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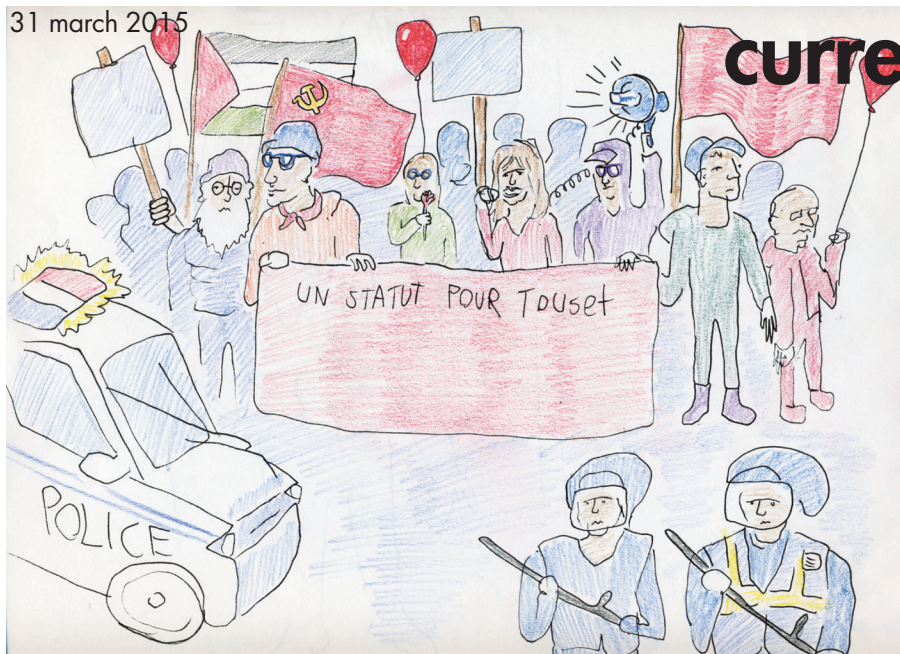
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current affairs

3



1. The Quebec chapter of Patriotic Europeans Against the Islamization of the West (PEGIDA), a German, right-wing, anti-Islamic group, had a protest planned for 4 p.m. in Montreal's predominantly Muslim "Little Maghreb" neighbourhood. However, no members of the group were to be found. Instead, hundreds of anti-PEGIDA protesters proclaimed their support for immigrants, Muslim or otherwise.



2. Around an hour after the protest was set to start, the police announced that PEGIDA's protest had been cancelled. The dozens of riot police that hemmed the crowd maintained stoic positions but didn't interact with the cheerful and triumphant crowd.



3. The counter-protest gathered around a group of women, many wearing the hijab, with a banner bearing the words, "Against Islamophobia." In celebration they walked to the nearest metro, led by a truck bearing a large stereo, which blasted hip-hop songs with socially progressive lyrics.

Islamophobic Protest Prevented

Anti-Anti-Islam Protest Outnumbers Anti-Islam Protest 200 to 2(ish)

4. We ran into Roger on the bus on our way over. He isn't an official member of PEGIDA, but he was the only person we met who had come to support the "anti-Islamization" rally. He told us he found the immigrants in Little Maghreb "arrogant." We asked him why.

"It's their attitude," he said, referencing the woman who brought a judge to court for not hearing her while she wearing a hijab.

"Me, if I went to her country, I wouldn't start asking for Christian rights in a Muslim world. One has to respect how the country functions," he said, gesticulating emphatically.

Of women wearing veils that fully cover their faces, he said, "It's a universe which isn't ours. They impose it on us like that. Me, I don't need to see things which disturb me like that."



5. "I came because I heard there would be people supporting awful things, and I wanted to fight back in a way." "I feel like there shouldn't be any organized demonstration of violence and racism." "I hope that people will hear that that was planned and that by this action, it was prevented."



BY NOELLE DIDIERJEAN @NOELLESOLANGE

GRAPHICS SAM JONES



we went to an mtl protest sober and confused

by Jonathan Cook @twowaywinger

It was crowded in the metro. A demonstration against austerity was my destination, but it seemed like I was the only one interested. More activism in Montreal—did the average passenger even care?

In Quebec City the day before, a police officer shot a woman in the face, point black, with a tear gas launcher at the city's own anti-austerity demo. Cameras captured the scene.

Police violence is normalized. That footage, as well as images of swinging batons and rubber bullets at last Tuesday's demo in Montreal, as disconcerting as it was, was largely met with shrugs. It's the way it is; we're desensitized to it.

I reached Berri station by 7:30 p.m. Around 50 people stood waiting like children in line for new games. Each time I looked up from my notepad, the numbers doubled.

Before 8 p.m., the demo's official start time, the protest had arrived. The group quickly surpassed the Facebook event's expected turnout, a sea of mostly white students literally brimming with anticipation.

The police were ready. Dozens of cops in riot gear waited for the protest to begin, posing stoically.

The Montreal police are protesting provincial budget cuts as well. Their personalized, colourful camo pants and the red stickers on their shields are reminders of the cuts to the pensions they were counting on.

Covering demonstrations is tricky. It's awkward to approach strangers and stick a recorder in their face. Most refuse to speak to press, turning away immediately or knocking my hand out of their face.

My first target, an older man, followed the

trend. Wearing a "Quebec un pays" shirt and holding a Quebec flag, he explained to me in French that he cannot conduct interviews in English, despite being fluent. I didn't get much, but I was able to catch him saying, "We're in Quebec after all," as he was swallowed by the protest.

The next protester was hyped and bouncing around. Surprisingly, he wanted to talk. Sporting a '90s suncap and baggy pants, with a gold lock as one earring and a gauge to complement it in the other ear, by Montreal protester standards he wasn't exactly eccentric.

I started out with the basics. "What brings you out here tonight?"

"Very good, man. I'm fucking high on LSD. Fuck the police. Fuck everything. Fuck SPVM," he shouted into my recorder as I stared at the cross tattoo on his cheek. "I got in a fight with the police—fucking going to jail, man."

"They don't respect me; I don't respect them," he concluded, poetically.

His friend dragged him away, ending the interview. I didn't see him again.

A couple of snare drummers brought a festive vibe to the crowd. Laurence Corbeil, a younger protester from a CEGEP in Lasalle, was another protester to eagerly agree to an interview, excitedly bouncing around like almost everyone else. It was one of those nights.

Holding a purple sign saying "Féminisme du combat," she told me she saw the woman get hit by the projectile in Quebec City and that the police acted out of "fear." I was excited at my continued

luck, but then it ran out—the recording didn't save. A journalist's worst nightmare.

Still, I had her name and a few notes of what she said. Not all was lost. That's when I saw Richard Beaulieu. We'd met before at a demo against the city's ultimate cheat code, bylaw P-6. He had been too coy to give me a formal interview then, so I was happy he said yes to one tonight.

Richard is like a human metronome—he recites bylaws and regulations at a predictable rate. With an uncanny physical similarity to a certain actor—one I can't recall—he criticized P-6, which obliges protest organizers to provide routes to the police in advance and criminalizes covering one's face at a demo.

"What is the risk of a flag or a mask?" he said of the bylaw. "The authorities are risking violence over something petty."

Our interview was barely audible as the crowd swelled to peak capacity. The march began as a large man with long straight hair, who can only be described as Thor in a trench coat, raised his communist flag to lead the masses.

They walked through the major downtown hotspots, but the main goal was always Ste. Catherine St. It's crowded and busy on a Friday night, and this protest is all about sending a message.

The police knew this and did what they could to protect the cherished shopping street. On two occasions, the demo tried to break a police blockade on the street.

On the first attempt, protesters found themselves pitted against a line

of cops with bicycles blocking the intersection at Union St. A group in the front holding a large red banner inched closer non-aggressively. Police used pepper spray as a warning. Instead of deterring the frontline, it motivated them. They raised their banner and charged.

Probably freaking the fuck out, the police unloaded. Three editors from *The Link* were sprayed. The pepper lingers in the air and is like the stinging, tearing sensation of cutting a fresh onion, only times 10.

After going back and forth around the same few blocks, the demo again tried to breach the line of riot police, now at Peel St. Shockingly, the riot police took initiative and charged, banging batons against shields. I bolted in the opposite direction. A flash grenade exploded in the street. Then another.

Chaos reigned. The demo split into smaller factions in all directions. Friends told me Dorchester Square and its lack of lighting was mayhem. I walked around, trying to follow whatever semblance of protest was left. People gave each other a peace sign salute, a nod at their dystopian surroundings.

Eventually two other editors and I got caught in a kettle, despite walking on the sidewalk. The cops let us out after 20 minutes and a lecture. Journalists should leave when they're told to, they said.

At least 81 people were fined under bylaw P-6. One person was arrested—for assault on a police officer, no less. Your average protester might have the impression that the tear gas-wielding men and women in uniform were the ones doing the assaulting.

But look, at least we've balanced the budget.

"They don't respect me, I don't respect them."

-LSD guy

Photo Shaun Michaud



disabling university services

Directors: New Quebec Budget is Nothing to Look Forward To

by Michelle Pucci @michellemucci

Maria-Teresa Zenteno has been an advisor with the Access Centre for Students with Disabilities for 25 years.

In that time she's seen the number of students seeking help from the access centre increase from 130 to approximately 1600.

"And the numbers continue to grow," she said.

Zenteno has seen the approach to teaching become more inclusive. Disabilities are no longer understood as individual issues dealt with on a one-to-one basis, but as consequences of inaccessible environments. Learning spaces and physical classroom spaces alike need to be adapted to suit everyone's needs.

As a result of these advances, more students at the centre are likely to be full-time and complete their degrees successfully.

April will be Zenteno's last month at Concordia. She leaves with pride in the work done by the university, which she says has put the school at the forefront of innovating services in North America.

That includes changing approaches from "medical" models to social ones and being less prescriptive when helping students.

"Students were coming here knowing they were going to be accommodated," she told *The Link*. Facilities at Concordia are relatively new and accessible, but accessibility also means delivering information in a way that can be understood by everyone.

"When someone designs a webpage they think, who is going to see this webpage?" she said.

"I have to think that there are people that have dyslexia, that have visual impairments, who have difficulty maneuvering and 'surfing'."

Zenteno understands the process and issues faced by students on an intimate level because she's been in the same situation. Zenteno arrived in Montreal from Chile with a limited under-

standing of English and a hearing impairment.

She is one of 90 staff members at Concordia that took the buyout offered last fall to help the university cope with \$30 million in budget cuts imposed by the provincial government.

She will be leaving with a colleague from the centre. Right now the access centre counts two advisors and one technology consultant, along with four other support staff.

"I hope that those who are retiring like me will eventually be replaced," she said, "and that whatever is implemented is to the benefit of the students."

The Voluntary Departure Program, as the buyout is officially known, aimed to cut 180 administrative, support and professional staff jobs.

President Alan Shepard has since said that about 20 new hires will re-fill critical positions.

Concordia has its hands tied by government cuts to education spending, and Shepard and other university heads are not taking it lightly.

On Thursday, the Bureau de Coopération Interuniversitaire published a letter signed by the rectors and presidents of the 16 major universities in Quebec. They're not happy with the new budget cuts of \$70 million in the education sector.

In the last three years, universities lost \$200 million—and with no sign from the government on restoring this funding, students will be the obvious losers when it comes to quality and accessibility.

While students are picketing classrooms and university admin expresses its discontent through more formal avenues, Maria-Teresa Zenteno is preparing for life after Concordia. She already works as an academic coach for students from other universities.

"I'm glad that I never lost the passion for my job," she said.

Photo Brandon Johnston

what to do on your strike day(s) off

BY ERICA PISHDADIAN @ERICAPISHDADIAN

TUESDAY, MARCH 31

SASU Annual General Meeting & Motion Regarding Strikes

The Sociology and Anthropology Student Union is holding their annual general meeting at 6:30 p.m. in the Hive Café downtown. They will be discussing strike motions, among other business.

Mots et images de la résistance: Femmes en grève / Words and Images of Resistance: Women on Strike

Informal discussions over beer at the Cinémathèque Bar-Lounge, 335 de Maisonneuve Blvd. E., at 7 p.m. The event will be focused on women in the strike. Please note, this event is in French.

WEDNESDAY, APRIL 1

WSSA Winter General Assembly

The Women's Studies Student Association will be holding a general assembly at 2:45 p.m. in the Hall Building, Room H-540.

Student Strikes in Quebec: A Panel on the History and Legal Aspects

WSSA Mobilization is hosting a panel on the history of strikes, their legality and whether striking is effective. It will begin at 10:30 a.m. in the CSU Lounge on the 7th floor of the Hall Building.

"À Qui profite notre santé?" Manifestation de solidarité étudiante avec le secteur de la santé / "Who's profiting from our health care?" Student Protest in Solidarity with the Health Sector

A student demonstration in solidarity with health care workers. Protesters will meet at 11:30 a.m. at the Cégep du Vieux Montréal, 255 Ontario St. E.

Austerity Bites! Midnight Kitchen Outdoor Serving & Teach-In

The Midnight Kitchen (McGill's free vegan soup kitchen) will be giving out free food and hosting a teach-in about the many anti-austerity actions happening across the city at 12:30 p.m. in front of the Redpath Museum Steps, 859 Sherbrook St. W.

Manif-Action : Tic-Tac, un mois avant la grève générale du 1er mai / Demo-Action: Tic-Tac, One Month Before the May 1 General Strike

A protest against austerity measures and the government in advance of a general strike will be held on May 1. Protesters will be meeting at Square Victoria at 1 p.m.

GUSS Special General Assembly

The Geography Undergraduate Student Society will be holding a special assembly at 4:15 p.m. in the Hall Building, Room H-1269, to discuss further strike action, following their decision to strike March 23 and April 2.

FASA Strike General Meeting

The Fine Arts Student Alliance will meet to discuss the strike and vote on whether or not to continue the strike beyond April 2. The meeting will be held in the CSU Lounge on the 7th floor of the Hall Building at 6 p.m.

THURSDAY, APRIL 2

Open Conversation on Austerity and Banner Making

The Geography Undergraduate Student Society will be holding a special assembly at 4:15 p.m. in the Hall Building, Room H-1269, to discuss further strike action, following their decision to strike March 23 and April 2.

Workshop on Demonstration Safety: First Aid Tips & Legal Rights

The WSSA is hosting a demonstration on safety and legal rights workshop at 10:30 a.m. in MU-101, 2170 Bishop St.

Pre-March Coffee and Tea with the SCPA

The SCPA is hosting a pre-protest open discussion with coffee and tea. The event will be held at 11:30 a.m. in the SCPA basement at 2149 Mackay St.

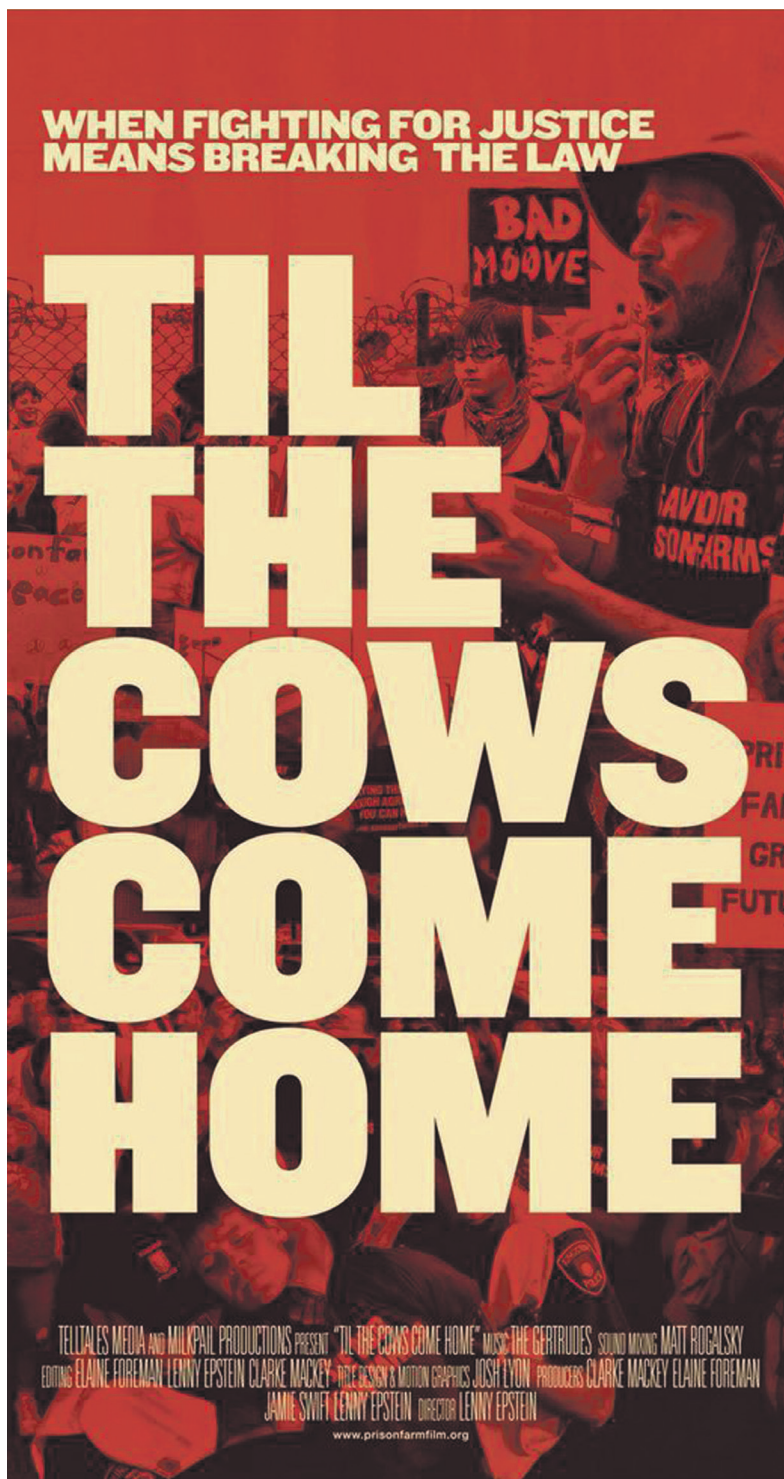
Concordia Student Contingent of the April 2 Protest

Concordia students will be meeting in front of the Hall Building's main entrance at 12:30 p.m. to march to ASSE's "#manif2avril" demonstration. The protest begins at 1 p.m. at Square Victoria.

+ Check out Matt D'Amours' special issue of *The Download* and more protest coverage at thelinknewspaper.ca/news

documenting civil disobedience

Cinema Politica Ends the 2015 Winter Semester with Screening of *Til the Cows Come Home*



by Catherine Dubé

Til the Cows Come Home, is a film that documents the protests in front of Frontenac Prison Farm in Kingston, Ontario in 2010 following the Harper government's decision to transform the Canadian correctional system and close all of Canada's rehabilitative prison farms.

The film, screening on April 8 is a must-see for Cinema Politica fans, but also for anyone interested in films that pose challenging questions about social justice and democracy in Canada.

First time feature documentary director Lenny Epstein started producing the film in the summer of 2010, when he realized an important story was unfolding in Kingston. Indeed, for two days during that summer, hundreds of angry protesters attempted to block cattle trucks from removing the cows of Frontenac Prison Farm. Epstein thus decided to document this "extraordinary display of civil disobedience," and reveal what kinds of things happen when just writing letters and signing petitions is not enough. In 2012, Clarke Mackey, Elaine Foreman and Jamie Swift joined director Lenny Epstein to help realize the film. Together, they spent the following two years finalizing it.

Multiple events culminated in the final blockade in the summer of 2010, the series being set in motion in 2009 when the Harper government made the decision to close all of Canada's rehabilitative prison farms, citing "economic reasons" (i.e. the farms were not making profit). However, as the documentary reveals, the reality of the situation was far more insidious. The Harper government was attempting to reform Canada's correctional system and direct its focus on punishment, rather than rehabilitation.

Citizens of Kingston disagreed with the PM's new direction. To them, closing Frontenac Prison Farm made no sense. The farm supplied milk and eggs for multiple prisons in both Ontario and Quebec and helped prisoners learn new skills and build empathy. Frontenac Prison Farm rehabilitated offenders and reduced their chances of re-offending. In fact, multiple studies show that the only solution making any headway against recidivism in offenders is rehabilitation. The inmate needs to learn to believe in themselves and respect themselves in order to then become a responsible citizen following his release from prison.

The more people learned about the positive impact rehabilitation had on offenders, the angrier they became as the Harper government proceeded with the closing of prison farms. Certain concerned citizens, along with farmers, politicians, and activ-

ists decided to confront the issue with the "Save Our Prison Farms" coalition. Together, they organized pressure tactics on the government in order to achieve a consensus and save the remaining prison farms from closing, including Frontenac Prison Farm.

The government completely ignored all of the coalition's efforts. One last option was available to them: to resort to civil disobedience. The film documents the outstanding display of confrontation and discontent of the protests, which lasted two days, through pouring rain and radiating sunshine.

Issues of democracy and justice converge in this film as it documents what happens when the Canadian public rejects and protests decisions made by the government regarding the justice system.

The documentary asks some challenging questions about the Harper government's manner of approaching democracy, as well as the Canadian justice system. The protesters, who range from children to elders and from ex-criminals to nuns, are all brought together by one issue, literally linked arm-in-arm to block trucks from taking Frontenac's dairy herd away.

As a viewer it becomes almost frustrating to see how much the government actually ignores its own citizens concerning such an issue. Hearing the captivating and charming stories certain ex-offenders tell about their stay in the Frontenac Prison Farm adds to the feeling of bafflement concerning the government's actions. The documentary explores the idea that maybe we have a little work to do before we can call Canada a completely democratic nation (at least under the Harper government). The protesters start chanting during their confrontation with the police, while some of them are getting arrested. The words resonate in your ears during the whole film. "This is what democracy looks like!"

Cinema Politica, as you may already know, is a non-profit organization that screens independent political films and videos made by Canadian and international filmmakers throughout campuses and communities in Canada and abroad. Concordia is the proud founder of Cinema Politica's longest-running local of this nature. Indeed, since 2004, Concordia has welcomed between 300 and 600 spectators each week to their screenings. Each semester the films presented revolve around different themes that mostly relate to social justice, environmental issues and cultural identity issues. All the films, according to CP's mandate, aim to "bridge political independent filmmaking, local activism and civic education and engagement."

Photo courtesy Lenny Epstein



montreal hip hop scene combines rap with altruism

French Rapper K.O.F. Divides His Time Between Collaboration and Community

by Mattha Busby @itsmattha

The ultra-commercialization of big beat hip-hop by US major labels leads many to forget that this genre of music is primarily a vehicle for social change and positivity—uniting oppressed minorities within a single mode of art.

“Rap was my only pain therapy,” said Philippe Koffi, or K.O.F., who has been on the hip-hop circuit in Montreal for three years now. “It allowed me to gain balance in my life.”

Koffi recorded several mixtapes and an album, which were released on the underground scene in France, where he was based in Perpignan. His mother had carried him through pregnancy from Côte d’Ivoire to Paris, and he came to Montreal to escape the confines of the Parisian hip-hop scene that he felt was mentally and spiritually restrictive.

“I’ve been a rapper since I was 15 years old, so that’s 15 years of hip-hop, and I came here for a new start,” K.O.F. told me. “Paris is too aggressive for me. I’m all about vibes and I love the open mind of the musicians and MCs in Montreal.”

Choosing to not pursue a personal project at the moment, K.O.F. divides his time between his day job as a youth worker—holding workshops on music and hip-hop and working in the studio at the Maison des Jeunes de la Côte des Neiges—and collaborating with local artists and producers such as Clay and Friends and Wood Holly, while performing live with the Kalmunity Vibe Collective and Le Cypher.

“I work with everybody I like,” said K.O.F. as he explained the current stage in his career. “Kalmunity are like family to me. It’s improvisation but with rules as we try to make songs on stage.”

Throughout the past few weeks I’ve seen K.O.F. perform throughout Montreal alongside a variety of other artists at Les Bobards, Le Bleuery Bar à Vinyle and Divan Orange.

He seems to have an insatiable longing to articulate his feelings and his experiences into rhymes. As he makes me tea he freestyles, he leans down to his daughter and sings, and when he meets local youth he’s keen to help them

refine their skills.

Dressed down in a tee, jacket, outdated Nike pants and beaten sneaks, K.O.F. turns up to a venue accompanied by young beatboxing protégé Anand, greets his collaborators and fellow musicians with a characteristic enthusiasm and takes in the space, swaying to the DJ’s tune and wiling out to the opening act in an underpopulated bar.

“If I have an idea to create the lyrics around colonization or pain, then every musician or vocalist follows ... and the other vocalist is working with me to try and build a song,” he explained. “That’s sharing, sharing ideas and trying together to build improvised songs.”

Accompanied by his young daughter, K.O.F. volunteers during the weekend through the label he runs, NO BAD SOUND, at a youth centre in Côte-des-Neiges—open to the public on Sundays—where he supervises activities while creating beats and crafting rhymes with young artists such as Tombs.

This weekend they held a day-long workshop alongside Canadian Roots on decolonization, where songs and art—which shall be showcased on installations on bus shelters—was created in an effort to bridge the gap between indigenous youths of Kahnawake and Côte-des-Neiges. The attendees displayed their various talents and discussed their origins with K.O.F. and others alike.

On hip-hop in Montreal, K.O.F. says, “We’re not popular.

“The people I know are great musicians and hard workers but it’s still underground. They’re not in the mass media ... I don’t know a lot of people making real money in hip-hop. They’re playing shows and they are close to the people.”

The venues where K.O.F. raps gradually fill up as the night progresses. The attendees haven’t come to see him; they’ve come for a night out at a bar they like before excusing themselves around 12:30 a.m. Only a sparse collection of revelers remains.

But when he jumps onstage to feature with Clay and Friends, everyone hushes as they wave their arms and pound their feet to the beat.

“I don’t care about making money in music; that’s why I don’t have my own project,” K.O.F.

said of his outlook. “I care about making good music and being with the people I like to build something to feed the soul, and my soul in particular.”

He might not intend to, but K.O.F. overshadows the rappers he collaborates with, albeit with a refreshing humility. He touches the mic and people take notice immediately.

Though he and his partner Malika Tirolien—who recently performed with Brooklyn-based Snarky Puppy—are hoping to gain Canadian citizenship, K.O.F. hopes to return “home” to Côte d’Ivoire in the foreseeable future.

“I do the things I like with the people I like and that’s the best for me,” he said. “I’m happy. Sometimes I need money like everybody but I really enjoy my life.”

Check out K.O.F.’s Soundcloud at <https://soundcloud.com/kofrider> and catch him live at Les Bobards on Tuesdays or Bar Vinyle de Bleuery on Thursdays

Photos Mattha Busby

“I don’t care about making money in music; that’s why I don’t have my own project.”

-Phillippe Koffi





twin peaks rises through the mist

The Cult Classic Returns for a New Generation of Acolytes

by Matteo Ciambella

"I'll see you again in 25 years."

It's the haunting line Laura Palmer tells Agent Cooper in the penultimate episode of *Twin Peaks*, in one of the most memorable dream sequences ever aired on our TV screens.

On April 8, 1990, the pilot for *Twin Peaks* premiered on ABC. Since then the series has built an impressive amount of fans, reaching cult status almost immediately after its release.

Its style borrowed elements from the camp imagery and dramatic structures of soap operas, as well as from experimental filmmaking (the kind David Lynch, creator of *Twin Peaks*, was familiar with, as seen in his debut film *Eraserhead*).

While the content of the show dealt with violence, sexual violence and the darkest aspects of the human psyche, the humour was often bizarre and unexpected. The result was inevitably surreal, quirky and terrifying, and as far as television production goes, absolutely groundbreaking for the time.

Despite its growing number of aficionados, the series stopped somewhat abruptly in 1991, leaving the viewers with a thrilling, yet enigmatic ending.

Until recently, all hopes for new developments of the plot have been deluded. In 1992 the series was followed by a feature film, which consisted of both a prequel and an epilogue: the rather mediocre *Twin Peaks: Fire Walk With Me*.

Told from the perspective of Laura Palmer, for the most part it simply explicated the events that in the series were purposefully kept as a kind of sacred mystery, the main one being the murder itself.

Despite the fiasco of the film, the loyalty of the fans has never declined—if anything it's increased exponentially, thanks to institutions on the subject like *Welcome to Twin Peaks* (welcometotwinpeaks.com), which gathers fan art, comments, music, articles and pretty much anything else you can think of concerning the world of *Twin Peaks*.

Finally, it seems our patience will be rewarded. It's been 25 years and David Lynch has kept the promise: his cult TV series will be back to haunt us.

The release of a nine-episode third season of *Twin Peaks*, set for 2016, was announced last Octo-

ber by Lynch himself. Since then, Lynch and *Twin Peaks* co-creator Mark Frost have kept new hints and surprises coming. Frost made it clear that the new season will not be a remake. The world of *Twin Peaks* will start from where we left it and, to make things even more appealing, David Lynch will be directing the new episodes.

On Jan. 12, Lynch revealed on Twitter that Kyle MacLachlan will return for the role of the eccentric, coffee-drinking Dale Cooper. Sheryl Lee has also agreed to reprise her role as Laura Palmer, and long-time Lynch collaborator Catherine E. Coulson will once again interpret the iconic character of the Log Lady.

More news is to come: on April 8, for the 25th anniversary of the pilot episode of the series, *Welcome to Twin Peaks* has a "special surprise" in store and will be releasing clues and details regarding what will take place in the third season.

They are also accepting submissions for *Twin Peaks*-inspired art and music, while also focusing on David Lynch's entire output. The website is a "portal to the artist's entire oeuvre," which shares and discusses Lynch's efforts in many fields, such as his recent stint as a recording artist.

With four solo albums, Lynch is bringing his distinct touch to electronic music, recording dreamy ballads with simple, apparently innocent lyrics that often take a sinister turn—much like the town of *Twin Peaks* itself after it's shaken by the murder of Laura Palmer and the secrets of its inhabitants begin to crawl to the surface.

On March 14, the *Twin Peaks* community was left with a major cliffhanger, as some of the fans reported that they had just heard David Lynch speak at a Q&A event and mention "complications" with the developing process of the show's third season.

Fans might be reassured by the words of MacLachlan in his interview for the online movie show *Popcorn Talk* on March 18, only a few days after Lynch's vague and preoccupying statements.

"There's still things to be worked out but I'm holding a very good thought that we're going to return to *Twin Peaks*," he said.

Graphic Liz Xu

antigone à la montréalaise



Concordia's Theatre Department Takes Sophocles' Antigone to the Metro

by Flora Magnan@floramagnan

Known as one of the best dramatic plays ever written, Sophocles' *Antigone* captures something essential about human nature and the power of the state. Although it was written as early as 441 BC, Sophocles' message is still on point, as the play presents civil disobedience as a moral responsibility while denouncing the dangers of having an autocratic leader.

Antigone takes place in Ancient Greece and tells the story of a young woman who has just lost her two brothers in the Theban civil war. Her uncle, the king Creon, has decided to honour one of the brothers with a traditional burial ceremony while the other, thought to have been attacking the city, must be left to rot on the battlefield. Antigone challenges this decree and claims the latter brother deserves a traditional mourning as well, despite what the law may proclaim.

Director Andreas Apergis strives to make the public connect with the issues in this play by setting this classical Greek tragedy in modern-day Montreal. Although the text has been kept the same, the set and costumes have been modified to represent a post-apocalyptic society that has grown in Montreal's underground metro.

Apergis has worked as an actor, director and translator in French and English for more than

20 years, but this is his first time collaborating with the Concordia Theatre Department.

"He came in with very strong ideas," said costume designer Zoe Roux. "He had a clear vision of a dystopian society living in a modern day metropolis."

The designers' main responsibility was to create a fictional but identifiable world the audience could relate to. "Changing the setting allows us to explore different kinds of aesthetics by using a central story and seeing how the themes exist outside of Ancient Greece," explained Evan Stepanian, a sound designer, music composer and performer in the production. This technique enables the public to imagine themselves in the place of the characters more easily.

Changing up the setting was a huge challenge for the designers, as they had to create an entire world. As Roux explained, they had to construct everything emotionally because they couldn't fall back on historical research. Creating this work took a lot of collaboration between the different designers, as it was crucial that all of their individual designs produce a cohesive whole.

"I did a lot of visual research," said Roux, who found inspiration in things as seemingly unrelated as the current conflict in Syria.

"It's tricky because you can reference eras but

it's all about making conscious choices, such as which era you want to represent and why." Roux's concern is a legitimate one: using ideas from specific totalitarian regimes might make overly strong suggestions, whereas being too vague could prevent the audience from imagining themselves within the story.

"To make it more modern we played a lot with the idea of surveillance, not in the text but in the design. We wanted it to resonate within people," Stepanian added. Other themes were explored by the designers, such as the separation between spirituality and the law—which is a huge part of *Antigone*, whose character's namesake is fighting for the laws of the gods against the laws of Creon.

Leilani Fraser-Buchanan, who will portray Antigone, points out that "while the setting may be futuristic, the story itself is timeless." For the actress, having the play in a modern setting makes the story more immediate. While people tend to see classical texts as intimidating, creating a more contemporary environment breaks down barriers and enables them to connect better to the issues.

We can all relate to love, to grief, to pride, and Sophocles speaks to these basic human tendencies. He portrays the tragedy of being in a world that we can't control by showing us the discrepancy between how we expect others

to interpret our actions and how they actually interpret them.

"If the text hasn't been changed," Fraser-Buchanan said, "it's because these are human issues. If we do the characters and the story justice, people will connect to it."

The Theatre and Development program at Concordia has been advocating for socially engaged art over the course of the entire school year. Despite the centuries that have passed since its debut, *Antigone*'s political message is still accurate in our current system. Sophocles denounces the oppression of a controlling government in which citizens have no say. This type of censorship has not disappeared even in our democratic societies and *Antigone* reminds us all about the importance of dissidence.

Sophocles empowers us with ideas of political responsibility and plays questioning the nature of destiny, by showing us how people confront their faith and the tragic results that occur when they fail in controlling it. Setting *Antigone* in a near future creates a context where the public can imagine themselves facing the same sort of issues and inevitably end up feeling closer to the characters. Such questions are strikingly relevant and will certainly leave you thinking.

Graphic Brandon Johnston

a planet by design

Architects and Designers Seek New Ways to Confront Ecological Debt

By Kyle Mooney

"We're tipping towards the unknown," said President of Buckminster Fuller Institute David McConville, setting the tone for the two-day *Degeneration-Regeneration* conference held on March 27 and 28.

The event brought landscape architects, scholars and other champions of urban renewal to Montreal's Marché Bonsecours, where they traded ideas on how to harness the environment's regenerative capacities as we head into a future shrouded in uncertainty.

"We're engaged in a high-stakes game of unwittingly crossing planetary boundaries that define the safe operating space for humanity," McConville warned in his opening speech *Planetary Landscapes: Towards a Paradigm of Re-enchantment*. He evoked man's mounting "ecological debt," attributing it to a "widespread disenchantment" with the planet on which we live—a phenomenon whose roots can be traced back to the Socratic era.

It was in Plato's *Timaieus*, McConville noted, that the notion of the universe as an entity to be observed externally was introduced. A cornerstone of Catholicism, the idea of a "spherical, geocentric cosmos rotated by the hand of the creator" was carried through the ages to Nicolas Copernicus, who was the

first to suggest our cosmos in fact revolved around the sun.

This discovery, "strengthened perceived dualistic divisions between subject and object, mind and body, and most importantly, humanity and nature," McConville said.

But with the ushering in of the space age, these divisions became less pronounced. Imagery showing the cyclical nature of earth's weather systems reminded us of what we had long forgotten: that, as McConville put it, "we're all astronauts aboard a watery, living spaceship."

In an attempt to reverse the image of the environment as a commodity, Buckminster Fuller, the celebrated architect behind Montreal's biosphere, petitioned for a "regenerative landscape" in his 1968 book *Operating Manual for Spaceship Earth*. Fuller called on landscape architects and urban planners to "study the synergetic principles employed by evolution at every scale," and they answered the call.

Tellingly, it was around the time of Fuller's book's release that the AAPQ (l'Association des architectes paysagistes du Québec, or the Quebec Landscape Architects Association) was founded; *Degeneration-Regeneration* was in fact scheduled to coincide with this landmark anniversary.

McConville praised the AAPQ and its

mission of "enchancing Montreal and the global community by celebrating man and his world."

He also acknowledged *Living Breakwaters*, a design created by New York-based SCAPE studios, as a pioneer in regenerative landscaping. The project, which seeks to "reduce risk, revive ecologies and connect educators to the shoreline," was created for the US Department of Housing and Urban Development's Rebuild by Design Initiative. *Living Breakwaters* won the Buckminster Fuller Challenge in 2014.

SCAPE studio's Gena Wirth outlined the broad strokes of *Living Breakwaters* in a presentation entitled "Adaptive Landscapes: Risk, Ecology and Education." Once implemented, the \$60 million endeavor will see a necklace of breakwaters encircling New York's vulnerable Staten Island to buffer heavy waves like those seen during Hurricane Sandy. The breakwater itself will be a habitat for vital marine life like finfish, shellfish and lobsters, Wirth explained.

Oysters will play a major role in the ecological revival, Wirth said, noting the mollusk's importance to ecosystems as a veritable water filter.

Brooklyn-based Paula Segal, Director-Founder of 596 Acres, introduced her organization in a talk entitled *The Right*

to the City: One Vacant Lot at a Time. Founded in 2011, 596 Acres differs from *Living Breakwaters* in that it operates on land. Vacant land.

The name refers to the near-600 acres of unused public lots in the New York City area. Segal says her organization seeks to obliterate obstacles to community land access to "open all these rusty fences and the opportunities within them to improve the areas they live in." A registered attorney, Segal is prone to give legal advice and assistance to entities with sustainable economy initiatives.

Segal says the vacant lots, the vast majority of which are located in economically deprived areas of New York, can be used as community gardens, playgrounds and social gathering areas. Their potential for urban renewal is boundless.

In his speech, David McConville said it's "essential to apply strategies that once again establish reciprocal relationships and apply evolutionary design principles so we can participate in the regeneration of the biosphere."

If anything was revealed at *Degeneration-Regeneration*, it's that strategies and initiatives are out there in abundance. The rest of the work is entirely ours.

Graphic Laura Lalonde

PROTIPS FOR PROTESTS

SI VOUS MANIFESTEZ, NOUS SUGGÉRONS:

+ Stay calm.

+ **Be aware of your surroundings.** Can you spot an exit? Are lines of riot police closing in on any sides? Keep an eye out.

+ **Help others.** Always help your fellow protesters, even if you don't know them. Approach them calmly and always ask before touching them – if you approach too suddenly then they may instinctively be afraid.

+ **Have a Plan B** if you're separated from your friends. Arrange a place to meet if you lose each other in the crowd.

+ **If you have to puke, puke.** Tear gas might irritate your stomach: let it out.

+ **Burned by a flash grenade or gas?** Remove all clothing around the burn and pour cold water on it. Make sure it's really cold, as warm water will open your pores and make it worse.

+ Bring **food** and **water**. Sweet and protein-full things are good. Dates and almonds are good sustenance and don't take up too much space.



+ Rester calme.

+ **Prendre connaissance des alentours :** peut-on repérer une sortie à proximité? Les lignes de brigades antiémeutes sont-elles en train de se refermer? Gardez l'œil ouvert.

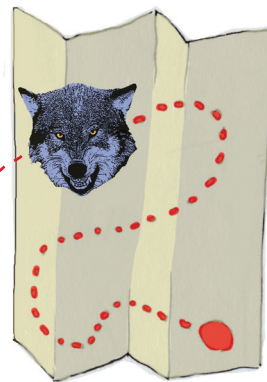
+ **Porter assistance à autrui.** En toutes circonstances, il est impératif de venir en aide à ses confrères manifestants, même s'ils vous sont inconnus. Si un confrère se retrouve dans une situation critique, approchez-le calmement et demandez toujours la permission avant d'effectuer un contact physique. Si vous vous approchez trop soudainement, celui-ci peut instinctivement avoir peur.

+ **Avoir un « Plan B ».** Au cas où vous perdez vos amis dans la foule, fixez un lieu de rendez-vous où il vous sera possible de les retrouver.

+ **Ne pas se retenir, vomir.** Le gaz lacrymogène peut irriter l'estomac; lâchez tout.

+ **Brûlé par une grenade « éclair-son » ou par une bombe lacrymogène?** Retirez les vêtements entourant la brûlure et faites couler sur celle-ci de l'eau bien froide. Si l'eau est chaude, celle-ci risque d'agrandir les pores de la peau et d'aggraver la brûlure.

+ **Prévoir de quoi manger et boire.** Les produits riches en sucres et protéines sont préférables. Les dates et les amandes assurent une bonne subsistance et ne prennent pas beaucoup de place.



ATTRAPÉ PAR LES FLICS?

IF THE COPS CATCH YOU:

+ Unless you're arrested, all you have to tell them is your **name, address** and **date of birth**.

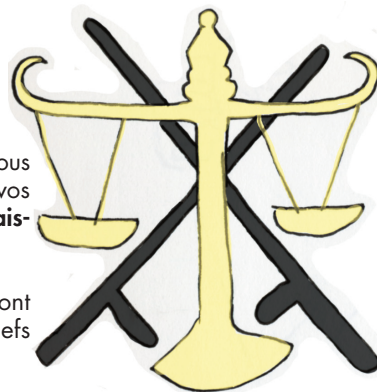
+ If you are **arrested**, they have to tell you **what you're charged with**.

+ In you're in a **kettle**, they won't let you out before giving you a ticket. Luckily, you have a good chance of successfully contesting it (or you can try smiling really sweetly).

+ À moins d'être en état d'arrestation, il vous est seulement tenu de les informer de vos **noms, prénoms, adresses et date de naissance**.

+ Si vous êtes **arrêtés**, les policiers ont l'obligation de vous faire part des chefs d'accusations qui vous sont reprochés.

+ Si vous êtes pris en **souricière**, il ne vous sera pas possible de partir avant d'avoir reçu une amende. Mais qui sait? Peut-être réussirez-vous à vous en tirer avec un gentil petit sourire.



Are you protesting against austerity? We want to see you in action. Tweet a protest selfie with the tags "#selfieencours" and "@Linknewspaper." The best photo will be featured in the paper next week.

Tu vas aux manifs' contre l'austérité? On veut te voir dans l'action. Tweet un selfie en manif' avec les tags "#selfieencours" et "@Linknewspaper." La meilleure photo sélectionnée sera affichée dans le prochain numéro.

DEMO DRESSCODE DO'S AND DONT'S

DRESSCODE MANIF' : TRUCS À ADOPTER ET PIÈGES À ÉVITER

+ **Cover yourself as much as possible** to protect yourself from tear gas and other state-sponsored projectiles. Tight-fitting athletic gear is ideal; as it'll keep you warm even if you sweat after running.

+ Wear **shoes with traction**. Cops won't be kinder because you've slipped on the ice.

+ **Wear your backpack on the front of your chest** so police can't grab it. It can also serve as a shield if you're hit with a baton.

+ Wear something with a **hood** to better protect from tear gas if need be.

+ **Dress warmly** in case you're caught in a kettle at night.

+ Wear a **short jacket** instead of a long one to make running easier.

+ Bring **swimming goggles** to protect from **tear gas**.

+ Keep a **respirator** (the mask people wear while using spray paint) around your neck in case of tear gas. Keep it covered with a scarf until you need it – if the cops see you wearing it, they might target you.

+ **Cargo pants** are useful if you'd prefer not to bring a bag.

+ **Couvrez-vous au maximum** afin d'assurer une meilleure protection contre le gaz lacrymogène et autres projectiles cautionnés par l'État. Les tenues de sport bien ajustées sont idéales, elles vous tiendront chaud même après avoir transpiré lors d'une course poursuite.

+ Optez pour des **chaussures à semelles adhérentes**. Les flics ne se montreront pas plus cléments avec vous parce que vous venez de vous casser la gueule sur le verglas.

+ **Portez votre sac à dos devant la poitrine** pour éviter qu'un policier ne vous l'attrape et vous retienne avec.

+ Une **capuche** peut aussi être utile pour mieux se protéger du gaz lacrymogène au cas où la situation se présenterait.

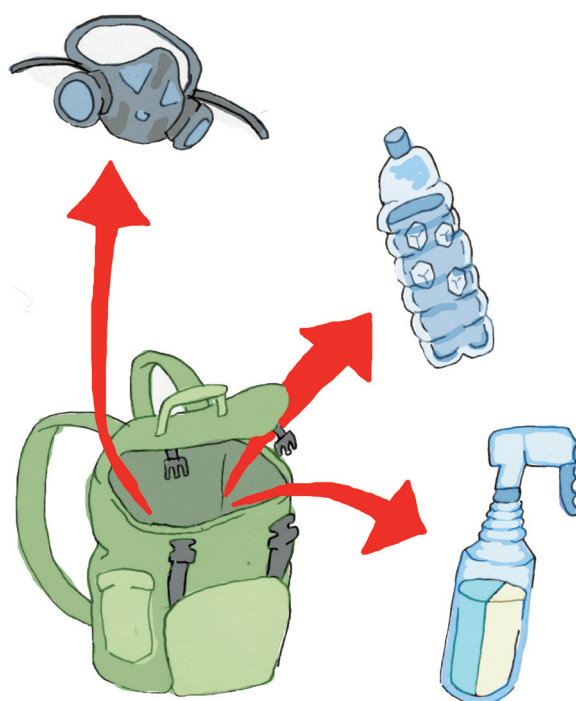
+ **Habillez-vous chaudement**, les basses températures ne vous épargneront pas si vous vous retrouvez pris au piège dans une souricière en pleine nuit.

+ Optez pour une **veste courte**. Un long manteau pourrait vous gêner pour courir.

+ Apportez des **lunettes de plongée**, elles pourront devenir le parfait accessoire contre le gaz lacrymogène.

+ Munissez-vous d'un **masque respiratoire ou d'un masque à gaz** et gardez-le dans votre écharpe. Si un policier vous voit avec, vous risquez de devenir une cible.

+ Enfin, si vous ne voulez pas prendre de sac, pensez aux **pantalons cargos**.



LES PIÈGES: DON'TS:



+ Les **lentilles de contact**. Si vous vous faites gazer, la fumer peut endommager votre rétine.

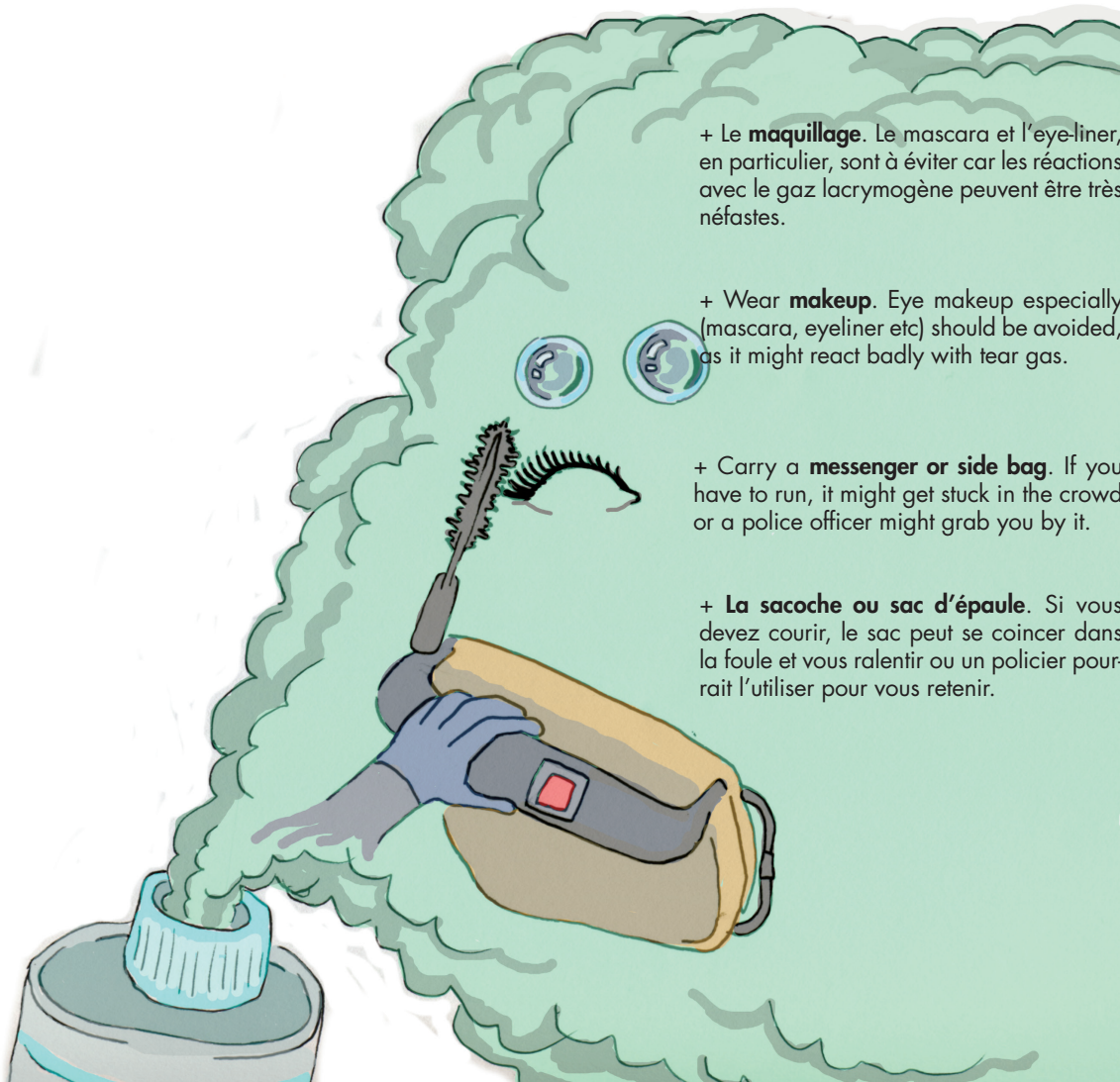
+ Wear **contact lenses**. If you're tear gassed, the fumes can damage your retina.

+ Le **maquillage**. Le mascara et l'eye-liner, en particulier, sont à éviter car les réactions avec le gaz lacrymogène peuvent être très néfastes.

+ Wear **makeup**. Eye makeup especially (mascara, eyeliner etc) should be avoided, as it might react badly with tear gas.

+ Carry a **messenger or side bag**. If you have to run, it might get stuck in the crowd or a police officer might grab you by it.

+ La **sacoche ou sac d'épaule**. Si vous devez courir, le sac peut se coincer dans la foule et vous ralentir ou un policier pourrait l'utiliser pour vous retenir.





the making of a champ

Concordia Wrestler Looks to Compete Internationally Thanks to Crowdfunding Website

(above) Concordia wrestler Dima Gershanov is using crowdfunding website MAKEACHAMP to pay for his trips to Europe in order to participate in wrestling tournaments.

(right) Members of MAKEACHAMP pose with members of the Cégep André-Laurendeau Boomerang volleyball team, a team that uses the website.



by Tanner Levis

Dmytriy “Dima” Gershanov had his eyes on the prize from the beginning. Born in Ukraine before moving to Israel, he took up the sport at the age of nine after seeing one of his friends compete.

“A friend of mine came to the school with a medal once, so I asked him where he got it,” Gershanov said. “He won it at a competition so I wanted to check it out.

“I was not really taking it seriously—there was actually no point for a 9-year-old kid to take something that seriously,” he continued. “It was more to keep me out of the streets and be involved in sports.”

Years later, after competing in a number of youth competitions representing Israel, and even a stint at the University of Nebraska before coming to Concordia, Gershanov placed third at the 2015 Canadian Interuniversity Sport Wrestling Championships in Edmonton, competing in the 72 kg division.

Throughout his journey, the second-year biology student and Stingers wrestler has aspired to compete in international tournaments, but Gershanov needs a financial push to pursue his dreams. As a result, the wrestler has taken to a crowdfunding site for athletes to receive funding.

MAKEACHAMP is a Montreal-based website that began in 2012, calling itself a “global leader in crowdfunding for sports.”

The organization helps athletes overcome obstacles unrelated to their sport and level the playing field by removing hurdles such as financing, while also providing marketing support for athletic talent.

The crowdfunding site was founded by Montrealers David Ancor and Michael Shpigelman, after the duo didn’t have enough money to participate in international judo competitions with Team Canada. Shpigelman came up with the idea of a crowdfunding campaign to send Ancor to a competition in South America, and soon enough every member of Team Canada’s judo team was using crowdfunding.

The company continues to grow, being used in 36 countries for more than 90 different sports by over 10,000 athletes. Teams have used the site to receive thousands in funds for their equipment and travel costs. Other Quebec universities, such as McGill,

UdeM, UQAM and Université Laval have also worked with the website.

As of this article Gershanov has raised \$310, \$690 short of his \$1000 goal listed on his MAKEACHAMP page. The wrestler hopes to receive enough funding to perform at five tournaments in Greece, Italy, Spain, Poland and Azerbaijan, where he would represent Israel this summer.

“There is no difference for me what country and what kind of tournament it is,” he explained. “They’re all equally important for me. I’m trying to get as much experience as I can from wrestling with different types of opponents from overseas.”

Gershanov’s MAKEACHAMP page lists rewards for donors, including a shoutout on Facebook or Twitter for \$10, a reward of a shoutout on his social media sites and blog for \$50 donations, and a thank-you gift for \$70 donations.

“Behind each campaign, there’s an athlete and a human story,” said Heri Rakotomalala, the marketing advisor of MAKEACHAMP. “Dima registered, and as with many other athletes, we empathized and decided to help him as best we can.”

MAKEACHAMP regularly advises Gershanov on what’s best for him, from the write-up on his project’s page to his budget and how to promote himself.

“It’s also important to find those who can do the first shares on social media or the first contributions,” Rakotomalala added.

Gershanov isn’t the only Concordia athlete that has used the website to fund his passion. Former student and former judoka Sasha Mehmedovic raised \$2500 through MAKEACHAMP to compete at a grand prix event in Germany. Another former Concordia student, Matthew Miller, has used the crowd-funding site in the hopes of competing at the 2016 Olympic Games in Rio de Janeiro.

Rakotomalala wants to get more Concordia athletes involved with MAKEACHAMP, if only to help fuel their success.

“Team campaigns can be very successful and motivating for the team,” he said.

Photos 1. courtesy Dima Gershanov 2. Heri Rakotomalala

“Behind each campaign, there’s an athlete and a human story.”

—Heri Rakotomalala, marketing advisor of MAKEACHAMP

cracking

the

code

what can match fixing tell us about the
difference between esports and sports?

Keven “AZK” Larivière is one of the eSports gamers implicated in a match-fixing scandal, investigated by video game developer, Valve.

by Nathan Kaulback

Last August, eSports journalist Richard Lewis published an article that implicated top North American Counter-Strike: Global Offensive team iBUYPOWER in a match-fixing scandal. Match fixing is nothing new to the eSports community, having already been a major point of controversy in the Starcraft II professional scene.

However, in the CS:GO community, evidence of a secret match-fixing underbelly to the well-established pro scene became a catalyst for the discussion of broader issues in Counter-Strike. If people pointed to match-fixing in Starcraft II as a point of similarity between eSports and “real sports,” the match-fixing scandal in CS:GO began to show important differences between the two.

One such difference is the existence of in-game economies and their undeniable chemistry with professional matches. Indeed, many argued that the roots of match-fixing in eSports went all the way back to video game developer Valve’s “Arms Deal” update for CS:GO back in August 2013, where “weapon skins” were made available for players to trade, buy and sell through Steam, Valve’s digital distribution platform.

Sites such as csgolounge.com and opskins.com were quickly created to avoid some of the regulations of Steam’s “Community Market.” On the latter site players were able to avoid the Steam wallet restriction and sell their skins for real money, while on the former players were able to bet their skins on professional CS:GO matches. This site made it all too easy, some argued, for professional players to be tempted into throwing unimportant games. However, some would take the argument further.

The problem for these players wasn’t just an easily accessible betting site, but rather the skins themselves and their detraction from the complex mechanics of the game in favour of something purely aesthetic and frivolous. A red line had now been crossed: not only were the developers and the player base engaging in such activity, but professionals were too.

This is important, since to the active Counter-Strike community the professional scene embodies the competitive aspect of the game in a way the monetary interests of developers and the easily-appeased masses can’t. While the developers and player base can change or play the game without a competitive dimension in mind, the possibility of professional players fixing matches indicated the intrusion of frivolous aspects into the complex mechanics that made CS:GO an interesting eSport in the first place.

There is a “competitive spirit” that eSports shares with sports. The comparison can be justifiably made, since CS:GO itself has the same depth and complexity as any sport. At the top level of play it requires the same conceptual tools and time dedication to improve, as well as an extremely high skill ceiling.

However, the view that the “competitive spirit” of CS:GO was being corrupted by skins was far from the opinion of the majority. Indeed, fans of professional CS:GO would purchase skins to enjoy spectatorship in a new way, while those looking to increase the value of their in-game inventory began to watch and enjoy professional CS:GO.

The introduction of these new ways to experience CS:GO as a player, a spectator and economic actor indisputably contributed to a massive increase in its player base, which rose from approximately 40,000 concurrent players when the Arms Deal update was released (nearly a year after the game itself was released) to its current peak of approximately 525,000 concurrent players. The last international major tournament, ESL ONE Katowice, was estimated to have approximately 1 million viewers. Importantly, this was not achieved by simply

mimicking physical sports, but rather in diverging from them.

It would seem then that these novel institutions within CS:GO contributed to both its major successes and some of its turbulence as an eSport. But the in-game economy is not the only factor at play here.

Months after the original article was published, when it seemed as though the CS:GO match-fixing controversy had been forgotten, more incriminating evidence was released about the iBUYPOWER players. This prompted Valve to keep them home from the MLG Aspen tournament to run an investigation into these allegations.

Shortly thereafter, Valve made a post on its official Counter-Strike site which announced that four out of five ex-iBP players were now banned from Valve-sponsored events (i.e. all international majors) indefinitely. Other leagues were swift to follow with their own bans. This was the first time Valve had banned players for non-cheating related issues. But rather than clarify Valve’s role in its eSports community, the developer appeared as ambiguous as ever. Valve was now simultaneously James Naismith and the NBA—the creator of the game as well as its regulator at the professional level.

It’s this former role that makes eSports fundamentally different from sports. While there are widely accepted rules to soccer, basketball and hockey at the top level of play, eSports is unique insofar as the game itself changes regularly. When a patch is released that changes a map, movement speed, or a specific weapon’s damage, it changes the game in a way that sports haven’t experienced in decades. Part of being at the top level necessitates the skill and conceptual tools to adapt to these changes.

While Valve is familiar with issuing adjustments to the game, when CS:GO began to expand from smaller league tour-

naments to international majors, a void was formed that organizations like FIFA and the NBA fill in, i.e. the regulation of professional play. This institutional evolution was awkward, to say the least—forcing a few “uncompetitive maps” in majors here and there, as well as the occasional pro player cheating ban without a word—and this would become even more obvious with the match-fixing incident.

Things started off on the wrong foot when Valve remained characteristically opaque about its decision to ban the iBP players. When speaking of Valve’s investigation, one of those players, Montreal’s own Keven “AZK” Larivière, said, “I never really had a talk with them...for two or three weeks we didn’t receive any words.

“Nothing was regulated, there were no rules in place...it’s just something that’s never happened before and I know they’re using us as an example for everyone,” he continued.

While hardly anyone would argue that punishments weren’t needed, Valve began appearing inconsistent and ambiguous, performing legislative and judicial functions simultaneously.

“I think that they handled everything in a strange way, because another team got banned for the same thing as us—Epsilon, a team from France...and theirs was a year ban,” said Larivière.

Many of these thoughts are similar to those discussed by the original article’s author, Richard Lewis, immediately after the bans.

There are other ways in which eSports are similar to their sports counter-parts, but as recent match-fixing dilemmas show us, using the institutional models that sports provide can only create further issues, as one organization ends up taking on too many roles at once.

While many articles try to legitimate eSports by pointing out their similarities with physical sports, it should remain clear as eSports grows that it’s different and doesn’t need to be ashamed of it. This difference is the source of many of eSports’ successes, and understanding this can lead it to overcome its growing pains.

Photo Brandon Johnston

**“Nothing was
regulated, there
were no rules in
place...”**

—Keven “AZK” Larivière



Concordia Stingers slotback Jamal Henry (right) participates in the Montreal Regional Canadian Football League Combine on March 25 at the Concordia Stinger Dome.

by Vince Morello @vinnymorellz

50 athletes made their way to Concordia on March 25 to show off their skills and impress Canadian Football League scouts, bringing them one step closer to their dreams of playing professional football.

For the second year in a row, Concordia hosted the Montreal Regional Canadian Football League combine. Athletes were measured for their height, weight, vertical leap, speed and strength, all to get an invite to the national combine in Toronto.

“My brother Pat has done a great job of organizing it all, getting the guys to come out and help and be a part of something that’s pretty special,” said Stingers football head coach Mickey Donovan. “To get our guys out here, getting the pro scouts out here to evaluate them, it means a lot to the kids, and that’s who this is all about.”

Four Concordia Stingers players were present: slotback Jamal Henry, wide receiver Shayne Stinson, defensive back Jovan Deschenes-Cober and kicker Keegan Treloar. Considering the combine was on Stingers territory, it was natural for Henry to feel good about his chances.

“I think it’s a good thing, especially because I’m a Stinger so it’s on my home

turf, so I’m more comfortable a little. It gives us a little more exposure as well,” Henry said.

For Henry, the expectations were high, as he tried following in the footsteps of past Stingers. Kris Robertson was invited to the national combine in 2013, followed by linebacker Travis Bent in 2014.

In his tests, Henry registered a 33.5” in the vertical jump test, 16 reps on the 225 lbs. bench press, and ran the 40-yard dash in 4.65 seconds. In his broad jump, Henry went as far as 9’3”, ran the cone drill in 7.35 seconds, and did the shuttle run in 4.23 seconds.

And he still didn’t make it to Toronto. None of his teammates did, either.

Instead, three UdeM Carabins players—defensive back Anthony Coady, receiver Mikhaïl Davidson, defensive lineman Jean-Samuel Blanc—and Sherbrooke Vert et Or offensive lineman William Langlais were chosen as the best players from the combine.

Following the announcement, Henry was disappointed.

“I think I did alright. I’m not happy, I’m not mad, I think just OK,” Henry said about his performance. “My results weren’t great, neither were they good.”

Henry may not have been invited to the combine, but he doesn’t believe his future is as bleak as the lighting in the Stinger Dome.

“I still have one more year of eligibility, but this doesn’t change anything. I didn’t get invited to Toronto but I’m sure I’ll still get drafted,” Henry said. “I’m sure there’s going to be a team that’s looking at me right now so I’m looking at the future. I think it’s a bright future.”

“Jamal tested really well, he did a lot of great things. He caught the ball well, his routes were crisp, they were very smooth,” Donovan said. “I think he opened up some eyes.”

The Stingers had support from their coaches and former teammate and current Saskatchewan Roughrider Kris Robertson.

“I think this is really good for our school,” said Robertson. “They get in front of the scouts and they see what it takes to get to the next level.”

The national combine took place on March 27 to 29, but Henry and the rest of the Stingers are looking forward to the next season, which will open against the Vert et Or from Sherbrooke in September.

.....
Screenshot Brandon Johnston

run, jump, lift and dream

Jamal Henry and the Stingers Go Through the CFL Regional Combine

watching the grass grow

vancouver's medical marijuana dispensaries are a model for the rest of canada

by Matthew Rose

There was a time when I believed that Canada would beat the states in the race to legalize weed. Sure, California has had its pseudo-legal dispensaries since 1996, but in 2003 we had Prime Minister Jean Chrétien proudly announce, "I will have my money for my fine and a joint in the other hand," when marijuana was on the verge of being decriminalized.

Flash forward to 2015 and the world looks a whole lot stranger. South of the border, in the land of "Just Say NO!" four states have completely legalized recreational marijuana. Yet up north the laws regarding possession and sale of marijuana have become harsher, at least for most of the country.

Vancouver has always been on the front lines of the war against the war on drugs.

The city was home to Canada's first pot cafés and sprouted the seed king Marc Emery. Vancouver's 420 has become the largest marijuana activism celebration in North America.

In 2013, Vancouver took another big step forward. Dispensaries soon started popping up all over the city. By the time you read this sentence there will be almost 60 registered medical marijuana dispensaries located throughout the greater metropolitan area, surpassing the retail space of iconic drug-dealing franchise Tim Hortons.

The real red-eye opener comes from the fact that 40 of those stores opened after April 1, 2014, the date when Harper's Conservative majority tightened the laws surrounding medical marijuana in Canada and technically made every single one of those stores and all of the previous ones illegal.

April 1, 2015 marks the first year anniversary of Canada's reformed medical marijuana industry.

What used to be a program where patients could source or even grow their own medicine has turned into a privatized program, where only government-approved commercial growers are mandated to mail

pot directly from the industrial grow-ops to the 37,000 registered users.

As of March 2015, only 15 companies have been given approval to grow commercially as the start-up costs and tight regulations limit prospective entrepreneurs from entering the market.

But these mandates from Ottawa are just mere suggestions out west.

On Kingsway Boulevard is Weeds Glass & Gifts. It's just one storefront in Vancouver's largest chain of dispensaries. Owner Don Briere is a storied marijuana cultivator who in the 1990s was operating Canada's largest independent marijuana distribution network and served years in prison for doing it.

Nowadays, he pays taxes on the money he makes off the exact same crime that sent him to jail and shakes hands with the police who used to spend untold amounts of money hunting him down.

"I feel vindicated," he says. "I love them and [the police] love me ... they acknowledge that we're paying taxes, income tax, property tax, GST, PST, corporate taxes, but the best part they like is that we're taking money away from the gangs."

Advocates have long protested that legalization will remove the profit made from trafficking away from the gangs in Vancouver who fight viciously over the lucrative U.S. export market.

"They're totally on board with us here in Vancouver and once they come on board they're our friends and they protect us. If we [were] being robbed it'd be a 9-1-1 armed robbery in progress," said Briere.

This protection afforded to the dispensaries has completely changed the experience of buying marijuana and the stigma attached to it. On my first trip down to Weeds, a police cruiser was ominously parked on the street directly in front of the store.

My first instinct was to leave immediately, assuming the store was getting busted, but on closer inspection I realized the officer was holding a radar gun and doing far more important police work: pulling people over for speeding.

Upon entering a dispensary for the first time, you begin to realize that what used to be a shady affair set in the shadows of society has turned into something more like heading down to Starbucks for a grande iced vanilla soy milk latte.

The place had a cool but clinical vibe: black leather couches, a few tables and chairs and, in the centre of the room, a glass display housing tinctures, edibles, candies, lotions, paraphernalia, t-shirts and, of course, big jars of weed.

Behind this counter was Mel, a 20-something whose *nom de profession* is "health and wellness consultant," and who does this job on the weekends while maintaining a regular 9 to 5 during the week.

"I think it's a nice relaxing job and it's kind of cool how people come in here with the same problems I have," she said. "I have insomnia; [marijuana] helps me sleep."

To qualify for a dispensary card you need one of the following: a doctor's note, a pre-

scription for a pharmaceutical drug, or a pill bottle with a prescription printed on the label. I handed Mel a prescription bottle; she looked over it and asked me, "So what can I get for you today?"

The big difference between drug dealers and dispensaries from a medical perspective is that dispensaries offer variety. Sativa and indica, both on offer at this dispensary, are the main species of cannabis.

"The sativa is for the daytime—you can still function, it leaves you clearheaded—and then there are the hybrids for later in the day, unless you're partying. Then I'd stick to the sativa all night," Mel explained with a chuckle.

"The indica's to wind down, watch a movie, you know, like a chill Friday night."

And then there are the strains: Pink, Grapefruit, Generation Y, Bubba Kush, Master Kush, Sour Diesel, Candy, Burmese Kush, Hindu Kush, Chocolate Chunk...

"With drug dealers, you never know what you're going to get; you can't ask questions and you're paying top dollar for shitty weed," Mel continued.

"What do you recommend?" I asked.

One by one she pulled out the jars and handed me a bud from each. I picked out a gram from seven different strains and Mel threw them in a bag and wrapped them up.

Before heading home I purchased a dab of shatter and watched the health and wellness consultant break off a piece of crystallized THC, heat up the bong with a torch and then drop the piece into the bowl as it evaporated into a cloud of smoke.

There was no paranoia, no looking over my shoulder as I walked down the street, and then something hit me: "I could go for some Starbucks."

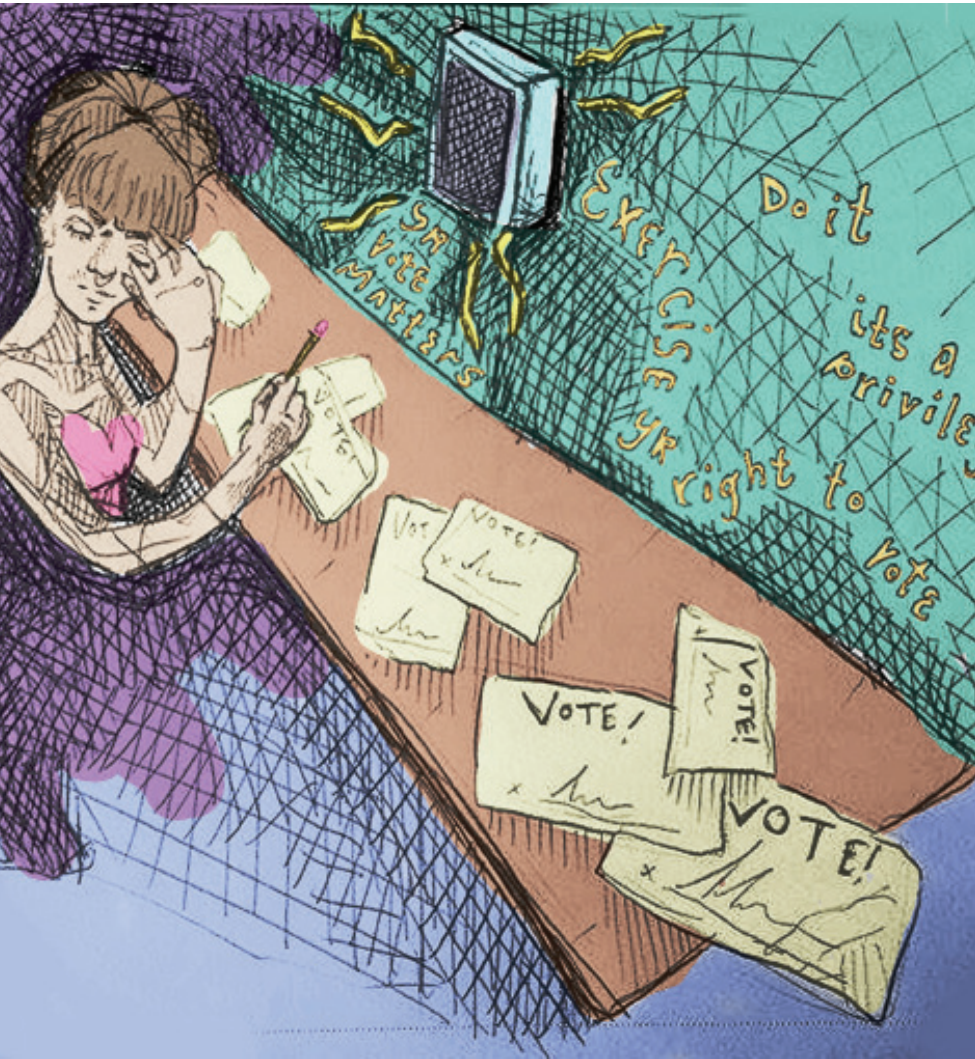
Will we ever see a system like the one in Vancouver back home in Montreal? Maybe. Don Briere has plans to expand out east, but not "with the government we have now."

Photo Matthew Rose

How to obtain a medical marijuana card at dispensaries for Montrealers:

1. Go to Jean Coutu and get a small bottle of over-the-counter Tylenol with codeine (codeine is a painkiller but they will put a nice looking prescription on the bottle for you).
2. Throw the codeine away because that shit is toxic.
3. Get to Vancouver (a five-hour flight or a five-day drive).
4. Head to a dispensary with your ID and bottle.
5. Congratulations! You're now a member of a compassionate care club.
6. Buy marijuana in various forms (Mel recommends the Blackberry THC infused candies).
7. Get high and enjoy some of the best Asian food in North America.

Democratic Deficit Clouds Dreary Seventh Floor Dungeon



by Mattha Busby @itsmattha

Trash rolls down the empty boulevard at a pace similar to the erosion of the dilapidated buildings overlooking the hungry students queuing for the local soup kitchen. As they mingle and bond over watered-down spuds, socializing over the issues of the day, one asks oneself: why would I even vote if my vote won't make a difference?

I found this week's Concordia Student Union election reminiscent of the 1788 U.S. presidential election where George Washington was elected unopposed, or the elections to the Soviet Duma in the 1980s where some of the seats featured more than one Communist Party candidate, and here's why:

One-party states often hold elections for the sake of keeping up a pretence of democracy, of maintaining appearances. The lack of choice in these elections, however, renders the overall project a pointless, costly effort.

When I approached the desk on the ground floor of the Hall Building I was met by a friendly electoral attendant who, upon the electoral officers' instruction, fumbled with my card before handing me my voting cards, which I was to fill out and then tuck into two oddly-sized envelopes.

I then perused the candidates on my cards, shocked that the majority of the positions were uncontested. This must be democracy in action, I thought to myself ruefully—the democracy of a one-party state.

That's not to imply anybody intimidated me at the ballot box, though the attending security guard encouraged me to hurry up as he was late to finish his shift.

I mean, I'm sorry dude, but why do you even need to be here? To check that the two or three contested positions don't get electorally challenged? To avoid malpractice? Was the CSU expecting an onrush of upset voters, bent on swaying the votes in three positions?

But besides the many posters, their omnipresent gaze like Dr. T. J. Eckleburg's eyes, and Terry Wilkings' five-minute speech in one of my classes, there has seemed to be—from my own experience, which I suppose is a little more engaged than your average JMSB student—absolutely no engagement of the CSU candidates with the wider student body.

Democracy is about merit, not surfing upon the coattails of the achievements of your predecessors. I'm told in previous years there was a greater choice of candidates, but this election simply reduced democracy to a tick box.

Hence why I abstained.

Whatever the reason, many of the CSU's new bureaucrats can derive no democratic legitimacy from this election.

Nevertheless, I wish them the best of luck—lest it denigrates into a kleptocracy, as many regimes have, after elections of this sort.

Graphic Madeleine Gendreau

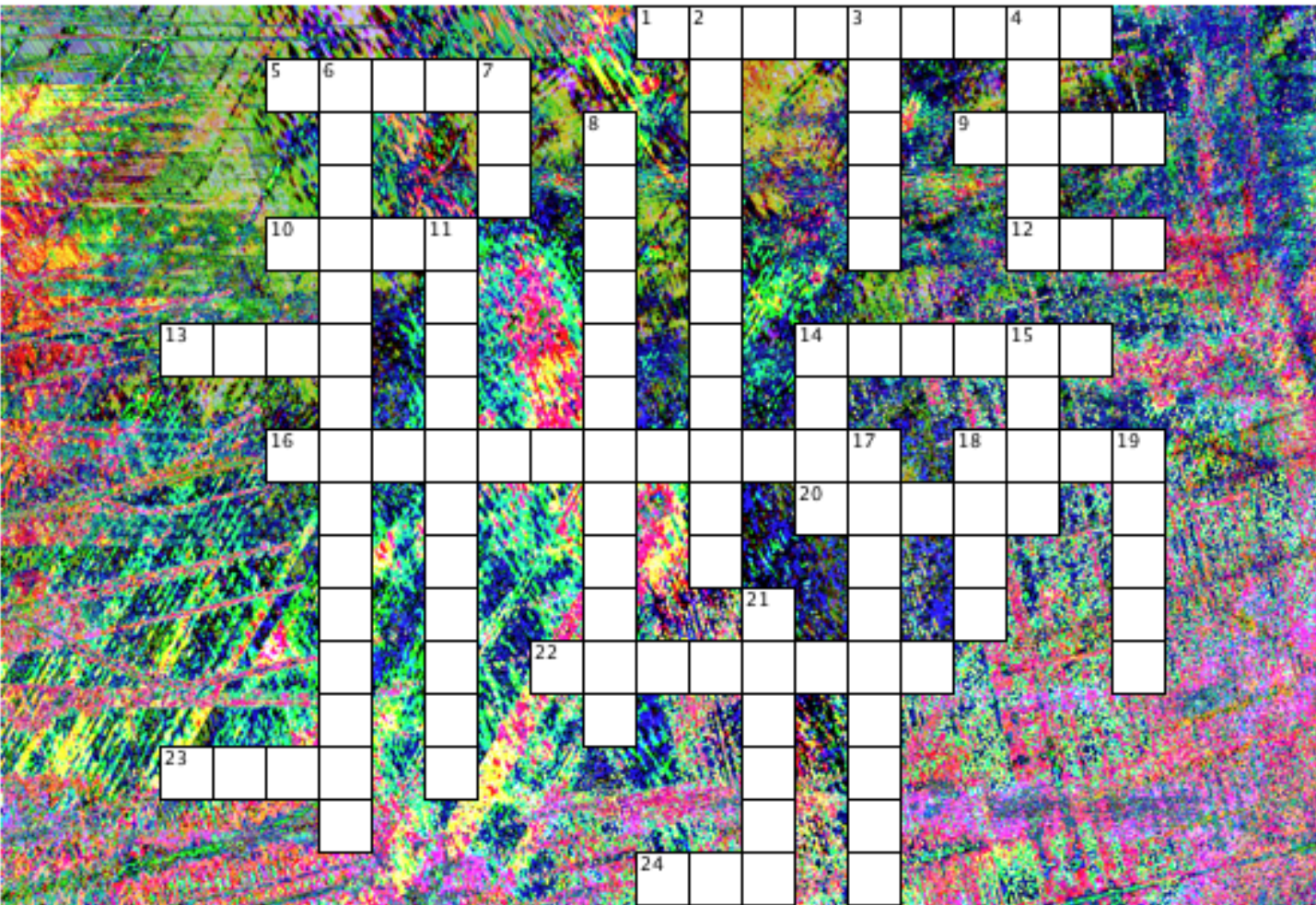
Across

- 1. This vegetable flowers when boiled. (9)
- 5. Multinational technology brand that made headlines in 2010 when one of their third party companies put up suicide nets at a distribution plant in Shenzhen, China. (5)
- 9. One may refer to this instrument as an electric cello. (4)
- 10. Sous or commis. (4)
- 12. Antonym of morn. (3)
- 13. Don't conflate this sexual desire with love. (4)
- 14. Legal contract, like a prenuptial agreement. When

- pronounced it could be confused with a farewell gesture. (6)
- 16. Men have these floating around their bodies. (12)
- 18. One of these measures electrical current. (4)
- 20. Quebecois director of *Mommy* and *Laurence Anyways*. Surname only. (5)
- 22. This adverb is concerned with eyes and vision. (8)
- 23. Kate Moss rocked this style with heroin too. (4)
- 24. Indigenous people who reside largely in Utah and Colorado today. (3)

CROSSWORD

by Mattha Busby @itsmattha
Graphic Sam Jones



Down

- 2. The study of certain points of your body, which can perhaps help, relieve tension through massage. (11)
- 3. This man authored spy classics *Tinker Tailor Soldier Spy* and *The Spy Who Came in from the Cold*. Surname sans grammatical article. (5)
- 4. Archaic term for a dishonest man. (5)
- 6. "A gloomy mist subsumed the turrets of the Transylvanian skyline" is an example of which literary device. (8, 7)
- 7. Every story reaches its conclusion, or. (3)
- 8. Type of government unique to Russia, which has seen Medvedev and Putin pass power back and forth in recent years. (12)
- 11. You often step on these in your kitchen or elsewhere; they command a much greater rustic charm than say, ceramic tiles. (11)
- 14. This wonderful little plant is currently surfing upon a wave of legalization in North America. (4)
- 15. This famous English school, which has produced a ridiculously high amount of government ministers throughout the old Empire, created both mess and cricket. (4)
- 17. Other characters can't hear this monologue. (9)
- 18. This long hollow shaft, sometimes porcelain, may contain the agents of photosynthesis. (4)
- 19. Industrial capital of Italy. (5)
- 21. Mugabe's political stronghold. (6)

nah'msayin?

by Zach Goldberg @ZachGoldbergg

These goddamn Tall Kids are taking over.

You know the ones I mean. They were tall as children, they were tall until puberty, and then everyone else shot up over them. And then they were just average. Or worse, they were short.

You've seen 'em.

Takin' up too much space on the train, snapping at slow store clerks, raging on the roads. They're bitter, you see—these damn Tall Kids tasted the glory of true length long enough to revel in it, only to have it swept away from them before they could ever really enjoy it. And now they're average, or short, and they're living as the second-class citizens people below 5'10" are.

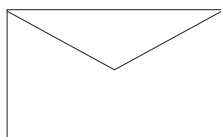
And you know these damn Tall Kids hate us for it. They hate the Truly Tall. They hate our long arms that reach cookie jars on high shelves. They hate our fantastic vantage points, our fabulous sex lives and our proud saunters to and fro.

And what's more, these damn Tall Kids are sapping our livelihoods! I tell you, it's true! They steal our tax dollars with government-provided high chairs and budget addendums for province-sponsored Homes for the Vertically Challenged! I don't know about the rest of the city, but as a Truly Tall, I find this absolutely preposterous! I simply just don't see why my precious income should be shelled out just to help some damn Tall Kid.

No, we Truly Tall deserve better for our income. Use it for something important, and honourable, and sensible. Like the military! Instead of another ten billion Truly Tall dollars being forked over to some Homeless Shelter or Retirement Centre, let's get our police forces back on track with some brand new anti-personnel missiles! We all know the SPVM need 'em, with all these damn Tall Kid protests in the works.

You all best take heed of my words, now! If I told you once, I told you a thousand times: these goddamn Tall Kids are taking over!

Graphic Jenn Aedy



letters

The views expressed in the Letters and Opinions sections are the authors' own and do not necessarily reflect *The Link's* editorial policy.

Strikers Violate Concordia's Code of Rights and Responsibilities

Dear fellow classmates,

Consider this a public service announcement from one to student to another. In light of how the student strike is being executed, I decided to inform myself of Concordia's Code of Rights and Responsibilities—which few of us actually take the time to carefully read. As it stands, the strikers have violated, are violating and will continue to violate the Board of Governors' BD-3 policy.

Clause G. of Article 29 from Section V prohibits the "obstruction or disruption of teaching ... study ... or other University activity." Furthermore, "[m]embers are free to engage in ... picketing that [does] not disrupt the functions of the University ... that does not impede access nor interfere with the activities in a class." Blocking classroom entrances as well as clapping and shouting amongst other gestures inside

classrooms violates this clause.

Moreover, Clause A. of Article 28 Section V prohibits harassment, defined as "repeated or ongoing unwelcome, vexatious conduct," when the action(s) are "interfering with a Member's right to pursue his/her work, study or other activities." If you feel as though the strikers' conduct is harassment, then it is your right to submit a complaint. As much as it is a student's right to protest, it is their responsibility to ensure such actions do not inhibit the rights of their classmates.

Not only am I concerned with how the strike has developed, but now I know that this is simply wrong. Students have the right to protest, peacefully, but that right cannot proceed further once a student's right to attend lectures and acquire the education they paid for is impeded.

The moment a student enrolls at the university and pays for that enrollment, this

individual becomes subject to the BD-3 policy amongst other regulations. And students must abide by them as long as they are enrolled, like the rule of law.

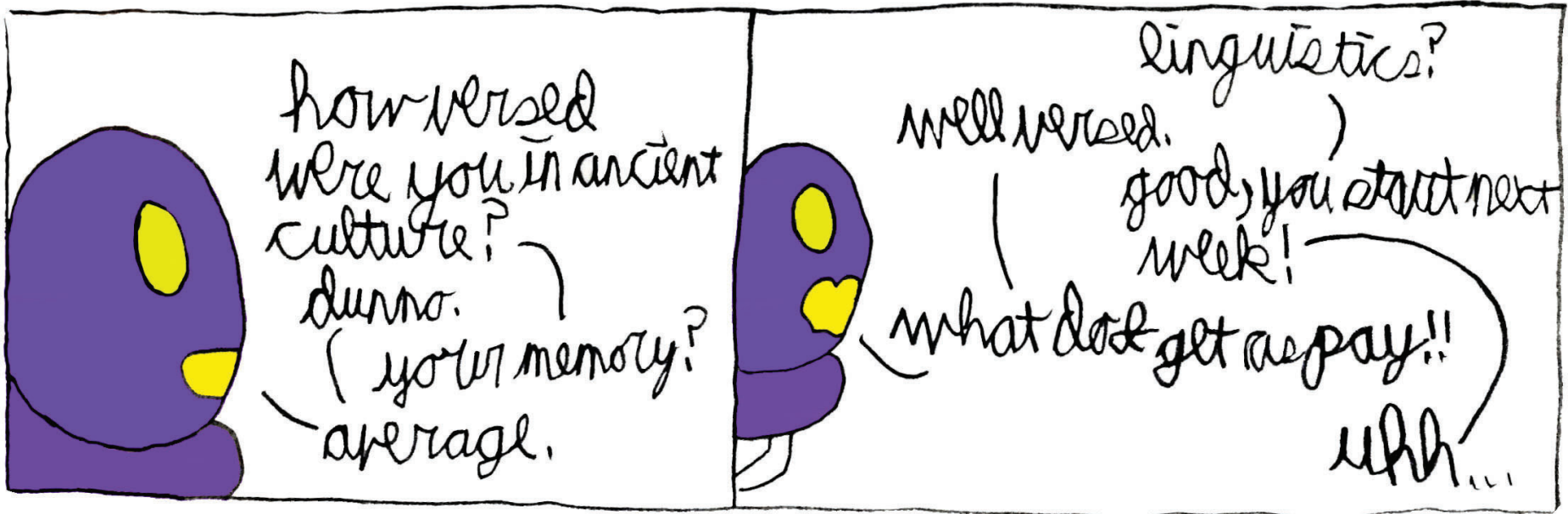
So, what can you do? First, you and your professor are entitled and encouraged to ask for assistance during picketing from Concordia's security—and subsequently report any complaints to them. Second, if your class is being picketed, enter anyway.

Even if the professor can't get in, form a study group with your classmates. Don't give the strikers the satisfaction of disrupting class activity. Third, I implore you to vote against prolonging the strike at the upcoming general assemblies of your respective department associations.

The strike was only approved because of outrageously low voter turnouts.

—Thomas Shukr

Balloon Ventures by Mengekko Jones



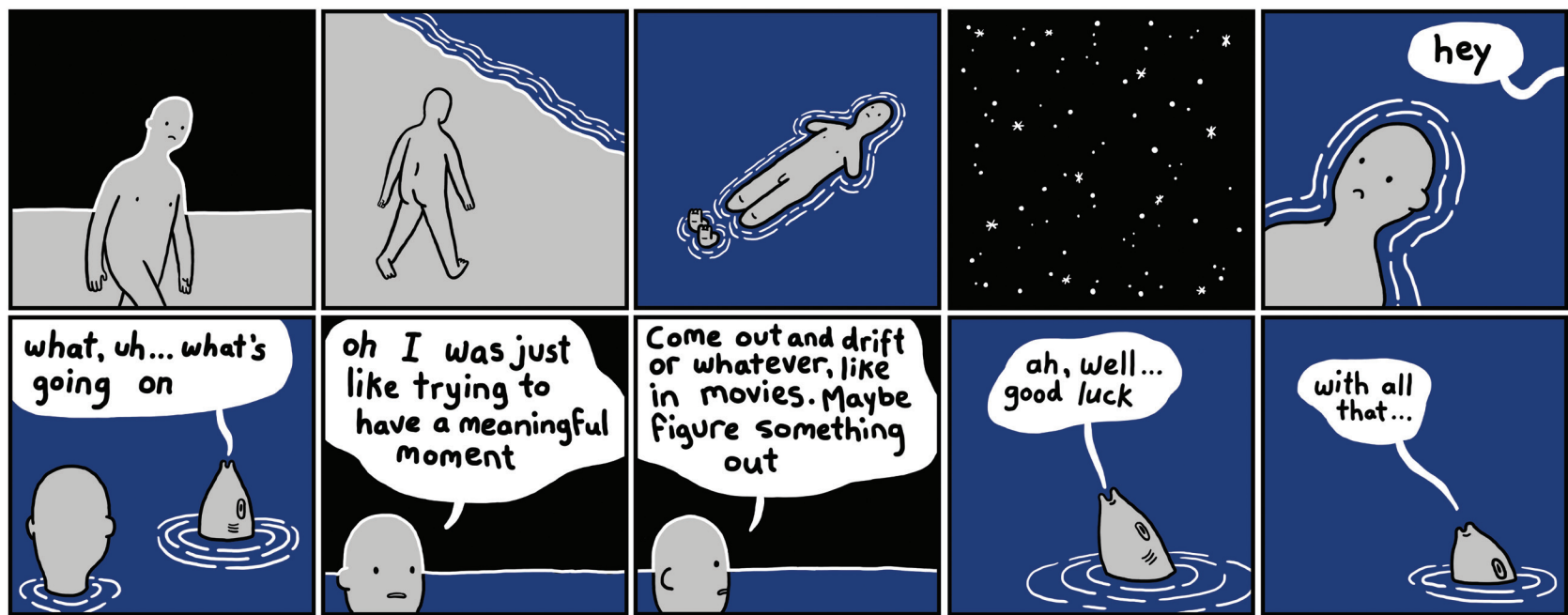
BOOP by Caity Hall



False Knees by Joshua Barkman



Power Theater by Alex Callard



editorial

Police Response to Protests Can Only Galvanize Students



The student protesters who awoke with their ears ringing and eyes reddened will only be galvanized and toughened in their resolve in the fight against austerity. The SPVM's impatient, heavy-handed response on Friday can only compel them.

As the cloud of smoke lingers among fleeing protestors, one scrambles to cover their face with a scarf. Choking, coughing violently, scratching eyes and sprinting—these shouldn't be common adjectives for describing a demo.

The police relied on everything in their non-lethal arsenal on Friday, barely employing neither coercion nor patience. Smoke canisters, noise grenades and tear gas were their methods of persuasion as they sought to enforce the terms of the highly controversial P-6 bylaw.

P-6 was amended during the Maple Spring of 2012, as police sought to force organizers of marches to disclose their demonstration routes. The SPVM, like many other government forces across the globe, have recently incorporated “kettling” tactics, where lines of riot cops converge upon a group of protestors, block them in, and issue tickets *en masse*. People really hate it, and it's a fantastic way to at once rile up a crowd and intensely increase civilian resentment of police.

Sure, a small contingent of perhaps fifteen flag-bearing youths attempted to break the police line on St. Alexandre St. and Ste. Cath-

erine St. The vast majority of demonstrators, however, only broke one rule on March 27. And yet, the charging of the police line by a clear minority of protestors was easily used as the police's catalyst for shutting the whole thing down—violently.

“A qui la rue? A nous la rue!” chanted the protestors in opposition to P-6, which effectively outlaws spontaneous demonstrations.

In early February, judges at the municipal court level threw out thousands of fines accumulated over the past few years under the bylaw. The monumental decision started in a case involving Eric Thibeault Jolin, Patrick René and A.K. (a minor at the time) who were the defendants.

Judge Randall Richmond, who oversaw the proceedings, declared that the trivialization of what constituted a violation of the law was “staggering” and that P-6 was a flawed concept. The main contention was with its feasibility.

Equivalent to a parking ticket, P-6 requires an officer to be a witness to the alleged offense. In a demonstration of hundreds, how can one prove that each demonstrator violated the law?

By demonstrating the right to walk Montreal's streets Friday and Monday nights, students sent yet another clear message to Coderre, Couillard and the Liberal government that they will accept neither the P-6

bylaw nor austerity.

Police treated the thousands like a herd, banging batons against shields, throwing explosives and chasing people away. Protestors, journalists and bystanders alike were repeatedly harassed.

The response of the SPVM—and who knows the extent to which they act under the express orders of political figures—was almost if not as extreme as the response on Thursday in Quebec City. A student there was hit in the face by a tear gas canister from point blank range, which was captured on a video that soon went viral.

Who knows if these events will serve as the catalyst for wider protests, with attendance beyond the well-represented 18 to 25-year-old demographic.

If the police continue to use tear gas launchers as weapons, as opposed to crowd dispersal devices, then this will become inevitable. The scare tactics used by the police sent protestors scattering, tears gushing and limbs flailing, but more than anything, it bred discontent.

The SPVM is rapidly losing the hearts and minds of the protestors who were not ardently opposed to their methods (or at least had never encountered them), as a vehement hatred replaces a long-forgotten indifference towards our supposed protectors.

It seems people's opinions of the police's tactics fell into two categories: shock and

jaded indifference. It is certain, though, that the protests of the coming week will be charged with a climate of anger, injustice and spite. The police themselves, throughout Quebec, are digging themselves a hole this spring by seeking to enforce a bylaw through their own belligerence.

If the neoliberal austerity agenda is the driving force behind the police's actions, then one wonders how much it costs the city to enforce the P-6 bylaw and maintain militaristic police measures through the almost daily marches.

In 2014 activist Jaggi Singh reported that the city would spend \$110,000 plus taxes and fees on lawyers, before policing costs were tallied, just to defend the bylaw.

When one considers that the average hourly rate paid to a police officer was \$33.65 in 2013, one begins to wonder how long the city will be prepared to pay in order to stifle the cries and democratic aspirations of students, who will undoubtedly take to the street on Thursday with a renewed impetus.

As the protest withered away at around 11 p.m., a core of protestors were still being held in a kettle on Ste. Catherine St. The ruling of a U.K. High Court that placed heavy restrictions on kettling (which was enforced in 2009 at the G20 protests) shows that it's high time Quebec deals with its own traditions of police brutality.

Graphic Sam Jones

THE LINK³⁵

Volume 35, Issue 26
Tuesday, March 31, 2015
Concordia University
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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.

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

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Typesetting by The Link. **Printing** by Hebdo-Litho.

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Cover: Photo: Alex Bailey

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CORRECTION: In “Legislating the Human Body,” Gabrielle Bouchard was incorrectly described as the director of the Centre for Gender Advocacy. She is the Peer Support and Trans Advocacy Coordinator. *The Link* regrets the error.

RETRACTION: *The Link* would like to acknowledge the criticism surrounding the graphic published with the “Locked on the 105” article in the opinions section of Volume 35, Issue 25. We understand that the graphic is a misrepresentation of the Black community and that it perpetuates the stereotype of an angry black man scaring a white child. The graphic should have been flagged at the editing stage. *The Link* regrets the error and has retracted the image. It can still be found in our archives.

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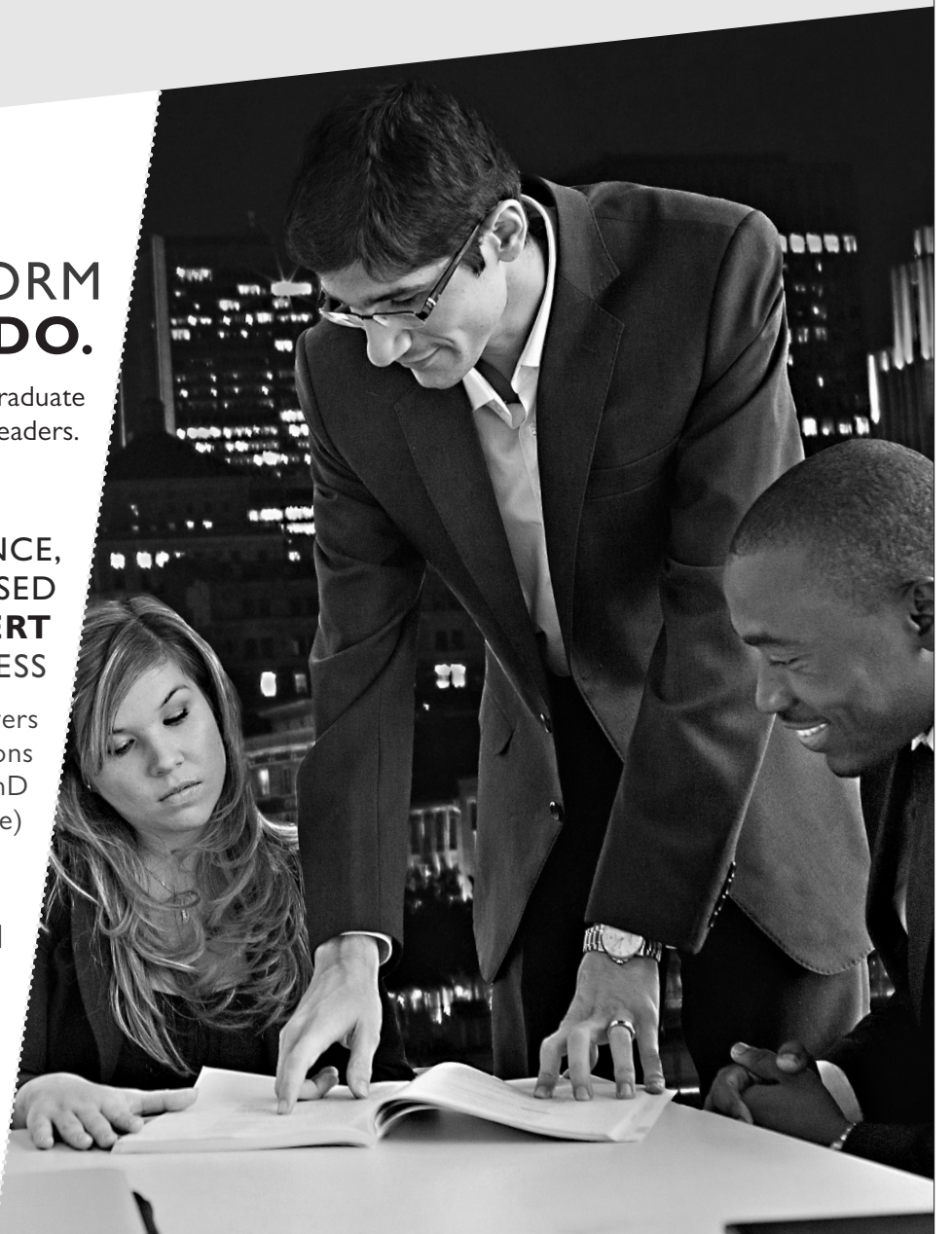
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