

Volume 36, Issue 9

Oct. 20, 2015

thelinknewspaper.com

THE LINK

you can't

EDITORIAL

ASFA Elections

Why *The Link* endorses team
Support Change P. 19

steal this

Indigenous Artists Showcase Native Jewelry

P. 9

CURRENT AFFAIRS

Concordia Welcomes Refugees

A local organization partnered with the university to send two Syrian students affected by the refugee crisis to study here. P.3

SPORTS

Guarding the Gymnasium

Women's basketball player Marie-Eve Martin comes out of retirement to play the Stingers and former coach Tenicha Gittens. P.13

L'ENTREPÔT DE L'HALLOWEEN

LE SEUL ARRÊT FAMILIAL POUR TOUS VOS BESOINS D'HALLOWEEN

CARTE ÉTUDIANT STUDENT CARD

15%

DE RABAIS / OFF

POUR VOUS FOR YOU

NOUVELLES ADRESSES
NEW ADDRESSES
COMPLEXES LES AILES
677 ST. CATHERINE WEST
1550 BOUL. ROBERT-BOURASSA
MCGILL METRO LEVEL
ACROSS JEAN-CÔTÉ
TEL.: 514-937-3174

Valide jusqu'au 28 octobre, 2015
Valid until October 28, 2015

facebook.com/entrepothalloween

Like us on facebook at
facebook.com/thelinknewspaper
and follow us on Twitter @linknewspaper

B A R

DATCHA

THURSDAYS/\$5 PINTS/NO COVER

#98LAURIERWEST
BARDATCHA.COM

JOHN MULANEY

Sunday, October 25 at 7:30pm
@ Metropolis

Saturday Night Live alum
and star of "Oh Hello Show"
with comedian Nick Kroll

"one of the best stand-up
comics alive"
- entertainment weekly

**TICKETS
ON SALE NOW
@ HAHAA.COM**

Just for laughs
Live

THE LINK

Notice of election
The Link Publication Society
Board of Directors
Two (2) Board Staff representatives

Eligibility: You are a member of the Link (paying fees) and you have the staff status with 4 (four) or more contributions and not a masthead member of the Link.

Candidates are Graeme Shorten Adams and Matt d'Amours.

Election will be held Tuesday October 20 at 5 p.m. in the Link's office,
1455 de Maisonneuve W. Blvd.
Room H-649.

thelinknewspaper.ca



Children study at Al Salam School in Reyhanli, Turkey

PHOTOS KENZA BEN AZOUZ

FROM SYRIA TO TURKEY TO MONTREAL

One Syrian Student's Story About Why He's Coming to Canada

BY BRANDON JOHNSTON
@BJOHNSTON_PHOTO

Mouhammad Sarhan laughs as the Skype connection finally establishes into a laggy state. It's 2 p.m. in Reyhanli, Turkey and the 17-year-old is preparing for his English lesson that begins in an hour.

Concordia University recently announced it would sponsor two Syrian students to study at its Montreal campus. Sarhan is one of the two. As part of the Montreal-run Syrian Kids Foundation (SKF), he will receive a scholarship for one year, with the possibility of renewal afterwards.

"Whatever we can do as an institution is pretty modest," says Concordia President Alan Shepard. "The initiative is a goodwill gesture for a community that is really struggling."

Growing up in Idlib and later moving to Harem, Sarhan was forced to leave Syria after his school was destroyed.

In Syria, even before the outbreak of the civil war in 2011, schooling for Sarhan was not easy. He claims

the education system was largely corrupt and most of his teachers were not qualified to teach, having received their jobs for sectarian or political reasons.

After moving across the border to Turkey, Sarhan encountered more problems. At the first school he enrolled in, he says that staff hired to mark his grade 12 Baccalaureate exam was not qualified, making many mistakes and taking bribes from students' families in exchange for good grades.

Eventually, he enrolled at Al Salam in Reyhanli, Turkey—a school created in 2012 by a Syrian-Canadian diaspora living in Montreal—where he was able to complete his Baccalaureate and take classes to improve his English and prepare for a proficiency test on English as a foreign language.

Sarhan is one of the school's most focused students and was highly recommended by his teachers, according to Faisal Alazem, executive director at the SKF and spokesperson of the Syrian Canadian Council.

"My dream is to be a computer engineer; to use science and technology to rebuild my hometown," Sarhan says when asked what he would like to study at Concordia. He laughs and says he was a little intimidated to find out how many different computer science programs were offered, hoping he registered for the correct one.

Concordia is the only Canadian school to have reached out to the SKF for this opportunity. Like in Syria, refugee students who graduate secondary school in neighbouring countries such as Turkey or Lebanon also face problems continuing their education.

"You have the problem of eligibility, where not all Turkish schools recognize the education of these children," Alazem says.

In an effort to solve this problem, the Turkish government instituted an equivalency test for Syrian students allowing them to enroll in Turkish universities. So far 80 students from Al Salam have passed the test. However, they still face issues dealing with the language barrier—most universities teach in Turkish, a language most Syrian students are not fluent in.

To help students who haven't been able to continue their education after secondary school, SKF offers some of their alumni employment opportunities at the school. However, with a limited budget based solely on private donations, the initiative hasn't been able to flourish.

"It hasn't been easy to fundraise for Syria, it's been very difficult," Alazem says. "It started getting

better here, in Canada, after that picture of the little boy that drowned on the coast of Turkey went viral. People started getting more engaged, more volunteers, people started donating more.

"Recently we've started seeing a shift in public opinion that's being reflected in help and donations, but there is much more that needs to be done," he adds.

Bake sales are held in the Hall building's mezzanine every Friday and SKF is looking for more volunteers to help raise awareness and funding. Requests for government funding of the project has thus far been denied.

Continued escalation of force in Syria has put more pressure on the organization. Geopolitical powers such as Russia, Iran and Lebanon's Hezbollah continue to reinforce Syrian president Bashar al-Assad's forces, with militants like the so-called Islamic State, the al-Nusra Front and various rebel forces fighting for control in the country.

According to Alazem, some former teachers have returned to Syria to be with their families, only to find conditions in worse shape than when they left.

"They're in constant contact with us and the students, via Skype and the Internet," he says. "They tell us that Russian planes are bombarding the areas that they live in. They're telling everyone 'Don't come back.'"

"It's added pressure on us. That idea of returning to a safe and civil Syria is really diminishing every single day," he says.

Responsibility falls on the orga-

nizers of the SKF to ensure that schools like theirs continue to exist and thrive. They want to reach a point where Syrian children are no longer told there is no space for them, Alazem says.

Batool Altaweel is another student studying at Al Salam. She is 16 years old and has been at the school for over a year. She smiles and speaks excitedly as she talks of her former life in Syria over Skype. "I was living in Homs when the revolution started, but when the situation got worse we moved to the countryside," she says.

Growing up, her father was a judge under the al-Assad regime. The regime threatened him for not agreeing with their views that the Syrians demanding a new government were terrorists. Altaweel and her family had to leave Homs for Damascus and eventually arrived in Palmyra, where they lived for a year. As the situation in Syria grew worse, her father defected from the regime, forcing the family to leave the country.

"The situation was unbearable. There was not any justice," she says. "Some people helped us to go to Al Raqqa, where we stayed five days [before going to] Turkey."

She is currently preparing for her TOEFL at Al Salam, while also studying her 11th grade Syrian school curriculum. She would like to study in Canada or abroad one day. According to Altaweel, her parents would like her to take up medicine and become a doctor, but she hopes one day to become a journalist.



Al Salam student Batool Altaweel moved across Syria before leaving for Turkey.



FRANKIE SUNNYSHINE, INDEPENDENT COUNCILLOR

Sunnyshine, a self-described “black teddy bear,” claimed his motivation for running stemmed from the fact that he never heard of ASFA events. Sunnyshine promised to be fair and impartial in all his judgments, saying, “We’re all looking for change.” Frankie hopes his popularity can spark an interest amongst the student body in ASFA events. “I’m very social, and since ASFA is invisible, I can be a bridge,” he said, adding he would not stand for any candidate abuse. When asked about issues with cultural appropriation during certain even nights, Sunnyshine said cultural appropriation isn’t something of concern, dismissing it as “people getting their feelings up.”



ANGELICA SOOD, INDEPENDENT COUNCILLOR

Sood is a first year student of economics, and is looking to get involved with student affairs. “I think my inexperience should not be considered as a weakness,” she said. “I think that since I am still new, I am better fit to represent the new student body.” If elected, she plans on making sure that VPs are always held accountable and would like to increase student awareness and participation in the federation.



CHRISTINA MASSARO, INDEPENDENT COUNCILLOR

Massaro gained experience in student politics after serving as VP Finance for the Concordia University Psychology Association. She did not get re-elected to the position for a second term, but would still like to have her voice heard on ASFA’s council.

“Being councillor allows me to still have a vote in council and to be able to make decisions based on what I think is best for students, especially when it comes to how the money is spent,” she said.

She acknowledged that there are problems within ASFA, and hopes to use her influence on council to push for change within the federation.

PHOTO COURTESY CHRISTINA MASSARO



ETIENNE DE BLOIS, INDEPENDENT COUNCILLOR

De Blois spent five years on the board for a non-profit boxing club, and has been its president for the past three years. He also ran for president of the Political Science Student Association, but claims to have lost by six votes.

“My main goal is to represent students to the best of my ability, but also to reform our federation, making it a place where everyone can have a say without fear of being discriminated in any fashion,” he said.

ASFA ELECTIONS BEGIN TODAY

BY TESSA MASCIA AND JOSH FISCHLIN @TESSAMASCIA AND @FISCHYNEWSWATCH

PHOTOS WILLIE WILSON

Elections for representatives of undergraduate Arts and Science students begin today, and many candidates are vying for seven executive spots, as well as five open councillor positions.

A formal debate between those running for the Arts and Science Federation of Associations (ASFA) took place Thursday evening in the Hall building downtown. Although the room was well suited to host the event, many candidates arrived late (with some not arriving at all), and attendance from the student body was meager.

This was symbolic of the evening’s main point of contention amongst candidates: ASFA’s lack of visibility. Here are summaries of what each candidate hopes to achieve if elected.

OLIVER MARSHALL, INDEPENDENT COUNCILLOR

Marshall showed up to the Thursday ASFA debate nearly two hours late and his brief speech included drawing attention to the lack of ASFA’s visibility. “I admit my ignorance to how things at ASFA work...I wish more people did.”



JEAN-PHILIPPE PROVOST, VP SOCIAL

Provost was the VP Finance for the Applied Human Sciences Community (AHSC), where he helped organize numerous events, and “took on more of a VP Social position.” He plans on organizing “amazing” events for orientation week and Halloween, and would also like to ensure that there is “strong communication and a strong community” within the federation.

HASSAN EZZO, VP LOYOLA AND ACADEMIC

Ezzo is a second year physics student whose main platform is to help students during the toughest times of the school year: midterms and finals. He wants to provide basics like coffee and pastries, as well as free tutoring services and extra study spaces around Loyola—although he’s not sure yet where those places could be.

As an independent candidate, if elected, Ezzo says he’s not worried about working with whoever joins him on the executive team because he knows most of them. He has no prior experience working as an executive within student associations.



SAM BABITY, VP FINANCE

Babity is an ASFA councillor and says he has sat on the finance committee for numerous months. Since the resignation of the former VP Finance, he has helped address “budget-related questions” and “general financial concerns.” Babity would like to improve the framework for member associations to “discuss and clarify” their budgets. He would work towards making sure that ASFA avoids deficit spending when budgeting for their events.



ROBERT YOUNG, PRESIDENT

The bulk of Young’s experience comes from his past experience working as a councillor at ASFA. He has worked with the policy committee, the financial committee and strategic planning. “I already understand the internal structure of the organization, I know how things work here, I know how things don’t work here, and I have an idea about how to actually improve the situation,” Young said. He wants to restructure the bylaws and make the executive positions more “effective.”

At its last session, council determined that Young leaked an email containing “sensitive information” under a pseudonym and fake email account. A motion passed to have a judicial committee independently review the incident. Young said the allegation is “technically true,” but whether it’s a misdemeanour or not has not been decided yet. He added that he encouraged the motion and has nothing to hide.



JARED BUCK, PRESIDENT, TEAM UNITED

Running for president, Buck said he has “a passion for enriching the lives of students.” His relevant past experiences include working with the orientation Frosh Week. Taking issues of consent to heart (as he was wearing a consent pin on his sweater), Buck spoke about the importance of safe spaces, without any further elaboration. Buck wishes to push for a stronger executive body.



MARC DA SILVA, VP SOCIAL, TEAM UNITED

Da Silva’s main issue with ASFA is its lack of recognition within the student body. “I never thought of ASFA before,” he admitted, implying that greater awareness will spark greater student involvement. His goal is to make ASFA students “one big happy family” by creating spaces where students can meet one another because “school is not only about learning.”



AYESHA NAQVI, VP EXTERNAL & SUSTAINABLE AFFAIRS, TEAM UNITED

Naqvi is a political science student with prior experience working at a TEDx event. She hopes to bring new ideas to ASFA, especially in terms of sustainability. When asked a crowd question about ethical purchasing in regard to beer, she said that she would look into it while working within budgetary limits. “[I will] balance the achievable with the ethical...the point of ASFA is to give services to students.”



CHANEL MANZONE PILON, VP ACADEMIC AND LOYOLA, TEAM UNITED

Claiming that she knows nothing about ASFA because she “never sees anything,” Manzone Pilon’s main goal is to increase visibility, especially for Loyola campus. She said she aims to be a voice for the campus, which she feels is often lost in the cacophony of issues coming from the downtown campus. When asked about potentially splitting the Academic and Loyola positions, she said she wants to attack both of them “head on.”



BIANCA BRUZZESE, VP INTERNAL, TEAM UNITED

Bruzzese came to the podium not so much to preach about her experience but rather about the experience she lacks—her reasoning being that electing her would bring a blank slate to the executive, someone eager to learn and run things the way she deems best. “I am not as involved as my opponent, but don’t let that dissuade you from voting for me,” she said. Bruzzese hopes voters eager for change will see the opportunity for a fresh start from her. Although she fumbled at a question from an audience member, she did handle a heckler who interrupted her. She promised to work together in order to attain accreditation and “to take student needs to heart.”



IVAN MAKHORV, VP FINANCE, TEAM UNITED

Makhorv, a third year urban planning student, pushed the issues of having accessible financial information for the public. Transparency is his goal. Despite having no past experience with ASFA, he found the low turn-out for the debate disappointing, and called attention to it in his speech. He claimed that this reflected a failure of the previous executives. Allocating money for young student parents and encouraging student entrepreneurship are also issues he will tackle if elected.



JENNA COCULLO, PRESIDENT, SUPPORT CHANGE

Cocullo has been interim VP External and Sustainability at ASFA since the summer. She is also in her second year as a councillor on the CSU, where she sat on numerous committees. Her platform includes increasing accountability for the finance committee and implementing bylaw changes to “protect anyone who is mistreated.” She would also update ASFA’s sustainability policy, and work towards developing an ethical purchasing policy. Cocullo would push ASFA to take on more of a coordinator role for its member associations. She would also like to abolish the president’s position, and would try to get the executive positions paid.



IAN CAMPBELL, VP ACADEMIC AND LOYOLA, SUPPORT CHANGE

Campbell has experience organizing events, which he gained through his years working at Divest Concordia. He would work towards establishing a skill-share at Loyola, and would push for the creation of promotional space for Loyola-specific events. He would also like to collaborate with small businesses on campus, such as Le Petit Vélo Rouge and the Hive Café. On academics, Campbell would like to “promote inter-faculty curriculum, as well as develop an undergraduate academic conference,” with the help of the Liberal Arts College.



ZACHARY GAROUFALIS, VP FINANCE, SUPPORT CHANGE

Garoufalos served as president of the Liberal Arts Society two years ago.

“My goals are pretty simple—require that [the finance committee] take minutes that are publicly available, have monthly finance updates for council, draft a checklist for MAs to better prepare budgets and proposals, and develop a system to fund long-term student initiatives,” he said.



LANA GALBRAITH, VP EXTERNAL AND SUSTAINABILITY, SUPPORT CHANGE

Galbraith spent time serving as president of the Liberal Arts Society. She sits on the federation’s Strategic Planning Committee, on Concordia’s Senate, and the Arts and Sciences Faculty Council. She plans to reform the federation’s purchasing and sustainability policy, which would include social justice issues, and guidelines to have a “less wasteful” federation. Galbraith wants to push for connections with external organizations that share the same values of sustainability.



MARIAH GILLIS, VP INTERNAL, SUPPORT CHANGE

Gillis has been a councillor at ASFA for over a year. Her interest in changing ASFA sparked after the Mei-Ling scandal, and she has since become chair of the advocacy committee. Over the summer, she sat on the orientation committee, where she played a significant role in planning and organizing ASFA’s “Launch Week.”

“Ever since then, that’s just kind of what my life has been,” she said. “It’s all about ASFA, all the time, so this kind of feels like a natural continuation of that role.”

She acknowledged criticism of Launch Week, but is proud of having put 480 Launchees and around 50 Launch Leaders through consent training.



CLEO FONSECA, VP COMMUNICATIONS, SUPPORT CHANGE

Fonseca was a coordinator for ASFA’s Launch Week, where she played a role in “the organization and execution of consent and sexual assault workshops.” Her goals as VP Communications would be to increase ASFA’s accountability and transparency. Her plan includes modifying ASFA’s website and logo and improve communication between member associations and the executives. She would also push for “diverse representation of students in all of ASFA’s media releases.”



GRAPHIC MORAG RAHN CAMPBELL

CSU Seizing Chance to Make Big Announcements

News About Daycares, Rappers and Accessible Education

BY JONATHAN CARAGAY-COOK
@HIIMBIRACIAL

The Concordia Student Union is trying to have a good ass intro to the school year.

This past Wednesday, the council of the CSU approved a motion to hire a project coordinator to apply for a Quebec daycare permit. The news follows a recent announcement that the undergraduate student union is co-hosting and partially funding a talk featuring Chicago rapper Chancellor Bennett, known by his stage name Chance the Rapper, on Oct. 21.

Council also approved to have a referendum question in its next byelection that will ask to oppose any future increase to tuition and auxiliary university fees for all Concordia students.

Oh Baby, Baby

Disclosure of where the daycare will be is expected at the next council session, according to CSU President Terry Wilkings. "It will be a very attractive space for students," he said in an interview last month.

The CSU has been working with Concordia to rezone a university space for the initiative. Roger Côté, Concordia's Vice President of Services, received a daycare business plan from the student union last month.

"We'd like to have the daycare welcoming

student-parents in Sept. 2016," Wilkings said.

The motion on Wednesday asked for \$5,000 from the Student Space, Accessible Education and Legal Contingency fund (SSAELC) to hire Pauline Gervais and a "collaborator."

Gervais has to complete and submit 12 documents to the Quebec's Department of Family, including a mission and values statement, operational logistics and plans for the space arrangements.

To complete the daycare's education plan, an expert in the area will collaborate with Gervais. A second motion at CSU's council meeting passed requesting \$2,000 from the SSAELC fund to pay the permit application fees.

The CSU consulted Gervais during the project's earlier stages. She has experience working with McGill's student union for the creation of its daycare, according to Marion Miller, CSU VP Academic and Advocacy.

The daycare will not be subsidized through Quebec's non-profit daycare system (CPE), but will look to take advantage of new provincial tax breaks, Wilkings said. The government announced \$56 million in cuts to the CPE budget in 2013.

Miller completed a market survey of the daycares within two kilometres of the university and has been coordinating a survey for student-parents about their specific childcare needs. Approximately 250 individuals responded to the survey, according to

Miller. The CSU is aiming to provide affordable, below-market rates for their daycare service, Wilkings said.

Lessons from Chi-Town

Chancellor Bennett a.k.a. Chance the Rapper will be a guest speaker in the Hall building this upcoming Wednesday night.

Yassin Alsaman, a local rapper and professor of Concordia's "Hip-Hop: Past, Present and Future" class, reached out to the CSU for financial support to make the event a reality, according to VP Student Life John Talbot.

Funding for the talk comes out of the annual student life budget, which is approximately \$18,000 this year, Talbot said.

The fee to have Chance appear at Concordia couldn't be discussed due to a potential non-disclosure agreement, Talbot added.

The CSU partnered with the Sociology and Anthropology Student Association and Fine Arts Student Alliance to help cover the costs.

Chance is performing at Olympia after the talk. His work titled "Acid Rap" was nominated for best mixtape at the 2013 BET Hip-Hop Awards.

"I think Chance is cool, because he's young and an independent rapper who is not dominated by labels," Talbot said. "I'm interested to ask him questions about DIY ethics in hip-hop and whether he embraced any of those ideals."

Alsaman will lead a discussion with

Chance for the first hour, which will be followed by a 45 minute Q&A with the audience, Talbot said. Attendance for the event is on a first-come-first-served basis, but students of Alsaman's hip-hop class will have priority entrance.

Talbot said he hopes to coordinate more hip-hop related talks with Alsaman in the future. "Yassin has a lot of connections ... he also already named dropped Kanye West ... we'll see where this takes us," Talbot wrote in his October executive report to council.

Education For All

In the next CSU byelection, a question will ask student voters whether they approve their union to adopt an "accessible education" position that opposes any increase to tuition and auxiliary fees.

This position will advocate for Quebec residents, out-of-province Canadians and international students. Supporting documentation outlining the motion in full will be present at ballot stations.

The last time the CSU took an accessible education position was in the November 2011 byelections in response to a tuition hike of \$1,625. The purpose of taking the position is to make sure the CSU has a broader, overarching stance rather than a reaction to a timely incident like in 2011, according to Gabriel Velasco, VP External.

NAKED AND EMPOWERED

Scarlett James Revisits Art of Burlesque for Montreal's Burlesque Festival



A dancer performs at the 2015 Montreal Burlesque Festival. PHOTO HÉLÈNE BAUER

BY HÉLÈNE BAUER
@HELENEVBAUER

I walked into a vanilla-scented, hazy red room, feathers tickling me, jazz music buzzing—and the sight of beautiful, unassuming breasts welcoming me.

“I’m here out of curiosity,” said a 54-year-old Montrealer, Jean-Michel (no last name), out on the town for a date. “And the beautiful women,” he added quickly, looking at his girlfriend.

The seventh edition of the Montreal Burlesque Festival welcomed performers from all over the world dressed in their skimpiest G-strings and pasties to tease the all-aged, all-inclusive, gendered and non-gendered audience.

“Montreal is a city of entertainment, it’s part of our history,” said Scarlett James, who founded the festival. She re-invented burlesque in Montreal, creating a mystifying aura around the art form. Throughout the years, burlesque had been reduced to its declining form, stripping. Scarlett James was determined to put some class back into the art.

“It’s about the art of sensuality,” she said.

She circled the room two hours before the show, glass of white wine in hand, kissing friends and posing for photos. She was dressed in a white and black kimono; make-up and hair pristine. Painted on the left side of her cheek was a beauty mark.

“We celebrate women here, that’s why we have so many different looks. There are all kinds of forms of beauty, and we want to highlight that,” said James.

The festival was held in partnership with Anorexia and Bulimia Quebec, an association that aims to prevent eating disorders among teenagers and adults in Quebec.

Later, I bumped into Scarlett James backstage struggling to get dressed in front of the mirror. She was tightening the laces on her pink, shimmering bustier.

In her next stage appearance for the night, Scarlett James came out of a three-storey cake, zipped down that same bustier in under 10-seconds, exposing her perfectly shaped breasts to the audience with a quirky, flirty wink.

There were eight burlesque acts in the night, a mix of solo and troop performances. Each was more surprising than the last. The costumes were like eye candy, the dancing, athletic, but sensual, and the striptease, mesmerizing.

Billy L’Amour hosted the show for the first time this year. She made the crowd feel comfortable, addressing the audience in her deep, purring voice. When she sang, she reached jaw-dropping notes that only a drag queen could make sound natural. With her blue hair, pink and black satin dress and long black plastic gloves, she laughed at herself trying to walk up the stairs in her high heels and confining dress.

“I have to admit that my French is not very good. But my French kisses...” flirted L’Amour with a person in the audience.

The whole evening was like an overly stimulating foreplay act. The dancers moved slowly, prolonging the act of undressing until, at the very end, naked, they cupped

their breasts, only letting go for a few seconds at a time. Always too soon, the curtains closed or the ladies twisted and turned their bare ass backstage. They were wooed and applauded by a curious audience.

It’s not about objectifying women, clarified Scarlett James.

“Getting naked for getting naked, that’s not what burlesque is about. We have topless bars for that,” said Benjamin Marquis who has hosted the show for five consecutive years now. That night he was part of the audience, but he would be in front of them the next two nights of the festival.

“It’s not about objectifying women.”

— Scarlett James

Headliner, founder and organizer of the festival Scarlett James created the first ever Burlesque Festival in Montreal in 2008 after seeing a revival of the art form around the world.

Burlesque was first popularized in Montreal between the 1930s and 1950s. Burlesque shows were the highlight of cabaret nights in the city, and Lili St. Cyr the most famous show girl in town.

Eventually, Montreal “cleaned up” the city and burlesque was banished, according to Scarlett James. When Mayor Jean Drapeau took office in 1954, and again in 1960, he made it his personal mission to prohibit any of the “illicit” activities that previously branded Montreal international capital of vice and corruption. These new policies demonized burlesque, claiming it was immoral.

Later, burlesque regained popularity. Rather than being seen as a threat to public morality, it became part of the counterculture. Today, burlesque shows are popping up on St. Laurent Blvd. at popular clubs like the Wiggle Room, where the after parties of the festival were held this year.

Burlesque is an art form that allows women to express their femininity. The act of stripping and dancing on stage is sensual rather than sexual. It’s the art of courting and romance.

The subculture of burlesque has been associated with the queer culture throughout history. It was a way for the LGBT community to reclaim their sexuality. Sex was often classified as a taboo form of expression, but burlesque demystified that assumption. At the time when burlesque was popular, the belief about queer women was that they were butch and not sensual, and that the men were macho.

Burlesque shows have opened up the way for a whole other kind of self-expression where individuals of all types are welcomed and encouraged to explore their sexuality.



Director Atom Egoyan speaks to press at the 44th annual Festival du Nouveau Cinéma on Friday, Oct. 16, 2015.

PHOTO OREN LEFKOWITZ

THE FORMATION OF HATE

Canadian Filmmaker Atom Egoyan Presents *Remember* at Festival du Nouveau Cinéma

BY BEN MAYER-GOODMAN
@BENTHEBMG

Exploring genocides isn't a foreign concept for director Atom Egoyan.

"Many people have this notion that race hatred culminating to something as monstrous as genocide is abstract," he said.

Egoyan's newest work, *Remember*, was presented at Festival du Nouveau Cinéma last week and attempts to bring a material reality to this unfathomable tragedy.

After success at the Venice Film Festival, the Canadian director and Oscar nominee presents a tale that revolves around Zev Guttman (Christopher Plummer), a Holocaust survivor struggling with dementia. He tries to track down and kill the Nazi leader of his block at Auschwitz, who killed Zev's family before escaping to North America under an assumed name.

Due to his failing memory, Zev must constantly be reminded of his mission through a letter written by Max (Martin Landau), a fellow Auschwitz survivor and the organizer for Zev's journey.

"It focuses on the questions of memory and justice and how to deal with unresolved history. It's fuelled by the notion of trauma. The two characters are both survivors," said Egoyan.

Anti-Semitism and the forma-

tion of hate play a central role in *Remember*, exemplified in a powerful scene where Zev visits the home of a neo-Nazi (*Breaking Bad*'s Dean Norris). At first, the man believes Zev is a Nazi as well. After Zev is forced to admit that he's Jewish, the man becomes furious, forcefully screaming threatening anti-Semitic profanities.

"It's horrifying in that moment; we understand the mechanics," Egoyan said. "We see what triggers hate. When the trust is betrayed, he has to find a reason for his sense of pain and it converts into this extraordinarily violent anti-Semitism."

Genocidal Evolution

This is Egoyan's second film with Plummer. Their first collaboration, *Ararat*, also focused on themes of genocide, specifically the Armenian massacre during World War I.

From 1915 to 1918, the former Ottoman Empire was responsible for the deaths of an estimated 1.5 million Armenians in what is now the Republic of Turkey. Many of the persecuted were burned alive, drowned or given poisonous drugs. Others were subjected to death marches, where they were forced to wander toward the Syrian Desert, deprived of food and water. Raphael Lemkin used these events as a reference when he first coined the word genocide in 1943.

"I'm bringing my own sort of history, but I'm also understanding the persistence of what fuelled the Holocaust."

— Atom Egoyan

Egoyan said that as an Armenian, he can relate to *Remember*'s theme of mass murders left unresolved, especially since the institutional perpetrators have never admitted guilt, and the Turkish government still hasn't recognized the methodical mass murders as genocide.

"I'm bringing my own sort of history, but I'm also understanding the persistence of what fuelled the Holocaust," he said.

The Ottomans committed the Armenian genocide with the oversight of the German government. During his reign, many of Hitler's key friends and policy makers could be directly connected to perpetrators in World War I. Evidence suggests that Hitler used tactics gleaned from the Armenian genocide as a template when executing his Final Solution.

More and more institutions are recognizing the Armenian genocide. Within the past year, Pope

Francis acknowledged the genocide at his service in Rome, going as far as to say: "Concealing or denying evil is like allowing a wound to keep bleeding without bandaging it."

Egoyan is proud that the Catholic Church supports the plight of the Armenians, though he's more pleased to hear that the German and Austrian governments have acknowledged their roles. He feels that their admission of responsibility has opened a new constructive dialogue.

"Some extraordinary things happened this year," he said. "People are beginning to understand [the genocide] as a template for things that happened afterwards."

Hope For the Future

"I used to always boycott Turkey," said Egoyan.

As a young man, the Canadian director was passionately involved in a political Armenian student

group at the University of Toronto, dedicated to bring awareness to issues of genocide and a destructively selective state memory. This year, however, Egoyan attended a wedding in Turkey for the daughter of Hrant Dink, the Armenian journalist assassinated by a Turkish nationalist in 2007.

When the director entered Turkey for the first time, he discovered a community of Armenians that were never driven out, a people on the frontline of forming a new dialogue around the genocide. At the time, these groups gave Egoyan hope for a new dynamic in the conversation between the Turkish government and Armenians.

"When I went in the summer all this seemed very possible. Literally three weeks after I got back it all went to hell. It's very scary what's happening in Turkey right now."

Though the dialogue process may have broken down as political tensions in Turkey increased, Egoyan believes that there are enough progressive forces to shift the discussion, just as he has witnessed in the 28 countries who acknowledge the genocide around the world.

"Since I was a student, Canada has recognized the genocide," he said. "That was an extraordinary moment. There's a huge shift in contagiousness."

BY MICHELLE PUCCI
@MICHELLEMPUCCI

"I love the jewelry so much, I married the jewelry," Konwatsitsa:wi Meloche said, laughing.

She held up a buckle with inlaid turquoise, coral and silver, gleaming under the fluorescent lights on the fifth floor of Ogilvy's last Thursday.

The handmade chokers, earrings and pendants on a table in front of the Mohawk public speaker each featured characteristics of a sun-faced god. The jewels were created by indigenous artisans and came all the way from Zuni, a New Mexican pueblo, where Meloche's ex-husband still lives.

"This is like a collection of art," she said looking down at the pieces.

With her suggestions for new designs, Meloche's in-laws expanded their designs to intricate dangling earrings and long chains. Some pieces substituted colours, such as changing turquoise for the purple of the Aionwá:tha Wampum Belt, which symbolizes the founding of the Iroquois Confederacy.

Her display was set up beside about a dozen fashion artisans, almost all based in Montreal, selling and showcasing local-made tissues, sunglasses and bow-ties. She and David Charette, a 23-year-old beadworker living in Ottawa, were the only indigenous artisans at the event.

"Probably one of the biggest reasons for me to be here is for authenticity," she said in the foyer of the fifth floor of Ogilvy's, a high-end department store in downtown Montreal. Fashion shows were underway in a neighbouring room.

Meloche, a leader and Concordia graduate in Education Studies, smiled radiantly, proud to be displaying the work, but hesitated at the thought of cameras. Years ago a group of artisans from the Philippines began producing-similar looking pieces for one-tenth of the price, she said.

In the United States, items that aren't made by Native Americans can't claim to be. Indigenous artists formed a council in the 1990s and pushed for a law against the misrepresentation of items not made by indigenous artisans.

"When you see people, like Urban Outfitters—it's so sad," she said. "There's a reserve across the waters."

"In my experience, people still judge us as not working, on welfare—all these stereotypical, often not very kind comments," Meloche said. "But yet, when a non-Native produces what Natives create, the non-Natives will buy from the non-Native. That's the irony."

Meloche and Charette are the first indigenous artists to present at the Fashion Preview. The fourth edition of the event took place from Oct. 13 to 15. It began two years ago, hosting summer and winter preview events.

"Exclusion is unconscious," Meloche said. "Emanuela made it happen to include us."

Emanuela Lolli, who runs a communications company, founded Fashion Preview after Montreal Fashion Week called it quits in 2013.

Part of Fashion Preview's mandate is to bring together different cultures, Lolli said. She hopes to have more indigenous creators in the future.

"For me, having a presence of indigenous creators is very important because I really love their message, I love what's behind every object," Lolli said. "And above all their objects are handmade."

"Beadwork is an expression of who you are, in how you wear it," said David Charette about the beaded chains, necklaces and body-pieces on display at the event.



Konwatsitsa:wi Meloche presents jewelry from a pueblo from New Mexico at the Fashion Preview on Oct. 15, 2015. PHOTOS MICHELLE PUCCI

DON'T STEAL THIS: A STORY OF APPROPRIATION

Indigenous Artisans Showcased at Fashion Preview

Charette, an Ojibwe, lives in Ottawa, but is from Manitoulin Island on Lake Huron.

"Everyone wears those geometric [patterned] shirts with arrows and all that stuff, and we never got credit," Charette said, wearing a customized beaded necklace with a large beaded pendant dedicated to deadmau5. The beadworker has plans to expand the collection with pieces for Major Lazer and Skrillex.

"They shouldn't be scared, they should exhibit their work," Lolli said. Designers are being pushed to look into indigenous cultures, which are increasingly trendy in fashion.

"It's getting up there, our work is being shown all over now. I want to keep going with this," Charette said. "I think it'll work out."

"I'll share my work. As long as it's out there, it doesn't matter to me."

But consequences of centuries of oppression and state programs like residential schools are still present in the way artists value their work, Meloche said.

The government-sponsored schools intended to turn First Nations and Inuit children into whitewashed Canadians have a long history in Canada, but recommendations for reconciliation were only released this summer in the Truth and Reconciliation Commission of Canada.

Residential schools have been called a cultural genocide. About 6,000 children died in them, and many experienced sexual violence.

"We see people who've been treated like

they're less for generations and generations, then they begin to believe it, then they begin to accept it," Meloche said.

Some artists will sell their work on the street for a fraction of the value, even though they're highly-skilled, she said.

"What happens is, some non-Indians, who see a market, begin to mass-produce—and they don't want to hire the Native to do it," Meloche said. "That's part of the disrespect of fashion, the copycatting and the cultural appropriation that we totally despise."

Here, Meloche points to Urban Outfitters. A faux-designer chain of stores—which are too large, with catalogues too diverse to be considered boutiques—that tries to amalgamate the young, trendsetting designs of local shops.

"To see Urban Outfitters make a heck of a trend and a billion dollars, but it's taking our concepts without giving back," Meloche said. "What is their social and community responsibility?"

In 2012, the Navajo Nation sued Urban Outfitters for using its name to brand products, including underwear and flasks, claiming it goes against the federal Indian Arts and Crafts Act. The case is still going on.

Before the lawsuit was filed, Sasha Houston Brown of the Santee Sioux Nation wrote an open letter to Urban Outfitters in 2011, denouncing their use of the nation's name for marketing, specifically since the nation trademarked the Navajo name.

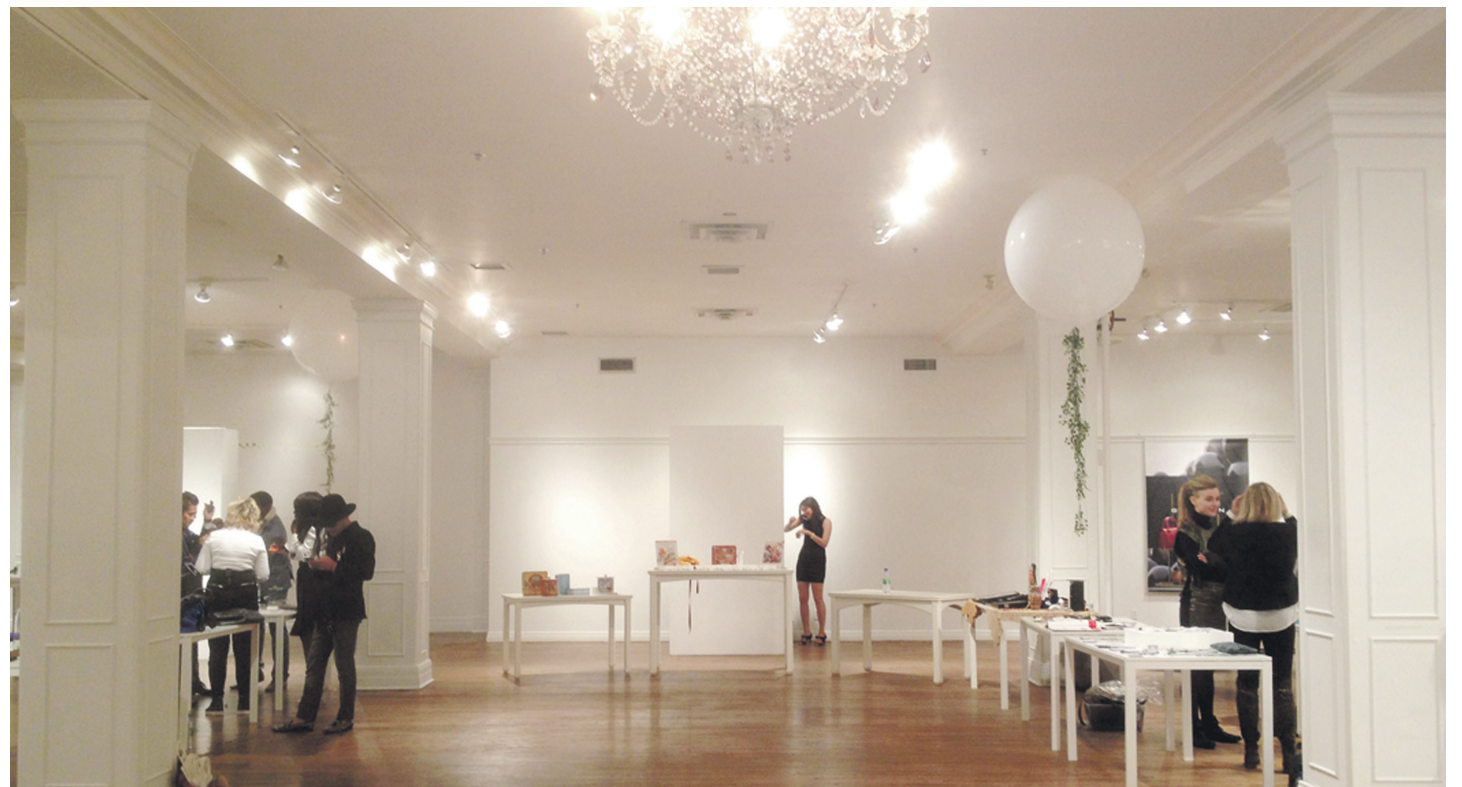
"[The] tacky products you are currently selling referencing Native America make a mockery of our identity and unique cultures," read Brown's letter to the company's CEO.

Native American identities have been used in advertising and by brands like Ralph Lauren, Victoria's Secret and Paul Frank, appropriating and sexualizing indigenous symbols and restricted items, like head-dresses and patterns, as well as mascots for sports teams like the Washington Redskins and Cleveland Indians.

Meloche said she saw Navajo baskets, which have spiritual significance to the nation, nailed to a wall in a downtown Urban Outfitters.

"They work so hard to make these baskets," Meloche said. "I walked into the store and said, 'Would you nail a bible to the wall?'"

"Even though I'm not Navajo, it's disrespectful to me, because I know, and you probably know, that they're not making one red penny on this."



People check out jewelry at the Fashion Preview on the fifth floor of Ogilvy. thelinknewspaper.ca/fringe • Oct. 20, 2015

thali
6 Years



THALI • 2 different meat dishes, 1 vegetable, rice, naan, salad + papadam • **\$10.00**
VEGETARIAN THALI • 3 vegetarian dishes, rice, naan, salad + papadam • **\$9.00**
BIRYANI • Chicken, Lamb or Vegetarian • **\$9.00**
DOSA \$8.50 • **TANDOORI CHICKEN LEG** + naan • **\$6.75**
BUTTER CHICKEN with rice + naan • **\$11.50**
WRAPS • Chicken, Lamb or Vegetarian • **\$5.75** (+ \$1 for Butter Chicken Sauce)
 All taxes included - We accept cash and debit card.

1409 St. Marc • 514-989-9048 [thalimontreal.com](https://www.thalimontreal.com)

thelinknewspaper.ca

The Concordia University Community Lecture Series on HIV/AIDS Presents:

I'm Still Surviving

HIV+ women's oral histories: recasting the history of Chicago and of the Epidemic

Jennifer Brier, PhD
University of Illinois at Chicago

5 Nov. 2015, 7pm
De Sève Cinema,
1400 de Maisonneuve Blvd W.



ACCUM CATIE CHIWOCS COCO-SIDA FOSTER/STUDIOS CEREV CANADIAN FILM BOARD OF THE ARTS COUNCIL OF CANADA 2015 VIV VITAL

OFFICIAL SELECTION
SUNDANCE
FILM FESTIVAL
2015

OFFICIAL SELECTION
TORONTO
INTERNATIONAL FILM FESTIVAL
2015

OFFICIAL SELECTION
NEW YORK
FILM FESTIVAL
2015

"A wild, demented cinephiliac feast."
- *The Hollywood Reporter*

THE FORBIDDEN ROOM

a film by
GUY MADDIN and EVAN JOHNSON

ROY DUPUIS • CHARLOTTE RAMPLING • MATHIEU AMALRIC • AMIRA CASAR • LOUIS NEGIN
CLARA FUREY • GERALDINE CHAPLIN • ARIANE LABED and UDO KIER

TELEFILM CANADA ONE MFM phi. BUFFALO GAL WWW.METROPOLEFILMS.COM mngl SODEC Québec métropole

FEATURED AT THE PHI CENTRE
OCTOBER 23

LES WEEK-ENDS X-LARGES

LA MUSIQUE D'AUJOURD'HUI
TOP40 • EDM • HIP HOP • RNB • REGGAETON • DANCEHALL • LATIN

CAFÉ CAMPUS
BIENVENUE SUR VOTRE PISTE DE DANSE !
57 PRINCE-ARTHUR E. [f](https://www.facebook.com/cafecampusmontreal) CAFE CAMPUS MONTREAL

Join The Link!

Meeting
Every Tuesday at 5 pm

Hall Building
1455 de Maisonneuve W.
Room H649



Co-directors Guy Maddin (right) and Evan Johnson spoke with The Link about their upcoming film on Friday, Oct. 16, 2015.

PHOTO SARAH LOZINSKI

A ONE ON ONE WITH GUY MADDIN

BY SARAH LOZINSKI
@SARAHLOZI

The Forbidden Room, co-directed by Guy Maddin and Evan Johnson, was selected to be the closing feature of Festival du Nouveau Cinéma. Maddin, a Canadian director whose credits include *Tales from the Gimli Hospital* (1988), *Brand Upon the Brain!* (2006) and *My Winnipeg* (2007), has become a distinctive cornerstone in Canadian film over his some 30-year career, solidifying aesthetics like high

saturation and textured frames. *The Link* caught up with Maddin to chat about his style, his inspirations and more.

What do you feel your style brings to *The Forbidden Room*?

Maddin: My very first film, *Tales from the Gimli Hospital*, was shot in black and white and has a lot of period things in it. I made a point of—in the very first scene—putting a giant slurpee cup on the set, just to say, “Come on, let’s not hold me to really strict standards of reproduction [of the era] either.”

[The intense saturation] reminds me of chemicals—I can almost smell a pungent high school chemistry lab coming off—those aren’t just colors, they’re oxides. Evan’s first experiments were really fine imitations of two-strip Technicolor, where most skin tones, regardless of race, would be an apricot hue and then there would be an aquamarine colour compliment. Some varying saturations of that and flickers were pulsing on to keep the frame alive. We wanted each story to have a different palette—we naively thought it would help people keep track of what stratum they were on [in the story].

Where did the story come from?

Maddin: The plot is 17 stories, nested within each other, Russian doll style. There are six in the first act and you work your way in from one story until it dissolves to a story within that story and then a dream within that story that tells a story, etc. It works its way back out, and in the second act there are nine, in the third act, nine. None of the stories really have proper climaxes, they kind of have anti-climaxes, and then all of the climaxes happen at once in an un-splurging of all the narrative. The story came from a bunch of lost film plots we encountered for a website we’re making called *Séances*.

Does *Séances* have a relationship with the film?

Maddin: Yeah, they’re like siblings or companion pieces. It’s a French word that means [a viewing]. In France it means [a viewing] for watching movies, but in North America it means [a viewing] to watch a paranormal activity. We decided [both definitions] are the same. In both cases, you gather in a darkened room. You watch something that isn’t really there, either a movie or a fake spirit. In both cases, the person behind it is a fraud—a fake spiritist or a movie director. The lights go back on [at the end] and everyone decides whether they were charmed or not.

***The Forbidden Room* is shot in public spaces. What made you decide to do that?**

Maddin: Yes, in the foyer of the Centre Pompidou and the Phi Center here. I had a couple films made before that featured live elements in their presentation and I really liked the feeling of being a showman, not just a filmmaker. I narrated *My Winnipeg* live, like the host of a travel log, and I could affect the way the audience felt about the movie. I could sense the energy sagging, and I could affect it with my narration. When shooting *The Forbidden Room*, I

became more like a contestant in a reality show and quickly forgot about the public watching. What was interesting was the extraneous noise that comes from a foyer the size of the Pompidou’s. There are a thousand people talking, oblivious of the fact that a movie is being shot. The fact is, that when you take a thousand voices chattering amongst themselves, it sounds like the sea that you hear when you hold up a seashell to your ear, so in the end it was just fine.

Maddin and Johnson’s website, *Séances*, which features a collection of lost film—similar to that found in *The Forbidden Room*—will launch in April 2016. The website will host a variety of montages, which will be transformed into a short film every time the viewer visits the website. No film will be viewed twice.

The Forbidden Room stars Canadian actor Roy Dupuis, and has won awards for Best Director at Bildrausch Filmfest Basel as well as a Special Jury Award at Las Palmas Film Festival. It was an official selection of Sundance 2015 as well as the 2015 Berlin Film Festival. The film opens in Montreal on Oct. 23, at Cinéma du Parc.



A still from *The Forbidden Room*.

PHOTO COURTESY PHI CENTRE



PHOTO DAVID EASEY

AN ARTFUL RESISTANCE

CEREV Exhibition Recalls Pinochet's Totalitarian Rule

BY DAVID EASEY

The haunting voice of Chilean artist Victor Jara played somberly in the background amongst a collection of photographs and artwork that portray the story of a dark and forgotten chapter in South American history.

A shadowy image of a man on his knees captures my eye immediately. Armed soldiers surround him, and it becomes clear that the man in the photo is begging for mercy. Such brutality characterizes the reign of Chilean dictator Augusto Pinochet, the man responsible for unleashing 17 years of terror and bloodshed upon the people of Chile.

To commemorate this dark period, Concordia's Centre for Ethnographic Research and Exhibition in the Aftermath of Violence opened an exhibition that encapsulates the years of Pinochet's totalitarian rule. Artifacts were brought in exclusively from the Museum of Memory and Human Rights in Santiago, and divided thematically into three separate portions: the coup, the resistance, and finally freedom, offering a more palatable framing of Pinochet's control.

But who was the man, hidden behind the rule?

Pinochet was originally a military commander, gaining power in 1973 after leading a successful coup against the democratically elected socialist government. He assumed power under the veil of a military

council, but soon consolidated complete control over the country. The American government supported the coup financially, ostensibly to prevent the long-term spread of communism—an example of the containment doctrine during the height of the Cold War.

"Chileans of the middle and upper class would have supported the coup d'état," explained professor Cynthia E. Milton, who teaches Latin American history at Université de Montréal. "[They thought] order would be established, and then coup d'état would transition back to a civil government."

This is a surprising revelation, implying that ordinary citizens believed Pinochet was a temporary fixture. He would rule instead as an absolute monarch for the next two decades, turning Chile into a bloodbath.

In the days following the events of the coup, the new government set out to crush all opposition through the use of kidnap, torture, murder and exile. Torture centers were established and people began to go missing, tearing families apart, orphaning young children and disseminating a sense of fear throughout Chile. The black and white photographs that line the walls of this small gallery really capture this sentiment, the encompassing dread of fearing one's government.

Instances of human rights crimes include the infamous case of the

Estadio Nacional, the national soccer stadium in Santiago turned government torture site. Hundreds, if not thousands, of innocent civilians were detained there, including the aforementioned talent Victor Jara.

Jara was a famous musician and political activist, and was viewed as a dissident to the new regime. He was ordered to report to the stadium, where he was repeatedly tortured and eventually murdered. When they found his body dumped on the street, his wrists and hands were completely disfigured and his body riddled with bullets. He inevitably became one of the martyrs against the regime, and it's no coincidence his voice echoes eerily over the speakers throughout the exhibition.

From 1973 until 1990, the Chilean people endured the wrath of this totalitarian dictator, living in constant fear of ending up in a government dungeon.

"The violence was throughout. Maybe the number of detained and disappeared drops, but there's torture throughout the period," said Milton. "Over 35,000 people were tortured, which is an astonishing number."

This included the current president of Chile, Michelle Bachelet, whose family was detained and tortured by the secret police. Her father died while imprisoned, but she managed to escape and seek refuge internationally.

Over the years, resistance gained momentum against Pinochet,

especially abroad amongst exiled Chileans, who put pressure on foreign governments to condemn the regime. Within the country, ordinary citizens began creating artwork expressing their discontent and anger towards the government.

"Art played an important role as a form of resistance," added Jennifer Carter, museology and art history professor at UQAM. "The Museum of Memory and Human Rights has a lot of documentary evidence, but it also has artwork made by political prisoners."

In 1988, Pinochet held a referendum to ask Chileans if he should remain in power, a bold move to say the least—54.7 per cent of the population defiantly voted no, signaling their desire for a new government. Although it took years for Pinochet to fully relinquish all of his

powers, Chile eventually emerged as a democracy again. Pinochet was never tried for his crimes, although there were many attempts to charge him for crimes against humanity both in Chile and abroad. He died in 2006.

CEREV's exhibition gives a renewed understanding of what happened over the course of those 17 years under Pinochet. Through photography, sound and artwork, the exhibition serves as a strong reminder to never take our freedom for granted and to never allow any government to brutalize and massacre its people.

Itinerant Exhibition of The Museum of Memory and Human Rights // Until Oct. 22 // CEREV Exhibition Lab (1400 de Maisonneuve Blvd. W., room LB 671)



THE NEW GUARD

Three-Point Specialist Returns to University Basketball As a Stinger

BY JULIAN MCKENZIE
@JULIANTHEINTERN

Months ago, newly minted Concordia Stingers women's basketball coach Tenicha Gittens had just celebrated her new job as Stingers head coach, similar to how most would do in the digital age—via Facebook post.

Among those who wished her congratulations was Marie-Eve Martin, a former university basketball player two seasons removed from her last game, who jokingly wrote that she would consider coming back to basketball as a result.

It was supposed to be a joke.

"I wanted to play, but I never thought, since I graduated and retired, that I'd ever come back," said Martin. "It started as a joke and then I actually started thinking about it."

"It wasn't a joke for me," added Gittens with a laugh.

What began as a simple Facebook comment, turned into discussions about a possible return to university basketball. Sure enough, in early August, the former two-time Réseau de Sport Étudiant du Québec all-star was unveiled by the Stingers as one of their newest players for the upcoming season.

"When you have a great player like [Martin] who wants to play for you, you bring her," said Gittens.

Martin, who is originally from Granby, and Gittens are familiar with each other, as Gittens was Martin's assistant coach at McGill. Gittens admits that they didn't begin on the "smoothest of paths." The head coach attributes this to how hard she pushed Martin—and other players—in practice, and how she doesn't mince words if she feels the need to criticize.

But after listening to them speak to each other and joke around for a few moments, you'd think they were old friends.

"Playing for me is not the easiest thing," said Gittens. "I just expect a lot from my players, especially when I know they can do it."

"It was a love-hate relationship when I was at McGill," said Martin. "When she left [McGill], I was the first one to cry."

Gittens left the Martlets for coaching opportunities in the United States after two seasons.

Meanwhile, Martin continued her time with McGill, a school where she spent three seasons playing, despite her brother, Sebastien, playing for the Stingers across town.

An article from *The McGill Tribune* in 2011 called Martin the "Reggie Miller of Martlet Basketball." Miller, a legendary NBA player who spent his entire career with the Indiana Pacers, was known for his three-point shooting, and ended his career as the all-time leader in three-pointers made.

Martin led her team in three-pointers for all three seasons she played for the Martlets, beginning in the 2009-2010 year where she was named to the conference all-rookie team. In 2011, she led the entire RSEQ in three-pointers made and three-point shooting percentage.

"The times that the ball goes in, my brain goes off," said Martin. "If I think [about the shot], I miss."

Following her final season in 2012, a year that saw her team capture a provincial championship at the expense of the Stingers, Martin suddenly decided it was time to stop playing.

"It was time then for me to move on to something else, my heart wasn't there anymore back then," Martin said. "It wasn't fun for me to play anymore."

"I had been playing since I was eight, pretty much 12 months a year," she added. "I pretty much overdosed [on basketball]."

During Martin's time off, she went backpacking across Central America. Guatemala was her favourite stop on her excursion, and the shooting guard enjoyed how friendly people were.

"You should see her shoes," cracked Gittens. "She's got these Vans [shoes], they're supposed to be white. I don't know what they are."

Success, Still

If you stood outside the women's basketball locker room for a moment this past Friday evening, you could have mistaken it for a private party, or maybe one of Montreal's many clubs.

There was music and loud cheers, the sound muffled by the closed door that kept the energy inside. All that was missing was a giant bouncer, guarding the door with velvet

ropes and a clipboard with the guest list.

The cause for celebration was the women's basketball team's 70-63 win over the Windsor Lancers, the five-time reigning national champions of women's basketball, last Friday evening. The Lancers hadn't lost a game in any form of competition in 10 months.

Martin and teammate Shanica Baker eventually step outside their temporary club for interviews, but before they answered a question, they couldn't help but high-five each other and celebrate. They each took turns responding to questions with enthusiasm, smiling with every answer they gave.

Martin only played 11 minutes in the first half and was largely ineffective. She didn't register a point or assist in the opening two quarters. She gazed at the first half scoresheet before laughing it off.

"It doesn't matter, man," she said. "I don't care. I can score zero points, and if we win, I'll be happy."

The shooting guard's first points of the game, however, couldn't have come at a more crucial time. She scored a three-point shot, naturally, giving her team a 48-45 lead in the dying stages of the third quarter, much to the delight of her teammates and Gittens on the bench. She added five more points to her total in the victory.

"You've got to step up when you need to step up," Martin said. "It was a big time in the game; it was close. You just have to zone out, do what you have to do and make those shots."

It is only preseason, but Martin's teammates are already impressed with their new shooting guard and see her as one of their own, judging by camaraderie they've shown.

"She has a winner's mentality and that's what we were missing last year," said teammate Marilyse Roy-Viau. "You have to play hard, because you have to play at her level. It's fun to have someone you can follow and she's a true leader."



Marie-Eve Martin joins Concordia after being away from university basketball for the last two seasons. PHOTO SHAUN MICHAUD

"The times that the ball goes in, my brain goes off. If I think [about the shot], I miss."

— Marie-Eve Martin



The Stingers men's hockey program changes and grows as new rookies join the team.

PHOTOS SHAUN MICHAUD

YOUNG GUNS

New Wave of Talent Buzzes Into Stingers Men's Hockey Program

BY VINCE MORELLO
@VINNYMORELLZ

The roster for the Concordia men's hockey team has many new names following training camp. In an effort to get some fresh legs into the program, head coach Marc-Andre Element chose rookies in favour of long time Stinger veterans.

With 14 new players, the Stingers are once again a "young team," as former head coach Kevin Figsby often said last year.

"We wanted a new start and we think that the young guys were close to vets or even a little bit better than the vets," said Element. "The young kids that we brought are really good. They're talented, hard working kids. That's why we made those decisions."

Among the many names gone from the team from last year are forwards Ben Dubois, Antoine Houde-Caron and Kyle Armstrong, and goaltender Alexandre St. Arnaud.

Houde-Caron, who would have entered his fifth year in university hockey and his second with the Stingers, admits he wasn't sure about returning to the team during training camp.

"I played for years at the university level and I thought that I played enough years in this league. This is the only reason why I did not come back," said Houde-Caron.

Armstrong attempted to play through training camp despite suffering from an injury to the anterior cruciate ligament, which connects the upper leg bone to this lower leg bone in his left knee.

"I tried going back again this year, and it felt really unstable so I decided to get the surgery rather than risking re-injuring it," Armstrong said.

The Stingers have welcomed in some new blood to their squad in the absence of last year's veterans, including forwards Frederick Roy—son of legendary Canadiens goaltender Patrick Roy—Charles-Eric Legare, Luca Ciampini and Anthony Cortese, as well as new defence players Andrew Rossy and David Hunter.

"My final decision was to come here so I was really excited to be a part of this training camp with all the new guys," said Legare, who scored his first goal with the team in their season opening game against the Ryerson Rams. He played in the Quebec Major Junior Hockey League last year.

"This league is different," he said. "You have less time with the puck. You have to play a [simpler] game."

Rossy, who is from Montreal, went south of the border to play for the Plattsburgh Cardinals in the State University New York Athletic Conference.

"Growing up in Montreal and playing for Concordia is pretty special," Rossy said. "I trained hard all summer. My trainer really helped me get to the next level in terms of physique and body strength. It was a hard two weeks and I battled it out."

Another success story from training camp is goaltender Miguel Sullivan, who impressed coaches enough to land the starting position

in games. The newcomer already has two wins for Concordia.

"There's an adjustment period for any kid that's been playing junior hockey. It's a lot stronger and faster," said Sullivan.

Sullivan will continue to share duties with Robin Billingham as starting goaltender.

"I just go off of what the coach tells me. If I'm playing tonight I go in the net and I play," Sullivan said. "It's nothing against [Billingham] he's a very good goaltender, he's been here a long time and he's got a lot of experience."

"It's not me against him, we're a team here, we're both trying to win games and bring the team as far as we can," he added.

Both players deserve the starting spot, and both are going to have to prove themselves as the best goalie for the team, said Element.

Four players on the Stingers are coming directly from Quebec's AAA hockey league as opposed to the Quebec junior league, including Hunter, Antoine Masson, Marc-Olivier Groleau, and defence player Julien Leduc.

"The guys that we got in the AAA [league] are the top [players]," said Element adding that other CIS teams were trying to get those players as well.

The coach is happy with the current mix of rookies and leaders on the team. The new players will get to brush shoulders with returning veterans, and experienced players including team captain Olivier Hinse, a Dr. Randy Gregg Award winner for excellence in his sport and personal life.

"[The veterans] show a good example on the ice and off the ice," said Legare.

With the season already underway, the Stingers already have two wins and two losses. Element is hoping for progression on his team to make a better program.

"We were pretty old as a team, and it's a cycle," said Element. "I got hired to change the program a little, change the culture. I'm always going to put the program first and that's why I made some decisions that are going to be good for the program in the future."



volume 36 by-elections

ARE HERE

Tuesday Oct. 20 @ 6 p.m. in *The Link's* office (1455 de Maisonneuve Blvd. W. Room H-649)
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 editors to fill our Volume 36 masthead. All staff members (those who have contributed four (4) times or more) are eligible and encouraged to vote in the elections.

After weeks of anticipation, *The Link's* by-elections are here! Here's who's running for what:

COPY EDITOR

Ben Mayer-Goodman, Julia Miele, Riley Wignall

CURRENT AFFAIRS EDITOR PHOTO/VIDEO EDITOR

Hélène Bauer

Nikolas Litzenberger, Willie Wilson

ASSISTANT NEWS EDITOR GRAPHICS EDITOR

Marie Briere de la Hosserraye, Josh Fischlin

Madeleine Gendreau

OPINIONS EDITOR

Claire Loewen, Gabriela de Medeiros

MANAGING EDITOR

Sarah Lozinski

THE FOLLOWING PEOPLE ARE ELIGIBLE TO VOTE:

Graeme Shorten Adams, Jennifer Aedy, Alex Bailey, Roxane Baril-Bédard, Hélène Bauer, Alison Bertho, Marie Briere de la Hosserraye, Elysia-Marie Campbell, Morag Rahn-Campbell, Alex Carriere, Lindsey Carter, Matteo Ciambella, Matt D'Amours, Tristan D'Amours, Noelle Didierjean, Caroline Dubé, Josh Fischlin, Madeleine Gendreau, Caity Hall, Sam Jones, Danielle Rudnicka-Lavoie, Nikolas Litzenberger, Claire Loewen, Sarah Lozinski, Ben Mayer-Goodman, Gabriela de Medeiros, Chris Michaud, Julie Miele, Nick Pevato, Riley Wignall, Willie Wilson, Michael Wrobel.

THE LINK

GUEST EDITOR SERIES

The Link's Guest Editor series continues with special guest **Geeta Narang**. Narang is a lawyer dedicated to representing clients in public law cases such as unlawful arrest of protesters and cases involving trans rights. Join Narang at *The Link* for a discussion on media law and journalism.

FRIDAY OCT. 23 @ 4 P.M.

CONCORDIA UNIVERSITY'S INDEPENDENT NEWSPAPER

1455 De Maisonneuve Blvd. W., Suite H-649

Montreal, QC H3G 1M8

(514) 848-2424 ext. 7405

thelinknewspaper.ca

Coming soon at the Phi Centre

Oct. 19



Screening
Western

Oct. 20



Screening
Valedictorian

Oct. 21



Screening
Entertainment

Oct. 21



Screening + Q&A + Show
William Basinski

Oct. 23 to 31



Screening
The Forbidden Room

Oct. 23



Show
Majical Cloudz + Friends

Oct. 24



Show
Jazzamboka

Nov. 5




Cinema Cabaret
The Reflektor Tapes

Nov. 6



Show
Voices From the Lake

Phi Centre—407, Saint-Pierre Street, Old Montreal—phi-centre.com

 Square-Victoria—OACI

phi.

ANDREW'S
PUB

1241 Guy
South of St. Catherine Street



- Free pool table all day
- 20+ kinds of shooters: 4 for \$10.00
- Large Beer \$4.50
- Pitcher: \$13.00
- Mix Drinks: \$3.50
- Thursday Karaoke

Taxes Included

Facebook: Andrews Pub - official

Booze to fit a student budget

WHERE TO FIND THE LINK

Thanks to our partners

Bikurious Montréal 1757 Amherst
Presse Café 3501 Ave. du Parc
Cinéma du Parc 3575 Ave. du Parc
Pita Pit 3575 Ave. du Parc
Le Coin Grec 4903 Ave. du Parc
Leonidas 5111 Ave. du Parc
Chez Boris 5151 Ave. du Parc
Café Résonance 5175 Ave. du Parc
Frites Alors! 5235 Ave. du Parc
Caffe in Ginba 5263 Ave. du Parc
New Navarino Café 5563 Ave. du Parc
Melina's Phyllo Bar 5733 Ave. du Parc
De La Cream Barbershop 162 Bernard
Resto Venice 163 Bernard
Dépanneur Café 206 Bernard
Phonopolis 207 Bernard
Sonorama 260 Bernard
Kafein 1429 Bishop
Irish Embassy 1234 Bishop
Grumpys 1242 Bishop
Burritoville 2055 Bishop
Painnamou 2019 Bishop
Madhatter's Pub 1208 Crescent
Brutopia 1219 Crescent
Boustan 2020 Crescent
Fou D'ici 360 de Maisonneuve O.
Eggspectation 1313 de Maisonneuve O.
Café Dépôt 1490 de Maisonneuve O.
Foonzo 1245 Drummond.
Galerie Fokus 68 Duluth E.
Maison du Tibet 129 Duluth E.
Utopia 159 Duluth E.
Café Chat 172 Duluth E.
Cafe un Coin de Jardin 251 Duluth E.
Tienae Santé 279 Duluth E.
Buanderie Net Net 310 Duluth E.
Au Coin Duluth 418 Duluth E.
Café Ouvert 611 Duluth E.
Chez Bobette 850 Duluth E.
Café Grazie 58 Fairmount O.
Arts Café 201 Fairmount O.
Maison de la Torréfaction 412 Gifford
Java U 1455 Guy
Comptoir du Chef 2153 Guy
Hinnawi Bros 2002 Mackay
Café Tuyo 370 Marie-Anne E.
La Traite 350 Mayor
Paragraphe 2220 McGill College
Second Cup 5550 Monkland
George's Souvlaki 6995 Monkland
Trip de Bouffe 277 Mont-Royal E.
Autour d'Un Pain 100 Mont-Royal O.
L'échange 713 Mont-Royal E.
Café Expression 957 Mont-Royal E.
Mets chinois Mtl 961 Mont-Royal E.
Mt-Royal Hot Dog 1001 Mont-Royal E.
Starbucks 1241 Mont-Royal E.

Maison Thai 1351 Mont-Royal E.
Aux 33 Tours 1373 Mont-Royal E.
Freeson Rock 1477 Mont-Royal E.
Co Pains D'Abord 1965 Mont-Royal E.
Dilalo Burger 2523 Notre-Dame O.
Café Henri 3632 Notre-Dame O.
Rustique 4615 Notre-Dame O.
Cafe Stouf 1250 Ontario E.
Cafe Pamplemousse 1251 Ontario E.
Le Snack Express 1571 Ontario E.
Cafe Biscotti 1651 Ontario E.
Frites Alors! 433 Rachel E.
Presse Café 625 René-Levesque O.
L'Oblique 4333 Rivard
Juliette et Chocolat 1615 Saint-Denis
Frites Alors! 1710 Saint-Denis
L'Artiste Affamé 3692 Saint-Denis
Beatnick 3770 Saint-Denis
L'Insouciant Café 4282 Saint-Denis
Eva B 2015 Saint-Laurent
Bocadillo 3677 Saint-Laurent
Coupe Bizarde 3770 Saint-Laurent
Libreria Espagnola 3811 Saint-Laurent
Frappe St-Laurent 3900 Saint-Laurent
Copacabanna Bar 3910 Saint-Laurent
Le Divan Orange 4234 Saint-Laurent
Om Restaurant 4382 Saint-Laurent
Le Melbourne 4615 Saint-Laurent
Gab 4815 Saint-Laurent
Casa del Popolo 4873 Saint-Laurent
Cocina Mile End 5134 Saint-Laurent
Kg Délices 5206 Saint-Laurent
Smile Café 5486 Saint-Laurent
Le Cagibi 5490 Saint-Laurent
Snack and Blues 5606 Saint-Laurent
Café Santropol 3990 Saint-Urbain
Barros Lucos 5201 Saint-Urbain
Brooklyn 71 Saint-Viateur E.
Pizza St. Viateur 15 Saint-Viateur O.
Maestro Traiteur 86 Saint-Viateur O.
Batory Euro Deli 115 Saint-Viateur O.
Club social 180 Saint-Viateur O.
Faubourg 1616 Sainte-Catherine O.
Fatz 1635 Sainte-Catherine O.
Nilufar 1923 Sainte-Catherine O.
Hinnawi Bros 372 Sherbrooke E.
Shaika Café 5526 Sherbrooke O.
Maz Bar 5617 Sherbrooke O.
Encore! 5670 Sherbrooke O.
La Maison Verte 5785 Sherbrooke O.
Café Zephyr 5791 Sherbrooke O.
Mate Latte 5831 Sherbrooke O.
Head and Hands 5833 Sherbrooke O.
Café 92° 6703 Sherbrooke O.
Second Cup 7335 Sherbrooke O.
Bistro Van Houtte 2020 Stanley
Memé Tartine 4601 Verdun Street

ADVERTISE
WITH US!

THIS SPACE
COULD BE
YOURS

THE LINK

514 848-7406

ads@thelinknewspaper.ca

Urban Battleground

The Siren Song of Advertising

BY BIBI DE MEDEIROS
@BIBSDEM

As I pass the parking front of a fried chicken joint at the corner of Sherbrooke St. and Décarie Blvd., the image of a woman is staring back at me. Her hair is tousled, her hip jutting away in an arching stance. I should mention her jeans, which she is trying to convince me to buy.

On my daily trip from Loyola to Sir George, dozens of billboards, banners and popups yell at me for my attention, in and outside of the bus, on my phone and from every human accessory you can imagine. There is no respite from our omnipresent economy. I will be exposed to hundreds of advertisements today, and everyday, for most of my conscious life in the first world.

There is unquestionably a central need in our lifestyle for advertising. The mass-global market has no way other than mass-communication to get distant producers in contact with an unknown, interested buyer. But with a growing trend in favour of the privatization of social services and infrastructures, most of everything can be sold for profit. Our grip on our autonomy is slacking—slowly, gently, cajoled by the smooth-talking PR of multibillion-dollar men, the sultry eyes of underfed beauty queens.

In 2007, São Paulo officials ruled that 15,000 outdoor advertisements would be stripped, leaving the ninth largest metropolis in the world naked and mute for the first time. Yet somehow, its real voice was only then given the room to be heard. Favelas, previously hidden by enormous billboards, were discovered with surprise. Advertisements' messages of "buy and be happy" literally blinded the city to the exploitation and neglect of large groups of poor and illiterate humans on

which the economic system depends.

We are especially receptive to these messages—the twin of advertising is entertainment. Humans have an almost endless appetite for distraction, a hunger that could not be held back for long in São Paulo. Recently this year, a select few types of advertisements, namely at bus stations, have been renegotiated back into the city limits. A large reason is that the public service of transportation depends more and more on advertisement revenue from the banners within the buses and trains.

The country, like most Western aspiring countries, is gradually renouncing its public assets to the wisdom of the market's private shareholders. We've simply been told too many times it's in our best interest to continue full-throttle, ignore any moral dissonance, it'll work itself out—our biggest economic concern right now is a balanced budget. It's hard to question normality.

Boredom, Isolation, Inactivity and Unconformity are our new deadly sins. We confess in our multiplatform networks of social worship to cleanse ourselves; we are proving to the all-seeing eyes of the public that we are virtuous, active participants engaging with social life. Let me tag you with me, you're my witness. #realfriends #reallife.

And it must be real, because very important people are saying so. The economist hired by luxury cars and diamond quarries; the general marching to oil drums and ballistics; the prime minister pledging to the privately owned mass media. This is progress, Manifest Destiny, the dogma of success and self-fulfillment. "Money makes the world go round." If you know someone who

is not winning at this game, then they're bad players—not smart enough, hard working enough, determined enough. The growing rates of depression, anxiety, anger, stress, fear and exhaustion indicate that there are a lot of bad people in this world, not that the problem is organizational, infrastructural.

In case you didn't know, we just went through the eight symptoms of brainwashing, as defined by Professor Robert Jay Lifton who studied thousands of American prisoners of war after the Korean War. Capitalism, with all of its hyper-consumerist, destructive trappings, is the name of the ideological totalitarianism of our time.

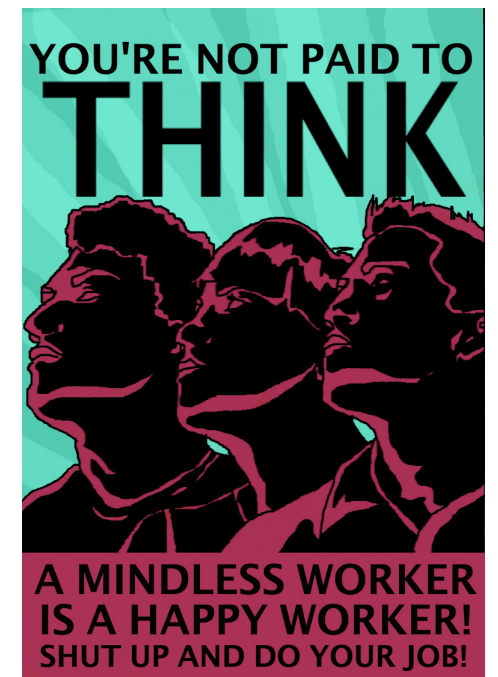
(1) It has complete control of our psychological and physical milieu, saturating everything from our notion of "value" to the shape of our cityscape. (2) We cannot imagine avoiding the mystical manipulation that makes us irrationally consent to and partake in this system of gradual global annihilation. (3) We have strong ideals of wrong and right, success and failure, that only hold up if we are subservient to the bliss of ignorance, avoiding discordant thoughts. (4) To prove that we belong, we become deeply involved in a cult of confession through social media and brand peacocking.

(5) Our doctrine is the sacred science, the unquestionable authority of "experts." (6) Our mantras are the thought terminating clichés of "technology is progress" and "the American Dream," "work hard, play hard." (7) Your personal experience is not a valid counter-argument to the current state of affairs—the Occupy movement is manned by lazy youths and idealist hippies who don't understand the "real world," your experience of racial or sexual abuse was bad luck or your fault. (8) And if your

hopelessness results in your termination, either as a result of violence or by your own hands, then it's your own goddamn fault.

Advertisement is the visual language of capitalist propaganda, and it operates on the principles of slow, insidious infiltration through the repetition of simple, emotional, easy-to-remember slogans. Propaganda is a weapon of total control, and history has never seen it used unless there was some Big Lie to hide for the sake of private interests. Out of sight, out of mind: look at this instead.

Today, the girl at the corner of Sherbrooke St. and Décarie Blvd. has been replaced. I can barely tell the difference.



GRAPHIC BIBI DE MEDEIROS

Nah'msayin?

Concordia's Le Gym Should Change Its Name To Le Grotto



GRAPHIC TRISTAN HUBER

BY SHAUN MICHAUD
@SHAUN_MIC

Concordia likes to boast about Le Gym, its downtown fitness facility seemingly built for moles, trolls, Lilliputians and treadmill marathoners. This semester I paid about \$80 to rub shoulders with talkative gym rats and old farts who obviously aren't even students. There's barely enough space to fit everybody. Not to mention that no natural light reaches your subterranean.

But Le Gym—or whichever liar wrote their website—will try to persuade everyone that their facility is top notch, with some of the best trainers in Ville-Marie. All I know about trainers is that I don't need one. But I could do with a little more space.

Here's a hint: drill. Get those savvy trainers of yours and drill a hole in the wall. Bore some more space and toss all those

treadmills in there. With some luck, the cavemen who seem to dwell day and night in your dark dank gym will get the call of the wild and settle in the newly built grotto.

Don't worry about their mental well being; your gym already looks like it's been modeled after the Lascaux caves. Who's your interior decorator? Fred Flintstone?

Frankly, there aren't enough machines to accommodate a serious weightlifter's program. I got to scratch my head every time to find a suitable replacement. Stop making excuses like "machines aren't good for you." If you want to shock your muscles to grow you'll want to switch up your exercises once in a while. Machines come in handy for that.

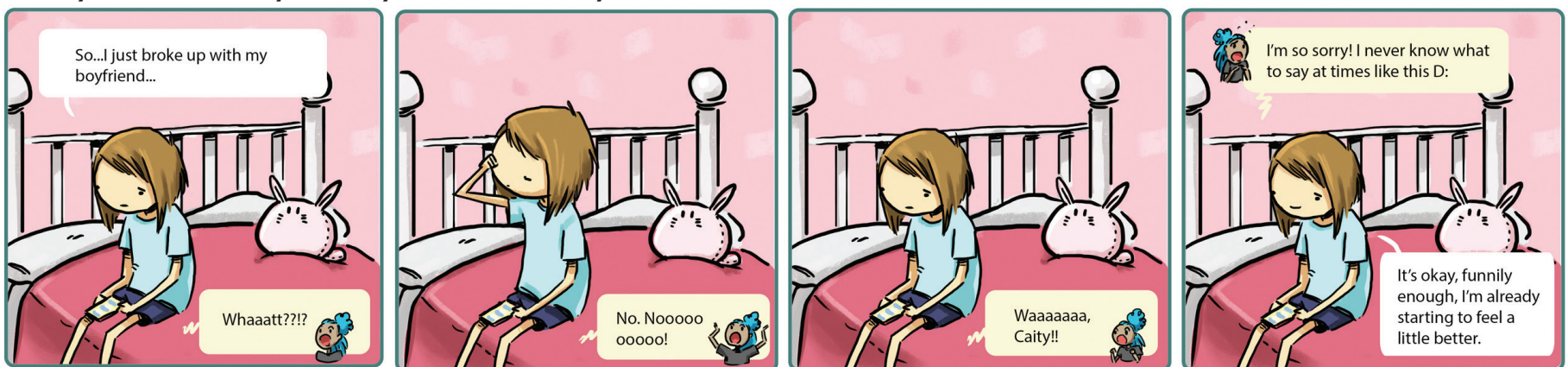
But there's no space in your cavern so what am I complaining about. Bore a hole. Find a light.

Stay swole.

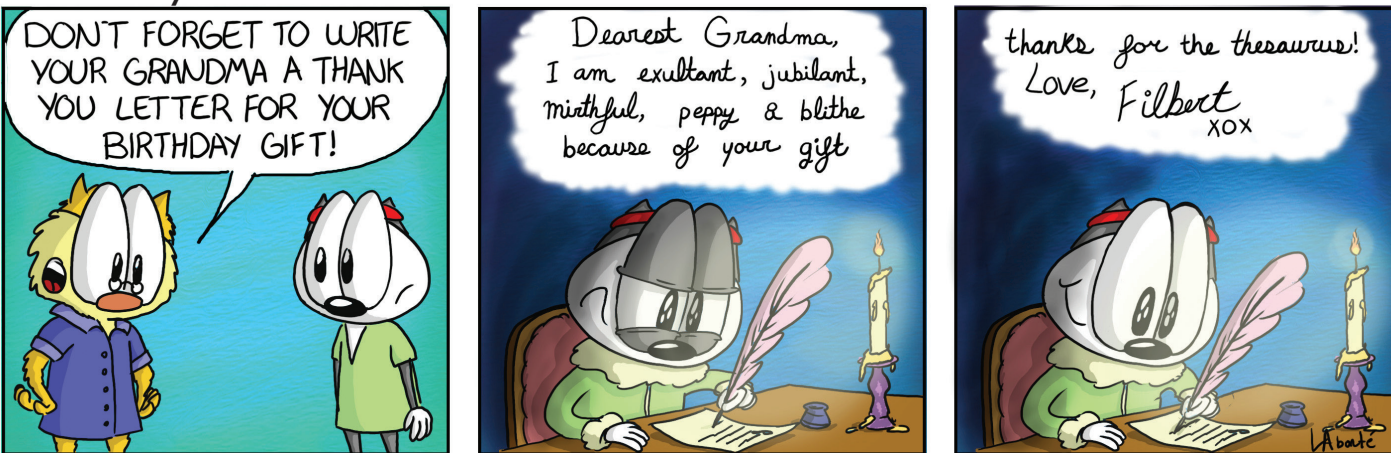
Standards by Graeme Shorten Adams @foreshortening



Caity Comics by Caity Hall @caityhallart



Filbert by L.A. Bonte



The Adventures of Every-Man by @samdchurchii



Balloon Ventures by Mangekko Jones



EDITORIAL

ASFA's Last Walk of Shame



GRAPHIC SAM JONES

ASFA should be more than just the one-night stand of Frosh week. But the rebranding wasn't enough. We need a culture change. That's why *The Link* officially endorses Jenna Cocullo and her Support Change team.

Cocullo and Gillis rebranded Frosh to "Launch Week" in light of the recent sexual harassment scandal. Although they all admitted that Launch Week didn't go as planned, they did demonstrate the will to get rid of the pervasive party culture that has poisoned the student association in the past.

Can we make ASFA more than a dirty regret on a Sunday morning? If there's any ray of hope, perhaps the Support Change team is the answer.

Parties like Launch Week aren't bad, but they can't be the only initiative this organization focuses on. Their projects should be more fruitful than a week of binge drinking. They should allocate more money to educating students by inviting speakers to Concordia events and being an advocate for progress. This is an institution of higher learning, after all.

The willingness to restructure the organization's bylaws to prevent future cases of harassment is commendable, though. Cocullo's team wants ASFA's members to be held accountable for their individual actions and the spending of its fee-levied finances. Too many scandals—Mei-Ling, the VP Finance quitting amidst controversy at a general meeting—and rumours have tainted the student association's reputation.

In her October executive report, Cocullo, who has been working in an interim position since the summer, wrote that ASFA's new sustainability policy is progressing and a lawyer may be consulted soon to help rewrite the bylaws that make council sessions a bureaucratic nightmare.

ASFA is only as good as its members, not just its small group of councillors. They should focus on

providing associations with the financial tools to create their own projects and events. This step back would allow more independence to its members. Then, maybe student life would flourish beyond just orientation.

ASFA should take its proper responsibility as a parent association and help its members grow. By providing an overarching support and collaborating with the CSU—akin to the relationship the Fine Arts Student Alliance has—they could build a proper university culture, a proper identity that could rival those found at McGill and University of Toronto.

By now, it should be evident that the school's administration doesn't give a fig about building a united student body. It comes down to us, as students, to create it for ourselves. We can no longer take comfort in blaming the long distance that separates the two campuses. Student life at Concordia is disjointed; it's a place to study and get a diploma, nothing more.

How many people honestly knew about Quad Fest, another ASFA sponsored drink-to-excess event held at the Loyola Quadrangle in September? It's ironic to see ASFA proudly pour students' money into events they barely advertise beyond a few flyers and a Facebook post.

The organization is supposed to represent Arts and Science students but their chugging contests seem to only cater to a select group—namely their elected members. These parties don't represent the progressive standards espoused by the university.

ASFA's next leadership should consider how they can reach out and represent the ideals of a diverse, tolerant and forward-thinking student body.

Also, vote this time. Even though some of us want to see ASFA dissolve as an institution, it won't. So take time to weigh the options—using *The Link's* candidate breakdown in this issue—and make an informed decision.

THE LINK

Volume 36, Issue 09
Tuesday, Oct. 20, 2015
Concordia University
Hall Building, Room H-649
1455 de Maisonneuve Blvd. W.
Montreal, Quebec H3G 1M8
editor: 514-848-2424 x. 7407
arts: 514-848-2424 x. 5813
news: 514-848-2424 x. 8682
business: 514-848-7406
advertising: 514-848-7406

The Link is published every Tuesday during the academic year by The Link Publication Society Inc. Content is independent of the university and student associations (ECA, CASA, ASFA, FASA, CSU). Editorial policy is set by an elected board as provided for in The Link's constitution. Any student is welcome to work on The Link and become a voting staff member.

Material appearing in The Link may not be reproduced without prior written permission from The Link.

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

BOARD OF DIRECTORS 2015-2016: Colin Harris, Clément Liu, Jake Russell, Graeme Shorten Adams, Erin Sparks, non-voting members: Rachel Boucher, Michelle Pucci.

TYPESETTING by The Link. **PRINTING** by Hebdo-Litho.

CONTRIBUTORS: Safia Ahmad, Hélène Bauer, Carl Bindman, Marie Briere de la Hosseraye, L.A. Bonte, Alex Carriere, Matt D'Amours, Tristan D'Amours, David Easey, Josh Fischlin, Caity Hall, Tristan Huber, Brandon Johnston, Sam Jones, David Kelly, Jessica Kinnari, Kelsey Litwin, Nikolas Litzenberger, Sarah Lozinski, Tessa Mascia, Ben Mayer-Goodman, Gabriela de Medeiros, Chris Michaud, Julia Miele, Taylor Neal, Alex Perez, Nick Pevato, Morag Rahn-Campbell, Ambre Sachet, Graeme Shorten Adams, Jordan Stoopler, Willie Wilson, Elizabeth Xu.

Cover: Madeleine Gendreau

editor-in-chief **MICHELLE PUCCI**
coordinating editor **SHAUN MICHAUD**
managing editor **OPEN**
news editor **JONATHAN CARAGAY-COOK**
current affairs editor **OPEN**
assistant news editor **OPEN**
fringe arts editor **JUNE LOPER**
fringe arts online editor **ZACH GOLDBERG**
sports editor **VINCE MORELLO**
sports online editor **JULIAN MCKENZIE**
opinions editor **OPEN**
copy editor **OPEN**
creative director **LAURA LALONDE**
photo & video editor **OPEN**
graphics editor **MADELEINE GENDREAU (INTERIM)**
business manager **RACHEL BOUCHER**
distribution **MACKENZIE KIRBY**
system administrator **CLEVE HIGGINS**

CAMPUS EQUITY WEEK 2015

OCTOBER 26-30

An annual event aimed at raising awareness and support for part-time faculty at universities across North America.

CUPFA Celebrates 25 years of Proudly Supporting our Members



Building a Better Future: CUPFA sponsors two events

Forum on eLearning: an informal discussion on the impact of eLearning on part-time professors.

Tuesday, October 27th from 12:00-2:00 p.m. in H760

Profile Clinic: a hands-on clinic aimed at helping CUPFA members enhance their online presence.

Friday, October 30th from 1:30-3:00 p.m. in EV5.709 CDA Computer Labs

Concordia University Part-time Faculty Association

Please RSVP at cupfa@concordia.ca or call the CUPFA office at **514 848-2424 ext. 3691**
www.cupfa.org

Come try our food court International Cuisine



FAUBOURG
SAINTE-CATHERINE



**ONLY 2 STEPS
FROM CONCORDIA!**

**Great
specials for
students!**

- **BANGKOK CUISINE**
Thailand Cuisine
- **CHANG LAI**
Dim Sum & Dumplings
- **FONDUE CHINOISE EXPRESS**
Chinese Fondue
- **FORMOSA**
Taiwanese Teas & Cuisine
- **JAPOTE**
Japanese Fast Food
- **JULIETTE & CHOCOLAT**
Chocolate in all its forms
- **KINKA IZAKAYA**
Japanese Cuisine
- **LA BELLE ET LA BŒUF**
Burger Bar
- **POULET TIKKA**
Indian Cuisine
- **SAMIR**
Lebanese Cuisine
- **WOK IMPERIAL**
Szechuan Cuisine
- **YUKI RAMEN**
Japanese Noodle

1616 STE.CATHERINE ST. W. ■ RIGHT AROUND GUY ST. CORNER!