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FORMER CSU EXEC ENTERS MUNICIPAL POLITICS

Concordia graduate running for city council in Pierrefonds-Roxboro borough. **P4**

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QPIRG Concordia hopes to get students thinking about social justice issues. **P5**

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Installation near Place des Arts projects words from people's speeches onto UQAM building. **P8**

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Contemporary First Nation powwow group Black Bear discusses working with A Tribe Called Red and bringing their drum circle to POP. **P12**

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AWARENESS FIRST, WINNING SECOND

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A CALL FOR ACCOUNTABILITY

The \$9,000 party tab from last year's CSU executives is inappropriate—and consistent with their misuse of funds. **P24**

A \$9,000 PARTY ON STUDENTS' DIME

The majority of last year's Concordia Student Union executive is being asked to write an apology to students for spending around \$9,000 for an end-of-year party for the executive.

The May 29 party at Newtown bar, which was organized in part with the Concordia International Students Association, has received plenty of criticism from multiple former and current CSU councillors, who said during the CSU's first council meeting of the semester that the party amounted to frivolous spending of students' money.

"It's a matter of credibility," arts and science councillor Wendy

Kraus-Heitmann reiterated in her original motion, which requested the executives pay back the money spent on the end-of-year party by no later than Dec. 31 of this year.

"How are we supposed to ask the [administration] with a straight face to reign in expenses and keep tuition low, when we're spending \$750 on a DJ for less than 50 people?" she said in the motion.

Nadine Atallah, Alexis Suzuki, Andrew Roberts, Simon-Pierre Lauzon, Keny Toto and Stefan Faina were named in the final motion that was adopted. Atallah, who was serving as a councillor for the 2013-2014 academic year, resigned

Sept. 17—the day before the motion was to be entertained by council.

Kraus-Heitmann's original motion was approved with a nearly two-thirds majority. A second motion, which will see CSU President Melissa Kate Wheeler draft a formal letter to the former executives requesting that the funds be paid back and that an apology be made to students for their behaviour, was adopted unanimously.

The letter will be drafted and released publicly by the end of this week, according to Wheeler.

► Continued on page 7.



Photo Erin Sparks



Photo Dylan Maloney

THE LINK ONLINE

POP DIARIES

Look for our coverage of POP as it goes down from the perspectives of showgoers, volunteers and even performers.

ANOTHER WORD FOR GENDER

Two weeks of social justice-oriented events are being put on for the Centre for Gender Advocacy. Find out what's offered in our news story.

EGYPT'S TWO CAPTIVE CANADIANS

One month later, two Canadians are still being held captive in Cairo. Check online for coverage of a protest in Montreal this Tuesday calling for their release.

JOHN MOLSON SCHOOL OF GREENNESS

The JMSB has been declared the second-greenest MBA program in the world by Global Green MBA Survey. We have the story online.

OPINION: A STEP IN THE RIGHT DIRECTION

A class action lawsuit against the city for actions taken during the strike has been approved, and it's time the city forks over the cash.

LINK RADIO

Tune in to CJLO 1690 AM from 11 a.m. to noon to hear our newest episode of Link Radio. Missed our last show? Check out linknewspaper.ca.

30-YEAR-OLD SASHA DYCK SEEKING ELECTION TO CITY COUNCIL IN PARK EX

by Jonathan Summers

Two years ago, Sasha Dyck got together with a group of neighbours to create Café l'Artère, a solidarity co-operative in Montreal's Park Extension district that would offer the community healthy and affordable meals as well as a much-needed space for meetings and the arts.

It was fitting, then, that Dyck chose the cozy coffee shop as the setting for his official campaign launch on Sept. 14. The 30-year-old father-to-be is seeking election to Montreal's city council in Park Extension, running under the banner of political party Projet Montréal.

In an interview with *The Link*, Dyck said that an important issue in the Park Ex district is the Université de Montréal's planned campus on the border with Outremont.

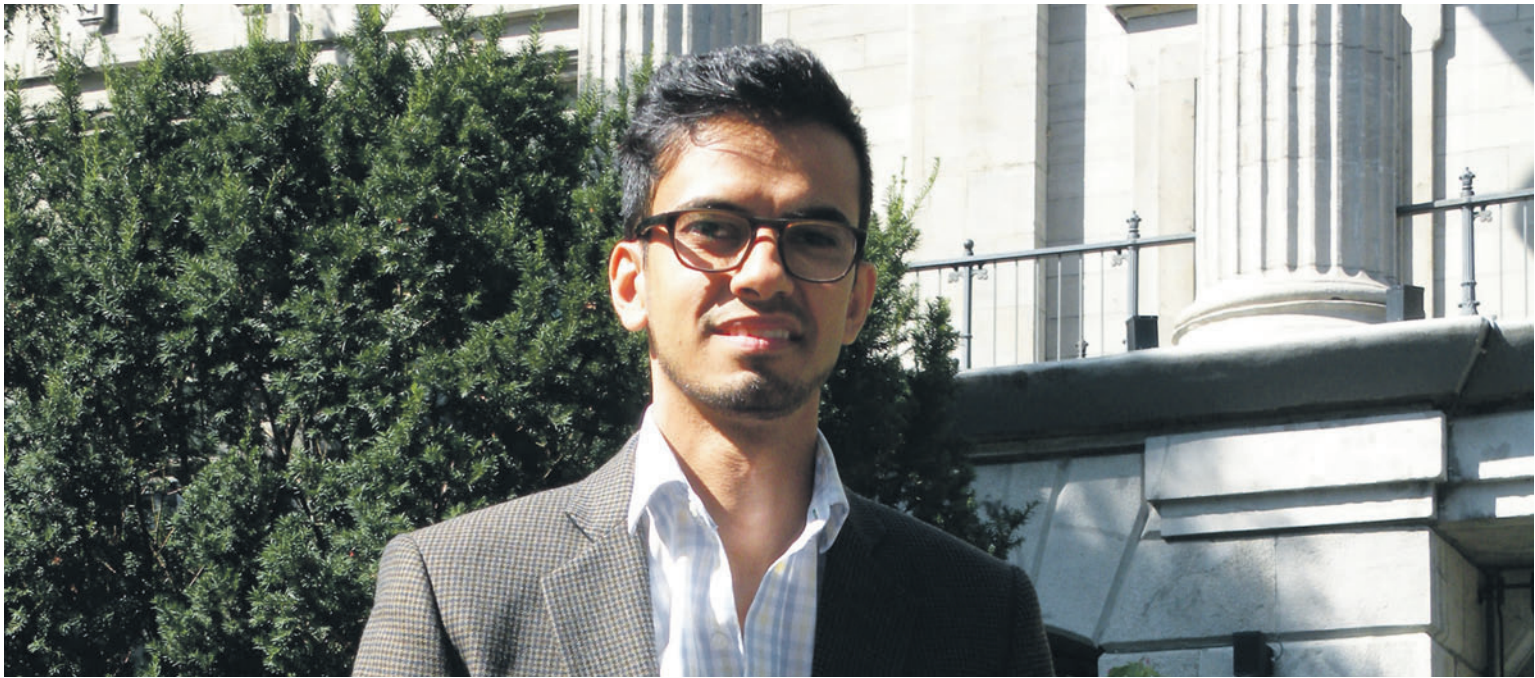
"[The new campus] is a challenge but also a huge opportunity, if we do it correctly," Dyck said. "We've been trying to get anybody to listen to why this is very important to Park Ex."

He said the new university campus could cause rents in the area to increase, since a group of students pitching in for an apartment together can often pay more than a young family. On the other hand, Dyck also sees benefits in having a "huge world-class neighbour."

Dyck is a co-founder of the Marconi-Beaumont Coalition, which includes citizens and citizen groups from the Park Extension, La Petite-Patrie and Villieray districts. In response to plans for the new Université de Montréal campus, the coalition is requesting the development of social housing, the implementation of measures to reduce traffic and promote active transport, the installation of parks and vegetation, the preservation of local jobs and a transparent public consultation process.

The new campus is expected to be finished in 2018 and bring 10,000 students and employees into the area.

This is a shortened version of the original article. To read more, visit thelinknewspaper.ca/news.



FORMER CSU EXECUTIVE RUNNING FOR MONTREAL CITY COUNCIL

Sameer Zuberi Enters Election Race in Pierrefonds-Roxboro Borough

by Michael Wrobel
@michael_wrobel

A former executive in Concordia's undergraduate student union will seek to be elected to Montreal's city council on Nov. 3.

Sameer Zuberi entered student politics in January 2002 by becoming the Concordia Student Union's VP Services. He was later elected VP Finance for the following 2002-2003 academic year.

Now, 10 years later, he is looking to become a city councillor in the Pierrefonds-Roxboro borough's Bois-de-Liesse district, running in the upcoming election with political party Projet Montréal.

In an interview with *The Link* last Friday, the first official day of the campaign period, Zuberi said it was his experience at Concordia that sparked in him an interest in civic engagement and politics.

"Concordia actually shaped me [into] who I am today, and is the main reason why today I'm running [for city council] instead of working in a profession," he said. "It's why I'm still involved publicly."

Zuberi said that he originally thought he would study mathematics, complete some actuarial exams, go on to work in a profession and focus on himself and his family, without getting involved much in wider society.

"But it was my Concordia experience that actually led to a trajectory where I made a personal promise to myself that I would be publicly involved for the betterment of society," he said.

A married 34-year-old with two young daughters, Zuberi has followed a diverse career path. During his CEGEP and university studies,

he was a reservist in the Canadian Armed Forces. After completing his bachelor's degree in mathematics at Concordia in 2004, he worked as an English teacher in Kuwait for a year, between 2005 and 2006.

Upon his return to Canada, Zuberi worked as a human rights advocate at the Council on American-Islamic Relations Canada, now renamed the National Council of Canadian Muslims, a group that advocates for civil liberties and mutual understanding between Canadian Muslims and their fellow citizens.

Zuberi began working as a legal researcher in 2010, and is currently working towards a law degree at the Université du Québec à Montréal.

"It's a natural trajectory in terms of what I was doing with respect to human rights," he said. "[A law degree] increases your credentials so that you can be more effective in advocating for the dignity and respect of people. That's why I entered [legal studies]."

Revitalizing Pierrefonds-Roxboro

Zuberi said the Pierrefonds-Roxboro borough, located in the western suburbs of the island of Montreal, is in need of revitalization.

"There are some areas that are currently being developed, like the West [of the borough]," he said. "The district I'm looking to represent is the East. It's an older district; it's been developed. [...] There's some attention and care that needs to be given to the area."

"There are a lot of storefronts that could be revitalized, businesses that could be brought in," he continued. "There are pockets of poverty that need attention and amelioration."

Christian Dubois, who is cur-

rently the city councillor for the Bois-de-Liesse district, is running for mayor of the borough with Montreal mayoral hopeful Marcel Côté's coalition. The incumbent borough councillor for the district, Dimitrios Beis, is running with Montreal mayoral candidate Denis Coderre's party.

Zuberi said the incumbents were elected to represent the Bois-de-Liesse district, but focused on the more affluent, western district of Cap-Saint-Jacques once voted in.

"The current people who are representing the East are trying to be involved in both the East and the West," he said. "I think that they, as representatives of the East, should be focusing squarely on the East, instead of giving [their focus] to the West as well."

In order to revitalize the district, Zuberi said a borough administration led by Projet Montréal would attract knowledge-based industries into the area so that residents have jobs in their own part of the city, instead of having to commute downtown.

That task may be easier said than done. Most of the high-tech companies in the western part of the island are currently located along Highway 40 in St-Laurent's Technoparc and in independent municipalities like Pointe-Claire and Kirkland.

"We will be inviting not huge companies, but mid-sized, small-sized companies to come and bring their industries into the area," Zuberi said, adding that there are indeed some larger streets in the borough, like Pierrefonds Boulevard.

"We're not looking to dwarf the residential housing, but bring in businesses that will complement what's already there," he said.

The Environment and Public Transit

Development also doesn't have to come at the expense of the environment, according to Zuberi. He says that Projet Montréal's team in Pierrefonds-Roxboro wants to protect green spaces.

When asked how best to balance economic and residential development with the desire to protect nature, he said that "it makes complete sense to develop upon existing land" by redeveloping older, dilapidated buildings as opposed to building upon natural spaces.

"It's in our platform, in writing, that we're looking to protect green space, the reason being that Pierrefonds has been developed over the decades consistently," he said. "[Development] is a good thing for the area, but also it means that at some point, we must protect the green spaces that [remain]."

If he is elected as a city councillor, Zuberi said he would also make sure that every resident has access to sports and recreational facilities, and those who live below the poverty line be "given attention and not ignored."

As for public transit, the Projet Montréal team in Pierrefonds-Roxboro is "evaluating the possibility of creating a second storey of parking" within the existing parking lots at the borough's two train stations, both of which are on the Agence métropolitaine de transport's Deux-Montagnes commuter line.

"It's obviously not a unilateral decision on the part of the municipality," said Zuberi. "It's something that must be done in partnership with other levels of government and other stakeholders."

.....
Photo Michael Wrobel



Jaggi Singh during the 2010 walking tour of Concordia. Singh will conduct a similar tour during this year's Disorientation. Photo Justin Giovannetti

QPIRG CONCORDIA OFFERING STUDENTS A 'DISORIENTING' START OF SEMESTER

Research Group's Walking Tour, Bike Tour and Club Fair Present Social Justice Issues to Students

by Alexandre Hureau

The Quebec Public Interest Research Group at Concordia is promising to show new and returning students a different side of university life at its annual Disorientation week, which takes place from Sept. 23 to Sept. 30 this year.

According to Jaggi Singh, QPIRG Concordia's working groups and programming coordinator, this alternative orientation is an opportunity to get acquainted with social justice issues. He describes it as a "week-long series of events [that] tries to emphasize different ways that people can get involved."

The goal, he said, is to get more people to participate in the different student groups at Concordia that battle against oppression with the aim of

social justice and equality for all.

Singh told *The Link* that QPIRG Concordia is comprised of hundreds of members spread out in over 30 working groups. The non-profit organization, which is well over two decades old, is "essentially a social justice centre on campus," he said.

"We make links between the campus and community around social justice issues," he added.

QPIRG Concordia receives a fee levy of 31 cents per credit for undergraduate students and 50 cents per semester for graduate students. Singh said the funding gives the organization the resources to hold events like Disorientation, as well as publish an undergraduate research journal and hold a research conference every year.

According to Singh, most of the

working groups that are part of QPIRG Concordia will be featured during the week at a variety of events, and anyone interested in social justice issues will be sure to find at least one event that sparks their interest.

Mad Pride Montreal, one of the working groups associated with the organization, will host the Mad Hatter Tea Party on Sept. 24, a workshop dedicated to mental health.

A walking tour of Concordia on Wednesday hopes to teach attendees about social justice struggles at the university, including a 1969 student occupation protesting against racial discrimination—which eventually ended in \$3 million in damages to the university's computer centre—and the 2002 riot against then former, now current Israeli Prime

Minister Benjamin Netanyahu's planned speech at the university.

Students and members of the community can learn more about the many fee-levy groups on campus whose focus is on social justice at a fair in Norman Bethune Square on de Maisonneuve Boulevard on Sept. 26.

Among those groups in attendance will be the student-run collective People's Potato, which will provide every student's favourite thing—free food.

"The motivation for [the fair] was about space and sort of reclaiming [the] square," said Singh. "It's a central space on [the] downtown campus and it's great for us to use it."

Singh said that the idea isn't just to have a few people there to promote "weird political ideas," but rather to "use [the space] as mem-

bers of the community and campus to engage, to talk and to interact."

A bike tour of historically working-class neighbourhoods near Concordia on Sept. 27 will "discuss historical struggles for social and environmental justice in Montreal, as well as contemporary campaigns related to accessible public spaces," according to QPIRG Concordia's website.

Most of the events are accessible to those with disabilities, and QPIRG also tries to make whisper translation available for all events not taking place in French, Singh said.

"[QPIRG Concordia] has a mandate that emphasizes anti-oppression, and one part of the expression of anti-oppression politics is the commitment to accessibility in all its forms," he said. "Physical accessibility, but other forms as well."

CFC SEEKS STUDENT INVOLVEMENT

Student Group Proposes Alternative Food Model to Industrial Food Service Providers

by Katherine Wood Williams

The Concordia Food Coalition held its first public meeting with students on Thursday at the Loyola campus' The Hive Café as part of the week-long Bite Me! workshop series showcasing green initiatives and exploring food services at the university.

"I want to get involved in changing our industrialized food system, but I don't know how to go about it," said graduate student Sara Melvin upon entering the café on Thursday.

It seemed she was in the right place. CFC member and Concordia Student Union VP Sustainability Ben Prunty explained to students the gamut of food services models, from contracted to self-operated, at different universities across the country. The interactive presentation also saw students brainstorm over their ideal campus food scenario.

Prunty also revealed for the first time some of the group's ambitions to students at large: a greenhouse on top of Loyola's SC Building,

helping the fee-levy group Concordia Greenhouse build their City Farm School into a leader in urban agriculture, and a land trust project that would secure land for Concordia to grow its own food.

"Right now Concordia's food system is run by large companies like Chartwells, Tim Hortons, Subway and JavaU," CFC outreach coordinator Gabriel Velasco said in an interview last Wednesday.

"Alternately, the Coalition encourages student-run initiatives that are co-ops and non-profits. We also want local, organic and inexpensive food on campus."

The coalition formed last winter when ecologically minded members of student organizations like the People's Potato, Le Frigo Vert and the Concordia Greenhouse realised that the university's contract with food provider Chartwells was ending in 2015.

Velasco says they saw an opportunity to reinvent the university's food system.

"We want something better than Chartwells," he said.

According to Velasco and Prunty, the Coalition wants to ensure that student-run healthy options feature in the university's new food services contract, which will be awarded in May 2015.

They say they hope to see the JavaU franchise in the Hall Building replaced with a student-run coffee shop. The space, along with the adjacent Reggie's bar, is owned by the CSU.

In its attempt to join Concordia's food services, the coalition is up against big players like Aramark, Chartwells and Laliberté. But since it's not an officially recognized service provider, the coalition plans to affiliate itself with a human-centred food organization like Santropol Roulant to gain a competitive edge, according to Velasco.

Concordia professor Satoshi Ikeda, who specializes in sustainability issues, was also at Thursday's meeting.

"Change can only come from the students," he said. "I want students to be imaginative and dream up a new system. You can have fun, as stu-

dents, engaging in these activities."

Ikeda, who spoke at the event, says he imagines a Concordia with green roofs on every building, and co-ops providing learning spaces for students to gain experience in their fields of study.

He says he even wants an artisanal brewery with batched brews made from student-grown hops at Concordia, or a canning and preserves co-op, stocked with produce from the planned Land Trust Project.

Some of the Coalition's dreams are already becoming a reality. The CSU has allocated funds to renovate The Hive Café, which Prunty and Velasco say will open by the end of the year as a student-run non-profit cooperative with the mandate of selling healthy and local options.

Though the CSU is still reviewing The Hive's business plan, it has unanimously approved the future co-op's founding, according to Prunty.

Currently, the coalition is gathering signatures on a petition requesting an increased fee levy per credit from students.

A referendum will address the question in November's undergraduate by-elections. For next semester, the coalition is planning a conference on campus greenhouses to get that project rolling.

But in the past couple of weeks, Concordia's administration has been calling on students too. Concordia Internal Communications sent out emails inviting students to discussions being held by Concordia Food Services—currently affiliated with Chartwells—and an online survey asked students to indicate their food preferences.

Meanwhile, the coalition is openly proposing a grassroots alternative to a contracted food provider that encourages active student participation not only in decision-making, but also in implementing a sustainable food system, by and for the students.

"Many students want this, so we're trying to find an outlet to help them get involved," Velasco told *The Link*. "Ideally, Concordia's food system would be run so that no profit is made from feeding students on campus."

KWS BRINGS AFRICAN ISSUES TO THE GLOBAL VILLAGE

Web Series at Concordia Introduces Students to Technologies for Social Change

by Andrew Brennan @brennamen

Uniting a diaspora is, by its very nature, a big challenge.

The Kongossa Web Series is taking it head-on.

The online and face-to-face initiative began last year as a means to link together African and Caribbean peoples globally to discuss the social and economic issues facing the world and the Afro-Caribbean diaspora.

The second annual conference—held and live-streamed from Concordia last Saturday in partnership with Concordia's chapter of the African and Caribbean Students' Network of Canada—turned its focus on something paramount for future success in African nations: technology.

"The whole idea [of the conference] is to make sure people in Africa are going to use technology in a good way," said KWS co-founder Franck Nlemba.

"Africa is leading on mobile [phone use] for example, so we need to make sure that all these young guys are going to use technology to create and to transform their environment positively."

The initiative was billed by organizers as an event designed to give a clear view of the socioeconomic impact of information technology and community managers, as well as the growing role these both play in the development of a society.

Workshops were also set up to provide guests with tools for self-marketing and finding opportunities in private and not-for-profit sectors.

David Masanga, president of the African and Caribbean Students' Network of Canada at Concordia, says partnering with KWS enabled both groups to reach out to the Afro-Caribbean diaspora at-large as well as to Concordia students directly.

More importantly, he says working with KWS lets ACSiN do what it was originally founded for: engaging black Concordia students on African issues and finding ways to contribute solutions.

"[We work with] black students here, international students mostly, but also black [Canadians] as well to let them know there is something to change in Africa," said Masanga.

"Our role is to bring out the solidarity among black Concordians as well, so that means they don't

feel they're alone at Concordia, they get to know people and they get to know professionals living around here," he continued.

"There are problems in Africa and many things we could use [...] like technology, health and personal branding that you can use to help and change Africa."

Mobile Africa

Keynote speaker Jon Gosier runs Apps4Africa, an acceleration program for African startup tech companies that gives successful applicants training and up to \$10,000 in funding.

The program also helps provide follow-up funding from partner organizations and companies, according to its website. Of the 19 companies it has funded in 12 African countries, 11 are still active.

Gosier lived in Kampala, Uganda, for three years as he built up Appfrica, another of his initiatives and an organization now based in Philadelphia that builds IT solutions tailored to the continent and specific areas of Africa.

His successes came to the attention of the U.S. State Department, which worked with him to develop Apps4Africa.

Originally from Atlanta, Gosier says he returned to the U.S. to build connections between the two continents.

"I moved back to the [United] States [...] to ultimately be a resource that could move between two worlds," he told the audience in a packed lecture hall in Concordia's MB Building.

"I could be in Africa and work with young entrepreneurs and students and businesses, but I could also be in the States and work with NGOs and governments."

According to the Canadian International Development and Research Centre, mobile use in developing nations has increased unfalteringly, now accounting for 70 per cent of worldwide use.

The increased usage of mobile technology allows, among other things, farmers to sell their produce at market value without any middle man, yielding roughly three to six per cent more direct profit, according to IDRC Information and Networks Program Leader Laurent Elder, who also spoke at the conference.

Gosier says mobile initiatives will shape Africa's—and the world's—future.

"The things to invest for the future are technical—it may not be the technologies we use now, but they are technical in nature and people need to experience that," he said.

"They need to become aware of this change. That's why we invest in technology," he continued.

"People like to talk about how [it doesn't] really solve problems, well, I don't really care. What I care about is that the app is the language that the future speaks."

Mobilizing Results

Apps4Africa is looking to expand from an acceleration program into incubation services for new companies, according to Gosier.

He announced a new entrepreneur and residence program at the KWS conference.

"It is essentially taking the same philosophy behind Apps4Africa, but actually working with companies more hands-on, in a more involved way," said Gosier, explaining that companies that wouldn't normally qualify for the acceleration are given space at Apps4Africa to build their business model.

"So, how do you apply? Well you could do something amazing and I'm pretty sure we'll find you," he continued.

"But most importantly, just do something that is sustainable, and not just because it's about making money, but because that's how you make things last and that's how you create jobs and create prosperity."

For Concordia students looking for opportunities a little closer to home, Nlemba says the first step is as simple as making connections.

"I think students should be aware of how technology is changing other people's lives and then take that energy and bring it here in Montreal," he said.

"Like in Kenya, when we see someone who creates a mobile app to monitor [crop yield] quotes, here in Montreal we should [...] have tech guys and tech companies [putting technology] behind business," he continued.

"These types of events can help the business crowd, students and entrepreneurs to think about technology as first a tool to solve problems."



(Above) Jon Gosier is the founder of Apps4Africa, an acceleration program for technical startup companies in Africa.



Frédéric Harper, Senior Technical Evangelist at Mozilla, told the audience personal branding is now paramount for entrepreneurship and commerce. Photos Alexandre Hureau

FORMER CSU EXECS ASKED TO APOLOGIZE TO STUDENTS FOR \$9,000 PARTY

End-of-year Party at Newtown Bar Incites Current Council's Ire

by Andrew Brennan @Brennamen

Continued from page 3.

According to multiple current executives and councillors, the party was approved at the last minute as a way to spend a surplus in the CSU's student life budget line.

"No one ever really approved this, they just decided in the last few days of their mandate [...] to have an end-of-semester party," VP Finance Scott Carr told council.

"They encompassed it under [the student life budget] but they definitely broke that budget."

According to a CSU requisition document outlining expenses, \$8,062 was spent renting out Newtown bar and placing a deposit on the space, which was stamped and entered May 30, 2013—the second-to-last day before the changeover from the old to the current executive. A second requisition signed by Suzuki, the former CSU VP Student Life, also included an extra \$1,243 in expenses.

The finalized student life budget line for last year was \$6,560.33 over its allocated

budget, according to Carr.

Wheeler says she thinks the spending on "a big luxurious party" was an "inappropriate way to use student funds."

"You would hope that who you elect is being elected because they are trustworthy with student funds," she said.

"The funds don't disappear, they stay within the CSU, and it's never a bad thing for students to have leftover money at the end of the year."

Originally, current arts and science councillor Hajar El Jahidi was included in the motion. El Jahidi served as CSU VP Academic and Advocacy from Nov. 2012 to May 2013.

"I don't want to imply that Hajar was found partying at Newtown, I don't think that that happened, she doesn't seem to be that kind of person," said Kraus-Heitmann, adding she tried to name all executives involved in the party because, as employees of the union, the "buck stops with them."

El Jahidi's name was removed from all motions regarding Newtown before they were voted upon.

Current VP Sustainability Ben Prunty,

was not named in the motion because he says he did not know about the party at Newtown until the day it happened, which Kraus-Heitmann told council she believed.

Prunty took up the sustainability portfolio early after winning the position in the March CSU election to fill the vacant seat left by Andrew Roberts following his promotion to CSU president in February.

Before voting in favour of sending a letter to the remaining members of the former executive, multiple CSU councillors expressed concerns that naming former executives publicly would be damaging to them in the future, especially considering many had yet to speak with council in any capacity to explain their actions.

According to VP Finance Scott Carr, more heavy-handed legal options would also not have been feasible.

"We could sue them, but it would cost us more money in legal fees," Carr told council.

For Kraus-Heitmann, the ideal choice was to request that the money be returned, as it puts the moral onus on the former ex-

ecutive to return the funds willingly.

"They can, of course, tell us to jump in a lake," she told *The Link*. "But it's the students they are telling that [to], and that's on their conscience, not mine."

Speaking to *The Link* from Moose Jaw, Saskatchewan—he is currently riding his bike across Canada—former CSU president Andrew Roberts said the stated facts presented to students were inaccurate.

He says CSU clubs and others were invited, and maintained that the event was inclusive, unlike it had been described in Kraus-Heitmann's motion—a motion he described as being a vendetta against his former team.

"It was a fucking witch hunt all year and some of them want to keep it up," he said.

Other past executives could not be reached before press time or refused to comment.

The CSU policy committee is also planning on proposing changes to how funding requisitions at the end of an executive's mandate are approved. They will present their recommendations to council at the regular November meeting.

CSU REMOVES STUDENT MAJORITY REQUIREMENT FOR FEE-LEVY GROUPS

Regulation 'Restricted the Operation of the Groups'

by Andrew Brennan @Brennamen

Fee-levy groups at Concordia no longer need a student majority running their board of directors to apply for a levy increase from undergraduates via a referendum.

The Concordia Student Union adopted a motion at their first council meeting of the semester last Wednesday that struck down a shortlived standing regulation that required these groups to have a student-majority stake in their governance.

"Having these types of coercive measures that ignore the variability between organizations and the very distinct context that they're working in is, to me, not the way that policy should function," said VP Academic and Advocacy Gene Morrow, who put forward the motion to council.

Morrow filed the motion on behalf of the Fee-Levy Association at Concordia, an informal body of fee-levy groups representing at least 13 members.

FLAC members Julie Michaud of the Centre for Gender Advocacy and Christina Xydous of Concordia's chapter of the Quebec Public Interest Research Group told

council that CSU standing regulation 138a point i restricted the operation of the groups by having such a rigid standard they need to meet in order to apply for fee-levy increase.

According to Larissa Dutil, member of both the Concordia Community Solidarity Co-op Bookstore's board of directors and the FLAC, having a student majority isn't conducive to fee-levy groups that work both in and outside of Concordia.

"The easiest way to explain why it's an issue for us is [...] the vast majority of members became members when they were students, but it's a lifetime membership, so just statistically, there will be more non-student members than there are [student] members," she said, adding that even if all 35,000 undergraduates paid the one-time \$5 subsidized fee to become members of the co-op bookstore, they would ultimately become non-student members in a few years' time.

"The majority of the time it does end up being students that are on our board [...] because they are the main stakeholders in what we're doing," she added.

However, Dutil warned that student representation on a fee-levy group comes with

its challenges.

"The truth of the matter is students don't have the experience, don't have the time, don't want the responsibility," she said.

Xydous relayed similar sentiments to council last Wednesday.

"The board of directors are there to handle far more than day-to-day or month-to-month direction of the organization, and sometimes have to make decisions and also volunteer at a level that simply is impossible for board members who are also full-time students," said Xydous, pointing out that these fee-levy organizations do not halt their services during midterms, exams or in the summer.

For Michaud, having the requirement might incite fee-levy groups to pick what she refers to as "placeholder candidates" that are only in a position of governance to fill a quota.

"It forces fee-levy groups to prioritize student status over the actual practical skills that are needed on boards," she said.

According to Xydous, Michaud and Morrow, fee-levy groups were also not consulted before point i was originally added to article 138a in February.

While the majority of council voted in

favour of the motion, some councillors were vocal in their dissent towards FLAC's motion.

"Fee-levy groups are not their own personal little fiefdoms unto themselves," arts and science councillor Wendy Kraus-Heitmann told *The Link*.

"They are akin to taxpayer-funded services by the government. So if we, the student government, should not be regulating them, pray tell who should?"

For CSU President Melissa Kate Wheeler, there are valid points to both lines of thinking.

"I think there's also something to be said for having professionals who have more experience, and more training in the specific field that the organization is working in," she said.

"I think there comes a point where one needs to consider whether the services themselves and the reason of existence of these groups is going to suffer by having a majority of students on the board in place of these professionals."

Policy recommendations will be brought forward by the CSU's policy committee and presented to council for their regular meeting in January.



Members of the former CSU executive came under fire at council for their \$9,000 party.

HIGHLIGHTS FROM THE FIRST BOARD MEETING

by Colin Harris @colinharris

The first Board of Governors meeting of the school year was a short one, with open session wrapping up in a mere 30 minutes. The meeting mostly saw Concordia President Alan Shepard presenting his report on the current projects at the university.

"I am really thrilled by the harmony among the student groups," said Shepard, referring to the myriad of culturally and religiously based student clubs that promote the diversity of Concordia.

Shepard restated his commitment to preserving the valuable multiculturalism at Concordia in the face of the possible Charter of Quebec Values being tabled in the National Assembly.

Shepard also noted the recent gains in labour negotiations, stating, "Having respectful relationships with our labour unions is important for our prosperity."

The largest point in Shepard's report was the record number of new students Concordia had admitted, with a total of 8,200 combined new graduate and undergraduate students joining the university.

History professor and Board member Norman Ingram raised concerns over the 125 students re-admitted into his department after poor academic performance.

However, Shepard said that academic standards had not been adjusted in Concordia's admissions policy.

Board member Sandra Betton from the John Molson School of Business told board members this influx of new students raises concerns over academic space, which is already in short supply at Concordia. Board Member Bill Lynch echoed those concerns.

This is especially a problem this semester, as H-110, the Hall building's largest classroom space, is closed for construction until January.

Shepard noted that Concordia could add six per cent more space and receive more funding, citing provincial grant regulations for higher education.

One of the working groups formed after February's Summit on Higher Education is working on an alternative to the Conférence des recteurs et des principaux des universités du Québec, the former provincial body overseeing universities.

"Given the Department of Education in this province, the thing to watch out for is to not have government interference in Concordia's Board," said Board member Maria Peluso.



FREEDOM OF EXPRESSION IN THE HANDS OF TECHNOLOGY

Megaphone Gives Montrealers an Interactive Playground to Reflect on Issues of Common Interest

by Paula Monroy

Located at the Promenade des Artistes in downtown Montreal, Megaphone offers an innovative way to approach public speaking while simultaneously exploring the city's social language.

The project, which is presented by the National Film Board of Canada and the Quartier des spectacles, is an open mic in an urban setting that welcomes local residents and visitors from different backgrounds and age groups to exchange their thoughts outdoors, while some of their words are projected onto the side of the Université du Québec à Montréal's President-Kennedy pavilion.

"We are in a public space and people are so grateful to have this space to express themselves—they want to share that joy of being together [...] and celebrating Montreal for what it is and how special [it] is," said Louis-René Beaudin, master of ceremonies at Megaphone.

"We talk about many subjects like politics and social issues, among other things, but it's mainly for new, positive ideas to live all together and find solutions [to] problems."

Megaphone, also known as Agora 2.0, uses a speech recognition system designed by the Computer Research Institute of Montreal, an applied research centre. The software identifies the lexicon of Québécois French and Canadian English through phonetic transcription.

The software is activated when a person speaks through the Megaphone project's microphone, and transcribes the speech with a 30-second delay. Select words captured by the system are then projected in a collage of nouns, verbs and adjectives onto the façade of the President-Kennedy building.

One such person's speech was that of Gabriel Nadeau-Dubois, former co-spokesperson of the Coalition large de l'Association pour une solidarité syndicale étudiante who became one of the faces of the 2012 Quebec student protests.

"I'm the first to defend cultural diversity, and that starts with a defence of our Québécois culture," he told the Megaphone crowd last Wednesday. "But in this regard, it's not Islamization which should worry us, it's Americanization. It's not the return to religion by way of an 'Islamic danger' that threatens the cultures of the world: it's their standardization by the bulldozer of Hollywood's commodification," he continued.

"Vincent Guzzo and [Brossard's] Dix30 district are much more dangerous to [our] culture than a few hijabs."

Renewing Public Consultation

Public speaking platforms already exist in other parts of the world. Freedom Park in the Philippines, for instance, offers citizens a space to gather and hold rallies and demonstrations freely without the need for a legal permit.

Similarly, the Speakers' Corner in London, England's Hyde Park, Hong Lim Park in Singapore and the North Shore of Wascana Lake in Regina, Saskatchewan, are permanent areas for people to express themselves in the cityscape.

In African tradition, villagers and their chiefs gathered under the shade of the palaver tree in a democratic manner in order to engage in dialogue.

Jason Prince, a professor at Concordia's School of Community and Public Affairs and a candidate for mayor of Montreal's Sud-Ouest borough in the upcoming municipal elections, lived in London and experienced the Speakers' Corner there firsthand.

"These are all different ways in which citizens are engaging in a collective process of creative thinking," he said.

He sees Megaphone, which was created by Moment Factory, a new media and entertainment studio that has worked on shows and installations around the world, as an opportunity to renew public consultation.

"Public consultations offer very formal mechanisms that do not allow for playful expression of human aspirations," Prince said. "This place is temporary for people to come

and try to get direct contact with people, to express themselves and possibly see that flow in the political space. It's a fantastic play area."

Activist Dan Parker, a graduate student at Concordia specializing in education, sees the Internet as an alternative gathering place.

"What we are witnessing now is an expansion of the public sphere that we've never [before] seen in all [of] humanity," Parker said. "Right now everybody has access to information. Most people in industrialized countries have access to wireless Internet; most people are media literate and computer literate."

"They go on [their computers] and express themselves online, join campaigns, help people fundraise. And all of this is happening in a public sphere," he continued.

For Parker, Megaphone is a reminder of our past.

"What is nice about the Megaphone [project] is that it's a reminder that before, we were having a physical space, which is certainly something we've lost in the past," Parker said.

But how accurate is the technology of Agora 2.0?

Voice recognition technology itself has been proven to usually be 90 to 95 per cent accurate, according to some researchers. However, Megaphone's official website does not offer any specific information in this regard.

When a young sovereigntist cheered "Vive le Québec libre!" on Friday, the program transcribed "libre" as "lir."

According to Beaudin, the words spoken into the microphone during the duration of the project will be organized in a chart to see which were used the most.

Megaphone takes place every Wednesday to Saturday until Nov. 4.

For more information, including a calendar of events, visit Megaphone Montreal's website at megaphonemtl.ca.

Photo Erin Sparks

12-PAGE
PULL-OUT
SECTION!



The Link's POP Picks

Check out what our editors and writers are looking forward to the most at this year's POP!

Jake Russell, Fringe Arts editor

Tommy Kruise—This skateboarding metal-head-turned-beatmaker is definitely a head-turner at first sight, with his shoulder-length hair flowing out from under a crisp flat-brim fitted cap and a personality reminiscent of James Franco's gangster persona Alien in *Spring Breakers*. His beats have become some of the most renowned in Montreal, with rappers like Riff Raff trying their hand at laying down rhymes on top of them. I'm down for this show just to see the crowd that'll turn up—hip-hop fans, skaters, metalheads, ravers and everyone in between.

Sept. 28 // Le Belmont sur le Boulevard (4483 St. Laurent Blvd.) // 10:30 p.m. // \$10 advance

Alejandra Melian-Morse, contributor

Local Natives—After the January release of their new album *Hummingbird*, I'm especially excited to see Local Natives. They have a sort of mystical sound, introducing an otherworldly quality while still maintaining the structure that keeps them familiar. Songs such as "Breakers" from the new album and "Sun Hands" from their first album, *Gorilla Manor*, exemplify a style that is both inspiring and melancholy. It's the kind of band you're always in the mood to listen to.

Sept. 27 // Metropolis (59 Ste. Catherine St. E.) // 8 p.m. // \$26 advance, \$30 door

Josh Dixon, contributor

Majical Cloudz—Majical Cloudz is Montreal's latest Pitchfork darling. They might also be the least pretentious band I've heard in years. Devon Welsh's lyrics and vocals are incredibly heartfelt and eerie while being played against unimposing drumbeats and resounding piano riffs. While there probably won't be much dancing at this show, you can count on a few people shedding at least a few tears.

Sept. 27 // La Sala Rossa (4848 St. Laurent Blvd.) // 9:30 p.m. // \$10 advance, \$12 door

Colin Harris, Editor-in-Chief

Colin Stetson + Tim Hecker—Seeing these artists separately were two of the most memorable shows I've ever been to. I can only imagine what it'd be like with them playing together. It'll be hard to beat last year's POP lying on the vibrating floorboards of the Church of St. John the Evangelist with Hecker playing his entire *Ravedeath, 1972*. But considering how fantastic both their new records are, I have high hopes.

Sept. 26 // Rialto Theatre (5723 Parc Ave.) // 8:30 p.m. // \$18 advance, \$22 door

Erin Sparks, Managing editor

Emancipator—Hailing from Portland, Oregon, Douglas Appling a.k.a. Emancipator reigns supreme over the realm of soaring instrumentals and wonderfully intense electronic melodies. Many of Emancipator's songs sound like something right out of a film where people take a lot of long walks, but the tracks have enough of a beat to keep you awake and grooving, albeit slowly, to the many gems Appling has to offer. This show likely won't be a rager, but if you're into expertly crafted downtempo songs, it's the show for you.

Sept. 27 // Club Soda (1225 St. Laurent Blvd.) // 10 p.m. // \$19.25 to \$22

Andrew Brennan, News editor

The Legendary Pink Dots—If you don't know who these Anglo-Dutch experimental rabble-rousers are—well, good. LPD have been around since the mid-'80s; they are the obscure group that inspired the obscure group that inspired *that* obscure group your hipster friends were really big on for that one week before saying they were "getting too commercial." This is the ambient, industrial neo-psychedelic dream you've been waiting for—start with the album *Maria Demension* (see: Disturbance) and work backwards.

Sept. 25 // Petit Campus (57 Prince-Arthur St. E.) // 9 p.m. // \$20

Graeme Shorten Adams, Graphics editor

The Dodos—If, like me, you're intimidated by all the unknown acts on this year's POP roster—and if, also like me, you like your acoustic guitars to have a little more bite than typical indie snoozers—then The Dodos are definitely worth your time. I haven't heard their latest album, *Carrier*, yet, but 2008's *Visiter* and 2011's *No Color* stuck with me for their gorgeous, virtuosic guitar figures, pulse-quickening drums and clear, confident vocals. Dodo songs are denser and tenser than most acoustic pieces, so don't be concerned if your fight-or-flight response triggers when they're hammered out in sequence—that's a good thing.

Sept. 26 // La Sala Rossa (4848 St. Laurent Blvd.) // 9 p.m. // \$20

Nick Laughner, contributor

Jon McKiel—He's an old boy from the East Coast, runs an amazing food truck in Sackville, New Brunswick and is the crowned king of sludgy, pop goodness. Sappy love songs with wily, droning feedback are his forté—a true charmer.

Sept. 26 // Divan Orange (4234 St. Laurent Blvd.) // 8:30 p.m. // \$10



Link Live Session: Kurvi Tasch
Watch the video at thelinknewspaper.ca



A Time to Flourish

Braids Overcomes Speedbumps to Churn Out Synth-Driven New Record

by Nick Laugher

It's been a tumultuous year for the Montreal-based and Calgary-born group Braids—from ditching the guitar-fuelled art rock that put them on the map, to losing a founding member—but drummer Austin Tufts believes it's only helped solidify the band's positive outlook and experimental drive.

Braids burst into the collective indie consciousness when their 2011 debut album *Native Speaker*—a beaded tapestry of psych, shoegaze and post-rock—was heralded as brilliant by the likes of Deerhunter's Bradford Cox and the Polaris Prize Shortlist.

"*Native Speaker* was written over two years throughout live rehearsals, and polished during several tours," said Tufts.

The album was acclaimed and cherished worldwide, but the band decided to scrap the process that created it and risk trying whole new techniques for their following record, *Flourish//Perish*.

"Maybe eight out of the 10 tracks that make up *Flourish//Perish* were written completely in the studio and had never seen the stage until after the record was mastered," said Tufts.

"The recording was very much intertwined with the writing. We shifted away from doing 200 takes of a vocal take just to make sure every note was in tune like we did on *Native Speaker*," he continued.

"We just embraced the raw emotion and vulnerability that comes with using the first or second takes of a track."

The band ditched the guitars almost entirely during the sessions, opting for a more insular and claustrophobic digital vibe.

The new record is a product of its environment, *Flourish//Perish* being recorded in Tuft's Montreal garage studio.

"It's a single-car garage which has been shrunk even more by building a completely

isolated room inside it, resulting in a space that's about 10 feet by 14 feet with no windows," he said. "We spent almost every day—almost 10 hours a day—down there for an entire year. I think the space itself had an impact on how inward-looking this record is."

It was during this time that founding member and keyboardist Katie Lee left the band for what Tufts refers to quietly as "creative and personal differences." So while the band was shape-shifting, the music began to follow suit.

"We just weren't hearing guitars anymore," says Tufts.

"We had spent the whole of 2011 trying to figure out how to manipulate our guitars to sound like synths, but we found much more connection to the sounds in our heads with actual synthesizers."

The result is a buzzing, pulsating beast of smooth synth sweeps, glazed-over glitches and fantastic freak-outs. The album's hazy, humanistic heartbeat is something the band likes to call "natural electronica."

"Our stuff is created in a completely digital and electronic environment, but we always stage that against the very natural, beautiful and complex voice of [vocalist] Raphaëlle [Standell-Preston]," says Tufts. "Her voice and the acoustic percussion on this record form a foundation of soil and earth for all these ethereal and digital soundscapes to exist upon."

Smack in the middle of the disorienting and dedicated process of recording *Flourish//Perish* were the Calgary floods and the death of Women guitarist Chris Reimer, both of which hit their label Flemish Eye extremely hard.

The band and the label have a tight-knit relationship, and Tufts notes that it was Ian Russell at Flemish Eye who actually saved the band from making what he thinks would've been a grave error.

"We had gone into a real studio for the last

week of mixing the record to finalize everything," Tufts recalls. "We sent him what were to be the final mixes and he came back being like, 'Guys, honestly I think these mixes are inferior to the mixes you did at home.'"

"It was *such* a good thing he told us that," Tufts continued. "We listened and realized he was right. So we went back into the studio and re-did all the mixes and came up with the final mixes that everyone is very happy with."

Created in a time of change and upheaval, and of death and rebirth, Tufts admits that it would be impossible for those themes not to creep into the songs. The melancholy atmosphere ended up being the conceptual foundation for what would go on to become *Flourish//Perish*.

"It's the acceptance that things must sometimes perish before a period of flourishing; it's that the night is always darkest right before the dawn," he says.

As for their POP set, Tufts says they're armed to the teeth with a multitude of synths, drum machines and other electronic minutiae.

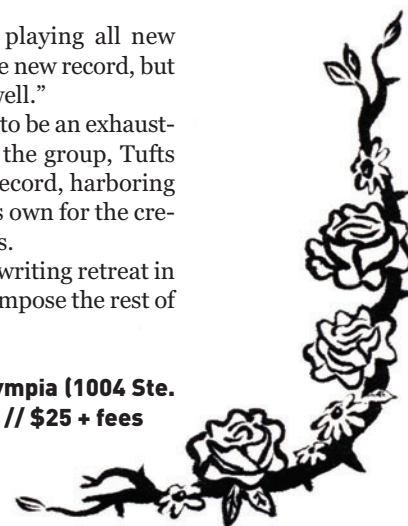
"It's going to be the three of us, lots of MIDI controllers, drums, electronic drums, vocals and this really awesome controller called the Mallet Kat, which is like a MIDI xylophone," he explains.

"Right now we're just playing all new music, mostly stuff from the new record, but some brand-new ones as well."

After what's shaping up to be an exhausting and extensive tour for the group, Tufts is optimistic about a new record, harboring some inventive plans of his own for the creative development sessions.

"Hopefully we can do a writing retreat in the desert where we will compose the rest of the third LP," he said.

Braids // Sept. 26 // L'Olympia (1004 Ste. Catherine St. E.) // 7 p.m. // \$25 + fees





Power Powwow

Black Bear Brings the Drum Circle to POP

by Alejandra Melian-Morse @AMelianMorse

Drum group Black Bear is having a powwow—and you're invited.

An aboriginal powwow group, Black Bear hails from the Atikamekw Nation's Manawan community. But they're perhaps best known for their work with Ottawa-based First Nations group A Tribe Called Red.

A "powwowstep" group, A Tribe Called Red's music is designed for urban First Nations youth in a dance club environment, but they're careful not to have the electronic side to their music overshadow the traditional aspect of it. Their newest album *Nation II Nation* features a variety of aboriginal powwow groups that act as the base of their mixes, including Black Bear.

Keith-Michel Flamand, a member of Black Bear, was optimistic about the group's participation with A Tribe Called Red.

"Mixing [powwow music] with electronic music is totally right," Flamand told *The Link*. "A Tribe Called Red wants to create a new style and embrace tradition and they express it with their music."

"That's a good thing because we don't want to lose our identity," he continued. "We were open to [their music] and allowed them to use our songs for their mixes."

An Identity of Their Own

However exciting it was to work with A Tribe Called Red, featuring on their album didn't change the way Black Bear performs.

Gilles Moar inadvertently founded Black

Bear 13 years ago, when he began crafting traditional powwow drums for recreation. He started making them only for his sons and nephews, but the demand rose quickly and Moar eventually decided to make one big drum so a large group could all play together.

The emerging Black Bear group soon established a collection of songs and began performing in powwows around Quebec, going on to win Best Contemporary Powwow Album at the 2011 Aboriginal People's Choice Music Awards.

At a powwow, the music emitted comes only from the hands and lips of those in the drum circle, creating an intimate and often spiritual atmosphere.

"It's a community, a family. You feel proud about who you are," Flamand said. "This is how people are at powwows. We share and we teach the younger ones."

Modern-Day Powwow

While powwows are a long-established form of music, they have nonetheless evolved over the generations.

"The traditional songs are originally without words," said Flamand. "In contemporary powwow, we put words in the songs while still embracing the traditional styles."

Despite the differences, bringing tradition into a modern context has advantages as far as connecting within the community.

"Having some Atikamekw words in our songs, our community feels proud and encourages us not to stop what we're doing," says Flamand.

The Power of the Drum

The Atikamekw, like probably most other First Nations in Canada, are thrilled at the recent indigenous cultural resurgence that has been gaining momentum over the past few years.

"Today everyone is embracing their culture, [...] getting more educated so they know what's going on in their communities and their country," said Flamand. "That's a good thing for us, to sing and be agents, participating in this movement where people are going back to their traditions."

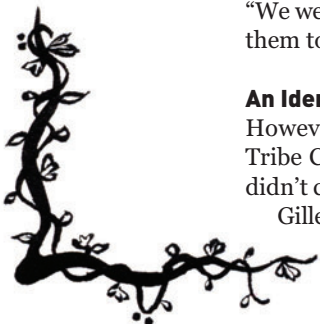
"First Nations are saying 'enough,'" he continued. "They're talking to not only the government, but all the people across the country. They want to be listened to."

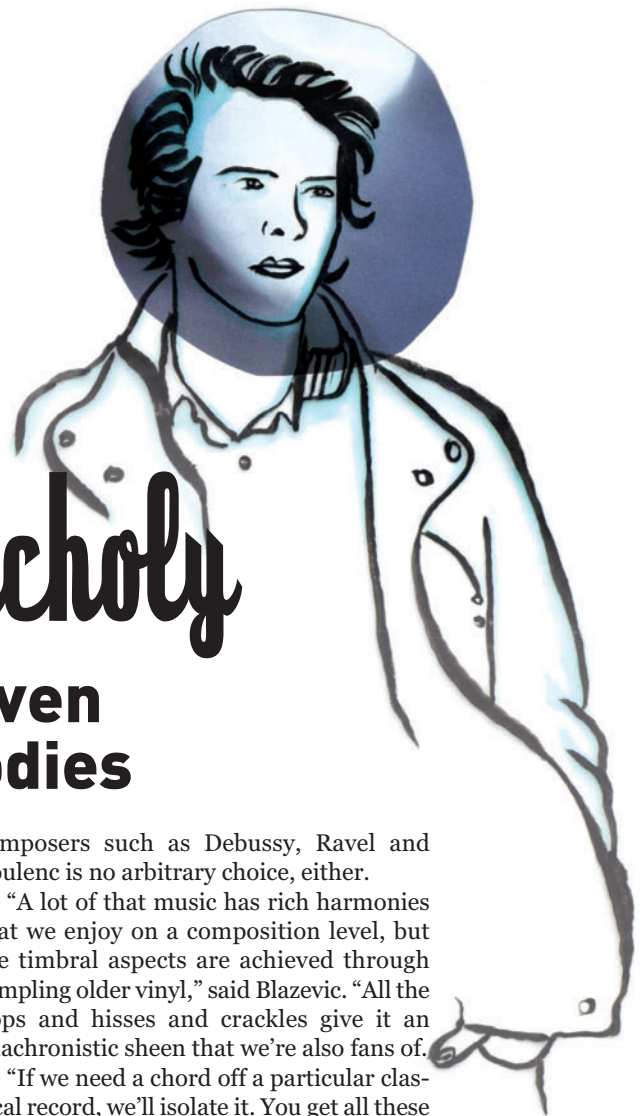
Flamand hopes he can reach out to these people as his influence in the community grows as part of Black Bear.

"I would like to gather more and more people year after year and teach them what's going on in our country, along with what has been done in the past," he said. "The drum has the power to gather people and it's a good way to tell them to wake up."

After their set, Black Bear will be hosting a question period, encouraging listeners to ask about and explore their music, culture and the powwow drum itself.

Black Bear // Sept. 28 // Little Italy Park (St. Zotique St., between St. Laurent Blvd. and Clark St.) // 12 p.m. // Free admission





Opaque Pop Melancholy

You'll Never Get to Heaven Showcase Ethereal Melodies

by Colin Harris @ColinnHarris

It comes to you as if in a dream, the faint glimmer of manipulated piano brushing past as you sink deeper into the blackness. You'll Never Get to Heaven emits ambient melancholy, remnants of pop vocals embedding themselves in murky haze and crackle.

You'll Never Get to Heaven is anything but conventional. The duo, originally from the East Coast but now based in London, Ontario, have a penchant for the hiss and pops of vinyl, as well as deconstructing turn-of-the-century classical music.

For Chuck Blazevic, the instrumental half of the band, it's a matter of constantly being challenged among a myriad of samples and plug-ins.

He's been putting out ambient music since 2008 under the moniker Dreamsploitation, a project he describes as "learning how to work with pre-recorded material that does not just rely on the integrity of a single loop."

The band's self-titled record, released last year, is an exercise in this experimentation, with isolated moments from classical records and dub blending with electric bass lines and Alice Hansen's far-away vocals. Each song slips in through another, its buried pop form slowly emerging with each listen.

You'll Never Get to Heaven's minimalist soundtracks are steadily becoming more polished, as the two begin to rely less on samples and more on their own melodies. They have a cassette's worth of material they'll be putting out in the next few months.

"We do everything at home, and that probably will never change because we have everything we need here," said Hansen. The two have been partners for years and live together, their music emerging as a natural product of their joint interests.

Blazevic takes isolated kicks or snare hits from the dub records, then builds his own beat with recorded bass lines. Pulling melodicism and atmosphere from classical

composers such as Debussy, Ravel and Poulenc is no arbitrary choice, either.

"A lot of that music has rich harmonies that we enjoy on a composition level, but the timbral aspects are achieved through sampling older vinyl," said Blazevic. "All the pops and hisses and crackles give it an anachronistic sheen that we're also fans of."

"If we need a chord off a particular classical record, we'll isolate it. You get all these other aspects," he continued.

"When you digitally process those harmonic overtones, you can get really nice ambient textures."

It's a process of using new tools and building new ambience. Now that they've found their sonic centre, it's anyone's guess how it will expand.

**You'll Never Get to Heaven // Sept. 26 //
Brasserie Beaubien (73 Beaubien St. E.)
// 9 p.m. // \$10**

Viet Cong Out of Cowtown

Former Women Members Leave Calgary Behind for POP

by Colin Harris @Colinnharris

There's nothing like a 50-show tour to put a new band through its paces.

Viet Cong has rattled and clanged through half of the tour supporting Victoria shoegazers Freak Heat Waves, which takes them through the United States, across Canada and back.

It's a daunting proposition for a band less than a year old, but Viet Cong isn't exactly composed of a bunch of fresh-faced teenagers—all the members are around 30 years old.

"The idea is to jump into it," said Viet Cong singer and bassist Matt Flegel. "It's hard to feel like you're doing anything when you're stuck in Calgary playing the same venue over and over again. We needed to get out of there."

The band has the rhythm section of Women, the now-defunct post-punk prodigies

of Calgary's music scene.

Flegel and drummer Mike Wallace are joined by guitarists Scott Munroe—who Flegel had played with in the Chad Van-Gaalen band—and Daniel Christiansen, who Flegel had played with in a Black Sabbath cover band.

In Viet Cong, Flegel and Munroe take main songwriting duties, their sound ranging from fuzz-laden drone to straight pop. Their self-titled cassette surfaced online a few weeks ago as a collection of mismatched home recordings, leaving impressions of the punk and shoegaze their old projects are known for.

For Flegel those songs are just the orphans of the Viet Cong sessions, and the band is currently sitting on a cohesive debut record—they just need to decide who they're going to put out the album with.

The new material also adds more synths and drum machines beats into the mix.

"We've been bringing that into the fold as the tour goes along," said Flegel. "This is very much testing the waters."

"Monty [Munroe] is playing synth on almost all of it; it's becoming more of a lead instrument."

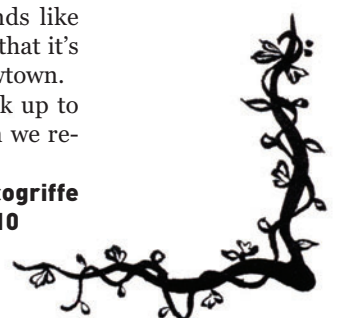
Even with the new sounds, however, Flegel believes his generation's time has passed. According to him, all the best music in Calgary is coming from the 20-year-olds.

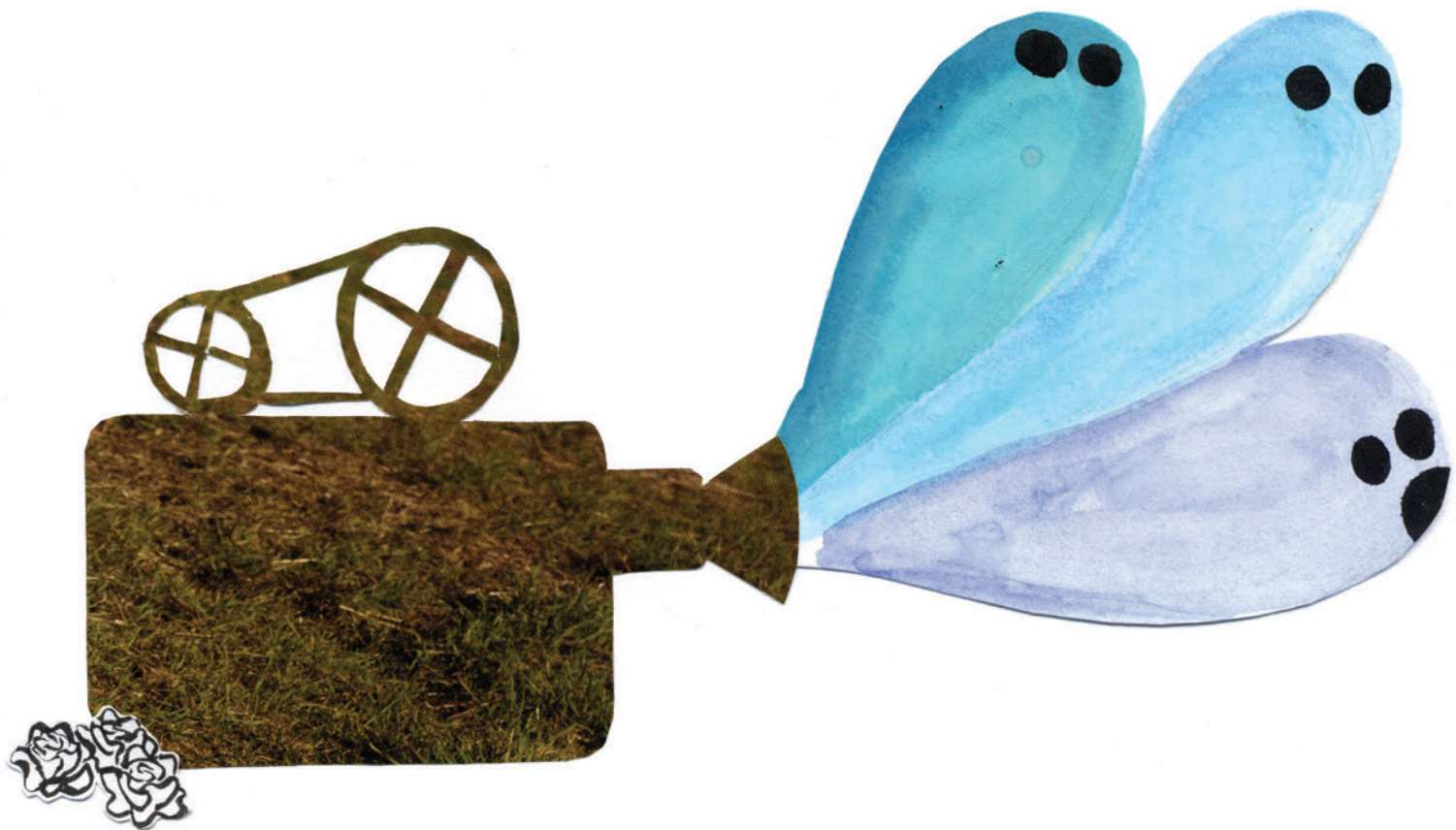
"It seems like it's getting better culturally in Calgary in general," he said. "It hasn't always been that way, it's been a kind of bleak place as far as culture for a while."

But for those who do stay, bands like Women, and now Viet Cong, show that it's possible to make it as a band in Cowtown.

"The young dudes probably look up to us, but they don't know how much we respect them already," said Flegel.

**Viet Cong // Sept. 26 // L'Escogriffe
(4467A St. Denis St.) // 9 p.m. // \$10**





Voyeuristic Psychic Vampirism

Dalibor Barić Hosts Retrospective of Experimental Animated Short Films

by Noelle Didierjean

The works of Croatian filmmaker Dalibor Barić cannot be easily ascribed a genre.

Avant-garde, futuristic and experimental come to mind, but after watching a few of his short films, one would more readily believe that they belong in a bizarre category all their own.

This year's Film POP is embracing the supernatural and out-of-this-world, and Barić will be putting on a retrospective series of his short films that fit this bill in an exhibition titled *Ghost Porn in Ectoplasm!*, which is also the name of one of the films.

The first impression one has of a Barić film is of submersion in a dream—watching the short films is often a phantasmic and otherworldly experience. About 90 per cent of his films are created during one-night sessions, sometimes in as little as six to 10 hours.

This technique is used to preserve the same mood or state of mind during the entirety of production, so that the ambience doesn't vary. His films rarely surpass eight minutes, and their brevity serves only to heighten their intensity.

Barić animates the films using a Wacom tablet, cutting and rotoscoping whole sequences of film, and then animating the frames to achieve the desired collage characteristic of his style.

Barić says he uses vintage images in his films to illustrate "the relation between present and past, not quite nostalgic but sinister and haunting, as buried layers of unresolved affairs, spectres of memories."

The Good Word

Although there are rarely spoken words in his films, there's often text that goes along with the action, with more artistic merit

than a mere homage to silent film.

"When I put text between two scenes, I'd like to think of it as a micro-fiction, conceptual poetry," Barić wrote to *The Link* by email.

This is one of the elements that give his films such a beautiful, intangible quality—a mélange of many different kinds of art converge in what feels like an ethereal, metaphorical parable. After viewing, one has the impression of having learned something important, but it's often difficult to say what.

"It's subversive and provocative to have words on-screen instead of images; to give the viewer a suggestion of a mental image instead of showing an actual image," wrote Barić.

"But the word itself is a kind of image. The written word was the world's first camera, it censors what it describes."

This philosophical point of view echoes through films like *The Spectres of Veronika*.

"Veronika is a composite character, based on various horror movie heroines and conventions, all of them enclosed inside this spectral ideological structure," said Barić. "She is haunted by all her incarnations—and stereotypes—and as the film progresses she disappears, collapsing into all these images and fragments."

Let's Get Psychedelic

Barić is not only original in his style of animation, but in challenging the concept of plots altogether. The psychedelic atmosphere of his films is inspired by music, and consequently music serves as the backbone of his rather experimental creative process.

"The technical level of the work keeps my rational mind occupied, so the intuitive or subconscious part can freely flow, undisturbed," he said. "I never did work by the script or the shooting board. Instead, I cre-

ate a soundtrack as a kind of emotional, atmospheric guideline through the process of the creation of the movie.

"For me, psychedelia, as surrealism, is a way of creating worlds within worlds," he continued. "It's about imagination and creativity and a sense of freedom, and I'm not talking about drugs."

Some might call it escapism, but it's an essential human need. People still have the right to their mythical consciousness, even in the 'futureworld' of the 21st century."

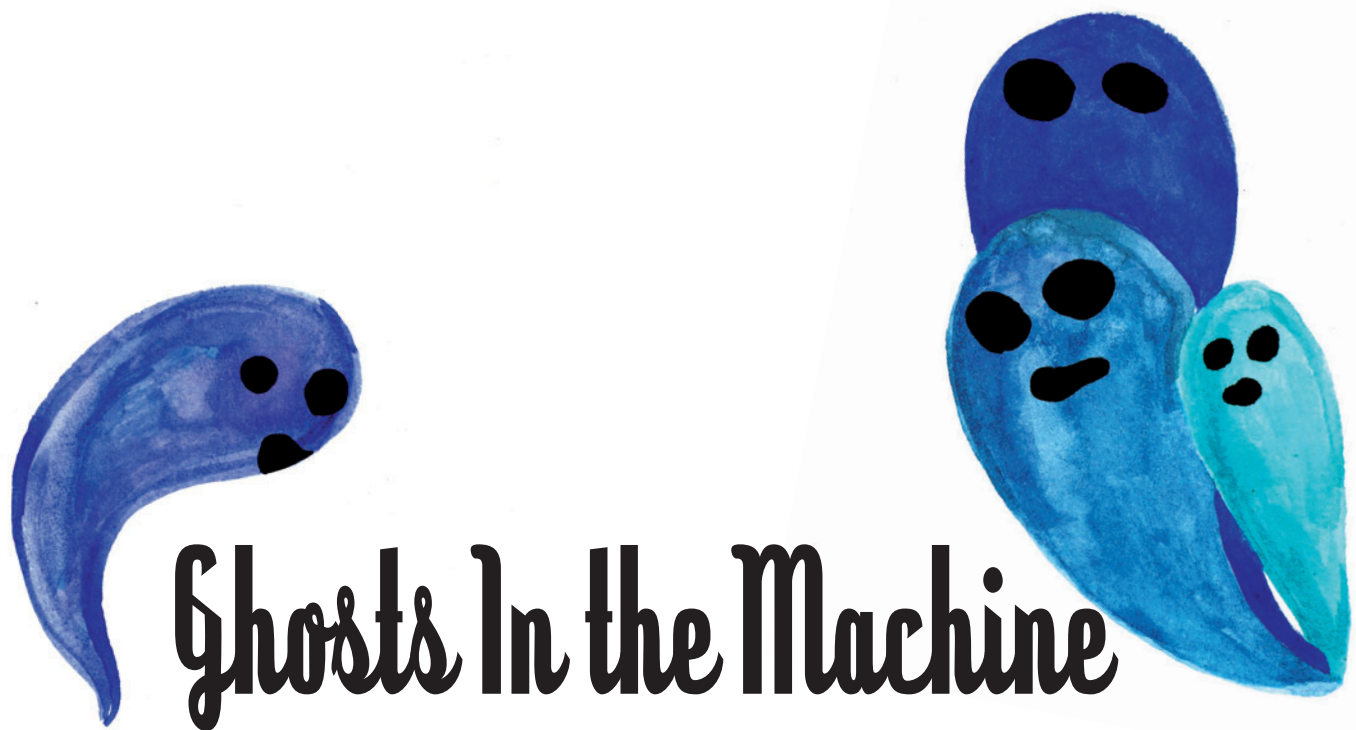
Before finding his current style, Barić focused on post-war avant-garde and post-structuralist films, and American animator Lewis Klahr piqued his interest in experimental film. Until now, Barić has produced exclusively animated films, but he's preparing for a new project that will be a short film with live actors. He describes the movie as having "a similar atmosphere and preoccupations of previous films."

Barić fondly recounted his beginnings in film.

"My first festival breakthrough was with *Pain So Light* at 25FPS [film festival] in Zagreb, and the reception and the response was so great, it surprised me," he said. "Prior to that, [...] I made an opening title animation for the Motovun Film Festival and Ken Russell was there, and after receiving an honorary award, he stepped up and said to the audience that he wanted to give his award to the author of that animated title because he was so impressed by it. [It] was such a dreamlike moment and one of the best awards of my life."

***Ghost Porn in Ectoplasm!:* A Dalibor Barić Retrospective // Sept. 28 // POP Quarters Film Box (3450 St. Urbain St.) // 6:30 p.m. // \$8**





Ghosts In the Machine

Paranormal-Themed Film POP Kicks Off with Spooky EVP Installations

by Jake Russell @jakeryanrussell

In recent years, a number of horror concepts have been disgraced (looking at you, *Twilight* vampires and hunky werewolves) or overplayed (even zombie fans will agree, we've seen a little too much of the undead at this point).

This year's Film POP has decided to take the spooky approach for their theme, but has ditched the washed-up clichés in favour of legitimately spine-tingling subjects—like the bone-chilling whispers of the dead through electronic voice phenomenon.

Voices From Beyond: The EVP Project is the opening presentation for Film POP this year, featuring installations by 10 Canadian female media artists that approach the idea of EVP.

For those not familiar, EVPs are unexplainable sounds that come through radio transmissions, video static, white noise or other types of electronic frequencies that resemble speech—possibly spirits or beings from other dimensions communicating in our realm.

Or, if you're a sceptic, they're coincidental interferences mixed with wishful listening. But where's the fun in that?

G-G-G-G-Ghosts?

One of the artists commissioned for *Voices From Beyond* is Erin Sexton, a multimedia artist who's been working with sound improvisation and circuitry for 10 years in Montreal. She says she was thrilled to get in on the ghoulish fun for the project.

"It's funny, when we had our first meeting Kier-La [the curator] was like, 'Basically I just want to get a bunch of witchy women together and do a super cool, freaky project,'" Sexton says.

Sexton's installation will be like the film equivalent of a house of mirrors—she used an electromagnetic amplifier to record the frequencies in the specific POP headquarters room where her work will be shown, along with audio and video.

Her installation will make viewers do a double-take as they realize what they're watching is actually the very room they are standing in, from the past.

"I want to give the viewer a disorienting experience, reflecting on self-similarity in na-

ture: a room in a room in a room, thinking about how a fractal functions," Sexton said.

Through her extensive work with electromagnetic amplifiers and utilizing other circuitry, Sexton says she's come across unexplained sounds through the airwaves, making the hair on the back of her neck stand on end.

"It's a very interesting experience: you're alone in your studio and all of a sudden you're just hearing something, and it's literally a physical wave that's moving through the circuit that you're touching," Sexton said, adding that such sounds don't have the signature of a digitally encoded frequency from a police scanner or XM radio.

"Who knows, maybe it's a bunch of frequencies interfering that somehow sounds like the voice of some interdimensional alien," she laughed.

Futuristic Casket

Another artist commissioned for the project is Ruby Attwood, a Montreal-based musician and performance artist, and member of Yamantaka // Sonic Titan. Attwood produced a single-channel experimental film for her piece, using music from bandmate Alaska B as the soundtrack.

The film is an "atmospheric presentation" about a woman who has a glimpse into her future, and whose personality splits in two as a result. Rather than focusing on plot, however, Attwood concentrated her efforts on creating an eerie mood, utilizing "dead time" in her piece.

"I was really inspired by this recent interview with Hayao Miyazaki," Attwood said, referring to a master Japanese animator who recently retired from the trade at the age of 72.

"He talks about this concept of 'maa.' It's an element in film that a lot of filmmakers don't use. It's the moments that don't drive the plot forward, but they show an atmosphere or emotional quality of the characters, and it draws you into the story without advancing the plot," Attwood explained.

"It's akin to silence or space in a linear composition. So I was really inspired by that and this film is really just that," she continued.

"There's no plot—only this moment, the kind

of moment you have when you see a glimpse of your future, and you feel yourself aging."

But the experimental film is only half of Attwood's endeavours—she'll also be hosting a radio-hacking workshop with an esteemed ghost-hunter to show POP-goers how to try to contact the great-beyond on their own. Those who want to try will have to use an analog radio though—Attwood says digital radios are not conducive to traversing planes of existence.

"Exclusively, all the radios that can be hacked in this way are analog, and people don't use those anymore," Attwood said.

Perhaps it's best that digital frequencies from smartphones can't be hijacked by ghouls, ghosts or goblins—that would be a most unpleasant 3G.

Canadian Horror Story

The POP headquarters floor where the 10 installations for *Voices From Beyond* are being displayed will be a hair-raising experience in itself, "decked out in creepiness" in true haunted house style.

But for those less prone to things POP-ing out at you, have no fear. While the exhibition will be a little unsettling, it's not something you'll have nightmares about in the weeks following the show.

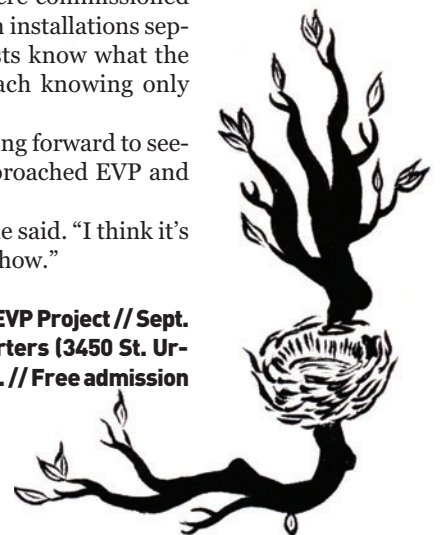
"The artists are working on the more subtle, psychological side of horror and things that are creepy and can't be explained, rather than a gore-fest," Sexton said, mentioning that *Voices From Beyond* will even be fine for kids.

Since the 10 artists were commissioned to come up with their own installations separately, none of the artists know what the full show will be like, each knowing only their own pieces.

Sexton says she's looking forward to seeing how other artists approached EVP and getting her scare on.

"I'm really excited," she said. "I think it's going to be an excellent show."

Voices From Beyond: The EVP Project // Sept. 25 to Sept. 29 // POP Quarters (3450 St. Urbain St.) // 11 a.m. to 8 p.m. // Free admission





The Faces Behind the Fashion

A Glimpse Into the Minds of Two POP Fashion Designers

by Sophie Pon & Candice Yee

As Coco Chanel famously put it, "Fashion is not something that exists in dresses only—fashion is in the sky, in the street; fashion has to do with ideas, and the way we live."

Nowhere is this concept more apparent than on the streets of our cosmopolitan city, and POP will be flaunting the best of the best in their seventh annual fashion show.

Fashion POP is a competition featuring six of the city's rising designers. The winner will be granted a \$1,000 cash prize from clothing giant Le Chateau and have an editorial spread in *Worn* fashion journal, along with a pop-up exhibition at Espace POP.

POP Fashion coordinator Heather Campbell is looking forward to the diverse fashion in this year's show, with competing designers fresh out of a number of schools such as UQAM and LaSalle College.

"I think that's going to be really interesting in terms of showing whether the schools take a different approach in their programs, and whether or not that will be evident in the clothing," Campbell said.

Two of these up-and-coming designers are Christina Julien and Daniel Quiroz, and *The Link* got to discuss their fashion ambitions with them.

Who Needs Pants?

Upon first glance, Julien has fashion written all over her—entering *The Link* office, she's dressed entirely in black, wearing mod cat-eye makeup and sporting blunt bangs across her forehead.

Born in Northern Quebec and raised between Montreal and the Florida coastline, Julien started designing clothing at a young age.

"[Since I was] a kid, I always designed and

I saw it as a pastime and hobby. I wanted to play around with the clothes that I wore, and I wanted to create clothes for myself," she said.

"Finally, I went for it and learned pretty much everything from A-Z in school."

Having recently completed a degree in fashion design at LaSalle College, Julien hopes her first POP experience will be a memorable one.

"They approached me and I entered my designs and some photographs I had, but I also submitted some designs I had drawn along with a little synopsis of my collection," she said.

The synopsis describes her design style as being inspired by "the simplicity and playfulness of the mid-'60s art and films, with clean, uncomplicated lines, and a focus on sustainability."

Julien's eyes light up as she elaborates on her inspirations.

"It makes me excited to see the big contrasts graphically and the interesting shapes, which ultimately makes me excited about fashion," she said, adding that show-goers can expect to find these influences in her collection.

"Everything I was designing was kind of dabbling with minimalism and suprematism, and I just couldn't really get away from that," she said.

"I worked on this collection at LaSalle and I was just thinking, 'Okay, what is the essence of what I like in design?' So I tried to include a lot of basics like pants and shorts. There's a little bit of everything in the collection," she continued.

If she wins this competition, Julien said that she would like to start a mini-collection. When asked what the collection would consist of, she admitted that it would be comprised mainly of dresses, which she said is her favourite garment to design.

"It's just so easy; you don't have to worry about anything else, like pants!" she laughed.

Fashionista Aliens

Unlike Julien, Quiroz never considered fashion design as a possible career path until a little later on in his life, when friends encouraged him to pursue it after making fashion-savvy creations in an art class.

From there, Quiroz's interest in the industry grew, and he eventually entered the Montreal Graduate School of Fashion Design, where he is currently a student.

Quiroz has worked backstage and helped design runway pieces for José-Manuel St-Jacques and Simon Bélanger, designers of Montreal-based brand UNTTLD. This summer, he worked as an assistant for conceptual designer Maryla Sobek.

His says his internships have prepared him for entering the fashion world as an individual designer.

"Before the deadline, [...] I want everything to be so perfect!" he told *The Link* in an email. "I could spend nights without sleeping to finish the whole thing. Overall, fashion is crazy, crazy, crazy, and that's what I like about it!"

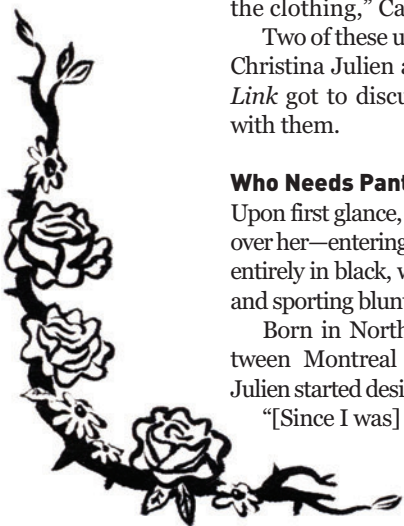
Quiroz gushed about British icon Alexander McQueen, who he cites as his favourite designer.

"I just love every single piece of his work," he said. "He was such a genius, and I wish I could have met him."

Quiroz became involved with POP after a friend told him about the contest, two days before the application deadline. He'll be showing a mini-collection he developed during the summer.

"I was really inspired by aliens and the sci-fi world," Quiroz says. "I was in the mood to create these evolutionary creatures that became one with their clothes, and live through them by sharing the same energy."

Fashion POP // Sept. 25 // Rialto Theatre (5723 Parc Ave.) // 8:30 p.m. // Free admission





Two Saxy Gentlemen

Electro-jazz Hybrid Duo Saxsyndrum Pump Up the Funk

by Jake Russell @jakeryanrussell

Jazz might be the last genre you'd expect to see at POP Montreal. After all, some might say it's best reserved for middle-aged couples sipping wine in tasteful-yet-stuffy establishments, not for the unwashed youth at one of the city's biggest indie festivals.

Saxsyndrum is challenging the status quo by merging electro dance music with sweet saxophone licks to revitalize jazz in a whole new way.

Saxsyndrum is made up of David Switchenko on saxophone and Nick Schofield, a Concordia electroacoustics alumnus, on drums and sampling. The pair were originally in a full six-piece rock band together, but when members started dropping out, they played just the two of them, and were happy with what they heard.

"We were just jamming casually, and in a matter of days, we had put together a set's worth of songs," says Schofield at a café near McGill University.

"Literally, in a week, we wrote six songs. It was intense," Switchenko added, laughing.

The two coined "Saxsyndrum" as their name, which has an *Inception*-like level of meaning. The name could be interpreted as "sax-and-drums" or "sax-synth-drums," both of which are accurate. It's also a play on "sax syndrome," in reference to having jazz fever.

Sample This

Merging jazz and electro as a two-piece onstage is no easy feat, so Schofield does double-duty onstage, playing the drums while working a sampler attached to his drum pad to queue electro melodies or vocal one-hits.

"We can perform live with high energy on top of the samples," Switchenko says.

"The sampler is often the third member in our group," adds Schofield.

But while they often employ electronic elements in their work, Saxsyndrum are starting to branch into performing acousti-

cally, leaving the sampler by the wayside and adding a contrabass and violin player.

"It's a different way to bring songs to life," Schofield says.

"We're getting into more organic jamming onstage; it's nice to break away from the rigid sampler element. There's a time and place for upbeat, banging electro songs when it's just the two of us, then there are low-key situations where the acoustic set is ideal," he adds.

"It's about choosing the right set for the right time."

Next on the horizon, the pair will release their new album *Future Circus* on Halloween night at Casa del Popolo.

Saxsyndrum is going on at 1 a.m. for their POP set the night of Sept. 26, and will be playing a loft after-party following that as their acoustic outfit.

Saxsyndrum // Sept. 26 // Club Balattou (4372 St. Laurent Blvd.) // 9 p.m. // \$10

Math Blasters

Head Honcho Brings Math Rock to POP

by Chris Ross

Math in itself may not be something to look forward to. Math rock, however, is a different story.

Far from the kind of music you'd hear in the Canadian Top 40, math rock was birthed in the late '90s from other genres ranging from hardcore punk to avant-garde jazz. It focuses on atypical guitar-driven rhythmic structures and irregular time signatures that sound mathematical in nature, hence the name.

Quickly becoming one of the go-to-bands in the genre's Montreal scene is Head Honcho.

Head Honcho is a two-piece, comprised of vocalist/guitarist Steven Whiteley and drummer Brandon Waldon. Both musicians hail from the U.S. originally—Whiteley from New Jersey and Waldon from Chicago—but the duo is now based in Montreal.

They recently embarked on a North

American tour, with just a drum kit and Telecaster guitar for their onstage set-up. But technical limitations often provide for creative expansion, and the pair isn't deterred by the challenge at all.

"Being a two-piece, energy is our mantra," said Whiteley.

"We have to be more energetic as a two-piece and we try to channel that energy into our shows where the crowd can feed off of it."

The two are dedicated to their craft. Seeking quality over quantity, the band spent over a year writing and recording their debut self-titled EP.

Released in July through Montreal label Stack Your Roster, the EP has already made waves with its fast-paced and occasionally bipolar tunes indicative of math rock. Verses oscillate between timid melodic guitar lines and driving foot-tapping riffs, reminiscent of '90s emo band American Football or Japan-

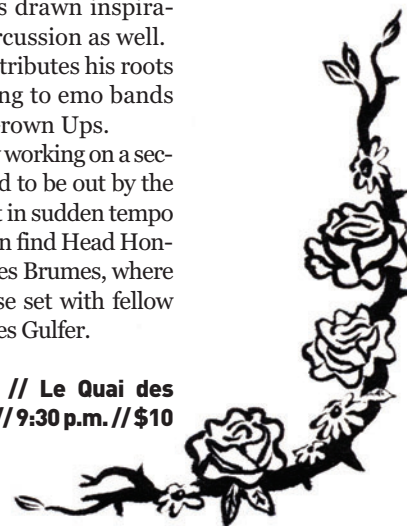
ese math-rockers Toe, while choruses are often delivered with soaring group vocals and drums that lay down an undercurrent of complex, mosaic-like beats.

Waldon says that math rock influences such as Piglet have contributed to his style and intensity, but that he's drawn inspiration from big band jazz percussion as well.

Whiteley, meanwhile, attributes his roots and approach in songwriting to emo bands such as You Blew It! and Grown Ups.

Head Honcho is currently working on a second smaller release, expected to be out by the end of the year. If getting lost in sudden tempo changes is your thing, you can find Head Honcho on Sept. 26 at Le Quai des Brumes, where they'll be playing a showcase set with fellow Stack Your Roster label-mates Gulfer.

Head Honcho // Sept. 26 // Le Quai des Brumes (4481 St. Denis St.) // 9:30 p.m. // \$10





Cakes da Killa Has a Sweet Tooth for Hip-Hop

by Seila Rizvic @BadPlatitude

Cakes da Killa (alter ego of Rashard Bradshaw) is on the rise, and that's not just a baking pun.

His recent Internet hits, including his 2011 EP *Easy Bake Oven* and his latest release *The Eulogy* in 2013, have already garnered him attention from music critics and hip-hop fans across the blogosphere.

Coupled with an established social media presence and a style that stands apart from the crowd, the New York native is poised for success.

Bright colours, pop beats and voluminous eyelashes contrast his rapid-fire rhymes and often-raunchy subject matter.

"I like to have fun!" says Cakes. "That's the point of it all. I do have an aggressive flow at times because I want to be taken seriously, even with extra eyelashes and a pink lip."

At 22 years old, the recent university grad has already established a definitive style to his particular interpretation of hip-hop. He counts everything from "being gay, anime, indie movies [and] current events" to "teen angst [and] colouring books" among his influences.

Cakes, as his name suggests, does indeed offer a sugar-frosting sweetness with his impeccably fashioned flow. Pastel colours and sly winks dominate the music video for his single "Goodies, Goodies," as Cakes owns his unique image.

But it's not all candy and flower crowns with this artist—Cakes has an undeniably lyric-driven ferocity that comes out in measured doses.

Influences such as Foxy Brown, Missy Elliot and Cam'ron are apparent in his rhymes—Cakes knows his hip-hop history. Describing his writing process as "long and drawn-out," he brings a well-studied approach to his work,

complemented with a background in journalism from his alma mater, New Jersey's Montclair State University.

LGBTQ rappers such as Frank Ocean, Azealia Banks, Big Freedia and Mykki Blanco have stirred up recent controversies surrounding the question of homophobia in the world of hip-hop. Though acknowledging the importance of making room for artists of all orientations in the music industry, Cakes eschews any strict labeling himself.

"I don't want to be labeled a gay rapper," he says. "I'm just a rapper. Sometimes I'll talk about gay things but that doesn't mean a straight man won't be able to relate."

Cakes da Killa // Sept. 28 // The Royal Phoenix (5788 St. Laurent Blvd.) // 9 p.m. // \$10 advance, \$15 door

A Little Interview

Little Scream Brings a Taste of Iowa to POP

by Rhiannon Collett

Laurel Sprengelmeyer, better known by her musical alias Little Scream, arrives at the sleepy coffee shop in flurry of activity. Parking her bicycle, she smiles and sits, her elegant fingers cradling a crisp porcelain cup. Her eyes are inquisitive beneath the brim of her knitted hat.

"Bad hair day," she grins. "That's why I love fall."

An Iowa native, Sprengelmeyer moved to Montreal nearly 10 years ago. In 2011 she produced her first album, *The Golden Record*, which featured a vibrant community of artists including co-production by Arcade Fire's Richard Perry and guitar tracks by The National's Aaron Dessner.

While her move from Iowa certainly proved life-changing, it was not without its difficulties.

"Within the first month of moving here, I was almost ready to call it in and move back, but then I ended up at this party where I met half of the people that I hang out with today," she said.

"I just got plopped into this group of amazing artists," she continued. "The better parts of my life have unfolded by falling into my lap."

Though she played piano and guitar as a child, Sprengelmeyer recalled that she was "quite private" about her musicality before coming to Montreal, where she was blown away by the diversity of the music scene.

"There's just so much going on in music here," she said. "There's not one sound that comes out of Montreal, but I think the community encourages people to find their own little worlds in a way that becomes somewhat analogous."

Her sound is an exotic mix of poetry and harmonies that is at once unique and achingly familiar, framed by echoing guitar and dreamlike melodies. The lyrics, however, are always clear.

"I often focus on writing first. For me it's having the idea that's at the heart of the song, the word, the feeling," she says. "In general I relate my stuff to folk—because I focus on words."

Citing American singer-songwriter Patti Smith as an influence, Sprengelmeyer ex-

plains that she loves how Smith's music is raw and unyielding in its expressions.

"It's so vulnerable," she says.

When asked about her second album, Sprengelmeyer is elusive, but the late evenings at the recording studio are reflected in her avid consumption of coffee.

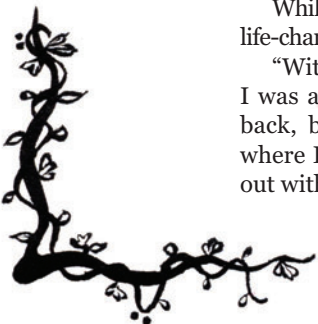
"I have about a dozen possible titles at the moment but I'll try and narrow it down," she laughs, adding that she may be playing some new songs at POP this weekend.

On her creative process, she is eloquent.

"I think it was Osho who said we all only have four or five ideas and we'll spend the rest of our lives trying to articulate them, through any art form. If you open the door, the idea will tell you where to go."

Little Scream will be playing alongside Patrick Watson, Sarah Pagé, and other musical acts for her POP set.

Little Scream // Sept. 29 // Rialto Theatre (5723 Parc Ave.) // 8 p.m. // \$20 advance, \$25 door





What You Really, Really Want

Spice Girls Tribute Band Wannabe Revive the '90s

by Meghan Overbury

If you were alive in the '90s, you know who the Spice Girls are—they were inescapable.

Whether you loved or hated them, chances are you could sing along to at least one of their sassy and catchy songs.

Since their hiatus in 2000, however, seeing them perform live has been mostly reserved to watching the 1997 *Spice World* movie on VHS.

But POP is here to re-spice up your life.

Wannabe, a Spice Girls tribute group based out of Toronto, are embarking on a tour across Canada, on the heels of the 15th anniversary of the Spice Girls' first world tour. Wannabe's final stop will be playing Cabaret Playhouse for POP on Sept. 27.

The group's five members—Anika Johnson, Barbara Johnston, Catherine Merriam, Janee Olivia and Suzy Wilde—have been involved in the Canadian arts scene for most of their lives, all of them coming from musical and theatre backgrounds.

Johnson, Johnston and Wilde played the folk circuit for years as half of the band Stonefox. In 2007, they booked a show on Halloween night at the Toronto venue The Drake. In the spirit of the holiday, they decided to do the show in costume.

"We thought that we should naturally choose the Spice Girls, because we love them," said Johnson, who performs as Sporty Spice. "The audience went nuts, and it suddenly occurred to us—what if we did this full-time and made it a real thing?"

Evolving out of that one-off performance, Wannabe recruited Merriam and Olivia as Scary and Baby Spice and started rehearsing. They performed their first official show in January 2012 at Toronto's El Mocambo.

"It was supposed to be a one-time thing; we wanted to put on a fun show for our friends and family," said Wilde, who performs as Posh Spice. "All of a sudden [there was] a line around the block and we didn't

know who any of these people were."

Wannabe tries to emulate the original group as best they can. Each member bears a significant resemblance to the Spice Girl they're portraying, but they take it a step further by changing their hair, rocking the original '90s-style get-ups, and even mimicking the dance moves of the internationally renowned group.

"If you watch a lot of their live performances, a lot of their choreography is really weird," said Johnson. "We try to pick and choose the moves that we like, and try to keep it in the spirit of the Spice Girls."

Getting into character takes some mental preparation, too. Each member has studied their Spice Girl carefully, analyzing performances to get accents, mannerisms and stage presence just right. Wilde says this was easier said than done.

"It took me a while to get into my character, because Posh doesn't smile," she said. "I love to laugh and have a good time. It's been a process for me to find that inner poutiness."

Gotta Get With My Friends

Wannabe brings the Spice Girls spirit to a whole new level by doing their own arrangements for each song, with Wilde charting out the music for their band. Their six-piece backing band is comprised of Humber College jazz students, who both Wilde and Johnson speak highly of.

"It's a huge production, a really theatrical show," says Johnson. "We're not just getting out and singing the hits. We try to make a new experience out of it. It really occurred to us that we could elevate it to a more artistic level."

Wannabe's shows have attracted a pretty diverse audience, from 20-somethings who grew up loving the Spice Girls to members of the LGBTQ community, who have been especially drawn to their concerts.

"It's just so fun and campy, which I think really appeals to that community," says Johnson. "It's so unabashedly theatrical and silly."

Wilde agrees.

"Originally we wanted to make it like a drag show, to be larger than life in that way," she says. "We love [the LGBTQ community] and they love us. It's a really fun dynamic."

They've even experienced a small taste of the Spice Girls' fame.

Wilde says people often mistake them for the real thing, approaching them after shows to gush about how big a fan they are.

"They're crying and reaching out to us on the stage," she said. "It's pretty insane."

Added Johnson, "It's really exceeded our expectations, but we should have known that we were tapping into something huge."

The Spice Girls, arguably the biggest cultural icons of the '90s, are relevant even today, with their 2007-2008 reunion tour and the release of their recent musical *Viva Forever*.

Like the original group, Wannabe is just happy to be sharing the music and empowering females.

"I think that now, more than ever, girl power is important," said Wilde. "We need to embrace that whole idea of just loving one another, joining forces, and being strong."

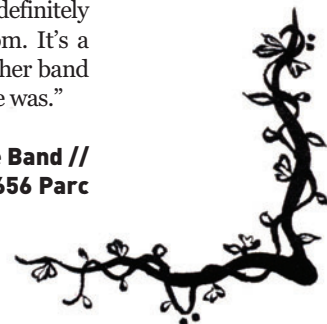
"That's one of the things that drew us to the Spice Girls in the first place," adds Johnson. "[This message] is definitely absent in contemporary pop music."

But at the end of the day, it's all about the fun.

"I think that people are really eager to jump back into the headspace of the '90s," said Johnson. "There's something really sweet, positive and innocent about these songs."

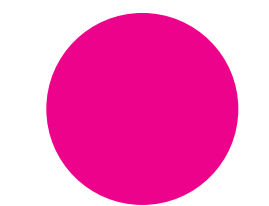
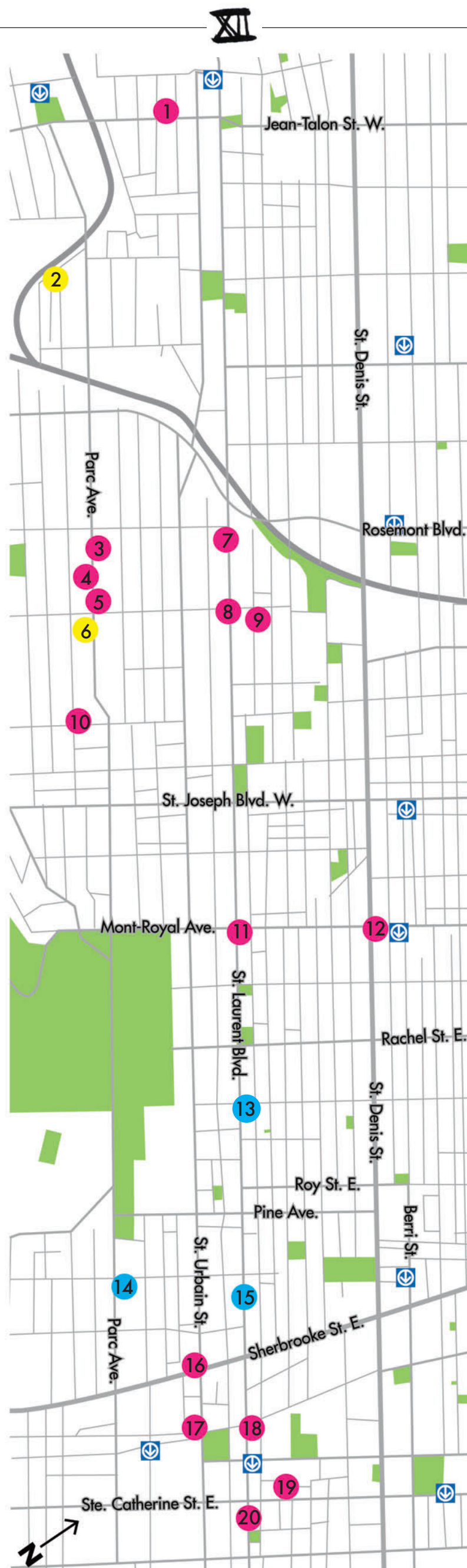
"I think that people are somehow transported back to who they were when these songs first came out," she continued. "You definitely feel this amazing energy in the room. It's a dance party. There isn't really any other band that could encapsulate what that time was."

Wannabe: The Spice Girls Tribute Band // Sept. 27 // Cabaret Playhouse (5656 Parc Ave.) // 9 p.m. // \$10

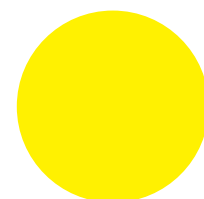


POP Map

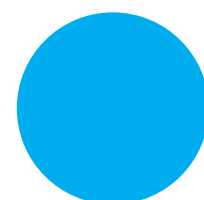
1. Il Motore,
179 Jean-Talon St. W.
2. Drawn & Quarterly,
211 Bernard St.
3. Rialto Theatre,
5723 Parc Ave.
4. Cabaret Playhouse,
5656 Parc Ave.
5. Espace POP,
5587 Parc Ave.
6. Mile End Library,
5434 Parc Ave.
7. The Royal Phoenix,
5788 St. Laurent Blvd.
8. Le Cagibi,
5490 St. Laurent Blvd.
9. Ubisoft Rooftop,
5480 St. Dominique St.
10. Ukrainian Federation,
5213 Hutchison St.
11. Le Belmont sur le Boulevard,
4483 St. Laurent Blvd.
12. Quai des Brumes,
4481 St. Denis St.
13. Cinema L'Amour,
4015 St. Laurent Blvd.
14. Cinema du Parc,
3575 Parc Ave.
15. Cinema Excentris,
3536 St. Laurent Blvd.
16. POP Quarters,
3450 St. Urbain St.
17. Church of St. John the Evangelist,
137 President-Kennedy Ave.
18. Les Katacombes,
1635 St. Laurent Blvd.
19. Foufounes Électriques,
87 Ste. Catherine St. E.
20. Société des Arts Technologiques,
1201 St. Laurent Blvd.



Music Venues



Literary Venues



Film Venues

ONCE YOU START TO POP, YOU JUST CAN'T STOP. CHECK OUT OUR EXTENSIVE ONLINE COVERAGE OF THE FIVE-DAY FESTIVAL, INCLUDING INTERVIEWS WITH BANDS MAICA MIA AND LOOK VIBRANT, A LIVE SESSION WITH KURVI TASCH, AND THE POP DIARIES UPDATED DAILY AS THE SHOWS GO ON. HAPPY POP-ING! THELINKNEWSPAPER.CA



FRINGE CALENDAR SEPT. 24 - SEPT. 30

by Josh Dixon & Jake Russell

MUSIC ■

1 Man Overboard
Sept. 24
La Tulipe (4530 Papineau Ave.)
7 p.m.
\$21.25 + fees
Defend pop punk music by crowd-surfing and singing about “getting out of this town” with one of the premiere bands of the genre, Man Overboard.

2 Emancipator + Dead Horse Beats + Lexis
Sept. 27
Club Soda (1225 St. Laurent Blvd.)
10 p.m.
\$19.25 - \$22
The Portland, Oregon electronic producer Doug Appling goes by Emancipator when making sweeping and spine-tingling minimalist tracks, which are often excellent fodder for film soundtracks (take note, film students).

3 Trivium + DevilDriver + After the Burial
Sept. 25
Corona Theatre (2490 Notre Dame St. W.)
7 p.m.
\$31.50
This huge show will be metal for the masses—a writhing sea of long greasy hair wind-milling and head banging to brutal breakdowns that red-line the limits of your eardrums.

PARTY ■

4 Pop au Palais (Noah Bick + Miracle Fortress DJ Sets)
Sept. 25
Nouveau Palais (281 Bernard St. W.)
6:00 p.m.
Free admission
Start your POP Montreal adventures off right with two of Montreal’s leading DJs at this free event.

THEATRE ■

5 Night Fight talk show
Sept. 27
Mainline Theatre (3997 St. Laurent Blvd.)
11 p.m.
\$8 regular, \$6 students
“Night Fight” is a monthly late-night variety talk show hosted at the Mainline Theatre. Here you’ll find a unique combo of interviews, stand-up comedy and musical performances.

FILM ■

6 Don Jon advanced screening
Sept. 24
PHI Centre (407 St. Pierre St.)
7:30 p.m.
\$11.25
Enjoy an advanced screening of Joseph Gordon-Levitt’s new film about the unrealistic expectations that porn has set for a young family man in New Jersey at the sleek PHI Centre in Old Montreal.

24	25	26	27	28	29	30
1			2			
	3					
	4		5			
6						
Check out more listings online at thelinknewspaper.ca/calendar						



BY-ELECTION VOLUME 34

Friday, October 18, 2013
4:00 p.m.
The Link Office (1455 de Maisonneuve Blvd. W., H-649)

Love *The Link*? Love it so much you want to be an editor? Now’s your chance!
We’re holding by-elections on Friday, October 18 at 4 p.m. in our office, H-649.

Here are the great positions you can run for:

- COORDINATING EDITOR**
Direct the online content of the paper all day, every day, and use social media to make sure stories get the attention they deserve.
- CURRENT AFFAIRS EDITOR**
Commander-in-chief of the print news section, the Current Affairs editor is in charge of all things long-form and newsy.
- ASSISTANT NEWS EDITOR**
Helping keep the News and Current Affairs editors from blinding madness, the Assistant News editor fills the cracks and keeps things moving.
- OPINIONS EDITOR**
Separate the crazy from the on-point. The Opinions editor handles the heated debates and the controversial thoughts, rounded out with some nice comics.

- PHOTO AND VIDEO EDITOR**
Soul-snatcher extraordinaire, the Photo and Video editor curates all of the photographic goodies the paper has to offer, and puts together videos for online.
- FRINGE ARTS ONLINE EDITOR**
Online and daily, the Fringe Arts Online editor gets to tell Concordia what’s hip and with it in the arts community.
- SPORTS ONLINE EDITOR**
If the Stingers are your *raison-d’être*, Sports Online editor is the position for you. From game summaries to profiles, this is your jam.

To be eligible you must have a total of four contributions in separate weeks in Volume 34, whether online or in print. The contributions must be published before 4 p.m. on Oct. 11.

The following people are eligible to run for a position:
Paku Daoust-Cloutier, Melissa Fuller, Liana di Iorio, Brandon Johnston, Alejandra Melian-Morse, Geoffery Vendeville and Michael Wrobel.

The following people need one more contribution to be eligible:
Alex Callard and Josh Dixon.



REMEMBERING KELLY-ANNE

Stingers Help Raise Awareness for Domestic Abuse in 9th Annual Kelly-Anne Drummond Cup

by Vanik Kechian @VanikKechian

The Stingers women's rugby team wasn't the only winner in last week's Kelly-Anne Drummond Cup. Their opponent, the McGill Martlets, won too—and so did everybody against domestic abuse.

Nine years after Kelly-Anne Drummond was stabbed to death by her boyfriend, Concordia and McGill University competed in Molson Stadium to keep the former Stinger's memory alive in the annual rugby cup game named in her honour.

Wednesday's game served to raise awareness for battered women and to raise money for Women Aware, a charity that gives women tools and support to overcome domestic abuse.

"I think it's important for students and all the people of that age group to keep talking about [domestic abuse], because it's still happening among the youth and people are still not talking about it," June Mitchell, co-president and director for Women Aware, told *The Link*. "It happens with men against

women, women against men and in same-sex couples. It has to be talked about."

The charity raised nearly \$2,000 on the night alone—the most in the annual game's history.

"The passion and the atmosphere was fantastic," said Mitchell. "[Fans and players] don't even know Kelly-Anne and they continue to support. That's inspiring."

Drummond played for the Stingers from 1999 to 2001 and graduated from Concordia with a degree in communications in 2002. She was fatally stabbed on Oct. 3, 2004 when her boyfriend stuck a knife in the back of her neck and severed her brain stem.

Drummond was taken to hospital, where she died two days later when the decision was made to take her off life-support.

Since the cup's inaugural game that year, over \$10,000 has been raised for Women Aware.

"It's amazing. People never stop surprising us with their generosity," said Stingers coach Graeme McGravie. "Hopefully we're bringing that awareness to 60 other women that play here and to the people that come watch."

McGravie coached the men's team when

Drummond was killed, and helped start the annual fundraiser.

"I just remember thinking, 'This is ridiculous, someone needs to do something about this,'" said McGravie. "So we got together with the McGill coaches and the idea was that we would help raise awareness [of] violence against women."

Although the night was one to remember Drummond, neither team's players were distracted as they ran, pushed and tackled for victory.

The two teams were evenly matched throughout, and in the closing minutes the Stingers held off a late McGill push to seal a 17-15 win.

Drummond's mother, Doreen Haddad, presented the Drummond Cup to the Stingers, who have won it five consecutive years after losing the first four.

"Kelly would be so humbled to know that all these events go on year after year in her name," Haddad told *The Link* on Monday. "Obviously she can't send us a message, but I know that she is just smiling because she knows that [...]"

people are remembering her—not just the way that she died but the way that she lived, and she lived her life through sports."

Despite the context of the night, the banter in the stands reflected the great rivalry that exists between the two schools, as fans and both men's rugby teams came out to support their team.

Chants, cheering and trash talk were heard throughout the night like in any other game, but at the end of the night both sides knew they fought for more than a winning score.

"It touches my heart," said Haddad. "These girls didn't know Kelly-Anne and they played with all their heart and soul in that game. For me it's much more than just a game knowing that these girls wanted to be there."

After defeating the Sherbrooke Vert et Or on Sunday, the Stingers now sit in second place in the Réseau du sport étudiant du Québec conference standings, with a 4-0 record. They'll next travel to Ontario to take on the first-place Ottawa Gee-Gees on Friday.

.....
Photos Dylan Maloney

WAIT, THESE GUYS ARE ROOKIES?

Youthful Stingers Atop CIBA Northern Conference as Postseason Approaches

by Yacine Bouhali @MyBouhali

Coming off an 11-5 2012 season, Stingers baseball club manager Howie Schwartz likely expected Concordia's 2013 campaign to be a strong one.

But considering the number of rookies on this year's roster, he probably didn't expect his team to be *this* good.

"I've never had a situation like this, where more than half of the players are rookies," said Schwartz.

With five games left in the regular season, Concordia owns an impressive 9-2 record, good enough for first place in the Canadian Intercollegiate Baseball Association's Northern Conference.

The last time the Stingers started off 9-2, they went on to finish 13-3 and win their conference championship game before eventually dominating Cape Breton University 12-2 in the CIBA championship final in 2009.

A notable veteran presence led the Stingers to the national championship that season. This year, they're playing with only 11 returning players on a 25-man roster.

But that doesn't seem to bother Concordia's veteran manager.

"I think we have the same pitching strength [as the 2009 team]," said Schwartz. "We have at least as much depth and our hitting is probably better."

The stats show as much: the Stingers have batted-in 24 runs in their last three games alone.

First, they humiliated the McGill Redmen 11-2 last Wednesday and then put an end to the Université de Montréal Carabins' five-game streak with two swift victories—5-2 and 8-2 in this past Saturday's double-header.

But Schwartz doesn't credit the team's success strictly to athletic ability. For him, team

chemistry is just as important, if not more.

"Obviously we're doing very well, we're playing extremely well," said Schwartz. "I get the feeling that we're going to get much better as we continue to learn [about] each other."

Intangibles play a big role, too.

"Even though I like our team a lot and I think we're very strong, if we don't keep our focus and keep our plan in operation, any team will beat us," said Schwartz.

That lack of focus seems to be what cost the Stinger their only two losses of the season, both of which came in the second game of double-headers. Two weeks ago, Concordia lost 4-1 to the University of Ottawa Gee-Gees—a team they'd beaten 11-0 earlier that day.

"I don't have to work on [the team's] talent," said Schwartz. "My challenge will be to get them [to] understand the importance of focusing and preparing for the games. The mental part of the game is what has to be the factor between us winning or not."

Like any coach, Schwartz has his eyes set on the playoffs and Nationals. But if his 15 years coaching the Stingers has taught him anything, it's the importance of taking things one day at a time.

"I happen to believe that you focus on the here and now, you can't do anything about what you did already and certainly can't do anything about tomorrow," he said.

"Tomorrow is not here yet, so deal with tomorrow when tomorrow comes and take care of today now."

The Stingers next take the field Wednesday against the John Abbott Islanders before playing two double headers to end their season. The first is Saturday against the Université de Montréal Carabins and the second is on Sunday, when they'll take on the University of Ottawa Gee-Gees. Playoffs begin the first week of October.



With the playoffs around the corner, the Stingers remain hopeful for a return to the national championship but are taking it one day at a time. Photo Yacine Bouhali

BOXSCORES WEEK OF SEPT. 16 TO SEPT. 22



Sunday, Sept. 22	Women's Soccer—Concordia 2, UQTR 1
	Women's Hockey—Concordia 5, York University 3 (Preseason)
	Men's Soccer—Concordia 0, UQTR 1
	Women's Rugby—Concordia 27, Université de Sherbrooke 15
Saturday, Sept. 21	Women's Hockey—Concordia 0, Brock University 0 (Preseason)
	Men's Rugby—Concordia 28, McGill University 35
	Baseball—Concordia 8, Université de Montréal 2
	Football—Concordia 18, Bishop's University 40
Friday, Sept. 20	Baseball—Concordia 5, Université de Montréal 2
Friday, Sept. 20	Women's Soccer—Concordia 2, Université Laval 5
	Women's Hockey—Concordia 3, Queen's University 1 (Preseason)
	Men's Soccer—Concordia 1, Université Laval 3
Wednesday, Sept. 18	
	Women's Rugby—Concordia 15, McGill University 15 (Kelly-Anne Drummond Cup)
	Baseball—Concordia 11, McGill University 2

UPCOMING GAMES THIS WEEK IN CONCORDIA SPORTS



Tuesday, Sept. 24	7:30 p.m.	Baseball vs. John Abbott Islanders (Trudeau Park)
Friday, Sept. 27	2:00 p.m.	Women's Hockey at Lethbridge Tournament
	6:30 p.m.	Women's Soccer at Sherbrooke Vert et Or
	7:00 p.m.	Women's Rugby at Ottawa Gee-Gees
	8:30 p.m.	Men's Soccer at Sherbrooke Vert et Or
Saturday, Sept. 28		vs. St. Thomas Tommies
	12:00 p.m.	Baseball vs. Montréal Carabins (Trudeau Park)
	1:00 p.m.	Football Shrine Bowl vs. McGill Redmen (Concordia Stadium)
	2:00 p.m.	Men's Rugby at Montréal Carabins
Sunday, Sept. 29	9:00 a.m.	Women's Hockey at Lethbridge Tournament
	1:00 p.m.	Baseball vs. Ottawa Gee-Gees (Trudeau Park)
	1:00 p.m.	Men's Soccer vs. McGill Redmen (Concordia Stadium)
	2:00 p.m.	Baseball vs. Ottawa Gee-Gees (Trudeau Park)
	3:00 p.m.	Women's Soccer vs. McGill Redmen (Concordia Stadium)

Check out Stingers game summaries at thelinknewspaper.ca/sports

WHAT CAN \$9,000 GET YOU?..

18 Bursaries



OR

180 Emergency Food Vouchers



OR

70,000 Condoms



1 Private party for your clique



POPPING BOTTLES: IT'S OVER 9,000!

Party Tab for Former-Execs a Misuse of Funds

by Gonzo Nieto @gonzebo

If recent allegations about a certain extravagant end-of-the-year party are true, last year's CSU executives may have left us with one last lapse of judgment to marvel at.

Earlier in the summer, an overview of 2012-2013 expenditures by current VP Finance Scott Carr revealed last year's CSU executives spent over \$9,000 in one night at an end-of-the-year party which, according to CSU councillor Wendy Kraus-Heitmann, included vodka bottle service and was attended nearly exclusively by their own friends.

A party primarily attended by the student body at large would at least provide a partial explanation for the exorbitant event costs, but instead the attendance was allegedly around 50 people. There was no event on the CSU Facebook page advertising the party; in fact, last year I sat on council—the oversight body these people were supposed to be accountable to—and heard

nothing about this party taking place.

What else could they have done with \$9,000? Eighteen more \$500 bursaries could have been created for undergrads; 180 emergency food vouchers (valued at \$50 each) for students in need; a Quebec student's tuition could have been paid for a bit more than three years; over 70,000 condoms could've been purchased and distributed for free on campus to promote safer sex; several months' worth of food at the Loyola Luncheon or People's Potato could have been funded.

All I'm saying is there are some pretty productive things one could accomplish with \$9,000, and many of them would benefit more than 50 people.

This less-than-judicious use of student money wasn't an isolated incident, either. These same individuals were criticized throughout the year for money spent on a fruitless party to "rebrand" student space, the central accomplishment of which was the distribution of free candy and beer.

They were also reprimanded for approving the spending of \$30,000 for the poorly attended ASFA Talks speaker series without approval from council or the CSU Finance Committee—an incident which resulted in requests from council for the resignation of two executives, which went ignored.

It's important for students to realize that this is more than a simple case of terrible judgment or a lack of moral compass. It was also likely a violation of the CSU's bylaws and standing regulations regarding spending limits, committee approval, and budget line management.

Given this, one would have hoped that they would have been a bit more mindful in the allocation of money than to host a party with alcohol paid for by student union funds and not come under fire for it. This is now coming back to them, as this past Wednesday's council meeting saw a motion passed that requested for all but one of last year's executives to pay back the roughly \$9,000.

To be clear, it's perfectly fine to want to throw a party to celebrate the end of your term in office. It's a little bit less acceptable to pay for your friend's drinks with student money that you were elected to use responsibly.

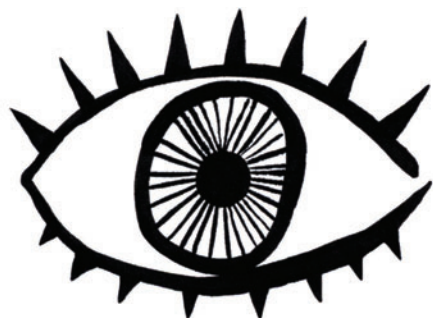
When I was VP Clubs and Student Space (now called VP Clubs and Internal) at the CSU two years ago, our end-of-the-year party consisted of inviting friends to come hang out with us at Brutopia and celebrate, and everyone paid for their own drinks.

Hell, if they wanted to be indulgent, they could've gotten creative and installed a hot tub in Reggie's, or even paid for a week-long trip to Cuba for eight people.

In any case, it's doubtful that the CSU will ever get this money back, but at least it's out in the open now, and we know who's responsible. Alexis Suzuki, Nadine Atallah, Keny Toto, Simon-Pierre Lauzon, Andrew Roberts, and Stefan Faina—you owe students a \$9,000 apology.

Graphic Graeme Shorten-Adams

THE MEDIA DEMOCRACY ISSUE



They're after your eyeballs.

You are both producer and consumer. Big media needs to rope in to stay alive. You're walking cultural capital.

The media informs how you see the world, so be part of the conversation.

Have an interest in how the medium becomes the message? Want to critically examine the coverage of major news organizations? Want to know more about what government spying means to democracy? Are you crushing on Noam Chomsky?

Our annual Media Democracy issue examines the balance of power in the news world, and looks at the people who are doing things differently.

We'll be holding a brainstorm on Oct. 9 at 5 p.m. in our office, where you can pitch ideas or run with one of ours.

Email editor@thelinknewspaper.ca to get involved.



HOW I LET STREET HARASSERS INTO MY HEAD—AND HOW I GOT THEM OUT

This is the story of how I stopped letting street harassment get to me.

It's hard to pinpoint when exactly it started to affect me, but one moment definitely stands out. I was waiting at a bus stop wearing a strapless shirt and shorts when a guy yelled out, "I'd love to bend you over," and no one reacted.

The street was crowded with people, including five other people at my bus stop, but no one glanced our way. Why would they, when this has become a completely normal moment to witness at two in the afternoon?

I shot the man a disgusted look, to which he added, "Whatever baby, you don't dress that way to be ignored. Don't blame me for giving you what you want." This was the first time someone put the blame on me for their advances.

The changes started off small. One winter I started keeping my scarf on indoors to cover my chest. Then I started wearing oversized sweaters to hide my figure.

It didn't matter what I wore because I would throw a scarf and sweater over it just to reach a base

level of comfort. Once summer came around every skirt, dress and pair of shorts I owned felt too short, too tight, too *something*. I worried about the way I moved in them and obsessed over how I might be perceived in every piece of clothing I owned.

I want it to be clear that negative body image wasn't the source of this discomfort in the slightest. I love my body and how I look in most of my clothes. My obsession was with the attention I thought my clothing choices brought. I stopped seeing items of clothing for what they were and instead saw them as symbols of past experiences, tainted by the sexual harassment I'd experienced in them.

My favourite high-waisted blue shorts became the man on the street that widened his eyes and turned to stare at my ass in them. My white V-neck became the cashier at Starbucks who took my order and my money without once taking his eyes off my breasts. My black leggings became the two guys at Tim Hortons who laughed as they offered to pay me \$50 to grab my ass while I

waited for my morning coffee.

Picking a shirt to wear became a choice of which one covered my breasts the most. I started considering how "rapeable" certain skirts were. This led to my conclusion that shorts were safer because they were harder for a rapist to get into, but with the downfall that they might attract more attention since they revealed more shape.

These considerations became part of my daily routine and became second nature whenever I changed clothes. I found myself longing to wear less layers but feeling like it wasn't worth the loss of dignity and control I felt when men objectified my body.

I know that dressing a certain way doesn't excuse any kind of harassment, but knowing it and not letting it affect me through internalized victim-blaming were two different things. For a while my actions were in line with the belief that changing the way I dressed was key to avoiding the attention I didn't want and, while I never would've admitted it before, I

blamed myself for this attention.

This made getting dressed a daily anxiety-inducing experience, since I thought it would make all the difference in how I'd be treated that day, and that I was somehow in control of this. I stopped dressing for myself and let street harassers win by letting them into my head and my wardrobe.

The thing is, nothing changed when I stopped wearing the skirts and dresses I considered "rapeable," or when I spent the day choking in a turtleneck. Last winter I was wearing a knee-length, puffy parka with a hood on and someone pointed at me while loudly telling his friend that he'd "tap that." Changing the way I dressed hadn't made street harassment happen less, it had only made me feel less like myself.

Enough was enough, so this past summer I made the decision to take back the short shorts. I wore them every day until I felt comfortable enough to show skin whenever I felt like it. I started dressing completely for myself

again and it was fucking awesome. Did I still get verbally harassed on the street? Absolutely. Was it more than when I was covering myself up? Nope. But the harassment did become a little easier to deal with when I felt like myself.

Ignoring this invasive problem doesn't make it go away, but acknowledging and talking about it could. Sharing our experiences and finally placing the blame squarely on the perpetrator's shoulders could. Seeing people publicly stand up against it when they witness it could. But most importantly, in my experience, not allowing it to take away our sense of self and worth could be the biggest way we fight back against street harassment.

—by Melissa Fuller @mel_full

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

Got a quick health question? Just need a resource? Text SextEd at 514-700-0445 for a confidential answer within 24 hours!



Graphic Sarah de Sousa

POP TO IT

by Liana di Iorio @MissBerbToYou

Across:

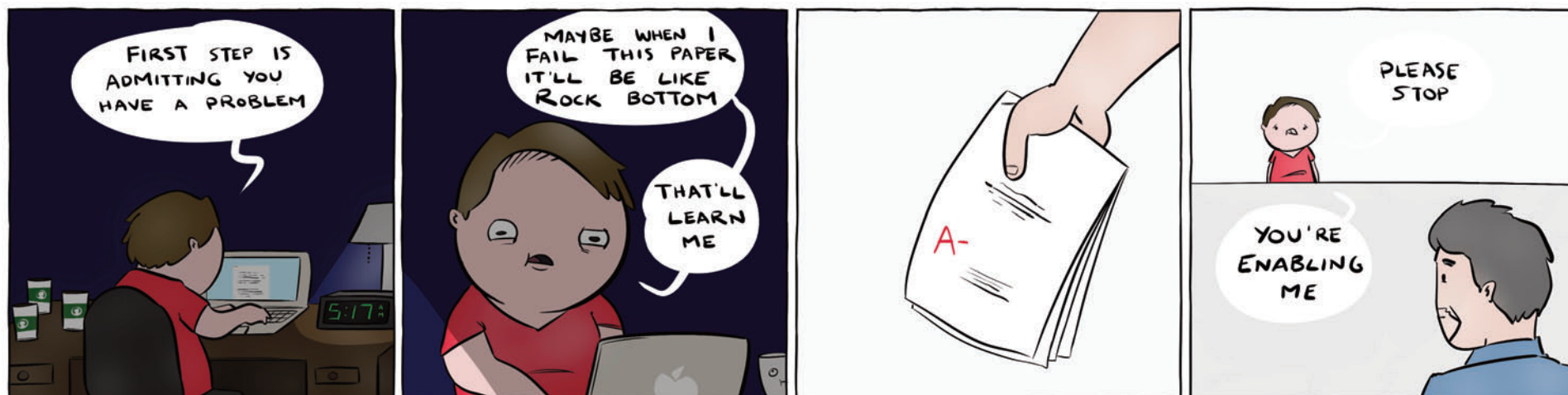
- ▶ 1. At this POP event you'll find art, home accessories, jewelry and more from local artists and designers.
- ▶ 6. Friends of the festival and proud Montrealers, this band headlined the event in 2011 with a free show that drew 100,000 people to the Quartier des spectacles. (2 words)
- ▶ 7. The furry and adorable marsupial native of Australia from which this scratch DJ, graphic novelist and POP veteran takes his name.
- ▶ 10. In keeping with their eclectic style, the POP symposium even includes a talk from members of the _____ du Soleil.
- ▶ 11. You might find a lot of this material at POP's record fair in the basement of the Ukrainian Federation Hall, as most of the merchandise is made out of it.

Down:

- ▶ 2. Johanna Heldebro, curator of Art POP, calls this Montreal University (and POP partner) her alma mater.
- ▶ 3. Former POP artists include everyone from Patti Smith and Beck to The Dears and twin sister duo Tegan and _____
- ▶ 4. The festival took inspiration from the annual pop-rock festival in this city, the provincial capital of Nova Scotia.
- ▶ 5. Espace POP, the festival's community gallery space, calls this Montreal neighbourhood home. (2 words)
- ▶ 8. 2006 ads for POP at this other famous Montreal festival read, "Our festival is better."
- ▶ 9. Though some events take place in unconventional venues like Bagel Etc. and the Ubisoft rooftop, many others will be held at Le _____ Orange, French for couch.

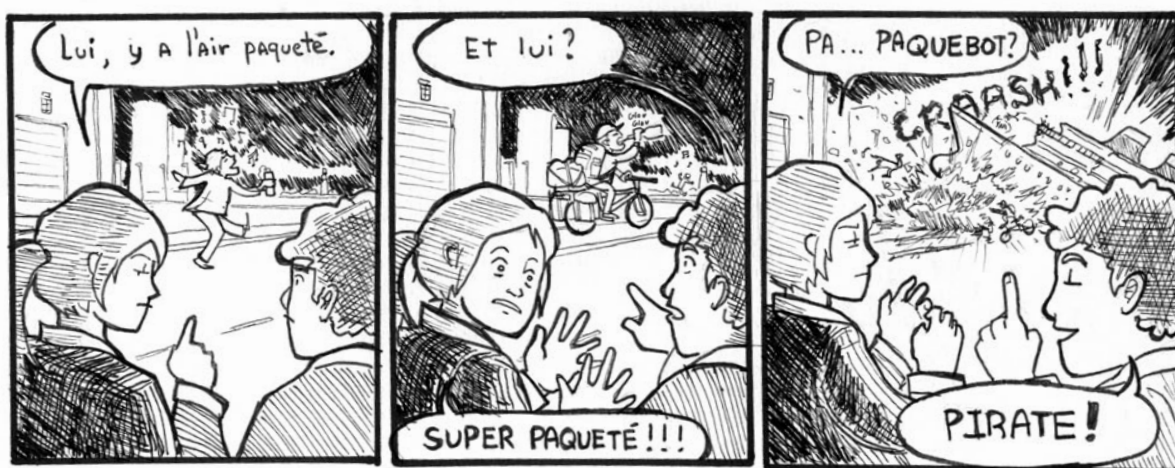
POWER THEATRE

COMIC ALEX CALLARD



QUÉBÉCOIS 101

COMIC PAKU DAOUST-CLOUTIER



Paqueté(e) : (Pak-teh) This word is used as a colloquial term to describe a person who is drunk. Bourré(e) is a term more popular in France to describe the same idea. Paqueter actually means to pack or to bundle up things; bourrer means to stuff. In a way, both terms suggests the idea of filling yourself (in this context with alcohol).

FALSE KNEES

COMIC JOSHUA BARKMAN



NAH'MSAYIN?

Feelin' Some Bixi Empathy

If you commute on two wheels, you know you can't help that judgmental feeling as you approach a Bixi rider, from the wobblers to those fools who think they won't be passed by bikes that weigh a fraction of a Bixi and have (gasp!) more than three speeds.

But unforeseen circumstances have rendered me bike-less, so one morning I thought I'd give it a try. And now I know trying to get downtown on a Bixi is only a good idea if you love disappointment and frustration.

For starters, good luck finding Bixi space near campus. After waiting a minute before realizing the two idiots pressing buttons on the Bishop St. console weren't actually taking out a bike, I started circling, with each lap widening, fury rising in my gut.

I started wishing I had my bike lock on me, so I

could ditch this clunky thing and get on with my day. I was seriously considering lugging the thing into the Hall Building elevator with me. See what crazy thoughts enter your head when you're bound to a Bixi?

Oh, and the map? With the little "B" icons? Filled with lies! Lies! A Bixi stand on Ste. Catherine St. is a horrible idea, but the signage made me look anyway. Oh, what a naïve Bixi-ite I was.

Bike sharing is a great way to encourage cycling in this city, but with the trouble finding parking I'm surprised there are as many as there are puttering around downtown.

At least now I can say I know their pain.

—Colin Harris, Editor-in-Chief



Graphic Paku Daoust-Cloutier

Editorial



WHAT WE WANT OUT OF CITY HALL

If all those placard faces weren't enough of a hint, it's officially municipal election season in Quebec. With Montrealers heading to the polls in a little over a month, we've compiled the issues most important to us; issues we feel should be addressed and resolved.

Corruption is the most serious of them all, with various city politicians recently under the microscope, including our last two (resigned) mayors. A few Montrealers lining their pockets with our tax dollars not only wastes money and discourages competition, but it inclines honest people to stay the hell out of Montreal politics. Corruption breeds more corruption, and the same team gets re-elected if nothing is done.

But it doesn't need to be that way. Contract postings should be made publicly available, and a position

should be created to monitor government dealings without having to answer to the executive committee, as suggested by some candidates.

Internal documents should be proactively released and made available online so citizens can look into the data themselves. It's that kind of transparency that's needed to keep the city of Montreal honest. Putting this information in the public gaze can stop the kind of collusion that happens before contracts are released. A public directory of work that will be contracted could go a long way towards preventing corrupt firms from monopolizing the construction business.

The city needs to hire young people, the people that will live in the Montreal that today's politicians are shaping. The more young people that are working for a party, the more we feel we're being

represented—and listened to.

We need to continue finding ways to give Montrealers reasons to avoid using their cars. Reducing parking isn't enough; we must also ensure that a car-free everyday life is enjoyable, and practical for those with children. The new municipal government must hold the Parti Québécois to their pledge of extending the metro to the East. With no proposed timeline, it could be left as an empty promise if no one keeps pressure on the province.

Natural and agricultural space must be protected, and the quality of our air improved with a green belt around the city. The municipal government must work with the Montreal Metropolitan Community to curb urban sprawl, and cleaner air would make living on the island an easier sell.

City hall must also ensure housing stays affordable in Montreal. After all, keeping rent low benefits more than just us student-types. It also means that young parents can afford to raise their children here, and the flow of those leaving for the suburbs can be stemmed.

This city's world-renowned culture must not only be preserved, but also nurtured. This means cheap, central art and rehearsal spaces must not dry up as we see higher-income-bracket condos rise. Our culture is made strong by our diversity—and that must be strongly defended against encroachments by the provincial government.

Montreal's complex council situation, with over 100 seats for boroughs and city councils, is a product of the mergers and demergers of municipalities on the island. We need to figure out what

boroughs do best themselves and what the city's central administration does better so we can do away with such a complex overlap.

And, of course, the city must protect the freedom to assemble by striking down the amendments to bylaw P-6 passed during the Maple Spring.

Now that we're officially in election season, we're going to be covering these issues more closely, and those who are vying for the jobs to run this city. What issues matter to you? We want to hear it.

We all love this city and its eccentricities—if we didn't we would've left long ago. The name of Montreal has been smeared in recent years with revelations of crooked dealings, but it's a necessary process. Moving forward, we need a city hall that lives up to Montreal's legacy.

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Graphic Graeme Shorten-Adams

THE LINK

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In "ConU Alum Sets Her Eyes on Council Seat" [Vol. 34, Iss. 3], it was stated that Laval city council candidate Yana Lukashev started working as a press secretary in the Montreal mayor's office "when Applebaum became interim mayor of Montreal following Gérald Tremblay's resignation in November 2012." Lukashev started working in the mayor's office shortly before Tremblay resigned, in October 2012. *The Link* regrets the error.



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