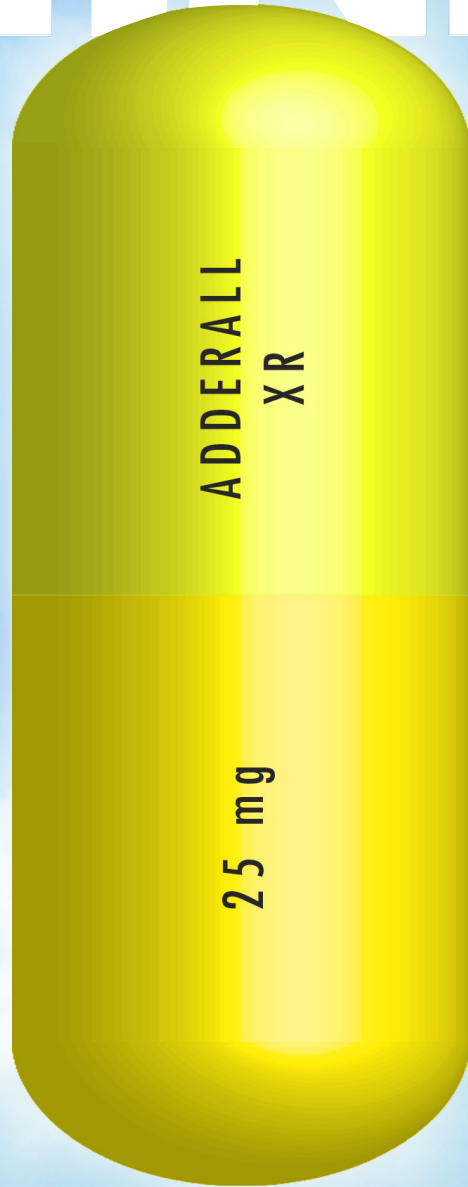


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Oliver Jones, centre, Promise Uche Zekee, right and friend standing in front of the NCC gravesite.

PHOTO BRANDON JOHNSTON

IN MEMORY OF THE NEGRO COMMUNITY CENTRE

Calls Surface for Rebuilding of Little Burgundy's Community Hub

BY HÉLÈNE BAUER
@HELENEVBAUER

It was on a piano in the Negro Community Centre that Montreal jazz musicians Oscar Peterson and Oliver Jones spent countless hours after school and on the weekend crafting the skills to become award-winning musicians.

The NCC was demolished in 2014, and the Black community of the city's Southwest borough lost an important pillar of their neighbourhood.

In an effort to revive the community spirit, Promise Uche Zekee is hoping to build another community centre in the same space, which he would name the Montreal World Peace Centre.

"It's going to be for everybody. We do believe that it's a good thing that benefits everybody. It's about love and peace and sharing and caring for each other. We want to make it all-inclusive," says Zekee.

Wearing a Bob Marley bandana wrapped around his neck, poking out over his fur collar, Zekee says

he's a citizen of the world, as he doesn't believe in nationalities. Instead, he believes that we are all one people—but people who know him say he's originally from Nigeria.

The historic site was originally built as a church in 1890 and was repurposed into the centre in 1927. It was a place where many grew up, playing music and basketball, among a variety of other activities.

Even though the NCC wasn't used for 20 years prior to its demolition, the new generations still regarded it as a staple of their community. The building was in the heart of the community and many walked by it every day. Although no longer in existence, it still holds the same symbolic value it always did. A young man who had only heard of the NCC acknowledged that it was a pillar of the community. Another young woman said it was a big loss.

"It's really a tragedy to see that something that was so important get demolished," said Ashley (no last name given).

A sign planted in the empty lot where the NCC once stood says the

Superior Court of Quebec ordered the City of Montreal to demolish the building. It says that the building lost more than 50 per cent of its original value and was deemed a threat to the security of people. It says there were no alternatives to demolition.

However, the NCC didn't go down without a fight. There were a lot of controversies surrounding the closing down of the centre in 1989. Some initiatives were launched to help revive it over the years, but were regrettably not enough to stop its destruction.

Shirley Gyles, who is the former president of the centre, claims she was trying to keep it alive, but that the saving it was out of her reach.

The centre was in "such bad shape" that the \$500,000 grant Gyles received from the city wasn't enough to even begin the renovations, she says. It was left rotting in its place for 20 years—with no heat or electricity—after a fire wrecked it, leading to its closure.

The community is still bitter at Gyles for abandoning the centre.

While talking about the centre and the variety of after school programs they once offered to youth, one former worker walked away, yelling, "You should talk to Shirley Gyles because we lost [the centre] under her watch." The woman, who preferred to remain anonymous, worked at the NCC for 40 years.

The woman and Zekee also mentioned that the centre's archives had gone missing, as well as a piano on which Oliver Jones was said to have learned to play.

Concordia University recovered most of the archives from the NCC. However, the piano has not yet reappeared.

Jones grew up at the centre. He would go there often as a child, as his mom couldn't always take care of him after school.

"It should have been decreed a heritage place. A lot of work, a lot of history went into that, and to see them bulldoze it the way they did left a terrible taste in people's mouths," Jones said.

Jones supports Zekee's project to build another community

centre in its place.

"It's needed in this community. There's a lot being done in the Southwest and one of the things that is missing from the puzzle is a place for youngsters to go," Jones continued.

In 2014, the NCC declared bankruptcy with PricewaterhouseCoopers. The legal firm settled the centre's debt to the city and other particulars, says Christian Bourke, who was in charge of the bankruptcy file.

The firm then sold the building to a private real estate developer.

There is now talk that the developer will build condo projects where the NCC once stood. Zekee expressed that he wants to buy the land back from the developer. Since the empty lot is zoned as a community space, it only makes sense to keep the spirit of the space and build another community centre, he added.

Little Burgundy is still feeling the loss—a graffiti painted on the barricades of the empty lot reads "RIP Negro Community Centre."

CSU Daycare Project Closer to Becoming a Reality

BY JOSH FISCHLIN
@FISHYNEWSWATCH

The Concordia Student Union announced that its long-awaited daycare will be located downtown on Bishop St., right next to McKibbins.

"I'm super enthusiastic about it," said university President Alan Shepard of the project, which his administration worked with the CSU. "One of the things that was important

to me was to have more daycares on campus."

The idea for the project was first spawned in 2011 after the release of a study titled, "Student Parents And Their Children: How can we help them?" The study was conducted by the Concordia University Student Parents Centre and the Dean of Students Office.

The research expressed that 81 per cent of undergraduate student parents felt that family obligations were either major or minor

obstacles to academic achievement. A CSU referendum in the 2014 by-elections also indicated that 87 per cent of undergraduate students supported the initiative.

"Since [the 2011 study], CSU's been thinking about it, but the concrete steps came into place last year," said Marion Miller, VP of Academic and Advocacy at the CSU and the head coordinator of the project.

Preliminary research began in summer 2014 in order to evaluate the feasibility of the project.

The CSU hired a consultant to begin the application process for the Centres de la petite enfance, or CPE, which would have secured public funding from the Quebec government's Ministry of Families.

However, when the Liberal majority put a halt to the expansion of the CPE initiative, the CSU was unable to secure a permit to receive the public funding. As a result, the project must be funded privately.

Expenses for the first year are projected to be \$605,766, with estimated revenues at \$441,438—that would leave a \$164,328 budgetary deficit.

The CSU passed a motion to put forward a referendum question that would address the deficit. Students will be asked if they agree to a fee-levy reallocation of \$0.24 from the Student Space, Accessible Education and Legal Contingency Fund to a Daycare and Nursery-specific fund. According to Miller, if the referendum passes, the CSU will have enough money to balance the budget and

have a small surplus.

The Liberal government has implemented a tax credit system which allows anyone paying for daycare services to be reimbursed at the end of each month. The rate for the CSU daycare is estimated to be \$37 per day, but the tax credit system will reimburse student-parents a portion of the cost depending on their personal circumstance, with yearly income as one of the major deciding factors.

The CSU is hoping to delay charging the parents for the first month until they receive reimbursement from the government.

Although they're not officially part of the CPE, the student union is aiming at maintaining the status quo standard for Quebec daycares.

"We're already going to be meeting the same regulations as the CPE, because we think it's important to use the best quality situation," Miller said. "And so, at that point, if in five years a new government decides to reinstate CPEs, we'll already be at that level."

There will be space for 52 children. Some spots will be filled full-time, and others will be on rotation. Miller estimates that the daycare will be able to serve 65 to 70 families.

The university bought the space around 2011, according to Miller. They will be renting the building to the CSU on a 10-year lease.

Construction of the space will begin in March 2016, with the projected cost estimated at around \$365,000.



Future location of the daycare on Bishop St. PHOTO NIKOLAS LITZENBERGER

Fine Arts Dean's Painted Reality

Faculty of Fine Arts Dean Discusses Opening Montreal to Concordia's Students

BY MARIE BRIÈRE DE LA HOSSERAYE
@MBDLH

New faculty head Rebecca Taylor Duclos wants to showcase the innovative work students create inside the university to a greater audience.

Duclos started a five-year mandate as the Dean of the Fine Arts faculty in August. She is already familiar with the city, having lived in Montreal between 2006 and 2012 working as a curator, writing, and teaching Art History at McGill and Concordia.

In 2012, she became the Graduate Dean at the School of the Art Institute of Chicago. "It's probably one of the most radical art schools in North America," she said. "Yet it is one of the oldest."

Despite gaining a lot of experience from the comprehensive job at the SAIC, she didn't hesitate to apply for the Dean position at Concordia when it opened up this year.

"It's probably one of the most thrilling times in Concordia's history," she said. "We're at a place where universities can contribute to the artistic and cultural landscape in ways they never used to be involved in."

According to Duclos, the accessibility of the university's departments offers a giant pool for creative and interdisciplinary partnerships. She added there was an array of possibilities for artists and designers to see other ways of operating within our world.

"Something I'm really interested in doing

is having the fine arts faculty be much more porous and open to practitioners in the city," Duclos said.

She explained that universities could set the pace for collaborative and vibrant thinking. It can impact the way we live in our city and interact with the environment around us, as well as how we deal with each other, she continued.

"There's this increased sense now that there are some really urgent problems that all of us need to solve, and we can only do that if we start working together on a micro level," Duclos said.

The faculty recently started the project IdeaLab, which congregates students, alumni, practitioners and faculty members to create a melting pot of ideas. The two-hour long consultation hosts a series of four-minute presentations, followed by a conversation among all audience members to see where the faculty stands, and where it will go next. It will allow students from all faculties to hear about each other's projects. The next meetings will be on Nov. 3 and Dec. 1.

A project called FOYER, a cross-faculty research forum for graduate students, is also in the works. A meet and greet is planned for Nov. 16. In addition, for undergraduates, a series of "afternoon teas" is underway.

Duclos wants to activate more physical spaces for students, starting with using the EV building's junction space of the fine arts department for mass drawing and exercising.

Her second main objective is to open the city to the university.

"I want our students to see the city as the rest of our campus," she said.

This is why the faculty is working towards creating funded internships, while continuing to connect students with artist-run spaces across the city.

Asked about the upcoming strikes, Duclos explained she respects the students' decision, whatever it may be, and hopes she has established an open environment for discussion since the beginning of her mandate.

The Fine Arts Student Alliance—which

represents all fine arts students—has held general assemblies where strike conversations have occurred in recent weeks. FASA went on strike last year.

Duclos was teaching at Concordia in the Spring 2012 and decided with her class not to break the picket lines. Instead, the students worked independently outside of class and met three weeks later to present their respective projects during a symposium.

"There are constructive ways for us to remain active and at the same time act politically and intellectually in time of critical tensions," she said.



Dean of Fine Arts, Rebecca Taylor Duclos.

PHOTO MARIE BRIÈRE
DE LA HOSSERAYE

Forgotten Forest

Locals Fight to Protect Falaise St. Jacques

BY MICHELLE PUCCI
@MICHELLEMPUCCI

A green chain-linked fence around the Falaise St. Jacques is torn down in some places, doing little to protect one of Montreal's 10 ecoterritories.

Visitors of the Falaise, an escarpment below St. Jacques St., have to be willing to duck some trees, get muddy and slide down some slopes to explore the wooded area. The area appears untouched—beside the tires and debris spilling over the top of the cliff from businesses on the industrial street.

In April, Lisa Mintz, a librarian and environmentalist, noticed orange survey markers near the western end of the escarpment. When she brought it up at a citizen meeting with Turcot officials, she was assured the markings were for arrangements to protect the area's brown snakes. By the time Mintz revisited the area in September, more than 100 trees had been felled.

"If people could see how beautiful it is down there, then I don't know how they would possibly want to cut it down," Mintz said.

The bulldozed area will be compensated for in the form of a 30 metre-wide green belt along the escarpment, said Sarah Bensadoun, spokesperson for Transport Quebec, which oversees the provincial highways and major roadwork. The assurances given to Mintz about the western end of the escarpment was allegedly due to miscommunication.

"They keep telling me they're not going to cut any more trees in the Falaise, but the construction comes right up to the trees," Lisa Mintz said. "The question is, where are they supposed to put this 30 metres?"

Mintz, a birdwatcher, says about 65 species of birds, including ravens, sparrows and warblers migrate to the cliffs of the area. The province has taken measures to preserve brown snakes, which are also found there.

Transport Quebec insists the western part of the escarpment was specifically bulldozed after mating season to reduce environmental impact.

But Mintz says the wildlife has nowhere else to go. The four-kilometre-long escarpment is some of the only green space in the area, bordered by industrial St. Jacques St., lined with car repair shops to the north, and the highway and train tracks to the south.

The cliffy-forested span is the only substantial green space near highway 20 leading up to the Turcot interchange in the Southwest borough. The highway interchange, a large elevated concrete complex dividing N.D.G. from the Southwest, was built in 1967, but a \$1.5 billion contract was signed earlier this year with a private consortium to replace the current structure by 2020.

"We want to have an ecoterritory," Réal Ménard told city hall on Oct. 26 in response to several questions about the Falaise. Ménard is a city executive member in charge of sustainable development, the environment, large parks and green spaces.

The city of Montreal's website describes an ecoterritory as an area that isn't protected in a strict sense—the area can contain buildings—but whose protection is deemed

a "priority." The ecoterritory designation comes from Montreal, but the escarpment is officially zoned as a park.

"We have a strong commitment to make sure that every time we have an opportunity, this administration will increase the green spaces," said Ménard.

Talks between the city, the Southwest and N.D.G. boroughs, and Transport Quebec are ongoing, Ménard added.

"Transport Quebec has always said they were going to run a bicycle path along the bottom of the Falaise and a 30-metre corridor between the tracks and the bottom of the Falaise," said N.D.G. city councillor Peter McQueen.

McQueen has hopes for a bike path from Ville St. Pierre to St. Henri with a sound barrier between the forest, the train tracks and highway. The ultimate goal would be easy access to the Lachine Canal, a pedestrian bridge and a cross-country ski path.

"It's possible that we're going to end up with something nice," McQueen said.

The timeline isn't set yet. The Turcot project should be completed in the next five years, but McQueen hopes the bike path can be inaugurated as soon as the train tracks are relocated in a few years' time.

"It's been terrible getting answers," McQueen said. At local consultations with citizens, not all Turcot representatives have answers, he said. "They're pathetic."

"The reason they've come up with the idea to fell the trees in the Falaise is no better than the reasons they've come up with to cut down trees in the West Island to build condo projects," said Alex Tyrrell, a Concordia student and leader of the Green Party of Quebec.

"Most environmentalists and students would agree it's a better decision to cut down some trees to build a bike path rather than a crane pad to build the Turcot interchange," Tyrrell said. "But on the other hand, a bike path is still just another reason to cut down some trees and develop the ecoterritory into something else."

Tyrrell hopes the escarpment remains as natural as possible, and doesn't turn into a municipal park with benches and paths.

"Certain things shouldn't be built," he said.



PHOTO COURTESY ALEX TYRRELL



PHOTO MICHELLE PUCCI



PHOTO MICHELLE PUCCI

PHOTO EDITING WORKSHOP

The Link's workshop series continues on **Friday Nov. 6 at 4 p.m.** with our former photo/video editor, Shaun Michaud. Director, actor, all-wise chancellor, this speedy Facebook hack will go through Photoshop 101 and shooting secrets, so stop by and learn a few tricks!

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PHOTO SHAUN MICHAUD

BY-ELECTIONS

The Link is made possible by our team of staff and editors, a.k.a. masthead. We're looking to grow our team and need a **Fringe Arts editor** to fill our Volume 36 masthead. All staff members (those who have contributed four (4) times or more) are eligible and encouraged to run in the elections. Our Fringe Arts editor is the one who knows what's up in arts outside of the mainstream (i.e. the fringes...) and takes care of our arts section in print.

The deadline for applications is **Tuesday Nov. 24 at 6 p.m.** Applicants must include a letter of intent along with three (3) clippings from *The Link*. Elections are **Tuesday Dec. 1 at 6 p.m.** in *The Link's* office (1455 de Maisonneuve Blvd. W. Suite H-649)

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PHOTO MARIE BRIÈRE DE LA HOSSERAYE

SPIRITUAL CLEANSING

Metaphysical Pop-up Shop Offers Spellcraft Prep for Winter

BY MARIE BRIÈRE DE LA HOSSERAYE
@MBDLH

Buried deep within the Mile End, an unassuming garage door on Marconi St. was wide open to the elements, yet what lay inside was still shrouded in mystery.

The hypnotic scent of Palo Santo incense overwhelmed my senses as soon as I stepped into the vacuous warehouse. The warm light coming from outside enveloped the visitors as I watched.

This weekend, The Hermit, a “Metaphysical Pop-up Shop,” opened in the well-known bunker of 820Plaza.

As I entered, two individuals were meditating on one side, just beside a tarot reading session. An artist was drawing a personal mandala, and a few meters away, a woman was busy getting a sigil protection stick-n-poke tattoo.

A few stands were dispersed around the room, and everyone seemed to happily eschew the cold, in order to better experience the items present. I could still see my breath as I meandered around, chatting with vendors.

The Hermit was conceived when friends Jordan J-K, Sophie

Berg, and Aditi Ohri decided to gather their talents within a shop of magical goods and services. They were initially unable to find a permanent space, so they decided in August to try a pop-up initiative instead. J-K said they all felt the need for a New Age community space where they could buy spiritual and self-care items in Montreal.

“It is all about reclaiming traditions that have been lost or forgotten,” said J-K, describing the most new generation’s interest in astrology and magical artifacts.

Known as The House of Intuition, the group hopes to follow up The Hermit’s success with similar events, and eventually create a permanent home for spiritual exploration in Montreal.

The spell craft items sold were created specifically to help users better deal with the winter, to deeply clear spaces and renew the body for a fresh start, J-K told me. Next to a hand-made moon calendar, a dream pillow with a mesmerizing smell was filled with all sorts of spices.

“In winter, everything is monochrome. The nights are endlessly long so we do more sleeping. It’s the perfect time to connect with our dreams,” he added.

On a table, healing balms and teas were sold, all coming from an eco-community in Brazil.

Following Berg’s advice, I had a shot of her Fire Cider, a mix of horseradish, garlic, onion, vinegar and ginger to boost my immune system. As I felt it warming up each inch of my body, I entered a tent with a sign inviting me inside. There, I put headphones on and a bewitching audio slowly hypnotized me and dragged me into a calmer place.

“I’d advise the smoky quartz. It’s really grounding. It will neutralize negative vibrations and detoxifies your body,” said An Đức Nguyễn, who was offering a selection of crystals and stones. She showed me the different stones that she keeps in her pocket all the time, and even sleeps with.

“I definitely think we’re filling a need, there was a great response,” said J-K.

He also added they were hoping on returning on May 1, for Beltane, the Pagan holiday which celebrates the rebirth of spring.

“We will create products focusing on exiting winter, on tearing off the bark that [has] been rejuvenating our skin for a few months.”

RENARD BLANC LAUNCH *EMPIRE ONIRIQUE*

Quebec Prog-Rock Trio Premiere Debut Record

BY CARL BINDMAN
@CARLBINDMAN

If ever a launch party could portend the future, Renard Blanc would be the one to throw it.

The St. Hyacinthe, Quebec power-prog outfit recently did just that, as they threw a premiere for their first album, *Empire Onirique*, which dropped on Oct. 30. The band is made up of a dynamic trio of musicians: Alexandre Crepeau on drums, Jacob Gladu on bass and keyboard, and Vincent Lepage on guitar and vocals. The launch party was held Oct. 28 on a rainy and cold night.

By the time the band finished setting up in the very small room on the upper floor of La Passe, those standing around were ready for the show to start. Maybe the dripping ceiling near the door heightened the effect, but there were a great deal of cold and wet people, huddled together and waiting—when the lights went down, many people lining the walls under the domed skylight hushed, everyone waiting for a pick up.

Cue a camera flash on packed room, enter a shimmering guitar riff leading into the first song, and exit the cold and wet atmosphere. There was no longer space in the room for anything but music.

Renard Blanc didn’t say the names of the songs they performed (unless I missed them), but piecing it together from the album, they lead with “Les Pendules à Leures,” and they definitely played “Psychomagie,” “Fuir Ailleurs,” “DouceMENT”

and “La Brume.” The sonic circumstances of the room were so unique, and the band deftly folded that into their performance.

They also tuned in to the exasperation of the crowd, fueled by the bitterness of the weather and the sudden realization that winter is coming. They fed off of it, spinning the songs out and wheeling them back in with the incredible control of an already dynamic sound, playing with the emotions of the audience.

Their sound is also excellent for tackling Seasonal Affective Disorder in general. It has sinister undertones, with dark keyboard lines and minor scales hidden underneath all of the glorious noise. This comes out in the quieter moments, when the uplifting arpeggios fade into the background with a cymbal roll and a gasp of air between exalting vocals. The glitch effects help the atmosphere of it, along with the child-like voice samples. The fact that it takes a dark heart and makes such an engulfing and complete experience with it—without being, like, really sad—is cool. Case in point in song: “Fuir Ailleurs,” which carries this resonance both in the live experience and the recorded track.

Because these songs are complete packages, it’s the texture inside that will bring you back for more—subtle flourishes like a lone guitar slide that goes unrepeatable for the remainder of a song, an extra beat on the hi-hat signaling a mood transition, or really good but underplayed bass parts throughout. Just watching them set up their kit was indicative of the care they put into their art. Muting sheets carefully laid over snares,

pedalboards delicately arrayed below exquisite guitars, each detail was attended to.

All in all, *Empire Onirique* breathes the delicate tonal caresses of a band as warm as their launch parties.



GRAPHIC MADELEINE GENDREAU



PHOTOS COURTESY PAULAROID ARTPHOTO

ON HARSHNESS

Hyena Hive, Harsh Noise, and Rejecting Function

ZACH GOLDBERG
@ZACHGOLDBERG

Aesthetically, noise is brutal.

Based in deafening frequencies, abrasive feedback walls are sure to terrify and infuriate the casual listener; harsh noise, as a musical genre, is divisive to say the least. Even the word noise is one of derision, connotating to the laymen images of incredible discomfort—unwanted, aggressive, alarming, tense. Within popular language, especially in cultural theory, it's a term of decisive disgust, spat rather than spoken; the highfalutin' critic commands we "turn off that *noise*."

Today, we'll be speaking about noise's noxious younger sibling—*harsh* noise. Whereas noise, as an umbrella term, can often drift into dreamier, ephemeral realms (think My Bloody Valentine's *Loveless*, Slowdive's *Souvlaki*, or anything with the suffix "wave"), harsh noise rejects all function, all melody, opting instead to delve entirely into form, with sound functioning as deterrent. Harsh noise is brazenly anti-melodious, and it's pretty difficult for the uninitiated to endure.

To some, though, it's a simple pleasure. Born of the most disillusioned sounds of the late twentieth century, harsh noise is a style that, through its removal of formal melodious structure, offers a much more open-ended experience, lacking the anchor of hooks and verses and totally without the marred, institutionalized impressions of progression or melody.

I know it seems unlikely given the actual aesthetics of this sound, but harsh noise is a massively revered genre. There are numerous respected, renowned artists within the scene,

making their livelihoods and touring the world with music that most average listeners only associate with sitting between stations on a radio dial. People like Prurient, Whitehouse, Macronympha and Pharmakon, just to name a few, have found a welcoming niche for their adventures in sonic experience.

On Thursday, I tripped down to Casa del Popolo, a local denizen for noise fans since house promoter Daniel Pelissier began consistently booking harsh acts. The evening's bill was stacked with local favourites—three harsh noise heavy weights: Harsh Reality, GRKZGL, and Hyena Hive. Coincidentally, this bill forms a fabulous range of characteristic variables within the genre.

Harsh Reality opened with 15 minutes of crescendo. They're a full band in the classical rock sense (drums, two guitars, bass), but they're utilized antithetically—the look of an average four-piece band, rejecting instrumentation in the expected sense. Guitars are used as electrical conductors, emitting screams of distorted feedback, throwing the listener straight into peaking noise with absolutely zero warning. Rhythms are non-existent, instead punctuating the unpredictable screaming soundscapes occasionally exploding out of the bedlam, plus creating layers of percussive noise to fill any spaces even close to silence. Fifteen minutes felt like a year, and it was incredible.

GRKZGL followed, showcasing the more primitive, "easy-going" aspects of the genre. A single man in front of a row of electronics, GRKZGL is always beginning, not so much building layers as offering them for moments, and then ripping them away. Yet

again, expectations are rebuffed—nothing is built, nothing is anchored. A din of peal noise and unmatched, unpredictable layering created a sort of musical cognitive dissonance, building an expectation and then ripping it away, over and over. Again, the audience was thrown into a landscape offering no solace, no place to hang the hat or sit in comfort. There was no concept of linearity, no progress existing outside of the march of time. Too loud to be ignored, the erratic field samples and mind-bending static frequencies reverberated without delivering even a semblance of answers or resolution. You must look it in the face, but the face is either out of focus or glitching, screaming. After a half hour, he ended, abruptly—sudden silence, a paltry "thanks" echoed out in the wake.

Hyena Hive closed, and represented the most diva aspects of the genre. Rebuking the stage for the floor, the two members lay their pedals out, one lying on the ground—he seemed to be worshipping—the other towering over the crowd with bass in hand—he was at least 6'5" with a hard face half covered in black paint. Here was the only band that offered some semblance of an introduction.

"I would not stay seated," the monolith of a frontman growled. "If you'll notice, my face is at the level of your head."

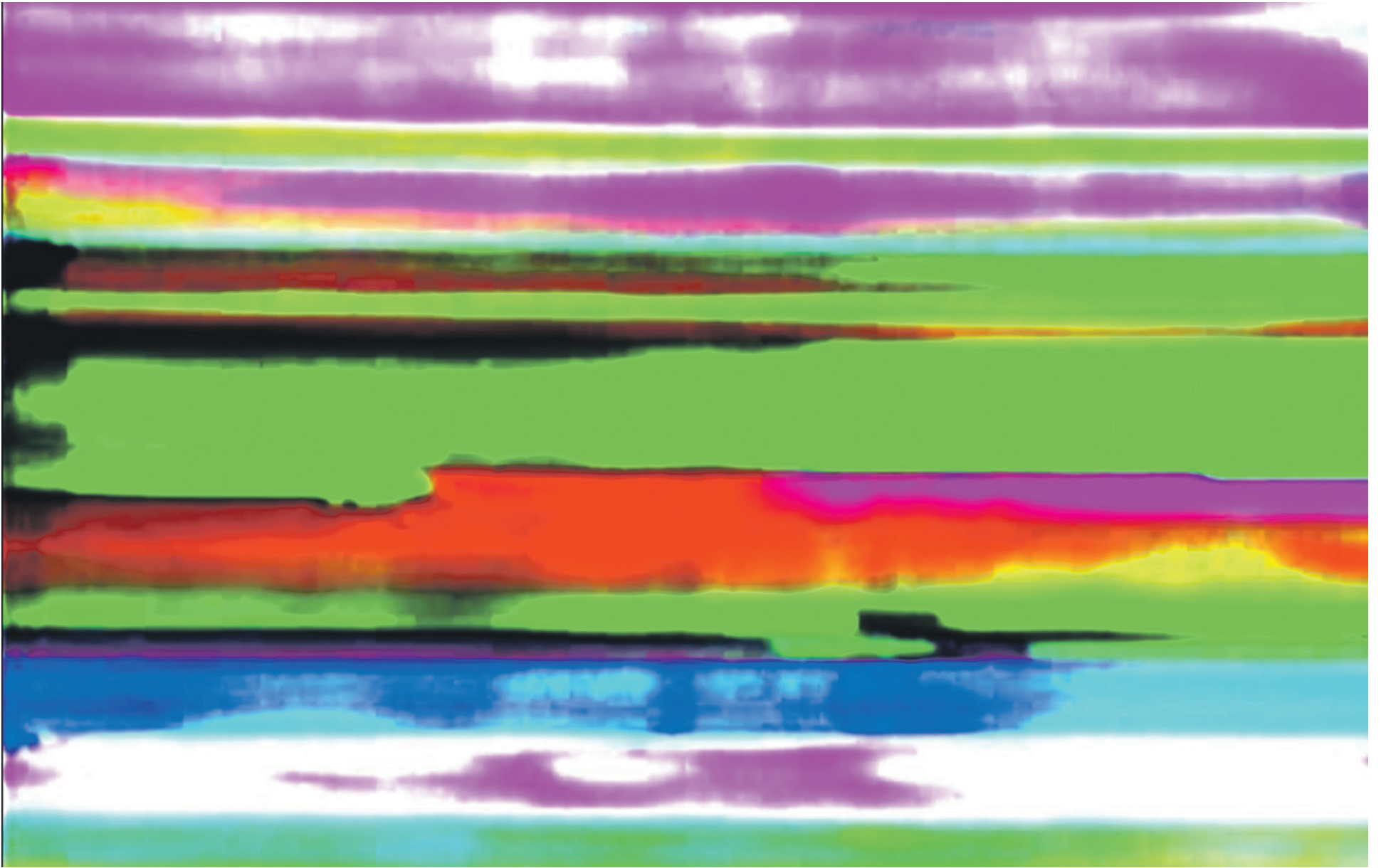
Hyena Hive represent the genre's most violent tendencies, the ideology that truth must be beaten into the casual observer, that change only comes at the end of a gun's barrel. Their set, a quick half hour (no more is needed to get the point across), combined aspects of performance art, discursive and brutal noise, and forced audience participation. At that

point, the sound is expected—crashing layers of feedback over looped rhythms, actually offering the most anchoring in rhythm of the night. A beat was present, but largely ignored as waves and brief bursts of maelstrom frequencies exploded over the PA. There were the heavily distorted screams and growls, both amplified and not, of both frontmen reverberating over the audience.

The only lighting was an extremely fast white strobe. Both artists violently thrashed their bodies about; at one point the bassist stormed into the crowd backwards, smashing the full beer glass of an unsuspecting onlooker onto the ground before ripping forward again. He then grabbed the strobe light, which was painfully bright, and slowly walked through the crowd, growling into the microphone as he held the light directly into audience faces, one by one.

The through line of these sounds, disparate but under the same umbrella term, is a rejection of expectation, and a lack of anchoring. None offer a place to stand, a feeling of safety—instead you are thrown into a cacophony, a bedlam of sound. All at once, all musical truths you've been taught are torn asunder, and you're whipped into something totally foreign.

I know that harsh noise is disconcerting and difficult to consume, but these aspects are what make the genre such fertile creative soil. In rejection of function for the embrace of form, in plainly eschewing melody for cacophony, harsh noise offers an entirely new set of values of judging music. Just look past that initial recoiling in the face of ugliness, and the entire palate with which you consume music will be forever altered.



STILL COURTESY GUILLAUME VALLÉE FROM "GUITAR ON THE RADIO"

HOWL!

FOR ARTISTS EVERYWHERE

Local Arts Collective Challenges Notions of Art in the City

BY MARIANA VORONOVSKA

Inside Le Cagibi's ramshackle side room, a lanky man in a black turtleneck sat cross-legged on a small chair on stage. Bent intently over his electric guitar, his angular shoulders swept around the instrument like drooping branches of a willow tree.

Mellifluous plucks and twangs echoed off the worn walls as Montreal experimental artist and co-founder of Howl! Arts Collective Stefan Christoff picked at the strings of his guitar, performing tracks from his new release, *c'est pas fini à Montréal*, a concept record focused on reclaiming city space for the independent arts.

The event was part of a fall series that ran until Oct. 30 for Howl!, a grassroots community arts initiative focused on promoting local social justice issues through art and music events.

"The first thing, is [that] I want to make sure that this notion of art as being non-political is challenged," Christoff said.

Christoff, who is a journalist as well as a musician, co-founded Howl! in the autumn of 2010. The arts collective was started as

a community initiative to create a space in the cultural world for grassroots activism, he said.

"[Our] goal, in a way, is to sustain and continue to build a presence within the independent arts [to create] solid links between creative expression and struggles for social justice."

According to Christoff, the album's title discusses the city as a place that can provide nurturing space for the arts—and not just arts as mediated by formal structures such as grants or demands of the market. It's about arts as part of an independent community process. This new release points to the importance of preserving community spaces that encourage the arts to flourish.

"I say 'c'est pas fini à Montréal' [because it's] not finished for the arts, the independent creative process, that's rooted in a broader understanding of art as related to society," Christoff said.

"Because of economic circumstance, gentrification [and] rising rents, artists ... are often forced to really shape their work in relation to market trends, in relation to a product-oriented vision," Christoff added.

"I think we're lucky in Montreal to be in the situation where that's not the case. Montreal is not finished, it's not totally gentrified, and it's not totally overrun, not totally hostile to that vision of the arts."

In Christoff's case the issue of preserving independent arts spaces arose, in part, out of watching his former neighborhood slowly become gentrified.

Griffintown is a prime example of unthoughtful development as simply a process of bulldozing, Christoff said. Gentrification claims a neighborhood and revamps its history.

Christoff takes issue with not only what is torn down, but the structures that are implanted in their places.

"Condos are inaccessible. They are not development in a true sense. They are the commodification of land and territory, and it's violence because it means that that neighborhood is inaccessible to a lot of people. Artists, sure, but many other people, too."

For him, the strong presence of grassroots activism in the city's history gives him reason to hope for change.

"I think it's very important as progressives, as community-oriented artists, to under-

stand that structures of power are not final and processes are evolving."

He sees more than a lost cause in already gentrified neighbourhoods, and hopes to bring about change with his work.

"Political process, economic process, municipal process, they evolve and change," he said. "Griffintown has changed very much, but that doesn't mean that it can't be something else in the future."

Howl! is not the first organization with visions of change, hoping to make a difference in the city. Looking to the past, Christoff spoke of the rich timeline of grassroots activism throughout Quebec's history, from the Quiet Revolution to the more recent student strikes.

"[All of] the space that opened up for rent to be more affordable, for artists to have more space to do their work, [was] a direct result of the political turmoil in Quebec society," he said.

"The social movements of Quebec made Quebec society more hostile to the neoliberal model," he said, "So what [Howl! is] trying to do is be one small part of expressing that."

Howl! will hold another series of events as part of its annual arts festival in early 2016.



PHOTO COURTESY JOANNA GRUESOME

BLACK N' GRUE

La Sala Rossa Gets Gruesome With Welsh Noise Pop Act

BY MATTEO CIAMBELLA

The black clad members of Joanna Gruesome stand against the red velvet curtains of La Sala Rossa like stitches on a wound. Through the sound of blazing guitars, howled vocals and hectic drumming oozes an energetic optimism rarely found in bands today.

Joanna Gruesome is a six-piece punk outfit based out of Cardiff, Wales. They formed in 2010, and have since put out two LPs: *Weird Sister* in 2013 and *Peanut Butter* in 2015, as well as a number of singles in between.

On the evening of Oct. 27, the show at La Sala Rossa was opened by Montreal's own Big Knife Little Knife, and followed by New York's Aye Nako, who have been touring with Joanna Gruesome on their North American stint. Their sound is powerful, exploring innovative grooves generally not found in punk. It was Gruesome's first time in Montreal as a full band, and hopefully not their last.

Joanna Gruesome's performance began with "Secret Surprise," a perfect example of their sound for the new listener—pleasant

guitar riffs and alternations between frenetic vocals, yelled with an amazing energy and touching melodies parts in the style of Camera Obscura, with whom the band shares certain lyrical sensibilities, which often center around themes of with mental illness, sexism and homophobia.

Vocalist Roxy Brennan does most of the talking onstage, and after a few minutes she's already captured the audience with her humour and infectious friendliness. There is no pretentiousness in her manners.

The band keeps up the energy throughout their set with a great stage presence, dancing and clearly having lots of fun. The low frequencies of the song "Graveyard," a bass-heavy tune with raw punk feeling, are followed by the more gentle "Jerome(Liar)" and "Hey! I Wanna Be Yr Best Friend," which starts slow, and builds until the guitars break in at the end in an epic crescendo.

Most of the band members have been playing together for over five years, and it shows in their professional musicianship on stage.

"Me and Owen [Gruesome's guitarist] met in an anger management class a few years

ago," bass player Max Warren says after the show. Too good to be true, but it's a story that begs to be believed—even though a few beers later into the night an alternate version may have surfaced, in which they met at a wine tasting event.

Most of the members of Joanna Gruesome are involved in other projects. Among the

"Me and Owen [Gruesome's guitarist] met in an anger management class a few years ago."

— bass player Max Gruesome, neé Warren

many they mentioned over the course of the interview are Caramel, Grubs, Roxy Brennan's Two White Cranes, and King of Cats.

Roxy and keyboardist Kate Stonestreet joined in June 2015, replacing the band's previous vocalist Alanna McArdle. A new single featuring the two on vocals is coming soon, and the band plays a part of it as an intro to their set.

Joanna Gruesome is followed by Nots, a riot grrl force of nature on stage—spewing raw, aggressive punk in its purest form. Its droning synthesizers and fast drumming holds the songs down with pulsing floor-tom beats.

The singer and guitar player ends the set lying on the stage, shredding against the microphone stand after a breathless performance.

The show on Oct. 27 was yet another reminder that punk shows in Montreal are where the fun is at. No other music scene seems to have so much diversity and broad acceptance—if you're not a jerk, or a cop, you're welcome. Nobody's too jaded to dance, and music comes with no ego attached.



Over 1,000 fans watched the 2015 League of Legends World Championships live-stream at the Rialto Theatre on Saturday, Oct. 31.

PHOTOS KELSEY LITWIN

KILLING FOR E-SPORT

Rialto Theatre Livestreams 2015 League of Legends World Championships

BY CARL BINDMAN
@CARLBINDMAN

"I want you guys to fight for this," the man onstage said, his amplified voice drowning out the crowd. "Kill each other for this!"

A woman stepped forward holding the prize. Hands reached out, but she threw it over the masses, and they fell on it in a swarm. A hand shot up, tightly clutching the plushie hat—welcome to the end of Montreal's screening of the League of Legends 2015 World Championships.

The gaming competition took place in Berlin, but over 1,000 Montreal fans went to the Rialto Theatre at 7 a.m. on Halloween to watch players battle it out an ocean away. The event was packed—standing room only—before the sun was fully up.

League of Legends is a Multiplayer Online Battle Arena game, or MOBA. Players take the role of different champions and complete various game objectives, such as guiding smaller computerized characters across different maps to enemy bases, fighting other champions, killing dragons and leveling up.

"I didn't think it was going to be full right away," said Simon Auger, a 29-year-old game tester. "We had trouble finding two seats next to each other and we were here at 7:30 a.m."

"Well it said [7 a.m.] and I wanted to get here early 'cause I was like, 'There's going to be a lot of people,'" said Tanya Pleau, 23, also a game tester. "He [was] like, 'It's not that big, this game's not that big.'"

It is that big.

Twenty-seven million people watched last year's finals according to League of Legends developer, Riot Games. This year, the finals hosted approximately 17,000 fans in the Mercedes-Benz Arena and live-streamed to viewing parties all over the world. The Rialto Theatre was actually featured in the stream, to massive applause from the crowd. Viewers at home also watched on their phones, tablets, and computers.

In the dark of the Rialto, the audience watched the finalists fight for the silver, 70-pound Summoner's Cup and a prize of one million dollars. Both teams of finalists hailed from Korea—the reigning champions, SK Telecom T1, and their challengers, the

KOO Tigers, whose introduction video called them "the most beautiful, the almighty, the second-place team." The KOO Tigers placed second, taking home a tidy consolation prize of \$250,000.

For the uninitiated, a League of Legends match is a confounding blur of colours, numbers, and jargon. If you're unfamiliar with phrases such as "multiple ash arrow ripostes" or "ganks on the map" you *will* be confused. Nevertheless, the action is compelling and fun.

Jargon is the key obstacle to becoming a successful League of Legends player. The game is free and its animation style is easy on graphics cards, so almost any computer

can handle it. The fast-paced matches are designed to build into natural crescendos, each encounter raising the stakes, as champions become more powerful. According to Riot Games, 67 million people play League of Legends every month.

"I got to say it's getting bigger and bigger. Maybe [it will be] a real sport? Who knows?" said Martin Cossette, a CEGEP student, sporting a Habs hat. He was at the bottom of the theatre's stairs, where men and boys stood in line for the bathroom.

There was no line for the women's bathroom.

In fact, the biggest concentration of women onstage or onscreen during the entire event was at the end, when seven women took the stage for a cosplay contest—only two wore pants. While 44 per cent of all gamers are women, according to a 2015 report by the Entertainment Software Association, 100 per cent of the players and commentators in the 2015 League of Legends World Cup Finals were male.

It's an issue Riot Games has faced before, as female characters in the game tend to fulfill male fantasies, dressed more scantily than their male counterparts. It's an issue that is apparently being worked on, but it hasn't seen much progress.

Nevertheless, the crowd in attendance enjoyed their show. They devoured the ups and downs of the four games. They cheered when the KOO Tigers broke their opponents' undefeated streak, and then they cheered when SK1 won it all back. It was lively, loud and frantic—just like any live sports event broadcast.



RISING ABOVE

An Inside Look at Rugby Rookie Charles Debove

BY JOSEPHINE FOMÉ

What started off as a bonding experience with his father has turned into a lifetime passion for Stingers rugby kicker Charles Debove. Not many rookies can boast that they've played in France, on Team Quebec and on Team Canada, but as Debove talks about his journey, it's evident that he's thankful for everything he has been able to accomplish so far, and his passion is obvious.

"I just love the sport. I love the spirit," the kicker for the team says.

Born in Nice, France, Debove moved to Canada seven years ago and quickly became accustomed to Quebec. Though he started out playing soccer in France, he stopped after only five months because he didn't find enough camaraderie amongst the players. Despite the fact that playing rugby required a bigger commitment, because the practices were far away, Debove and his family were willing to make the trek, carrying hopes of a successful future in the sport.

When he moved to Quebec, he found himself alone with no rugby league near him. Debove found solace in football and basketball, which he took an interest in, but not for long. He is now committed to rugby—for better or for worse.

"We all have this one thing in common and it brings us closer together."

—Charles Debove

"For three years I wasn't playing because where I was there wasn't a league nearby. But then I went to a party and met this guy who said he played rugby," said Debove. "He was English-speaking and at the time my English was null, but through him I was able to join a team and start playing again."

Off the field, Debove is in the Vanier Library or at the Perform Center. He is currently studying psychology with the intention to focus on either sport psychology, or the sociological aspect of the program that will require him to work with people. When he isn't practicing, he spends as much time as possible studying. Occasionally, he'll spend time at his favourite café, Bano, located on Sherbrooke St.

On the team, he enjoys the bond that they have, and is grateful for the chance to play for his school as a centre. According to veteran Graeme McClintock, Debove is known as "superstar," "Team Canada," and/or "Team France" among his teammates. McClintock and Debove interact as friends off of the field.

"Charlie is all that a rugby player is supposed to be in the sense that he's got the skill, he's got the talent to play the actual



First-year centre Charles Debove of Nice, France has played for Team Canada, Team Quebec and Team France throughout his young career.

PHOTO NIKOLAS LITZENBERGER

game on the field," said McClintock.

Debove has even gotten along with his equally talented compatriots on the women's rugby team.

"Off the field he's social, always happy and positive, making people laugh and always wants to have a good time," said McClintock.

"I love being around the guys and even the girls. We all have this one thing in common and it brings us closer together," Debove says.

Playing for the Stingers, the centre's self-esteem is high. He

attributes this to the fact that he got to play for Team Quebec and Team Canada. Sure of himself, he feels more confident and loose enough to try new things on and off the field.

Most athletes have pre-game rituals, including Debove. He doesn't pull up his socks until he steps on to the field. During the warm-up, his socks are down, and right before kick off he pulls them up and reties the laces for his right foot only. The first couple of seconds bring a familiar feeling as the butterflies rise and Debove gets pumped up into his game-winning mentality on the field, and the rest of the season.

A False Idol

Why We Need More Awareness About Study Drugs

BY CLAIRE LOEWEN
@CLAIRELWN

Let's say you have a midterm tomorrow. You've studied, but you haven't *really* studied. Plus there were those two weeks at the beginning of the semester that still felt like summer and well, class wasn't exactly on your list of priorities. It's safe to say that at this point you're stressing, and definitely not finessing.

If you had the option to drink a magic potion that allowed you to learn everything for your exam in one day, would you take it? What if it was illegal with extremely dangerous and vastly unknown consequences?

Well folks, this hypothetical potion exists, and demand for it is only going up.

It's called amphetamine (or dextroamphetamine), but you probably know it as Adderall, Ritalin, Concerta or Vyvanse. An article by David Easey in last week's issue of *The Link* told us everything we need to know about the prescribed drug: it's used to treat Attention Deficit Hyperactive Disorder or ADHD, and when you take it without a prescription, it can increase your dopamine levels, apparently allowing you to absorb information faster than Usain Bolt can run 100 metres (well maybe not that fast, but you get the picture).

McGill student Olivier (last name withheld) told me he uses Adderall when he needs to study and get things done.

"I feel ecstatic about everything I do and accomplish. It probably makes me more like a loner because I only have one thing on my mind," he said.

"In Canada, stimulants like Adderall are Schedule I drugs of the Controlled Drugs and Substances Act," said Gabriella Szabo, health promotion specialist at Concordia. "Possession of a scheduled substance is a contravention of the Act, and there are penalties. Simply put, it is illegal to use a prescription medication without a prescription."

Nevertheless, the reason for temptation is

clear. I feel as though every student around me uses Adderall or Ritalin to get through exam season or write a 12-page essay—but being overwhelmed with school does not mean they should put their health at risk.

"What needs to be improved is the user's awareness of the consequences of taking [amphetamines]"

The problem isn't whether using amphetamines to get better grades is cheating, because there is no proven correlation between use of study drugs and higher grades. Instead, what needs to be improved is the users' awareness of the consequences of taking them.

As it's illegal to use amphetamines and their consequences are unknown, not everyone using them knows what constitutes a proper dose. This leads to terrible events. A Concordia student who wishes to remain anonymous (we'll call her Lizzy) took 25mg the first time she took Adderall, before writing an exam.

"On that much Adderall, I couldn't focus on anything. My train of thought wandered. I couldn't find connections easily between my sentences. It was extremely stressful and I felt like my mind was going way too fast, in

a hundred directions," Lizzy said. "And then [I experienced] physical symptoms like a racing heart, very sweaty palms, an extremely dry mouth, unquenchable thirst, and difficulty steadying my breath. The general anxiety of the exam environment was definitely intensified."

In a makeshift Facebook callout asking if anyone had experienced a particularly bad experience on ADHD medication, comments ranged from "Who hasn't?" to "I give it four thumbs up." Talking to people in more detail brought some chilling stories to my attention.

Another Concordia student who chose to remain nameless told me about her experience with taking a much higher dose than recommended, again 25mg.

"Adderall made me feel like I was on MDMA. I couldn't sleep for 2 days, chewed my mouth up, didn't eat for 48 hours, and peed every hour. It was fucked up," she said.

A common thread I found between these stories was that amphetamine use led to marijuana use to balance the effects, especially to help the users sleep.

When asked if he got a comedown from using Adderall, Olivier had this to say: "I get more irritable and feel drained but awake at the same time. If I didn't smoke weed it would keep me up later."

Lizzy had similar experiences. Even after her nightmarish first time using Adderall, she continued to use the drug afterward, but with more caution and never for an exam. "They work in a pinch if I need to cram but it's not worth the added anxiety. If I do use [Adderall], I have to smoke weed the whole time. Then I'm calm but have a bit more focus than normal," she said.

University is designed to prepare students for the real world, the working world. Exams may be hard, but there is no doubt that the real world is harder. Students who use these

drugs are ignoring the negative side and setting themselves up for a life of taking the easy way out—which we all know, does not always work.

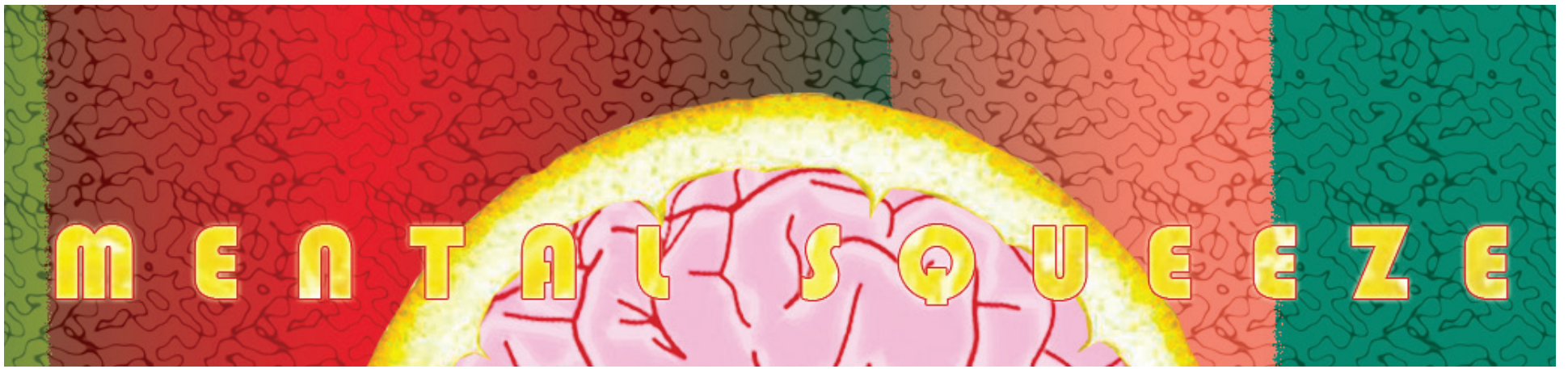
"Learning is about absorbing information and being able to apply it to situations," said Gabriella Szabo. "A pill cannot do anything about that understanding." Despite there being no policy on the misuse of prescription drugs at Concordia, because it's nearly impossible for students to get caught using them, Szabo said the risk of harm is greater than the benefit in using them. "A federal law is already in place, not an institutional policy," Szabo said.

The craziest part of this whole epidemic is that people are using amphetamines as a replacement for cocaine at parties and bars, despite the fact that stimulants shouldn't be mixed with other substances including alcohol, marijuana or even caffeine.

It's a safe bet to guess that if someone is studying, they've probably had a coffee or two to keep them going. Caffeine and amphetamines mixed together could be detrimental to your health, let alone smoking weed to calm yourself down or snorting the drug up your nose and drinking seven beers.

Ultimately, there should be a push for increased awareness surrounding these drugs. Concordia's policies on study-enhancing drugs are non-existent because, according to studies, they do not influence academic ability. This lack of policy unfortunately means there is less of an incentive for students to avoid doing them.

For the benefit of the growing number of students who are in danger of harming themselves, getting in trouble with the law, or growing dependent on amphetamines, Concordia needs stay relevant, by providing resources tailored to those who feel they cannot succeed without the help of stimulants.



GRAPHIC MADELINE GENDREAU

How to Deal With Stress When Your Life's in the Shitter

BY ERIN STORUS

If anyone knows about how stressful life can get, it's university students. Most of us are young (maybe even too young) to be making big life decisions, yet here we are, doing exactly that. The older generation tells us, "Choose a career. Find out how to pay for all of it. Choose roommates. Get good grades. Don't fuck it up. Do you know what you're doing? No? Too bad."

Okay, so maybe I'm being too harsh—most of our parents want to see us succeed and are hopefully pretty encouraging, but goddamn if we don't feel the weight of the world on our shoulders every once in a while.

Doing a quick Google search on stress management will give you a plethora of self-help websites that guarantee a sure and effective way to deal with stress in ten easy

steps! HelpGuide.org tells me to reduce caffeine and sugar—like that's going to happen—and WebMD tells me too much stress can lead to cancer, as if I need that thrown in my face again.

So I started to ask my fellow students for answers. What did they do when they felt like their life had been thrown down the metaphorical shitter? The answers I got were actually pretty enlightening.

The big one is to just breathe. Sound cliché? It is, but it's also effective. When your world feels like it's turning upside down, whether from school, financial, or personal problems, just remember that it's not. Slow down, take a deep breath and chill out. Dale Carnegie, in his famous self-help book, *How to Stop Worrying and Start Living*, suggests three rules to follow when shit hits the fan:

1. Ask yourself, "What is the worst that can possibly happen if I don't solve my problem?"
2. Prepare yourself mentally to accept the worst.
3. Calmly try to improve on the worst—which you have already imagined and accepted.

When my life was turned upside down, this book helped save me. Accepting the worst is no easy task, but once you do, you'll find that it isn't actually as horrible as it sounds. Allowing yourself to make the worst-case scenario into a monster is probably doing more damage to your psyche than the end result ever could. Once you've identified and accepted this stressor, there are ways that you can begin to manage and overcome it. You could take a hot bath, get your nervous energy

out by hitting the gym, take a nap, meditate, have sex (or go solo and masturbate), or even get a massage.

The suggestions above may only get you so far, so you just have to remember, "Can I accept the worst that can possibly happen?"

If you're having trouble doing that, remember that Concordia Health Services offers counseling with professionals who can help you develop stress management strategies.

Dealing with life can be pretty tough sometimes; don't let stress get the best of you! You're in charge, and you have the tools to help yourself succeed. So keep calm, carry on and listen to Dale Carnegie.

Concordia Counselling and Psychological Services can be found in room H-440 on the SGW Campus, or AD-103 on the Loyola Campus.

From the Perspective of a Liberal Arts Student Concordia Should Strike En Masse to Effectively Protest Austerity Measures

BY ELLIOT GALBRAITH

In the fall of 2014, the Quebec government announced their plan to cut \$18 million from Concordia's budget. This has affected the quality of every Concordian student's education by creating larger class sizes, making fewer TA positions available and allowing the university to employ less staff overall.

In response, the Liberal Arts Society held a motion to strike on Oct. 15. The motion passed, and now the faculty will strike against the implemented austerity measures until Nov. 8.

The general feeling at the Liberal Arts College is that striking is mostly an annoyance, although the consensus seems to be pro-strike. Much like last year, we have collectively agreed to not attend classes; we will be peaceful and respectful.

The fact of the matter is that austerity measures are bad for the government's budget in the long term. While many countries find success in providing their citizens with free post-secondary education, it seems ignorant of the Quebec government to implement budget cuts.

When you allow more citizens access to a post-secondary education, the workforce builds in value and creates an influx of higher paying careers, which ultimately results in a higher tax collection rate. It doesn't take an expert to realize that a poorly educated popu-

lation will have more problems acquiring a higher rate of income—which would make them pay higher income taxes and contribute more to the economy—than a highly educated one.

To succeed in making a difference, the whole university must participate in the strike long-term. A select group of students missing a week or two of classes, while the rest of the university carries on as normal, is insignificant compared to a totally united front against austerity.

As someone who loves free food and social gatherings, the strike is an especially enjoyable time for me, as the LAS has blessed us with a week full of activities. Also included is the whole "stop-taking-away-our-money-please" thing, but it's mostly hidden under a cloak of organized events that promise to keep me busy learning and protesting against austerity.

Some of the more serious activities include presentations on topics of all varieties, from safe striking manners to land rights of indigenous communities. There will also be study groups for all classes.

I admit that initially, I was less than informed. I chose to not attend any information events, any discussions, and the whole austerity movement was foreign to me. I was ignoring the problem with hopes that it would magically fix itself, but now I know that participation is key in creating change. Being a Concordian student is hard work, and no one

is pretending that it's easy to stay informed on all the political matters that may directly or indirectly affect us—it isn't. However, the first step to creating a more progressive province is being informed about government action, and stepping up against what shouldn't be.

The strike will be beneficial for the students of Concordia. This is not just because of the effects it will (hopefully) have on austerity measures, but also because it offers the opportunity to educate the student body about what

is going on—how it affects us now, and how it will in the future. The Liberal Arts College has turned the Quebec government's austerity measures into a happy gathering of students, learning how to make a positive impact on our society in the long term.

On top of all these great things, the lack of classes has allowed the hardworking Liberal Arts College students to take some time off, and celebrate Halloween to its fullest extent.



The Liberal Arts Society voted to strike on Oct. 15. PHOTO NIKOLAS LITZENBERGER

Martin Shkreli: Bad Egg in a Rotten World

Famed Asshole Shkreli Is Just Another Monster in a Post-Industrialized Capitalist World

BY ZACH GOLDBERG
@ZACHGOLDBERG

At this point, we all know his name. Martin Shkreli, the former hedge fund manager who forced his way into our lives when he raised the price of a drug used to treat toxoplasmosis, an opportunistic parasitic disease associated with HIV. Of course, this immediately raised the hackles of pretty much everyone who heard about it, only to be furthered when Shkreli chose to really lock-up the Asshole of the Year award by personally insulting every single opponent to step to him on Twitter.

Now, weeks later, we know pretty much all there is to know about Martin Shkreli. We know where he lives, we know his phone number, we know the inordinate amount of money he spends on playboy bullshit, like 50-year-old champagne and helicopter rides. We know what his OkCupid profile looks like, that he loves pop-punk and that he bought Kurt Cobain's credit card. We've heard his slimy voice, declaring the price hike "reasonable," and we've seen his slimy face twist into a slimy rich-person smile on live TV. We know he once offered \$10,000 to his ex for sexual favours. We watched him offer Bernie Sanders a paltry bribe, get rejected (Sanders called him the "poster boy for drug company greed"), and then throw a tantrum on Fox News. So, we all definitely have a pretty clear image of the monster/asshole/general dick that is Martin Shkreli. But, to be honest, I think we've somehow missed the point.

The point of Shkreli should not be that he is a monster, a singular bad egg in the otherwise delicious egg salad of capitalism. The point of Shkreli should be a terrifying, end-of-a-horror-movie type realization about who prospers in the system we've built for ourselves, and who gets the short end of the metaphorical stick literally every time.

So let's shift the conversation away from Shkreli-as-individual, and towards a conversation on Shkreli-as-allegory. Not that bullshit allegory, penned by political pundits and underdeveloped manchild-ren like Trump, or any of that "by-the-bootstraps" garbage first spouted by the sociopathic robber-barons of early America. No, instead, let's talk about the system that allowed and encouraged the rise of a man like Shkreli, and how fucked up it is that it's even in place, because this happens all the time.

Easy example: Valeant Pharmaceuticals International, a colossal, multi-national pharmaceutical conglomerate based in Laval. Over the last year Valeant has become the posterchild for illicit pharma stratagems as the current subject of two separate U.S. investigations into allegedly nefarious drug pricing practices. Just to name one case in a string of patent-

purchases, back in April, Valeant bought Nitropress and Isuprel, two life-saving heart medications, and promptly raised the price of each.

These are just two drugs acquired in one deal, which also included an additional package of four other drug patents. One deal, orchestrated by a spider web of pharmaceutical corporations who are operating under a mandate that purchasing drug patents and jacking up prices is always a better investment than research and development (a whopping 3 per cent of the company's income last year was spent on R&D). Valeant reported \$111.6 billion in 2014 revenues.

Outcry resulted. The company was subpoenaed with a list of 22 questions regarding the hikes, which were ignored, leading to multiple U.S. senators denouncing the company's practices. Valeant stocks have plummeted, but even the bankruptcy of Canada's largest pharmaceutical company would have little impact in the grand scheme of the industry.

"Valeant is using precisely the same business model as Martin Shkreli," the senators who served the subpoena stated.

Now, when Shkreli is synonymous with the evils of big pharma, and small-time drugmaker Imprimis Pharmaceuticals has just offered a new version of Daraprim (Shkreli's recently patented drug) for \$1 a pill, where do we stand? Imprimis is a compounding pharmacy, which means that it can only offer prescriptions at a doctor's request, on a one-to-one basis, instead of en masse. What's more, due to copyright laws, it's unable to offer an exact copy of Daraprim. Conversely, companies like Valeant, or Turing Pharmaceuticals (Shkreli's company), make their drugs available through specialty pharmacies, who lobby insurers to pay for it, making the entire process of accessing a drug much easier for doctors and patients than anything a compounding pharmaceutical company can offer.

This industry is cyclical and incestuous. Since 1990, the concentration of wealth in the pharmaceutical share has condensed—the top 10 big pharma names accounting for 46 per cent of the sector in 2002, a rise from 28 per cent in 1990. It's profitable and sustainable to purchase patents, jack prices and buy up territory. Drugs are treated as commodities in the fluctuating market, pieces to be played on a global chessboard, and current-day approval standards from the FDA and other regulators encourage the purchase of big name drugs from specialty pharmacies, as opposed to small-time compounding pharmacies.

With a pharmaceutical sector this backhanded and corrupt, who else but someone like Martin Shkreli would prosper? Who else would even enter the field?

TURING

DARAPRIM

\$17.78 —————→ **\$987.64**

5,000% increase

KV

MAKENA

\$19.75 —————→ **\$1975.28**

10,000% increase

VALEANT

GLUMETZA

\$13.11 —————→ **\$146.64**

550% increase

ZEGERID

529.9% increase

CUPRIMINE

330% increase

ISUPREL

536.7% increase

NITROPRESS

236.6% increase

NASH 78 DELEGATION ELECTIONS

The Canadian University Press National Conference
Toronto, Ont.
Jan. 6 to 10, 2016

Sometimes student journalists can feel like they're working in a vacuum. The Canadian University Press's National Conference (a.k.a. NASH) brings us together to bond over the struggles of low-budget, independent reporting. If you want to hang out in Toronto with editors from *The Link*, get tips from some professional journalists and maybe schmooze with some prime time speakers who have yet to be revealed, consider applying to attend NASH.

If you've contributed to the current volume of *The Link*, you can apply to be sent to the conference as part of our delegation. Come to our office (1455 de Maisonneuve Blvd. W. Suite H-649), tack up a letter explaining why we should send you and how you plan to contribute in the coming year.

The deadline to apply is Tuesday, Nov. 17 @ 6 p.m.
Elections are Tuesday, Nov. 24 @ 6 p.m.
For more info, email editor@thelinknewspaper.ca

THE DOUG LESLIE BURSARY

Work at a student newspaper is a labour of love, providing a wealth of training and connections gained only through countless hours of volunteering, and is a necessary entry for the resumé of budding journalists and industry hopefuls.

However, the sacrifice of long unpaid hours serves as a deterrent for many looking to break into their field. To help young contributors in financial need, *The Link* Publication Society has decided to create a bursary in the memory of Doug Leslie, the first editor-in-chief to lead *The Link*.

Leslie was an English literature student who overcame financial difficulty to champion the newspaper through its teething stage as the two campus papers merged. He was coaxed into becoming the first editor; his first words in print as EIC were "Frankly, I never thought I'd be doing this."

According to his colleagues, Leslie left behind his reservations and began a column that became "the heart and soul" of the new paper, which was beset with short staff and other organizational issues in its inaugural year. Leslie also fought to keep the paper independent of the student council. He died in August 2012, leaving *The Link* as his legacy.

The award will be available to a registered, returning student who is in financial need and is a staff member (reporter, designer, photographer, artist, etc.) of The Link. Staff members are defined as those who have made four (4) contributions to the newspaper in a semester. Contributions may be rolled-over from the semester before the applications are due.

The deadline for submission is Friday Nov. 20, 2015 at 4 p.m.

Applicants must include a letter explaining their level of financial need, merit and motivation for the bursary, along with three (3) clippings from *The Link*. The bursary recipient will be announced the third week of January.

The following contributors and masthead members are eligible to apply:

Graeme Shorten Adams, Jennifer Aedy, Alex Bailey, Roxanne Baril-Bédard, Hélène Bauer, Alison Bertho, Carl Bindman, Marie Briere de la Hosserraye, Elysia-Marie Campbell, Morag Rahn Campbell, Jonathan Caragay-Cook, Alex Carriere, Lindsey Carter, Matteo Ciambella, Matt D'Amours, Tristan D'Amours, Marie Briere de la Hosserraye Noelle Didierjean, Caroline Dubé, Josh Fischlin, Josephine Fomé, Madeleine Gendreau, Zach Goldberg, Caity Hall, Sam Jones, Laura Lalonde, Danielle Rudnicka-Lavoie, Nikolas Litzenberger, Claire Loewen, June Loper, Sarah Lozinski, Ben Mayer-Goodman, Julian McKenzie, Gabriela de Medeiros, Chris Michaud, Shaun Michaud, Julia Miele, Vince Morello, Alex Perez, Nick Pevato, Riley Wignall, Willie Wilson, Michael Wrobel, Elizabeth Xu.

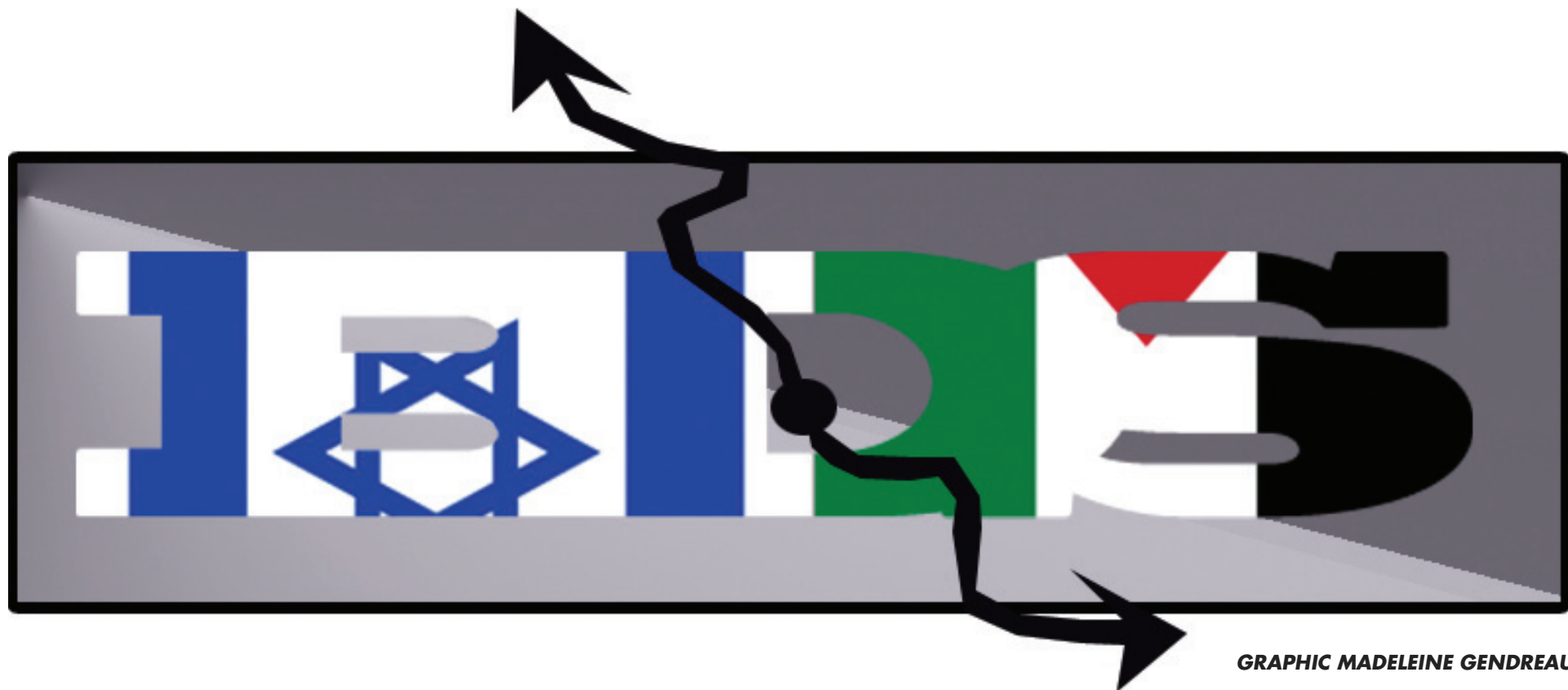
The following contributors need one more contribution to be eligible:

David Easey, Sarah Jesmer, David Kelly

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Sara Capanna, Keren Morataya Delgado, Sarah Dimmock, Olivia Frey, Zachary Kamel, Alannah Lavoie, Tessa Mascia, Ambre Sachet

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GRAPHIC MADELINE GENDREAU

Concordia's BDS Week: The Right Approach?

The CSU Needs to Promote Discussions, Not Positions

BY THOMAS DAVID-BASHORE

Last week, Concordia students were greeted with posters advertising BDS Week: a series of events promoting the Boycott, Divestment and Sanctions of Israel. BDS Week is a result of last year's referendum, which asked whether students "[approved] of the CSU endorsing the Boycott, Divestment and Sanctions movement against Israel's occupation of Palestine until Israel complies with International Law and Universal Principles of Human Rights."

The referendum passed with 1,276 of 2,500 votes, and the CSU added BDS to its official Positions Book. Though its bylaws and regulations allow it, the CSU should not be taking hard political stances on non-university issues, but should instead work to promote healthy dialogue on the subject among students. The following is a list of problems and potential solutions relating to the CSU's approach to BDS week.

1. Problem: Political positions take time and energy away from important student issues.

Taking positions on issues that do not directly affect students—such as BDS—takes resources away from the CSU's purpose: representing students. As a student union, the CSU's job is to protect students' rights and to improve the quality of their academic life. Instead of taking positions on issues on the other side of the world, the CSU should be focusing on its members.

Solution: Only take hard positions on university relevant issues.

The CSU should only take hard positions on issues that apply to the student body, such as anti-austerity and students' rights.

2. Problem: The current system causes mob rule.

Deciding CSU policies based on a simple majority could result in representing a small percentage of Concordia students, which directly violates the values of the remaining students. In the case of the BDS referendum, 51.04 per cent of students voted yes. In a strict yes-or-no situation such as this, the CSU is directly opposing the wishes of 42.68 per cent of students who voted in opposition. Further, when the vote was cast, the CSU had over 36,000 members, meaning that only 3.5 per cent of students voted yes to the referendum.

Solution: Require a supermajority to add items to the Official Positions book.

If it is impossible to differentiate between university and non-university issues, a supermajority requirement should be added to prevent mob rule. While it is still not a perfect system, it ensures that the CSU is representing more of its students when it comes to policy issues.

3. Problem: The campaigning period nurtures a hasty, incomplete discussion.

Since CSU bylaws require that campaigning for a referendum can last only 10 days, there isn't enough time to engage in a healthy discussion before the CSU takes an official position.

Solution: Allow extended campaign time for referendums on potential positions.

The CSU should extend the campaign period beyond 10 days in the Standing Regulations to allow comprehensive discussion before polling. It should also create a standard debate process for referendums (like the ones which already exists for elections) to ensure fairness and comprehension.

4. Problem: Referendums at CSU have a "yes" bias.

According to available CSU election reports, there have been 33 referendums since 2011, and only four have not passed. High profile referendums around the world fear a "yes" bias, as indicated by an article from *the Guardian* on the United Kingdom's referendum, proposing that they leave the European Union. The UK is changing the language of the referendum to ensure that people cannot use the word yes to run a positive campaign.

Solution: Ensure neutrality in the wording of referendums.

While the CSU already has mechanisms in place to ensure neutrality, they should take steps to identify and prevent the cause of their positive bias in relation to referendums in the future, possibly by moving away from yes-and-no-style questions. As aforementioned, the UK is already taking these steps, replacing "yes" and "no" with "remain" and "leave" on their referendum ballots to separate from the EU.

5. Problem: Creating an event-based on a position rather than an issue kills dialogue.

While I would strongly support an "Israel-Palestine Week" with a variety of speakers contributing positions on the issue, calling it BDS Week promotes bias and discourages students with different opinions from attending.

Solution: Host issue-centered events, inviting others to provide positions.

The CSU should not create events that only support a single position. It should, however, host issue-centered events and invite other groups to support positions. Concordia has dozens of clubs and associations that the CSU

could invite to provide positions on an issue while maintaining the CSU's neutrality.

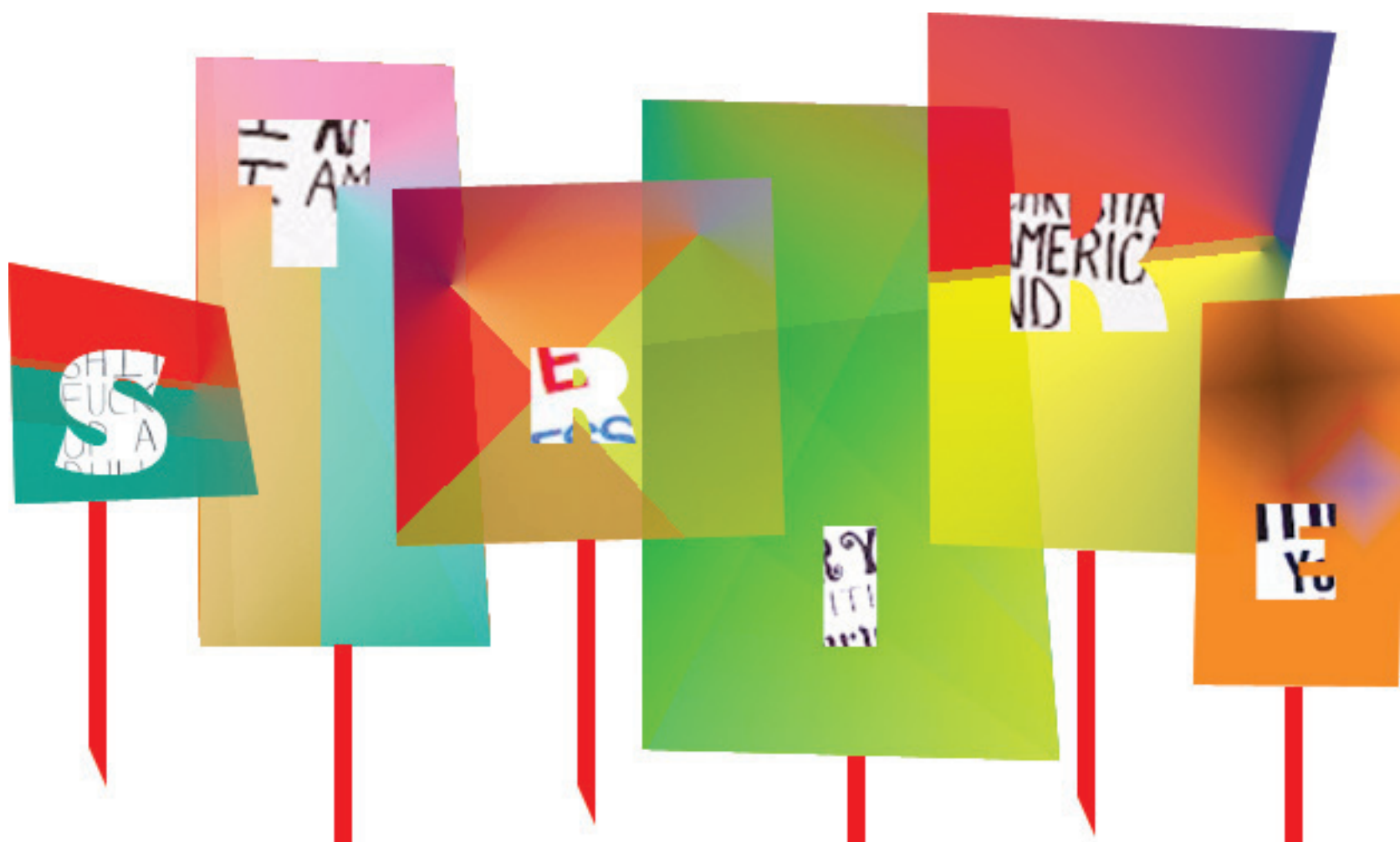
6. Problem: Since the CSU has no peer organization at Concordia, there is no room for legitimate opposition or academic discussion.

The CSU is the highest-level student organization at Concordia. It is *the* Concordia Student Union, and by taking a partisan position on an issue, it prevents opposing positions from being expressed with equal legitimacy. As the single most powerful student organization at Concordia, the CSU has a responsibility to foster discussion through impartiality, which is impossible under the current positions policy. Associated with this is another problem—reducing a complex issue to a single opinion is counter-productive.

A bunch of people talking about how great an idea is does not improve anything. Opposing viewpoints can serve to improve ideas through criticism, while simultaneously forcing supporters to analyze their opinions. Everyone at Concordia is an academic, and academics should find truth through open debate, not the dogmatic repetition of a single position.

Solution: Revise the CSU bylaws and standing regulations to ensure neutrality

Currently, according to section 2.1.a of the CSU bylaws, the first goal of the CSU is "to form a representative Student Union to promote the educational, political, social, recreational and cultural interests of its members." This article, along with many others, should be changed to make it clear that the CSU's role is to defend student rights, improve student life, and to foster discussion on current issues.



GRAPHIC MADELINE GENDREAU

EDITORIAL

Embracing the Human Side of the Anti-Austerity Movement

From 2012 on, it feels as though a year hasn't passed in Montreal without one student body or another proposing walking out of their classes to try and get their point across.

This year, the strikes began in spring 2015, as students across the city mobilized to protest the government's fresh austerity measures. If you were in the city in April, you were probably aware of the anti-austerity movement, which saw thousands marching through downtown in a student-led demonstration on April 2.

Although strikes were postponed for the summer, the beginning of classes in September also brought demands of protest—various departments at Concordia have already voted to return to striking against austerity, including the Liberal Arts College and the School of Community and Public Affairs student associations.

Conversely, some faculties, such as phi-

losophy, have voted on the issue of striking against austerity, only to find support lacking. Philosophy undergraduates voted by secret ballot and lost the motion to strike by a single vote. Meanwhile, philosophy graduates voted to strike on Nov. 5, demonstrating polarity embodied in a single faculty.

Even if the philosophy undergrads passed a strike motion, they only would've won by one vote. Which is the basis of this problem: mobilization and dialogue.

Surveying the social-political landscape of Concordia, it's not straightforward. Students aren't the only ones who are in the midst of what could become a prolonged strike; Montreal police have been protesting cuts to their pension plans for over a year. Those camouflage pants and army boots they've been donning aren't for a change of uniform—it's their way of voicing their disapproval of a bill,

which was already passed.

Just as austerity measures have already been implemented. This movement is different from the one in 2012; the battle is pushing for reversal, not prevention.

When you see police officers walking down de Maisonneuve Blvd., do you think of the fact that they're on strike? While it's a generalization, we have detached any human face, any human person from the issue of austerity.

We all remember Gabriel Nadeau-Dubois, who was one of the leaders of the 2012 Maple Spring. Printemps 2015 lacked a clear point of reference that Nadeau-Dubois embodied.

It also feels more like the strike has become less of a movement and more of a culture at Concordia. When you see anti-austerity banners in the Hall building, do you think of the many public sectors suffering from extreme budget cuts? Do you think of what austerity

has done to doctors and subsequently, their patients, who cannot receive the same level of treatment as before?

We don't have a united front, and we've lost touch with the core of the movement—the people who are suffering from the cuts to public funding. Budget cuts certainly aren't helping anyone, except maybe the government and corporations. How are we going about making a case for ourselves in a way that sends a sincere message? We know that the administration hears us, but we're lacking clear lines of communication with the provincial government.

If we're going to continue the protest against austerity, let's not remain static. Let's not become what camouflage pants have become to the cops: a fixed facet of society, detached from the realities that sparked an action in the first place.

THE LINK

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