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ADDRESSING THE AGENDA

A Debriefing on the Upcoming CSU Council Meeting



CSU members vote during one of last year's final council meetings.

PHOTO COREY POOL

COREY POOL, @COREYRIVER

The first official Concordia Student Union Council meeting of the semester is scheduled for Sept. 19, and judging by the approximately 25-point agenda, it's going to be a long one.

But before any great conclusions are reached—and in order for the students represented by council to know what is happening at this meeting—some context is needed to put a few of the key points into perspective.

CSU Council meetings are technically open to all 35,848 students that belong to the union.

From the Chair

One of the first main points on the agenda will be the chairperson's report, which is currently comprised of two points, the first of which concerns the status of students who sit on both council and the executive.

According to Article 10.2 of the CSU's bylaws, the chairperson is required to run a student status verification report through the Dean of Students following the DNE deadline. The report is made to ensure that all members of council and the executive are

registered students and eligible to hold elected positions with the union.

"It's a new bylaw that took effect March 1 of last year and hadn't existed previously," said CSU Chair Nick Cuillerier. "It's the first time that this bylaw is being used in a complete manner, [and] it's standard procedure going forward from here."

The new bylaw was created by last year's executive, and according to former CSU president Lex Gill, it was done in order to clarify the process of verifying union membership.

"You always needed to be a member of the CSU to run, hold office or vote in the CSU," said Gill. "We just made it clearer when that would be verified. After the deadline the chairperson will check, and that way there is a clear process being followed."

If someone is found not to be a student following the report, the decision on how to act will ultimately fall to the council's discretion.

"CSU Council is the highest decision-making body; it's the board of directors, and would have to make a decision if an elected person is not a member," said Gill.

CSU President Schubert Laforest's status as a student has been previously called into question, but according to Laforest, the issues have all been resolved.

His continued absence from the list of undergraduate Board of Governors representatives will be addressed at council, however.

Student Space

The issue of student space has been a touchy topic for generations of Concordia alumni, and will be dug up again at the coming meeting.

Over the past eight years, students at Concordia have been paying a per credit fee to fund the creation of a student centre. That money has been stashed in a bank account and has grown to nearly \$10 million.

Last year, students voted against the university's proposed purchase of the Faubourg Building for that purpose. In August, an article in *The Gazette* revealed a "massive cockroach infestation" in the building after former tenants Lunetterie Newlook sued the current owners for nearly \$336,000 in back rent over the issue.

At a special council meeting on Aug. 16, Arts and Science

Councillor Laura Glover brought up the Student Centre Fund and whether or not any of that money was being used.

VP Internal and Clubs Nadine Atallah said that it was possible, but any discussion on the matter would have to happen in closed session.

The issue was then dropped, due to not being part of the official agenda.

From the Councillors

Several points have been added to Wednesday's agenda from members of council, one of which concerns the hiring of CSU councillors for non-unionized positions of the CSU.

Though councillors hold the power at the CSU, they work as unpaid volunteers. However, there are various paid positions that are not unionized, such as Councillor Ramy Khoriaty's position on CUSACorp, the for-profit arm of the CSU.

"Anyone who has a contract with the CSU should not also be a councillor," said former CSU VP External and current Arts and Science Councillor Chad Walcott. "To me it sounds like a conflict of interest; to others there may be different interpretation, but I

think that it's something that should no longer be ambiguous in our bylaws."

The issue of hiring councillors for non-unionized positions is not currently addressed by any of the CSU's bylaws.

"It's a loophole that I'd really like to see closed," said Walcott.

Appointments

Many appointments need to be made at Wednesday's meeting by council to sit on several positions of great importance.

Concordia's Senate, the highest academic body at the university, is comprised of 46 voting members, 12 of which are undergraduate student representatives.

There are currently seven empty undergraduate seats on Senate. Only one member of the current executive sits on Senate.

"It's just kind of disconcerting that no executives were [at Senate] except for [VP External Simon-Pierre Lauzon,]" said Walcott. "That's something that I was kind of disappointed about."

According to Laforest, his reason for not sitting on Senate is linked to the reason he does not sit on the BoG. He plans to address this issue at council.

OCCUPONS LE SUD-OUEST



"Too much spaghetti!" The Turcot interchange, a complicated web of on-ramps and widened thoroughfares scheduled for completion by 2018.

PHOTO ALEXANDRU STEAU

After the Evictions, the Activism Lives On, BY JANE GATENSBY @JANEGATENSBY

Last fall, a blog post by leftist Canadian magazine *Adbusters* helped birth a movement.

Occupy Wall Street led the people of New York, and then the world, out into their cities in spontaneous and locally organized pop-up solidarity occupations against economic inequality.

As the days dragged into weeks and then months, the Occupiers were derided in the media, and subjected to widespread police brutality. Eventually, the protesters packed up and moved on and nothing much had changed. It seemed like a momentary blip of resistance against the one per cent.

But the movement isn't dead.

Just shy of the one-year anniversary of Occupy Wall Street, the spirit of the movement manifested itself for two days in the southwestern part of Montreal.

Last weekend, Sir George-Étienne Cartier Square in Saint-Henri was host to *Occupons le Sud-Ouest*, an activist event held in the spirit of Occupy Montreal. The weekend was one in a series of "neighbourhood occupations" held since the camp at Square Victoria was taken down last November at the behest of the Service de police de la Ville de Montréal.

"We wanted a large festive day where everybody could present their projects and problems and get together," said Paul Bode, one of the event's organizers.

In late 2011, Bode and a group of other ex-Occupiers were looking for ways to continue the movement. They settled on a model of temporary occupations, taking over public spaces around the city

for events to provide platforms for initiatives in different communities.

"What we did at la Place du Peuple was great," said Bode, referring to the Square Victoria camp. "But it wasn't accessible for a lot of people. People really love that we're coming into their neighbourhoods."

Pavement Pasta and a People's Kitchen

Participation in the event peaked around mid-day on Saturday as workshops on community issues put on by the community group *Solidarité Saint-Henri* inspired spirited interventions from neighbourhood residents.

"Too much spaghetti!" cried one woman, when presented with a map of the planned reconstruction and expansion of the Turcot interchange, a complicated web of on-ramps and widened thoroughfares scheduled for completion by 2018.

The new lanes of traffic are set to demolish existing rental properties and bring pollution to the neighbourhood, according to the organization.

At the end of the presentation, maps of a citizen-proposed alternative to the project were distrib-

uted and attendees were encouraged to join the Mobilisation Turcot campaign, a group based out of the South-West that's focused on informing the public and working with the city on the issue of the reconstruction of the Turcot interchange and the surrounding neighbourhood.

Other workshops dealt with poverty and gentrification in Saint-Henri, neo-liberalism, the Occupy movement and violence and civil disobedience.

All told, a few hundred people visited the park during the two day event, drawn by workshops, discussion groups, a free market, a "people's kitchen," live music, and tables where community groups presented themselves and their work.

"Occupons Montréal doesn't come here with any kind of political goal in mind; it's really the people in the community who bring forth the things that concern them," said Bode.

In addition to community groups, *Occupons le Sud-Ouest* reached out to autonomous citizens' assemblies (known as *Assemblées populaires autonomes du Québec*, or APAQs) in Point-Saint-Charles and Saint-Henri to help plan the event.

The APAQs are non-hierarchi-

cal assemblies that provide a structured platform for residents of particular neighbourhoods to discuss issues and coordinate actions. Most meet once a month, often in parks and sometimes in indoor community spaces, and operate under the principle of direct democracy.

"It's part of our strategy of going local," said Bode. "These APAQs and the casserole marches came up all of a sudden [...] and we were like, 'Fantastic, it's happening on its own.'"

The event, which included programming geared at APAQ members from across the city, is part of a growing trend towards the forging of links between the neighbourhood activist groups.

APAQ Saint-Henri held its monthly assembly in the park on Saturday, and at Sunday's popular education meeting, around 30 members from eight different APAQs discussed shared goals, like establishing an inter-APAQ information network and the ever-present problem of mobilizing more people in a post-student strike climate.

"It's easy to go out into the street," one participant commented. "But getting people to implicate themselves beyond that is more complicated."

Upcoming APAQ events

APAQ Popular Education Committees Meet-up

Sept. 22, 12:00 p.m.

Parc Lafontaine

APAQ Verdun

Sept. 23, 11:00 a.m.

Corner Verdun St. and
Lasalle Blvd.

assembleecitoyenneverdun.wordpress.com

APAQ Hochelaga-Maisonneuve

Sept. 29, 12:30 p.m.

Location to be announced
apahochelaga.org

APAQ Rosemont Petite-Patrie

Sept. 29, 2:00 p.m.

Parc Père Marquette

(Weather permitting, otherwise corner St. Denis St. and Beaubien Ave.)
apaqrpp.wordpress.com

APAQ Villeray Street Party

Sept. 30, 2:00 p.m.

Corner Jarry St. E. and
Drolet St.

villeray.philotech.org/wp



Residents of St. Henri gather in Parc Sir George Etienne Cartier for a Popular Education Committee Meeting.

PHOTO SAM SLOTNICK

APAQs: The Casseroles Go Underground

Ask ten different activists from ten different APAQs how their groups started, and you'll get ten different answers.

In an interview with *The Link* at an inter-APAQ meet-up in Parc Extension last Thursday, Michel Caisse, a member of APAQ Hochelaga-Maisonneuve, tried to explain his assembly's origins.

"The APAQs are the baby of the casseroles," said Caisse in reference to the popular pot and pan banging protest.

"No, we were there before the casseroles," someone interjected. "The casseroles are the baby of the APAQs!"

A few things are certain: the APAQs date back to around the time of the casserole protests that began in May, at the high point of the mobilization against Law 12, then called Bill 78.

"We don't have any membership, people can come as they please" said Jean-François, an activist from APAQ Rosemont who also took part in the inter-APAQ meet-up.

Action committees, small groups with names like "popular education," "political action," or

"neighbourhood struggle" orchestrate APAQ actions.

The type of action varies greatly from neighbourhood to neighbourhood, however.

Some APAQs are focused on mobilizing residents to take part in the wider social movement: APAQ Centre-Sud, for instance, maintains links with the Coalition large de l'Association pour une solidarité syndicale étudiante—the student group responsible for much of the anti-tuition hike protests—whose offices are in the neighbourhood, and tries to mobilize Centre-Sud residents to attend national demonstrations.

Others, like APAQ Hochelaga-Maisonneuve, have been more direct, by entering local workplaces like the Montreal Port to promote the idea of a social strike and protesting the return to classes alongside CEGEP stu-

dents at Collège de Maisonneuve.

Although most people in APAQs say that the number of students coming to the assemblies has dropped since classes resumed, APAQs still attract a handful of students who feel that the promised tuition freeze is no reason to stop mobilizing.

Sarah, who decided to come to the inter-APAQ popular education meeting after participating in the Centre-Sud assembly, counts herself among the few.

"At the end of the strike, I asked myself what I had been fighting for," she said. "Are we all going to go home, is it going to be over just because the strike is finished even though we know that it was about a lot more than that?" She sees participation in an APAQ as a way to keep mobilizing.

But it won't be easy.

APAQs around Montreal have suffered drops in attendance following the elections and the return to classes. Caisse admitted that at the beginning, it was normal to have 150 people at an assembly, but that now the number is closer to 40.

"But it's okay," said Caisse emphatically. "The people here, we're not going to start a revolution. But there will be an event that makes people stand up, and there's going to need to be structures and organizations that can take their anger and direct it effectively."

In some APAQs, however, the participation problem is more serious. Julie, from APAQ Côte-des-Neiges, attends assemblies of just five or six people. She came to the popular education meeting to see what has worked for other APAQs.

"When we're all these little groups, it's important that we band together," she said.

"It's easy to go out into the street, but getting people to implicate themselves beyond that is more complicated."

2110 CENTRE HOLDS ALT EVENT SERIES

BY HILARY SINCLAIR @HILARYSINCLAIR

From a fertility awareness workshop to *papier maché* puppet, this year's version of the 2110 Centre for Gender Advocacy's Another Word for Gender event series has something for all Concordia's diverse communities.

Running from Sept. 20 to Oct. 4, Maya Rolbin-Ghanie, the 2110 Centre's publicity and promotions coordinator, says that this is the time of year to be introducing students to the practices and ideas around gender advocacy. Another Word for Gender, she says, covers a wide range of issues.

"We thought that broad programming, setting lots of different events around things that very much had to do with gender and feminist organizing reflected our approach," said Rolbin-Ghanie. "All these different issues and events are very much linked."

Last year's event was well attended and culminated in the largest ever Sisters in Spirit March and Vigil for Missing and Murdered Native Women that brought together about a thousand people.

This year, the Sexual Assault Centre Campaign is presenting an Intro to Sexual Assault workshop.

The campaign has been rallying the university for funding, space and policy that directly and specifically addresses sexual assault, and have finally been able to sit down with administrators to discuss the need for a safe haven for assault victims on campus.

"We've certainly made progress engaging student interest in having a Sexual Assault Centre," said Rolbin-Ghanie. "The Concordia Student Union and the Graduate Students' Association have been very supportive, like pretty much all students at this point, and they've both called for the same things we've been calling for over the past year."

Organizers say that the victim-blaming rhetoric that governs the university's sexual assault policies need to be flipped, and so far their petition for a centre has ballooned to over a thousand signatures.

This year was also the first year that sexual consent training was offered to frosh leaders in response to a number of complaints during past events.

"The [training] is not just geared towards people who experience sexual assault," said Rolbin-Ghanie. "It's also aimed at people who might be perpetuating sexual assault."

This year's keynote speaker, Loretta Ross, echoed the sentiment of campaigners saying that universities tend to under-react, under-report and underestimate the impact of sexual violence that occurs on their campus.

"Having accessible places of help is very important and unfortunately women are very vulnerable in college and university settings to sexual assault," said Ross.

"It's the combination of being very trusting and being in atmospheres where violence against women is—not encouraged—but the universities often don't take it seriously enough because they don't want to smear the name or reputation of the university."

Ross, a founder and national coordinator of the SisterSong Women of Color Reproductive Health Collective, will be speaking at Concordia about the intersection between sexual and reproductive violence on Sept. 27.

QPIRG TO REORIENT STUDENTS TOWARDS SOCIAL JUSTICE



QPIRG tabling during last year's orientation.

PHOTO ADAM KOVAC

BY ANDREW BRENNAN
@BRENNAMEN

Orientation week has ended, not with a bang but a downpour of rain. Given that, it would seem to be time for Concordia students to stop having fun and get serious about school.

But for those not ready just yet, the local Quebec Public Interest Research Group at Concordia have a week of block parties, workshops and a film screening to help ease the transition. It's called DisOrientation.

"We want to present to new students coming into university for the first time a different aspect of what education could be, things that go beyond simple academics," said Christina Xydous, co-coordinator of QPIRG Concordia.

According to Xydous, DisOrientation week is geared towards "getting [students] involved and becoming participants in their community and in social justice issues, and becoming aware of things beyond the campus, so to speak."

Founded in 1981, QPIRG Concordia has grown from a student club funded by the Concordia Student Union into an autonomous organization deeply rooted in community activism.

The group also funds undergraduate research in areas of social justice and human rights, while also providing space for over thirty working groups: small grassroots entities tackling issues such as prisoner solidarity, migrant justice, trans struggles, free expression, anarchism and child care for low-income families.

But, despite their activist reputation, Xydous maintains that DisOrientation week is meant to be accessible to everyone.

"A lot of students already have a sense before even arriving into university that they want to know more about certain things and have a certain inclination towards those things, but I think that the issues we cover throughout our disorientation week are so broad that it really reaches out to all kinds of people," she said.

The festivities include a film screening of *The Hole Story*, a documentary on the mining industry in Canada produced by the National Film Board of Canada. The event is co-sponsored by Cinema Politica.

A block party is also planned for Sept. 27 at the corner of Mackay St. and de Maisonneuve Blvd. W. Billed as a mobilization of the red square-sporting student movement, the festival is attempting to repeat the success of a similarly styled protest that was held on campus during the general strike in April.

"I think a lot of people were really excited with the results of that [event] and wanted to take it a step further, especially in light of everything going on in the past year in the city and throughout province, noticeably the autonomous neighbourhood assemblies that have popped up everywhere," said Xydous.

These prominent street displays, she continued, indicate to her a trend of rising community awareness and localized activism.

"I think we are seeing people claiming

their space and claiming their cities," she said. "We're throwing this block party to celebrate the fact that these are public spaces and it's important for us to congregate in them."

Workshops will also cover various issues throughout the week. In a discussion on gentrification, Fred Burill, a Concordia alumnus and researcher, is looking to show students the impact of urban renovation.

"I think the argument is quite compelling to students in general, as a largely low-income population that is always on the lookout for cheap places to live, and that will get harder and harder as gentrification advances," said Xydous.

Other workshop topics include developing indigenous identity, examining anti-colonial protests of the Plan Nord construction plan proposed by Jean Charest's Liberal Party, and a discussion on recent developments in the Quebec general student strike.

"We had to have something on the issues of this year's student strike," said Xydous. "It was a massive mobilization of students across the province and perfectly relevant to [what] Concordia students want to discuss."

But for something to be relevant, it must also be of interest, and QPIRG Concordia is hoping those unfamiliar with its history of community activism will embrace the invitation to get involved.

"[You] sensitize and inform people about the various issues that we think are important," said Xydous. "I think it's a great opportunity."

What Went Wrong With the CSU's Orientation Concert Plans

KATIE MCGROARTY, @KATIEMCG

In May of 2011, the victorious *A Better Concordia* slate took over the Concordia Student Union throne.

With the passing of the torch came the binders of instructions on how to go about being Concordia's new student union.

Executives from last year's *Your Concordia* slate shared the responsibility of training their successors to make the \$150,000 Orientation happen—something that comes with the territory of an elected council.

To help with the transition, a post-mortem report detailing a monthly breakdown of tasks to be completed is given to the successors. It states who to contact, when to have certain things done by, and the process for many tasks that are a part of Orientation.

The documents are only detailed suggestions, and what to do with them is up to the executives, but since the beginning of their term, the CSU has been plagued with varying ideas of how closely they should follow in the path of their predecessors.

CSU vs. CSU

Starting in mid-April, former CSU VP Student Life Laura Glover started training current VP Student Life Alexis Suzuki on the Orientation process that was to be followed though the summer.

The incoming and outgoing CSU disagree over what help was

given, and what was received.

"There were actually some [executives] who wished that more training had been provided, more comprehensive training," said CSU President Schubert Laforest. "But I think that also speaks to a different dynamic between incoming and outgoing."

Most notable were the differing opinions between this and last year's executives in charge of Orientation planning.

"Alexis and I did training together, and then I made it clear that I would be available to assist with anything throughout the summer," says Glover. "I mean, perhaps they did reach out for help, but not necessarily from me."

Suzuki stated in her June executive report that Glover provided her with only basic training, but Glover maintains that she did all in her ability.

"I think that I can certainly say that I did my best to provide all of the tools and resources that I thought would be needed and useful for [Suzuki], and I did make myself available if she felt that they weren't effective," said Glover.

CSU vs. CJLO

Last year, the CSU enlisted the help of CJLO's volunteer DJ team to take care of the soundtrack to many Orientation events.

"Last year, Laura Glover came into Loyola and she and I coordinated the schedule and let us know what kind of music they wanted," said CJLO Station Manager Stephanie Saretsky. "This year, we

heard from them about a week or two before Orientation activities—it was super last-minute."

Because they are mostly student volunteer-run—as well as situated at Loyola—CJLO asks for two to three weeks' notice in order to secure free DJs and sound equipment.

Due to new sound restrictions in Quartier Concordia, this year's CSU ran into issues that hadn't been problems during previous Orientations. In 2011, the CSU received a noise complaint during one of the activities on the Reggie's terrace.

As a consequence, the CSU had to apply for a special sound permit from the city before any sound systems were to be set up.

"We worked really hard to set DJs up and we went on the Wednesday to set up security and they didn't have a sound permit," said Saretsky. "They went and got it, but the security analyst said that because it was the day of, they wouldn't allow it."

Last year, CJLO offered their services to about eight Orientation events. This year, they weren't involved in any.

"I mean, I met with them once in person, but other than that we haven't been in touch at all," said Saretsky. "This year, we haven't heard much from the executives in terms of helping out."

CSU vs. the Music

Music coordination is not the only area where CSU executives have stayed relatively quiet.

The lack of Orientation line-up when the rest of the Orientation schedule was announced confused students while the CSU scrambled for the answer to a missing headliner.

Although they expressed confidence in their secured bands, contacts were not signed until early September, and the lineup was not printed on any of the original Orientation flyers.

"It was due to the nature of the music industry," said Schubert Laforest. "We had quite a few different headliners dropping on us last minute—I think we went through four—so that was unfortunate."

"It's going to be put in the Orientation post-mortem report when it comes to really emphasizing the fact that securing an Orientation lineup as soon as possible with the adequate paperwork should be a real priority."

The post-mortem compiled by the 2011-12 CSU recommended that the contracts be signed in early August, and that communication between promoters start in July.

"In the audit from 2010's Orientation, the CSU was criticized because they would bring a big name international artist, and then you have to pay the appropriate taxes," said Laforest.

Laforest stated that one of the reasons for booking all relatively unknown Canadian acts was to promote homegrown talent, although American electro musician Steve Aoki was originally in negotiations to headline.

"It's going to be put in the Orientation post-mortem report when it comes to really emphasizing the fact that securing an Orientation lineup as soon as possible with the adequate paperwork should be a real priority."

— Concordia Student Union President Schubert Laforest

Another Word For Gender Event Calendar

All events take place at the 2110 Centre for Gender Advocacy's Planning and Campaigns Office (1500 de Maisonneuve West, #404) unless otherwise noted.

1. Thursday, Sept. 20

Open House / 3:00 p.m. to 5:30 p.m.
Wine & Cheese w/ Performances and Open Mic / 7:30 p.m.

2. Friday, Sept. 21

Trans 101 Workshop / 2:00 p.m.
Pulling Strings: A Puppet Making Workshop (Part I) / 6:00 p.m.

3. Saturday, Sept. 22

Pulling Strings: A Puppet Making Workshop (Part II) / 3:00 p.m.

4. Monday, Sept. 24

Transformative Justice 101 / 6:00 p.m.

5. Tuesday, Sept. 25

Crooked Beauty (2010, 34 min) / 7:30 p.m.

For more info on the Another Word for Gender event series, check out the 2110 Centre for Gender Advocacy's Facebook page at facebook.com/gender.advocacy.

QPIRG's DisOrientation Week

6. Monday, Sept. 24

Open House / QPIRG Concordia (1500 de Maisonneuve Blvd. W., #204) / 12:00 p.m.

The Hole Story: Cinema Politica film screening / Hall Building (1455 de Maisonneuve Blvd. W., H-110 auditorium) / 7:00 p.m.

7. Tuesday, Sept. 25

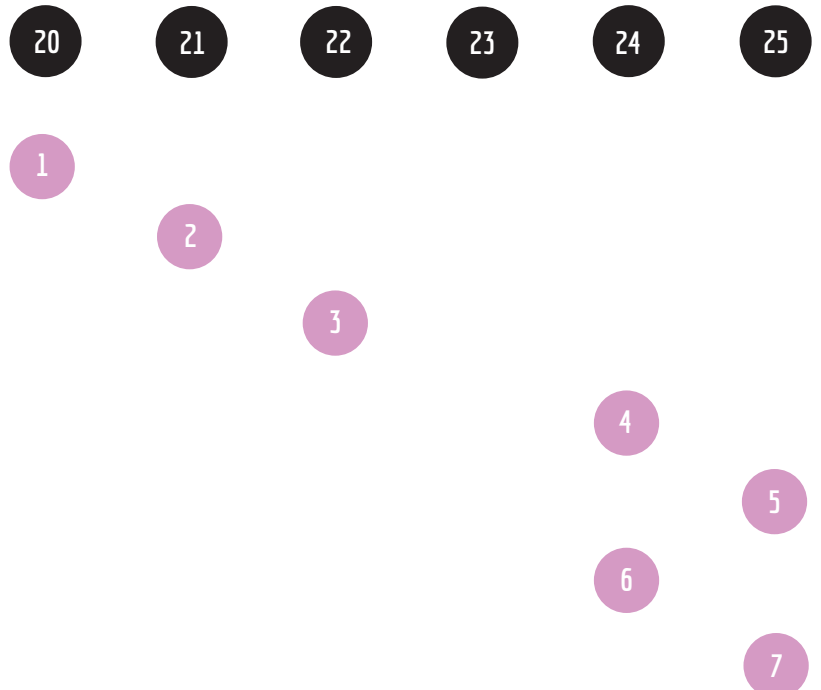
Anti-Colonial Solidarity Against the Plan Nord Workshop / QPIRG Concordia (1500 de Maisonneuve Blvd. W., #204) / 1:00 p.m.

Anti-Prisons & Prisoner Justice Open House/Workshop / QPIRG Concordia (1500 de Maisonneuve Blvd. W., #204) / 6:00 p.m.

For a full list of events visit qpirgconcordia.org/disorientation.

ALTERNATIVE ORIENTATION CALENDAR

SEPT. 20 - SEPT. 25



GSA FIGHTS BACK AGAINST CHARGES

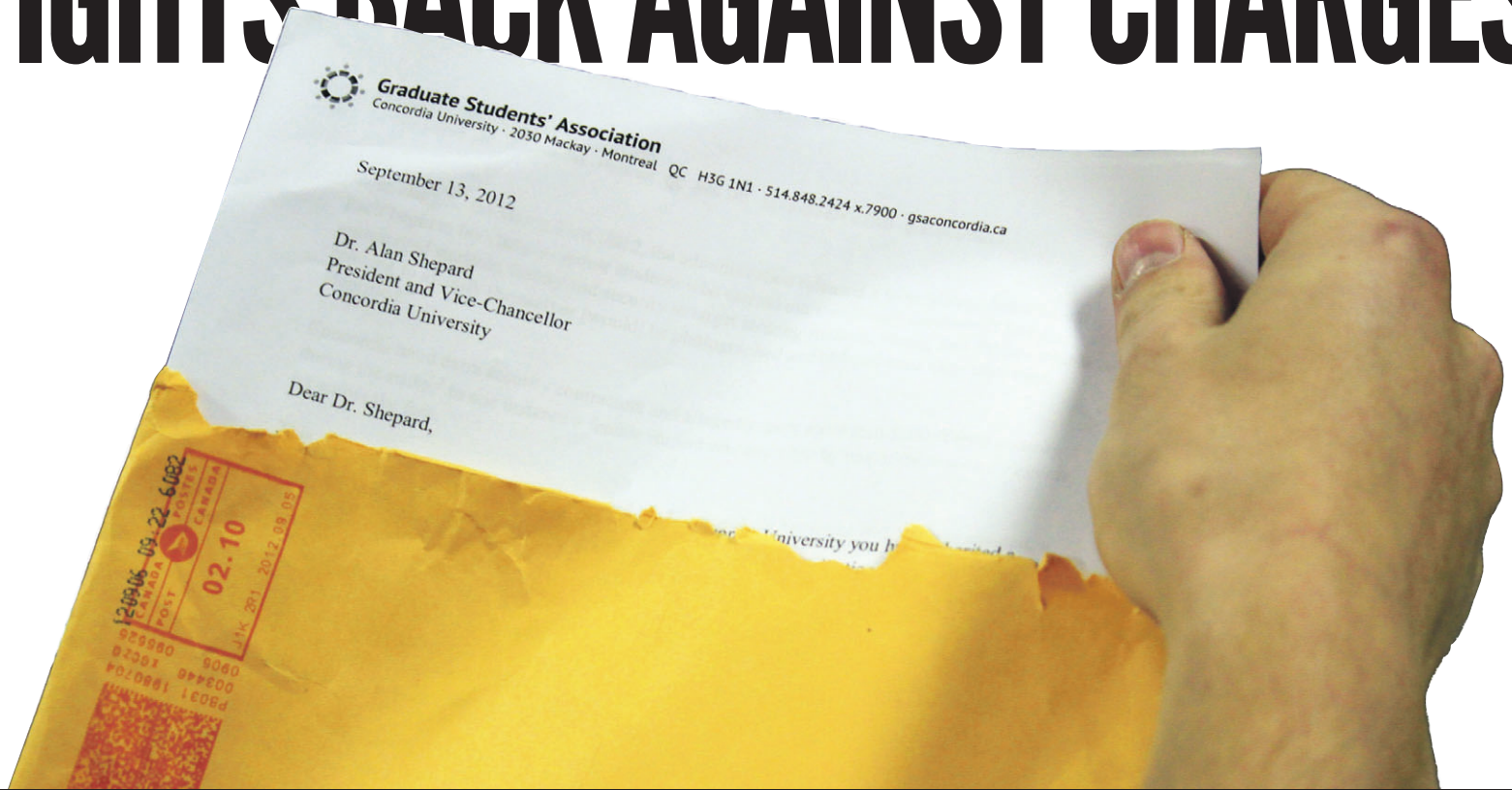


PHOTO ILLUSTRATION COLIN HARRIS

Grad Student Presidents Sends Letter to University, Shepard

BY JULIA WOLFE
@JURUWOLFE

Graduate Students' Association President Daria Saryan sent her counterpart, Concordia University President Alan Shepard, a public letter Thursday, asking him to drop all charges related to the strike.

Saryan wrote the letter, she said, not just for the three graduate students facing charges, but in support of all 26 students.

"Right now, our focus is to try and get all charges dropped," Saryan said.

Saryan, along with GSA VP External Nadia Hausfather, have been trying a number of varied tactics to convince the university that these charges are not justifiable.

At the June 21 meeting of the Board of Governors, Saryan and

Hausfather tried to give out cards to all the Governors asking for their support. Audience members, however, were not allowed in and they were unable to pass them out.

The two did manage to meet with VP Institutional Relations Bram Freedman. It was a meeting that, according to Hausfather, confirmed their suspicions that "Concordia administration as a whole does not understand collective democracy at general assemblies."

"If the administration charged these students, why didn't they also charge the GSA?" wrote Saryan in the letter sent to Shepard. "It is unfair to target individuals whose actions were based on a collective, democratic decision."

The GSA has also been in touch with the Concordia Student Union and some of the under-

grads facing charges, who feel the same way.

"This was a democratic decision taken by students to go on strike and block classes," CSU President Schubert Laforest wrote in his executive report which will be present to council at Wednesday's meeting.

Trevor Smith, one of the undergrads facing charges, made a similar comment to *The Link* in a previous interview.

With the letter, Saryan said the GSA wanted to "start a dialogue." They are hoping to meet with Shepard at some point this week.

Saryan is optimistic, saying Shepard "definitely brings a new energy to the university."

But no matter how the meeting goes, the GSA will continue attempting to get all charges dropped.

Laforest echoes the sentiments

in his report.

"If we can't get the charges dropped within the system, we may have to go outside," he wrote. "It may very well be time to escalate."

"If Concordia thinks that it's going to be able to squash student protests through charges like this, it's just not realistic," Hausfather said, adding that the GSA will use this as an opportunity to make sure all graduate students are "aware of their rights."

"In the past, we've seen that when students are aware of their rights, it usually leads to serious actions. If the intent of the university is to quiet students, it will probably backfire. It usually leads to more frustration, to more anger."

To read Saryan's letter in full, turn to page 19.

"If we can't get the charges dropped within the system, we may have to go outside."

—Schubert Laforest

BRIEFS

BY MEGAN DOLSKI, @MEGANDOLSKI

Missing Maple Leaf

The Canadian flag was nowhere to be seen as Quebec politicians were sworn into the National Assembly on Monday.

Reporters said the flag—which had been present in the Assembly for the past nine years under Jean Charest's reign, had been removed from the premises. Parti Québécois leader Pauline Marois did still pledge allegiance to the Queen, however.

Gun Scare in Longueuil

Three 16-year-old students were arrested Monday at Jacques Rousseau High School in Longueuil, QC. The school was placed under lockdown after an emergency call was made reporting that a gunman had been spotted in the building.

One of the students arrested was found in possession of an air gun and all three may face charges of public mischief.

Whose Gun Is it, Anyway?

The Federal Government plans to appeal the recent Quebec court ruling that impeded the destruction of the long-gun registry.

The ruling had requested that the information be handed over to the province of Quebec, but the Conservative Party of Canada has recommended that any province interested in maintaining a gun registry should start from scratch.

Due Paid

Concordia has paid the \$2 million fine the Ministry of Education issued them in March. The fine was given to the school as punishment for the handing out of \$3.1 million in severance packages to top administrators between October 2009 and December 2010.

Luckily for students, none of the school's operations have been affected because the school was able to pay the fine using money from a "reserve account."

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Pull-Out
Section

POP Goes the City!

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Music festivals generally involve weekends spent in barren fields, the intoxicating discomfort of camping, thousands of people drenched in their own (and other people's) sweat—and that's not counting the unavoidable port-a-potty situation.

Luckily, POP Montreal lets you experience all the music and arts without any of the foul smells or setbacks of a traditional festival. So skip your classes (they won't miss you) and call in sick to work (they might).

Go to symposiums. Shop for vintage clothes and handmade crafts. Take in a charity celebrity

basketball game. Sit in for a film, or wander through an art exhibit.

Oh, yeah, and did we mention there are concerts, too?

Whether you're in it for Grimes and Lil B, or you want to discover the next big thing by sitting through every opening act you can, POP Montreal has the show for you.

Pre-drink, get your tickets early, hit up four different venues a night, and mingle with strangers. It'll be worth it, I guarantee.

—Katie McGroarty,
Fringe Arts Editor

POP Picks The Link's Editors Pick Their Must-Sees

You'll Dance to Anything

I'm into the idea behind *You'll Dance to Anything*. What makes an object resonate? What makes it unique? For those skeptics that enjoy seeing everyday objects as intrinsically symbolized by their cultural environment, *You'll Dance to Anything* will help you assign new meanings to what we often take for granted.

—Paku Daoust-Cloutier,
Graphics Editor

You'll Dance to Anything / Quartier POP (3550 St. Urbain) / Sept. 19 to 23 / 11:00 a.m. to 8:00 p.m.

METZ

If you're looking for dirty, sweaty punk 'n' roll, then you better be at the METZ show.

Catch them at POP's converted community centre venue on Rachel at St. Urbain and get your dose of loud, aggressive music to offset all the spacey, synthy stuff you're bound to hear at POP this year.

—Colin Harris,
Coordinating Editor

METZ / Mission Santa Cruz (60 Rachel St. W.) / Sept. 20 / 11:00 p.m.

Computer Magic

Computer Magic has got some great upbeat songs. Too bad she's playing on the same day as multiple birthday parties at my apartment. So Danielle, if you wanna join us after your show, call me at *The Link* offices! I feel like we have a lot of things in common, like space, gin and liking your music.

—Clément Liu,
Creative Director

NOIA + Computer Magic + Beach Day + Majical Cloudz / Sept. 21 / Rodos en Haut (5581 Parc Ave.) / 9:00 p.m.

Yukon Blonde

Yukon Blonde is from Kelowna, BC, a sort of uncool town in Western Canada. I'm from a nearby uncool town (Surrey, BC) with a lot more meth users per capita (so clearly I'm the authority on this). They're garage-y and northwestern (Yukon Blonde, not the meth users) and kind of like if every band from Seattle went camping a few more times a year and smoked 10 per cent more pot. Go see them.

—Katie McGroarty,
Fringe Arts Editor

Yukon Blonde + Elephant Stone + Cobra & Vulture + Bredrins / Sept. 19 / Divan Orange (4234 St. Laurent Blvd.) / 8:30 p.m.

Lil B

At some point *The New Yorker*, and *The New York Times* decided Lil B's rap—which usually features abrasive beats and intermittent calls of “Swag!” or “Whoop!”—was some kind of transcendent beat-poet-esque genius. Even if you're uncertain about the merit of verses like “Put me on the couches/Interview my girlfriend/Swag, swag, swag, swag/Brang-dang-dang your girlfriend,” his show is sure to be a bass-driven romp the likes of which you have never experienced.

—Sam Slotnick,
Community Editor

Lil B + Lunice + Cadence Weapon (DJ Set) / Sept. 21 / Club Soda (1225 St. Laurent Blvd.) / 9:00 p.m.

Yamantaka // Sonic Titan: Opera 33

Concordia art grads turned musicians created this send-up of club culture, mixing no wave with Japanese opera. Inspired by surre-

alist performance art and spectacle, the media experiment revolves around warring drag queens. The stage is set with them lip-synching to the live music by YT//ST. The rock opera promises to be absurdist and macabre at the same time.

—Elysha del Giusto-Enos,
Fringe Online Editor

Yamantaka // Sonic Titan: Opera 33 / Sept. 21 / Rialto Theatre (5723 Parc Ave.) / 9:00 p.m.

Peaches DJ Extravaganza

The Peaches DJ Extravaganza promises to get you balls-deep in some frighteningly sexual electronic beats. The show promises copious amounts of glitter and sweat, so you'll most likely be taking a not-so-environmentally-friendly number of post-extravaganza showers. If you're a fan of fucking the pain away then this is the POP event that will surely get your body shaking.

—Hilary Sinclair,
Managing Editor

Peaches DJ Extravaganza + Venus X + The World Provider / Église POP Little Burgundy (5035 St. Dominique) / Sept. 20 / 11:30 p.m.

Shut Up and Eat Your Ballads

How does an evening of Tom Waits reimaginings recorded live to tape through the same console that recorded the legendary sounds of Led Zepelin's “Kashmir” sound? Leif Vollebekk and his fantastic friends wanna pull on your coat with this intimate, one-of-a-kind performance. So grab a drink and saunter north of the railroad tracks Saturday night for what's bound to be one hell of a show.

—Corey Pool,
News Editor

Shut Up and Eat Your Ballads: Leif Vollebekk & Friends / Sept. 22 / Break-glass Studios (7250 Clark St.) / 10:00 p.m.

The Evolution of a Festival



Over a Decade Later, POP Montreal is Still Making Headlines

ELYSHA DEL GIUSTO-ENOS, @ELYSHAENOS

Opera. Educational symposiums. R. Kelly covers. Even a sporting event.

If there's one umbrella under which these disparate activities can occur, it's POP Montreal's. Now in its 11th year, the group of friends who started POP in 2002 has seen it evolve into a year-round operation that extends far beyond the week of concerts in late September that it used to be.

"Our festival is more integrated into the rest of the city," said Dan Seligman, POP Montreal's creative director. "We try to discover these old gems, venue-wise. Like, we have some church basements and old community halls."

With the newly built Quartier des Spectacles, Montreal's valuation of itself as a festival hub is literally set in stone. For POP, part of its appeal is that it doesn't take place in the centre of the city like other festivals.

"The spirit of the festival is discovery," said Seligman. "It's quirkier, more about young emerging bands that are at the beginning of their careers. So our venues—Casa del Popolo, Barfly, Divan Orange, Les 3 Minots—are small, 50 to 100 people."

"So it's a much different way to experience music. And because we have 40 or 50 venues, it's about going to different venues and moving around. You can't really stay in one place."

POP venues are mainly in the Plateau and Mile End, but they also extend to Rosemont, Parc Ex, the

Village and even all the way to the Concordia ghetto.

The community aspect of the festival doesn't just apply to its venues, it's also partly how the organizers coordinate the lineup. People they've worked with before, friends of the festival and the musical tastes of the team help dictate the lineup.

"[We] used to draw posters for POP and also put the posters up," said Alaska B from first-time POPers Yamantaka // Sonic Titan. "So we've all kind of known each other for a while."

Yamantaka // Sonic Titan will be performing Opera 33 at POP—a rock opera about warring drag queens. They're based in Montreal and Toronto, and have been performing in the city for five years.

The term "Noh Wave"—a portmanteau of no wave and Noh, a Japanese form of opera—helps the group of interdisciplinary artists break away from expectations.

"We're using synchronized lighting that we built ourselves. Kind of a new media experiment. Combined with synced video."

Aside from concerts, POP has a full roster of music- and art-related events. One of the standouts is David Byrne and Win Butler of Arcade Fire discussing Byrne's new book in the context of their own experiences with music.

The event is one of POP Montreal's symposiums, which was organized thanks to personal connections and happy coincidences. The "How Music Works" symposium is being presented by Librairie Drawn & Quarterly at the Ukrainian Federation.

"David Byrne's schedule just

seemed to line up perfectly with our festival," Seligman said. "He was releasing a book [...] and because he has a relationship with Win, we asked Win if he wanted to do the conference and he agreed."

This year's schedule is a paperback book that looks like a novella, so deciding what to see may be a challenge. Seligman said it could be frustrating—and a bit overwhelming—but he has his highlights. Among them is a night of R. Kelly covers, starring former American Idol contestant Jacob Lusk, called Jacob Lusk & The R. Kelly All-Stars.

"[It's a] guilty pleasure; I'm a fan of American Idol and I love R. Kelly," he admitted.

Over the past decade, the festival has grown to the point that it includes a film showcase, the local artisan fair Pucés POP, the symposium series, an art showcase, a Kids POP segment and even a basketball game between POP musicians and ball players from Concordia and McGill. (Unsurprisingly, the very tall Win Butler is on team POP.)

Seligman said the POP sprawl all evolved organically.

"We did it because we thought it would be fun, it would be a challenge and we love music. It developed out of that initial interest. We've become more organized, hopefully learned from our mistakes and grown, have bigger staff, and pay people now."

"But every year it's a process where we do everything we can to make things happen. Then when the festival is done we think about what we can do to move forward the following year."



Scan to view our interview with POP Montreal Co-Founder & Creative Director Dan Seligman



Shooting for *The Suburbs*



PHOTO COURTESY CAROLINE ROBERT

Artists Reveal Process Behind Arcade Fire Album Cover

HILARY SINCLAIR
@HILARYSINCLAIR

In 2011, the Arcade Fire's third LP, *The Suburbs*, won Album of the Year. Three times.

Picking up a Grammy Award, a Juno Award and the Polaris Prize, *The Suburbs* cemented its status as a classic of modern rock. The music on the album wasn't the only thing worth paying attention to, however.

The cover art, which depicts the image of a city suburb as seen through a grainy windshield, is about to get some love of its own. This weekend, fans can see the evolution of the album's artwork at the Art POP exhibit *The Art of The Suburbs*.

Artists Caroline Robert, Vincent Morisset and Gabriel Jones have

put together an exhibition of sketches, images and inspirations from the band that set the visual tone for the album.

"[The Arcade Fire] are really good curators, in a way, because they leave enough room for us to kind of evolve, experiment and work, but at the same time they have the idea of what they want," said Morisset.

A self-described "web-friendly director," Morisset is the man behind the interactive videos for 2007's "Neon Bible" and *The Suburbs*' "Sprawl II (Mountains Beyond Mountains)."

The spectrum of multimedia content created for the latest album gives audiences the tools to fully submerge into the feeling of coming of age in the urban sprawl. From

m4a tracks with individual imagery that links to things like a Neil Young riff that inspired the band, the exhibit is yet another entry into the music.

"[Win Butler] grew up in the Houston suburbs—he and his brother—and Régine grew up in Longueuil, so they all grew up in the suburbs," said Grammy Award-winning designer Robert.

"Win wanted to do some sort kind of time-lapse from Longueuil to Houston driving a car and just taking pictures from the windshield, using those pictures to create a lot of different covers. It was the first idea, and this idea was really interesting, but we had to focus this idea more realistically."

The idea of having multiple covers stuck as the imagery started

to take shape, however.

"One of the first things that Win told us about this album was that he was singing it a bit like the soundtrack of a film that doesn't exist. So graphically, we kind of kept that notion of the font work and the series of backdrops together to create this sequence of settings. There's something cinematic about it."

Morisset and Robert did countless tests to achieve that cinematic quality. Setting up at Morisset's mother's place in Châteauguay, QC, the duo put the projector on top of her car and tried out different compositions of the shot. When the ideas became fully-fledged, Morisset teamed up with Jones, a celebrated photographer, and took to the 'burbs.

"Gabriel and I went to the streets of the Houston suburbs and we just took a bunch of images... We brought those images back to Montreal and set it up again with the screen and the car," said Morisset.

Despite being an online content pioneer, Morisset said that the exhibit is something worth seeing in person.

"It's physical artifact," he said. "This has never been shown and I don't think it will ever be online either. There's a beauty in that."

The Art of *The Suburbs* / Sept. 21 to Sept. 23 / Nomad Industries (129 Van Horne Ave.) / 2:00 p.m. to 7:00 p.m. Vernissage / Sept. 20 / 6:00 p.m. to 9:00 p.m.

At POP Montreal, Chances Are...

HIGH

You will see Win Butler of the Arcade Fire (and probably say something dumb to embarrass yourself).

You will find a creative way to hide your liquor. (Hint: bras & waistbands.)

You will get schooled in the teaches of Peaches—and get your dix shakin'.

You will puke in a bathroom that you don't want to be puking in.

Unsolicited butt-touching.

Solicited butt-touching.

Danielle Johnson of Computer Magic and The Link Creative Director Clément Liu will hug at Clem's birthday party.

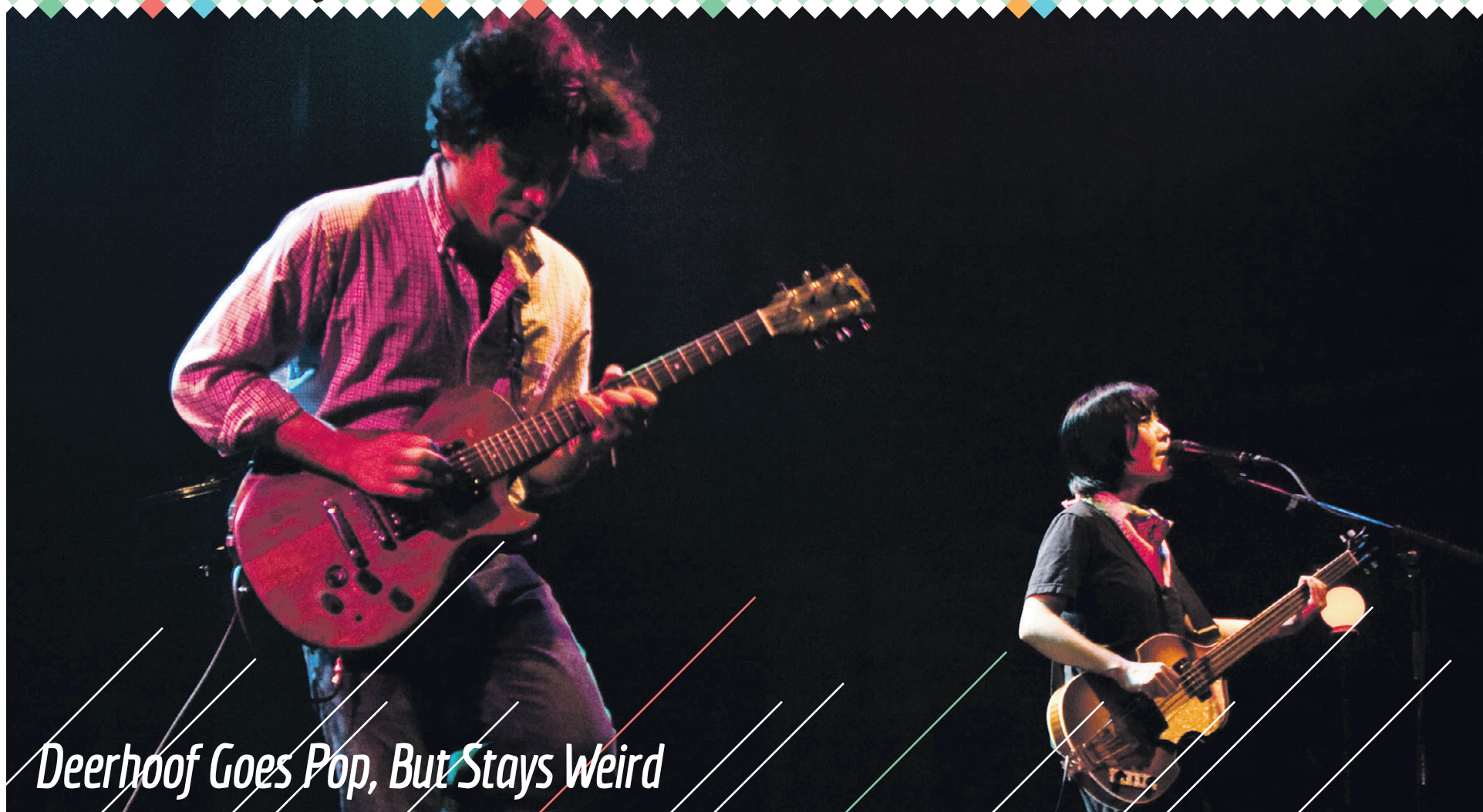
You will adamantly insist you are not a hipster—while wearing your grandfather's Rotary Club t-shirt from 1972.

You will decide to get your septum, lip or that weird place between your two eyes pierced in the midst of a drunken haze.

Win Butler will choose appropriate footwear for the POP vs. Jock b-ball game, thereby not twisting his ankle.

LOW

A Disregard for Convention



Deerhoof Goes Pop, But Stays Weird

NICK LAUGHER,
@LARGIANTRIBUNE

No one ever expected Deerhoof to release a pop album.

Granted, *Breakup Song* is bizarre, acid-mambo, glitch-driven pop music, but it's still pop music.

After all, this is the band who once—allegedly—practiced in a kitchen drumming with chopsticks, singing through Walkman headphones and playing guitar through a fuzz pedal encased in papier maché. Why encase the pedal in papier maché, you may ask? Why the hell not?

It's that reckless abandon that has always defined the Deerhoof sound, and continues to do so on what is one of the catchiest and weirdest selections of songs the eclectic ensemble has ever committed to record.

But why the paradigm shift to precocious, pretty pop music after an almost two-decade career of squelching noise rock?

"Lately, we've all been hanging out with a lot of accessible and poppy people," admits guitarist Ed Rodriguez about the album. I sense that he may not be fully serious.

"We really wanted to have fun and put something out there to help other people enjoy themselves as well. We figured out the best way to have a great time would be to write an incredible album and get really famous and popular.

"Then we could help other people have fun by buying rounds of drinks from our massive royalty cheques," he says, ever so glibly.

It's things like Rodriguez's blatant disregard for convention and his brutally dry sarcasm that make Deerhoof the volatile bundle of uncertainty and in-

scrutability that they are.

Continuing with the band's mantra of meticulously self-producing their own albums, *Breakup Song* is laden with downtrodden mambo and glossed-up glitchy hooks. There's an unsettling restlessness in the swarms of slimy latin grooves and bit-crushed bossa-nova shuffles, a hidden agenda of subversion in the mounds of marshmallow pop.

It's those minuscule details that make a Deerhoof record what it is, and that's something Rodriguez thinks working with a producer might compromise.

"We had approached Phil Spector, but he stabbed me in the neck," he says, referencing the legendary incarcerated producer who invent the 'Wall of Sound' technique.

"After I got out of the hospital we realized no one will really spend as much time agonizing about the details as we will. Although Spector does have a lot of time on his hands now."

Though notoriously sassy and sarcastic, the man has a point. Rodriguez's manner speaks volumes for the kind of band that Deerhoof are.

They're not gunning for a certain aesthetic, and they're not fine-tuning their sound to fit zeitgeist-ian expectations, they're just a bunch of highly eccentric people making supremely challenging and influential music.

"It's purely our personal desires to stay interested and excited, and get better, that's how we can keep going and be so into it," says Rodriguez.

"The pressure from outside is usually not to be more creative but to stop exploring," he clarifies.

"So many reviewers look back to a record they love and see us changing as a bad move. Too many ideas in one album

or song. What's purely natural for us sometimes comes across as crazy to others and they can't imagine that we aren't trying to be weird/confrontational/reactionary/controversial.

"We're always just us. Love it or hate it, that's how it's going to be."

Keep in mind, this album is following a severely wacky and spaced-out noise-rock opus, 2010's *Deerhoof vs. Evil*, as well as a series of seven-inches where the band collaborated with different singers performing renditions of the songs from the album, including producer/rapper Busdriver.

"That series actually came about by a happy accident," says Rodriguez.

"Busdriver was going to work on a new unreleased Deerhoof track and [drummer] Greg Saunier accidentally sent an instrumental version of a song off the new album instead. Busdriver went to work and it ended up being really great, so that planted the idea to ask others to do the same thing."

While churning out consciousness-contorting albums may be second nature to the group, they're still relying on the uncertainty and, at some points, the sheer insanity of live performances to keep the band challenged and novel.

"We're pretty aware of what we're each good at and what's possible, so that's ingrained when we write a song," he says.

"But live is the Deerhoof experience taken up a notch, to the last notch of your notches. Splashes of sweat. Feelings of floating. Uncontrollable smiling and collective joy. Lots of camera phone flashes."

Deerhoof / Sept. 19 / Cabaret du Mile End – Salle Ubisoft (5240 Parc Ave.) / \$20.00 / 8:00 p.m.

What's purely natural for us sometimes comes across as crazy to others and they can't imagine that we aren't trying to be weird/confrontational/reactionary/controversial. We're always just us. Love it or hate it, that's how it's going to be."

—Deerhoof Guitarist Ed Rodriguez

Cinéma L'Amour
Goes Loopy for
Montreal



Cinéma L'Amour is a local two-piece that specializes in modulating rhythms and layering guitar loops. Named after the iconic Mile End porn theatre, Cinéma L'Amour will be playing Brasserie Beaubien Sept. 27 at 10:00 p.m. Want to find out more about these eclectic experimentalists? Head to our website or scan the QR code!

Creatively Depicting the Creative Process

Director Discusses Making of Andrew Bird: Fever Year

MEGAN DOLSKI,
@MEGANDOLSKI

Think about the hardest year in your life, professionally, physically and personally. Think about what it would be like if someone made a movie about that year.

Now, imagine that the subject of that movie is your long-time friend, and that you are the director. Meet Xan Aranda: that's her. Andrew Bird is that friend, and *Fever Year* is that film.

Aranda is a consultant, director and producer affiliated with Kartequin Films, born and raised in Chicago. Bird is a multi-instrumentalist and singer, hailing from the same area, known for the multi-track looping technique he uses during his solo live shows.

Fever Year is Aranda's award-winning directorial debut, a documentary picture that offers the viewer a peek into Bird's creative process shot at the height one of the

most difficult years of his life.

Aranda explained that both her friendship and previous collaborative experiences with Bird equipped her with an insight and understanding of his unique creative process. "He just wasn't comfortable with other people," she explained.

"You know when really well-intentioned people try to put you in clothes that just don't work for you? It's kind of like that."

Before *Fever Year*, Bird and Aranda had previously collaborated on both music videos and live show captures.

When Bird requested Aranda make a feature film about him in 2009, she initially said no—but a bike ride home that flooded her thoughts with long-brewing ideas made her reconsider, realizing she'd had a mental image of what a feature film about her friend both should and shouldn't be.

The two then had a discussion about their individual visions for the

project, and decided to give it a shot.

Aranda said she knew from the get-go that making a conventional documentary wouldn't be fitting for Bird's music or personality. "I really didn't want to create something that was statistics-driven," she said.

"I didn't want to just cover the 'Where were you born?', 'When did you first pick up a violin?' kind of facts—you can see the film and get on his Wikipedia page if you want to know that stuff, but I didn't want to draw you a map."

The film features interviews as well as ten songs performed live, narrowed down from 36 songs shot over two days at shows played at the Pabst Theatre in Milwaukee. It features collaborations with Minneapolis-based musicians Martin Dosh, Jeremy Ylvisaker and Michael Lewis, as well as Annie Clark, aka St. Vincent.

While having an intimate relationship with the subject of the documentary you are shooting has its

pros, it also has its cons, on both a technical and personal level.

"It was challenging because Andrew and I have sort of have this short-hand between us that doesn't really serve an audience really well," said Aranda, explaining that the two often struggled with finding ways to re-visit and re-tell experiences they were both familiar with.

Additionally, the two struggled with finding and agreeing upon the appropriate level of privacy and intimacy. "We needed to get to this level of formality that helped the viewer," Aranda explained.

Beyond that, there comes the challenge of capturing the reality of a friend struggling, and in Bird's case, being that friend. Bird, having complete ownership of the film, shut the entire project down for four months after receiving the final cut for approval.

"I'm not really sure what happened, but I think he was really surprised because there were some

things in his life that were really real and really large and now were on record," Aranda said. "I think it was just too much, so he panicked."

The two came to an agreement that the film be released exclusively on the festival circuit—including making an appearance at the New York Film Festival, and a slew of others this fall.

Fever Year is not set to ever be released on DVD, but will be released into the living rooms of 25 groups who support Aranda's upcoming work *Mormon Movie* on Kickstarter by Sept. 28.

"I hope people will make an effort to see it on the big screen, with good sound and good visuals," Aranda said. "Showing up is a big deal."

Andrew Bird: Fever Year / Sept. 19 / Film BOX (Quartiers POP – 3450 St. Urbain St., 3rd Floor) / 9:00 p.m.

It Smells Like Organic Samosas in Here

Free Stuff at POP Montreal

REBECCA UGOLINI,
@REBECCAUGOLINI

What's more discouraging than starting the back-to-school season by peering into your wallet and sighing in despair? After a summer of concerts and festivals, it seems unreal to balance tuition fees, textbook prices, food and rent all over again.

The weather is still nice, and there's tons of fun around the city just begging to be had, so what's a financially-challenged arts lover to do? POP has the answer with its diverse program of free activities ranging from arts fairs to installations.

There's enough variety to keep anyone from spending too much quality time with their textbooks this month, so check out just a few suggestions below.

PUCES POP

Buyers beware—this isn't your grandmother's craft fair. Puc

POP attracts the most creative crafters and craftiest creators, artists and artisans from Montreal and across Canada for one big arts bazaar love-in.

Puces POP Director Tessa Smith said the festival has blossomed since its debut in 2004, and now takes place three times a year and receives up to four times its capacity in vendor applications.

"It's become a little hub for hand-made stuff in Montreal, in Quebec and really across Canada," Smith said. "It collects so many different types of media in one place. You can see crochet headbands next to hand-made doughnuts, next to really high-quality leather goods."

Puces—which means "fleas" in French, i.e. flea market—has got something for every budget, and features several free events, such as a Record Fair, a Fashion POP design contest for emerging designers, a Vintage

POP bazaar, and a Lil' Biz business seminar aimed at independent creators.

So, this fall ditch the mall, the inflated price tags and the oppressive big-retail atmosphere. Instead, go for something both affordable and uniquely Montreal.

Puces POP / St. Michael's Church (105 St. Viateur St. W.) / Sept. 22 to Sept. 23 / 11:00 a.m. to 6:00 p.m.

POP SYMPOSIUM

If re-conditioning yourself to sitting in a lecture hall has got you down, the words 'public symposium' probably won't free associate with 'fun' or 'exciting.'

That's where POP symposium comes in.

It's a series of music-oriented talks that run the gamut from artist discussions to DIY conferences geared to indie artists. With guests ranging from Venus X to

Bertrand Burgalat and titles like *Tango on the Asphalt: A Workshop on Reimagining Gypsy Music With Fanfare Ciocarlia*, POP Symposium has something for everyone—for free!

Bye-Bye Boss!

Bye-Bye Boss! is one of several Symposium talks which helps independent musicians navigate the world of self-promotion, sales and making a living off music.

The free event presented by POP Symposium, Society of Composers, Authors and Music Publishers of Canada and the Future of Music Coalition will feature guests like Chris Kaskie of the Pitchfork Music Festival and Kerri Cockrill, director of brand entertainment at Research in Motion.

Symposium co-coordinator Jared Leon said that, given Montreal's great independent music scene, artist-driven programming was a guiding idea behind the

Symposium and conferences like *Bye-Bye Boss!*

"When setting down the programming, I was thinking about what sorts of conversations needed to happen, but also which conversations would benefit an independent artist," said Leon.

Bye-Bye Boss! / Sept. 20 / Quartiers Pop (3450 St. Urbain St.) / 3:00 p.m.

MMF Keynote: Jeannette Lee in Conversation with Vivien Goldman

U.K. punk pioneer Jeannette Lee and journalist Vivien Goldman come together to present a symposium on music and life, a once-in-a-lifetime opportunity for fans of punk music, music journalism and the history of women in music.

MMF Keynote / Sept. 22 / Quartiers Pop (3450 St. Urbain St.) / 4:15 p.m.

Wading Through the Noise



Holy Fuck's Brian Borchardt Gets Dusty with New Project

COLIN HARRIS
@COLINNHARRIS

There's a certain restless quality to Brian Borchardt's work ethic. From co-founding Halifax label Dependent Music to his constant work in his band Holy Fuck and several other musical projects, the prospect of starting another touring band may seem overly ambitious. But for Borchardt, it's business as usual.

He'll be bringing his fuzz-laden two-piece Dusted to POP Montreal this year, a festival where Holy Fuck got their start. A middle ground between his hometown in Nova Scotia and his base of operations in Toronto, Montreal has seen Borchardt's solo work more often than most.

Now teamed up with drummer/producer Leon Taheny, his formerly acoustic songs take up a truly "dusty" quality, vocals pushed through a little Marshall amplifier. Minimal percussion and murky guitar make this a project light years away from the electronic intensity of Holy Fuck.

"I like the idea of a recording experiment, that's how a lot of

things can begin. But I don't think I'd ever be satisfied with something I'm doing only being a recording experiment," said Borchardt.

"I'm a social person, I like to tour and be on stage, I'm the type of person that when I watch my friend's band I get excited because I can't wait to share the stage with them."

The band's debut LP *Total Dust* was released in July, but with the two members having multiple projects on the go, the tracks had been shelved for over a year.

"When I'm working on music I'm building all this imagery in mind, I'm living and breathing it," said Borchardt. "But by the time [*Total Dust*] came out, I was already thinking about something else."

"I have to re-conjure the way I was absorbed in something."

But it was probably for the best, because when the tracks on *Total Dust* were finished, Borchardt felt he didn't have a home for them. Waiting a year allowed for all the logistical components to come together.

"We put the band together, found time in our lives to actually release it, rehearsed, got a label, manager, booking agent, took the time necessary to build everything you need," said Borchardt.

"Because you can release a record that you really believe in and you can put it out there, but if nobody listens to it, what's the point?"

The record is made for close listening in good headphones, steeped in a "cinematic drama" that Borchardt feels is best left on the album. Live, their sound is translated into something a little bigger, and a little more fun.

Taheny lays down bass synth with one hand while drumming with his other limbs, filling out the space left by the guitar and vocals.

It's a take on Borchardt's solo work that he's much more comfortable playing live.

"There have been a handful of times where I've gotten up and played in front of people as a solo artist, but there has been very few tours when I pack the station wagon, kiss my wife goodbye and

go out on the road for three months like a travelling salesman bringing my little suitcase of cassette tapes to the world," said Borchardt.

"And one of the reasons I haven't really done that is because I'd probably find that pretty boring."

And while for most of his career his work has been categorized under Holy Fuck or everything else, Borchardt doesn't feel either can sum him up musically. If anything captures that today, it's LIDS, a noisy, guitar-driven band that he started with The Constantines' Doug MacGregor and Alex Edkins from METZ.

"I don't think any one [of my projects] is getting to the core of what I'm about, in the meantime they're just creative outlets, not getting the whole picture," said Borchardt. "But I feel like I'm getting there, it's taken a long, long time."

Dusted / Sept. 20 / CFC (6388 St. Hubert St.) / Doors at 9:00 p.m., Dusted at 1:00 a.m.

"There have been very few tours when I pack the station wagon, kiss my wife goodbye and go out on the road for three months like a travelling salesman bringing my little suitcase of cassette tapes to the world. And one of the reasons I haven't done that is because I'd find it pretty boring."

—Holy Fuck & Dust
Multi-Instrumentalist Brian Borchardt

THE LINK'S POP MONTREAL MAP



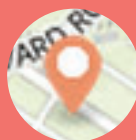
Link Picks

1. Quartier POP (3550 St. Urbain)
2. Divan Orange (4234 St. Laurent Blvd.)
3. Nomad Industries (129 Van Horne Ave.)
4. Mission Santa Cruz (60 Rachel St. W.)
5. Église POP Little Burgundy (5035 St. Dominique)
6. Rodos en Haut (5581 Park Ave.)
7. Club Soda (1225 St. Laurent Blvd.)
8. Rialto Theatre (5723 Park Ave.)
9. Breakglass Studios (7250 Clark St.)
10. L'Olympia (1004 Ste. Catherine St. E.)
11. Église St-Michel (105 St. Viateur St.)



Metro Stations

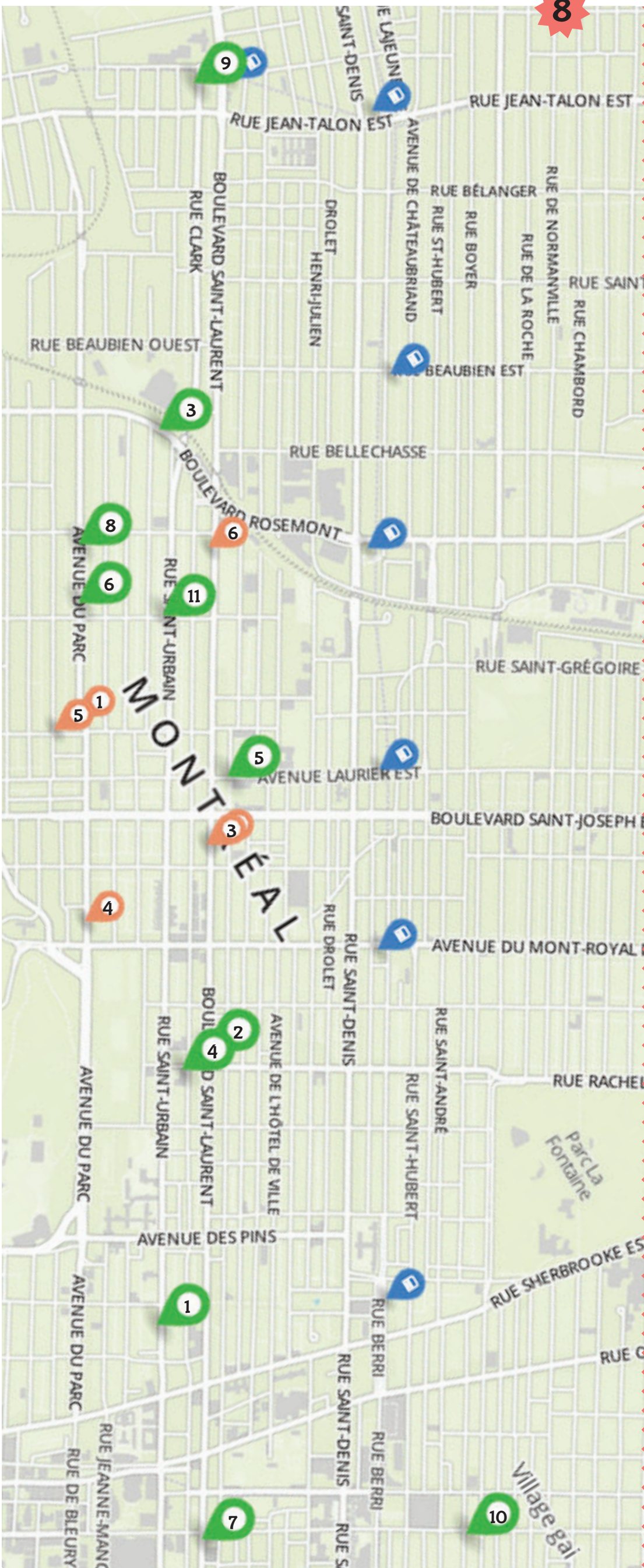
From north to south:
 Station De Castelnau
 Station Jean-Talon
 Station Beaubien
 Station Rosemont
 Station Laurier
 Station Mont Royal
 Station Sherbrooke



POPular Venues

1. Cabaret du Mile End (5240 Park Ave.)
2. Casa Del Popolo (4873 St. Laurent Blvd.)
3. Sala Rosa (4848 St. Laurent Blvd.)
4. Barfly (4062 St. Laurent Blvd.)
5. Ukrainian Federation (5213 Hutchison St.)
6. Royal Phoenix (5788 St. Laurent Blvd.)

Find our interactive map in *The Link* picks article at thelinknewspaper.ca





Scarlett James Pimps Out the Montreal Burlesque Festival

“We Are Performers”

BY VIVIEN LEUNG
@VIVIEN_LEUNG

As fans of burlesque will know, the performance is more about the tease than the sleaze.

“There is so much more than the six minutes onstage of a girl taking her clothes off,” said Scarlett James, founder of the Montreal Burlesque Festival, which kicks off its fourth annual edition next week.

“There is a history behind it and I want to show that. There are so many disciplines around it: costuming, acting, singing, producing, photography, makeup, hair.”

The racy thrills are only one part of a burlesque performance. Focus is placed on humour, extravagant costumes, props and glamorous staging.

“I believe that burlesque pushes seduction to the extreme—because people have gone to the other extreme,” said James. “There is no romance whatsoever, no seduction anymore. [Burlesque] shows people how to play again.”

Essentially, neo-burlesque

revels in performance artistry and coquettishness, celebrating the body in a world where sexual content is often delivered with as little ceremony as possible.

From Sept. 27 to Sept. 29, four shows featuring burlesque performers with broad-ranging styles interspersed with musical and circus acts will draw Montrealers into a nostalgic world.

A free exhibition displaying costumes, artwork and accessories belonging to burlesque performers, including props used by Lili St. Cyr, a prominent burlesque artist who performed in Montreal the ‘40s and ‘50s, is on view until Sept. 30.

The festival culminates in the Midnight Show Sept. 29 at Club Soda. It’s a new addition to the festival, regrouping its artists and accompanied by live rock and blues bands who will entertain the crowd into the wee hours of the morning.

There’s more to the festival than just being entertained, however. James noted that audience members often show up to the burlesque shows dressed thematically and are encouraged to

cheer on the performers.

“The dynamic is a complete change from going to see [other kinds] of performances,” she said.

“There’s a relationship with the artist. It’s interactive and people are hooked by that.”

James first attended a burlesque performance in 2008, put on by Montreal’s Team Burlesque at the Mainline Theatre. She immediately saw an opportunity to thrive in the field and for burlesque to be a big thing in Montreal.

“I went home and for about six months I really studied burlesque, found out where it comes from, all the stories and legends associated with it and who does it. At the same time, I constructed my first act and my first costume.

“I got more involved with the community and tried to develop something for myself. I decided to make a festival because a lot of cities had it and Montreal didn’t.”

James admires burlesque’s cultured approach towards sensuality, by focusing on more mature performers. “The people

who perform are usually in their late 20s and 30s, they’ve had the time to develop that knowledge and sense of seduction and sensuality,” she said.

When asked about the maturing of the festival itself, which has been growing in size and budget every year, James had a vision for how to bring together traditional burlesque for a modern audience.

“The formula has changed a little bit, now it’s oriented towards creating a great experience for a mainstream customer. I don’t want to remain in a vintage box.

“I’d like to bring together the best of the past and present,” she said, envisioning a show that also incorporates jazz, contortionists, opera singers, tango dancers, and musicians.

“I’m trying to stimulate local performers from every field to participate.”

Amid varying opinions on the art of burlesque, James returned to an important point: “At the end of the day, we are performers. We want to perform. We want to have a great stage and a fun audience.”

“Burlesque pushes **seduction** to the extreme—because people have gone to the other extreme ... [Burlesque] shows people how to play again.”

—Scarlett James,

Burlesque Festival Founder

Lenses BIG and small



Photojournalism From Local to Global in Old Montreal

BY LESLIE SCHACHTER
@L_SCHACHTER

World Press Photo, the most prestigious international press photography contest, is back in town, bringing with it powerful images of newsworthy events across the world.

"[World Press Photo] brings together some of the most powerful images of world events from 2011," said Matthieu Rytz, whose company, Productions Foton, is hosting the event. "I think the images speak for themselves and serve to remind us that this is the world we live in."

While the major stories of last year included the Arab Spring and the earthquake in Japan, the exhibit, which runs until Sept. 30 at the Bonsecours Market in Old Montreal, focuses on many other news items.

Shockingly violent images of the ongoing drug war in Mexico, public executions in Iran and the aftermath of last year's killing spree in Norway are some of the major events from across the globe cov-

ered in the exhibit.

But it's not all gloom and doom. There are award-winning images from Vietnam's Hang Son Doong cave, believed to be the largest in the world, as well as a scene from Fashion Week in Dakar, urban sprawl in Moscow, Mexican lucha libre wrestling and the often-topless Ukrainian feminist freedom fighters FEMEN.

Apart from the main attraction, the exhibit also features two satellite exhibits on display, Anthro-poGraphia, and Rouge2, both curated by Productions Foton. The former presents a series of 12 photo documentaries that seek to raise awareness of human rights through visual storytelling.

"The important thing with Anthro-poGraphia is that we try to promote local photographers that are covering events in their own countries," said Rytz. "For example, instead of sending a white Western male photojournalist to Bangladesh we try to promote a photographer from Bangladesh to cover the stories

that happen in their country."

One of the stories covered in the series is from Taslima Ahkter, a Bangladeshi photojournalist who documented the condition of women workers in her home country.

"She's been involved in women's rights over there, she speaks the same language and has access to things that a *New York Times* or *National Geographic* photographer who doesn't speak a word of Bengali would have," said Rytz.

"The world is changing very fast in terms of the media. The digital revolution and the Internet changes the whole landscape of journalism and photojournalism," he continued.

"With a basic Internet connection and very little money you can cover events that are happening wherever you are. It is the democratization of photography and it gives us a different perspective."

The exhibit Rouge2, a reference to the red square of the student movement, covers the tuition hike

protests that flooded city streets in la belle province this spring by presenting iconic media photos of the printemps érablé.

The exhibit includes video footage from Concordia's own CUTV, alongside submissions from amateur citizen journalists and other works by local artists.

"It's hard to believe that this is our city," remarked one visitor, looking up at a photo of the fiery chaos that erupted last spring.

"Every year we try to feature something local," said Rytz.

"This year we found it very important to speak about the student movement in Quebec. It was covered in over 75 countries and it was the biggest movement since the Quiet Revolution, so we felt it was something we really had to speak about."

World Press Photo w/ Anthro-poGraphia and Rouge2 / Sept. 7 to Sept. 30 / Marché Bonsecours (325 de la Commune St. E. / \$12.00 general, \$8.00 25 and under / 10:00 a.m. to 10:00 p.m.

PHOTO OF THE WEEK



Concordia Stingers Baseball Earn a Big Win Over McGill Redmen 11-4

PHOTO DAVID KAUFMANN

BOXSCORES
WEEK OF SEPT. 10 TO 16

SUNDAY, SEPT. 16

Baseball - Concordia 6, McGill University 3
Women's Soccer - Concordia 1, Bishop's University 1
Women's Hockey - Concordia 1, Queen's University 3
Women's Rugby - Concordia 47, Carleton University 7

FRIDAY, SEPT. 15

Football - Concordia 41, St. Francis Xavier University 20

THURSDAY, SEPT. 14

Men's Soccer - Concordia 1, McGill University 1

MONDAY, SEPT. 12

Women's Rugby - Concordia 18, McGill University 7
Baseball - Concordia 11, McGill University 4
Men's Rugby - Concordia 10, McGill University 22

UPCOMING GAMES
THIS WEEK IN CONCORDIA SPORTS

18

7:30 p.m. Baseball vs. John Abbott Islanders

20

6:30 p.m. Women's Soccer at UQAM Citadins
8:30 p.m. Men's Soccer at UQAM Citadins

21

7:00 p.m. Women's Rugby vs. Ottawa Gee-Gees
7:30 p.m. Men's Hockey at Western Tournament - vs. Western Mustangs
9:00 p.m. Men's Rugby vs. Montréal Carabins

22

12:00 p.m. Baseball at Carleton Ravens
1:00 p.m. Football at Bishop's Gaiters
2:30 p.m. Women's Hockey vs. Waterloo Warriors
2:30 p.m. Baseball at Carleton Ravens
4:30 p.m. Men's Hockey at Western Tournament - vs. Waterloo Warriors

23

12:00 p.m. Baseball at John Abbott Islanders
1:00 p.m. Men's Soccer vs. Sherbrooke Vert et Or
2:30 p.m. Baseball at John Abbott Islanders
3:00 p.m. Women's Soccer vs. Sherbrooke Vert et Or

Indie Kids Can JUMP

Musicians, Athletes to Face Off in Charity Basketball Game

BY ELYSHA DEL GIUSTO-ENOS
@ELYSHAENOS

At 6'4" and a half, Win Butler, lead singer of the Arcade Fire, is an imposing presence on stage, but on the court, he might be a little on the short side.

As part of the POP Montreal festival, a rag-tag team of musicians and celebrities, led by Butler, is going up against a team of Concordia and McGill athletes for a charity basketball game this Saturday.

The event is called POP vs. Jock and it's the second year the Montreal basketball and music communities have come together under the POP banner to raise money for DJ Sports Club, a non-profit youth organization in Little Burgundy.

"It's actually an initiative started by Win," said Dan Seligman, creative director of POP Montreal. "It's a fun game and there's a halftime show."

The game is taking place at McGill University's Sports Centre and will feature a halftime show by David Byrne, of Talking Heads fame, and new media studio Moment Factory.

Kid Koala and Butler's fellow Arcade Fire member (and wife) Régine Chassagne will be providing music during the event. Some of the POP players up against the Redmen and Stingers are Win and his brother Will Butler, Martin Starr of *Freaks and Geeks* and *Party Down* fame, pro basketball player Luke Bonner and Nikolai Fraiture of The Strokes.

"[Win's] really passionate about basketball," Seligman said. "So through this league that he's involved with he met Dexter [John] who runs this organization called DJ Sports Club. So through that, Win got the idea of doing a fundraising event."

Approximately 700 kids and teenagers take part in the DJ Sports Club programs, and on top of competitive and recreational basketball, they offer cooking classes, computer classes, study programs and leadership training.

John, the founder and director of DJ Sports Club, said that basketball is used as a kind of bait to get young people involved in the variety of other educa-

tional and social programs they offer. But he adds that being a member of a team sport can do a lot for a person's development.

"It's like society with different classes within a team sport," John said.

"There are a lot of different layers to team sports. But the biggest thing is working as a team and not just being by yourself. You're working towards a common goal with other people's interests in mind. In the long-term, you have respect for other people also, not just yourself. Your actions reflect the team."

John met Butler through the adult basketball leagues he organizes for men and women.

"Win's been in the basketball league for a number of years," John said. "And we started talking and he found out that I do stuff with kids and he asked how to help. And we came up with a basketball game. And with POP Montreal it all just came together."

John's connections within the tight-knit Montreal basketball community lead to the involvement of McGill and Concordia. Jeremiah Gordon, who represents McGill athletics, said that John approached them and that getting student athletes interested in participating was easy.

"It's not a tough job for those guys to sign up," Gordon said. "For one, they do a lot of community work and they appreciate raising money for DJ Sports Club. At the same time, a lot of the artists they play against are stars for those guys. So they enjoy playing basketball against them."

But just because the university players might be a little star-struck doesn't mean they are going to go soft on Team POP.

"I think usually how it starts is for the first couple of minutes, everyone's a little easy," Gordon said. "But last year, for sure, and I'm sure this year again—the intensity picks up and everyone's competitive spirit kicks in. It's a lot of fun for everyone."

POP vs. Jock / Sept. 22 / McGill Sports Centre (475 des Pins Ave. W.) / \$20.00 / 2:30 p.m. / For more info visit goo.gl/tLXva or call the McGill Sports Centre at 514-398-1539.



After its success last year, POP vs JOCK is back.

Win Butler's been in the basketball league for a number of years. And we started talking and he found out that I do stuff with kids and he asked how to help. And we came up with a basketball game. And with POP Montreal it all just came together.

—DJ Sports Club Co-Founder
Dexter John

DOING

THE DEBATE

DUTCH

A Perspective on Local Language Issues—From Abroad

BY MEGAN DOLSKI @MEGANDOLSKI

LEARN FRENCH.

When you arrive in Quebec as an immigrant, or just happen to be an Anglophone living in the province, the message is pretty clear: do yourself a favour and figure out how to *parlez-vous Français*—ASAP.

If you want to get a job (even somewhere as prestigious as McDonald's), understand road signage or make your entire life easier, this is just what you need to do. It's your duty, so show some respect and apprenez vite.

But when you move to the Netherlands as an English speaker, the general consensus is that you shouldn't waste your time learning the local language.

While the Dutch don't com-

pletely discourage the teaching of their mother tongue, they openly acknowledge the fact that the majority of their population speaks English just fine, so there really is no need for anyone to be in a tizzy about it.

Wait—what?

As an Anglophone growing up in Quebec, this mindset completely wrinkled my brain. *I spreek only klein beetje Nederland*, and you don't hate me?

After spending my first two weeks apologizing profusely to every Dutch person I spoke to about my feeble attempts at their language, I became accustomed to a general response: "No worries." It was kind of nice.

Still, I couldn't help feeling that as a foreigner living in a new country, I should learn the language. I still feel that way, despite constantly receiving the incredibly humble response of, "Where else in the world can you use Dutch? If you speak English, I can practice."

While their attitude towards English didn't make me want to learn Dutch any less, I appreciated not feeling chastised for butchering the pronunciation of the belegde broodje I was trying to order at the local student café/bar.

Comparing the Netherlands to Quebec is not comparing apples to apples by any means—the numbers and demographics simply aren't the same. The Dutch language is substantially less commonly spoken on a global scale than both English and French.

In Quebec, less than a sixth of the population speaks English, whereas in the Netherlands 75 per cent of people can speak English well enough to carry a conversation and 90 per cent of students are taught English in schools.

Also, it's foolish to overlook the fact that the language issues in this province are complex, and deeply rooted in our history—a

variable that is not present when discussing Dutch language politics.

I'd also like to add that I am an anglophone who does speak French, and I'm not discouraging anyone from learning French in Quebec, or Dutch in the Netherlands—not in the slightest.

Frankly, I think everyone should take the time and make the effort to learn any and every language they can.

The point I'm trying to make is that this province could really benefit from an attitude adjustment with regards to their beloved language, and I think the Dutch are an example of a population that handles language issues in an extremely fair and healthy way.

They have a knack for making learning a language a two-sided deal: I'll teach you, you teach me. It promotes learning in a social setting and also fosters friendship in lieu of a culture of contempt.

There is absolutely no need to make learning a new language feel like this big scary monster that needs to be conquered in order to be a part of something. And no, a shift in approach won't solve or end Quebec's language debate, but it would make it a hell of a lot easier to live with.

The Dutch are an example of a population that handles language issues in an extremely fair and healthy way.

Letter to the President

GSA President Appeals to Shepard: Drop Strike Charges

Dear Dr. Shepard,

It is not of your doing, yet as the new president of Concordia University you have inherited a culture of contempt, and you are now in a position to facilitate reconciliation in our campus community.

Instead of being proud of the critically-minded students amidst its corridors, during the student strike at Concordia your senior administration encouraged an atmosphere of political discrimination that culminated in this unfortunate situation: some of Concordia's top students are now charged under the university's Code of Rights and Responsibilities, for respecting a democratic and historical tradition that is part of Quebec's distinctiveness—a student strike.

Concordia University is recognized for its vibrant interdisciplinary, progressive and community-engaged programs, centres, schools and institutes that encourage students to make their education relevant to the greater community. Yet now some of our top students are being punished for enacting such ideas through practice.

The Concordia Graduate Students' Association considers the administration's response and leadership around the strike to date irresponsible and inappropriate

for building a spirit of trust within a campus community that thrives on "intertwining education with social responsibility" and "encouraging students to become active, critical and global citizens." (*Ed.'s Note: These are quotes from concordia.ca.*)

In that spirit, we strongly urge you to recognize the importance of a socially responsible student populace, and to cancel the strike-related charges against students.

One crucial basis of our request is a piece of information often ignored by the administration when claiming they cannot interfere in this issue: the administration's central role in instigating these charges.

On March 23, 2012, the administration released a letter stating that it would itself begin to lay charges against students who carried out their strike mandates.

The letter encouraged students, faculty and security to target striking students, stating that "Those unable or refusing to identify themselves [would] be photographed and charged once they have been identified."

Concordia hired extra security contractors and allegedly spent more than \$200,000 on security during the strike. In one instance a female student was assaulted by one of these security agents, hit across the face.

This took place before the unconstitutional Law 12—popularly known as Bill 78—was enacted, a law that will soon be repealed.

Considering that in all instances strikers acted peacefully and respectfully—the only violence perpetrated at Concordia was by security—the administration's response was disproportionately harsh and damaging.

The consequences of the administration's policy were an atmosphere of political discrimination, but also the creation of a space where students who are already susceptible to intimidation based on their sexual orientation and gender did not feel safe to report these abuses.

The effects of this are described in the March 24 joint letter from the Concordia Student Union and the GSA by Gabrielle Bouchard, executive external of the Women's Studies Student Association of Concordia: "Picketing students who have been subject to verbal abuse or even violence by students not abiding by strike votes have predominantly been women. Many feel reluctant to report this to the university because of [the university's] perceived, and now explicit bias."

We cannot ignore that the flood of charges related to peaceful student strikes will undeniably clog the system for serious and le-

gitimate complaints by victims of harassment, sexual assault and abuse or mistreatment by supervisors.

We cannot forget the numerous queer students who were surrounded by non-strikers at picket lines, during which they were harassed with homophobic comments. No policy was written by the university to encourage students to file complaints against aggressive, homophobic, sexist or racist behaviours in these situations.

Perhaps the most disingenuous part of the administration's March 23 letter was the description of students' actions, characterized as a "disruption of university activities by a minority of protesters who refuse to respect the rights of others."

The reality is that students decided democratically—at general assemblies that all members were encouraged to attend—to picket their own classes. Students then carried out their duty to fulfill their general assembly's mandates.

This brings us to an essential point: at the GSA, we are all strikers. If the administration charged these students, why didn't they also charge the GSA, and every student who attended our assemblies, not to mention those students who did not show up to vote and who are thus equally respon-

sible for our strike vote?

It is unfair to target individuals whose actions were based on a collective, democratic decision.

Dr. Shepard, now, as the strike reaches its end, you have an opportunity to start your term with a clean slate and a gesture of goodwill.

We are aware that not even one member of your senior administration or of Concordia's Board of Governors has been held accountable for previous irresponsible decisions, including well-documented excessive severance packages, the resulting \$2 million fine from the government for Concordia, and the hiring of a security firm that employed an unlicensed agent who assaulted a student.

We are left to ask: Why is so much energy going into making an example of these students, when the Concordia community has not even received an apology from its leadership for irresponsible acts over the past years that have placed our education and our safety at risk?

Navigating together through these difficult waters in a climate of mutual respect and truth will begin with canceling all charges against these students.

—Daria Saryan,
President, Concordia Graduate Students' Association

THE LINK

2012 BYELECTION

For the positions of Current Affairs Editor, Opinions Editor, Sports Editor, Online Sports Editor, Fringe Arts Online Editor, Community Editor and Assistant News Editor

To run, this is what you need to do:

All candidates must submit a letter of intent not exceeding one single page and three writing samples, to be posted in the Link's office on Oct. 7, by 4 p.m. This letter will explain the candidate's reasons for running, goals and any relevant experience for the position.

Elections will take place at *The Link* office, Hall Building, room H-649. For more information, email: editor@thelinknewspaper.ca or call 514-848-2424 x7407

Oct. 12, 2012
4:00 p.m. H-649

how to GET A CAREER IN RADIO

With CJAD Producer Chris Paré

THE LINK

FRIDAY WORKSHOP

4 P.M. // H-649



BADBADNOTGOOD



If you were at the Loyola Quad Friday night, then you probably wound up soaking wet from a torrential downpour. But before that, you also got a taste of one of the most interesting and fastest-moving bands out of Toronto right now: the dark, layered post-bop of BADBADNOTGOOD.

The trio dropped out of Humber College's prestigious jazz program, taking full advantage of the attention they were getting. Since then they have

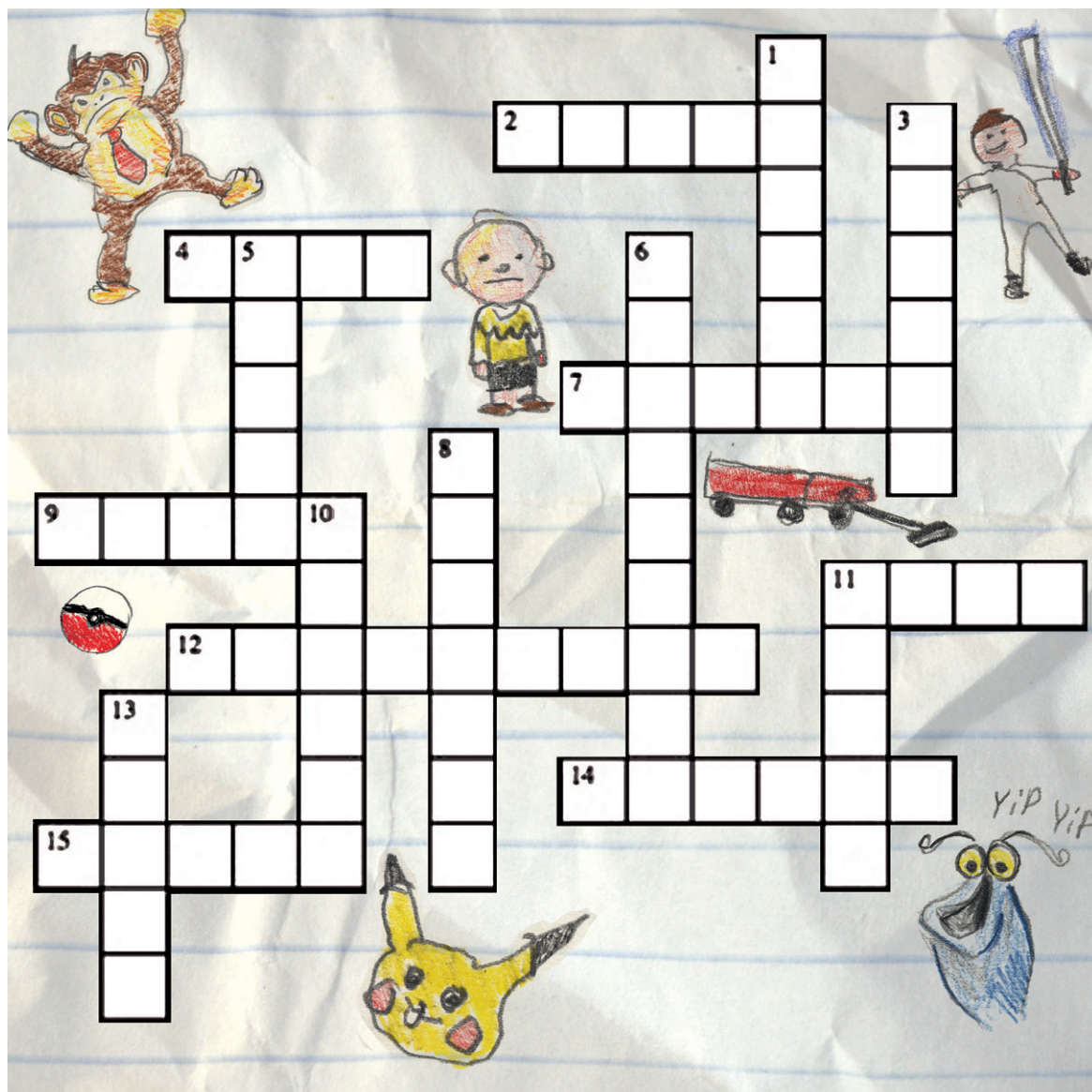
played around North America and Europe, including the role of backing band for Frank Ocean at Coachella. With a frenetic energy, BADBADNOTGOOD blow any notion of the stuffiness of jazz right out of the water.

Scan the code for some highlights from their set at this year's Concordia Student Union Orientation concert, along with some footage from our interview with the band.



DYNAMIC DUOS

CHRISTOPHER TAN - @CHRISVTAN



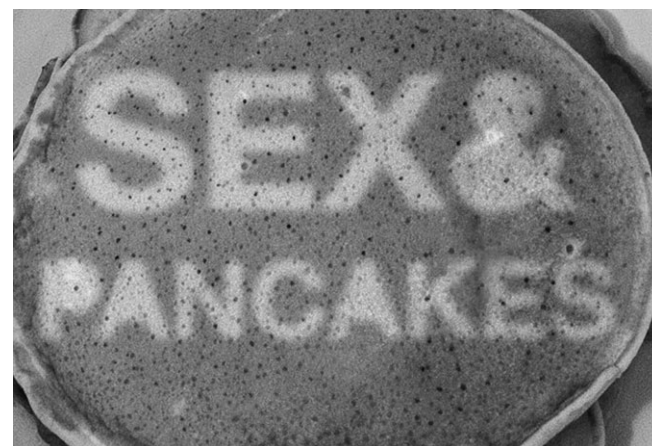
GRAPHIC PAKU DAOUST-CLOUTIER

Across

2. Debuting in *Donkey Kong*, this Italian plumber was originally a carpenter who owned the titular ape.
4. Makers of America's top-selling tennis ball, this company was acquired by HEAD in 1999. Ten years later, the last stateside factory was shut down and all production moved to China.
7. See 9-Across.
9. The male half of Team Rocket (no, not Meowth). When his name is combined with 7-Across, the female half, they are homonymous with one of the most notorious gunmen of the Wild West.
11. A producer for *Sesame Street* has described this unibrow-sporting yellow bore as "everyone's idea of a blind date."
12. The most iconic music festival of all time, this concert actually took place in Bethel, NY. The people of Bethel were so annoyed by the festival that they passed laws preventing any subsequent events.
14. Some of you may know this rambunctious 6-year-old as the "peeing kid" window decal. Despite the demand, creator Bill Watterson refused to license the character, save for one run of calendars, a museum t-shirt and a set of stamps.
15. Apparently, the origin of a pact using this finger comes from the Japanese organized mob, the Yakuza. If one of the participants breaks the pact, they must cut off the sworn-upon finger.

Down

1. This stuffed tiger and companion of 14-Across gets his name from 17th-century philosopher Thomas. The two share a dim view of the human species.
3. The T in ATM (*not* ATM machine—that would be redundant).
5. While merely the roommate of 11-Across, rumours of the couple being more than friends prompted *Sesame Street* to issue a press release stating that the two were asexual.
6. The inspiration for this shaggy smuggler came from George Lucas' dog Indiana, who would sit in the front seat of his car. While Indiana went on to inspire the name of Indiana Jones, the Wookiee's name comes from the Russian/Ukrainian words for dog.
8. This cerebral organ may only weigh roughly two per cent of your body weight, but its operation takes up about 20 per cent of your body's energy! It's basically the one per cent of your body.
10. The pilot of the Millennium Falcon, this guy was at the centre of much nerd controversy when *Star Wars: A New Hope* was altered for rerelease. (He shot first!) (2 words)
11. Due to his alter ego as a WWI flying ace, this *Peanuts* pup can be found painted on the noses of several aircraft, as the mascot for various squadrons and as the official mascot of aerospace safety.
13. Originally just a palette-swapped version of 2-Across, this character is pretty much the patron saint of the younger sibling.



Playing With Your Glue Stick

When I was a teenager, I used to hate masturbating in the shower, despite the fact that it sometimes was the only place I could do it. My cum would always get especially messy and turn into glue when it mixed with water. Recent shower sex with my girlfriend reminded me of this, and I figured it's finally time to ask: is this normal, and if so, why does it happen?

—Sticky When Wet

This is absolutely healthy and happens to every guy to different degrees. To explain why, we need to go over the biology of semen—or at least a simplified version, since I'm not a biologist...

There are a few things that our bodies do naturally to facilitate pregnancy and the texture and consistency of semen is actually one of them. So for the sake of this explanation, we're going to use vaginal sex as an example.

When you cum, the liquid your body releases is made up of a mix of chemical compounds, proteins and acids that only come together at the moment you actually ejaculate.

The mixture makes up seminal fluid, otherwise known as semen or cum, and the fluid immediately coagulates, which makes the liquid thicker. Sperm actually only makes up about three to five per cent of your cum.

On the lady side of things, the vagina also wants to facilitate pregnancy, but it's pickier. It only wants the best swimmers to survive, so its naturally acidic pH level creates a more hostile environment for sperm. Semen comes out a little on the basic side of the pH scale to serve as a defense for the sperm.

So, when cum enters the vagina, its acidity is counteracted by the alkaline nature of the cum and this helps create a more ideal environment for the sperm. At the same time, the thickness of the cum—thanks to coagulation—helps, by blocking the entry of the cervix so the sperm is more likely to remain inside the uterus.

This process is sometimes

(nauseatingly) referred to as a vaginal plug, and the sperm just kind of hang out for a bit in the fluid while it works its magic.

About 20 to 30 minutes after ejaculation, the cum liquefies, at which point the sperm is free to swim and continue the journey towards the egg. Outside of the vagina, you would just be left with liquefied semen and dead or dying sperm.

So, why does semen react the way it does with water? Pretty much the same reason water and oil don't mix. Since seminal fluid is made up of a bunch of other proteins, some of them happen to be polar (which mix with water) while others are non-polar (which don't mix with water).

When you ejaculate, everything gets kind of mixed together the best it can, but once water enters the picture the polar proteins mix well with water, so they get washed away easily by it. This leaves you with the non-polar ones, and the glue-like mess you described.

The make up of your semen can depend on a variety of lifestyle factors, including diet and frequency of ejaculation, which is why the texture of cum and its reaction to water vary slightly from guy to guy.

There may be some clumping, thicker areas, or parts that are actually already liquid at the time of ejaculation, but these are all typically healthy variations. Unless you've experienced anything especially out of the ordinary, such as pain or blood, I wouldn't worry too much about anything—other than cleaning up for the next person who uses the shower!

Submit your questions anonymously at sex-pancakes.tumblr.com and check out "Sex & Pancakes" on Facebook.

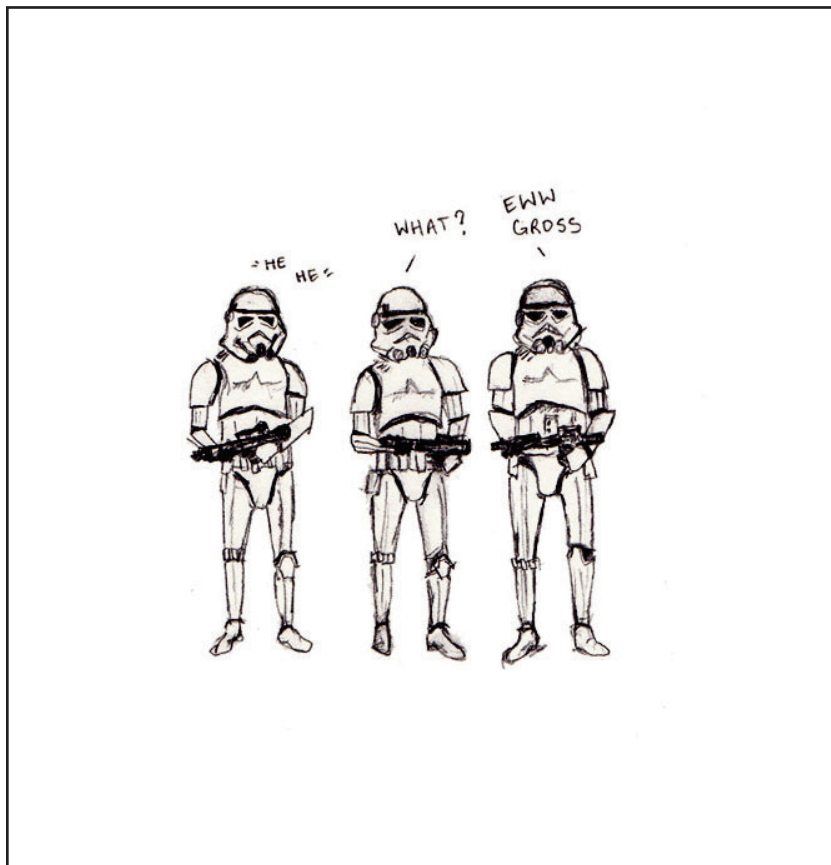
Need some extra help? You can always contact Concordia Counseling & Development at 514-848-2424 ext. 3545 for SGW and ext. 3555 for Loyola.

Got a quick health question? Call info-santé at 8-1-1 from any Montreal number.

—Melissa Fuller with files from Gonzo Nieto

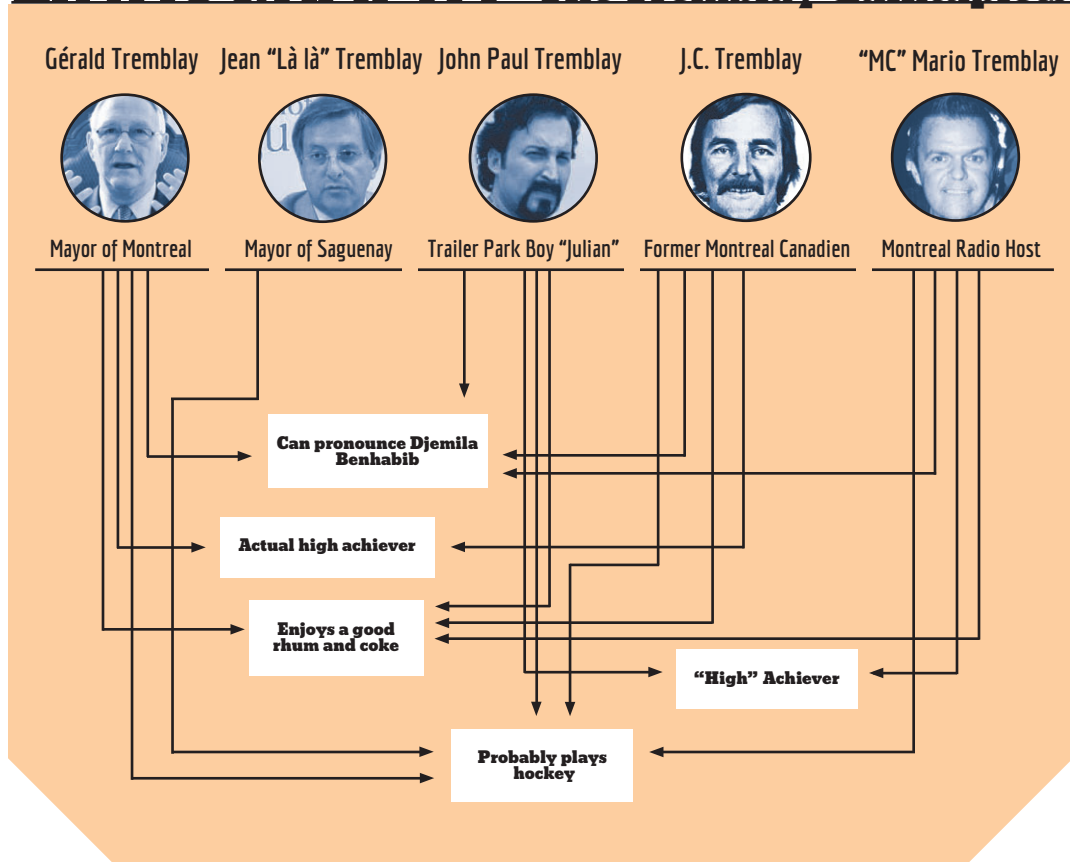
BARTON FLATS

COMIC JONATHAN WOODS



LINKOGRAPHY

The Tremblay Quintuplets



GRAPHIC CLEMENT LIU

False Knees

SOME OUTCASTS OF HISTORY



COMIC JOSHUA BARKMAN

NAH'MSAYIN?

In All Pizza Seriousness

A slice of pizza is not a hard thing to eat. I mean, yeah, it can be a little flimsy at the end, and occasionally the cheese has separation issues and clings to the crust—but overall I think we can agree that consuming a slice is not a difficult task, one that can even be done with relative grace and enjoyment while incredibly intoxicated.

Yet somehow, some people still manage to do it wrong. This common error occurs when pizza-eaters savagely fold their slices in half, creating a perverse, sloppy sandwich-like shape in order to shove it down their throats as quickly as possible.

Uncalled for.

Your slice of pizza was hot and ready when you bought it—and probably took about thirty seconds to arrive in your possession from the moment you

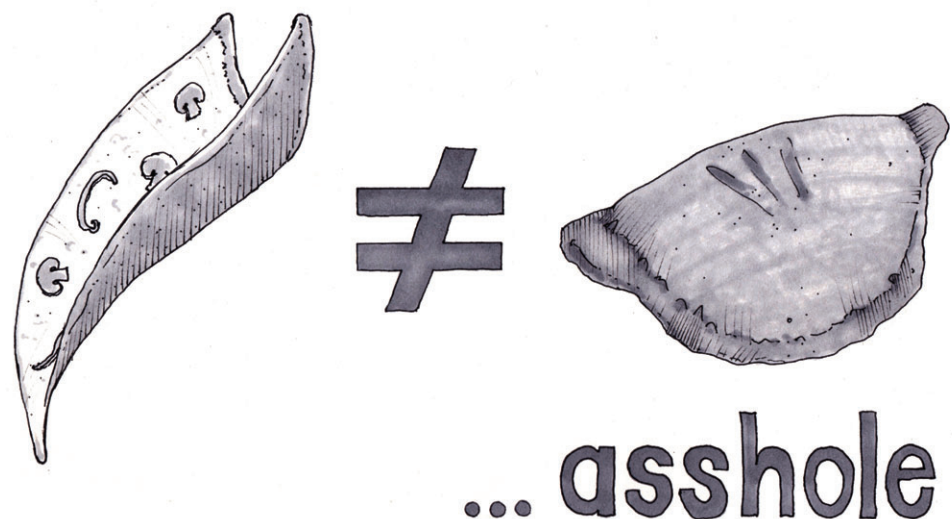
ordered it, so *why* are you rushing?

By doubling it up, you just sliced your pizza-eating enjoyment in half—for every two bites of cheesy deliciousness you could have had, you now have one. Sucks to be you.

Also, I'd like to clarify that I am not writing this as an attack on the calzone. The calzone is an absolutely fabulous format for enjoying your 'za, because it allows for you to stuff your crust with copious amount of cheese and other wonderful toppings—more than you could pile onto your average slice.

But these are two separate things. A slice of pizza quite simply is not a calzone, and no hungry, hungry hurrier can change that. So don't.

—Megan Dolski
@megandolski



GRAPHIC JOSHUA BARKMAN

Editorial



MORE OF THE SAME

You probably haven't heard, but Concordia just paid off a pretty embarrassing debt.

Somehow, the university managed to pull together \$2 million from "reserves" and pay a bad governance fine left over from the recently departed Liberal government, a fact that only came to light when a new Senate member inquired about it at Friday's senate meeting.

This announcement came without fanfare or any notice from the university. If the senator hadn't asked, it probably wouldn't have come up at all.

It's not surprising that Concordia wouldn't publicize this. Sweeping our dirt under the rug has become something of a pastime here. It's not ironic so much as expected that we would respond to a \$2 million fine for

being opaque and unaccountable by being opaque and unaccountable.

It's just a bit frustrating when this is what kicks off what was supposed to be a fresh start.

The university's new president has been repeatedly lauded for his communication skills. From the student unions, to the faculty, to the Board of Governors, we're hearing that this is a man who likes to talk.

Where was the conversation about this?

Where was the public announcement, the inquiry?

Instead, at his first Senate meeting, President Alan Shepard seemed more interested in punctually arriving to a meet and greet right afterward. While those gatherings are essential for members of our community to

get to know each other, they are not the place for fundamental discussion.

Real conversation at our school happens in rooms where minutes are taken and difficult questions are posed. Good communication means more than a smile and a firm handshake. It often means sitting in a stuffy Senate room for an extra hour until every senator feels reasonably comfortable with the decisions rendered.

This wasn't a small fee. Two million dollars is 40 per cent of the amount Concordia would have gotten from tuition increases this year. Two million dollars is more than double what exiled president Judith Woodsworth received in severance.

Two million dollars is a lot of

money, and the community should have been involved in that decision.

For a school that spent a year adamantly claiming it desperately needed the tuition increase, Concordia scrounged up a cool couple of million awfully quick.

Even if we could afford it, it wasn't a fine we should have to pay.

However many administrative SNAFUs Concordia has faced over the past few years, the fine was unjust. It came from an education minister struggling to stay strong against a tide of red squares—the same minister who would resign two months later.

Taking money away from Concordia to punish it for wasteful spending was a case of cutting off the nose to spite the face.

By paying the fine, it looks like ConU is admitting guilt. It tells the rest of Canada that we are as mismanaged as they think we are, and gives *Macleans*' a reason to continue giving us a big fat 'F' for reputation. Once again, Concordia did not consider the implications its actions would have on students.

Shepherd has a chance to address this openly now, and do something that previous presidents would not have done.

He could call a town hall meeting and explain to students, faculty and staff what happened behind closed doors. He could fight for our reputation and fight for us. Or, he could be a president we've already seen: one that does not speak out of turn or speak up at all.

Oh well, more of the same.

GRAPHIC PAKU DAOUST-CLOUTIER

THE LINK

CONCORDIA'S INDEPENDENT NEWSPAPER SINCE 1980

The Link is published every Tuesday during the academic year by The Link Publication Society Inc. Content is independent of the university and student associations (ECA, CASA, ASFA, FASA, CSU). Editorial policy is set by an elected board as provided for in The Link's constitution. Any student is welcome to work on The Link and become a voting staff member. The Link is a member of Canadian University Press and Presse Universitaire Indépendante du Québec.

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Letters to the editor are welcome. All letters 400 words or less will be printed, space permitting. The letters deadline is Friday at 4:00 p.m. The Link reserves the right to edit letters for clarity and length and refuse those deemed racist, sexist, homophobic, xenophobic, libellous, or otherwise contrary to The Link's statement of principles.

Board of Directors 2012-2013: Justin Giovannetti, Clare Raspopow, Laura Beeston, Adam Kovac, Julia Jones; non-voting members: Rachel Boucher, Julia Wolfe.

Typesetting by The Link. Printing by Hebdo-Litho.

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Cover by Clément Liu

Volume 33, Issue 3
Tuesday, September 4, 2012
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