



CONCORDIA'S INDEPENDENT NEWSPAPER SINCE 1980

WHAT DO YOU WANT FROM CONCORDIA?



**finally, they're listening • pg 07*



CLASSIFIED ADS

\$3.50+tax for Concordia undergraduate students.
\$5.00+tax for others. \$0.25/word after 15 words.

» **DEADLINE: 2 p.m. Friday.**
Classifieds must be purchased at our offices
1455 De Maisonneuve W. Room 649 and be
accompanied by full payment.

Monday to Friday, 10 a.m. to 5 p.m.
Closed on Wednesdays.

We do not take classified ads

by telephone, fax or E-mail.

PROFESSIONAL ESSAY HELP. Research,
Writing and Editing. Writers with post-graduate
degrees available to help! All subjects, all
levels. 1.888.345.8295 or www.customessay.com

thelinknewspaper.ca

BUFFET
maHARAJA
CUISINE INDIENNE / INDIAN CUISINE

STUDENT SPECIAL*
LUNCH & DINNER
50% OFF EVERY TUESDAY
10% OFF THE REST OF THE WEEK
*with valid student ID
only 2 minutes from Concordia!

1481 RENÉ-LÉVESQUE W.
TEL: 514.934.0655
www.buffetmaharaja.com

**MULTICULTURAL ACADEMY CANADA
LANGUAGE SCHOOL**

French Courses
Intensive Day - Night and Weekend Classes
BEST PRICES IN TOWN
Grammar and conversation courses taught from your mother tongue.
Also TEFAQ and IELTS preparation - Student Visa
Free IELTS - Laboratory and exams practices
1500 de Maisonneuve W. suite 401 - Across from Concordia Campus
514-994-9590 or email: info@collegemac.ca

\$10 to \$30 Rebate with this coupon upon registration

CANADA COLLEGE: All language courses
\$7/h. Small groups. French Test, TEFAQ,
preparation for Quebec Immigration (CSQ)
(TEFAQ and TEF approved Test Centre) - CSQ
Interview Preparation. English Teaching
Certificate (TESOL), certified by TESL Canada
Federation - Student Permit - Permit Renewal -
GMAT and TOEFL Preparation (TOEFL iBT
Authorized Center) Metro PEEL
514-868-6262. info@CollegeCanada.com
www.CollegeCanada.com

Restaurant Samir
Cuisine Libanaise

STUDENT SPECIAL
**TRIO SHISH
TAOUK**
ONLY \$6.50 + TAX

AT THE FAUBOURG
1616 STE-CATHERINE W.
3RD FLOOR

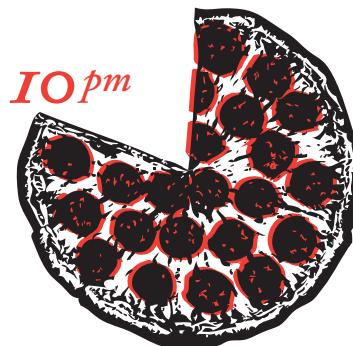
A LESSON ON NO.

BY WIENSTEIN & GAVINO'S

10



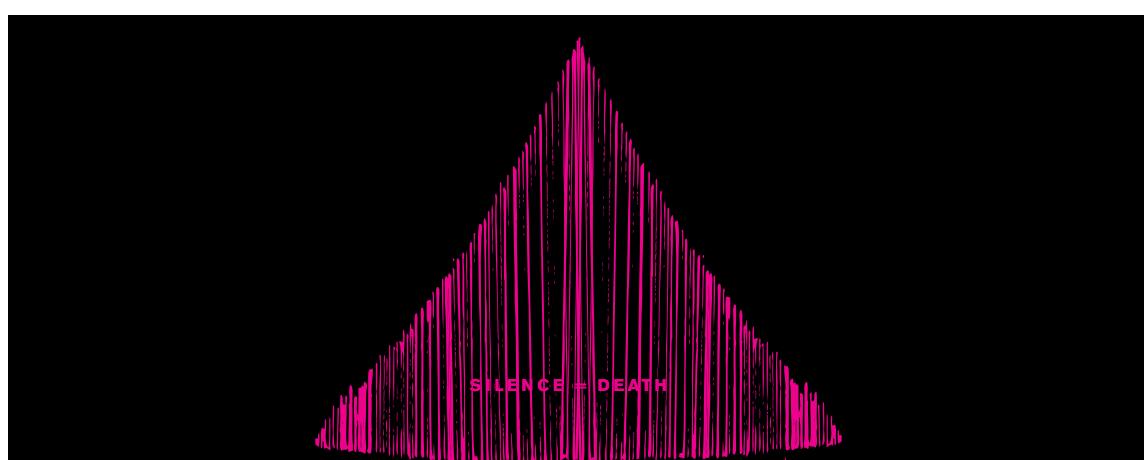
At lunch time,
ten means
EXPRESS MENU
featuring creative
new dishes every
week starting at \$10



At night time,
ten means
a large selection
of pizzas, pastas
& salads at \$10
after 10PM

W&G

1434 CRESCENT STREET, MONTREAL • WIENSTEINANDGAVINOS.COM



UNITED IN ANGER
THE ACT UP
REVOLUTION
ON SCREEN

2012-2013 CONCORDIA COMMUNITY LECTURE SERIES ON HIV/AIDS

JIM HUBBARD

includes Montreal premiere screening of
United in Anger: A History of ACT UP (2012, 90 min.)

NEW YORK

Thursday Nov. 22nd, 2012
1455 de Maisonneuve w.
H110 7 p.m. - FREE
aids.concordia.ca - 514.848.2424 x 7998



CINEMA POLITICA

SCREENING TRUTH TO POWER



IMAGE+NATION



REZO+CATIE



20x



COCO-SIDA



fugues

UNIVERSITY
Concordia
UNIVERSITY

FATS
BILLIARD PUB

Happy Hour from 4 - 7 p.m.
★ Pitchers: \$11.50
★ Shot Vodka: \$3
★ 8 pool tables
★ Private Room For Rent
★ Juke Box
★ Big Screen TVs
★ Wireless Internet
★ Sunday Student Night
2nd Hour Of Pool Free
★ Tuesday Ladies Night
Free Pool For Ladies
(& half off for couples!)

1635 St. Catherine's West
2 Minutes from Concordia
7 Days A Week 11am-3pm
514-938-1160
Monthly Pool Tournament
METRO GUY-CONCORDIA
CONCORDIA SPECIAL SUNDAY-THURSDAY POOL ONLY 6\$/HOUR
WITH VALID STUDENT ID



THE STATE OF THE STATION

BY COREY POOL @COREYRIVER

Concordia University Television might be mired in an uncertain legal grey area, but financially speaking, they could be headed for the red.

Earlier this month, then-provisional Board of Directors member Wendy Kraus-Heitmann diagnosed CUTV as being "not financially sustainable in its current state."

On Oct. 30, the Concordia Student

Broadcasting Corporation passed a motion that declared that the resignation of then-station manager Laura Kneale set off a "loss of financial control that imperiled student funds."

The next day, Concordia University froze CUTV's student-funded fee levy account—into which each undergraduate student at Concordia contributes \$0.34 per credit—leaving only payroll open.

At that time, CUTV was paying out

\$1,000 per day to approximately 10 employees.

According to documents obtained by *The Link*, by Nov. 14 CUTV had already incurred \$156,918 in salary expenses. Had this trend continued throughout the rest of the year, CUTV could have spent approximately \$296,000 in salary expenses by May 2013.

Continues on Page 5

THE LINK ONLINE

ANDROID APP

Download our brand new app from the Google Play Store! All our newest content is at your fingertips on the customizable homescreen. Share your favourites and save them for offline reading; set the text size and font to your liking. It's never been more convenient to get the latest from The Link! Scan the code to get the app now!



MAKING IT HAPPEN PT. 2

Part two of our *Making it Happen* artist series highlights solo artists. Ballet dancer-turned-choreographer Pascale Yensen and visual artist Sandra Alain tell us how they make it work.

BOUGE D'ICI

Bouge d'ici is back for its fourth season and is the answer to a prayer of strapped-for-cash dance lovers. The festival unites emerging dancers and mentors in the industry. Our writer Anastasia Wansbrough talks to festival founder Amy Blackmore for this feature. On the web Thursday.

SCIENCE BLOG

Scientists have set a new record this week, measuring the most distant galaxy from Earth. Now, at face value, this may seem little more than a rather cool statistic—but bear with me for a second.

MEN'S BASKETBALL

Sporting his headphones and a focused look while preparing for his team's home opener against the Laval Rouge et Or last Thursday, last year's league MVP Evens Laroche had no idea he was about to be benched.



ART MATTERS

Thirteen years later, The long-running Concordia festival plans for its upcoming year.

17



DISORIENTED, AGAIN

Former CSU VP Student Life Laura Glover speaks: "It is difficult to understand why more students weren't present at Orientation this year. Did the majority of students even know that events were happening? If they did, why did they choose not to attend?"

20



TOWARDS A NEW CUTV

Second Meeting Sets Timeline for GA, Outlines Eligible Voting Population



PHOTO ERIN SPARKS

About 30 members of CUTV gathered in the basement of Concordia's School of Community and Public Affairs on Monday night to discuss the sustained future of the station.

BY COLIN HARRIS
@COLINNHARRIS

A “structure to move forward” was the mantra for Monday night’s meeting to discuss the future of Concordia University Television in the basement of Concordia’s School of Community and Public Affairs.

The meeting’s general civility was a credit to the moderating skills of Gabrielle Bouchard, the SCPA’s peer support and trans advocacy coordinator.

Like the previous meeting held Thursday in the same location, Bouchard outlined that everyone was in a “safe space,” ensuring a mutual consent of its definition before moving forward. Conflicts between individuals were not to be discussed.

The agenda picked up where Thursday’s meeting left off, continuing the process of defining who will have voting rights in the station’s upcoming general assembly. The assembly will see CUTV elect a new Board of Directors, write new bylaws and find an auditor—all legal requirements of a Quebec not-for-profit organization.

According to the resolution met, the GA will take place the weekend of Dec. 1.

After some debate, it was resolved that students paying the station’s fee levy, community members, volunteers, CUTV staff and donors to the station would be eligible to vote at the GA.

Students, as “founding members of CUTV” in the words of the sole remaining Board member Sabine Friesinger, received a

unanimous ruling to have voting rights at the GA.

CUTV staff, the paid employees of the station, will get to vote as well.

Concern was raised initially about who would be defined as staff at the assembly—as only three staffers currently remain at the station—but, after member Fahim Moussi suggested that the title be extended to anyone who was staff since Oct. 2011, the motion also passed unanimously.

It was the topic of donors that illustrated the underlying tension in the room. If donors were to get a vote, it would be a first for the station.

CUTV member Emily Campbell and Concordia Student Union President Schubert Laforest, among others, voiced concerns

that donors’ politics might undermine the station’s internal operations if they were able to vote in the general assembly, given that the vast majority of donations were made during CUTV’s coverage of the Quebec student general strike.

But the ties the station made with the *carré rouge* movement was reason to give donors voting rights, according to others.

“Because the strike did define what CUTV became, because nobody here can pretend the strike isn’t the reason CUTV is as successful as it is [...] I think it is important to keep links with the movement,” said CUTV Member Fehr Marouf.

After some discussion, it was resolved that donors who could be identified via cheque or PayPal

would have voting rights at the GA.

However, little progress was made to solve the station’s current management structure, which has been bemoaned in several recent resignation letters by former CUTV staff.

A motion for outside arbitration between management and workers was passed, but details of when, how and by whom were not discussed. Bouchard will take charge of looking into options.

In the interim, Bouchard asked for volunteers to help “keep the doors open” at CUTV by working in the office throughout the week, as Executive Director Laith Marouf is the only one currently holding the keys required to access to the station’s offices.

“I can’t continue to be the only person there,” said Marouf.

OPEN LETTER SOURCE OF TENSION BETWEEN CUTV MANAGEMENT AND MEMBERS

BY COLIN HARRIS
@COLINNHARRIS

As soon as the outlined agenda points were finished, tempers flared at Monday’s Concordia University Television meeting.

Although the meeting was terminated shortly thereafter by the moderator for reasons of rapidly eroding good faith, it wasn’t before the rumblings of interpersonal conflicts made an appearance.

“I request that everything on the Facebook page, that we all

agree is harming the station, not only individuals, to be taken off,” said CUTV Executive Director Laith Marouf.

Marouf went on to cite an open letter released by CUTV members and posted on the CUTV Facebook page as an example of this “damaging” content.

“That is not CUTV content and it should be off our site,” said Marouf, referring to the station’s Facebook page. “Follow whichever way you want—with democracy somewhere else.”

The letter in question was published the night of Nov. 14, and made several demands, including a call for a new, non-hierarchical structure to the station, the immediate appointment of a provisional Board of Directors and plans for a general assembly to be organized no more than 12 days after its publishing.

“We want to take back our station,” the letter reads. “Community media is for the community by the community. We are some of the CUTV community and we want to work this out.”

The following morning, the letter had 10 signatures, but in the days to follow that number grew to about 50.

The legitimacy of all signatures, however, was called into question by Marouf, who said he found his own name on the letter. The option to add names has now been removed.

CUTV member Emily Campbell, who read the letter’s demands at Thursday’s meeting, said the catalyst for its drafting were two impromptu member gatherings the night before.

The letter voiced the collective concerns of about 25 members, according to Campbell. They felt uninformed on the station’s precarious situation, stating in the letter that they knew nothing of the “legal limbo” CUTV was in until reading about it in *The Link*.

While the preliminary steps have been made towards a new CUTV, there’s no sign that the letter, or its demands, are going anywhere just yet.

“There is no slander in the letter. And yeah, it needs to be online,” said Campbell.

FINANCIAL QUESTIONS, GOVERNANCE ISSUES REMAIN AT CUTV

CUTV

BY COREY POOL @COREYRIVER

Continued from Page 3

This level of spending on salary expenses, based on estimated student fee revenue, could have put CUTV at a deficit of approximately \$16,000 by May.

However, the provisional Board of Directors took decisive action after assessing this situation and began a process of cutting down working hours and firing some staff.

As it stands, there are only three paid staff members still employed by CUTV—Executive Director Laith Marouf, Web Developer Fahim Moussi and Sound and Music Coordinator Nawar Al-Rufaie.

Throwing Numbers

The question of financial sustainability might seem strange in light of recent numbers being projected by CUTV.

On Nov. 14, CUTV posted on its Facebook page that it was projecting a budget of \$500,000 for 2012-2013, a significant increase from the \$330,000 it projected in the same post for the previous year.

If student fees make up only 45 per cent of CUTV's projected budget, as claimed in the Facebook post, this leaves approximately \$270,000 to be made up in other revenues.

According to Marouf, this increase takes into account various forms of revenue that the station is said to receive.

"[It comes from] grants, subsidies, donations, sales and services and our co-op for equip-

ment, and memberships from the community. Also, our surplus from last year," said Marouf in an interview with *The Link*. "In total, this is our budget—\$548,000, I think."

When asked for documentation to substantiate these claims, Marouf said it would be illegal to disclose the information on the record, due to sensitive information involving staff salaries.

The same Facebook post also claimed that \$80,000 was given to the station in the form of donations, for the student strike. Marouf says that this number also includes the Concordia Student Union's \$6,000 donation made in the spring.

During the student strikes last spring, CUTV gained notoriety for their live coverage of daily protests and demonstrations in Montreal.

Throughout the summer months, the station called for donations to aid in funding their equipment to keep the expensive live coverage afloat, and is said to have received a significant response.

Several months later, where those funds are—and what's been done with them—isn't totally clear.

"They are all on PayPal, most of them, and some of were moved over the summer to pay for the bills of the live broadcast," said Marouf.

"It also includes a lot of money that is not from PayPal. It includes cheques from unions all across the province."

According to Marouf, those funds remain within the PayPal account.

"I can see what happens in it, but I am not a signing authority on it," said Marouf.

Outstanding Invoices

Though this donation money is said to have been accrued to pay for the live coverage of the strike, it remains unclear how much of it has been spent for that purpose.

Documents obtained by *The Link* show \$19,933 in outstanding invoices from Novanet Communications Ltd., a Canadian telecommunications services and solutions provider, to CUTV.

According to Marouf, the current lack of a Board means that no cheques can be signed to pay Novanet for the outstanding balance.

The responsibility to pay these bills should have apparently fallen on the station manager prior to her resignation, he said.

Some invoices, however, are currently overdue by as many as 119 days, the first of which dates back to June 31, when CUTV's provisional Board, which included Marouf, was in place.

Prior to that, the Concordia Student Broadcasting Corporation, the umbrella organization that once held CUTV and that still currently oversees CJLO, Concordia's radio station, dealt with some of these payments.

"As far as the total amount of donations that were made, the CSBC were given \$10,000 in May of 2012 with which they paid a livestream bill of \$9,636," said Patrice Blais, CSBC Board member and former member of CUTV's provisional Board. "The CSBC never saw the rest. It was never within our control."

In order to broadcast live events—such as the demonstrations over the spring and summer—CUTV uses two products, in addition to its camera and sound equipment.

The outstanding invoices come

"As far as the total amount of donations that were made, the CSBC were given \$10,000 in May of 2012 with which they paid a livestream bill of \$9,636. The CSBC never saw the rest. It was never within our control."

—Patrice Blais, CSBC Board Member

weekend of Dec. 1.

"The contractors are fine with the understanding that a general assembly is happening to bring in the signing officers," he said. "There are no signing officers to pay anything right now."

Moussi made it a point, however, to make clear that what CUTV did with this equipment was ultimately invaluable.

"I would stress that these costs, as undesirable as they were/are, certainly pale in comparison to the value of the coverage it enabled," said Moussi.

"I should also hope that this experience will serve as an opportunity to learn how to better budget and plan the coverage of live demonstrations, as they are—without a doubt, as most of CUTV's community would attest—a core of CUTV's involvement in the community and media spheres of Montreal."

CSU BYELECTIONS, A BUST?

Legitimacy of Polls to Be Determined by Judicial Board



CSU President Schubert Laforest voices concerns regarding upcoming byelections.

BY MEGAN DOLSKI @MEGANDOLSKI

The Concordia Student Union is set to hold byelections beginning a week from today—but a procedural slip-up in announcing open positions could mean the results will not be legally binding.

Confusion and miscommunication led to errors in the proper and timely posting of the executive VP Academic and Advocacy position, and in the number of regular councillor spots declared to be available.

The initial announcement of the polls took place on Nov. 2.

The posters put up didn't include mention of the available executive position, and only declared three open Arts and Science spots, three for John Molson School of Business students, one in Fine Arts and four for students at large.

"I did not find out the VP Academic position was open until I read the newspapers on Tuesday [Nov. 6]," explained CSU Chief Electoral Officer Justin Holland. He said he made

new posters to rectify his error immediately upon learning that the position should have been included on the list.

Since the first posting was made, more council spots have opened up, but it is questionable whether any of the positions announced after the initial Nov. 2 posting will be considered legitimate.

This validity of the byelections, debated amongst councillors, has nothing to do with the eligibility of the specific candidates themselves. Rather, issues were raised with the procedure that was followed in announcing and advertising the seats that they had run for.

"The problem is the process," said student Senator Chuck Wilson. "Is the process being respected here? Largely it is not."

The confusion concerning councillor positions was a result of a slew of resignations coming at different times—resulting in the vacancy of more positions—in tandem with sporadic updates passed on from the chair to the CEO.

Whether or not council was even in a position to resolve or clarify the mishap was raised.

"Council cannot declare anyone ineligible for elections—contestation needs to go to judicial board," said VP Clubs and Internal Nadine Atallah.

"There are ways to go through with this, but we are setting a dangerous precedent—we are not within the purview of council right now."

Councillor Gonzo Nieto agreed.

"We need a body that is not us to make the decision," he said.

Council eventually passed two separate motions—one pertaining to the executive position, and the other to the open spots on council.

Both motions require that the issues be brought to the CSU's judicial board, and include a caveat that the JB have access to a CSU lawyer for half an hour, paid for by the union.

This was added because the JB currently

does not have access to its own legal advisor and does not have the budget to afford outside legal assistance.

The JB's decision will determine which and how many spots are legitimately open for byelection.

Nick Cuillerier spoke on behalf of the JB, and assured council that the board would have a provisional decision in a timely manner, prior to elections.

Until the JB renders a decision, Holland said that the official open positions remain those announced on Nov. 2.

The repercussions of an invalid election could be potentially drastic for the CSU.

"We only have half a council," said President Schubert Laforest. "People have been resigning for various reasons over the year—yes, we need to make sure we are following the rules, but we need to keep in mind the student involvement aspect of this."

"Student engagement will be stifled because of it."

◆ PHOTO ERIN SPARKS

CITY BRIEFS

BY ANDREW BRENNAN @BRENNAMEN

French-Language Branding 101

Several major North American retailers are taking the Quebec government to court, protesting a French rebranding inside the province, the Canadian Press reported Sunday.

The language clash began after the Office québécois de la langue française called out English retailers on a microsite demanding they provide French translations for their brands.

The retailers—including Walmart, Best Buy, Costco and Gap—are scheduled to appear before Quebec Superior Court on Thursday.

Life Sentence for Cabbie Murderer

Nigel John was sentenced to life in prison on Friday for the November 2009 murder of a Montreal taxicab driver.

John, 29, has no chance for parole for 12 years, according to *The Gazette*.

In the sentencing, Superior Court Justice Sophie Bourque described the multiple stabbing of Mohammed Nehar-Belaid as a "despicable, unprovoked attack on an honest, vulnerable, hard-working man."

Twinkies Today, Gone Tomorrow

Though it may not be able to produce the infamous Twinkie, Montreal-based Saputo will continue production of Hostess brand pastries whether or not the American company goes bankrupt, the *National Post* reported Friday.

After announcing last week it was unable to keep up production after its largest union went on strike earlier this year, Hostess Brands Inc. was requested on Monday to reenter mediation talks with the Baker, Confectionary, Tobacco Workers and Grain Millers' International Union at the request of a New York bankruptcy judge.

Israel vs. Palestine, Montreal Edition

Hundreds of people gathered at the steps of Concordia University's Hall Building downtown on Sunday to lament the last five days of bloody unrest in the Gaza region.

Plowing through the streets, the pro-Palestine group chanted, "Long live free Palestine," "Solidarity with Gaza" and "Israel assassin, Harper accomplice," according to *La Presse*.

The two MNAs for Québec Solidaire, Françoise David and Amir Khadir, were present.



A NEW CONCORDIA

The beginning of the End of the Governance Crisis
by Julia Wolfe

*Additional reporting by
Elysha Del Giusto-Enos*

It was \$10 million in settlements, 45 departures and one external review that defined Concordia's decade-long governance crisis. It might be Alan Shepard and Norman Hébert, Jr. who end it.

Shepard, Concordia's president, just passed his 100-day mark at the university. Hébert chaired his second-ever Board of Governors meeting Friday. Besides being new and in power, the men have a lot in common—they both really like the word 'transparency.' Both speak with the slow, deliberate tone of someone wary of the press—and both men are listeners.

Tough Questions Welcome

Lex Gill—the BoG's undergraduate student representative both this and last year—noticed that same commitment to listening and felt she wasn't the only one.

"Faculty members and staff that sit on the board feel that the environment has been dramatically more inclusive and open to criticism than had previously been the case," she said.

One such question came from Norman Ingram, the chair of the History department, who asked why salaries have been raised 10.2 per cent.

He acknowledged that last year the government-banned bonuses at the university level but that the base salaries have seemingly jumped to compensate for that.

What was just as worrisome, he added, was that these increases seemed to favour non-academic administrators.

Hébert said that he would get back to the Board with answers on that topic. He added that since he didn't know the question in advance, he could not provide a thorough answer mid-meeting.

"I bring it up in some trepidation because obviously I am friends with some of the people who are on this list," Ingram said.

To Gill, it's just nice to have these conversations at all.

"Governors are asking questions that in previous years would have been con-

sidered controversial or would not have been welcome," she said.

Hébert said after the meeting that he's confident that kind of respectful dialogue will remain on the Board he's chairing.

"There's a way I expect to be talked to, so I will talk to you in that way," he said simply.

A Two-Headed Beast

Senate, the school's highest academic governing body, approved a motion last month to amend the university bylaws to balance out the power between them and the BoG. On Friday, the BoG's approval ratified the changes.

It was one of the recommendations from the Shapiro Report, which stated that the university needed a Senate with teeth.

"We are not a business; we are a university and that means that the academic portion cannot be at the back of the bus," said Shepard.

Gill was pleased to see what she saw as the "final salute to the Shapiro Report."

While Gill had previously been a proponent of opening Concordia's charter, as the Shapiro Report suggested, she said the new culture of the Board means that's not really necessary anymore.

This new BoG, she said, brought an end to an era of "mistrust" in the Concordia community.

"I think the board has come to recognize the value of Senate and there is no desire to remove their powers," she said adding that any attempt to do so would be "politically disastrous."

At the Table, On the Streets

For several unions, however, a change of attitude at the Board won't mean much if there isn't a change of faith at

the table.

A majority of the collective agreements with Concordia's unions are currently open. In the past, collective agreements have taken years to settle.

"When you have collective agreements open for a long time, and unresolved, it has a slight acidic effect throughout the entire institution, and that's not what we want," admitted Shepard.

While the BoG meeting was in session, the university's technical support staff was picketing outside.

They've been without a contract since 2009. The Concordia University Part-Time Faculty Association just passed a strike mandate, and Concordia's United Steel Workers local has had a strike mandate since April 2011.

If the changes in the administrative attitude don't mean a difference in negotiations, Concordia may finish the governance crisis on the crest of a labour war.

"We need to change this culture; we're going to," Shepard said.

A Fresh Start

Hébert said he is "looking forward, not backwards" when it comes to Concordia governance. And the Board he sees is one Concordia can be proud of.

"What I addressed to the Board members is that we are observed. We have that responsibility to take care of the university on behalf of it," he said. "We have to act like ladies and gentlemen."

It's a little early to say if this new dynamic at the Board will remain, or if it's enough to wipe out over a year of bad press. But it's certainly a start, and a shift that can't be downplayed.

"I don't think that everything is perfect yet, but I think that there is a lot of competence and a lot of good intentions," Gill said. "The Board has come a long way."

A QUESTION OF OUTSOURCING

BY ELYSHA DEL GIUSTO-ENOS
@ELYSHAENOS

During the Nov. 16 Board of Governors meeting, the topic of the homestay situation for Concordia's Chinese students was addressed—and a number of steps forward were outlined.

"We've now engaged Chinese Family Services to help us with the Chinese international students," said Concordia President Alan Shepard.

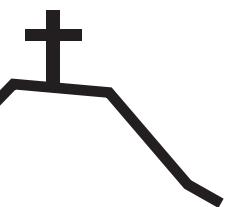
"And we have asked them—they are now representatives—to call every single student who was admitted this fall to ask, either in Mandarin or Cantonese, how they're doing; can we be of any service to them."

Shepard said that the contract for Chinese recruiter, Peter Low, expired in September of this year. He added that one of two things will happen with the Chinese recruitment program—either Concordia will send out a new request for proposals, or bring that recruiting in-house.

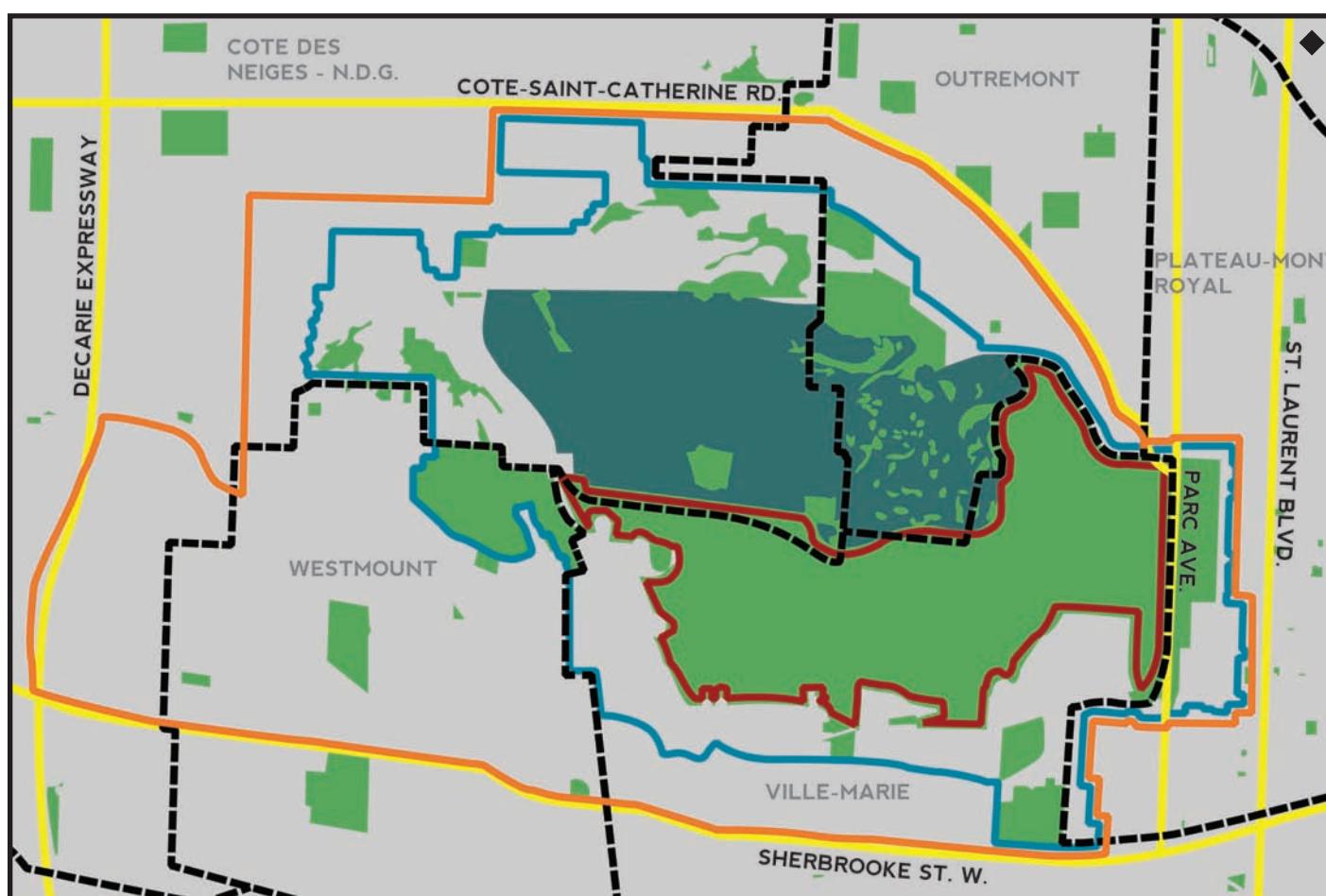
"I don't like that there's a kind of middle-person between us and our students," Shepard said. "International students are important to us, as are all students, and I want to reassure them that we're taking this seriously. We're doing our best."

Shepard added that even one student in distress is one too many.

MAINTAINING THE MOUNTAIN



Local Association Addresses Mount Royal's Future



KEY

- LIMIT OF THE PROTECTED ZONE
- PROPOSED BY LES AMIS DE LA MONTAGNE
- MAIN ROADS
- MOUNT ROYAL PARK LIMIT
- NATURAL & HISTORIC DISTRICT OF MOUNT ROYAL
- GREEN SPACE
- CEMETERY
- BOROUGH LIMITS

◆ MAP JAYDE NORSTRÖM

BY MEGAN DOLSKI @MEGANDOLSKI &
JOSEPH ARCIRESI @ARCHIERAYZEE

Surrounded by Montreal's rapidly growing urban core, increasingly buried by its skyscrapers, governed by repeatedly shifting managerial mechanisms and covered by soon-to-be vacant institutions, sits Mount Royal.

While the geological formation itself might be sturdy and sound, its future is becoming increasingly unstable—it's not immune to the physical and legal changes inevitably resounding from the bustling city that encircles it.

Friends of the Mountain

Things stand to change a lot for Mount Royal over the next decade.

"The city is facing a threat to the reality of this mountain and to its character that really has not been on the table throughout our history," said Peter Howlett, president and founding member of Les Amis de la montagne.

"There is every chance that much of it will be lost, in terms of access to the community—and that it will be unrecognizable in ten years' time."

Founded in 1986, Les Amis de la montagne is an organization dedicated to the preservation of the mountain. Its self-proclaimed mission is to "protect and enhance Mount Royal through community involvement and environmental education."

The group has been actively working on identifying the key issues that will affect Mount Royal in the coming years, and seeks

to inform and mobilize the community to ensure that Montrealers can continue to enjoy the mountain as they have come to know it.

They say that with a new provincial government recently taking office, and a change in municipal administration looming ahead, people need to act now if they want to avoid potential threats to the state of the mountain as we know it, and ensure its longevity.

Major Issues

At the forefront of issues identified by the organization are the impending changes to many of the longstanding institutions housed on Mount Royal.

Sixty per cent of the mountain's territory is currently occupied by institutions, but many of them are on the cusp of moving away—and what will replace them is a matter of concern.

The Hôpital Hôtel-Dieu will be out in 2014, and both the Royal Victoria hospital and the Shriners children's hospital will be gone the following year.

The organization wants to ensure that the land is used in a way that is acceptable to the local community.

Another major consequence affecting the mountain comes courtesy of Montreal's developing urban centre—the view of the mountain shrinks as the city's skyline grows. In recent years, it has become increasingly difficult to see Mount Royal from certain areas on the island because of office towers and condominiums.

"We've got to be more and more concerned by the building of high-rise towers in

"We've got to be more and more concerned by the building of high-rise towers in the downtown area which block the view of the mountain. What is the symbol of Montreal—is it the towers or the mountain?"

—Marcel Côté, Les Amis de la Montagne Board Member

the downtown area which block the view of the mountain," said Marcel Côté, founding partner of SECOR-KPMG and board member of Les Amis de la montagne. "What is the symbol of Montreal—is it the towers or the mountain?"

The organization hopes, among other things, to see legislation passed limiting the height of these structures and expanding the protected radius around the mountain to Decarie Blvd. and St. Urbain St. on the east-west axis and from Ste. Catherine St. to Sherbrooke St. on the north-south axis, as Les Amis's Director General Sylvie Guibault pointed out on a large map of the mountain and surrounding area.

Other issues plaguing Mount Royal are the complex mechanisms that currently manage the mountain's territory, and the importance of preserving institutional domains that are currently located outside of the designated protected territory was also mentioned.

Future

Les Amis de la montagne will be hosting a summit meeting in May 2013, as a follow-

up to one that was held ten years ago in 2002. They hope to reassess and revisit issues plaguing the mountain, and address new problems that have arisen.

Since the initial summit, the organization has compiled a document outlining the progress that has been made in the past decade, and identified issues moving forward.

The summit in 2002 resulted in the mountain being declared a "Historic and Natural District." Now, however, the organization thinks the protected zone needs to increase in size.

Leading up to the spring summit, Les Amis de la montagne will be hosting a slew of public forums in order to obtain feedback from the community and speak with organizations and government members to ensure they are well informed on the situation moving forward.

The summit will attempt to outline solutions to the problems identified by the public, just as it did ten years ago.

From there, recommendations towards action and solutions will be presented to municipal and government authorities following the summit.

A MOUNTAIN OF HISTORY

compiled by Megan Dolski @megandolski



SOURCE: <http://www.lemontroyal.qc.ca/en/learn-about-mount-royal/short-history-of-mount-royal.sn>

PHOTOS LESLIE SCHACHTER



1535: The mountain gets its name. Jacques Cartier climbs to the top, receiving guidance from the inhabitants of Hochelaga. He calls it Mount Royal.

1992: A fiber optics system replaces the original incandescent lights used to illuminate the cross at the mountain's summit.

2001: Mont-Royal Park celebrates its 125th anniversary with an entire year of special events organized by the city of Montreal, Heritage Montreal, Centre de la montagne and Les Amis de la montagne.

2002: A Mount Royal summit is held, jointly organized by Les Amis de la montagne, Heritage Montreal and Centre de la montagne.

2013: Les Amis de la montagne plans to organize a summit in the spring with the intention of bringing together all those interested in seeing the mountain flourish in the future.

1643: A cross is erected on top of the mountain, courtesy of Paul de Chomedey. The cross stands as a symbolic gesture, offering thanks to God for protecting the colony from a flood.

1924: The cross on top of the mountain is illuminated. The current cross—over 30 metres tall—was erected by the Société Saint-Jean-Baptiste.

1876: Mount Royal Park is inaugurated.

1874: The City of Montreal's Charter adds an article protecting Mount Royal Park. This becomes the first piece of Quebec legislation ensuring the protection of a natural site.

1763: Ville-Marie becomes Montreal—its name derived from the Italian version of Mount Royal, Monte Reale.

1942: The first communications tower is built on top of the mountain, to be used by the city for security purposes.

1960: A Mount Royal Park master plan is tabled, though many of its elements never materialize.

1962: Mount Royal Park expands as a result of the City of Montreal acquiring land alongside Mont-Royal Blvd.

1990: The public is consulted on a preliminary plan for the conservation and restoration of the mountain. This is facilitated by the Bureau de consultation de Montréal for Montreal, Westmount and Outremont.

1987: Mount Royal is declared a heritage site by the City of Montreal.

1986: Les Amis de la montagne is founded, dedicating itself to conserving and bettering Mount Royal.

1981: The Centre de la montagne is founded—a non-profit initiative which aims to preserve the mountain's heritage and promote environmental education.

2003: The Quebec government makes an announcement, stating that it intends to declare the mountain a "historic and natural district." This decree, however, gets put on hold a few weeks later when Jean Charest's Liberal Party replaces Bernard Landry's Parti Québécois in the National Assembly.

2004: The Bureau de Mont-Royal is created by the city of Montreal.

2009: The Mount Royal Protection and Enhancement Plan is adopted.

2005: Table de Concentration de Mont-Royal is established to support the Bureau de Mont-Royal. A decree making Mount Royal a historic and natural district is finally adopted. This is the first of its kind in the province. The Mount Royal Historic and Natural District expands to include the summit park in both Outremont and Westmount, in addition to the Mount Royal cemetery and a residential area alongside Mont-Royal Blvd.

RETRO TUESDAY
PITCHER 5\$

HITS-MOI THURSDAY
LABATT 2\$
DRINK 4\$

FRIDAY, SATURDAY & SUNDAY
5 SHOOTERS/10\$
8H30PM - 3AM

TUESDAYS & THURSDAYS
OPEN BAR 6\$
8H30PM - 10PM

CAFÉ CAMPUS
SHERBROOKE ST-LAURENT

57 PRINCE-ARTHUR E. - 514-844-1010 - WWW.CAFECAMPUS.COM

NOVEMBER 16 TO 25
PLACE ÉMILIE- GAMELIN
INSTALLATIONS+ MUSIC+GUIDED
TOURS+TALES+ THE 22: SOIRÉE ROUGE
+CIRCUS+ SPEECHES

FIN NO-VEMBRE

THE DNA OF A PUBLIC SQUARE.

WWW.ATSA.QC.CA

JOIN THE LINK!
MEETING
FRIDAY AT 4 PM
HALL BUILDING
1455 DE MAISONNEUVE WEST
ROOM 649

COME TRY our INTERNATIONAL CUISINE
FOOD COURT

le goût du monde
taste of the world

FAUBOURG
SAINTE-CATHERINE

GREAT SPECIALS FOR STUDENTS!

1616 STE-CATHERINE W.

RIGHT AROUND THE CORNER!

- WOK IMPERIAL Szechuan Cuisine
- DELI-M Smoked Meat
- BAO DAO TAIWAN Taiwanese Teas & Cuisine
- CAFÉ SANDWICH Sandwiches, Salads
- POULET TIKKA Indian Cuisine
- BENDO SUSHI Sushi
- PIZZA MAX Pizza
- YUKI RAMEN Japanese Noodles
- BANGKOK CUISINE Thailand Cuisine
- SUBWAY Submarine Sandwiches
- SAMIR Lebanese Cuisine

EXPANDING THE BOUNDARIES OF PRINT

ConU Print-Makers Try to Make It With 50/50 Show



BY BRENDAN ADAMS @DANIELDELAIR

Johannes Gutenberg's printing press was a pivotal technological development in human history, but the craft behind creating print media has often struggled to find legitimacy as an art form.

This digital era, in which mass media printing is falling into decline, seems like an unlikely juncture for that legitimacy to arrive. Somehow, though, the art is witnessing resurgence across North America—including here in Montreal.

Concordia's Student Print Association's annual *50/50* Exhibition and Print Sale is a perfect example of the easily overlooked print media scene in the city.

Running this week at the VAV Gallery in Concordia's VA Building, *50/50* is an affordable and accessible space for artists and enthusiasts to discover and share new and interesting work. Profits from the show directly support Concordia's up-and-coming printmakers, as the money is split *50/50* between SPA and the contributors.

"It's true that it's a good way to make a

bit of money out of our art, but more importantly, it's a good way to put our art out," said Concordia print media student and *50/50* contributor Évelyne Laurin.

While the artists use the money to line their likely light pockets, the SPA uses their share of the earnings to give back, organizing things like bringing visiting print artists to Concordia, the Print Media graduation show and working to subsidize a print exchange between Concordia and other universities.

SPA has been around since 2000, but the full history of the *50/50* show is a little more vague.

"It's kind of hard to keep the thread of our origin story. It's kind of mysterious," said Will Austin, who is an executive member of the SPA.

"I know it's been happening basically annually but in a word of mouth kind of way. I don't feel like I have hard facts to back that up, which is kind of weird," said Austin.

Regardless of when it all started, the *50/50* show has received positive reviews,

helping locals support student artists as well as giving people the opportunity to discover something new.

"You can get art for a cheap price and that art might have much more value in the future, which is true for some people who graduate from Concordia," Austin added.

Because print media is by nature an art form based on copying, it's often a more affordable medium to collect.

However, this has also been a hindrance to the acceptance of print media by art aficionados in the past, when collectors were often unwilling to shell out for a work from a series when they could get their hands on original drawings or paintings.

Even though it is serial in nature, printmakers don't think that makes it any less of a legitimate art form.

"Even in an edition, it's an original work. It's not a copy—it's a multiple," said Laurin. In fact, many artists of different mediums are embracing multiples as a beneficial tool to create similar but ultimately unique pieces.

"I think that students are coming from painting and drawing and photography because you can do a lot with print," said Laurin.

Whether it's in large-scale installations or through "end touching" prints with wax, watercolor, or pencil, printmakers are working to "expand the boundaries of print," he explained.

Some of that expansion is going in the city with artists like Dominique Pétrin,

who covered the exterior walls of the Les Catacombes co-op bar downtown with screen-printed paper in October.

Boundary-expanding or not, the *50/50* show provides a rare chance for student print artists to see their work hanging on the walls of a curated gallery—an "eye-opening" experience, according to Austin.

"It's important to have an opportunity to put your work up on a wall because it changes the way you look at it. It can be really instructive, even if it's a bit unusual to your average gallery situation," he said.

"It helps you raise your critical awareness of how [your work] translates to the gallery environment compared to just looking at things always in the classroom environment."

Whether it's to see their work on a gallery wall or for that little bit of cheddar, the *50/50* show has brought a lot of artists out of the classroom and into the art scene in the past, and with so many submissions, the show ends up being a real eclectic accumulation of art, from more formal print work to seasonal gifts prepared with Christmas in mind.

"It's a broad representation. It's not an MFA show or a conceptual event," said Austin.

"There was so much work last year, it was almost too much. It was almost impossible to hang it all in the VAV."

"It's important to have an opportunity to put your work up on a wall because it changes the way you look at it. It can be really instructive, even if it's a bit unusual to your average gallery situation."

—Will Austin, Student Print Association Executive Member

50/50 / Nov. 19–23 / 11:30 a.m. to 5:30 p.m. / VAV Gallery (1395 René Levesque Blvd. W.)

AMBITION MATTERS

Art Matters Fest Looks to Gain Board, Expand to New Genres



Clinton Glenn in the Art Matters offices.

◆ PHOTO ERIN SPARKS

BY KATIE MCGROARTY @KATIECMCG

Montreal has a love affair with the arts.

That, combined with the fact that the city's downtown core is mostly populated with university students, fosters a unique environment for young artists—something that has been taken full advantage of over the past 13 years.

Every March, Concordia University hosts Art Matters—a festival dedicated to helping student artists transition into working ones, by either displaying or curating shows at venues around the city usually reserved for more established artists.

"Inclusivity is something which is really important. There are certain departments within Fine Arts that were underrepresented last year—for example, theatre and music," said Clinton Glenn, exhibitions and special events coordinator for this year's festival.

"What we're trying to do is reach out to these communities to make sure this festival is inclusive of the fine arts community as a whole rather than just being specifically toward a more visual medium."

When dealing with arts that can go from paintings on a wall to interactive games, from theatre performances to sound engineering projects, it takes a significant amount of organization to secure venues that are either multi-purpose enough to host several exhibitions, or ones that can work perfectly for one medium.

With the added difficulty of finding spaces that will work for the newly added potential theatre and sound-based exhibits, the festival coordinators have a lot on their collective plates.

"A lot of the new venues that we've booked—and we've booked a few of them—have already heard of us, so Art Matters has a reputation within the arts community in Montreal," said Glenn.

"So when we talk about the festival they're often like 'Oh yeah, we've heard of you, let's talk.' They seem to definitely want to engage with us, so that is one thing that has been pretty easy."

In keeping with their views on wanting to embrace all facets of the fine arts community at Concordia, organizers say that this year's focus will be on inclusivity—meaning not only

including artists from different programs, but making sure that the whole Concordia community can be involved, even non-arts students who historically haven't made up a large part of the festival.

"There were a few different things [I wanted to change] but the biggest thing I could say, being a curator in the past, was that I wanted to do something a little more involved for volunteers," said Glenn.

"We have a lot of volunteers who come out and help at these events and are quite involved in everything that's going on. I wanted to make it less intimidating for them."

"I feel like I didn't meet them beforehand; they would come to the events and they wouldn't exactly know what was going on, so we are doing an orientation this year at the gallery so they are a little bit more informed, and when people approach them, they can have the ability to respond to questions they otherwise might not have been able to," he said.

Organizing a festival of this scale is a big undertaking. As of Monday, the call for curators has been closed, but it's still open for artists, and the executives will have to review those applications later this month. This, as well as the countless other tasks organizing a festival entails, all have to be done before the beginning of March.

On top of that, the organizers are looking to form a Board of Directors—something that the festival has never seen in its 13-year history. While it might be seen as a bureaucratic addition to some, the executives hope it will add a more diverse set of voices to the organizational team.

"We need everyone's opinion to address the mandate. [...] We need people to feel involved. We need people to feel like the festival is for them because it is for Concordia students," said Carolann Shea, outreach coordinator for this year's Art Matters.

Shea said that currently two or three students have expressed the desire to stand as directors on the Board, however

"There were a few different things [I wanted to change] but the biggest thing I could say, being a curator in the past, was that I wanted to do something a little more involved for volunteers."

—Clinton Glenn

they're still looking for double that number.

"We are in a little bit of a rush right now because we really want the Board to be up and working before next semester because the festival's going to happen very fast," she said.

The Art Matters general meeting, where students would be able to get involved by being a part of the BoD, was set to be on Nov. 28, but has since been postponed due to failure to book space.

Shea said that it should happen in the next week or two.

Although the general meeting has yet to be planned, Shea and Glenn are confident that their hopes for the festival are feasible and that their optimism for an all-inclusive festival is going to appeal to the student body in a very real way.

"Clinton and I were both involved as curators and for both of us it was a really amazing experience. So we decided to take on the festival as organizers this year," said Shea. "We really hope that it's going to be as much of a great learning and fun experience as it was for us [last year]."

From their previous participation in the festival, they are approaching this year's edition with a set of ideas already in place. But there are still some roadblocks.

"I think for the majority, yes, there are a few unknowns there, and a few projects that we want to work on and, whether we can implement those or not—to be honest—a lot of it has to do with bureaucracy and red tape," said Glenn.

"But I think, given that we have ideas of what we want to do and know how to do them, I think that we will accomplish everything we want to accomplish. Art Matters sort of reinvents itself every year; the whole look of the festival is different from year to year."

ART MATTERS THROUGH THE YEARS

2001:

THE FACULTY OF FINE ARTS CELEBRATES 25 YEARS AT CONCORDIA UNIVERSITY—AND ART MATTERS BEGINS. THE FESTIVAL, DESIGNED TO BRING AWARENESS TO THE OFT-IGNORED FACULTY, WINS THE QUEBEC GOVERNMENT'S "FORCES AVENIR" AWARD FOR STUDENT INITIATIVES.

2002:

IN ITS SECOND YEAR, ART MATTERS RECEIVES DOUBLE THE PROPOSALS, 120 TO THE PREVIOUS YEAR'S 60, AND LASTS 14 DAYS INSTEAD OF 11.

"FAR TOO OFTEN, FINE ARTS ARE THE FIRST THING TO BE CUT, IN BOTH EDUCATION AND IN GRANT FUNDING [...] WE'RE TRYING TO SEND THE MESSAGE THAT ART DOES MATTER."

—KATHERINE HARRIS, 2002 FESTIVAL COORDINATOR

2003:

ART MATTERS EXPANDS TO INCLUDE VENUES OUTSIDE OF THE UNIVERSITY, WHILE THE CONCORDIA STUDENT UNION TURNS THE HALL BUILDING MEZZANINE INTO AN ACTIVIST ART SPACE, HOLDING TEACH-INS ON DISPLAYING POLITICAL ART.

2004:

"FINE ARTS STUDENTS AREN'T THE ONLY ONES WHO MAKE ART—THEY JUST HAPPEN TO BE DOING A DEGREE IN IT."

—RACHEL DHAWAN, 2003 CO-PRODUCER

ART MATTERS ATTRACTS A RECORD 250 ARTISTS—AND NOW INCLUDES STUDENTS STUDYING IN PHILOSOPHY, ANTHROPOLOGY, MATHEMATICS AND THE LIBERAL ARTS.

2007:

"THIS FESTIVAL IS A CLEAR DECLARATION THAT WHAT STUDENTS ARE EXPLORING, CREATING AND CONTRIBUTION IS RELEVANT—AND VERY MUCH MATTERS."

—JIM VERBURG, 2007 CO-PRODUCER AND ARTISTIC DIRECTOR

2008:

ART MATTERS RUNS OVER A TWO-WEEK PERIOD, EXPANDS TO 11 NEW VENUES AND DOUBLES THE EXHIBITIONS FROM 2007, TO 35.

2010:

ART MATTERS TURNS 10!

"I THINK THAT ART MATTERS CAN PREPARE STUDENT ARTISTS FOR—I HATE SAYING IT—THE REAL ART WORLD. ALTHOUGH, AT THIS POINT, I DO FEEL WE'RE PART OF THE REAL ART WORLD."

—PATRICK LLOYD BRENNAN, 2010 CO-PRODUCER

2012:

120 MONTREAL-BASED UNDERGRAD ARTISTS PARTICIPATE IN 13 EXHIBITIONS, NOW HELD IN DIFFERENT BOROUGHS AROUND THE CITY.

SOMETHING PUBLISHING HAPPENING

Former *Void* Editor Puts ConU Writers in Print

BY GEOFFREY VENDEVILLE

When Concordia's literary magazine, *The Void*, held an open call for submissions in 2011, fiction editor Jack Allen received a story so full of "misogynistic, racist, and violent" content, he knew it couldn't appear in the pages of a student publication.

"But there was something about the story that was so... striking," he recalled. Allen became even more intrigued once he learned that Frankie Barnet, the author of the "sordid/lurid/lewd" story—told from the perspective of a man—is in fact a woman.

This month, Trapshot Archives, the small press headed by Allen—who graduated from Concordia's creative writing program in June—will publish two short story collections: *Something Disgusting Happening*, written by Barnet, and *The Plan* by Gleb Wilson, another former university classmate of Allen's and a runner-up for the 2011 Irving Layton Award for Fiction.

While still at *The Void*, Allen thought some of the magazine's most talented contributors were only getting "a sliver of the attention they deserved."

"I wanted to give them a book of their own, something they could give to their family and friends," he said.

Copies of the three books published by Trapshot last year have been shipped to New York City, Seattle, San Francisco and as far as South Korea. Allen hopes that Barnet and Wilson's books will follow the same trajectory.

"It's cool getting the work of Montreal creatives out there,"

he said.

He's been using a unique means of raising money for the publication of the short story collections—through the crowdfunding website Indiegogo, which helps small entrepreneurs link up with financial backers around the world.

With two days left before the end of its campaign, Trapshot has nearly reached its goal of \$800, the cost of printing and distributing the short story collections.

Apart from both being gifted writers and products of the Concordia creative writing program, Barnet and Wilson seem to have little in common. Their stories differ vastly in style and substance.

Barnet's *Something Disgusting Happening* is a jarring reminder that misogyny and racism still exist in a modern and otherwise progressive society.

Set in Montreal, "Seven Eight Nine,"—the story that was thought to be too unsavoury to print in *The Void*—is the tale of an English professor who fantasizes about his ex-wife while he swaps dirty jokes with one of his male students in a bar and ogles pretty 20-somethings in high heels.

"It's a young female writer exposing how disgusting men can be," Allen said. "In this day and age, a lot of people walk around thinking we've made a lot of progress when, in reality, that's not true about conversations behind closed doors."

After meeting Barnet for the first time in a creative writing workshop, Allen couldn't believe that this friendly, diminutive girl could be the author of such angry stories.

"Everybody who knows her adores her. But the people who re-

ally know her are few and far between. Reading her stuff, you wouldn't think that such accusatory works could come out of her. She's a very powerful writer," he said.

"Her work is really exposing," said Wilson, who has fond memories of a road trip to the United States with Barnet, tearing up the Jersey Shore in a red convertible and making a pit stop in Brooklyn for deli sandwiches.

"It's visceral and embarrassing. She writes about things that people don't feel should be discussed, things that people feel uncomfortable about." These days, Barnet is on a post-graduation jaunt in Australia.

Wilson's stories in *The Plan* focus on how even people's best-made plans tend to go awry.

Two night watchmen in Soviet-era St. Petersburg dream about fleeing the country, of hiring prostitutes and lavishing them with diamonds and "living like capitalists!"; old friends contemplate their contrasting fortunes as actors in Hollywood; and a couple of teenagers' plans to score bath salts from a legendary dealer by the name of Caps don't pan out the way they'd hoped.

"The book deals at some level with the idea of being an impostor, a failure," said Wilson.

Throughout the book, Wilson conveys the notion that seemingly trivial events in a person's life can have lasting, often tragic, consequences.

"There can be a lot of meaning drawn from tiny interactions. Most of the time, the things that people are doing even within relationships and friendships all come down to the minutiae that won't be remem-



SOMETHING DISGUSTING HAPPENING FRANKIE BARNET

bered," he said. "Ironically, that's what defines our relationships with people."

Born in Kiev, Wilson grew up in Brooklyn but then moved to Montreal in order to study creative writing at Concordia. According to Allen, Wilson learned English from watching plays.

"Horseshit! That's really funny," Wilson laughed upon hearing this. "My stepfather was an actor and he moved to New York from the south. He took me to the theatre a lot and I grew up seeing a lot of plays."

In fact, Wilson's first foray into the English language was what he learned at school—that and what Sunday morning television taught him.

"In the old [Tom and Jerry] cartoons, when Jerry would steal cheese, it would be spelled with a 'z,'" he said. "I remember missing

'cheese' on a spelling test because I spelled it that way, too."

Now, on the verge of becoming a published author, Wilson says it all feels surreal.

"Getting a text from a good friend that says, 'I just ordered your book'—the reactions from people, it's all making it come alive."

You can check out indiegogo.com/trapshotarchives to participate in the campaign and order copies of Barnet and Wilson's books.

Wilson will be reading at the November Pilot reading hosted by *Matrix* magazine at Sparrow (5322 St. Laurent Blvd.) on Nov. 25; copies of both books will be available for sale. The night kicks off at 9:00 p.m.

FRINGE CALENDAR

NOV. 20 - NOV. 26

CONCERTS

1. Sloan
Nov. 23
Le National (1220 Ste. Catherine St. E.)
9:00 p.m.
\$31.50

2. The Damn Truth

- Nov. 20
II Motore (179 Jean-Talon St. W.)
9:00 p.m.
\$5.00

FILM

3. Cinema Politica: Jai Bhim Comrade
Nov. 24
Hall Building (1455 de Maisonneuve Blvd. W., H-110)
7:00 p.m.
PWYC

VISUAL ART

4. There, there
Nov. 22
Le Belgo (372 St. Catherine St. W.)
12:00 p.m.
Free

OTHER

5. Slang Rap Democracy II: Deciphering the Cypher
Nov. 23
Hall Building (1455 de Maisonneuve Blvd. W., H-110)
7:00 p.m.
Free
6. Throw Poetry Collective
Official Slam feat. Missie Peters
Nov. 25
Divan Orange (4234 St. Laurent Blvd.)
7:00 p.m.
\$7.00 general / \$5.00 student

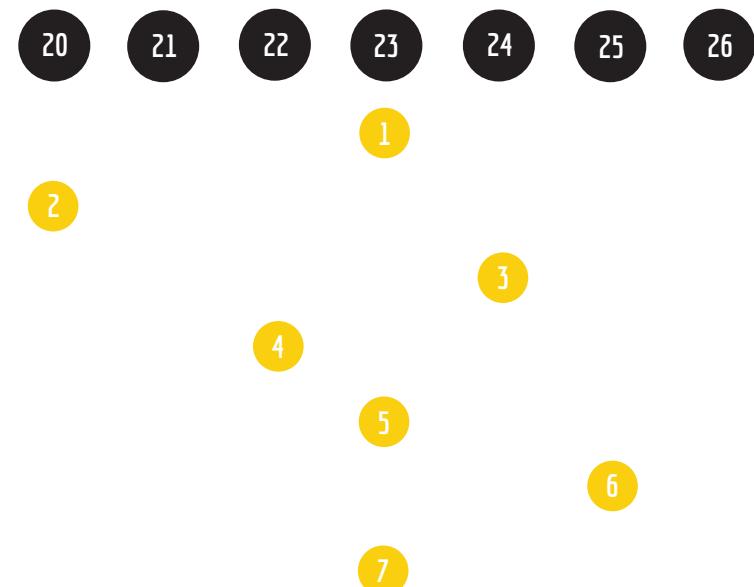


PHOTO OF THE WEEK



Stingers right-winger Alexandre Monahan tries to steal the puck from Carleton Ravens forward Ryan Berard during last Saturday's game. The Stingers fell to the Ravens 3-2, with head coach Kevin Figsby citing a lack of consistent effort as the reason for the loss.

◆ PHOTO ALICE DU LAC

BOXSCORES

WEEK OF NOV. 13 TO NOV. 19

SUNDAY, NOV. 18

Men's Hockey - Concordia 3, Université de Ottawa 6
Women's Hockey - Concordia 1, Université de Montréal 9
Men's Rugby RSEQ Championship - Concordia 18, McGill University 24

SATURDAY, NOV. 17

Men's Hockey - Concordia 2, Carleton University 3
Men's Basketball - Concordia 77, Bishop's University 76
Women's Basketball - Concordia 63, Bishop's University 42

FRIDAY, NOV. 16

Women's Hockey - Concordia 2, Carleton University 1 (SO)

THURSDAY, NOV. 15

Men's Basketball - Concordia 90, Université Laval 62
Women's Basketball - Concordia 64, Université Laval 58

UPCOMING GAMES

THIS WEEK IN CONCORDIA SPORTS

23

7:30 p.m.

Men's Hockey vs. Nipissing Lakers (Ed Meagher Arena, webcast via SSN)

24

2:00 p.m.

Women's Basketball vs. McGill Martlets (Concordia Gymnasium, webcast via SSN)

2:00 p.m.

Men's Hockey vs. Ryerson Rams (Ed Meagher Arena)

2:00 p.m.

Women's Hockey at Ottawa Gee-Gees

4:00 p.m.

Men's Basketball vs. McGill Redmen (Concordia Gymnasium, webcast via SSN)

STINGERS SWEEP HOME OPENERS

by Yacine Bouhali @mybouhali



"We went away from our game plan too much today. The goal is to play at a certain level for 40 minutes—not five minutes on, five minutes off."

—Keith Pruden, Women's Basketball Head Coach

◆ PHOTO LESLIE SCHACHTER

Men Win Despite Laroche Benching

Sporting his headphones and a focused look while preparing for his team's home opener against the Laval Rouge et Or last Thursday, last year's league MVP Evens Laroche had no idea he was about to be benched.

Not for being injured, not for being suspended, but for—of all things—being late for practice.

"I was excited about starting the game. It personally affected me when I learned that I wasn't part of the starting line-up," said Laroche, who scored 13 points after making his entrance in the game.

"Coach wanted to make the statement that even if you're an all-Canadian or an MVP, if you're late to practices, you'll pay for it," he explained. "We practice five times a week; I was late twice this week, but it won't happen again."

It's not often a Canadian Interuniversity Sport coach benches last year's MVP to start his team's home opener.

It's even less often that he does so and wins.

But last Thursday, the Concordia Stingers' men's basketball team head coach John Dore did just that, leading his team to a 90-62 victory over the Laval Rouge et Or.

Few coaches might ever consider doing the same, but Dore isn't your average coach. Now in his 25th season with the Stingers and coming off a 2011 Réseau du sport étudiant du Québec championship, Dore knows how to win without key players.

He proved that once again last Thursday, missing not only Laroche to start the game but also left without guard Kyle

Desmarais, who is gone until January due to an injury.

Along with the graduation of forward James Clark and point guard Deceee Krah prior to the season, Dore found himself with a big void on his team's roster.

But that void has been filled almost seamlessly by a host of other players, starting with fourth-year forward Taylor Garner, who is back from injury. The 6'7" centre played 12 minutes, scored four points and got two rebounds Thursday.

Fifth-year forward Kafil Eytayo had a great performance as well, scoring 16 points and dominating the rim with 15 rebounds.

"Kafil played like a monster," said Laroche.

First-year guard Adam Chmielewski added to the tally with eight points and six assists of his own in over 30 minutes of play.

"I'm just trying to be a leader," said the two-time CEGEP all-star. "Kyle [Desmarais] is out and I'm just trying to fill that void and to be a good point guard."

That, and help lead his team back to the postseason.

"We got to win the provincial championship," he said. "It's gonna be difficult because teams are getting better."

And if they succeed?

"We have to take the next step by winning a game at nationals," he said.

They're on the right track; they followed up their dismantling of Laval by pulling off a 77-76 victory over the Bishop's Gaiters last Saturday to extend their record to 3-0.

Next, the Stingers will host the McGill Redmen on Nov. 24. Tipoff is at 4:00 p.m.

Women Avoid Collapse Against Laval

Leading the Laval Rouge et Or 59-58 with a minute left in the game, the Concordia crowd was worried. You could hear it in their silence.

It was hard to imagine that, just a few minutes prior, Concordia's women's basketball team was cruising with a 10-point lead.

But now, with 58 seconds left on the clock, the Stingers needed someone—anyone—to save them from an embarrassing home opener collapse.

That's when point guard Ashley Clarke answered the call, scoring what would be the game-winning jump shot to give her side a three-point lead en route to a 64-58 Stingers victory.

"At the end of the game it was pretty rough, as we had key players on the bench and these key players we need them at all time on the court," said Clarke.

Just like their season opener, nothing seemed to be working for the Stingers in those last and crucial moments of the game's fourth quarter. Piling up fouls and turnovers, the Stingers had lost momentum and looked destined for their first loss of the season.

Then, Clarke made the play of the game. At the baseline with the ball in her hands, she looked around, hoping to find an unmarked teammate to pass the ball to but finding none.

That's when she initiated the game's most important play, inbounding the ball off her opponent's back and taking it to the rim herself.

"The rule in defense is: never put your back to the ball," said Clarke with a smirk.

Her tricky play revived the Stingers and gave them the boost they need to seal the

game. Concordia guard Alex Boudreau destroyed any possibility of a Rouge et Or comeback when she nailed a three-point shot in the dying seconds.

It made for a big win over a fierce rival that had defeated the Stingers twice last season. However, head coach Keith Pruden was far from satisfied with the team's performance.

"We went away from our game plan too much today," he said. "The goal is to play at a certain level for 40 minutes—not five minutes on, five minutes off."

One thing that definitely was not part of the game plan was 2011 league MVP Kaylah Barrett staying glued to the bench following foul trouble early in the game.

Fortunately, her teammates stepped up in her absence. One such teammate was first-year forward Marilyse Roy-Viau, who opened some eyes with a 16-point, eight-rebound performance.

Roy-Viau is one of five rookies added to the roster this season, all of whom are trying to help the Stingers return to the Réseau du sport étudiant du Québec championship, alongside key veterans like Barrette and Clarke.

"Last year, we were good even if we lost in the finals," said Clarke. "But this year we have a better team because we're more experienced and we have good rookies bringing a lot of energy on the court."

That certainly was the case again last Saturday, with the Stingers moving to 3-0 on the season after a 63-42 road victory over the Bishop's Gaiters.

The Stingers' next game is scheduled for Nov. 24, when they invite the McGill Martlets to the Concordia gym for a 2:00 p.m. matchup.

A STEP

words Marilyn Santucci & photo Erin Sparks

IN THE

RIGHT DIRECTION

Stingers Rookie Andrew Bryan a Valuable Addition



Stingers striker Andrew Bryan winds up for a shot in Concordia's 1-0 win against the UQAM Citadins.

In his debut with the Concordia Stingers men's soccer team this past season, Andrew Bryan proved why he is a valuable player to the team.

Bryan had a stellar 2012 campaign, leading the team in points with five goals and two assists as he helped lead the Stingers to a playoff appearance. He was named the PJ's Pub Athlete of the Week twice, first for the week of September 9 and then of October 21.

First playing soccer at the age of 4 in LaSalle, QC, Bryan credits his father for igniting his career.

"My dad was my inspiration," he said. "He played semi-pro when he was younger. I have always watched all of his games."

His family eventually moved to Dollard-des-Ormeaux, QC, where he went on to play house league soccer, before eventually playing competitively.

"It was a big change," he said. "I had never played competitively and it was a definite challenge to make the move from recreational to competitive soccer."

Bryan then had a string of successful seasons with his CEGEP team, the John Abbott Islanders. Midway through his stint with the Islanders, team head coach Robert Baylis was contacted by Concordia University's head coach Lloyd Barker, who showed interest in the striker.

Bryan said that Barker's persistence convinced him to go to Concordia.

"He showed interest in me, basically keeping tabs on my season, seeing how I was doing and really wanting me to play for the team," he said.

Unfortunately for Bryan, his first season as a Stinger was a difficult one. After starting off with a 5-0 loss to the Université de Montréal, Concordia won their home opener against the Université du Québec à Trois-Rivières 2-0—before going 1-8-2 the rest of the way.

"We played so much better than the score would show," Bryan said. "We were just unlucky with some of the chances, and other teams were lucky."

But luck was ultimately on Concordia's side at the end of the season, as the use of ineligible players by McGill and UdeM had the Stingers move from last place in the league with a 2-7-2 record to 5-6-1 and a fourth-place finish along with a spot in the Réseau du sport étudiant du Québec semifinals against Université Laval.

While they lost that game 1-0, Bryan insisted the team still has a lot to be proud of.

"We all contributed on the field, offensively and defensively," he said. "We all tried our best to play defense together and all tried our best to attack together."

And despite the difficult season, one of the most important and apparent things the Stingers were able to do was bond as a team.

"Because we were so many rookies and so many new players, sometimes it was tough to gel, but we all did it collectively and everything was done as a team," Bryan said. "It showed in our games."

But only Bryan can say he was named to the RSEQ All-Star Team and the Canadian Interuniversity Sport Second-Team All-Canadian. Initially shocked by the recognition he received, Bryan said he is proud of all he accomplished this past season.

"It is definitely a good feeling and kind of overwhelming at the same time," he said. "It wasn't really expected and all I did was play for my team and I tried to do my best."

Nonetheless, he insisted none of these successes would be possible without his teammates.

"I wish there was an award that could be for the whole team so we could all share it and not just one person being looked at for their performance, because my performance was a result on how my team played," he said.

With this season behind him, Bryan is already looking forward to next year and can't wait to get back out there with his team.

"I see us doing a lot better than we did this year," he said. "Not to say that we didn't do good at all; it's just that from what I saw at the end of season, with all of us pulling together—and the way we played in the semifinals—was a great indication of how we can play as a team."

"I wish there was an award that could be for the whole team so we could all share it and not just one person being looked at for their performance, because my performance was a result on how my team played."

—Andrew Bryan

And the team's strong semifinal game performance could very well serve as a preview for the team's potential success moving forward.

"It's a vision into the future of how we are going to perform and how we can perform as a team—and that makes me really excited," Bryan said.



Concordia's Marc Roche contests a line-out in the Stingers' 24-18 provincial championship loss to the McGill Redmen.

McGill's Cohesion Bests Stingers in Rugby Final

BY HILARY SINCLAIR
@HILARYSINCLAIR

Sunday afternoon, Concordia's men's rugby head coach Clive Gibson looked across the field at the celebrating McGill Redmen with a dissatisfied stare.

For the third straight year, his team had been bested in the Réseau du sport étudiant du Québec championship final; the

final scoreboard at Concordia stadium read 24-18 in favour of the visitors.

Gibson hasn't lead his team to gold since 2005. He thought this year would finally break that drought, but it was a visibly crushing defeat for the hirsute head coach, who's been leading the rugby Stingers since 1996, winning five provincial championships over that span.

"We thought we had a system in place that could beat them and unfortunately it didn't work for us today," he said. "We had a couple of bad bounces, missed lineouts here and there; [the game] didn't go our way."

It was a frustrating repeat of the 2011 championship, which saw the Redmen beat the Stingers 28-7.

"We were a lot closer this year," said Gibson. "We were in it the whole game—we just couldn't put the finish on it. The attack wouldn't finish for us the way we needed to. We weren't able to use the speed we had on the outsides to get the ball out."

"They had a far better game than us last year, there's no doubt about it. This year, unfortunately, we just couldn't manage to put the final punches together to put points on the board."

In front of a crowd 300-strong, the Redmen went ahead early on when forward Ian Carvalho-Campos scored the first try of the game. Concordia answered with two penalty goals from centre Joseph Fulginiti near the end of the first half.

The Stingers' 6-5 lead would be their only one of the game—by the end of the half, Redmen wing Zercharry Miller had scored another try, putting his team back up 12-6.

"They were just faster realign-

ing, they really were," said Gibson. "They were getting to the ball faster than we were, and as a result they were producing a quicker, more useful ball for their attack than we were able to generate."

McGill, who beat Concordia in the cross-town rivals' two regular season matchups this year, took the Stingers by surprise when they tore through the heart of their defence throughout the first half instead of going with their usually dominating outside play.

The Redmen continued to employ that strategy in the second half, culminating in another McGill score when centre Joshua Blair powered into the home team's in-goal area to make it 19-6.

"I think we were just a little more organized," said Redmen head coach Craig Beemer.

"When we scored they were pretty clean and crisp plays—ball with the hand. I think we're just a little more well-oiled. That was one of the stronger sides we've played against this year and probably in the past few finals. Concordia played great defence and they had the ball with the potential to win the game."

Beemer said the high calibre crop of athletes that are attracted to McGill make the difference.

"It doesn't matter what you do if you don't have the athletes," he said.

As the Redmen scored yet another try to solidify their seventh-straight RSEQ championship, the Stingers offence answered with one of their own from captain Dario Pellizzari. That narrowed the score to 24-18 with two minutes left to play, but that's as close as it would get.

"It was a battle all game long and I was proud of the guys for working hard and that's all I can ask for," said Pellizzari.

"A couple mistakes cost us some points and were probably what cost us the game [...] Missed tackles, guys slipping out from the backs, mental lapses—noting too serious, but McGill's so solid and strong that they just took advantage of it."

It was a gut-wrenching loss for flanker Pellizzari, whose CIS career ends without a single championship. The future for the now-former captain is, as of yet, undefined—though Pellizzari says he plans to play club rugby or try for Canada's provincial league.

"It's my fourth and final year; I've been [to the provincial final] three times now, finishing second [each time]," he said. "This is definitely the toughest one to swallow as captain; the closest game in terms of the intensity. It's not easy, but life goes on."

"We were a lot closer this year. We were in it the whole game—we just couldn't put the finish on it. The attack wouldn't finish for us the way we needed it to. We weren't able to use the speed we had on the outsides to get the ball out."

—Clive Gibson, Men's Rugby Head Coach

BRIDGES MATTER



GRAPHIC PAKU DAOUST CLOUTIER

Student-Artists Need a Practical Education Too

BY ELYSHA DEL GIUSTO-ENOS
@ELYSHAENOS

We were young. Everything that had never been done before was an opportunity for us to take. Only we could see that. We were artists.

We went to school in different disciplines. We found where we excelled above our peers and focused our efforts appropriately. We were playwrights, poets, actors, designers, writers, musicians and directors. Some of us were several. In our classes, we got the lead roles and praise from our teachers, the recognition of our peers.

Now a generation that passed through academia like a dream is handing out flyers on street corners for \$10.00 an hour. They are back home in the prairies, working in call centres. They are pushing paper around in a small not-for-profit's office.

It's not that they didn't try.

They put on shows and emptied their bank accounts in the process. No one working on the creative side ever gets paid.

They submitted multiple grant applications that went nowhere. In an effort to keep their art alive, they would engineer projects that could be done with minimal overhead even if the hope of financial reward was null and void.

The argument has been repeatedly mounted against academia that it fails to properly prepare students for the real world.

In the arts, though, "reality" can be a dirty word.

Part of the reason is that no teacher or working artist can spell out a clear path to success. There's no trajectory, no formula.

One of the curators at Montreal's Musée d'art contemporain, Mark Lanctôt, said that every artist has to follow

their own path, and no two paths are alike. He said that the key to success is often working really hard and being at the right place at the right time.

He also suggested that Concordia's Art Matters festival is a valuable boost for emerging artists.

The festival that started off as a platform for students to show their work to the Concordia community has grown to being a bridge between student-artists and working artists.

Last year, Art Matters was not only around Concordia, but also in St-Henri, the Plateau and the Mile End. The festival acted as matchmaker between student-artists and the people who would be there at the next step in their careers—the gallery owners and artists outside their discipline.

This is essential. Any 19-year-old artist can apply to art school with their portfolio, but the jump from university to the very small, very cliquey, very competitive art world is like facing down a brick wall for most new grads.

Student-artists become so focused on their work that whether or not anyone's paying attention becomes an afterthought. There's the assumption that if the work is good enough, an audience will appear. The reality is that the mainstream does not care about most art.

Lara Kramer is a Concordia grad and Montreal-based dancer who premiered a show called *of good moral character* this time last year. When I spoke with her, she said, "Sometimes it feels like we're creating work for the same audience, the same critics, the same dance community."

It's a theme that runs through many artistic disciplines. Not only is it difficult to connect with the mainstream, but sometimes even other art-circles aren't paying attention. The struggles a working artist faces once they try to create work outside of the academic cocoon are staggering.

We go from a safe environment to one where the most successful artists don't know where the next paycheck is coming from. The Canada Council for the Arts could suffer another funding cut and then the grants in a certain discipline dry up.

Or for the artist who takes an arts-related job—after tiring of living on the edge of their seat hoping for the next residency—can be unceremoniously axed altogether. The recent demise of the Canadian Conference of the Arts is only one example.

This is not to discourage student-artists, but to say that strategies that will help them turn their work into something they can support themselves with

is desperately needed.

Art Matters is trying. Last year they had their first speaker series, called The Art of Survival. The series invited working artists to speak on getting by within the industry.

But Art Matters only runs two weeks and the nitty-gritty of how to make it in the art world needs to be taught throughout a degree.

It shouldn't be suggested that artists start making connections outside of their school-based community while they are working towards a degree—it should be absolutely required.

No student-artist should enter their field without having, at the very least, an understanding of the basics of self-promotion, accounting, contract negotiation, unions and grant applications.

Yes, these are topics considered vulgar in an academic setting. They are not fun, they are not creative and they will not be well received by those who have to learn them. But sometimes curriculums are structured with a bit of medicine and art schools shouldn't be any different.

And students should have the chance to take that medicine early, in classes that will empower them later—rather than after-the-fact, when they're handing out flyers in the rain.

It's not that they didn't try. They put on shows and emptied their bank accounts in the process. No one working on the creative side ever gets paid.

DISORIENTED, AGAIN

CSU's Orientation Report Fails to Address Real Issues



The Orientation Concert is typically one of the CSU's largest events. This year saw a relatively low turnout, partly due to rain.

◆ VIDEO STILL COREY POOL

BY LAURA GLOVER
@LAURA_GLOVER

The Concordia Student Union Council received the 2012-2013 Orientation post-mortem report at Wednesday's meeting.

In this document, VP Student Life Alexis Suzuki stated, "the CSU has the ability to reach a mass amount of its members in a significant, momentous and sustainable way."

The document however, shares little information about the number of students that were actually reached, the promotional strategies used to reach out or the timeline of tasks pursued by the coordination team.

The post-mortem does not include any critical evaluation of failures, challenges faced or even major successes.

This is problematic.

Not to mention that the CSU Events Committee was not involved in the process of planning or executing Orientation this year, making it even more difficult for CSU Council to play a role in the events that were executed on campus, let alone have oversight during the process.

The reality is that newly elected student leaders experience an incredibly steep learning curve when they enter office, and CSU Orientation is a huge project to complete in only three months.

I commend the current CSU for getting the events off the ground, hosting awesome sustainability-related events and collaborating with CSU clubs and other groups.

That being said, student life initiatives at the CSU are given one of the largest budget lines by CSU

Council (we're talking something to the tune of \$150,000), not to mention the tens of thousands of dollars provided by sponsorship at Orientation events, and funding provided through the president's office and the Community Orientation Initiative, a grant program offered by Concordia's New Student Program.

There are so many folks around the university (Hospitality Services, Security, the Dean of Students Office, Parking Services, Distribution Services, to name a few) who invest huge amounts of time and energy in supporting student groups with their events.

With so much invested effort, so many student fees and so many other available resources, it is difficult to understand why more students weren't present at Orientation this year.

Did the majority of students

even know that events were happening? If they did, why did they choose not to attend? Keep in mind that the CSU represents over 35,000 students at Concordia.

For many students, a social event is the first interaction they might have with the association that represents them—politically, academically or otherwise.

Orientation is supposed to provide the opportunity for groups like the CSU to welcome new and returning students back to campus, to provide opportunities for students to more deeply engage with their campus community and to inform students about resources such as the CSU Housing and Job Bank, CSU Advocacy, the CSU Legal Information Clinic and university services.

Faculty associations, fee levy groups, member associations and

departmental associations set really great examples of producing high-quality events, and seem to have very close networks with their members resulting in strong event turnouts, despite having significantly smaller operating budgets and fewer paid staff to assist with the execution of events.

We've heard the age-old argument that students are difficult to reach, that they're uninterested, that they're busy, or whatever. I don't really buy it.

Maybe this argument has expired. I believe that students *want* to be engaged. Maybe CSU student life initiatives just aren't accessible to or representative of most students right now. Maybe CSU events don't currently reflect the diversity and passion that exists within our student body.

How do we fix this?

BY SANAZ SUNNIE HASSANPOUR

Heard in the Hall: WHAT'S A STINGER?

HAVE YOU EVER BEEN TO A CONCORDIA STINGERS GAME? IF NOT, WHAT DO YOU THINK COULD BE DONE TO MAKE YOU MORE INTERESTED IN SUPPORTING THE UNIVERSITY'S SPORTS TEAMS?



"No. Never. If it is football, normally Chinese people don't know football very well. We don't even know the rules [...] Maybe we could go there as a group, maybe it could be more fun."

[Maybe the Chinese Student Association could] make a rugby or football fan team. [Otherwise] we go there alone and we don't even know the rules, we don't know what to talk about. So, this game just seems not interesting for us."

— Jingxin Li,
BEng Building Engineering



"No—but, I am going for the first time on the 24th. I have lots of friends that are going, so I'm going too. I [follow the Stingers] on Twitter."

Sometimes, if you don't know anyone at Concordia [...] maybe you'd want to go [to the games] and meet some people. If it was possible to organize something for people who want to socialize and to meet the players, that would be good!"

—Fifi Sounare,
BAdmin Business Administration



"No. Never. [They should give fans the opportunity] to meet the team."

I think what makes me go to sports games is when you know the people who play there—because I go to [Université de Montréal] games, I have a friend who plays for their soccer team and I support the UdeM team."

—Dihya Chertouk,
BAdmin Business Administration



"No, I haven't been. First of all, I have never been informed about any games or any other events for Concordia teams. I have never seen or found any poster in the buildings, either here [downtown] or at the Loyola campus."

From my experience and in my country—I am from Greece—during the game, you are not speaking. You are focusing on the game [...] But very often in Greece, before a game, friends gather in bars or restaurants and

eat together and discuss and then they go together to the game [...]

It would be nice of [the Stingers] to organize sports clubs for the fans [...] I think it would be good to have a club to organize and arrange events [...] In my opinion during a game, you can gather. It is a social event. [The Stingers sports game are] more like, strictly a game."

—Paraskevas Mylonas,
BEng Civil Engineering

REMEMBER, REMEMBER THE MILK OF MOVEMBER SEX & PANCAKES



I'm a cisgendered gay male and November is upon us, which means guys walking around with their '70s porn regalia—the moustache—in attempts to gain attention to prostate cancer. They often neglect to talk about sexual pleasure/response regarding the prostate, so I have a couple of questions that I hope you can clarify. One, does prostate milking actually aid in preventing prostate cancer? Two, I've heard that men can actually achieve full-body orgasms via prostate milking, can you verify this? Wishing all men happy prostate milking for health!

—The Milk Man Cometh

These are two really great questions, and they're also in keeping with the Movember theme.

Before we get into it, a little info on the prostate. Your prostate is a walnut-sized gland found about four inches into your rectum. The gland holds fluid that combines with your sperm when you ejaculate.

So every time you ejaculate, your prostate is involved. This has led to the claim that if you ejaculate more often, you increase your overall prostate health by removing excess fluid from the prostate.

Another method of removing this fluid is through direct massaging of the prostate, which is called prostate milking or massaging. There are a variety of methods, such as massaging the prostate with your fingers, a partner's fingers, or toys.

The simplest answer to your first question is that the health benefit claims linking prostate milking to lower prostate cancer risks are kind of controversial.

It's hard to find independent medical studies and research isn't

really being done on prostate milking. People who do regular prostate milking recommend it, while doctors give it mixed reviews, specifically when it comes to lowering cancer risks.

Those who support it consider it an easy way to contribute to a generally healthy prostate by emptying excess fluid that could eventually lead to an enlarged prostate, but also by increasing blood flow to the area.

The typical response seems to be that the men who do it feel the difference, and given the lack of negative side effects, why not throw it in for good measure?

Of course, there's no indication that not milking your prostate will increase your risk of developing prostate cancer, but there are other reasons to consider doing it.

Frequent prostate milkers claim that since they started doing it, they have stronger erections, intense pleasure and orgasms when they di-

rectly stimulate the prostate, and stronger urine flow when peeing.

The prostate is often described as the center of male sexual pleasure, because it's full of nerve endings. It's one of the reasons anal stimulation or sex is often so pleasurable for men.

When it comes to full-body orgasms, I have no doubt that prostate milking can lead to them but I also think everyone experiences orgasms and their sources very differently.

For example, just the idea of a full-body orgasm probably means something different to different people. So I'm sure it happens, but I can't confirm that it can or will happen for everyone.

I think it's really important to explore and experiment with prostate pleasure without focusing too hard on what kind of orgasm it'll bring—otherwise, you might end up disappointed because of your expectations.

For your sexual health and pleasure, I recommend exploring every part of your body with an open mind and without putting any pressure on yourself. As for the health benefits, while we don't have tons of research, there's no real harm in trying it out and seeing if you feel a difference. Just be gentle at first!

—Melissa Fuller, @mel_full

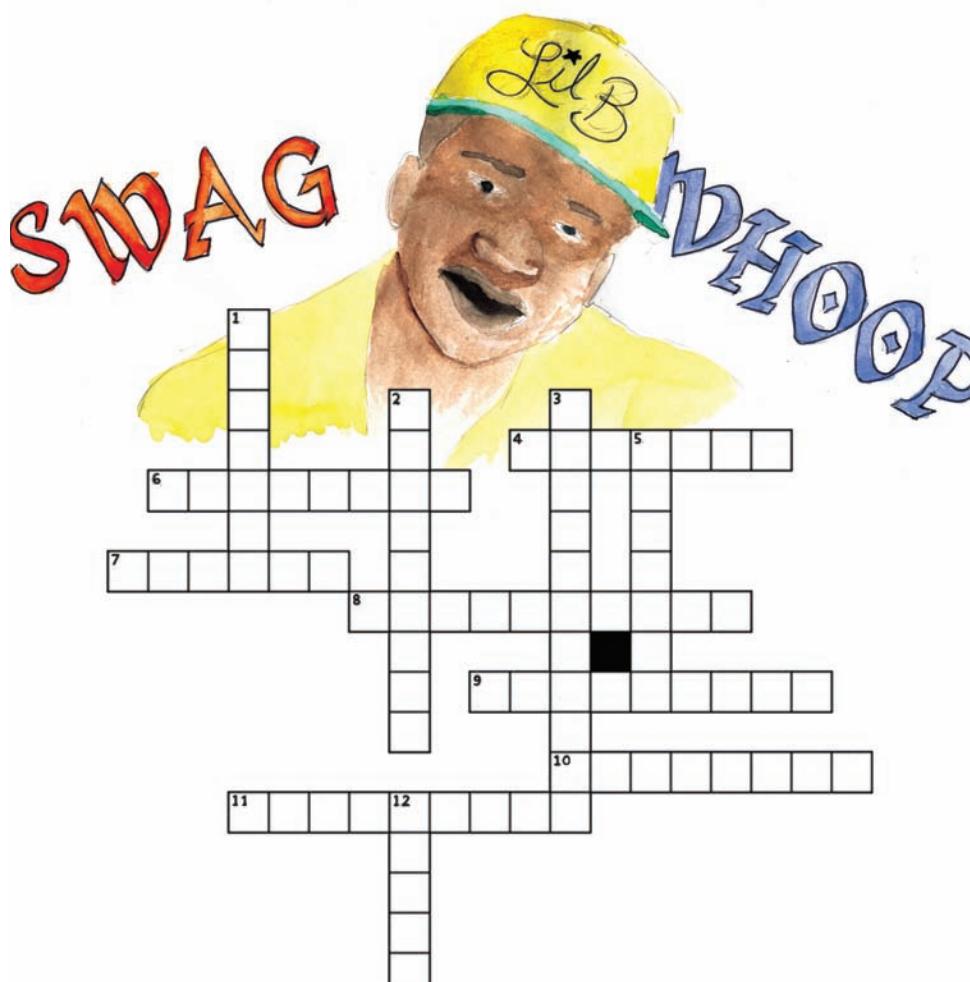
Submit your questions anonymously at sex-pancakes.tumblr.com and check out "Sex & Pancakes" on Facebook.

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

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

HIP-HOP DANCE CRAZES

HILARY SINCLAIR @HILARYSINCLAIR AND SAM SLOTNICK @SAM_SLOTNICK



ACROSS

4. Based on the arm and hand shapes depicted in ancient Egyptian art, this dance is believed to have been inspired by Steve Martin's historically offensive *Saturday Night Live* performance of his song "King Tut" in 1978.

6. Invented and most commonly practiced by a certain Compton gang, this step is meant for the Blues. (2 words)

7. This series of moves was inspired by '80s hip-hop artist Doug E. Fresh and compiled by rap group Cali Swag District with their hit song "Teach Me How to _____. It consists mainly of a relaxed side-to-side motion employing the legs and hips, and a simulated rubbing of the head from front to back with alternating hands.

8. This dance, which involves one dancing on the spot in a manner that closely resembles the way someone might look while skating for the first time, is named after a foul smelling appendage that may be the cause of said lack of coordination. (2 words)

9. This move, coined by rapper Soulja Boy, involves fast flicking of the wrists while jumping in the opposite direction that the arms are pointing in. (2 words)

10. The title of this song by The Rej3ctz describes the 2012 dance craze like this: "Move your arms like you're wheelchair stunting. Drop low; grab your shoulders like, 'Fuck it.'" The dance was designed to be a supplement to 7-Across.

11. This dance craze was inspired by a song that instructs those who are taking their car for a spin to "pull up, hop out, all in one motion/dancing on the hood, while the car still rollin'." It has unsurprisingly resulted in a number of deaths since its appearance in 2007. (2 words)

DOWN

1. Inspired by the culinary art of stirring, this dance was popularized by rapper and political theorist Lil' B.

2. Perhaps the simplest dance on this list, this move has an accompanying track of the same name from southern rapper Unk. It revolves around quick, twisting steps onto the balls of the feet, paired with arm movements that are largely determined by the individual dancer—but usually, elbows are held at rib height. (3 words)

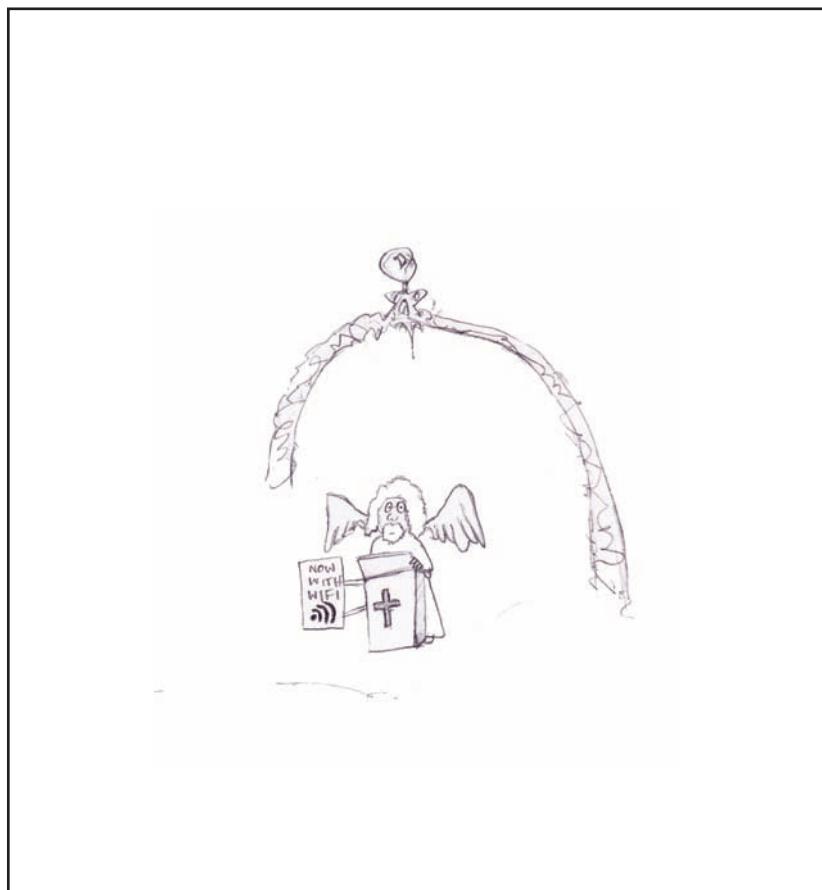
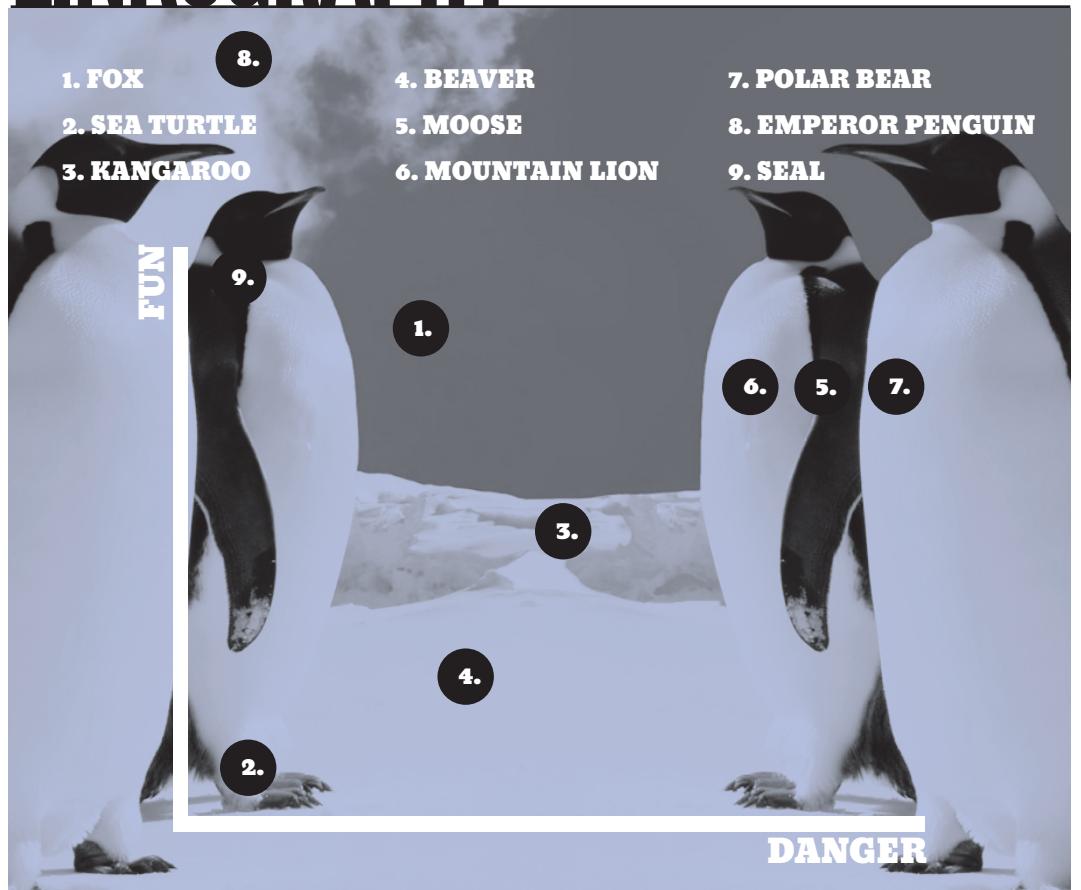
3. The name of this move, which contains the first name of the name of a nursery rhyme egg who met an untimely demise, should not be taken as evidence that it is appropriate for children—in this case the first name of Mr. Dumpty is used in reference to a sexual thrusting motion. (2 words)

5. This isn't a Jamaican twist on "The Chicken Dance" but is named after what one may use to describe the lurching and rigid movements the dance's choreography calls for. (2 words)

12. A type of movement, usually performed by females, that involves aggressive and rapid twitching of the buttocks. The typical stance utilized when performing these bottom hiccups is with bent knees and hands on the lower thigh.

BARTON FLATS

COMIC JONATHAN WOODS

**LINKOGRAPHY**

GRAPHIC CLÉMENT LIU

False Knees

COMIC JOSHUA BARKMAN

**NAH'MSAYIN?****Plenty Wrong With the New Twenty**

As part of an effort to be as cool as Australia, Canada's in the process of updating its bills to be super-duper high-tech.

Although new hundreds and fifties have already been introduced, that's probably out of the range of your average undergrad (cashiers excluded).

Unless you're living under a rock of extreme poverty, though, you probably found out this week after the new \$20 bill was introduced on Nov. 7.

Though they vary in degrees of seriousness, there have been all sorts of complaints about the new twenty. For instance:

— The First Nations art on the back of the old twenty has been replaced a picture of the Vimy Ridge memorial, painting Canada as a military nation rather than the peace lovers that we are.

— The new green is lime green. Why.

— If you put the bills in or near sources of heat (clothes dryer, toaster oven, Earth's molten core, director Michael Mann) they tend to shrivel up and their souls escape, depriving them of any monetary value.

— The bills stick together in ways the old cotton bills didn't, meaning you have to be careful when handing money to someone, lest you be handing them two or three times as much.

But I've got my own complaints, namely:

— These bills are impossible to counterfeit. They're going to put Canada's hardworking money counterfeitors out of work, leading to a brain drain as our top-level counterfeit talent all moves to the United States, whose bills are still laughably old-world.

— The new twenty seriously looks like it should be worth more, like \$25.50 or something. Does it seriously

cost only \$20 to make one of these? Are they outsourcing these bills to unskilled mint workers in developing countries? (That's how money works, right? Its value is equal to its production costs. That's why the dime is smaller than the nickel. I think.)

— Seriously, these bills don't stick together enough. Every time someone hands me a bill at work (I'm a cashier, fine, don't judge me), it's just one bill, preventing me from skimming extra twenties off the top. How's a struggling student supposed to make it in this economy?

— The hologram queen in the silver strip is mega creepy. She stares out at all Canadians like ceiling cat, watching you masturbate. I'm just glad it isn't Stephen Harper. Yet.

—Alex Manley,
Copy Editor



GRAPHIC JOSHUA BARKMAN

Editorial



IN RESPONSE TO CUTV

Something's rotten in the state of Concordia media.

There are four student media organizations at Concordia. CJLO, the radio station. *The Link* and *The Concordian*, the two newspapers. And CUTV, the television station.

Typically, the bulk of the comparisons is between the newspapers, as they serve slightly different but ultimately similar audiences.

But there's been some discord lately between *The Link* and CUTV.

When an article in *The Gazette* over the summer mentioned "a number of student journalists" who felt that CUTV's slanted coverage would undermine Quebecers' opinion of student media, CUTV Executive Director Laith Marouf singled out *The Link* in his replique.

And two weeks ago, when *The Link* began covering the happenings at

CUTV as its Board of Directors fell apart and the university replaced its locks—it would hardly be a campus media outlet if it didn't cover something like that—Marouf waded into the fray.

In an official posting on CUTV's website, Marouf suggested that *The Link* "came out publicly during the strike in opposition of CUTV coverage."

It did not, nor would it. CUTV's coverage was, in many ways, laudable. Their journalists, Marouf included, were in the streets day and night, getting video coverage of the size, breadth and intensity of the movement that no other television stations were even attempting.

While not all of *The Link*'s masthead found themselves in line with the editorialized nature of CUTV's commentary, their content is their busi-

ness. When they use official CUTV communiqués to attack *The Link*, however, it becomes ours as well.

Marouf's comments are not how the director of a campus media organization receiving at least \$230,000 of student money this year should be conducting himself, and his comments have verged on libelous. And after the bulk of reporting we've been doing these last few weeks, it feels like little more than a distraction.

CUTV's current situation jeopardizes their status as a not-for-profit in Quebec, and the finances we've reported on this week demonstrate students have serious reason to question what's being done with their money.

They have big dreams, and want to become totally separate from the university; fine, but until then they must be held accountable for their use of resources given to them by students.

Student-and community-run media should be distinguishing themselves from the mainstream by offering opportunities for student members to learn and to participate, not sequestering power in the hands of a few—especially amid calls for a new, non-hierarchical CUTV are coming from its membership.

Their books should be open, not full of holes.

They should be spending their money cautiously and efficiently. They should be striving to provide students with worthwhile services. They shouldn't be engaging in conspiracy theories and name-calling. By persisting with such things, CUTV is giving free levy groups a bad name.

We're doing our job by following up on the CUTV situation, and until it becomes clear where what is going on exactly, we'll keep on it. CUTV needs to quit the slander and do theirs.

◆ GRAPHIC PAKU DAOUST-CLOUTIER



CONCORDIA'S INDEPENDENT NEWSPAPER SINCE 1980

Volume 33, Issue 14
Tuesday, November 20, 2012

Concordia University
Hall Building, Room H-649
1455 de Maisonneuve Blvd. W.
Montreal, Quebec H3G 1M8
editor: 514-848-2424 x. 7405
arts: 514-848-2424 x. 5813
news: 514-848-2424 x. 8682
fax: 514-848-4540
business: 514-848-7406
advertising: 514-848-7406

The Link is published every Tuesday during the academic year by The Link Publication Society Inc. Content is independent of the university and student associations (ECA, CASA, ASFA, FASA, CSU). Editorial policy is set by an elected board as provided for in The Link's constitution. Any student is welcome to work on The Link and become a voting staff member. The Link is a member of Presse Universitaire Indépendante du Québec. Material appearing in The Link may not be reproduced without prior written permission from The Link. Letters to the editor are welcome. All letters 400 words or less will be printed, space permitting. The letters deadline is Friday at 4:00 p.m. The Link reserves the right to edit letters for clarity and length and refuse those deemed racist, sexist, homophobic, xenophobic, libellous, or otherwise contrary to The Link's statement of principles. Board of Directors 2012-2013: Justine Giovannetti, Clare Raspopow, Laura Beeston, Adam Kovac, Julia Jones; non-voting members: Rachel Boucher, Julia Wolfe. Typesetting by The Link. Printing by Hebd'o-Litho. Contributors: Brendan Adams, Joseph Arciresi, Joshua Barkman, Yacine Bouhalil, Alice du Lac, Melissa Fuller, Laura Glover, Flora Hammond, Sanaz Sunnie Hassapour, Brandon Johnston, David Kaufman, Marilyn Santucci, Geoffrey Vandeville, Anastasia Wansbrough, Jonathan Woods, Michael Wrobel

Cover: Clément Liu

MASSEY

| | |
|---------------------------|------------------------|
| editor-in-chief | JULIA WOLFE |
| coordinating editor | COLIN HARRIS |
| managing editor | HILARY SINCLAIR |
| news editor | COREY POOL |
| current affairs editor | MEGAN DOLSKI |
| assistant news editor | ANDREW BRENNAN |
| fringe arts editor | KATIE McCORMARTY |
| fringe arts online editor | ELYSHA DEL GIUSTO-ENOS |
| sports editor | OPEN |
| sports online editor | OPEN |
| opinions editor | OPEN |
| copy editor | ALEX MANLEY |
| community editor | SAM SLOTHICK |
| creative director | CLÉMENT LIU |
| photo editor | ERIN SPARKS |
| graphics editor | PAKU DAOUST-CLOUTIER |
| business manager | RACHEL BOUCHER |
| distribution | JOSHUA BARKMAN |
| ad designer | ADAM NORRIS |
| online developper | MOHAMAD ADLOUNI |
| system administrator | LAKHWINDER SINGH |

The Club Jacket

Meet Arnault.

Arnault is a French National in his mid-twenties. He enjoys modeling for American Apparel because the clothes are stylish, and even more importantly, they're comfortable. Currently he lives in Brooklyn, NYC and works at a photography agency. He is wearing our new Club Jacket.

Retail Locations:

Cours Mont-Royal
Montreal—Mont-Royal East
Montreal—Sherbrooke
Montreal—St-Denis
Montreal—Ste-Catherine West
Pointe Claire—Fairview Mall

To learn more about our company,
to shop online, and to find all store
locations, visit our web site:
americanapparel.net

American Apparel®

Founded in Montreal
Made in Los Angeles
Sweatshop Free