

THE McGill Daily

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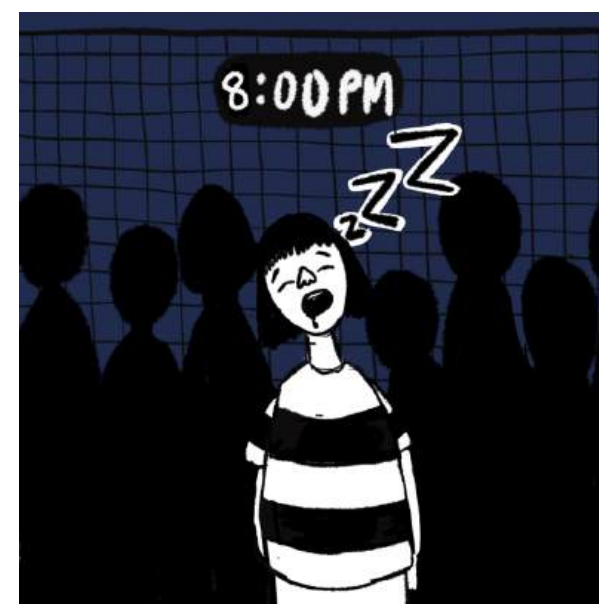
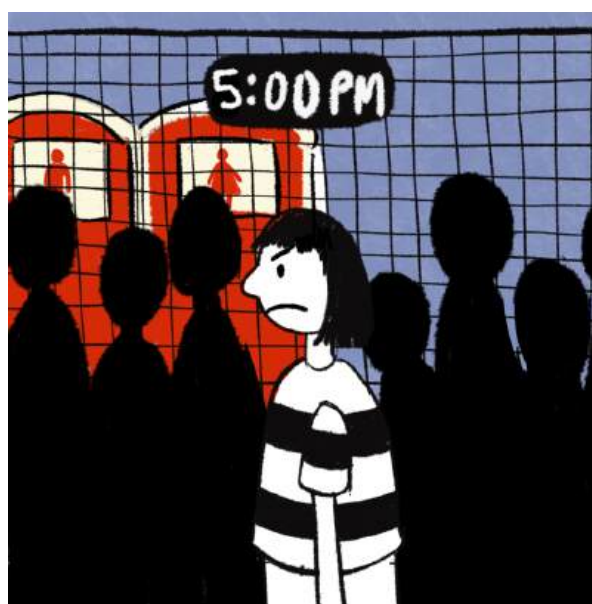
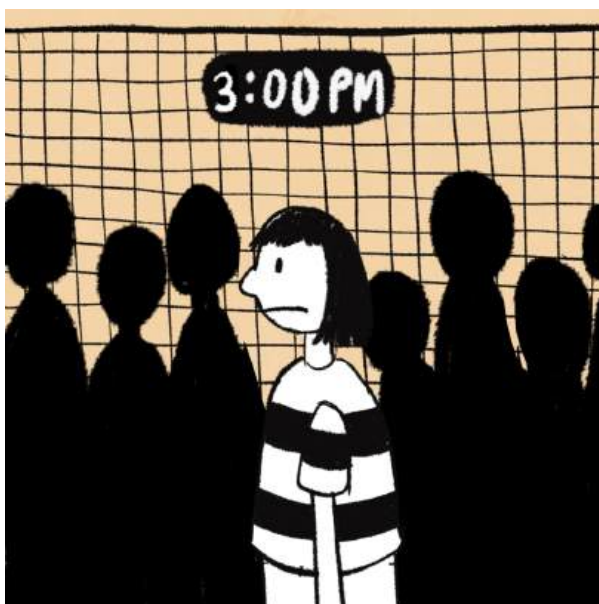
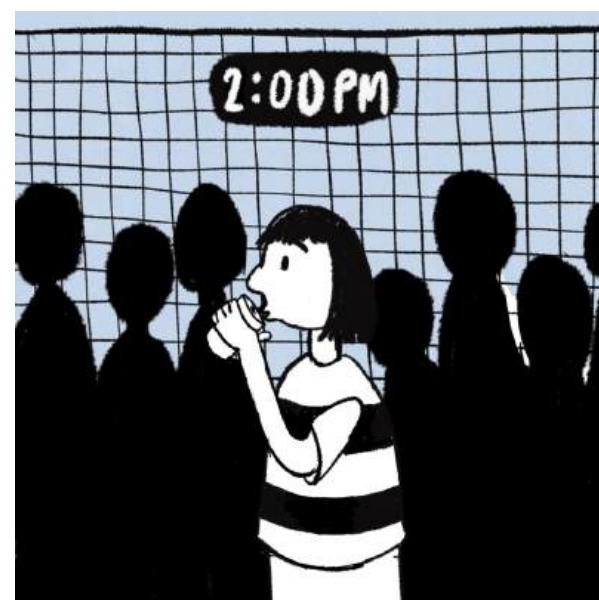
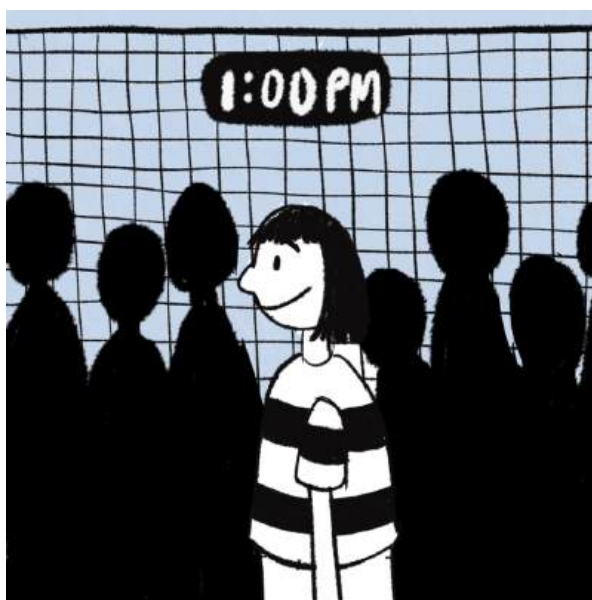
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McGill DAILY le délit
DPS SPD

DAILY PUBLICATIONS SOCIETY
SOCIÉTÉ DES PUBLICATIONS DU DAILY

Published by The Daily Publications Society, a student society of McGill
The McGill Daily is located on unceded Kanien'kehá:ka territory.



Nikhila Shanker | Visuals Editor

THE McGill Daily

Deadline extended!



Did you hear?

The McGill Daily is hiring.

Join our editorial board! Scan the QR code to apply by September 18th



Annual General Meeting

All members of the Daily Publications Society (DPS), publisher of The McGill Daily and Le Délit, are cordially invited to its **Annual General Meeting**:

Wednesday, September 30th @ 6:00 pm

**McGill University Centre,
3480 Rue McTavish, Room 107**

DPS Directors meet at least once a month to discuss the management of both Le Délit and The McGill Daily and get to vote on important decisions related to the DPS's activities.

The annual financial statements and the report of the public accountant are available at the office of the DPS and any member may, on request, obtain a copy free of charge.

Questions?

Send email to: chair@dailypublications.org

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Searching for a Third Space

As we spend September eating hot dogs on the Lower Field and strolling Montreal's pedestrianized streets, we experience a city very different from the one it becomes in the winter. In November, when temperatures drop sharply and the first snow hits the ground the entire population retreats indoors. Bike paths become snowbanks, sidewalks narrow, and streets become deserted.

Once the summer and fall festivities wind down, we realize how integral outdoor spaces are to Montreal's social fabric. Throughout the summer, the city puts on some of its most notable free and low-cost events and activities: movie nights, music festivals, and splash pads in the park. These 'third spaces,' locations outside of the home and the workplace with low financial barriers to entry, serve as informal gathering places. Once activities shift indoors, however, spending often becomes central to participation.

With a thriving cafe culture and vibrant nightlife, social life during the Montreal winter hinges on purchasing coffee or drinks. Malls in Montreal's famous "Underground City" further encourage pedestrians to spend their money indoors.

While nearly half of Canadians report the rising cost of living impacting their ability to afford day-to-day expenses, spending money has become necessary for participation in social life. For young people, going into a store 'just to look' is the new way of socializing indoors. Even without spending a dollar, using these spaces in this way centres social life around commercial activity rather than community.

Montreal has been called one of the best cities in the world to be a student. Yet finding the energy to prioritize social interactions is especially hard to do when the heavy winter snow and harsh winds make going outside so challenging. When your view alternates exclusively between the glow of your laptop screen and the barren, grey landscape outside,

it can feel easier to stay indoors. If there are no free and easy means of socializing available, making the effort to see friends can feel exhausting. In the time of year when it is easiest to miss human connection, the lack of third spaces leaves us the most alone — an experience many of us are much too familiar with. That's why third spaces are so important: they provide easily accessible means of seeing old friends and making new ones, and Montreal's residents deserve more of them all year round.

Below you'll find a list of financially accessible third spaces available to McGill students in Montreal. These spaces recognize that leisure is a right, not a commodity reserved for those who can afford it.

McGill affiliated:
SSMU Lounge
(3480 Rue McTavish, Room 106-A)
QPIRG Alternative Library
(3516 Av. du Parc)
Redpath Museum
(859 Rue Sherbrooke W.)
James Square
(3537 Rue University)

Non-McGill affiliated:
Co-op Bar Milton Parc
(3714 Av. du Parc)
Montreal Museum of Fine Arts
(1380 Rue Sherbrooke W.)
Le Frigo Vert
(2238 Rue Guy)
Westmount Public Library
(4574 Rue Sherbrooke W.)
Esplanade Tranquille
(1442 Rue Clarke)

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Good People

"A Life-Changing Experience": Student-Led Organization Welcomes Refugee Students to McGill

World University Service of Canada's McGill Committee fosters educational opportunities and a community for refugee students

Enid Kohler
Staff Writer

Good People is an article series highlighting McGill students doing community-oriented work on and around campus. Because it's important to celebrate good people doing good things.

means getting to change someone's life for the better.

This interview has been edited for clarity and conciseness.

Enid Kohler for The McGill Daily (MD): How did you first get involved with WUSC? What drew you to the organization?

The World University Service of Canada's Student Refugee Program is a unique initiative that combines refugee resettlement with access to higher education. Founded in the 1920s, World University Service of Canada (WUSC) is a Canadian non-profit organization dedicated to improving educational, employment, and empowerment opportunities for young people globally.

The organization's Student Refugee Program (SRP) is a student-led sponsorship program that supports refugee students at Canadian universities.

The *Daily* spoke with Mohammad Alnatour about WUSC's McGill committee. A Syrian refugee living in Lebanon, Alnatour arrived in Canada in August 2022 through the SRP, when he started his undergraduate degree in anatomy and cell biology at McGill. One year later, he became an executive member of WUSC's McGill committee before

Mohammad Alnatour (MA): The Student Refugee Program, one of WUSC's pillar programs, sponsors refugee students who were unable to continue their studies at home to come study here in Canada. It gives them an opportunity for a brand new life as immigrants here in Canada.

I was a student of the SRP. Before coming here, I was a Syrian refugee in Lebanon. I heard of the program and I applied. I got rejected the first year, and then I got accepted, thankfully, the next year. I was eventually placed at McGill.

MD: I'm curious, what was it like to be part of WUSC upon arriving at McGill? What were your initial impressions of the organization?

MA: Well, for me, I was one of [WUSC's] beneficiaries at the beginning. It's a life-changing experience, not just for the person who benefits [from the program], but also for the people around it.

“ I really felt a sense of belonging and I felt that there was a community for me here, that there was a family for me that would support me during my studies and in my new life. ”

— Mohammad Alnatour

leading the group as Co-Chair the following year. Now in an advisory role, Alnatour will start his master's degree at McGill's Integrated Program in Neuroscience in January 2027.

We spoke about Alnatour's involvement with WUSC, the importance of community for refugee students, and why he believes in doing hard things if it

During my first year at McGill, I felt I was given so much support that I felt obliged to give back. And this is why I got involved first as a VP Internal, and in the following year, I became the Co-Chair. Right now, I'm in more of an advisory position to advise the new team on how to approach and navigate future plans.



WUSC Executive Board, circa May 2025
Image courtesy of Mohammad Alnatour

MD: In a nutshell, what kind of activities and events does your organization run?

MA: Our biggest program is the SRP. The program has sponsored over 50 students, with more than 35 of them being active students on campus right now.

The SRP still is our main program. But in the past few years, we realized we needed to do more on campus to engage with the student body, because the program entirely relies on student involvement.

That's when we started doing more activities, whether that be social activities to foster a feeling of community for the students that we bring here to study at McGill, or advocacy events to highlight the refugee crisis around the world.

We've also decided to expand the scope of our audience to offer — for students or scholars at risk in general. We have other programs running right now under the committee, like a winter drive through which students can donate winter clothing for students at risk. We also started a French learning program for newcomer students that would like to integrate better into the community.

MD: Either as a WUSC scholar or as an executive member, what has

been a highlight of your experience working with the organization?

MA: After coming here and realizing that I would not see my family and loved ones for quite some time while I was studying in Canada, you know, that hits hard. After a couple of weeks, the homesickness really starts to kick in.

But then at the beginning of the semester, WUSC held one of its very special events, very close and dear to my heart, which is simply a fall picnic that we do at the beginning of the semester.

During that picnic, I really felt a sense of belonging and I felt that there was a community for me here, that there was a family for me that would support me during my studies and in my new life. It really started to feel like home, finally.

MD: The theme of this column is “good people doing good things.” In the context of your work with WUSC, what does being a “good person” mean to you?

MA: During the SSMU referendum period last year, when we had to campaign to renew the student levy which is our main way of funding the SRP, I would constantly call my parents and tell them how stressful this was. Some nights, I would barely even sleep

because people's lives would have literally been at risk had this not gone through.

My dad used to always ask, “You're a pre-med student, you already have a lot on your plate. Why do you keep giving this much time and energy to this?” And I always told him that I was given this chance, and without it, I wouldn't have been here.

Now, I have the chance to contribute that back to someone else's life. This is what being a good person feels [like] to me, that even when you are not tasked or asked to do something, if you feel that you can do something that will change someone else's life, I believe that you should do it.

And this is what I've done. Successfully running the referendum means about 18 extra students over the next five years can be sponsored, and 18 extra students mean 18 extra lives that are changed.

Learn more about WUSC McGill and opportunities to get involved on Instagram, @wuscmcgill, through their website, wusc.ssmu.ca, or email wusc.mcgill@ssmu.ca.

If you know good people doing good things who you would like to see featured in this column, email news@mcgilldaily.com.

McGill Students Demand an Academic Boycott of Israeli Institution Partnership

Student activists draft a petition to boycott the Hebrew University of Jerusalem

Ingara Maidou and Eva Marriott-Fabre
Coordinating Editor and Visuals Editor

Almost a year ago, 20 departments at McGill organized strikes with four main demands: the administration’s divestment from weapons companies involved in Israel’s ongoing genocide in Palestine, full disclosure of McGill’s financial holdings, the dropping of charges McGill has brought against pro-Palestinian student activists and demonstrators, and cutting all ties in its research partnerships with corporations, institutions, or donors that engage in providing military assistance to Israel. Between November 17 and 21 of 2025, student organizers across the various departments underscored the importance of collective movement, mirrored by the student action that resulted in McGill’s divestment of institutions complicit in South African apartheid in 1985 and the 2023 divestment from fossil fuel companies. Not all undergraduate student associations were able to pass a motion to strike. The Political Science Student Association, for example, needed a constitutional amendment explaining how a general assembly would be called, which led to delays in the organization of a strike.

This year, students are mobilizing again. A petition outlining a motion drafted by McGill student Summayya Kheireddine has been circulating online in student networks. The motion calls on SSMU Senators to advocate for McGill’s exchange program with the Hebrew University of Jerusalem (HUJI) to be “neither renewed nor reinstated.” The petition needs 500 signatures for the motion to be presented at an SSMU General Assembly. Kheireddine told the *Daily* that “The timeline [to draft the petition] is tight. First, you have to decide what to focus the petition or motion on — this

actually attend the General Assembly and vote yes.”

One student organizer told the *Daily*, “Academic exchange programs with Israeli institutions are designed to give students a curated, positive experience of Israel, whitewashing its occupation and denial of Palestinian rights. HUJI is not just a passive party to this whitewashing; it is deeply entangled with the Israeli military and actively supplies the Israeli Occupation Forces (“IOF”) with material support.”

Since 2019, the Hebrew University of Jerusalem has offered the Havatzalot Program, an exclusive

training in military intelligence and leadership.”

In 2010, McGill strengthened ties with the university to promote future “collaboration and exchange.” McGill and HUJI have since offered an exchange program between the universities for undergraduate and graduate students wishing to study abroad. According to the motion, the universities signed their most recent agreement in 2017, and it is set to expire in 2028. The motion also states that the universities are required to negotiate renewal terms nine months prior to the expiry of the current agreement, which would be by late 2027.

While the exchange program fact sheet for the 2026-2027 exchange year is available on the McGill Abroad website, the page notes that “Travel to Israel is currently not permitted as the region is a Level 3: Avoid non-essential travel on Canada’s Travel Advisories. As per McGill’s policy, students are not allowed to travel to Level 3 and 4 destinations.” The *Daily* has reached out to the student coordination advisor for clarification on the current status of the program yet has received no response at the time of writing.

This recent petition mirrors the McGill’s Association of University Teachers (MAUT) endorsement of an academic boycott of Israeli institutions signed last October. A statement from the University senate following this

resolution stated that, “As indicated, the resolution does not constitute an official University position. It does not affect McGill’s policies. The University is not reconsidering its existing partnerships with any institutions at home or abroad.” While Kheireddine told the *Daily* that the current student motion is not connected to the MAUT’s boycott, “both efforts draw inspiration from the Palestinian Campaign for the Academic and Cultural Boycott of Israel (PACBI), initiated [by Palestinian academics in the West Bank] in 2004 to contribute to the struggle for Palestinian freedom, justice, and equality.”

Kheireddine calls upon McGill students to participate in the petition and pending motion as well as hold the university accountable for their complicity. “[Our] privilege comes with a responsibility to our fellow students: to uphold and defend the right to academic freedom, particularly when that right is being systematically denied elsewhere. When an institution maintains ties with a university implicated in genocide, operating in part on illegally occupied land, and closely tied to the IOF, that relationship becomes part of a broader question of academic freedom and institutional complicity. As students, we aren’t separate from our institutions, and we aren’t separate from our responsibility to question and challenge the relationships they maintain.”

“The petition needs 500 signatures for the motion to be presented at an SSMU General Assembly.”

took months of Access to Information (ATI) requests, with considerable delay on McGill’s end. Then you have to write the motion itself, making sure it’s well-researched and substantively founded. Once it’s ready, you submit it to SSMU, where it undergoes further scrutiny to ensure it complies with their governance structures and the law... Once your motion is added to the agenda and SSMU handles its internal process, you start convincing people to

three-year double bachelor’s degree with the Israeli Defence Forces to train students to acquire roles in the Israeli Military Directorate. The program has students choose a first major in either Islamic Studies or Middle Eastern studies, and a second in mathematics, economics, philosophy, or computer science. According to *The Jerusalem Post*, the program additionally offers “basic combat training, officer training, and

El Niño: Back and Stronger than Ever

A guide to the chaos ahead

Emilie Behrens
Staff Writer

Many of us have just experienced one of the hottest summers in a while, if not ever. Personally speaking, dealing with the 50 degrees Celsius in Paris was definitely not on my bingo card for the summer, and if that wasn’t enough, it will only get hotter next year according to French media such as TF1. With the increasingly hot temperatures the world is already facing, I found this prediction a little

“In simple terms, the El Niño phenomenon is when the waters in the Pacific Ocean become warmer than usual.”

hard to believe.

The main culprit of the next major heatwave: the El Niño effect. This year’s onset of the natural climate phenomenon has been brewing since June 2026, and is predicted to be the strongest one recorded since 1950. This force will lead to an unprecedented spike in temperatures, and its effects will soon reach Canada, if it has not already. Yet, the phenomenon remains misunderstood

by many. To cure that confusion, here is a guide to help understand what is to be expected in the coming months and why it will occur.

El Niño: The Agent of Chaos

In brief, the El Niño phenomenon is a natural planetary occurrence that happens in the Pacific ocean, which then affects the entire world. The event tends to happen every 2 to 7 years, and lasts up to 9 to 12 months, which is why we call it an “El Niño year.” In simple terms, the

across the world. In a podcast episode of *The Daily* from *The New York Times*, Chico Harlan describes El Niño as “the biggest reorganizer of the earth’s climate apart from the change in seasons”.

Now, El Niño is a natural phenomenon, and scientists state that it has been occurring for centuries. In the 1600s, locals in Peru noticed tropical fish coming into their seas every couple of years. Although at the time they couldn’t name it, this event was the result of El Niño. This raises the question: if El Niño has been happening for so long, why are we talking about this specific one so much?

The phenomenon is usually measured across a geographical rectangle in the Pacific ocean. This region foreshadows the intensity of the effects we are to expect. Usually, in an El Niño year, we can see a 0.5 degree Celsius gap in usual ocean temperatures. A super El Niño is defined by a 2 degree gap, and this usually causes droughts and unusual storms across the globe. What scientists are currently predicting for the present El Niño, is a 3 degree gap. While there isn’t a scientific term to describe the magnitude of the phenomenon, I guess we could call it a SUPER DUPER El Niño here.

El Niño phenomenon is when the waters in the Pacific Ocean become warmer than usual. This occurs through positive feedback loops where weakened wind patterns cause sea temperatures to warm in the tropical pacific region. These waters do not cool down and self-regulate as they usually do, affecting ocean patterns around the world. Ultimately, this change leads to the disruption of weather patterns

What does this mean for us?

El Niño is currently active, and is rapidly increasing in strength in the tropical Pacific Ocean. However, effects on Canada may be delayed. The last time Canada felt the effects of El Niño was in 2023. That year, Canadians witnessed milder winters with less snowfall, as less precipitation and heat was created from the phenomenon. This El Niño was categorized as a super El Niño. This year, there is an extra degree of intensity, and although it may not seem like it, the effects of this shift are extremely severe. Similarly to 2023, Larry O’Neill, a professor at Oregon State University, tells Canadians to expect limited snowfall and less extreme cold weather this winter. However, the moderate winter is to be mixed in with extreme irregularities as well. Cold and heavy snowfalls are also predicted; a long and steady winter is not in the cards this year. This also means that extreme heat waves are anticipated in the spring and summer. Wildfires will persist and expand quicker in North America, as droughts are also to endure across various regions.

Unfortunately, the rest of the world, and especially countries closer to the Pacific, will be more severely impacted. Almost 50 million extra deaths are predicted from this El Niño

phenomenon. These deaths will be due to irregular droughts, disrupting the harvest season. Hurricanes and rainfall patterns will also increase, damaging homes. Basically, El Niño this year is going to create global mayhem. However, El Niño patterns are quite predictable, meaning that the anticipatory funding for agriculture production and early harvesting has already taken place in order to prepare for the event.

Are El Niño and Climate Change Connected?

That is the current million dollar question amongst scientists today. There is no empirical evidence that El Niño frequency is increased by climate change. However, what is certain is that the Earth is already experiencing abnormal weather conditions from climate change, just like the European summer I witnessed this year. These hot temperatures and disruptions will definitely be amplified by the El Niño effect, adding insult to injury. One could say that this strong El Niño year, after an already very warm one, is just very bad timing, and not correlated. However, this year’s extreme El Niño degree can also be seen as a glimpse of what is to come in the 2030s from climate change alone.

The McGill Daily on Open Air Pub

Fall 2026 OAP attendees describe their favourite part of the event



“ Just being out in the nice weather with all my friends and reconnecting after the summer break.”

U1, Faculty of Management

“ The buzzing campus, the student life, getting to hang out with friends — it's just the best! ”

— Talia B.
U3, Faculty of Management



“ My favorite part of OAP is meeting fellow engineers and talking with friends. ”

— Hugo T.
U3, Faculty of Engineering



Photos: Adair Nelson | Managing Editor



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...and
...mer. ”
— Dylan M.
Management

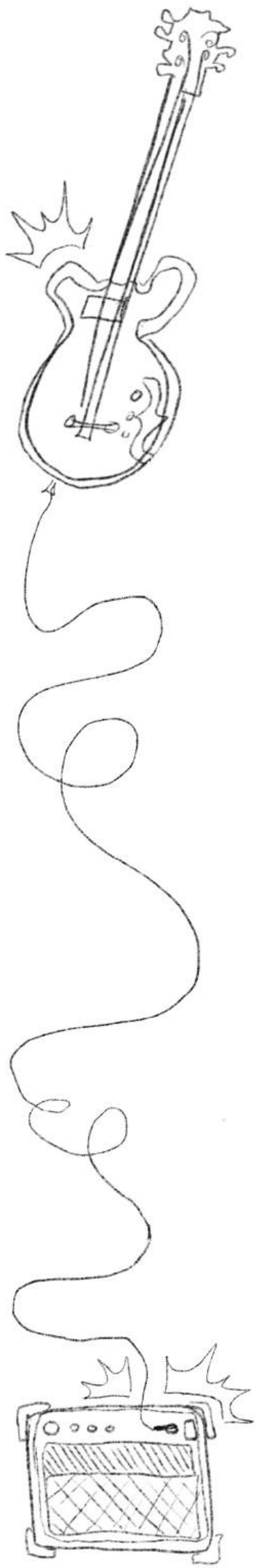


Editor



“ The best part of OAP is having a good time with friends and enjoying the sun before winter arrives. ”

— Leo T.
U3, Faculty of Science



Golnar Saegh | Multimedia Editor

A (Not-So) Montreal Story

A local perspective on why *Mile End Kicks* fails to live up to its name

Olivia Epstein
Culture Contributor

Warning: spoilers ahead.

New York City is the City That Never Sleeps. Paris is the City of Light. Chicago is the Windy City. And, according to Chandler Levack's *Mile End Kicks* (2025), Montreal is a City To Waste Away In, before maturing to the Big Kid City: Toronto.

I caught wind of this film in April 2026, a few months into my exchange semester in Melbourne, Australia. As a Montrealer born and raised, I took it upon myself to rave about my city to my peers on exchange who, if they knew anything about Montreal, labelled it "Canada's French city." I had hoped that a movie like *Mile End Kicks* could provide a nuanced, thought-provoking depiction of a city as unique as its namesake. It did not meet my expectations.

Mile End Kicks features Grace Pine

Following my brief move to Melbourne, I am no stranger to embracing a city head on without fully grasping its culture. Grace is easily swayed by people who act like they know what they are doing. She holds the misconception that moving to a city known for being a centre of the arts, or a place to fall in love, means that every piece of her life will fall into place.

Archie (Devon Bostick), a Prince Edward Island guitarist and Grace's eventual love interest, declares Montreal the antithesis of Toronto, describing the two cities as youthfully creative and corporately bleak, respectively. Quebec's metropolis is consistently reduced to a melting pot for free-spirited, artistic Canadians who will eventually desert it to return to what constitutes real life. However, by the end of the film, Archie consoles Grace by saying that all her tribulations in Montreal would have happened just the same if she had

Grace, in French, as an "anglo" who is "colonizing" Quebec. An opportunity for productive dialogue is missed here, as Hugo's prejudice against Grace is never addressed or corrected. Moreover, his disdain for her makes less sense when one considers that all his bandmates are also from other Canadian provinces.

Grace asks Archie why "French people," (the conflation of French and francophone is not lost on me) hate her. He replies that they do not hate her, rather that they do not care about her, and goes on a tirade about needing to speak French to get a job. This scene could have been a learning moment, for Grace and for audiences alike, of the historical framework for such language laws. Instead, Archie's pejorative attitude toward learning French in a French-speaking province adds fuel to the fire of longstanding misunderstandings. The film does little to ease, or even simply address, the depth of these century-old tensions.

There is a lack of contextualization for anything Montreal. Grace visits an iconic Montreal bagel shop, St-Viateur Bagel, which is oddly empty despite the usual hefty queue at the door. The shop fades into the background of the scene, and so the film misses a talking point regarding Montreal's culinary history. The *Mile End* is a

“The movie misses the mark on what could have been a great way to break barriers between the Canadian anglophone and francophone worlds.”

(Barbie Ferreira), a music critic in her early twenties from Toronto who moves to Montreal to write a book on Alanis Morissette. She meets a cast of Canadians immersed in *Mile End's* underground music scene. Set in 2011, the film presents a view of Montreal that both glorifies it as the only Canadian city where art can thrive, while also nullifying and reducing the city to drugs, parties, and rude French speakers. The movie misses the mark on what could have been a great way to break barriers between the Canadian anglophone and francophone worlds. *Mile End Kicks* uses Montreal as the backdrop to a mildly likeable protagonist's foray into independence, simplistically reducing the city to a music scene built for Albertan male artists feigning tortured souls.

To its credit, the film accurately conveys the highs and lows of moving to a new city as a young person.

stayed in Toronto, ironically effacing the previously emphasized notion of Montreal's singularity. Ultimately, since barely any aspect unique to Montreal itself was discussed throughout the film besides its so-called esotericism, I was ultimately led to wonder why the movie was even set here in the first place.

Grace's grasp of Montreal is also coloured by her exposure to people from Quebec — only two of the main characters. Her roommate Madeleine (Juliette Gariépy) welcomes her to their Saint-Urbain apartment with open arms, a kindness she later takes for granted. While Grace does attempt to learn French, importantly highlighting the need to learn Quebec's only official language, the film plays into stereotypes of Quebecois people being rude or unsavoury to English-speakers. From the get-go, Madeleine's boyfriend Hugo (Robert Naylor), describes

“A common topic of conversation on the McGill Reddit page is that students from out of town fail to really leave the Plateau, Milton-Parc, and Mile End area. Young people are not necessarily to blame for this limitation; it's only natural to want to stay in a safe and fun bubble. Still, there are so many other parts of Montreal to be explored and appreciated, like the centenary houses of Westmount or the crowded Beaubien Street restaurants of Rosemont.”

hub for young creatives, but the film seldom mentions that the neighbourhood was also built on and sustained by the immigration of Hasidic Jewish and Greek

communities, to name a few. The characters scarcely mention any landmarks nor do they really discuss anything other than their own drama. Obviously, this movie is a coming-of-age one, but in spite of it being a film about Montreal, there isn't a lot of the actual city in it.

For all my qualms with this non-Montreal Montreal, Grace's time in the city is similar to many McGillians' and other young adults' experience. A common topic of conversation on the McGill Reddit page is that students from out of town fail to really leave the Plateau, Milton-Parc, and Mile End area. Young people are not necessarily to blame for this limitation. It's only natural to want to stay in a safe and fun bubble. Still, there are so many other parts of Montreal to be explored and appreciated; like the centenary houses of Westmount or the crowded Beaubien Street restaurants of

Rosemont. For those who live or choose to stay in Montreal, life goes on beyond dimly-lit basement concerts, hangovers, and bagel runs. This film starts and ends with the idea that Montreal is a sort of ahistorical fantasy land for young people to dream in before reality kicks in and they return to their hometowns.

My bone to pick with *Mile End Kicks* is not related to the plotlines of the movie, but the minimal spotlighting on what I think should have been of central focus: the city on which the whole movie is meant to be based. The movie may be an accurate survey of many young people's move to a new city. Nonetheless, I left the film with the bad aftertaste of seeing an unsatisfactory depiction of my city, which is as complex as the people that make it up.



Radio TinTin

The Art of Losing Listeners

Irish indie-folk singer-songwriter Joshua Burnside talks to Radio TinTin about his approach to losing fans – on purpose

Jad Morin
Culture Contributor



From the Pit to the Backstage.

“It’s fun to try and lose a few fans,” Joshua Burnside proclaims to Radio TinTin with a big grin, as we’re sitting in the shade of a tree at the Vancouver Folk Festival. With over 118 thousand followers and 115 million streams across platforms, the Belfast native is no stranger to cultivating

“Written and recorded in the wake of the death of his best friend, Dean Jendoubi, Burnside used the project to process his grief. Centring an entire record around mortality marked a new direction for Burnside, one he deems significant to his artistic development.”

fandom. Still, in a time where algorithmic attention is so coveted, it is hard to believe that he truly enjoys losing listeners.

Burnside elaborates: “It’s exciting — like with my favourite artists, every time they release a new record, I wanna be like ‘What?’” — his face contorts with a mixture of confusion and disgust — “I want to ask myself, ‘What is this?... They must’ve lost their minds.’”

As Burnside alludes to, artists pushing the limits of their musical experimentation can often come at the cost of losing fans. The Strokes are one notable example, having recently altered their sound against the expectations of many of their listeners. Their latest album, *Reality Awaits*, released in late July, provoked mixed reactions from critics and fans alike. In addition to being touted as the “auto-tune” album, it features a prominent diss to popular music critic Anthony Fantano in the song “Lonely in the Future.” *Reality Awaits* has achieved an undeniable prominence in the Strokes’ discography — one that can be seen as either a jarring break or a welcome breath of fresh air from the rest of their work depending on the individual listener.

“Every songwriter I know is always trying to challenge and push themselves, some more than others,”

says Burnside, “but it’s rare to meet anyone who wants to do the same thing over and over again”.

The reactions of fans, whether positive or negative, can be used as a gauge by artists to test whether they are pushing the boundaries of their own musical landscape to a sufficient extent. While Burnside himself hasn’t been tinkering with the wonders of auto-tune, he has been experimenting with a different emotional palette. His latest record, titled *It’s Not Going to be Okay*, marks a morbid turn from the more wistful, subdued tone of the rest of his catalogue. Written and recorded in the wake of the death of his best friend, Dean Jendoubi, Burnside used the project to process his grief. Centering an entire record around mortality marked a new direction for Burnside, one he deems significant to his artistic development.

“You know...you understand how music works after a while, and how melodies and emotions intertwine. Music is like magic, isn’t it? It’s just like trickery. You’re tricking someone’s brain into feeling certain emotions with melodies and chords.

But you have to kind of go, ‘Okay, don’t do that. You’ve done that before, or you’ve heard that before. Do try and do something else.’”

Making music that deviates from the norm is a deliberate craft. Commercial success in the music industry can often be crafted from a set of predetermined components that have been shown to work. There are identical melodies in hundreds of songs topping the charts (such as the pervasive “Gen Alpha melody”).

After more than a decade of

“You know...you understand how music works after a while, and how melodies and emotions intertwine. Music is like magic, isn’t it? It’s just like trickery. You’re tricking someone’s brain into feeling certain emotions with melodies and chords. But you have to kind of go, ‘Okay, don’t do that. You’ve done that before, or you’ve heard that before. Do try and do something else.’”

releasing music, Burnside knows the “formulas” for gaining an audience. “You know all the tricks. You can do all the nice stuff, but you don’t. [In] so much music I listen to, you’re expecting this particular melody, [but] they went the other way even



Photo of Joshua Burnside

Courtesy of Joshua Burnside

though it’s not as nice. It’s not as ‘done,’” he explains. “They chose to do the sort of grosser thing. And you’re like, ‘ah...I respect it.’ And then you grow to love it.”

In order to be appreciated, music

“It’s so hard, when you’re making the music, to choose those paths sometimes. You’re like, ‘if I land on the four [chord] here and do this melody, it’d be really tasty...’ but it’s probably [already] been done.

people’s everyday emotions. With the current state of our society making it increasingly enticing for people to retreat into the comfort of media and art, artists must continue exercising their creative influence in a

It’s hard to choose the path less taken,” he concedes.

Later, Burnside used the age-old adage “with great power comes great responsibility.” Artists like him maintain the cultural core of our society, wielding their craft to shape

meaningful way. Joshua Burnside, for one, keeps us wondering what he’s going to take on next — and how he is going to continue challenging his devoted fanbase, who for now seems to have withstood his attempts to drive them away.

Fine Print

L'île Maurice

Stella Phipps
Culture Contributor

The waves of yesterday's tide
Have taught me much more
Than the patterns in the sand
And the scratches on my feet.

I see the heat
Before it comes,
I hear the air
Before it meets my lungs.
As I sail through the blue lagoon
A bird approaches just as soon.
It wades the water,
Lines the sky.
It's high but not so high.
On this little island state,
I still feel I am running late.

PARKER RUSSELL AND GOLNAR SAEGH INTERVIEW
THE OAP LINE



ALAYSHIA

U3, Faculty of Arts
Dunya

It's a really good and really cheap shawarma place. We found it walking to campus.

SILVIA

U2, Faculty of Arts
Cave of Saint-Léonard

It is a million-year-old cave in an urban park. I'm planning to go there next weekend. Based on the pictures it's literally and figuratively a hidden gem.

ANOUK

U3, Faculty of Arts
Square Saint-Louis

I don't know if it's a hidden gem. It's a nice little park. There's music a lot.

ABBY

U2, Faculty of Arts
Clark Street

We biked up and down the street. It's a beautiful street that has cute cafes.

OAP Word Search!

Complete this word search to keep yourself sane while waiting for spring OAP

O	J	D	H	B	J	O	F	B	X	S	U	R	N	O
S	U	W	O	R	E	G	R	U	B	R	E	M	A	P
B	T	T	T	B	K	C	V	V	A	Z	U	V	G	E
K	U	E	D	M	A	H	I	B	J	S	H	H	R	N
C	R	R	O	O	C	P	A	N	I	D	V	D	O	A
U	I	D	G	C	O	S	R	C	K	J	T	I	M	I
Z	F	F	N	E	K	R	F	I	Q	I	K	B	N	R
M	B	Z	I	A	R	E	F	F	L	N	P	X	I	P
K	H	E	N	R	S	F	Y	B	U	T	E	D	A	U
H	S	E	P	T	E	M	B	E	R	A	G	A	T	B
S	E	J	I	G	U	M	O	A	T	K	I	T	P	X
K	P	V	M	W	M	T	Z	S	Z	M	O	O	A	V
O	A	L	J	D	Q	B	I	U	Y	N	N	G	C	I
L	S	I	M	P	L	Y	L	E	M	O	N	A	D	E
D	L	E	I	F	T	S	E	W	R	E	W	O	L	F

April	Open Air Pub	DJ	September	Music Festival
Captain Morgan	Rabaska	Lower West Field	Burger	Piknic
Hot Dog	Burger	Outdoor	EUS	Simply Lemonade

Members get \$0 Delivery Fee

How's that for math?

Uber One for Students

Save on Uber and Uber Eats

Benefits apply on eligible rides & orders only. 3 months free subject to eligibility and member terms, see app for details

3
MONTHS
FREE



JOIN TODAY



Eligibility & member
terms apply.