to make you smile? POP has an amazing offering of free events running throughout the festival.

Fashion POP

Fashion POP will be kicking off the Puces POP festivities happening around the city. The show will be held Sept. 21 from 8:00 p.m. to 9:00 p.m., showcasing six of the city's top emerging designers.

With Le Chateau sponsoring the event, the show will be juried and winning designers will receive a prize of \$1,000 as well as a four-page editorial in *WORN* Fashion Journal.

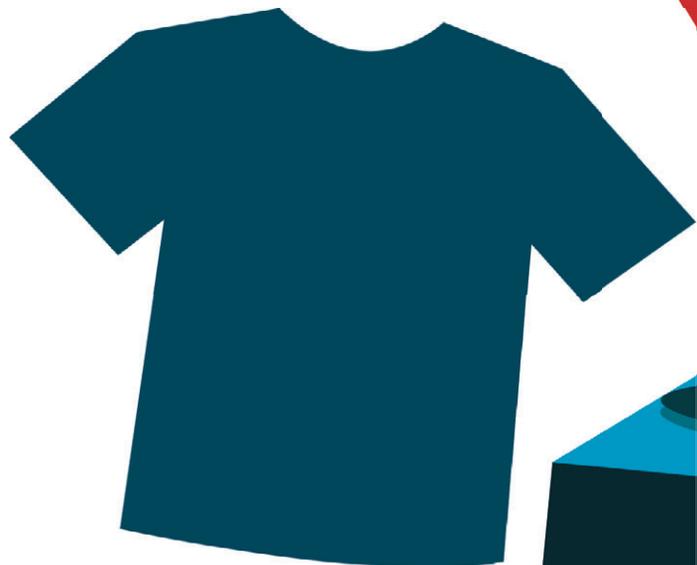
Also present will be some top names in the industry, such as Dulcedo Model Management. Head down to St. Édouard Church in Little Burgundy to check out this free event!

Arcade Fire

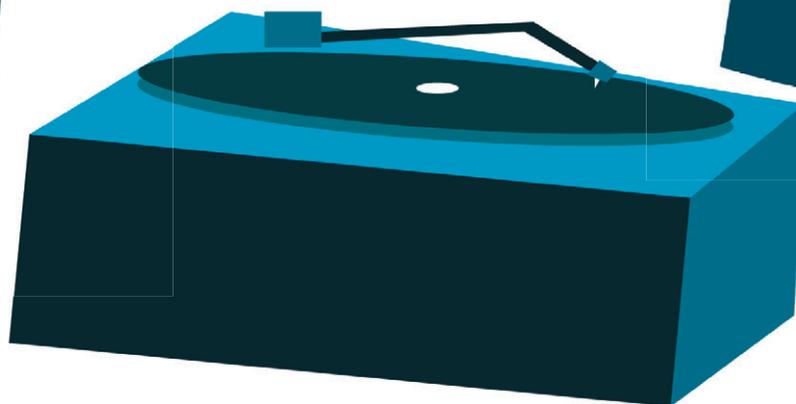
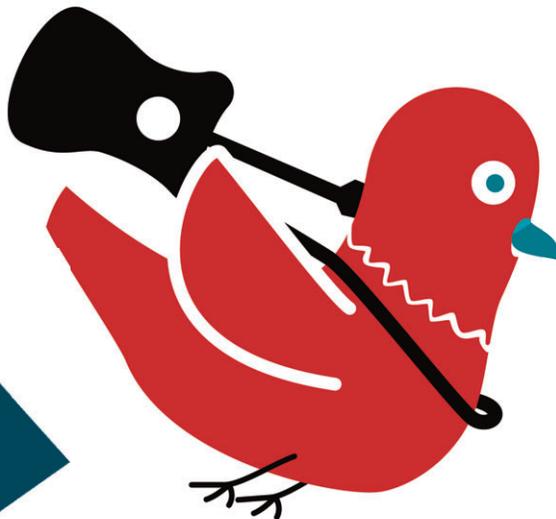
What's better than streaming free music online? Watching free music live! That's exactly what Arcade Fire is providing POP Montrealers with this year. The Montreal natives will be giving us all a chance to catch the now world-famous *Suburbs* live at the Place des Festivals of Quartier des Spectacles on Sept. 22, 8:00 p.m. to 9:00 p.m.

Art POP

Many of the Art POP exhibits are free, with the aim to exhibit the acts of emerging Montreal artists and to help them communicate with each other. The shows take place in a variety of community-run spaces as well as some better-known galleries within Montreal.



GRAPHICS CLÉMENT LIU



The POP Montreal Symposium

The POP Montreal Symposium is an artist-driven conference held over the span of five days at POP Quarters, L'ancienne école des beaux-arts de Montréal.

The conference is comprised of a variety of panels and conferences focusing on a number of different creative outlets, creating a space where music-lovers and music makers alike will be able to discuss openly in a common area of interest.

Nearly 20 workshops, seminars, panels, listening sessions and keynote presentations will be free to the public.

POP Record Fair

Here you can peruse the findings of both local and international record collectors, and you'll even get to talk about how much you love that special vinyl pressing.

In association with POP Symposium, there will be a cozy vinyl show and tell. Yes, just like you used to do in grade school with a favorite gadget or ridiculous souvenir from a cross-country family road trip—only this time, you don't have to pretend to like anything: just prove that you love a certain song or album of your choice.

Participants will be invited to play a couple songs from a record or two that they enjoy, and time to briefly comment on them. This event is happening at the Ukrainian Federation in the Mile End.

Puces POP DIY & Craft Fair

These events are both free until you find something you just can't live without... That's when the hole starts burning through your pocket. Make the trip up to the Mile End on the weekend of Sept. 24 and 25 for the Puces POP DIY and Craft Fair. A marketplace for Montreal's local creations, whether it be something yummy to snack on or a gem to adorn your apartment, you'll find it at the fair. Anyone with a barren wall should take home one of the many silk-screened posters to be found. It's free, so stroll on by St. Michel Church to scope it out!

For more info, visit
popmontreal.com/en/art/events



PHOTO RILEY TAYLOR

The Link Talks to a Louder, Stronger Hooded Fang

• COLIN HARRIS

Being dubbed an indie orchestra didn't quite suit Hooded Fang, a band in pursuit of a constantly shifting sound. The Toronto sextet dropped the superfluous instrumentation, trading it in for surf punk but keeping the catchiness. Why the change? Well, simply put, it's just more fun.

"There's nothing like good rock 'n' roll. It's fun to see shows where people get sweaty and aren't just standing around listening," said singer, guitarist and songwriter Daniel Lee. "It's more involved, a more primal vibe."

It's a practice that takes all the delicacy out of their music, and the resulting force shoots adrenaline into their guitar-driven hooks and two-part singing.

"You just kind of play your ass off," said Lee. "There's no time to sit and think about what you're doing."

One reason for the move to faster, more surf-inspired playing was to disprove any assumption that Hooded Fang were a vanilla, one-trick-pony band, hurriedly nestling under the blanket term "indie."

But their latest studio effort did more than just that, earning the band a Polaris Prize nod, with this summer's *Tosta Mista* making the longlist for the annual award.

"The Polaris thing was really cool, but the main thing we wanted to do is not get pigeonholed as one of those orchestral indie pop bands," said Lee.

Being a seven-person group with a habit for instrument-switching, the band was well on their way to

establishing themselves as just that after 2010's *Album*, their soft, layered debut LP.

It landed at something of a cross-section between The Strokes at their tamest and an Arcade Fire arrangement, featuring tunes with a pop sheen that managed to get hipster heads bobbing. For *Tosta Mista*, though, Lee made sure things stayed rough around the edges.

"We did the record really quickly. A lot of it was done in my bedroom... A lot of the guitar stuff is just played randomly; I couldn't even repeat it because I don't even remember what I did," he laughed. "You just record it and don't look back."

It's quite a change from the previous LP, where careful compositions were put under a magnifying

glass, thickened with rich instrumentation and guest musicians.

"The other album took a long time, trying to make all these different parts work together and have all this call-and-response going on," said Lee. "For this one all that went out the window. I enjoy writing like this, writing really fast and spontaneously."

That sense of upbeat spontaneity definitely shows on their new songs, and the energy is welcomed onstage.

"It's more exciting to play live," said Lee. "Some of our side projects are punk bands and more garagey, scrappy stuff, and a lot of the music we're into and like to see live is more loud and energetic. So it's a nice change to be able to do that with Hooded Fang."

Those projects fall under the

band's own Dap Records, a label they were able to start building on the momentum of Hooded Fang.

Lee does the producing for all his music, which has the benefit of creative control—a benefit that he's tried to balance against his tendency to obsess over barely audible minutia.

But the band's in a good place now, feeling tighter and freer than ever.

"It's funny when you have a band, you have to define your sound, right? We've done a couple different things and I think now we can do whatever we want," Lee said.

Hooded Fang / Les 3 Minots (3812 St. Laurent Blvd.) / Sept. 21 at 8:30 p.m. and Sept. 22 at 2:30 a.m.



PHOTO ZOE KOKE

The New Noise

ConU's Elgin-Skye McLaren on Going Digital, Playing POP

• COREY POOL

If you listen closely to Concordia commerce student Elgin-Skye McLaren's short but powerful repertoire of recorded music, you'll notice that, hidden discretely behind the ukuleles, melodicas, xylophones, and soft acoustic guitar, there's a little storm brewing.

"When I started in music I was doing things that were really over-the-top, really tweedy-folk, because I found it was easy for me to write, and it was easy to relate to where I was," said McLaren.

"Now I'm really trying to sort of re-brand myself, because that's just too narrow—it's just not where I'm at. My new stuff is a little darker; somebody told me it's more 'psychedelic.'"

If her name sounds familiar, don't be too surprised. Born and raised in the small town of Port Alberni, B.C. (a hometown she describes as being "sort of like a restroom on the way to Tofino") she's been living in Montreal for the past three years, studying economics at Concordia.

She charms bespectacled folk

fans by night, but by day McLaren keeps a pretty active profile on campus. This past May she started working with the Fine Arts Student Alliance as a bookkeeper, and she also worked as a coordinator for Art Matters last year.

Not to mention, she was voted 11th best singer/songwriter in the *Mirror's* Best of Montreal poll this year, one solid notch ahead of Celine Dion—a distinction she holds begrudgingly.

"I've been sort of lumped into the category of 'singer/songwriter,' which is really cool in some ways, because I respect a lot of singer/songwriters, but I've been getting really bored of it," explained McLaren. "So recently I've been experimenting a lot, playing with a looping pedal, an electric guitar, and some distortion on my voice."

One of McLaren's latest tracks, "Give Me More," is a perfect example of this emphasis on her electronic transformation. The track features a clean but repetitious guitar melody, combined with slight tonal manipulations and a rhythm that trots along on one string. The whole track is veiled by ghostly, lay-

ered vocal tracks.

But even with these manipulations, her sound remains distinctly her own and never seems to lose its masterful simplicity.

"There's a wonderful hypnotic feeling you can get with a loop track," said McLaren. "I really like that I can leave my songs relatively simple, but by adding a few layers you can create a sound that's really a lot bigger than just one person."

This year marks McLaren's first foray into the POP Montreal festival, and an experience she guarantees will be a good time for everybody involved.

"You're going to see a lot of great bands in a lot of great venues that you might never have had the chance to see before," said McLaren. "Since a lot of artists are just hanging out, POP offers a great venue to interact with musicians and artists in ways that you wouldn't be able to in most cases."

Extra Happy Ghost!!! & Elgin Skye & Pat LePoidevin & Seniorhand / Le Cagibi (5490 St. Laurent Blvd.) / Sept. 21 / 7:30 p.m.



PHOTO RILEY SPARKS

Domo Arigato, Mr. Roboto

Chromeo on Electro-Pop's Past & Future

• COLIN HARRIS

It's been quite a ride for Chromeo, and they're not slowing down anytime soon. The 21st century disco band has already accomplished what most budding musicians could only hope to achieve, while still staying remarkably independent.

Artists today have a whole different set of tools to work with, one much broader and easier to access than ever before. With synthesizers having evolved so much even since Chromeo's beginnings, new artists aren't limited with regard to what hardware they can afford anymore.

"With the whole digitization of music you can make everything with one box, one program with all the soft synths and all the plug-ins," said P-Thugg, the vocoded half of the duo. "You can create something out of basically nothing. [With] just a program and a couple hundred bucks, you can actually create demos that you can share."

It's an advantage, the synth

junkie admits, that would have been a huge help in the beginning of his career.

"That's a great starting point for everybody, I wish I had that years ago. When you first start collecting synths, it's expensive to fix, expensive to shape, so now in a way it's more democratic," he said. "If you have a laptop, the world is yours."

Even so, Chromeo is the force that it is today because of their original struggle with a few pieces of hardware. It's a situation that electronic artists today need not worry about, but something that was essential to the band's growth.

"We like to work in constraints, because if you have too many options and too much choice, you sometimes lose a lot of time and focus," said P-Thugg.

It's pretty hard to find a band without a synthesizer these days, but there's also no active band that matches the old with the new like Chromeo does. Their electronicified Hall & Oates grooves had the benefit of beginning with fixation on only a handful of sounds.

With a library of electronic tones past and present at your fingertips, the process of using and shaping your voice is a totally different beast from when one console was all a young artist had to work with.

"I feel like [today] you can have a bit of ADD with everything around," said P-Thugg. "That's part of the charm of working with hardware stuff. It does sound a couple of notches better, but there's that fighting with the machine, too, that plays a role in songwriting."

"You have to struggle with the machine to get the most out of it. It plays around with you, it's out of tune, [but] the next day it's fine."

Working under these conditions forced P-Thugg and partner-in-funk Dave 1 to choose their sounds carefully, and to mix live instruments in with keyboards and drum synths.

Like their music, the duo's live show is no monochromatic affair. To keep things visually interesting, they combine guitar, keyboard and percussion onstage and, of course,

they have their trademark keyboards with glowing lady legs. Getting a drummer back onstage is even a possibility now that they can afford to pull it off.

"Everything that goes into a song, every little detail, is there for a reason," said P-Thugg. "You'll never see me or Dave during the show goofing around looking at the other one, we need to make sure we keep both our hands busy at all times. It's a live show; you've got to show something visually."

Sometimes it seems that practice is a little archaic with the way electronic music has grown. Even with bands, it's more common than ever for members to be replaced with laptops, simply because of the money and time it can save.

But Chromeo has always kept a throwback style, and not just in their high regard for exciting live shows—the '80s disco tunes have always been at the heart of their sound, a natural side effect of two guys obsessed with those records.

"It's stuff that we respect to the

highest level, that we don't really try to emulate, just pay tribute [to]," said P-Thugg. "We've listened to and played so much of that stuff that it's becoming instinct. All these reflexes that we've heard on so many records, little musical tics, that when you listen to so much it becomes a part of you."

And it's remained part of them, even after years of sharing their music with the world. P-Thugg and Dave work as closely as ever, even though the latter no longer lives in Montreal. Chromeo is their music, plain and simple.

"People often ask us, 'What would you do if you had a side project?,' but we have the same taste. Chromeo is our outlet for whatever we want to do. If we want to do a French ballad, we do it. It's total freedom," said P-Thugg. "The ultimate is total freedom."

Chromeo & We Are Enfant Terrible & Aeiou / Metropolis (59 Ste. Catherine St. W.) / Sept. 24 / 9:00 p.m.

Don't Forget the POPcorn



GRAPHIC ERIC BENT

FilmPOP Fest Puts Punk On-Screen

• ANTONELLA VICTORERO

In its 10th year as POP Montreal's film-festival little brother, FilmPOP functions as a visual introduction to the music. Priding itself on presenting innovative ways for films to be shown and interacted with, FilmPOP is not your typical film festival fare.

"FilmPOP is like a mini boutique film festival within the larger framework of POP Montreal. It's a film series that runs concurrently with the music festival, with shows every night as well as weekend matinees, and presents a mix of premiere screenings and rare retrospective screenings," said Kier-La Janisse, the curator of the event.

Janisse is a writer and film programmer as well as veteran of the film festival industry. FilmPOP

presents a diversity of music documentaries, narrative films with a musical arch or even intricate video projects created, most of the time, by independent artists.

"I am a programmer year-round for other things, so I'm always looking at festival listings, requesting screeners, exchanging information with other programmers and checking back with artists whose work I've shown before in some context," said Janisse.

There are over 20 screenings at FilmPOP, which received over 200 submissions this year. The festival opens with *Upside Down: The Creation Records Story*, which looks at the records that launched many popular rock bands such as The Jesus and Mary Chain, My Bloody Valentine, Primal Scream and Oasis.

The second screening is a 35mm

slideshow presentation called *Magic Lantern Revisited*, where nine different artists show several short films created out of slides and projected in a slide carousel.

In most of the cases, live music or a live narration is also introduced in the show as a way of complementing the film.

"We have the premiere of *Bloodied but Unbowed*, about the Vancouver punk scene in the late '70s and early '80s, the Dr. Feelgood documentary *Oil City Confidential* by Julien Temple—that one I'm personally really excited about, because not only were Dr. Feelgood an explosive live act, but they were very important precursors to both punk and indie rock before it was even known as indie rock," said Janisse.

In addition to the diverse menu of film-artist presentations, there



will also be a special showing of the documentary called *Color Me Obsessed*, a series of interviews that portrays a fan perspective of punk legends The Replacements. It's an interesting take on how music touches its followers, making the audience take a step back and look at music as a method of communication between the artists and their fans.

"The festival closes out Sunday with an old school heavy metal double bill of the premiere of Jeff Kruklik's *Heavy Metal Picnic* (playing with his earlier short classic *Heavy Metal Parking Lot*) and *Dream De-*

ceivers, a rare 16mm film depicting a court case where the band Judas Priest was sued by the parents of two suicidal teens who, they claimed, were influenced by Judas Priest's music," said Janisse.

Music and film lovers alike can check out FilmPOP, which runs alongside POP Montreal from Sept. 21 to 25, at Blue Sunshine (3660 St. Laurent) and POP Quarters (3450 Saint Urbain), with one special screening at Cinéma theque Quebecoise (335 de Maison-neuve Blvd. E.).

Conversational Conference

POP Symposium Celebrates Practical, Philosophical Aspects of Being an Artist

• LAURA BEESTON

There's a lot more to art than simply the art.

Finding and working for a label, booking gigs, managing yourself and others, producing work, licensing and touring are all considerations of the modern creator, and for many years, the POP Montreal circuit has engaged what goes on behind the scenes with the POP Symposium, running this year from Sept. 21 to 25.

Featuring the artists that show up to the POP scene each year, the symposium explores the behind-the-scenes scope of art production and is certainly worth checking out before rocking out to

the regularly scheduled POP shows.

"It's kind of like a public service we provide to Montreal," explained POP Montreal Producer and Symposium Director Patricia Boushel. "This means offering workshops, while also having conversations that go into the more philosophical aspects of music-making, while also sticking with some very useful and practical stuff."

This year's symposium includes round tables on subjects like creative economic labour and commonly asked questions for indie music managers, to song collaboration workshops, artist talks, and documentary film-making and viewings—while also tackling practical elements of the gig, like the

one-on-one grant application workshop.

Boushel admitted she's most excited for the "open cultural mediation" the symposium inspires.

"We're trying to explore under-recognized talent, and stimulate conversations between younger and older artists who have operated outside of the limelight," she said. "It's about having a space that's so open—where you can just go up and talk to these people. It makes a lot of possibilities seem accessible to artists."

Particularly notable on the conversational roster are discussions between artists who have never met. On Sept. 23, tUnE-yArDs' Merrill Garbus sits down with *Maisonneuve* magazine's Ed-

itor-in-Chief Drew Nelles about vocal composition in "Voices on Voices" and local electro lovelies Tim Hecker and Grimes are sitting down to talk composition and creative process on Sept. 24.

R. Stevie Moore—a DIY music legend who has released 400 albums since 1967—is also coming in to chat about production philosophy and the creative process.

"People like the privilege of being in direct contact with creators. It's a privilege they don't have everyday," said Boushel.

"If you work in the industry, yeah, sure, you can get really blasé about all that [and just keep] looking at your Rolodex and congratulating yourself. But there are a lot of regular people out there who re-

ally respect the role and work of artists in society.

"I think on our agenda, we always want to instill a greater respect for the work of artists and musicians," she continued. "There's a lot to be done [with the general public] as far as how it is that people see the necessity of art and music. And it's always one of our concerns [at POP] to reinforce the validity and necessity of art as work."

The majority of Symposium events take place at L'École des beaux-arts de Montréal (3450 St. Urbain St.) Check out pop-montreal.com/en/symposium/events for more info.



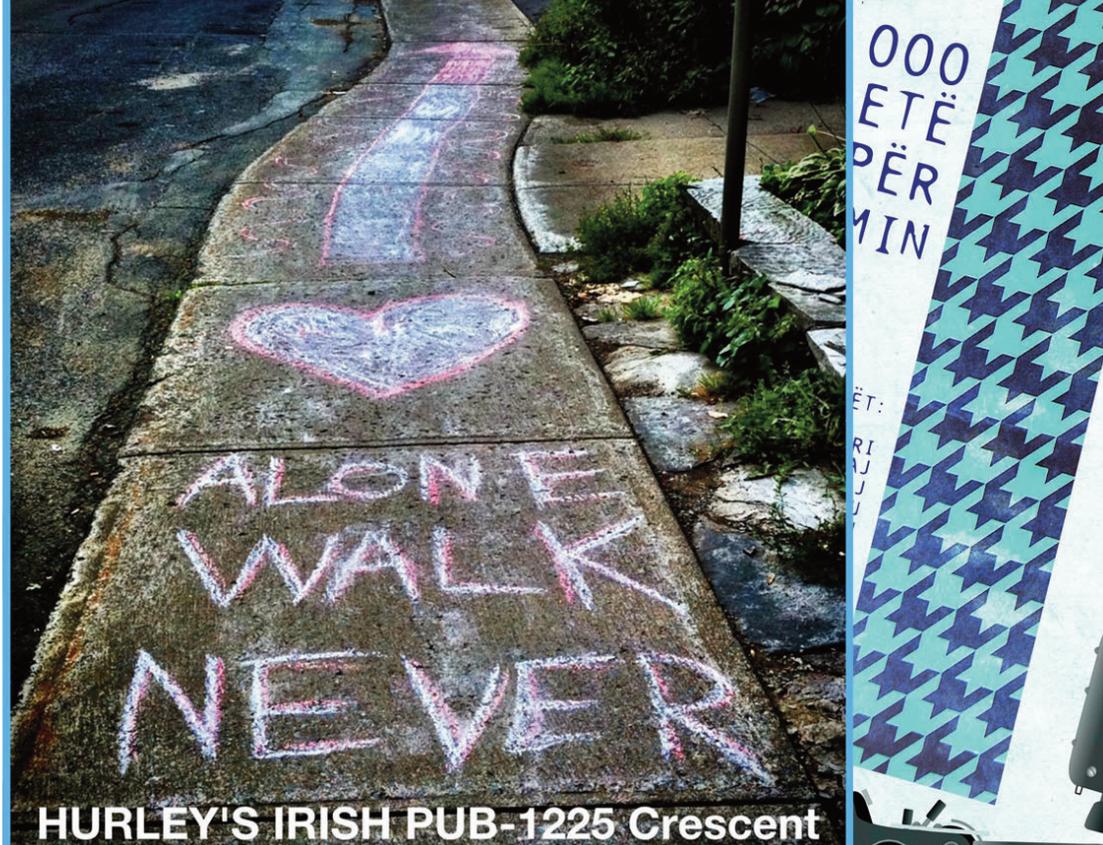
Poets en Masse

Poetry Event Aims to Change the World



SLAM 4 CHANGE

SLAM4CHANGE
SATURDAY 24TH SEPTEMBER



• ALEX MANLEY

In the popular imagination, poetry is often conceived of as a solitary activity, featuring a degree of self-involvement that borders on egomania. On Sept. 24, however, poets across the world will be involved in an event that will challenge both of those assumptions.

The initiative, called 100 Thousand Poets for Change, aims to rally writers and artists worldwide in an attempt to combat the sense of malaise that often seems draped over our contemporary society—from foreign wars and environmental degradation to the simple reality that most of us don't have the slightest idea who our next-door neighbours are.

The creators of the event, which looks to produce 600 events

in 450 cities worldwide, are Michael Rothenberg and Terri Carrion. The two are editors at Big Bridge Press, a California-based publisher that grew out of the 14-year-old online literary magazine *Big Bridge*.

In the manifesto for the event, Rothenberg and Carrion are keen to put the focus—and the planning—not on themselves, but on poets worldwide.

“Organizers and participants will create their own local event as an expression of who they are locally,” reads the event’s website. “Do they want a candlelight vigil or a circus, a march or a dance, do they want absolute silence, a group meditation on a main street?”

Though it’s not mandatory, there is one suggestion for how the

event should go down: “Outdoors, in public view.” The point is for poets to bring their art, their work, and their positivity straight to the masses—and to document it.

The Montreal event, which coordinator Betty Esperanza describes as “a key player” in the 100 Thousand Poets for Change global hoopla, is taking place from 4:00 p.m. to 6:00 p.m. Saturday at Hurley’s Irish Pub.

Wanting it to be “inclusive rather than exclusive,” Esperanza wanted the Montreal version to be about peace and sustainability, choosing a vaguer theme whose interpretation could be “left open to all who [care] to join the event.”

Yes, though the reading will feature a litany of local poets—including Concordia alumna and

Yellow Door founder Ilona Martonfi—poets off the street can sign up to participate, too.

“I reserved some time for people to sign up on a sheet,” said Esperanza, though cautioning that it would be “first come, first serve.” Time slots range from a mere 30 seconds for the shy, to up to three minutes for those in a more loquacious mood. Esperanza’s hoping the introduction of an outside and unplanned element will give the reading some flair.

“I hope the public poet will stand on his soapbox and scream, rant, sing, rap, slam, read, whisper. I love the spontaneous poet!”

Her use of the words rap and slam is no accident either. In addition to a handful of literary poets, Esperanza’s got a list of slam poets and hip-hoppers lined up for the

event. As for any perceived divide between page poets and their more stage-oriented counterparts, she’s optimistic that the poets will be able to set aside their differences.

“Unfortunately there seems to be a fine divide—or ‘selective exclusion.’ I hope this event will open the door to a more progressive collaboration, creatively. This event was intended to be open to all—no experience necessary, and no censorship.”

100 Thousand Poets for Change / Hurley’s Irish Pub (1225 Crescent St.) / Sept. 24 / 2:00 p.m. to 4:00 p.m. / For more information, check out 100tpc.org and onehundredthousandpoets4change.tumblr.com

Best of the Web

Fringe Foodie critic Chef Gordon Ramsay’s chicken joint. Spoiler alert: it’s not worth your time.

Also, check out our photos of your Orientation!

Coming Up:

The Link talks with Ms. Bloody Mary Anne of the Blood Ballet Cabaret

Spins of POP Montreal bands’ albums



Get Your Comic On

• AMANDA SIINO

In his full-body Spider-Man costume, Jérémie Paquette stood out in the crowd of Saturday morning Metro commuters. But any of the 10,000 people expected to head out to Place Bonaventure this weekend knew exactly where he was heading. This weekend's Comiccon attracted a plethora of masked and mundane characters.

Paquette, a 23-year-old who owns over 800 comic books and dedicates his bedroom to the art, finds it "a great opportunity to dress up and meet people." His costume attracted many camera flashes before he even entered the convention center. "On my way here, two kids ran up to me to give me a hug," he said with a smile.

This was his second year at the convention, but his first as the masked vigilante. "I have to wear this until seven o'clock and I can barely see anything," he said jokingly to the former co-worker he ran into in line.

Admittedly, it's not unusual to see him in something comic-related. "We [nerds] are always wearing something with superheroes on it" he said. He also owns Batman, Superman and Star Trek costumes—of which Batman is his favorite.

It's a passion that "gets worse every year," continued Paquette. "My brother is eight years older than me and he kind of grew out of comic books, but when his sons saw my comic books, they loved it too," he said. Paquette himself got into comics because of his dad.

He was especially excited to meet the father of his suit, the man who co-created Spider-Man, Stan Lee, who attended the Montreal convention for the first time this year. He waited over an hour and a half for a photo op with the comic-book legend.

He loves that the conventions enable him to meet people that wrote all the things that influenced his childhood.

The convention also attracted



PHOTO AMANDA SIINO

less-experienced people interested in seeing what Comiccon is all about.

Pierre-Luc Aubin and Virginie Bruche attended the convention for the first time this year. They were standing next to the Landspeeder and R2-D2 in impressive homemade Jedi costumes.

"We weren't expecting people to take pictures of us," Aubin said. From titillating Poison Ivys to

ghoulish Ghostbusters, the convention is a place to see and be seen. It is certainly also a place free from judgment—with everyone from three-year-olds to 50-year-olds dressed up on a day that isn't Hallowe'en.

One of the strengths of the con is that those with even the slightest knowledge of comic books are equally able to marvel—pun intended—at all the convention has

to offer. The ten thousand attendees were obviously drawn to the convention's universal appeal. Even the most dedicated fans, however, aren't out to be pigeonholed.

"I'm irritated by the stereotype that all nerds are out of shape," said Paquette. "Like on *The Big Bang Theory*, none of them can walk up the stairs. That's why I started working out."

USAGI YOJIMBO CREATOR ON SAMURAI RABBITS & 30 YEARS IN COMICS



Sakai sketches at this week's Comiccon. Along with writing the story for *Usagi*, Sakai still does all the artwork and lettering. PHOTO JULIA WOLFE

• JULIA WOLFE

Stan Sakai may introduce himself at dinner parties as simply a cartoonist, but for fans of his Samurai-inspired comic *Usagi Yojimbo*, he's more like a legend.

The 58-year-old Japanese-American's series follows the interactions of anthropomorphic animals in 17th century Japan. The hero, a samurai rabbit named Miyamoto Usagi, is loosely based on the famous Japanese swordsman Miyamoto Musashi. It follows the hero as he explores the countryside on a warrior's pilgrimage, occasionally offering his services as a bodyguard.

"It's about Japanese culture and history but told from an entirely western point of a view," explained Sakai.

Since its inception in 1984, *Usagi* has become one of the most acclaimed North American indie comics. In 1999, the Will Eisner Comic Awards named an *Usagi* book the best-serialized story and earlier this year, IGN.com, arguably the most important video game and comic review site, rated Miyamoto Usagi among their top 100 comic book characters. The comic has more than just critical acclaim, however, it's also popular the world over.

You can find it in various Latin American countries and it has a huge following in Europe. The French edition (the comic has been translated into several languages) is particularly popular. He signed a few from that series this weekend at Montreal's Comiccon. His international popularity got off to an unex-

pected start, however.

"Actually, Croatia was my first foreign edition. They called about 20 years ago," said Sakai. "And my first question was, 'Don't you have a war over there?'" Since then, his Croatian fan-base has grown steadily; he'll be there next year for the opening of a *Usagi* exhibition.

But Sakai says he's "always surprised" by *Usagi's* fame. "It still boggles my mind that people in Indonesia and the Czech Republic are reading my work," he said. In a bizarre bit of irony, though, it seems the only place it hasn't taken off is Japan.

In Los Angeles, Sakai's hometown, the series is huge. There's an exhibition—Year of the Rabbit: Stan Sakai's *Usagi Yojimbo*—open there now. Sakai loves the exhibition, especially the section featuring *Usagi* as drawn by other artists.

American comic book artist and Sin City creator Frank Miller did one in trademark film noir style, and Marvel godfather Stan Lee drew Usagi dressed as Spider-Man.

Sakai and Lee have been working together for 25 years, ever since Lee called him to ask if he'd be interested in doing the lettering for the Spider-Man newspaper strip.

"The first time [Lee] called, he said, 'Hi, it's Stan Lee, I'm looking for Stan Sakai.' And I thought, 'Wow! He really sounds like Stan Lee,'" said Sakai with a grin.

When Lee found out that Sakai's son was a huge fan, he sent over a box full of signed memorabilia, and there's a picture of Sakai's daughter, Hannah, in Lee's office.

Lee isn't Sakai's only connection to ubiquitous North American

comic book culture—he has a Teenage Mutant Ninja Turtles connection too. Thanks to his friendship with TMNT co-creator Peter Laird, Miyamoto Usagi has appeared in Turtles comics, and vice-versa, and has even made appearances in the Turtles' animated TV series.

While he has watched his friend's creations jump to the silver screen, he's not sure if there's a film future for *Usagi*—not that he hasn't gotten suggestions.

"There have been some wild takes on *Usagi* [for film], so wild. Just so wild that I said, 'Well, I don't think so,'" he said. One particularly outlandish take was a live-action *Usagi* that takes place in modern Los Angeles.

Not all were bad, however, and he's still hoping an offer he got from the Jim Henson Company will pan out—he really wants a Miyamoto Usagi puppet.

If a movie does materialize, though, he's just hoping it's more faithful than some of the more recent comic book movies. Sakai was disappointed with the recent *X-Men: First Class* film, and wasn't happy with *Thor* either.

He noted that Montreal's Comiccon seemed to be one of the few conventions still focused on actual comic books. "In San Diego," he said, "the focus has shifted from comics into Hollywood and gaming."

No matter what the future of the industry, Sakai has no plans to look for other work.

"I will be doing this forever; I love *Usagi*," he said. "And," he added, "I have no other job skills."



A Bishop rugby player fails to intercept a ConU throw in. PHOTO FAIZ IMAM

Stingers Cap Off Homecoming in Style

ConU Throttles X-Men From Start to Finish

• ANDREW MAGGIO

The Stingers kicked off homecoming weekend in style, beating the St. Francis Xavier X-Men 55-9 at Concordia Stadium on Saturday.

The massive crowd was witness to a dominating performance by the Stingers, spearheaded by the efforts of cornerbacks Kris Robertson and Nathan Taylor, both of whom contributed immensely on defense and special teams.

Quarterback Reid Quest threw two touchdown passes and Raul Thompson ran for three scores, pacing the Stingers offense to an easy victory. The win improves the Stingers' regular season record to 2-1, and while the Stingers executed their game plan to near perfection, Quest still feels there is more work to be done.

"There's always room for improvement on the offensive, defensive, and special teams side of the ball," said Quest. "But we had a good week of practice and preparation. We had a lot of film study and we were just prepared for this one."

After an early field goal by Keegan Treloar, Robertson widened the Stingers' lead, intercepting St. Francis Xavier quarterback Cory

Wensley's first pass of the game and running it back 30 yards for a touchdown to make it 10-0.

"[The crowd] was electric," said Robertson. "We were ready to go. We watched film, we worked hard in practice, we were primed and ready."

Quest stepped in for starting quarterback Terrance Morsink near the end of the first quarter, sparking the Stingers' offense. Quest marched his team downfield and Thompson finished off the drive, barreling his way into the end zone in for his first of three touchdowns of the afternoon.

Speedy St. Francis Xavier receiver Damone Williams fired back with a 99-yard kick-off return, but his run was upstaged minutes later when Taylor snatched a missed field goal in the back of his end-zone, returning it 120 yards for a touchdown.

Taylor's run brought the crowd to its feet as he scampered away from a dozen would-be tacklers for the score. The play put him in a tie for ninth on the CIS' all-time list of longest missed-field-goal returns.

"It's kind of cool," said Taylor with a grin. "But it's a team effort, though. It's all blocking. I didn't have to break any tackles, I just ran



PHOTO DYLAN MALONEY

and followed my blocks."

As the game trudged forward, it was clear nothing was going the X-Men's way. Even when Concordia missed a 47-yard field goal attempt, return man Jordan Catterhall, trying his best to replicate Taylor's earlier efforts, was stripped by linebacker Max Caron.

Quest wasted no time getting the ball into the end zone, as he connected with fullback Brendan Urness just before halftime, giving the Stingers a commanding 38-9 lead going into halftime.

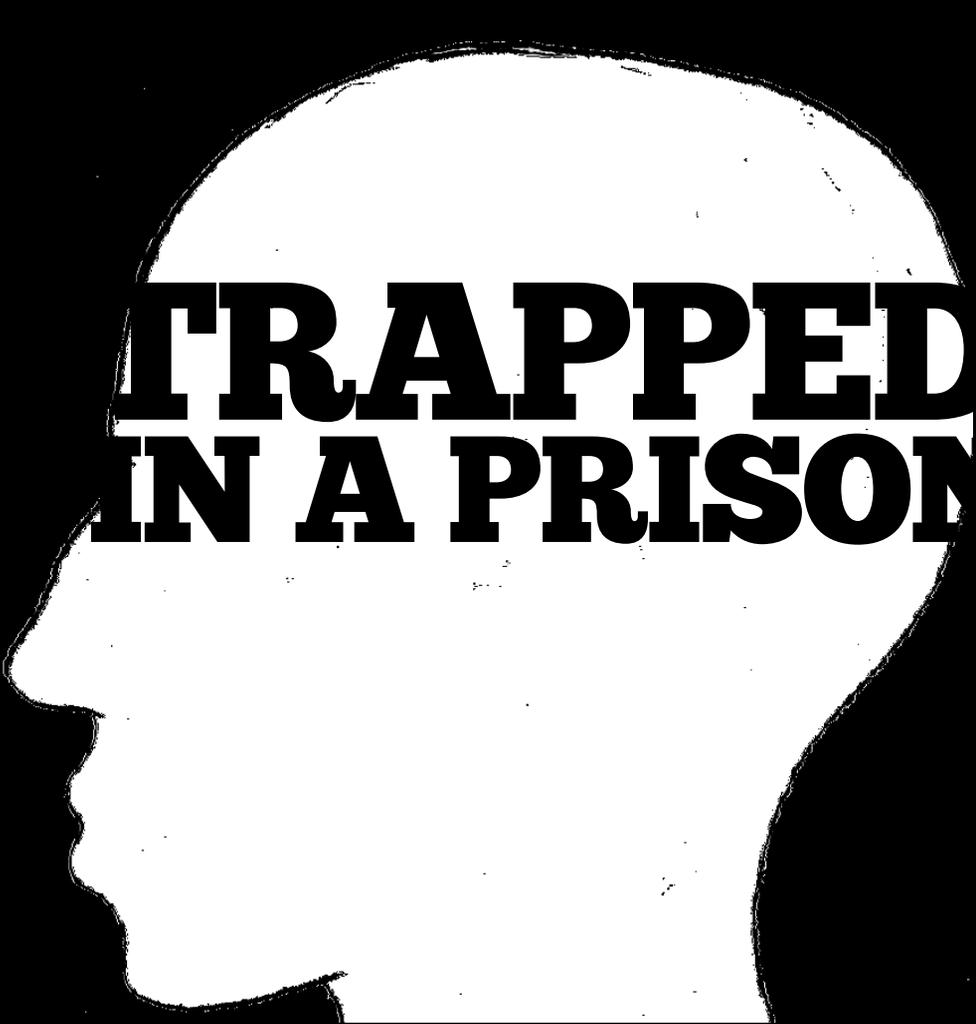
St. Francis Xavier began the third quarter with the ball, but as was the case in the first half, the X-Men were unable to penetrate the Stingers' strong defense. The Stingers put up two quick scores in the middle of the quarter, with Quest connecting on a 39-yard bomb to Kristopher Bastien. After the Stingers recovered a fumble on the ensuing kick-off, Thompson burst up the middle for a 40-yard touchdown run.

The day belonged to Concordia's defense, however, who dominated

the opposition's offense at every turn.

"Shutting them out gives us a lot of confidence," said defensive back Christian Walcott, who had the Stingers' third interception of the afternoon. "We were pretty confident coming into the game, but seeing the fruits of our labour definitely gives us more confidence in ourselves."

The Stingers host the Sherbrooke Vert et Or Sept. 23. Kickoff is at 7:00 p.m.



TRAPPED IN A PRISON

MMA Fighter Nick Diaz and the Dark Side of the Ring

• CHRISTOPHER CURTIS

I'll admit to being as bloodthirsty as the next Neanderthal, but there came a time last year when it was just plain difficult to watch Chuck Liddell fight.

Here was a champion—one of the people who ushered the sport of mixed martial arts into mainstream consciousness, no less—quickly starting to fade.

First, you could see his speed and timing start to go: he would plod around the mat awkwardly, rarely connecting with anything unless he stood still and ate a few punches beforehand.

Then he started getting punch-drunk. In each of his last six fights, he was caught with devastating blows to the skull and it clearly started to affect his behaviour outside the cage. At press conferences, his speech slurred slightly and he was much more irritable than he had ever seemed.

It was clear that a career of hand-to-hand combat had caused Liddell some sort of irreparable brain damage, and the thought of him continuing to fight was difficult to bear.

Thankfully, his bosses at the Ultimate Fighting Championship stepped in and refused to promote any more fights for the former champ. Liddell was still a bankable fighter but, in this case, the UFC put the man's health before profit.

Recently, though, the UFC was presented with a similar dilemma—but this time they made the wrong decision.

Welterweight contender Nick Diaz was supposed to promote his upcoming bout with titleholder Georges St-Pierre by appearing at two press conferences. He missed the first, in Toronto, without offering an explanation.

One week later, in Las Vegas, he was a no-show at the second press conference. His manager Cesar Gracie told reporters that Diaz had actually run out the back

door of his house when Gracie came to check up on him.

As a punishment for effectively refusing to do his job, Diaz was removed from the event. But the next day, the UFC announced he would remain on the card, fighting B.J. Penn in the co-main event instead.

In other circumstances, Diaz vs. Penn could be one of the year's most thrilling bouts. Both have beautiful boxing technique, are elite submission grapplers and fight with a kind of desperation you rarely see in this level of combat sports.

But a few months before missing the Vegas press conference under nebulous circumstances, Diaz said something—on the record—that should have raised red flags about the state of his mental health.

"Why the fuck am I doing this right now? I've been trapped in this prison, and after every fight there is another," he told *Fighters Only* magazine. "If I fight, I lose, no matter what, win or lose. I don't look forward to anything like that. I look past that, like, 'Holy shit, if I win this shit, I'm fucking stuck in this game.'"

No matter what your pessimistic inclinations might tell you, human beings aren't hard-wired for violence. Most people will do anything to get out of a fight—not only for fear of being hurt, but also because it's tough to deal with hurting another person.

Most elite level fighters deal with this problem by looking at MMA as an athletic competition where, just like in any other sport, the worst thing to fear is a bad performance.

But Diaz has always seen it as just fighting, similar to getting into a scrap in the

alley behind a bar. When another fighter signs a contract to fight him, Diaz seems to take it as a personal affront.

He'll call his opponent a bitch at a press conference, or shove him at the weigh-in. He'll stick his chin out during a match and actually allow the other fighter to punch him. He's been involved in two post-fight brawls in the cage, including one on a live CBS broadcast.

Most infamously, after his bout with Joe Riggs in February 2006, he actually picked a fight with Riggs in the hospital they were being treated in.

This has always made Diaz a fascinating subject. It's how he was able to cultivate a following during the years he fought outside of the UFC.

In part, it's because he's so intriguing that we've just brushed off this outlandish behaviour as a coping mechanism. If that's how a man like Diaz has to get himself ready to step into a steel cage and fight for money, then so be it.

But it's now clear that Diaz's approach to MMA may have created several serious psychological problems for the 28-year-old fighter.

Even when you look at it as a sport, losing a fight is a haunting experience. You can't shift the blame to the coach's poor strategizing, a teammate's fumble or a bad call from the ref. The other man is simply better than you. It can create an existential void inside your soul.

But when you make the fight into something personal like Diaz always does, the stakes are infinitely higher. The fear of losing starts to consume you. Losing to someone you hate, to someone you've publicly

derided, is embarrassing and emasculating. It becomes a kind of prison, as Diaz said.

I've always been a huge fan of Diaz's. When he fought in Japan, I would get up at 5:00 a.m. to catch the bout online. When it was announced he would be fighting for the UFC championship, I was giddy for weeks. If you've never seen him fight, just Google his match with Takatori Gomi. I guarantee it will give you an out-of-body experience.

I don't want to see Diaz put himself through this anymore, though. He needs help, and the people making money off him have to realize that some injuries extend beyond the body.

This summer has already shown us the all-too-real connection between fighting and mental issues in the sports world after a trio of NHL enforcers died within a few months, forcing the hockey world to look at the prevalence of prescription pill usage and depression among the league's fighters.

In boxing, guys like Mike Tyson, Oscar De La Hoya, Ricky Hatton, Floyd Mayweather and Arturo Gatti all had demons to contend with outside the ring. If anyone thinks MMA fighters might be the exception to this trend, they're only kidding themselves.

A few months ago, the UFC set itself ahead of every other fight promotion on the planet when it began providing its fighters with year-round health insurance. Now it's time for the organization to put that insurance policy to use and start encouraging—or even mandating—its athletes to seek psychological help when they

The Way of the Sword

Japanese Fencing Class Gets It On at Loyola

• DAVID KAUFMANN

Sword fights and battle cries filled the air at Loyola Gym last Tuesday as Concordia's Shidokan Kendo & Iaido Club held an open house to kick off the semester, drawing a crowd of four dozen experienced and amateur fighters.

"Kendo is commonly known as the way of the sword. It is the equivalent to Japanese squire fencing, with emphasis on one kill," explained third-degree-ranked Kendo student Michael Kim. He says it takes focus to hit properly.

"There's a lot of stamina, concentration, aggressiveness, and a lot of things to coordinate to make a valid hit," he said.

Now in its 37th year at Concordia, Kendo is one of the many martial arts offered by Concordia's Department of Recreation and Athletics. Outside of Concordia, there are nine other registered Kendo schools in Quebec, including ones at McGill and the Université de Montréal.

After a meditation period, the noise level picked up drastically in the gymnasium, largely because of the participants' use of the *kiai*—a type of battle cry that focuses energy.

"The first and most basic form is to yell from the bottom of your stomach," said Kim. "It trains the beginners to develop spirit and stamina, and helps the more experienced to focus."

Before senior student Juan Vasquez went on to teach the beginners basics, he explained the importance of the use of a *shinai*, a bamboo weapon representing a

Japanese sword. "Avoid gift-store replicas; you need real equipment," said Vasquez.

As the class went on, beginners learned classroom etiquette: how to enter and exit it properly, how to kneel prior to going into *mokuso*—the meditation done at the beginning and end of every class—and how to hold, walk, strike and charge with a *shinai*.

"*Onegai shimasu*," the newcomers repeated after Vasquez. In Kendo, it is important to know how to ask to practice with one another, and to thank them—"arigato gozaimashita"—as well.

Kendo's grading system is also unique, since the grading is done on the inside, not the outside, until one reaches their first *Kyu*—the equivalent to a brown belt Karate.

"The major difference is that we don't wear a belt to show it," Kim said. From then on, rankings move on to a national marking system. This is when judges gather to evaluate and pass students on to their next respected level.

"Twice a year, either in Toronto, Vancouver or Montreal, that's where everybody has to come. We have qualified judges from all over Canada coming [...] to give you a pass or fail," Kim said.

The highest rank one could reach in Kendo is an eighth Dan, which can only be achieved by holders of the seventh degree deemed to be "socially outstanding," are 48 years old or older, and for whom at least 10 years have passed since reaching the 7th level.

Given that list of characteristics, it's no surprise that since the end of the Second World War, only 400 people have achieved it.



Kendo practices happen Tuesdays and Saturdays at the Loyola Gym. A semester-long pass costs \$55.00 for students, and \$65.00 for the general public. For more information, visit shidokan-montreal.ca or scan this code with your smart phone.

Black Face, University Space



PHOTO ANTHONY MORGAN

HEC & A Lesson in Race Relations

• LAURA BEESTON

The group of white Hautes Études Commerciales students that were caught on camera last week donning blackface—in the name of ‘school spirit’—displayed mindboggling ignorance by claiming that they ‘did not want to offend anyone.’

Obviously, this profound lack of cultural knowledge, as well as racial insensitivity has indeed offended—swiftly causing a sensation across the Internet, where comment boards are being lit up by people who are absolutely stupefied that this event could be condoned, in Canada, on a university campus, in 2011.

This incident in particular was so brazenly outlandish it’s hard not to wonder how the hell no one in that faux-Jamaican entourage didn’t think, you know, they might be pushing it, that they should reconsider their school-spirit strategy and they should wipe that shit off.

Curiously, an argument is circulating from some francophone quarters that blackface does not carry the same cultural connotations in Quebec as in the US—that they’re outside of the “patrimoine canadien” and were simply inconsiderate because they’re from small, all-white towns—and that

the kids just didn’t “know any better.”

Even if these froshies didn’t have explicitly racist intentions—which they probably didn’t—and even if they were attempting to glorify Jamaican sprinter Usain Bolt—which they almost definitely were—they simply *should have* known better. And if they didn’t, they need to get educated. Pronto. They are in university, after all.

While HEC issued an apology—several days after the story broke—and has stated they will organize an “inter-cultural relations session” for the students involved, there are precious few details surrounding its implementation and content as of yet.

Though Quebec certainly has a unique history of race-relations, this incident is just unacceptable. More importantly, though, is that there is a real opportunity for HEC to take a hard look at its students’ cultural competencies and have a conversation about their values as an institution of higher learning.

As Anthony Morgan, the McGill student who taped the HEC blackface incident and posted it on the Internet, demanded in *The Gazette*, “What kind of message does it send to your black students [and the community at large] when you don’t stand up for them?”

But perhaps what’s most disturbing about this entire ignorant event in particular is that it surely isn’t an isolated incident—it’s just a blatant moment that’s been exposed to the worldwide web.

Across North American campuses every September, as drunken, 18-year-old newcomers with little real-world experience and humility are initiated into student life and new cities, how many instances of racism—perhaps more subtle than total blackface—go under the radar because it’s not egregious enough to be posted on YouTube? How many racist—or sexist and homophobic, for that matter—incidents happen on these university spaces without a second thought?

Before the 24-hour news cycle distracts us with yet another scandal to harp on, we should begin to think critically about our university spaces and, in particular, the more “traditional” frosh and orientation events, and take a hard look at what’s happening and the culture it’s creating—or excluding.

It’s too bad we even have to spill ink in an opinions piece over blackface on campus in this day and age, but as institutions of higher learning, clearly a lesson or two has been left out of the curriculum.

HEARD IN THE HALL

To Strike, or Not to Strike?

• PIERRE CHAUVIN

Tuition fees are on the rise, so we thought we’d ask students how far they’d go to stop them from going up. We roamed the halls of ConU to see if students would support going on strike for the sake of affordable education. Here’s what they had to say about it.

“[I would support] a peaceful strike. Tuition is already high for international students—we pay more than the Canadian students—and while I can arrange my budget, there are some people who can’t.”



—Mostafa Al Kotob
BA Engineering

“I generally support the strike because international fees are already extremely low in Quebec. I think [the current fees] are something we should hold on to—and try to move more towards a European model. [The strike] has to give the message that the reason we don’t want our fees to rise is not because we can’t afford them, but because we value education as a right.”



—Michael Guay
BA Political Science

“I would support [a strike] because even though I’m leaving the university, there will be other people that are going to have to pay the higher tuition rates. If it goes up, it’s never going to go down back to where it was. There’s not going to be many people left with the opportunity to go to university because of the tuition, and I would like other people to have the chance.”



—Kenya Alcocer
BA Human Relations and Child Studies

“If tuition goes up even more, it’s going to be even more difficult to pay for books and tuition. For sure I would support a strike.”



—Sandra Gomez
BA Human Relations

“Tuition fees are already quite high for international students and if you were to increase them even more, many students might choose not to attend university because they won’t be able to afford it. It’s important that tuition fees are payable—even if there are student bursaries or grants, it’s still hard for the average student to be able to go to university. In today’s world, having a degree is so important to get a job.”



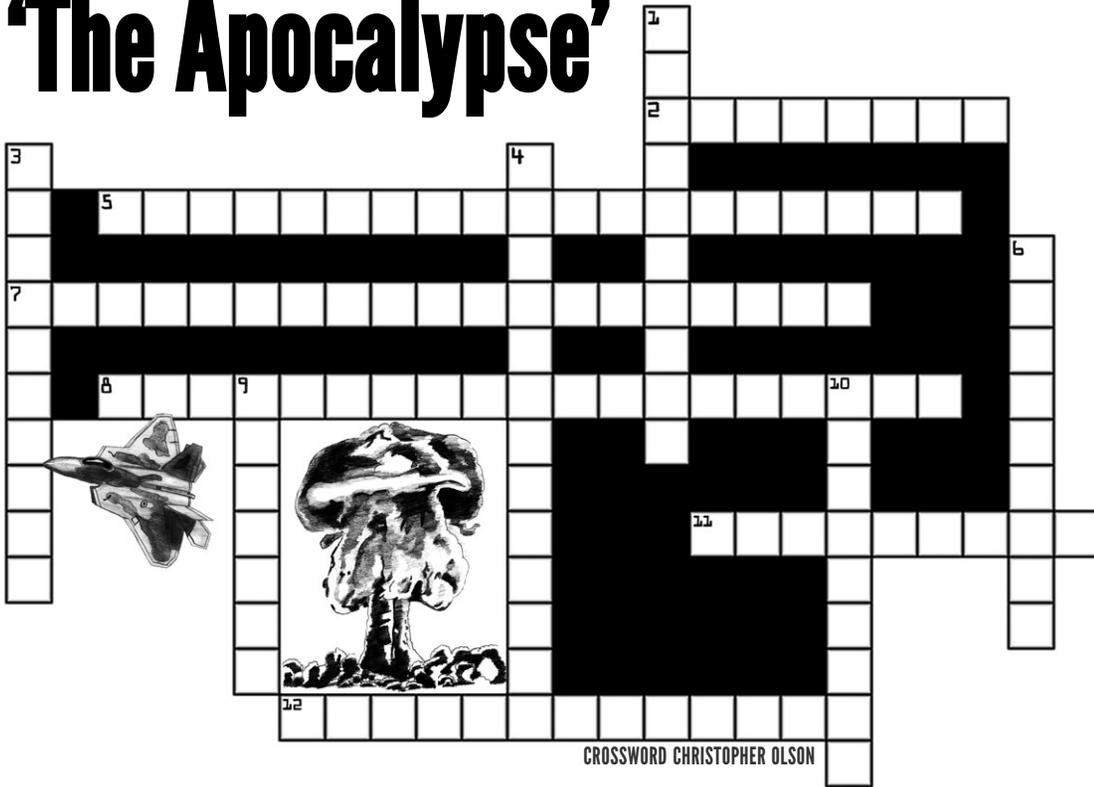
—Laura Stegen
BA Commerce

“Yes, I would [support a strike]—I don’t want my fees to increase. We [students] should be more involved in order to keep tuition fees low so they don’t go up in the future. I guess if the tuition fee [hikes] are because of inflation, then I’m aware they have to increase, but if they are not, then I [would] definitely [support a strike].”



—Nabila Noor
BA Finance

'The Apocalypse'



CROSSWORD CHRISTOPHER OLSON

Across

2. Some people forget that the "greatest story ever told" is essentially a handbook for how to survive the coming apocalypse—and you best believe that it is comin,' you heathen sinners. (2 words)

5. Before M. Night Shyamalan's *The Happening* envisioned killer plants out for revenge, this British-born post-apocalyptic narrative had intelligent plants capable of killing and eating human prey with a whip-like poison stinger. (5 words)

7. Nearly every movie Roland Emmerich makes is post-apocalyptic, but only this one somehow was able to spin an environmental message into the casual destruction. (4 words)

8. The only surviving ship in the fleet takes 50,000 survivors—out of an original population of 50 billion—to find a new home after a massive nuclear barrage of the 12 core worlds. (2 words)

11. This story's protagonist is

on a mission not to stop a zombie apocalypse from occurring, but to make sure we'll never forget by writing the definitive historical account of the tragedy. (3 words)

12. After the world's women lose the ability to procreate, the Earth's declining population becomes locked in a battle for whatever resources are left. Now that I think about it, though, with fewer people, you'd think there'd be more resources, no? Strange. (3 words)

Down

1. On the downside, the world's entire landmass is now underwater. On the upside, some of humans will evolve gills! (They will be mercilessly hunted.) (2 words)

3. The moral of this story: don't not be Christian. To those non-Christians: enjoy the free clothes we leave behind while you toil in agony! (2 words)

4. A malevolent artificial intelligence seizes control of the world's nukes while inadver-

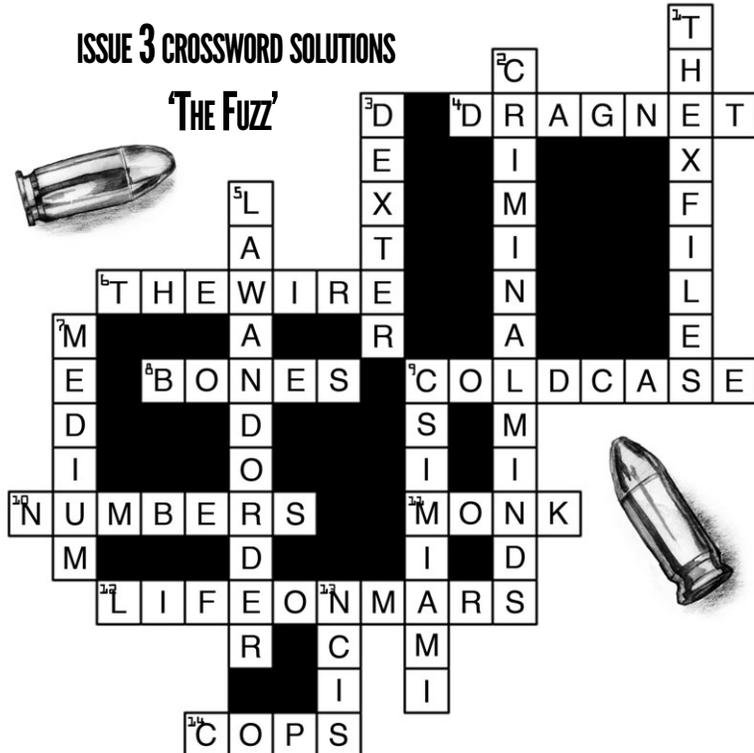
tently causing its own downfall by attempting to kill a human resistance leader before he was even born. That's why I use Linux. (2 words)

6. The overpopulation of the Earth is solved with a simple mandatory death sentence for anyone who reaches 21 years of age, bringing a new meaning to underage drinking—'cause you'd pretty much have to. Also, you'd be drinking to forget the fact that you only have a few years left to live. (2 words)

9. An unspecified disaster leaves the Earth apparently incapable of supporting life. A father and son—who remain nameless—make the best of the end times, which basically translates as starving to death with dignity. (2 words)

10. What appears at first to be an uprising of vampires turns out to be a virus that turns people into terrifying creatures—that happen to look a lot like vampires. Even in the throes of death, no one can say that humans aren't scientifically thorough. (3 words)

ISSUE 3 CROSSWORD SOLUTIONS



Not Feeling the Feet

I've been seeing a guy for a couple of months now, and we're getting to the point where the "everything is awesome" stage turns into the part where you really get to know each other. Good news is, I still feel that we're super-compatible—except for one small (or maybe not?) thing: I recently found out he has a foot fetish, and well, I don't. I know this seems trivial, but I think sexuality is a really important part of who we are—and if this is a big part of his sexuality then, well, are we fundamentally doomed? If so, I'd like to find out before I get more invested...
—Experiencing Cold Feet

Ah, the foot fetish—so often joked about that we forget that it's actually quite common. I wholeheartedly agree that sexuality is a super-important part of who we are as a whole, and therefore is not the least bit trivial.

So are you doomed? Well, that depends—but before I get to it, a bit of good news: at least we're not talking about vorarephilia here (which, by the way, is the arousal by the thought of being eaten by someone, eating someone else, or watching someone eat somebody else). That one might be little harder to play along with.

Now, how much of an issue this will be for your relationship depends on how intense of a fetish it is.

Is this a fetish that comes up every time you have sex? Does he need it to get off, or is it something he just kind of likes sometimes? Are you willing to explore what having a foot fetish means to him? I think if you really care about this guy and want to keep things going, then it's worth giving it a try and seeing what all the fuss is about.

If you've never tried it before, maybe you'll discover something new to love, to hate, or to be indifferent about. Either way, if you're not horribly turned off or uncomfortable about the idea of whatever he'd like you to do, then there's no real harm in trying it out.

However, if you happen to be indifferent, this won't necessarily mean you're in the clear. Being willing to do it might be enough for some people—but your partner might not be looking for someone who's simply willing to do it.

He likely wants to be able to share this with you and hopes that you will both be excited about it. Besides, there's no real fun in getting off if you know your partner is counting down the seconds 'til it's over.

A fetish can be a major part—in some cases the most important part—of someone's sexuality, so how you feel about that fetish needs to be carefully considered. Would you be ready to add feet to your sex life long-term?

If you aren't, he may never truly be satisfied with the sex he's having, just like you may not be if you now have to fake being into feet—which isn't really fair to either of you.

Ultimately, I can't really tell you if you're doomed or not. What I can tell you is that a fetish is as much a part of you as any non-sexual passions, interests or personality traits are and should therefore be given just as much thought when considering about your compatibility with your significant other.

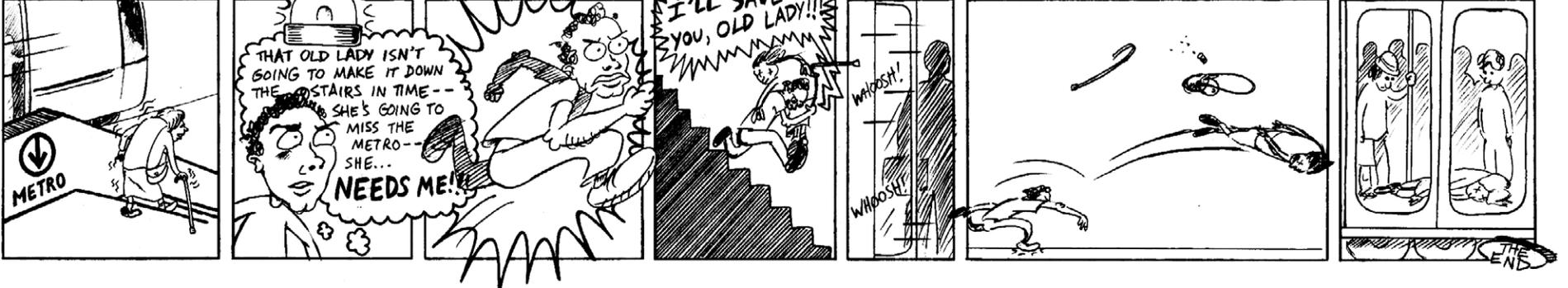
Keep in mind that you'll never find someone whose overall interests perfectly line up with yours (nor would I think you would want to), so it's just a matter of figuring out how important sharing this particular one is for your relationship to grow.

—Melissa Fuller

Send questions to sexpancakes.thelink@gmail.com and check out "Sex & Pancakes" on Facebook.

THE FUNNY PAGES

SHORTCUTS



COMIC JEFF BUSH

LIVING THE LIFE

COMIC CLAUDINE LAMOTHE



Nah'msayin?

Shuttle Bus-ted

So, your class just finished and it's time for you to head to the next one. Unfortunately, it's located on the other campus. But you figure, "Hey, this isn't so bad, I have 40 minutes to get there."

You then mosey on over to wait for the bus, and figure you might as well check the schedule. You stare at it quizzically. After you skim up and down the list and triple check you finally realize that you're actually not illiterate—there really is a big fucking question mark pulsating between the hours of 11:00 a.m. and 6:20 p.m.

You make the calculation in your head and realize that you'll probably have just one chance to make the bus in order to make it to your next class on time.

But look at that—a bus is already pulled to the curb. Sweet.

...Or not. You soon realize that the driver you believed to be standing outside awaiting your ar-

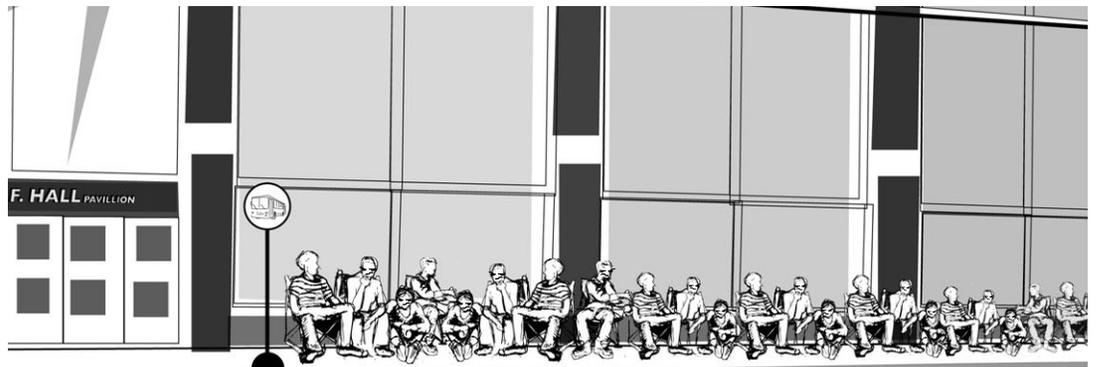
rival is apparently taking a break for an hour, over the course of which an eighth of the entire student body of Concordia piles up into a line.

The STM maintains that the average Montreal city bus can hold around 80 people. In theory, that's a lot of people—but judging by the current line-up for the shuttle, you're standing in the position of approximately passenger 92.

What the hell are you supposed to do? Take the Metro? Maybe that will work. Oh wait, you didn't buy a pass this month because the school offered an "efficient" shuttle bus service!

When jumping onto the back of a delivery truck seems like the most rational way to get to class, maybe the school needs to brush up on their services.

-Tyler Finigan



GRAPHIC SHOSHANA EIDLEMEN

Tremendous Tales

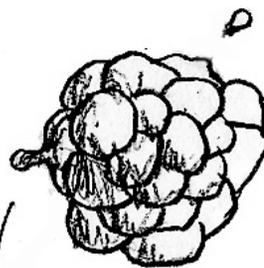
by Christopher Olson



While "lifeguard" was a surprising early career choice, even Death needed a summer job to pay for college tuition.

Barton Flats

THE STUFF THAT LEADERS ARE MADE OF



LEADER EMERGENCE

COMIC JONATHAN WOODS

In All (Post-Orientation) Seriousness

Whether you did so by dragging your feet, scurrying in confusedly or eagerly rushing through the doors, when you returned to school two weeks ago you were welcomed to (or back to) Concordia with barbecues, tabling fairs, music, food, free-flowing booze and friendly faces. And you have your student union to thank for that.

Props go out to the hard-working councillors and executives who devoted an immense amount of time and energy to starting this semester off in an informative yet exciting way. And while their efforts have not gone unnoticed, the time has come for us to remind ourselves that we didn't elect them on the promise of a good party.

We can expect big things to happen this year. Many of last year's issues have carried over to this semester, and are on the brink of being settled—finally. Now, students and our union need to keep each other informed, be alert and stay active to ensure that these problems get solved in ways that benefit us all.

We need to get serious about student issues. If we don't, shit could really hit the fan: I'm talking about getting stuck with the Faubourg as our student centre. I'm talking about the risk of losing our representation on the Board of Govern-

nors. I'm talking about the impending rise of our tuition.

With regards to the Faubourg, last year students resoundingly said "no" to further investment in a contract that still hasn't disappeared or improved. Our union now has about \$6.7 million of student money sitting in the bank that could be profitably invested into student space on both campuses.

We deserve better than a decrepit building with a flooded basement and necessary retail space to pay our \$3 million-a-year student centre rent. Oh, and ideally "student-run space" wouldn't be split 40/60 with the administration.

Last spring, the *Your Concordia* slate that won the executive race and a large majority of Council positions ran a campaign that promised to create, protect and invest in student space, and this year we need to hold them to it.

The students have already spoken on the Faubourg, and now its time for the union to finally say that the contract is a bad deal, once and for all—and then to start figuring out what students want \$6.7 million worth of student space to look like.

Last year, we saw our school's upper administration crumble into a cloud of its own corruption and overreach. This

year we are seeing it restructured completely, and need to ensure that our representation is not lost in the shuffle.

While undergraduate students may not be the school's highest governing body, we are the largest—and whether we are given the opportunity to speak or not, if we work together we can make our voices heard. No one's calling for a Computer Riot Redux, but time and again since the '60s, coordinated peaceful protest coupled with open and honest dialogue and clearly outlined demands have achieved amazing things—particularly in universities.

Finally, we are now just over two months away from the province-wide demonstration against tuition hikes, slotted for Nov. 10 in downtown Montreal. Sitting around and waiting until that day isn't going to cut it (but, by all means, mark your calendars!) or do anything meaningful to make our fees stay where they are.

We need to start applying strategic pressure now, and we need our student leaders to be at the forefront.

On an individual level, we can do things like give Education Minister Line Beauchamp a piece of our minds via email. But the real differences will be made with mass mobilization, and who

better to do that than the organization whose leaders we elect, and to whom we pay a fee levy?

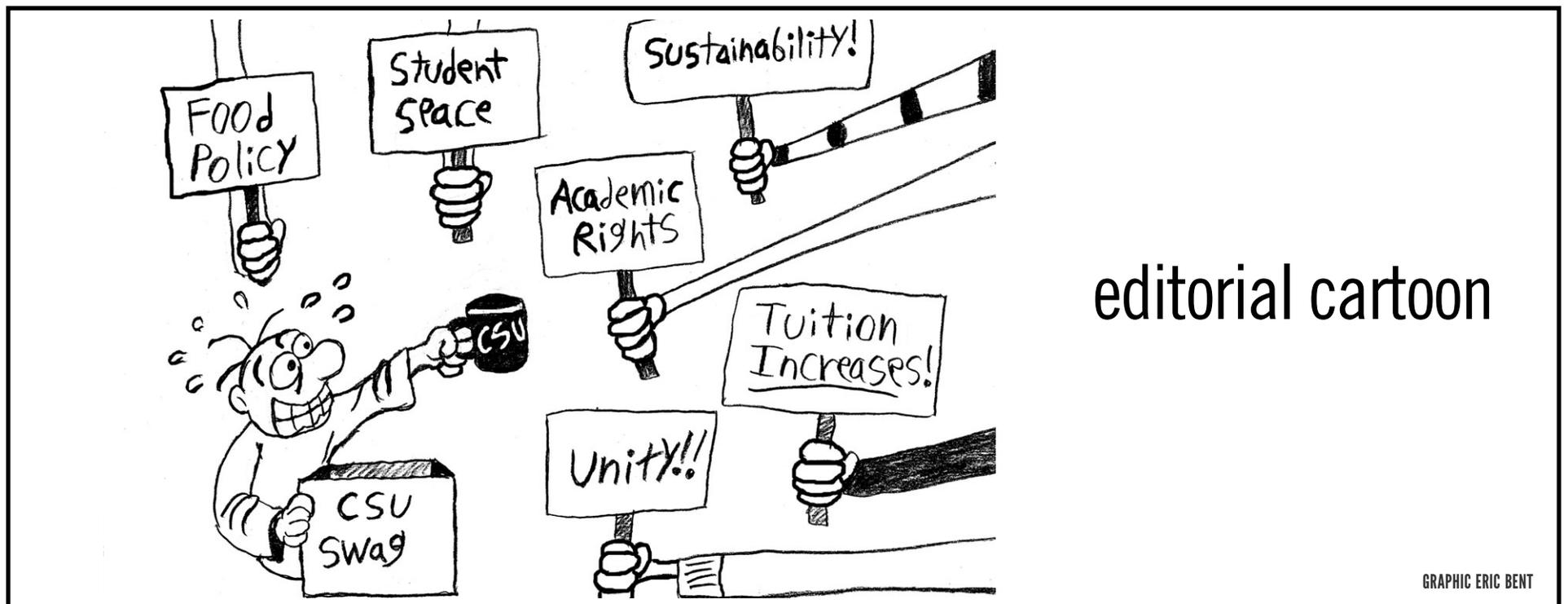
With all of the above at stake, students this year need to be alert, informed and vocal as hell. We can't afford to be asleep at the wheel, and neither can our union.

This Wednesday is the CSU's first Council meeting and all are welcome to attend. Your current executive was elected on a campaign that promised to represent students by listening first and speaking second, but you need to have something to tell them for that strategy to work. If you can't be there in person, at least tune in to the online stream via CUTV's website.

Last year, *Your Concordia* posted and responded to the feedback they received online through their tumblr blog, at blog.yourconcordia.ca. Check it out, and keep it active. This is an invaluable resource. Use it.

If this year shapes up to be anything like the last, the channels of communication are going to need to stay wide open.

—Megan Dolski
Opinions Editor



editorial cartoon

GRAPHIC ERIC BENT

✉ Letters@thelinknewspaper.ca

You're Both Wrong

Interestingly, I feel as though [Laura] Beeston and [Henry] Aubin's analyses of the student movement (In Vol. 32, Iss. 3 of *The Link* and in the Sept. 6 issue of *The Gazette*, respectively) are both insufficient, though quite differently.

Beeston is correct that a student struggle resigned to contesting tuition will bolster "the economic future of the whole province," and won't "weaken society." Aubin is correct when he labels this as students "wanting to hang on to their

own privilege" and calls it "reactionary" (like the Tea Party).

In order to not be simply another interest group scrambling for the crumbs from the capitalist pie, the student movement must recreate itself as a front in the broader struggle against capital. We should weaken this society, which, honestly, needs to be smashed—another world is possible.

—Brad Vaughan
Former History student
Still en grève, since '04-'05

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