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P. 3**

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A Lifeline Against Pipelines

First Nations Across the Country Come Together to Defend Their Land

CARL BINDMAN
@CARLBINDMAN

The inside of an oil pipeline is essentially hell.

Tepid black sludge pumps through shining steel arteries, pulsing and pushing under the earth—buckling, bending and bracing against soil and rock.

The oil flows slowly, its own slurry catching the sides of the pipes—a self-blocking blood flow that must be scraped off its own walls by robots that live in the tar. Concrete temples dot the path of the line, impelling the oil further—an integrated mechanized bypass-slash-heartbeat.

Great sections rise from the ground, heaving on wooden slats, proclaiming: “I am Oil, and you are mine, oh land, oh Canada.”

From Vancouver to Montreal, from the proposed ends of the Northern Gateway to Energy East, from Musqueam to Kanehsatà:ke, First Nations are replying—with a treaty.

“We have inhabited, protected and governed our territories according to our respective laws and traditions since time immemorial,” it says. “Tar Sands expansion is a collective threat to our Nations. It requires a collective response.”

On Thursday, Sept. 22, a treaty alliance was announced between First Nations in Canada and the United States, uniting the signatories against the development of pipelines on their territories—specifically pipelines to export Alberta’s tar sands oil to coastal distribution centers.

As of Sept. 26, 88 nations have signed. Grand Chief Serge Simon of Kanehsatà:ke,

a key player in the development of the treaty, said the alliance has been in the making for a year and a half.

“A lot of people in this province were starting to say, ‘No, no way,’” said Simon about the Energy East project. The proposed pipeline would carry Albertan heavy crude through Montreal and on to New Brunswick.

After a meeting with Geraldine Thomas-Flurer, spokesperson for the west-coast Yinka Dene Alliance, to discuss the realities of opposing the Kinder Morgan Trans-Mountain pipeline—one that would carry oil from Alberta to the west coast of British Columbia—Simon said that’s when the idea of the treaty was born.

“We took a chance,” he said. “Okay, let’s see if this thing comes out, if we get a lot of signatories. It was overwhelming.”

The treaty crosses borders, not just provincially, but internationally. It includes the Standing Rock Sioux Tribe, who is leading ongoing protests against the Dakota Access Pipeline in North Dakota, as well as others in Minnesota and Washington in the U.S.

The idea is that if any First Nation’s land and sovereignty is threatened by pipeline development—the way that Standing Rock’s is—then the other signatories will come defend it.

“We have access to quite a bit of resources if we pool together,” said Simon.

The treaty has created some controversy among Indigenous grassroots activists.

Ellen Gabriel, a prominent Indigenous activist from Kanehsatà:ke—she was the spokesperson for the community during the Oka crisis—posted on Facebook following the signing.

“The idea of a Treaty Alliance is a good one and important in this struggle,” she wrote, “but the Treaty was signed without following protocol for several communities, especially Kanehsatà:ke.”

Simon feels otherwise.

“Grassroots were saying you did this all wrong, you don’t even have the First Nations involved in this who are in Alberta,” Simon said. “They were saying it would have been insulting to them, they weren’t invited to this thing, but they were. They were invited.”

Simon said he reached out to Chief Allen Adam of Athabasca Chipewyan First Nation months and then days before the treaty was announced, and again following the treaty’s announcement.

“I think it needed to be proven to these First Nations that we’re serious, and what this is all about.”

Clifton Nicholas, a community organizer in Kanehsatà:ke, also has mixed feelings about the treaty process—but not the treaty itself.

“There’s a recognition in our sovereignty, in our ties, and our nations are crossing international boundaries,” Nicholas said. “There’s a unified front against tar sands, which I’m elated by.”

Nicholas explained there has always been a divide between government-sanctioned bodies on reserves and traditional governments. In his eyes, government sanctioned councils—like the one Grand Chief Simon leads—often follow the progressive politics of the traditional governments.

“There has to be more unity between traditional governments and government-

sanctioned governments,” he said.

Where grassroots and council leaders share emphasis, though, is that settler activists need to stand and support this treaty.

“We’re only as strong as the allies that we have,” Nicholas said. “Over the last couple years, people have been realizing we need to include Indigenous people in the fight. If not, the validity kind of goes out the window.”

“If they really want to stop these pipelines, these tar sands, the expansion,” Simon said, “This is how we’re going to do it.”

But Simon wants the leadership with allies to be clear. “We are not joining your group. You are joining us.”

As for the immediate future, Simon said there are plans to take joint action against Kinder Morgan’s Trans-Mountain pipeline, should the Canadian government approve it in December.

The Trans-Mountain was the target of large-scale Indigenous and community protests in Fall 2014 in Burnaby, B.C. when Kinder Morgan employees attempted to begin survey work. The Trudeau administration has repeatedly expressed support for the pipeline, despite its lack of approval locally.

Natural Resource Minister Jim Carr—upon whose shoulders rests the fate of the pipelines, including Trans-Mountain—said on CBC’s *The House* that the treaty doesn’t actually show unity among First Nations leaders.

“He doesn’t get it yet,” said Simon in response to Carr. “You have [88] bands vowing to stop pipelines coming from tar sands, and if everyone takes action across the country he’ll see just how relevant our treaty is.”

Together

88

First Nations
Communities

From

8

Provinces
and States

Against

5

Pipelines

KELSEY LITWIN

Homa Hoodfar Released

Members of the Campaign to Free Homa Are 'Overjoyed' to Hear Homa is Free

CLAIRE LOEWEN
@CLAIRELWN

Former Concordia professor Homa Hoodfar was released from Evin prison in Iran yesterday, after spending over 100 days in solitary confinement.

Hoodfar is now in Muscat, Oman, as was confirmed during a press conference in Concordia's John Molson School of Business on Monday. She is expected to return to Montreal soon.

"I can't find the words to express the relief of my mental state and my joy," said Marc Lafrance, a professor of sociology and anthropology at Concordia and a member of the campaign to free Hoodfar since March, when she was first ordered not to leave Iran.

Hoodfar was arrested in June under unclear charges, which were later revealed to be "dabbling in feminism" and propaganda against the state. Her work has focused on dispelling stereotypes of Muslim women, and exploring sexual diversity in Muslim contexts.

"I've rarely been as happy as I am today. I think I speak for all of us when I say that," Lafrance added, referring to Marguerite Mendell, a professor at Concordia's School of Community and Public Affairs, Kimberley Manning, the principal at the Simone de Beauvoir Institute, and Shelley Reuter, a member of the Concordia University Faculty Association.

All three joined Lafrance in front of the room, and exchanged embraces and smiles.

Hoodfar's niece Amanda Ghahremani, the main organizer of the Free Homa Hoodfar campaign, joined her aunt in Muscat on Monday. Their reunion fell on Ghahremani's birthday, and the day she received the news that she could practice law in Ontario.

The reasons for Hoodfar's release are unclear, but an article posted by the Islamic Republic News Agency said she was released on humanitarian grounds. Other Iranian news organizations said one of these reasons may have

been her rare neurological condition.

Those presenting at the press conference expressed gratitude to the governments of Canada, Oman, Italy and Switzerland for working diplomatic channels in order to secure Hoodfar's release.

The experience of organizing the campaign has forged life-long friendships among the members of the Free Homa group, said Mendell, who was the first to find out Hoodfar had been freed. Upon finding out from her husband, who was crying, Mendell said she was overwhelmed with joy.

Manning said she and other staff were screaming in the Simone de Beauvoir Institute when they heard the news.

Hoodfar's physical and psychological conditions remain unknown, although a photo of Hoodfar descending from an airplane in Muscat was released on Twitter Monday—those speaking at the press conference agreed that she looked like she had lost weight. But she was standing on her own.

"We can only imagine that the last over 100 days will have been extremely traumatic for her," Lafrance said.

Hoodfar's release represents a victory for academic freedom, which must be safeguarded at all costs, according to Lafrance.

"I think that academics all over the world did a really fantastic job of showing that we will not roll over."

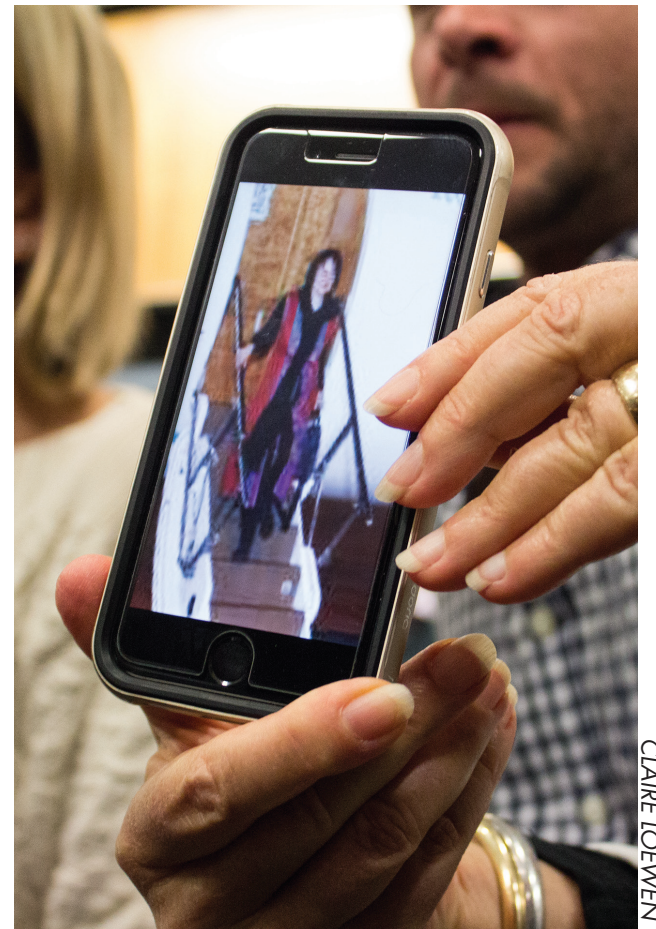
Reuter agreed, saying, "Homa should never have paid so much to exercise what is a right for us in this country."

Whether Hoodfar will return to work as a Concordia graduate student supervisor depends on her state when she returns, Reuter said after the press conference.

"We're not going to be giving her work just yet."

Before she was arrested in June, Lafrance and Mendell had opportunities to exchange emails with her—something that was very risky at the time. Hoodfar told her colleagues that Iranian officials were holding her for interrogations that often lasted eight to nine hours.

Normally, her interrogators focused on her past research topics, like sexual diversity in Muslim contexts. Mendell said that Hoodfar focused her research on ethnographies rather



CLAIRE LOEWEN

The first public photo of a freed Homa Hoodfar is revealed at a press conference on Monday, Sept. 26.

than anthropology.

"[Hoodfar] was not afraid that her writings were read—she once told me, well, they're reading all my stuff, perhaps they'll learn something," Mendell said.

Bringing Divestment Public

McGill University Holds Public Forum on Sustainability, Divestment

JON MILTON
@514JON

Nearly half the people in the small, crowded room had Divest McGill stickers on their clothes. The visible exception was in the row of well-dressed university administrators.

Such was the scene at the first of three public consultations on sustainability held by McGill University last Friday. The consultations come as a direct result of a sit-in carried out by Divest McGill in the James Administration building last spring.

Chloé Laflamme, a Divest McGill organizer, said the forums "sparked a lot of passion from people to start pushing for more change."

"We're not going to stop bringing this forward," she said.

The consultations took the form of town-hall style open forums, with a moderator who framed the discussion. The subjects at hand were divided into three sections—sustainability on campus, sustainability in research, and sustainability in the university's investment practices.

The majority of the conversations that occurred were focused on the school's investment practices. Participants—both students and faculty—made calls for the university to sell its investments in fossil fuels and associated infrastructure.

Josh Spencer, a 2015 graduate from McGill's International Management program, said at the

forum that he plans to return his diploma to the university if it does not commit to divestment by the end of the school year. Over 20 McGill graduates returned their diplomas at the end of the 2015-2016 school year for the same reason.

"I don't want to be associated with an institution that doesn't acknowledge the reality of climate change," he said in an interview after the forum. "[McGill's administrators] think that the benefits of fossil fuels outweigh the costs. They don't recognize that the fossil fuel based economy is not compatible with life on earth in the long term."

Many participants referenced last spring's report by McGill's Committee to Advise on Matters of Social Responsibility, which served as a justification for the university's decision not to divest from fossil fuels. Participants denigrated the report, arguing it was based on severely flawed logic.

Indigenous issues were also repeatedly mentioned during the consultations. One speaker, who identified himself as a member of Gitksan First Nation in British Columbia, argued that the fossil fuel industries McGill invests in are actively destroying his community. Nearly in tears, he said McGill has a moral responsibility to divest if the university truly cares about Indigenous people.

He received a standing ovation following his speech, but McGill Principal Suzanne Fortier did not participate in the applause.

Fortier spoke once at the forum, following

an intervention by a Divest McGill member. The student had pointed out that Fortier, during a conversation with Divest McGill last spring, had argued that oil companies breaking the law is understandable because most people break the law at some point in their lives. Fortier responded to the student's reminder by saying no one is perfect.

It is unknown what McGill plans to do with the results of the consultations. Jed Lenetsky, who's in environmental studies

at the university, said Divest McGill would be in negotiations with the administration following the end of the forums.

"[The recommendations of the forum] can go to the Board [of Governors], and there is a process. The exact process of how an idea becomes an actual proposal is a little murky," he said. "We'll continue to mount the pressure, though."

The two remaining consultations will take place on Sept. 28 and Sept. 30.



Frédéric Bachand moderated the discussion at the McGill public consultation on sustainability on Friday, Sept. 23.

JON MILTON

A Search for Gender Equality in the Business World

New John Molson Women in Leadership Committee Wants to Promote Diversity in Leadership

SALIM VALJI
@SALIMVALJI

Four out of ten businesses in Canada, France, Germany, the United States, Great Britain, Italy and Japan—also known as the Group of Seven—have no women in senior management positions.

The Grant Thornton International Business Report 2016, where the statistics come from, also revealed that women comprise just 22 per cent of all senior management positions in the G7. The greater the level in the corporate hierarchy, the fewer women are present. All of this despite women having a higher university graduation rate than men.

Out of those who do find themselves in senior management position, just seven per cent of women are CEOs in the G7—far lower than Australia and Oceania, where 22 per cent of women in senior management roles are CEOs.

This gender disparity was, in part, what led Jazna Rossi, a finance and international business student, and Serena Feeney, studying business technology management, to create the John Molson Women in Leadership committee.

“When back in Montreal, I saw a gap to fill regarding women’s leadership,” Rossi said. “I thought it’d be a good idea to start the education early at JMSB.”

The Canadian Reality

JMWL’s focus is to “raise awareness of gender inequality throughout the different levels of academia, with conferences and speaker panels, to engage students on the sustainable and systemic change needed to ultimately achieve equality in the workplace.”

Canadian studies have yielded similar conclusions to those about the G7. A 2015 provincially funded report from British Columbia said just 5.3 per cent of Canadian CEOs are female. Separate studies have concluded that the average female worker in Canada makes 82 cents for every dollar a male counterpart earns.

According to the BC report, female-owned enterprises represent \$117 billion of economic activity in Canada. Yet when seeking funding, female entrepreneurs are far more likely than males to be asked for things like an appraisal of assets, cash flow projections, and personal financial statements.

Finding the Inspiration

The John Molson Women in Leadership’s founding was partially inspired by Rossi attending the Queen’s Women in Leadership Conference.

“Men and women have different styles when it comes to leadership and communication,” Feeney elaborated. “We want to educate students on those different styles and make sure they’re aware of the glass ceiling.”

Grant Thornton’s research expanded on that difference in leadership styles. The report says that 42 per cent of women—compared to 32 per cent of men—viewed communication as an important attribute for good leaders.

The research included interviews with men and women in leadership positions. The men viewed communication as telling people about decisions being made. Women, on the other

hand, viewed communication as more conversational and open, bringing others into the decision-making process. Men are seen as more traditional, authoritative leadership figures, while women tend to listen and delegate more.

Entering Conversations

One of the goals of JMWL is to prepare female students for boardroom meetings and negotiations where that leadership contrast might be prevalent.

“We don’t want women to be shy to ask for the same salary as their male counterparts,”

Rossi said.

Another area of potential concern is the occurrence of business conversations at social events like golf rounds and happy hours. Feeney’s mother is a sales representative who felt she was missing out on important networking because she didn’t play golf. She took up the game so that she could be part of those casual chats on the course.

“Those social situations aren’t thought of, but they can make a big difference,” Feeney said.

“It can be something as simple as going for beers with the guys, and being absent from those discussions,” Rossi added.

JMWL hopes to educate everyone on these situations.

“We’re targeting men too, who don’t realize they are a part of the solution,” Rossi said.

As a young committee, the group’s goal this year is to become recognized by other students.

“Our first event is next week. It’s just an informal meet and greet,” Rossi said. “There’s going to be lots of giveaways. We want to gain feedback and have a conversation.”



Jazna Rossi (left) and Serena Feeney (right) founded the John Molson Women in Leadership committee to prepare students for the business world.
OCEAN DEROUCHIE

WHERE DO WOMEN SIT?



WOMEN HOLD 22 % OF ALL SENIOR MANAGEMENT POSITIONS



5.3 % OF WOMEN IN SENIOR MANAGEMENT POSITIONS ARE CEOs



WOMEN MAKE 82 CENTS TO A MALE COUNTERPART'S DOLLAR

KELSEY LITWIN



Francis Lyons, Evan Marre, Katie Bennett and Heeyoon Won, a.k.a. Free Cake For Every Creature

OCEAN DEROUCHIE

Having Your Cake—And Eating It, Too

American Musician Katie Bennett Talks Baking Ugly Muffins and Getting Your Shit Together

OCEAN DEROUCHIE
@OSHIEPOSHIE

What does it mean to have your shit together? Is it showing up on time? Making your bed every morning? Actually sitting down to eat dinner? Is it inviting people over and not being ashamed of your apartment?

Who really has their shit together? Is it important—as a concept—to have one's shit together, or is just a fallacy that we've made up in order to shame ourselves into thinking that we could be doing "better?"

In any case, this is the kind of the thing that American band Free Cake for Every Creature address with their lo-fi, indie-pop tunes.

They were in our fine, somewhat dirty—but somehow always lovely—city for POP Montreal's 15th edition.

It's a crisp fall day in Jean Talon when I go to meet Katie Bennett. The sun's rays warm my face as I stroll up to the light brown station wagon parked on St. Laurent St. Bennett is sitting in the front seat, packets of Advil strewn around her feet.

She smiles as she opens the car door. "I'm kind of sick," she tells me. We agree on walking through Jarry Park to find a nice place to chat.

Bennett is the singer, guitar player, and songwriter in the charming foursome that is Free Cake for Every Creature. "I'm also the manager and tour booker," she trailed on. "I do it all."

The band is currently on tour with Diet Cig, a duo from New Paltz, New York. The two bands played at Le Ritz last Saturday, along with Nancy Pants and Silver Dapple.

Free Cake is reminiscent of those days when you feel kinda bummy, but are overall still

pretty happy—you know? If you like the *Juno* soundtrack or artists such as Frankie Cosmos, you'd probably be into this band. They have a D.I.Y. vibe, and Bennett's pitchy voice paired with hilariously relatable lyrics and summery chillin-in-the-van beats just makes for one of the cutest bands you'll ever find.

Free Cake for Every Creature is a pretty unique band name—it paints a picture, for sure. But Bennett doesn't remember where it came from. "I'm sure veganism has something to do with it," she said. But more broadly, she said, it has to do with being inclusive. "Creatures"

is definitely cool," the musician said. "Last year, I was definitely trying to prioritize school—it would still be nice to be a professor one day—but recently I am focused on music over school, so I'm missing some classes to be on this tour. And that feels better [for me] right now."

She absentmindedly twirled a piece of grass between her fingers before stopping to think for a moment. Bennett admits that her college days were all over the place, and for a couple years, life was a bit hectic.

She recalled being 20 and selling her flute to buy a guitar. "Even though my parents bought

it—but then I found comfort on the Internet."

Off of their latest record, *Talking Quietly of Anything With You*, there are a few lyrics that really speak to me. But one song, "All you've gotta be when you're 23 is yourself" asks what it really means to have your shit together.

"I mean, it's definitely not important to worry about [getting it together] as much as we do," Bennett started. "Where I grew up, you needed to have a career, things had to be stable, it was a little—quite—uptight." Bennett went to boarding school in Upstate New York.

"But it's definitely important to support yourself and take care of yourself financially," Bennett said. "But you can do that. People do that and live and survive everyday."

Despite feeling under the weather, Free Cake's show at Le Ritz went smoothly. They played some new tracks, some old tracks, and overall their set was playful and welcoming—drawing the crowd of young and hips closer to the stage.

Free Cake's most recent record is totally rad—an embodiment of millennial feelings towards love, life, work and dreams. Bennett sings about baking lopsided muffins and being too embarrassed to give them to her friends. So consequently, she eats muffins for dinner.

On her weird, quirky song subjects, Bennett explained that she didn't really have much intention, but was just exploring her realm of playful songwriting. Now she's looking to dig deeper—perhaps on the next record.

"How do I sing about the things I think about everyday? Like my body, and how do I sing about anger? I'm trying to push myself a little more recently, and explore things with more intention—but in a way that doesn't negate my weird instincts."

**CAUSE ALL YOU GOTTA BE
WHEN YOU'RE 23
IS YOURSELF
CALL YOURSELF AN ARTIST,
WORK PART-TIME AT WHOLE FOODS
IT'S ALL GOOD**

—FREE CAKE FOR EVERY CREATURE

implies all beings—animals and humans alike.

"So would you give free cake to all the creatures?" I asked.

She laughs. "Well, not if the person has diabetes or something. I wouldn't give a dog chocolate."

Like many of us, Bennett is a student. We've all come to know that balancing our education with what we actually want to be doing can be challenging, to say the least.

"I'm in grad school for creative writing, which

me that flute, I was like 'fuck it.' I've always really wanted to play music, but [until then] it was never something I thought I could seriously do."

"School and writing at least [...] it's more professional. You can totally be a writer," she laughed. "That's like, a legit job."

Bennett also explained that a lack of female musicians in her life added to her doubts. "I just didn't know any women who played music. And everyone that I did know was a really advanced dude. I felt really alone for a lot of

THE LINK CALENDAR OF EVENTS

Sept. 27 - Oct. 4

TU 27

Red Bull Music Academy Presents the Black Madonna

Dance to disco for social change! The Black Madonna presents an inclusive and whimsical projection of house music, using it as a "method for movement" as well as a platform to draw attention to larger issues.

StereoBar • 856 Ste. Catherine St. E. • 9 p.m. // \$10

WE 28

Open Mic on Intersectionality and Sexual Violence

A night to share stories and to have your voice heard if you wish. This is a safe-space and supportive event for survivors of all traumas to creatively express their inner feels. Participate by signing up through the event's Facebook page, or just come to know that you're not alone.

The Hive Café • 1455 De Maisonneuve Blvd. W., Mezzanine in the Hall building • 8 p.m. // FREE

TH 29

Hive Talks & D.I.Y. Silk Screening

Have you ever wanted to learn how to silk screen your own shit? Do you love The Hive's Tofu Brekkie Burritos? Pick up a new skill and participate in an open discussion about the solidarity co-op cafe. The Hive Café • 1455 De Maisonneuve Blvd. W., Mezzanine in the Hall building • 6 p.m. // FREE

FR 30

Sign Making for Oct. 4 March

The annual Memorial March and Vigil for Missing and Murdered Indigenous Women is right around the corner. Come help prepare signs in the name of social justice.

Centre for Gender Advocacy • 1500 De Maisonneuve Blvd. W., Suite #404 • 3 p.m. // FREE

In Solidarity with Aleppo

There will be a one-hour vigil for the city of Aleppo, Syria, followed by a demonstration the next day.

Norman Bethune Square • Intersection of Guy St. and De Maisonneuve Blvd. W. • 5:30 p.m.

SA 1

Eliot Moss Concert

Watch Eliot Moss, an instrumentalist, songwriter, producer and visual artist, perform in Montreal.

Bar Le Ritz PDB • 179 Jean Talon St. W. • 8:30 p.m. // \$15 at door

SU 2

Piknik Electronik

Enjoy the last Sunday of Piknik Electronik with DJ Theo Parrish in Montreal's famous Parc Jean Drapeau.

Parc Jean Drapeau • 1 Circuit Gilles Villeneuve • 2 p.m. // \$11.50

MO 3

Queering Bathrooms

A discussion about gendered spaces. The "Bathroom Debate" has stirred in the States, but what about in a Canadian context? Moderated by Gabrielle Bouchard and with panelists from Concordia and beyond.

Hall Building • 1455 De Maisonneuve Blvd. W. • 6:30 p.m. // FREE

TU 4

11th Memorial March for Missing and Murdered Indigenous Women

Missing Justice and the Centre for Gender Advocacy are inviting people to show support for Indigenous women as the inquiry into their disappearances and murders continues.

Place Émilie-Gamelin • 1500 Berri St. • 6:00 p.m. // FREE

On Blackness, Politics, and Art

Artist Jayson Musson Speaks at POP Montreal

MARISELA AMADOR
@MARIAMADOR88

Jayson Musson's art is decidedly influenced by his "blackness," hip hop, and pop culture. Sarcastically, he uses cultural stereotypes to push the boundaries of—the mostly inaccessible—world of art.

"I think that the political aspect of the work is ingrained for me in the humour," Musson explained. "My politics always comes out through the humour, you know, and the state of the world, the state of politics—it plays a role in it."

Art Pop and Pop Montreal Symposium held a discussion and screening for New York-based artist Jayson Musson that gave audience members an in-depth look at his 14-year multimedia career.

Musson's creations satirize pop culture and the institutionalized world of fine arts—while also providing a commentary on African-American identity within a political spectrum that he smears with humour. He does so by using popular content, whether it be a video of Kanye West proclaiming his genius on zoom repeat to ridicule the world of high fashion, or his commentary on Sept. 11, 2001 in his column entitled, "Black Like Me: The State That I Am In."

Musson has had many successful solo exhibits that include word, paint, drawing and sculpting. His most popular creation is that of his alter ego, Hennessey Youngman.

The project, *Art Thoughtz*, is a serialized performance art piece in which the video

character of Hennessey Youngman bitinglly criticizes the art world.

The event took place at Art Pop on St. Urbain St. in a small room with absolutely no lighting except the gloomy gray natural light coming through the windows. The room was mostly filled with members of the press and some art enthusiasts.

Musson started making art young, dreaming of life as a comic book artist. It's what pushed

him to go to art school. He completed his BFA in photography in 2002 at the University of Art in Philadelphia and went back years later to complete his MFA in painting at the urging of a former professor.

On studying art, Musson said that "the idea of going to school twice for art—I didn't know that was a thing—that sounds like a horror movie." Yet living and studying in Philadelphia ended up being the perfect

place for Musson to develop his craft.

This was not Musson's first time in Montreal. Back in 2012, he gave a lecture at Concordia University.

This latest event was co-hosted by Roxanne Arsenault, the program director of Centre Clark, an artist-run centre "dedicated to the dissemination and production of contemporary art" based here in Montreal.

Musson said that because Philadelphia is not known as an "art city" or hub in any way, it allows the artist to create and thrive more freely outside of the constraints and criticism of the art world. His solo exhibits include *Too Black For BET* and *Barack Obama Battles The Pink Robots*. The latter he said was his reaction to the "mythology" of the first black president and the fallacious idea that he could really save us all.

About the process of selecting a platform for his artwork, Musson said "some projects just seem to lend themselves naturally to certain platforms. But that has been a problem in the past."

"You hope that as you work on it and think about it and develop it, that it will take its natural form. You hope but it's not always the case," he explained.

It is clear that Musson's work is impacted by politics, but he said his work aspired to more than that.

"For me, I think humour is always primary. Because I think that's one of the great vessels for dealing with trauma, it's humour. There has always been a comic morbidity to my work. That's how my politics manifest."



JAYSON MUSSON

COURTESY POP MONTREAL

Old Stories, New Techniques

The 12th Montreal International Black Film Festival
Kicks Off With a Feminist Art Show

KELSEY LITWIN
@KELSEYLITWIN

Desta can't be older than five or six-years-old. She's sitting crossed-legged, staring intently at the globe placed in front of her. The intrigue on her face is visible.

Except that Desta isn't really sitting there. Only her image is present, plastered onto wooden planks, as part of an exhibit by multimedia artist Shauna Strauss.

Strauss is one of ten artists with works on display at Espace Mushagalusa in their ongoing exhibit *Black Fem' Art*, presented in collaboration with the 12th edition of the Montreal International Black Film Festival.

The exhibit, which opened with a vernissage on Friday, is a space for the artists to express themselves. Placing the focus on young, Black female artists, the vern facilitated a conversation about art and social issues that are normally seen in a different, often less positive light. It offered a means of communication between the creators, the public and their communities.

This visibility enables and encourages discussion that might otherwise not take place about the importance of artistic diversity in Montreal.

Strauss's work, entitled, *The World is in Her Hands*, depicts young Desta, a Montreal child of Caribbean descent. Her image is a black and white photo-transfer, set onto planks of found wood. One of the panels features an engraved Tanzanian pattern.

"I'm applying art-making methods from Tanzania: wood burning, woodcarving—that's what we do," explained the Tanzanian-born artist. "[That's] how we make art back home."

Being from the African diaspora, Strauss explained, inspired much of her work, including the aforementioned piece.

"Being a daughter of the diaspora," said Strauss, "I'm really interested in sharing the stories and the voices of people from the diaspora."

In that piece in particular, Strauss said, Desta "kind of represents the world." The young girl's name, Strauss elaborated while pointing at the letters painted onto the wood, means happiness in Amharic, a Semitic language spoken in Ethiopia. The child's mother is from St. Vincent, Strauss continued. Yet, here they are in Montreal.

"It kind of just represents how the diaspora

works," Strauss said.

It's that celebration of culture, of history and of contemporary tradition, that resonated throughout the unassuming Ontario St. E. gallery on Friday night. The 2600 square foot space was filled with guests taking it all in—some chatting with the artists, others taking photos of the work or vibing out to the DJ.

The vibrant atmosphere mirrored the artwork hanging on the walls. Keithy Antoine, a predominantly digital artist with Haitian origins, brought vivid colours and pop-art style to the gallery space. Her work *MANANAS* depicts two women in traditional African dress holding pineapples. The use of bright blues, purples and yellows in her contemporary digital illustration contrasted the customary appearance of the women in the frame. This contrast could very well be seen as the theme for the evening.

Espace Mushagalusa, full of traditional African masks, sculptures and jewelry, transformed into a safe space for conversations focusing on what it means to be Black, and specifically a Black woman, in 2016.



PHOTOS KELSEY LITWN



"It's really important to recognize the intersectionality of race and womanhood, if you will, because it's like a double minority status," explained Strauss. "I think it's important to recognize that reality and I think as a community—as a broader community, as many communities—I think it's important for us to come together to uplift women, Black women."

Spoken word artist, Shanice Yarde, an equity educational advisor who works at McGill University's Social Equity and Diversity Education Office, echoed the sentiment.

"Art is a really great way to bring people together, to engage in a conversation about really hard and traumatic and violent topics," said Yarde. "I think it's also really important for Black people and marginalized people to have spaces where they can get together to heal and to get support and get services."

Yarde, who performs under the name Shanice Nicole, delivered three pieces of poetry at the vernissage. Like her performance that night, Yarde says her venture into the art of the spoken word started with pain and anger. She said it was the murder of Trayvon Martin, a Black teenager, in 2012, that encouraged her to explore creative writing as a form of release.

"I think it was really this moment of realization that the world was not what I thought it was—and then the process of carrying a lot of that [weight]. I was in trauma in different ways," said Yarde. "I've been really working through [the trauma] and seeing how my mental health is connected to it."

As she moved through her performance, a sense of easing tension and release could be felt throughout the audience, with her final piece expressing love for the "Black girls like me," addressing the important topic of representation.

"I think another piece is that when we face intense oppression, we're hyper-visible but also invisible," explained Yarde. "It's really important that we're always declaring to the world that we're here, that we exist, that we matter. That's why it's so important to gather and to take up space."

And *Black Fem' Art* became that space.

The conversations that took place throughout the evening, whether verbal or through the art, touched on the pain that has followed the community for generations but then moved to beauty that is often hidden beneath it. The exhibit demonstrated that it's about sharing a different type of story.

"For me, it's really about telling the truth and making sure that the truth that we're telling are ones of voices that deserve to be in the spotlight, deserve to be centered, especially when historically and currently, they're silenced," said Yarde. "It's really important for me to use the power that I have to enable that."

Top: "The World In Her Hands," by Shauna Strause.

Bottom: Shanice Yarde, spoken word artist.

Best of Both Worlds

Julie Chu Will Coach Stingers and Play for Les Canadiennes This Year

JORDAN STOOPLER
@JSTOOPLER

Between coaching the Stingers women's hockey team and playing for Les Canadiennes, Julie Chu doesn't have much free-time. Monday is almost considered to be her "day-off," even though she still has to lead a Stingers practice at night.

She has practices Monday through Thursday—in the morning with the Stingers and the evening with Les Canadiennes—with video sessions in between and games on the weekend. With the new head-coaching job, Chu took the decision to go from a full-time Canadiennes player to a part-time one.

"I am getting older and am starting to shift into wanting to run my own program," Chu said.

Chu is returning as head coach of the Stingers this upcoming season—beginning on Oct. 14—and it's a position she is prioritizing this year as her playing days are coming to an end.

"When the opportunity to coach at an amazing university like Concordia came about, it was definitely something I wanted to take advantage of," said Chu. "This is what I wanted to do with my life for a long time."

For the past two years, Chu has been actively involved with the women's hockey program at Concordia, starting off as an assistant coach under Les Lawton for the 2014-15 season. When Lawton was forced to take a medical leave of absence last year, it was Chu who took over the reins.

Chu will not be hanging up her skates for good. She will be patrolling the Montreal Canadiennes blue line for a seventh straight season.

"She's in a time of transition," recognized Patrick Boivin, Director of Recreation and Athletics for Concordia University. "She still has an appetite for hockey with Les Canadiennes, but I think she's also very cognizant that she wants to be looking ahead to what the rest of her career may hold."

Chu will play for Les Canadiennes part-time when her schedule at Concordia permits. There will be ten occasions when her coaching schedule will conflict with her playing for Les Canadiennes. Her duties at Concordia will take precedence.

Juggling both jobs takes up a great deal of Chu's time. A closer look inside her weekly schedule showcases a long list of tasks, responsibilities and commitments that she must fulfill.

Such a hectic lifestyle is not uncharted waters for the 34-year-old. She was an assistant coach in the NCAA with the University of Minnesota Duluth Bulldogs from 2007-2010 and with the Union College Dutchwomen from 2010-2013 while still training with the U.S. National Team.

Chu suggests that occupying both roles simultaneously has made her more appreciative of the sacrifices being made by Les Canadiennes coaching staff.

"I am more thoughtful when it comes to the preparation that goes into having a successful team and having everything run smoothly," said Chu. "I know the number of hours that not only the coaches but the support [that]

staff put in to make it easy for players to just show up at the rink and play."

She realizes that decisions as to who comes in and out of the lineup and the amount of ice-time a player receives are not taken lightly.

"I am able to understand the big picture that coaches are looking at when they make decisions," Chu said.

The Bridgeport, Connecticut native also says she has benefitted as a coach through the process. She is up-to-speed with present-day hockey and the current systems being used in the game, she explained.

Boivin believes that Chu's previous experience as a player at Harvard and as an assistant coach in the NCAA will benefit her as the new Stingers head coach.

"She understands what student-athletes are going through as they balance both academic and athletic responsibilities. As a result, she has been able to alter her coaching techniques, acting as 'a mentor and guide' to her players," said Boivin.

Chu is grateful for the support given to her by Les Canadiennes organization, from the players to the coaches and front-office staff.

"Les Canadiennes are amazing to me," said Chu. "They understand my work environment and are willing to be flexible with that."

Whether near or far from the team, the club understands Chu's mindset.

"They know that when I can be there with Les Canadiennes, I'm going to be there fully and be the best teammate that I can be for everyone," said Chu. "When I'm not there, they know it's because I have other things on my plate, which they support me doing. I am very fortunate about that."

Both the Stingers and Les Canadiennes are currently preparing for the upcoming 2016-2017 season and will face off against each other on Friday, Sept. 30 at Concordia's Ed Meagher Arena. Chu, who opted to play—not coach—in a similar exhibition contest last year, remains undecided on whether she would be suiting up for Les Canadiennes or fulfill her head coaching duties with the Stingers. She's waiting to see where her team is at in their preparation.

Chu is looking for growth amongst her Stingers players over the coming season. She wants to see her team capitalize more on their scoring opportunities and become an offensive juggernaut in the conference.

Boivin is also looking for progression this year. He likes their chances to consistently beat both the Carleton University Ravens and the University of Ottawa Gee-Gees within their conference. He also recognizes that the McGill Martlets and Université de Montréal Carabins pose more of a challenge. But Boivin is confident the team can succeed against the local-area teams, and improve their record and playoff results in the process.

Chu was coy when asked about how much longer she intends on playing, preferring to analyze the situation on a yearly basis, but one day soon it seems her energy will be entirely devoted to winning a championship with the Stingers.



Julie Chu will be representing the Stingers and Les Canadiennes this year.

COURTESY LOUIS-CHARLES DUMAIS, CWHL



GRAPHIC MORAG RAHN-CAMPBELL

The Washington Post Is Wrong

Snowden Deserves to be Pardoned

ETIENNE LAJOIE
@GIMMEDATRUTH

“No Pardon for Edward Snowden” was the title of *The Washington Post*’s editorial on Sept. 17.

Snowden, who’s currently exiled in Russia, is asking for pardon from the United States government in a campaign with Amnesty International, the American Civil Liberties Union and Humans Right Watch.

In the editorial, *The Post* argued that Snowden’s ongoing campaign for a presidential pardon should be denied. This is the same newspaper that won a Pulitzer Prize for covering the Snowden leaks.

Snowden, the former National Security Agency contractor, was the reason *The Washington Post* obtained the documents in the first place. The paper was one of the first outlets to access the documents after Snowden gave a USB key to journalists Glenn Greenwald, Laura Poitras and Ewen MacAskill at the Mira Hotel in Hong Kong.

Greenwald, who is now editor at *The Intercept*, criticized *The Washington Post*’s stance, writing that the paper “has achieved an ignominious feat in U.S. media history: the first-ever to explicitly editorialize for the criminal prosecution of its own source.”

Attempting to justify their position, the publication explained that Snowden “pilfered, and leaked, information about a separate overseas NSA Internet-monitoring program, PRISM, that was clearly legal and not clearly threatening to privacy.”

Ironically, the exposure of the PRISM program, which tapped

“directly into the central servers of nine leading U.S. Internet companies, extracting audio and video chats, photographs, e-mails, documents, and connection logs,” according to *The Post*, was used as an argument for their Pulitzer Prize nomination.

Despite *The Post*’s extensive coverage of the Snowden documents, the paper became the first to position itself against Snowden’s pardon.

This lack of consistency in the editorial decisions is confusing to readers who sought out and praised their coverage of the Snowden leaked documents. Unsurprisingly, most of the comments below the editorial were of shocked readers. If anything, *The Washington Post* owes it to its readers to support Snowden, their own source.

Gellman, now a fellow at the Center for Information Technology Policy at Princeton University, explained that what bothered him was “that, for understandable reasons, people read something like this as a repudiation by *The Washington Post* as an institution of its signature work on a pretty big subject.”

The publication also has a responsibility to side with their journalists. The editorial board and the journalists don’t need to agree on everything—in fact Concordia Journalism School lecturer Alan Conter suggests that it’s “not unhealthy [to have] a debate between the journalists who oppose a decision taken by the editorial board.” But given what Snowden has given to the paper and its journalist, the editorial board should change its position.

The Post also used the House Intelligence Committee’s unclassified report on the impact of the leaks to support their position.

“The report’s executive summary [...] has plenty of misleading claims on other subjects—a remarkable number, really, for just three pages,” Gellman wrote in an article criticizing the report.

In the process of analyzing and denigrating the report, Gellman proves that the journalists who covered the Snowden leaks know better.

It would be unfair to completely eliminate the editorial board, something Greenwald points out early on in his analysis. When Snowden gave the USB key to the three journalists in the hotel room, he not only gave them copies but also the responsibility to choose what to publish and what not to publish. That is why Snowden chose to give the documents to journalists instead of dumping in it on a website such as Wikileaks.

That responsibility was the editorial board’s, not Snowden’s. The editors should “acknowledge that it was *The Washington Post*—not Edward Snowden—who made the editorial and institutional choice to expose those programs to the public,” wrote Greenwald. The same editors are now against the pardon.

Moreover, the opposition comes at an important time for Snowden as American elections are coming up, and a movie based on the whistleblower’s life has just been released. To have the two major newspapers in the United States—*The New York Times* and *The Washington Post*—supporting the pardon would send a strong message to the American political establishment. The United States’ Attorney General and close Obama ally even said that Snowden performed “a public service.”

The Washington Post should say the same and ask him for his pardon.

Beats, Rhymes, and Justice

Hip-Hop as a Tool for Solidarity and Social Change

DAN PARKER

Last November, if a Montrealer wanted to watch Drake's Hotline Bling on YouTube, they'd first have to watch at least five seconds of a TransCanada ad for the increasingly unpopular Energy East pipeline. Judging by Montreal's recent shutdown of the National Energy Board's hearings, and the fact that over 80 municipalities in the area oppose the project, the six god's ad space didn't seem to sway the 514.

Let's face it: it's rare to witness MCs who oppose Big Oil through their rhythmic poetry and prose. Last year, Lee Reed released *The Butcher, the Banker, and the Bitumen Tanker*. Reed describes himself on his bandcamp website as "Canadian HipHop's oldest and grumpiest radical-lefty-loudmouth."

The album didn't get much airplay except on college radio. Reed was introduced to the 2015 Chemical Valley tour by Aamjiwnaang First Nation activist Vanessa Gray—who is currently facing 25 years to life for having chained herself to the Enbridge Line 9 pipeline that carries tar sands bitumen through her First Nations reservation. The pipeline crosses Ontario and ends in Montreal.

Reed performed his "angry leftist hip-hop" with songs like Bad Gas.

Tar sands are so catastrophic / The largest ever manmade project / That feeds the peeps a broken promise / Bought it, now the beast has got it, / And folks are forced to pay the cost of it / True north, free for the markets / Ecocide at basement bargain / The earth bleeding in the process / The world pleading for us to stop it / Yes. Check that ass / That's some bad gas you passing / Tar Sands Extractor / Court disaster for corporate masters /

At another hip-hop show, Zach Sherwin—of Epics Rap Battles of History—pretended to be the "hip-hoppiest oil lobbyist," hired by Big Oil to prevent them from losing the public relations war with these solid head-nodding arguments.

Tree-huggers, chill, please try to stress less / If there's a spill, there'll be a mess, yes / But then there's a clean-up, and that means jobs. Um, / That's the opposite of a problem /

It actually was the Rap Battles for Social Justice who hired Sherwin to pretend to be a corporate shill with lyrical skill. It's a beef that has played out in a series of Rap Battles Against the Tar Sands.

Is it out of place for rap artists to protest? Definitely not. Hip-hop as an international movement has had several successful MCs drop the knowledge and galvanize protest movements, for as long as the art form has existed.

Public Enemy helped make rap music "the black CNN" in the late eighties and early nineties. Rap as social commentary reached its zenith in the mid-90's with artists like Nas, 2Pac, Lauryn Hill, and Black Star. But even when American hip-hop became synonymous in popular culture with gangsta / trap rap, "conscious" rap artists such as Immortal Technique, the Roots and Dead Prez continued to enlighten listeners.

The word "conscious" is actually a misnomer, though, since the label is rarely used by the artists themselves. Talib Kweli, for example, explained how's he sick of being



pigeonholed as such on his 2013 album *Prisoner of Conscious*.

Stepping outside of the Anglo American rap game, a lot of mainstream French and Québécois hip-hop artists have remained politically charged throughout the 2000s. Artists like Keny Arkana, Loco Locass and Samian—an Algonquin rapper whose song Plan Nord critiques Quebec's neocolonial mining industry—are some examples among many. In Brazil, hip-hop has always played a vital role in community organizing and education in the favelas.

Bringing it back to the commercial US rap industry, many music critics have dubbed 2015 the comeback year for political hip-hop. Artists like Kendrick Lamar and Run the Jewels have amplified the voices of the Black Lives Matter movement, shining the light on police brutality and the white supremacist prison industrial complex.

The climate justice movement may seem unrelated to these struggles, but there is no environmental justice without racial justice. As Hurricane Katrina demonstrated, extreme weather makes racial inequalities even more extreme. Supporting Indigenous resistance against extreme energy projects on their territories is a vital way to fight for racial justice—locally and globally.

Granted, self-determination for Indigenous peoples has not been a focal point in the history of hip-hop, although artists sometimes acknowledge them as Q-Tip does on Man-womanboogie: "Red man was the first on the continent, this you gotta understand." A Tribe Called Red, (a play on Q-Tip's group A Tribe Called Quest) is a self-described "Native Producer and DJ crew" originating from Ottawa that has taken the international electronic and hip-hop scene by storm. Their new album *We Are The Halluci Nation* blends hip-hop with Indigenous self-determination, as the title track makes clear:

We have been called the Indians / We have been called Native American / We have been called hostile / We have been called Pagan / We have been called militant / We have been called many names /

Hip-hop is also proving to be a mobilizing and awareness-spreading tool for Indigenous struggles. The viral music video "Home To Me" is a recent example. Produced by traveling pop/hip-hop troupe N'We Jinan, twelve Grassy Narrows First Nation youth speak on the struggles with mercury contamination and forest clear-cuts in their northern Ontario community. The video helped bring national attention to their fight.

Rap music will continue to represent the struggles of marginalized communities around the world. As the global temperature rises and the climate chaos disproportionately affects those economically disadvantaged communities, we're bound to hear more hip-hop artists speak out about climate justice.

Dan Parker is an organizer with Rap Battles for Social Justice, which is organizing a Rap Battle for Climate Justice on Sept. 28 at Reggies Bar in Concordia's Hall Building. The event will double as a fundraiser for Vanessa Gray's court case, adding to the over \$3,000 raised for her by Montreal's hip-hop community.

THE LINK

Wants Your Letters

Dear Reader:

We at *The Link* have opinions and biases. This means that our reporting isn't always straight—it's angular. And sometimes, you may not agree with these angles—and most of the time, that's OKAY. What's more, we actually want your thoughts contributed to the paper—through letters.

Letters are 400 words or less in length, and must be sent in by to Friday @ 4 p.m. to be printed in that week's issue, space permitting. *The Link* reserves the right to edit letters for clarity and length and to refuse those deemed racist, sexist, homophobic, xenophobic, libelous, or otherwise contrary to our statement of principles.

Yours,
The Link

Shoot your letter to letters@thelinknewspaper.ca
Any further questions—email editor@thelinknewspaper.ca

Nahm'sayin?

The World Cup Is the Best Hockey You'll Watch in September

VINCE MORELLO
@VINNYMORELLZ

Dear Tristan,

I have to disagree with you—the World Cup of Hockey is not a cash grab, and it is in fact a world cup.

Like you, I originally thought it would be nothing more than a glorified all-star tournament, but I soon realized it was anything but that. Games were competitive, and the players on the ice were giving their all to win, even players from the invented countries.

On that note, I'd also say that watching the made-up teams has been fun. Team North America played the most exciting hockey I have ever seen, and Team Europe showed the world that they were a strong team, even when everyone counted them out.

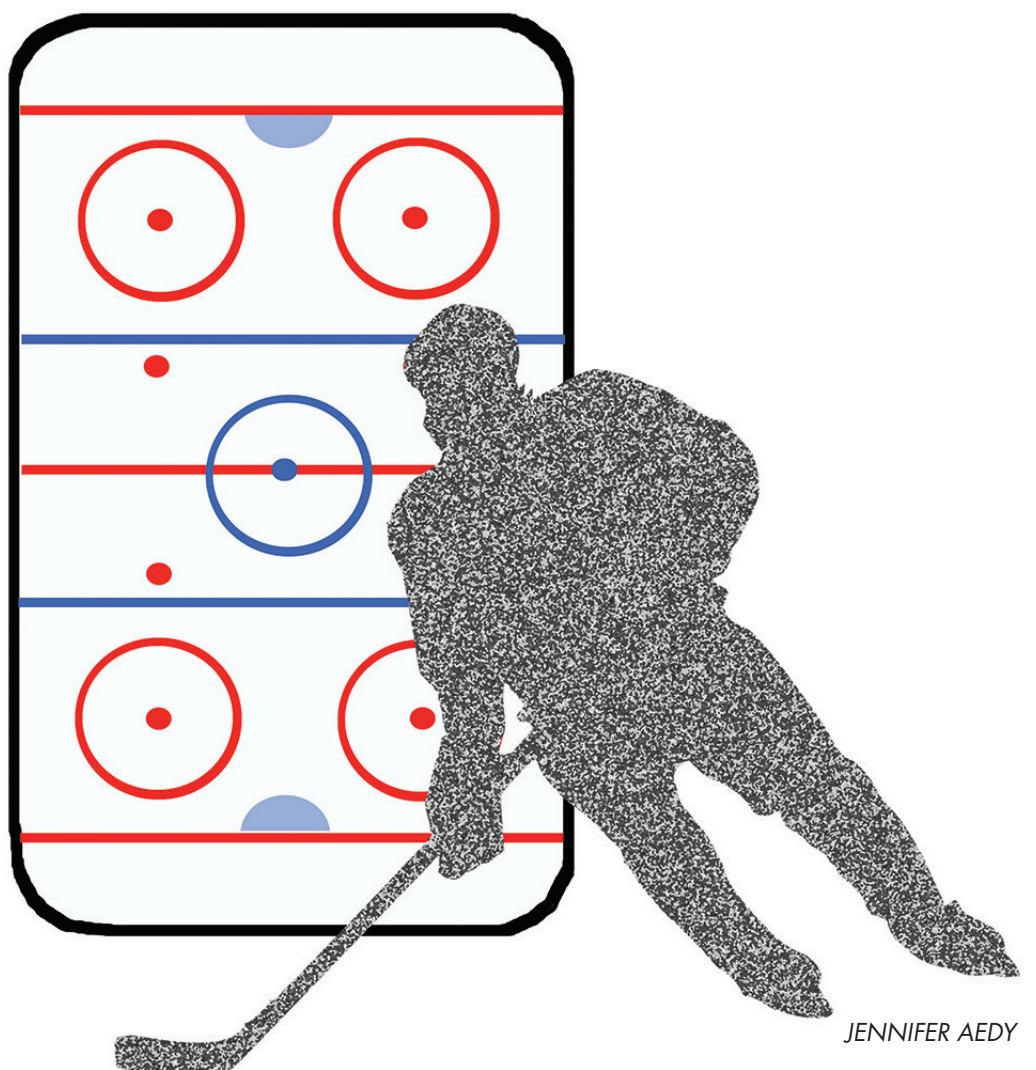
While I will concede that it is not a world cup in the traditional sense, and seeing unlikely teams get past the qualifying stage—as you mentioned—is part of the fun, the NHL only had a year and half to put together the tournament. There wasn't enough time for qualification games, and in a short tournament like this, it's not fun to see the big hockey countries beat teams that barely squeaked in.

It is the first year of the tournament as well, and I do expect it to get bigger as it grows in popularity, so it won't be what you call a “faux cup.”

In the end, the NHL managed to give its fans a nice, fun, and enjoyable tournament in September, and isn't that the only thing that matters?

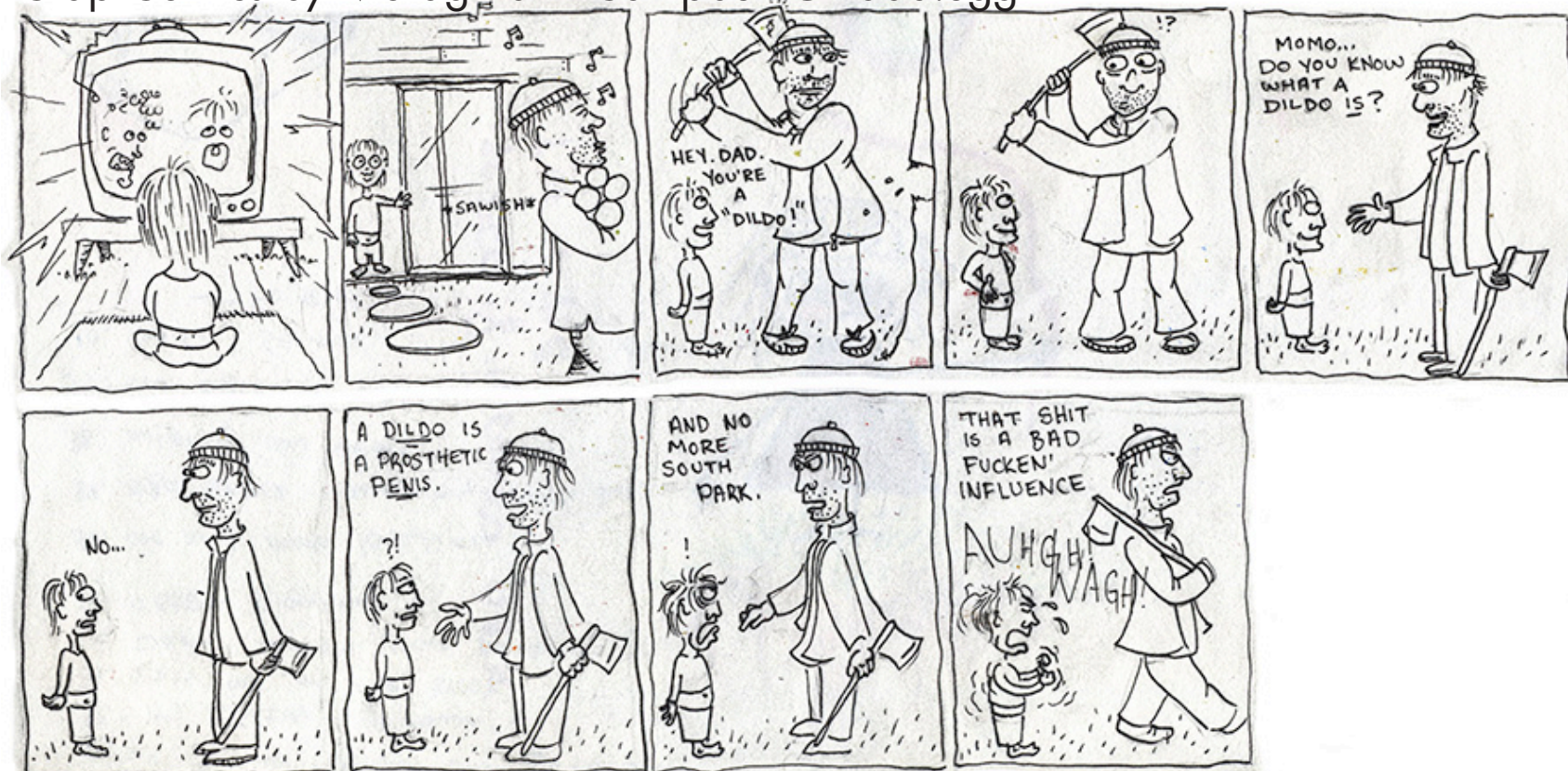
Cheers,

Ricky

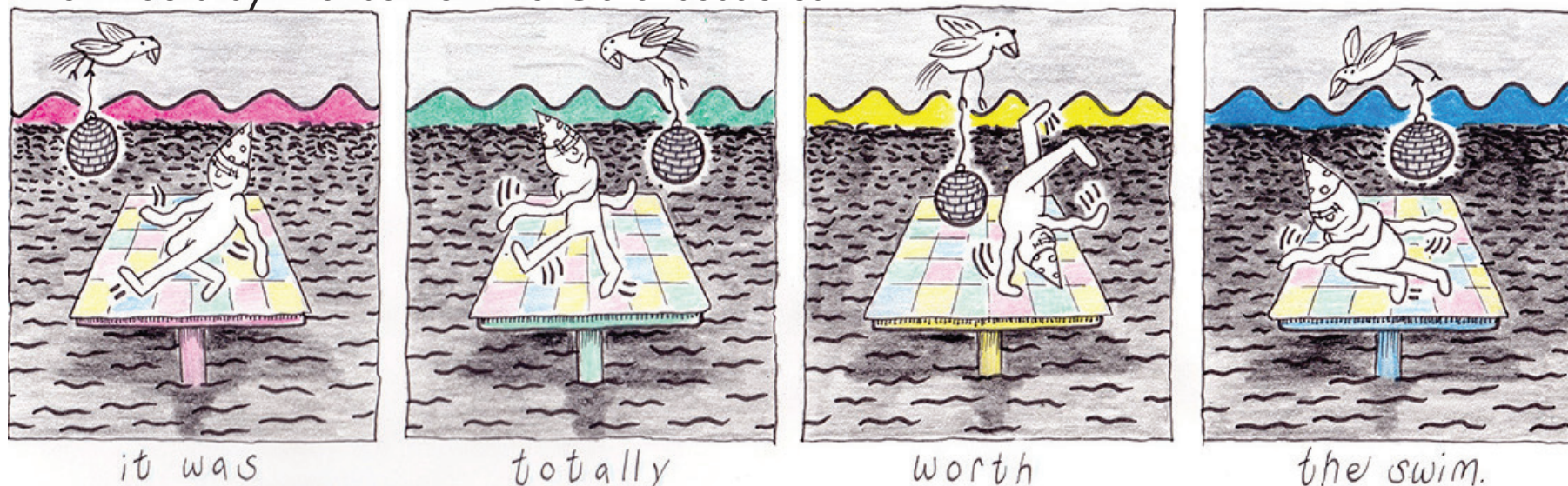


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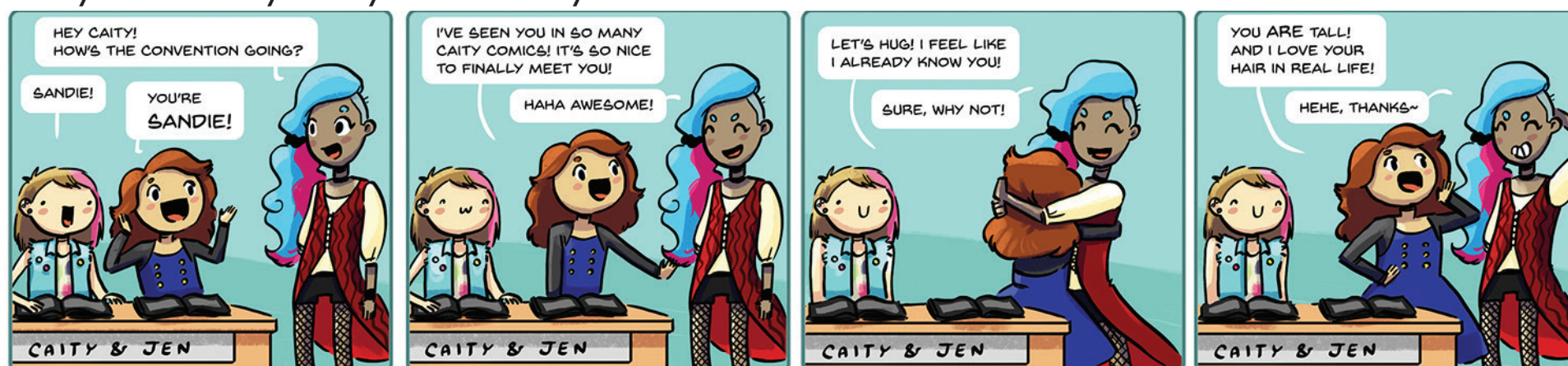
Crap Comics by Morag Rahn-Campbell @madd.egg



After Hours by Bronson Smillie @bronsosaurus



Caity Comics by Caity Hall @caityhallart



Hastily Put Together by Theo Radomski @flannelogue





MORAG RAHN-CAMPBELL

EDITORIAL

Support Indigenous Resistance to the Tar Sands

Since the beginning of the Idle No More movement in 2012, Canada has seen a coast-to-coast resurgence of Indigenous resistance to environmentally destructive resource extraction. This explosion of Indigenous organizing took a new, and highly significant, turn on Thursday.

Approximately 80 First Nations have signed a treaty alliance in opposition to the expansion of Alberta's Tar Sands—the largest and most destructive industrial project on earth—and any associated infrastructure, such as pipelines, tankers, and ports.

This treaty, which will become a legally binding document within signatory nations, is a more coordinated approach which follows the mutual-defense formula of “an attack on one is an attack on all”—meaning that if oil companies attempt to pass pipelines or other oil infrastructure in the traditional lands of one nation, all other signatories will react as a collective whole in order to prevent this from happening.

It's difficult to overstate the potential significance of this treaty. For over a decade, the expansion of the Tar Sands has been the defining aspect of the Canadian economy. It has also been a disaster for Indigenous communities around the extraction site—downstream communities such as the Athabasca Chipewyan

First Nation have seen an outburst in rare cancer rates since the extraction began to expand. Twenty-three cases of cancer were discovered in 94 participants of a study.

Tar Sands expansion has led to the destruction of traditional ways of life for surrounding Indigenous communities. The lack of consent by First Nations—whose territory is being ripped up by the oil extraction—situates the Tar Sands squarely within Canada's shameful legacy of colonialism and systemic racism.

Beyond issues of Indigenous rights, the Tar Sands are also an environmental disaster. James Hansen, one of the world's leading climate scientists, has repeatedly called Tar Sands exploitation “game over” for the climate. If Canada is serious about living up to the promises it made in the 2015 Paris Accords on climate change, then continued exploitation—let alone expansion—of the Tar Sands is not an option. The desire to push through pipelines and Tar Sands infrastructure by the Liberal government is in direct contradiction with its stated goals of an effective response to climate change.

The actions we choose to take—or not take—to stop the Tar Sands will be among the defining characteristics of our generation.

The supremacy of the Tar Sands in the

Canadian economy is often associated with the Harper government, which was swept from power by Justin Trudeau's Liberals in the 2015 federal election. Trudeau, as part of his electoral platform, made significant promises to Indigenous people to restore relations that had been strained under the Conservatives.

Since taking power, the Liberals have adopted alternative measures, and have dismissed many of the progressive promises that defined their campaign. Despite his numerous photo-ops wearing Indigenous regalia, Trudeau's administration has abandoned a key campaign promise to First Nations—to adopt and respect the United Nations Declaration on the Rights of Indigenous People.

The UNDRIP is a document which, among other important aspects, gives Indigenous peoples the right to veto any project which passes through traditional land and could affect their way of life. This power—to influence the direction that development takes—is a long-sought demand by Indigenous peoples in Canada.

Jody Wilson-Raybould, Justice Minister of the Trudeau administration—and a member of the Kwakwaka'wakw First Nation—has said that the UNDRIP is “unworkable” and dubbed it a “political distraction.”

The signing of this treaty may be a sign that Indigenous people are taking matters into their own hands, and asserting their rights rather than waiting for the federal government to grant them. This shift is undoubtedly a sign of growing confidence by the original inhabitants of this land to assert themselves. *The Link* welcomes and encourages this development.

This treaty, beyond its significance in the present, may also be a sign of things to come in the future. Indigenous unification on this scale is unprecedented, and is hopefully a sign of a broader process of genuine decolonization.

The Link stands in solidarity with Indigenous communities, and against the development of the Tar Sands. As the descendants of settlers, we recognize that in order to break the cycle of colonial injustice against Indigenous peoples we must allow for First Nations to have a real voice.

When Indigenous communities say “no,” their refusal should be final. The Canadian government must respect this basic tenet of consent. If consent is not respected—with this treaty signed—Trudeau is going to have a serious fight on his hands. And in this fight, *The Link* is proud to stand with Indigenous peoples.

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The Phi Centre's offsite programming

Sept. 1 — Nov. 20

Special Event

The Phi Centre teams up with the Centre d'histoire de Montréal



Sept. 17 — Nov. 30

Films

Phi@MMFA
The Phi Centre's film lineup at the Montreal Museum of Fine Arts



Oct. 15 — Nov. 12

Exhibition

Björk Digital
Presented by Red Bull Music Academy and Phi in association with DHC/ART



Tickets and information at phi-centre.com

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