

THE LINK

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TAKING A KNEE, TAKING A STAND

RESISTANCE & SPORTS IN THE AGE OF TRUMP

FEBRUARY 17, 2017, 6:30PM

A PANEL DISCUSSION FEATURING:

DAVE ZIRIN (AUTHOR AND HOST OF THE EDGE OF SPORTS PODCAST)
SHIREEN AHMED (TALES FROM A HIJABI FOOTBALLER BLOG)
THE SEXUAL ASSAULT RESOURCE CENTRE OF CONCORDIA

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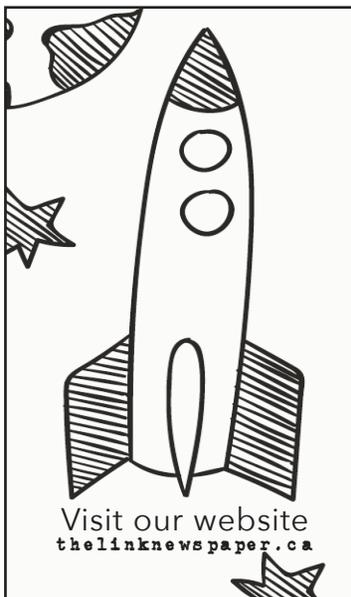
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Community Archives Open Up a Global Past

Concordia History Class Sifts Through NCC Archives

KELSEY LITWIN @KELSEYLITWIN

Steps away from Georges-Vanier Metro station in Little Burgundy stood a stone building.

Its age was visible—the cracks and discolouration in the cement addition told passersby that it had long been out of order. Its front doors were boarded up but colourful; an artist had painted testimonies to the building's past on the sheets of plywood; bright oranges, yellows and greens contrasted with the dark grey stone. Graffiti artists quickly turned the boards into canvases of their own.

But on the inside of the building, time was frozen: a typewriter sitting on an uneven desk, an encyclopedia strewn across the ground, film reels unwound, piano keys stuck and unable to be played.

Stepping into the former Negro Community Centre gave a glimpse into what once was.

The NCC closed the doors to its Coursol St. location in 1989, two years after one of its walls collapsed. The building was 123 years old—it had served the community as a Methodist church until the NCC took over the space in 1928, one year after the Centre's founding in 1927.

And then, in 2014, it was all gone. A wall had collapsed, tearing through all three floors of the building, seven months earlier. By November, it was deemed a public safety hazard and despite the community's objection, it was demolished.

A few relics survived the building's deterioration. Now, they're in Concordia's hands.

In 1998, while the Centre's board tried to save the building, the Concordia library was asked to safely house their archives. They were put into deep storage, history professor Steven High explained.

Over 100 boxes sat in the library's Special Collection archives for safe-keeping until 2013, when Shirley Gyles, the NCC's former president, officially donated the collection to the university. Four years later, an undergraduate history class is finally digging in.

"No one has had the opportunity

to access this archive," said High. "The idea is, 'What's in these boxes and how can we share it back to the community and the wider public?'"

High, along with Alexandra Mills, the library's special collections archivist, and Désirée Rochat, a specialist on community archives, are leading a group of 35 students as they search for stories in the archives.

"It's such a rich archive," said Mills. "It contains so much documentation about the centre, its members, and about the community that it was a part of."

High agreed. In reviewing the documents contained within these boxes, he explained, students can explore "different pathways into the past." These boxes, he said "are the foundation" to connecting the links between the Montreal Black community to its global history.

Rochat explained that that is exactly the purpose of community archives—they open history up to the world. Rochat's doctorate, in progress at McGill's Department of Integrated Studies in Education, focuses on these types of archives. "It's really community-based research," she said.

This work, she explained, coincides with her work of a similar nature with the Maison D'Haiti in St. Michel. "It's kind of like these two Black community organizations that end up playing a key role in [...] offering services to their wider neighbourhood communities," she said. "They're kind of anchors, in their own ways."

"What's interesting," High continued, "is that often, state archives are very much top down, and so it's hard to tease out marginalized voices." These archives, rather, contain a unique collection of personal records, photographs, correspondences and official documents from the Centre.

"It's usually the powerful whose stories are archived," he said. "But here we have an archive of very much a marginalized community within Montreal."

Rochat agreed. "The work around these archives is definitely necessary,

because I think that there's a lot of these histories that otherwise do not get told."

The purpose of delving into these boxes, Rochat said, "is so that the community can have access again to its own memory and its own past."

A student in the course, Nicola Sibthorpe, said that her favourite thing in the archival box she was searching was a photo of teenagers during one of the centre's programs, sitting in a tree. The photos, she explained, give a good sense of how Montreal has changed in the years since the centre's operation.

Sibthorpe continued that the documentation connects the history of the NCC to that of the greater Little Burgundy community. In her box, she found an article about the Union United Church, which was founded in 1907, that is still active today.

As a Swiss-Haitian originally from the Caribbean, Rochat spoke from experience. She said that she learned the Caribbean history of Montreal through organizations like the NCC.

"The archives of community organizations held an important chunk of history," explained Rochat. "But they also hold a lot of pragmatic information as to what organizing has been done, what community education has been done, and as an educator, they are resources on their own."

While chance made it that this project coincides with Montreal's 375th anniversary, High insists that this was not intentional. He said the decision to explore the documents now was inspired in part by the community's own milestone. "It's actually aligned with the 90th anniversary of the NCC," he said.

2017 is also the 100th anniversary of the Brotherhood of Sleeping Car Porters, High explained. The order was an all-Black union formed of railway workers at a time when unions and employers were still highly segregated. "They organized themselves to resist,

and to push not only the employers, but other unions to open themselves up."

The timing, he said, provides the opportunity to "open that jar a bit and break it out of that purely national narrative, and think about what this history means to other kinds of communities in Montreal and in Canada."

He reaffirmed that it's equally important to acknowledge these anniversaries in their own right. "No one is talking about those anniversaries and I think they're important too."

On the 375th celebrations, Rochat explained, "There are a lot of questions on what we are remembering and how we are remembering it."

Telling the narrative of Montreal as a city that is 375 years old, she explained, is telling a narrative of erasure, of forgetting the people who inhabited the land before the arrival of French settlers. "There's the construction of a very linear and non-diverse history of Montreal," she said.

The NCC, Rochat said, is an example of that erasure. In the years between the community's evacuation from the Little Burgundy site and its eventual demolition, she explained, NCC members pushed to have the building recognized as a heritage site due to its importance in the historical and political landscape.

Despite their lobbying, both to save the building and to have it preserved, it was torn down. *The Link* reported last year, on the anniversary of the building's demolition, that some felt as though the centre's board had not done enough to ensure the building's survival.

"That's a physical erasure," Rochat said, "but that's also very symbolic of the erasure of a Black presence in the city."

PHOTO KELSEY LITWIN

Béatrice Média Brings Feminist Content to Montreal

Meet Co-Founder Adriana Palanca

SHARON YONAN RENOLD
@RENOLDSHARON

Adriana Palanca doesn't live the most traditional life. The first thing she mentioned is a habit that one might find more common in a 20-year-old college student than an established businesswoman.

"Man, I really got to do laundry," she said, laughing. "The thing is that I am a fully fledged adult, and have been for some time, but whenever my mother comes to visit, she is appalled at the amount of laundry I have lying around."

Palanca is reminiscent of Tina Fey, not only in appearance but also in her unapologetically hilarious demeanor. The professional podcaster's voice echoes with cheerful confidence and invites listeners in with friendly enthusiasm. Her smile travels through the soundwaves.

"I absolutely love Tina Fey. When we talk about the people who influence [Béatrice Média], it's definitely her," she said talking about her latest venture: a feminist media project.

Palanca is no stranger to the world of online media. She has spent the better part of her career as a blogger, freelance writer, content creator and media consultant.

Her voice bounces with energy. It's impossible to picture her at a traditional five-days-a-week office job—it just wouldn't suit her. It's probably why, after getting her undergraduate degree at Concordia University, she took on the challenging world of freelance.

"Over the years, I've been trying to find a way to make my work more meaningful and to feel as if I'm leaving some kind of legacy," she explains. "That's what led to Béatrice Média."

For Palanca, Béatrice Média has been a long time coming. The company hosts panel discussions and produces a weekly podcast centered around feminism and the struggles of being a woman in the 21st century.

Palanca has spent a fair amount of time surrounded by women who distanced themselves from feminism. She has observed women around her feel afraid to identify as a feminist for fear of being labeled as angry or unreasonable. This inspired her to create a platform that addresses these issues directly and gives her room to explore womanhood today.

"We embraced a kind of feminism that we did not see in the media," she pointed out. "I thought it would be interesting to talk about the female experience, not in relation to men. Not to turn it into a comparison platform, but to talk about it in an honest humorous way."

Starting the project with a friend in April 2016, the first step was to turn an idea into a business. She and her friend took on a partner, Mireille St. Pierre, and started planning for where they wanted the company to go. Creative differences made Palanca's original business partner drop out of the project and Palanca took on the journey with St. Pierre alone.

But who is Béatrice? Palanca chuckles at this question.

"It was supposed to be a B originally, like a pair of boobs on the side," she said. "Mireille was doodling and she wrote out B-E-A. I immediately thought of Beatrice and the name stuck. Beatrice in Latin means 'bringer of happiness.'"

"And there are the connections with both Dante's Beatrice and Shakespeare's Beatrice," Palanca explained.

Daughter of Italian immigrants, Palanca was born and raised in Montreal in the 1970s. She recalled what she referred to as "a traditionally modeled childhood." Her voice slowed a bit, her prior enthusiasm slightly dampened. She remembered being told by her mother that as a woman, it



Adriana Palanca is the founder of Béatrice Média.

COURTESY MELISSA TROTTIER

was her job to care for the men in her life and clean up after them. She remembers believing that it is a woman's job to do housework and that men, whether she likes it or not, would be held to a different standard than her. It's a mindset that followed her into adulthood.

"I have been a professional for 15 years. I have dealt with colleagues and clients who are condescending, who essentially treated me like I was their secretary. Who treated me like I didn't know what I was doing," she tells me.

But Palanca explained how the overwhelmingly positive response to the podcasts makes it all worth it. She said the best part of her work is when women share their own stories and find an outlet to express themselves. Women have approached her on the street, eager to share their own stories of struggle and victory. Others contact her online, all earnestly seeking an outlet to express themselves in a place free of judgement.

But for Béatrice Média's first year of life, it has been quite the journey. Palanca said the biggest struggle is figuring out how to generate profit though the company. However, she insisted that the project is growing and improving.

On Jan. 11, the company hosted its first panel discussion on women and self-censorship. The event attracted dozens of young men and women, all of them eager to contribute to the discussion and share their own stories. Palanca says that this is what the company is all about and looks forward to explore all the possible outlets for future feminist media.

"There's all kind of possibilities: video, merchandise, maybe even starting a small publishing house. Béatrice Média is going to be around a long time," she said. "We aren't going anywhere."

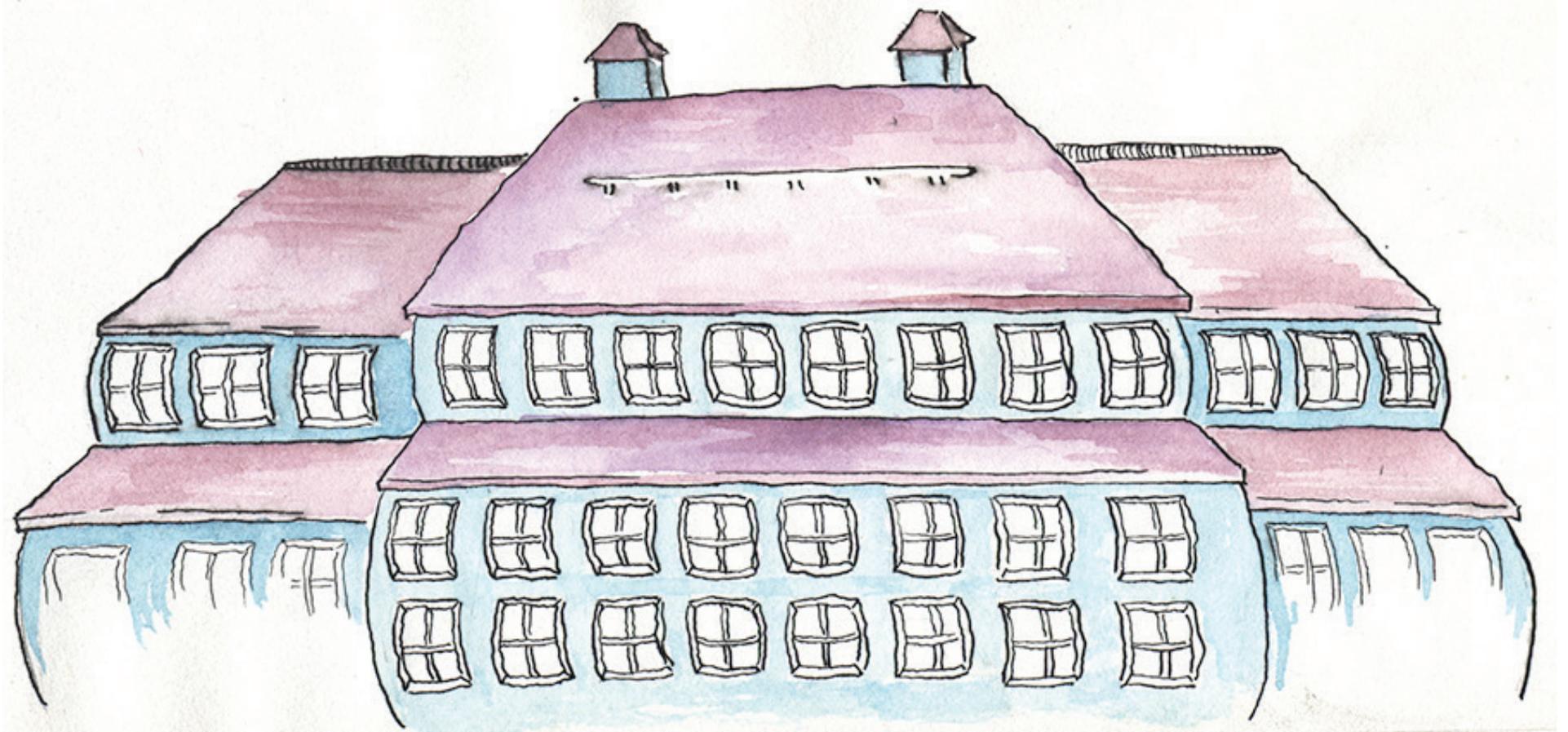
"I have dealt with colleagues and clients who treated me like their secretary. Like I didn't know what I was doing"

—Adriana Palanca

This Week in News at thelinknewspaper.ca/news

Scary Times in CASA: Students wanted transparency from CASA executive team after confusion regarding refunds at Halloween party.

Got a scoop? Got a tip? Want to write news?
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MORAG RAHN-CAMPBELL

A Vision For a Feminist University

Inclusivity Among Goals For Simone de Beauvoir Institute

CECILIA KEATING
@CKEATING14

In the 1970s and 1980s, Norwegian politician Berit Ås campaigned for the creation of a feminist university.

It was a radical concept for the time. After ten years canvassing for funds and support, lecturing on the topic and hunting for the perfect location, her dream was realized in 1985. A converted old-age home in a village in central Norway opened as the *Stiftelsen Kvinneuniversitetet*. Despite Ås' intentions to explicitly identify the university as a feminist institution, the title translates as "The Women's University."

In the 30 years that have passed since Ås' work, the term "feminist university" has remained largely dormant. A Google search only spits out few garbled results.

That is, until Kimberley Manning, principal of Concordia's Simone de Beauvoir Institute, revived the movement last year. She has been exploring the concept since June.

"It really started off as a question to explore, an aspirational vision," Manning said in a telephone interview. "It was a way to prompt discussion, to think about questions of equity in the university and the surrounding community, and the way in which gender, race, transphobia and class are treated."

The Critical Feminist Activism in Research project at SdbI was born out of these questions. It aims to "begin a reimagining of how our university works and who it works for," C-FAR's website explains.

Concordia graduate students Meghan Gagliardi, Annick Maugile Flavien, and Finn Purcell have been working with Manning for months, using an intersectional feminist framework to look at how equity, representa-

tion and inclusion can be improved both on campus and in the wider Montreal community.

"Concordia has this reputation as the people's university in a lot of ways," Gagliardi said. "Our work is about speaking to people who might not easily fit into the way the system works now and talking about how we can better reach their needs." The team is currently putting the finishing touches on a student survey that will ask undergraduates what their needs are in regards to inclusion.

C-FAR projects include a new feminist summer institute, which will take place from May 15 to May 19, led by Manning's SdbI colleague Dr. Geneviève Rail. Students can gain three course credits for participating. It will also be open to the public.

Under Manning's direction, a year-long, six-credit course called "The Feminism University Seminar" will open for undergraduate students in the 2017-2018 academic year. Throughout the course, students from both inside and outside of the SdbI can contribute to one of five social action projects.

These include investigating racism in elementary schools in Outremont and gender disparity in Concordia's electro-acoustics department. Others will look at developing gender and sexuality alliances in local schools, and integrating anti-racist women's studies courses in local high schools. The final project will work closely with the newly-established

Indigenous Directions Leadership Group.

"That is the one project out of five that still needs the most definition," said Manning in an email. "We have had a general discussion about focusing on 'decolonizing the university' by helping to educate faculty, but haven't gotten further than that yet."

C-FAR is also looking at how they can work with the competitive Communications Department to diversify prospective students applying.

Inclusiveness is central to Manning's vision for a feminist university. "We continue to live with the legacy of white liberal feminism largely being an exclusive project," she said. "We need to make race essential to what we are doing."

Key to this inclusiveness is the concept that students involved in any projects are duly rewarded for the meaningful, productive work that they are doing.

"For me, burnout is the opposite of living a feminist life," Manning said. Her own experience of integrating advocacy and activism as the parent of a trans child into her academic work at the SdbI gave her first-hand experience of the importance of "adding in, rather than adding on."

C-FAR's projects involve arming students with transferable, tangible skills and school credits for hard work.

C-FAR has incorporated this ethos into its

project planning. "There are so many students, faculty and staff already working on issues of equity and inclusion. Rather than create new projects that are doing the same thing, we'd rather partner up and share resources and collaborate," Gagliardi explained. She and her colleagues work closely with the Centre for Gender Advocacy and Concordia's Committee for Equity and Visibility in The Academy.

According to Manning, feminism, in all its forms, is central in creating change in today's "frightening" socio-political climate. "I'm actually optimistic, in this moment of crisis, that we at Concordia can offer a different and better vision of how we live together and how we can thrive and grow as learners and as members of a very rich community in Montreal."

According to Concordia spokesperson Marisa Lancione, enrolment in women's studies has grown by 90 per cent in the last ten years—a sign, according to Manning, that there is a current "need, desire and real engagement with feminism."

Manning will give a six-minute discussion on her concept of a feminist university at a Concordia University Part-Time Faculty Association MircoTalk called Feminism Matters on Feb. 7. Maria Peluso, ex-president of CUPFA, acknowledged that the event is the result of conversations with Manning and the "movement to create a feminist university."

The interdisciplinary event includes presentations from part-time faculty, full-time staff and students, including journalism professor Linda Kay, whose research looks at pioneering journalists, Alex Antonopoulos, part-time faculty member at the SdbI whose research focuses on addiction and transmasculine embodiment, and pk langshaw, Design and Computation Arts chair.

"We continue to live with the legacy of white liberal feminism largely being an exclusive project"

—Kimberly Manning

Rumblings Within Arts and Science Student Associations

ASFA Member Associations Seeking More Independence

VINCE MORELLO
@VINNYMORELLZ

A new federation of associations was formed two years ago at Concordia. This federation is not independent: it does not receive its own funding, it does not have a permanent office space and it's not legally recognized in the eyes of the Quebec government.

But, this could be changing very soon.

The Geography, Planning, and Environment Graduate and Undergraduate Federation, which consists of the Urban Planning Association, the Geography Undergraduates Student Society and the Geography Graduate Student Association, is seeking accreditation through an online referendum that will run through Feb. 13 to 17.

The perks of getting accreditation would be a positions book to properly represent their students, a guaranteed office space and, as a federation, the ability to represent themselves at the academic level, within their departments, when seats are made available to students.

Leaving the Arts and Science Federation of Association—of which they are still a member—is not why the federation wants to gain accreditation, according to GUSS President Miles Barrette Duckworth. If accredited, UPA and GUSS will remain in ASFA, and therefore continue to receive funds from them.

This year, GUSS received \$9,038.14, while

UPA received \$5,260.50. Duckworth said that they wouldn't be pursuing a fee-levy at the time, but it can be something that they look at in the future. Accreditation would allow them to do so.

"If ever in the future, people think we're doing a great job as a federation, and they want to see a lot more of the events that we do, we can vote and raise money on our own," Duckworth said.

The GGSA receives \$13 per student from the Graduate Student Association, and they received \$1,700 this year, according to GGSA Treasurer Etienne Guertin.

"For us being a part of the federation is part of being this cohesive community in the Geography Department that's kind of always existed," said Kiley Goyette, President of the GGSA.

In order to reach quorum, 50 per cent of the students in all three associations—totaling to about 1,100 students—need to vote. In addition, 25 per cent of all votes need to be in favour.

Talks of seeking accreditation have been going on since 2013, according to Duckworth.

Time for an ASFOut?

In February 2016, the Political Science Student Association overwhelmingly voted in favour for accreditation, and for a fee levy of \$1.60 per credit. The fee levy applies to all undergraduate students with a major or minor in human rights or political science. Their budget for the year is \$56,000, according to PSSA president Nora Molina.

On Feb. 13, PSSA will be holding a special general assembly to discuss the possibility of leaving ASFA.

Talks about leaving ASFA have been going on since a referendum vote to restructure ASFA, which included reducing the size of its executive team from six to three, failed in March 2016.

The special general assembly is for PSSA students who want to voice their opinions on the relationship between ASFA and PSSA. Molina said that no final decisions will be made there, but there will be talks about bringing it to referendum. In order to make a motion to bring the question to referendum, PSSA will need to meet a quorum of 40 people.

"We're going to need to reach a wider portion of our membership," she said, explaining the need for a GA. "So for now the focus is not so much taking a stance, but opening up discussions."

The PSSA were not given any money from ASFA this year because they failed to submit their budget on time. Since then, they have been financially independent.

"Every single expense that we have made this year has come from our own funds, not from ASFA funds," said Molina. "We've run quite successful events, so I think it's a model that is sustainable."

Each member association sends a budget to the VP of Finance, Christina Massaro, and ASFA disperses the money as they see fit. This year, ASFA set aside \$200,000 for their member associations.

Molina said that ASFA reached out to say that they were supportive of the movement, but she added: "They have been speaking out quite strongly against us in public to other students."

In a post on the "PSSA General Assembly- Time for an ASFOut" Facebook event, ASFA VP External and Sustainability, Agunik Mamikonyan, wrote that "[ASFA] are more than happy to help out! We only encourage autonomy and only want the best for your member association!"

Molina said that they have already reached out to lawyers to discuss the legal aspects of the secession.

On Feb. 13, PSSA will be holding a special general assembly to discuss the possibility of leaving ASFA.



The Geography, Planning, and Environment Graduate and Undergraduate Federation will be seeking accreditation in an online referendum.

KELSEY LITWIN

The Sexual Assault Resource Centre Is Moving

New Space Will Be Located on the Sixth Floor of the Hall Building

OCEAN DEROUCHIE
@OSHIEPOSHIE

Once hard to find, Concordia's Sexual Assault Resource Centre will be relocating to a new, more accessible space in the Hall Building at the end of this week.

Since its launch in 2013, the SARC has operated out of a secluded, closet-sized office tucked away on the third floor of the GM Building. Packed in with a handful of unrecognizable offices, many found navigating the halls difficult, even with the help of printed signs taped up on the walls.

"I am very excited about moving, it's going to be awesome," said Jennifer Drummond, coordinator for the centre.

The SARC will be packing up this coming Thursday, and setting up on the sixth floor of the Hall Building in room H-645 on Friday.

By Feb. 13, the new office will be ready to start accommodating the community in a fresh, more appropriate space.

Prior to the move, there was no reception area where students could wait to meet Drummond if they needed help. The Centre's recently hired service assistant, Ashley Allen, was working in a separate office down the hall.

"[The current space] makes things harder because we don't have a reception area right now. It's not really that private," Allen said. "It's an empty, spooky hallway."

Among the various services that Drummond provides to the Concordia community, she meets one-on-one with students to help them

cope and address experiences of sexual violence.

The drop-in centre, which is open every weekday from 9 a.m. to 5 p.m. was also in a space detached from Drummond's office.

"The new setup is way better," said Drummond excitedly. "My office and the drop in are next to each other, and then there's an open reception area in front of those offices."

The office space will be through the glass doors in front of the escalators on the sixth floor.

Although the SARC will now be in a busier part of campus, the hallway still provides a private environment, and a more accessible one, too.

"The fact that we have a door that closes our unit off from the hallways, I think is good," Drummond said.

A new space for the SARC means new opportunities to bring awareness to the centre's services. Once they're settled in, the centre will have an open house.

"People can come check out our new space and be reminded of our existence and our services," said Drummond. The open house doesn't have an official date, but Drummond speculated that it would take place at the end of February.

They also plan to start hosting a monthly breakfast, in hopes of growing the community and perhaps providing a softer introduction to students who might be thinking of reaching out.



Jennifer Drummond and Ashley Allen will move into their new office space at the end of this week.

NIKOLAS LITZENBERGER

The Link Volume 38 General Elections Are Almost Here

On Tuesday, Feb. 28 at 4 p.m. in The Link's office, in the Hall Building in room H-649 (1455 de Maisonneuve W.). Letters are due a week prior on Feb. 21 by 4 p.m. To be eligible, you must contribute to four separate issues.

Editor-in-Chief

Make the big calls and represent the paper. Through rain, snow and sleepless nights, you lead the troops of this paper to greatness.

Coordinating Editor

Direct the paper's online content and stay on top of news, fringe, sports and opinions content cycles. Conquer the Internet with cunning social media strategy and innovative ideas.

Managing Editor

Journalism works because deadlines are enforced. Oversee the paper's print production, keep editors and staff on their game, and make sure the paper comes out on time.

Current Affairs Editor

Put your magnifying glass to the week's happenings and dig deeper. Curate in-depth features and give context to news around Concordia.

(2) Co-News Editors

Direct the online news content. Get to know every inch of Concordia and its politics. Recite acronyms and chase the truth. Repeat after me: BoG, CSU, ASFA.

Opinions Editor

Separate the crazy from the coherent and put together one killer commentary section. Hunt down the strong debaters and columnists and give them a page to fill.

Copy Editor

Keep articles out of synonym hell and catch the mistakes, big and small. Make the boring stories exciting and the exciting stories even better.

Fringe Arts Editor

Expose all that's cool and underground in the Montreal art scene. From gallery openings to bands with three name changes, you're the go-to person for what's up-and-up in arts.

Fringe Online

As the online, regular counterpart to the fringe arts editor, you tell Concordia what's worth seeing and what to avoid. You are also in charge of our popular fringe calendar.

Sports Editor

Find the story behind the game. Give a voice to the athletes and highlight the great wins and tough times for all of Concordia's teams.

Sports Online

Be the ultimate source of knowledge for all things Stingers. Fast stats, game recaps, video and podcast work are your wheelhouse.

Creative Director

Design the visual language of the newspaper. Lay it out, make it pretty and break design boundaries.

Photo Editor

Capture Concordia life. Snap photos of Stingers games, protests and everything in between. Manage a list of contributors and become adept at Photoshop.

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Capture video every week for Facebook, Instagram, Twitter and The Link's website. Work with the coordinating editor to organize live sessions with bands, and capture on-the-spot news when it happens.

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One more contribution needed:

Pat Cahill, Tristan Masson, Solene Jonveaux, Sarah Jesmer, Jeremie Gauthier-Caron, Savannah Stewart, Rebecca Meloche, Keenan Poloncsak, Shannon Corranco

Two more contributions needed:

Kate Lindner, Simon New, Sophie Marisol, Sam Boaf, Lee McLure, Natalia Fedosieieva, James Betz-Gray, Taliesin Herb, Andrew Ryder, Shakti Langlois-Ortega, Kate Lindner, Marcus Peters, Julien Rose Johnson, Natalia Blasser, Candice Pye, Marissa Ramnanan, Lee McClure, Mitch Hodges, Julian Bata

Tiny Arms Challenges Industry Standards

New Film Production Company Aims for Diversity in Who They Cast

SHANNON CARRANCO

Tiny Arms Productions is an emerging production company that focuses on writing roles for women from diverse cultural backgrounds and sexual orientations. The company was founded by Annie Yao and Nathalie Darbyson in the summer of 2016.

After graduating from McGill University with a Bachelors of Science, Yao realized she still pined to work in the arts scene. She performed in a few low-budget Montreal theatre and film productions, but not much else.

That's when Yao and Darbyson founded Tiny Arms Productions to create a space for actors who don't find many opportunities.

For their newest production, a short film called "It's Carla Your Agent," Yao and Darbyson shot in Notre-Dame-de-Grace. Last Saturday, at 10 a.m. sharp, a team of 13 people filled a small living room with sound booms, high tech camera equipment, make-up kits and coffeemakers.

Written by Darbyson and Yao, it's a slice of life about a queer actress and her constant struggle auditioning in Montreal. The short is a comedy overall, but the duo also wanted to address some of the realities of life.

"Our preference is for comedy because it's the most fun to do, in our opinion," Yao said. "We tend to love watching comedy, too. We also like to experiment with mixed genres."

"Like in life, dramatic things happen, sad things happen, funny things happen," she said.

Darbyson and Yao are both part of the Alliance of Canadian Cinema, Television and Radio Artists. Since their budget is so low, they had to apply for "It's Carla" to be a Member Initiated Project—otherwise known as a MIP—which allows ACTRA members to work on co-op projects for little to no compensation.

"Right now this [project] is completely funded out of our pockets," Yao said. "We are looking for grants for our next productions. There are a lot of grants right now that are supporting women filmmakers, young filmmakers and minorities."

Until then, Yao and Darbyson will struggle to afford to pay the majority of their crew and actors. Most of the people who worked on the project last weekend were there for work experience, and out of commitment to the company's mandate.

Yao and Darbyson started Tiny Arms Productions because both women wanted to write original roles for people who aren't often cast, either because of their cultural background and gender.

"We want to hire any minorities—not necessarily just culturally," Yao said. "There are so many amazing actors out there that are just not cast."

For the last several years, Yao, a first generation Taiwanese Canadian, has had trouble getting work in Montreal.

"I've literally been told from casting directors

that I was great, and that they were really excited about auditioning me. But in the end, I wasn't cast because they were looking for a white girl [...] That's something you hate to hear," Yao said.

Actors of any background are going to have insecurities—that's to be expected. Wondering whether you're not the right height, or not the right size, or even fit enough for a role is one thing, but "then to be told that you're not being cast because your skin colour is different, that really sucks."

The main character in "It's Carla Your Agent," played by Yao, also has a girlfriend, but that's not a main focus in the narrative.

"We're not making the whole story be about a gay couple, because the story is not about their relationship. This is her life," Yao said.

Conversely, Darbyson and Yao found it challenging to fulfill their mandate. There seemed to be a lack of culturally diverse actors interested in, or even aware, of the project. According to Yao, 80 to 90 per cent of those who showed up to the first casting call were mostly white; "Hol-

lywood pretty actors."

Darbyson and Yao sent over 100 messages to actors and agents in Montreal in search of people to fill the roles. Yao explained that because the film is an MIP, they were limited to casting union actors.

According to Randy Duniz, public relations officer for ACTRA, the Montreal community accounts for 3,000 of the national 22,000 members. However, if someone isn't an ACTRA member, they can't work on a MIP production.

ACTRA steward Serena Gelinis said that the organization has made exceptions for other projects that have run into this challenge in the past. "The idea is that when you're doing a union project, you are accessing union people," she said.

ACTRA's Montreal branch recently created a diversity committee. Its mandate is to promote diversity and inclusivity in the industry, explained Duniz. ACTRA does not ask its members to self-identify. Duniz said that ACTRA was not in a position to share statistics from an optional survey from the Montreal community,

as "it did not accurately reflect the situation."

Finally, Yao and Darbyson's film ended up with only 50 per cent non-white actors.

The other component of Tiny Arms' mandate is writing roles for women. The female characters in "It's Carla Your Agent" are distinctly developed, and have well-rounded narratives. Yao explained this isn't something that we're used to seeing.

"Women [tend to] play these really crappy roles. It's so hard for a girl to get a cool role," she said. Yao and Darbyson made a point to create female characters that they would be happy to see on screens.

Over the summer, Yao saw a production of *Julius Caesar*. While that may seem ordinary, it wasn't—the play had an all-female cast. "It just fucking blew my mind. There's just something so different about seeing women play these roles. The dynamic is different. Their subtleties are different."

With files from Ocean DeRouchie.

"I've been told by casting directors that I was great, but in the end, I wasn't cast because they were looking for a white girl"

—Annie Yao



Tiny Arms Production's crew shot around NDG last Saturday.

SHANNON CARRANCO

Going to a sick concert, scene vernissage or indie movie screening? Want to write about it, and see it on our FringeBlog? Contact fringeonline@thelinknewspaper.ca



Bianca Giulione plays under the moniker Deadlift.

OCEAN DEROUCHIE

The Cords Aren't Tangled

Three DJs on Their Journeys in the Music Industry

OCEAN DEROUCHIE
@OSHIEPOSHIE

While Deadlift, Miss Mee and Zepha are all unique characters, one thing they share is that they're all DJs, and each of these musicians' paths has been distinctly her own.

Zepha is an emerging artist from Quebec City. While she's only breaking into the scene now, her adolescence is saturated in techno music and rave culture.

Bianca Giulione, who plays under the moniker Deadlift, has been making the rounds as a journalist-musician hybrid for a couple of years. After graduating from McGill, she moved to Berlin to DJ, write and record.

Miss Mee, on the other hand, has been vetting the house scene in Europe for nearly two decades, since her beginnings playing vinyl shops in Belgium in 1998. Now a producer, she runs her own label out of Montreal.

These artists played at this year's Igloofest, which is another accomplishment they share. While performing at a festival has varying significance to them—and though it's certainly not the crux of their careers—their presence lends itself to an exploration of how they got into the industry.

It was below freezing on the night of Jan. 20, but Zepha still performed in socks.

Despite being the middle of January, the cold night could have been mistaken for a warm summer day, as the ex-raver bounced shoeless from laptop to mixer, pounding out a heavy bass to a psychedelic visual show that brought the crowd right back to sun-filled times.

Playing Igloofest left Zepha in disbelief, even after wrapping up an incredible set. "I have been dreaming about this since I started playing at free raves," she said, now with shoes on.

Steering away from the mainstream since an early age, Zepha's went to her first rave at the impressionable age of 13.

"Our friend's mother brought us [to the rave] for Halloween. She liked house music a lot—and that's how it started."

It's obvious that her surreptitious roots have influenced her sound, which is chock-full of flowery melodies and trippy samples.

"I only play things that vibrate with me. I want to transcend my feelings through my music and make people feel what I feel!"

Despite an awesome set, Zepha is soft-spo-

ken about her music. "I am a beginner," she said, admitting that she underestimates herself.

Regardless, Zepha loves to create music. While she plays techno at gigs, she isn't constrained by the genre and often experiments with other kinds of sound, like down-tempo instrumentals paired with vocals.

She has also produced her own tracks, but ultimately took time to reassess her motives. Producing as a means of promotion, rather than as a creative outlet, was at the heart of the problem.

"You need to [produce] if you want to play in other countries. Most DJs are locals, and they're lucky if they make it internationally."

Zepha's intentions aren't too far off, though. "Many women inspire me with their work process within music, not just the jam itself," she said.

While she makes the jump from playing free raves, performing at Igloofest came somewhat naturally for Mississauga native Deadlift.

"I played Piknic [Electronique] in the summer, so that was kind of a foot in the door," she said. Giulione also attended the festival while she was writing for the McGill arts magazine *Leacocks*.

Now based out of Berlin, Giulione has been working in media, DJing and hosting her own monthly music show on Berlin Community Radio.

Settling into her career hasn't been easy, though.

"For a while, I really didn't have confidence in my ability. At first, all of my friends who were making music were guys—it wasn't a super encouraging environment. I felt weird about asking for help," explained Giulione.

But those days are far behind her, and Giulione said that now, she doesn't feel that way anymore.

"Some of the guys that taught me when I started now ask me stuff. I feel like I'm finally on a level playing field," she said.

Projects like Discwoman, a New York-based platform and collective that showcases cis-women, trans women and gender-queer talent, have inspired and pushed Giulione to continue on her own path in music.

"I'm lucky to have friends who are women



Miss Mee being an elegant snow queen behind the booth. COURTESY DENIS WONG



Zepha played her set at Igloofest with no shoes on. COURTESY PETER RYLAUX LARSEN

doing this professionally who have been able to give me advice about the industry."

Perseverance is key. "It's important not to give up, especially if you're not actively encouraged," Giulione said, highlighting that there's a lack of support for marginalized folk.

Through creating collectively and supporting each other, Giulione believes that women, genderqueer people and people of colour can gain more visibility.

"I think underestimating yourself is something that a lot of creative people go through, because you're putting yourself on the line," she said. "I can attest that, as a woman, it's hard to feel like you're supported sometimes."

In a recently sparked debate in the Twittersphere, DJ Jackmaster called out the music industry for systemically making it harder to be a woman in the field. "Apparently a female can't make a track on her own. Some[one] must have made it on their behalf zzz," he wrote on Feb. 5.

Considering that many of the most successful, top-earning male DJs—see David Guetta—don't produce their own music, artist Dustin Zahn called the idea "ridiculous." And it is ridiculous, when you realize that Deadlift, Zepha and Miss Mee have all produced their own tracks.

DJ and producer, Miss Mee has been in the scene for close to twenty years. Her beginnings are authentic. Influenced by hip hop music from the late 1990s, Miss Mee was frequenting record shops in Belgium, and subsequently started spinning vinyl in them in 1998.

"I have so many special moments," she recalled

fondly. She thought of a time when another aspiring DJ asked if she'd like to play together—looking for that encouragement to move past the fear of starting something new. So they played together, proving that solidarity can give anyone the courage to keep pursue their passions.

Progressively, Miss Mee's taste and style evolved. "You're like an archeologist—you discover things," she noted. With that, her direction took off from hip-hop and rap to house music.

"At the time, house music was blowing up—the French touch," she laughed. "I discovered deep and disco house, from New York and Chicago."

A flux and flow of discovery and practice, Miss Mee continued playing in Europe until 2006, when she decided to start a record label. Suddenly, she found herself in the studio 24/7, producing and collaborating with other artists.

"I met so many musicians. We mixed all of our experience together. And naturally, because I had a studio and was producing myself, we started the label."

Miss Mee left Belgium two years ago, following a hiatus from the music industry. But she wanted to start a new life, so she moved to Montreal. Nearly two decades later, the international artist said that she now has the opportunity to restart her career.

"As a woman, I think that we can do everything we want if we have motivation to restart. So that's what I did [...] For me, what's important now is creating emotion, and making people dance. I need to move with that."

With files from Shannon Carranco

"Underestimating yourself is something that a lot of creative people go through"

—Bianca Giulione, DJ

THE LINK CALENDAR OF EVENTS:

Feb. 7 - 14

TU 7

Book Launch - *The Lonely Hearts Hotel*

Famous Montrealer Heather O'Neill is launching her latest work and will be discussing it live. Joining her will be singer, songwriter, and multi-instrumentalist Laurel Sprengelmeyer. Rialto Montreal • 5723 Parc Ave. • 7 p.m. // \$5

Panel - The Nature of Institutional Racism in Montreal

Some of Concordia's undergrad students have banded together to organize an interactive discussion on institutionalized racism. Join 'em! Concordia Hall Building • 1455 de Maisonneuve Blvd. W. • 6 p.m. // FREE

WE 8

Workshop - Divestment from Fossil Fuels 101

Wanna learn more about the harmful impact of the fossil fuel industry—and also how you can combat it? Join in for a discussion and food! Concordia Hall Building • 1455 de Maisonneuve Blvd. W. • 3 p.m. // FREE

Sale - Cacti and Plants

Do you want a leafy friend to take home? Well, hey, here's your chance! The prices for the plants range from \$4 to \$8. Université du Québec à Montréal • 405 Ste. Catherine St. E. • 9 a.m. // FREE

TH 9

Community - Queer Concordia's Bi-Monthly Trans and Non-Binary Meet Up

Hang out with the folks at QC and discuss gender and the like in a safe environment. Queer Concordia • 2020 Mackay St. • 6 p.m. // FREE

Theatre - Intractable Women

Presented by Imago Theatre, this performance follows the story of Anna Politkovskaya, the only Russian journalist to cover the war in Chechnya. Centaur Theatre • 453 St-Francois Xavier St. • 7:30 p.m. // \$15 for students or \$20 for general

FR 10

Workshop - How to Podcast With Tristan D'Amours

The Link's online Sports editor and host and producer of the Pressbox Hat Trick podcast will be giving some helpful tips and tricks on how to get started with your very own podcast! Concordia Hall Building • 1455 de Maisonneuve Blvd. W. • 3 p.m. // FREE

Talk - Feminism and Self-Defense: Another Genealogy of Violence

Opening PhiloPolis, a philosophy festival in its eighth edition this year, is a French talk by professor Elsa Dorlin on violence against women. Bibliothèque et Archives nationales du Québec in Old Montreal • 535 Viger Ave. E. • 6:30 p.m. // FREE

SA 11

Concert - Benefit Show for the Syrian Crisis Appeal

A night of chill music to help raise money for the victims currently suffering through the crisis in Syria. All proceeds will be going to the International Committee of the Red Cross' Syria Crisis Appeal. La Vitrola • 4662 St. Laurent Blvd. • 8:30 p.m. // \$10 or PWYC

Concert - Love Matters

Music performances by debby friday, Honeydrip, and Odile Myrtil! All contributions go toward the Art Matters 2017 Festival, which supports emerging artists. Bar Le Ritz PDB • 179 Jean Talon St. W. • 10:30 p.m. // \$5 to \$10

SU 12

Workshop - Art and Activism: A User's Guide

But how can art be used as a platform to create social change? Vincent Mousseau, a Black, queer non-binary artist, can help you out with those kinds of questions. Unitarian Church of Montreal • 5035 de Maisonneuve Blvd. W. • 12:30 p.m. // FREE

Conference - Introduction to Michel Foucault

As part of the PhiloPolis 2017 events, there will be a crash course on Foucault! Haven't had enough of him yet? Well, here's your Foucault outlet. Université du Québec à Montréal • 320 Ste. Catherine St. E. • 10 a.m. // FREE

MO 13

Talk - Experimental Approaches With Jessica Eaton

Eaton will be talking about her acclaimed experimental approach to analogue large-format photography, which presses against conventions of abstraction and representation. Concordia EV Building, Room 11.705 • 1515 Ste. Catherine St. W. • 4:30 p.m. // FREE

Show - CozyFest

Self-Care Week at the Greenhouse starts with musical performances by Kissin Cousins, Marie Hamilton, and Kyazma. If you like ukeles and harps, this is probably the show for you. Concordia Greenhouse • 1455 de Maisonneuve Blvd. W. • 7 p.m. // \$5

TU 14

Talk - With Canadian Artist Jonathan Theroux

Theroux, who is a Canadian artist from the MFA program at University of Ottawa, painter and illustrator, will be talking about his art and what direction he's planning on taking in his upcoming projects. Concordia VA Building • 1395 René-Lévesque Blvd. W. • 6 p.m. // FREE

Event - «Où sont les femmes?» | Spécial Saint-Valentin

Every month, "Où sont les femmes?" hosts an event for women to just chill and have a good time. This time, they've brought DJ and comedian Karelle Tremblay and DJ Sunset. Ping Pong Club • 5788 St-Laurent Blvd. • Doors open at 5:30 p.m. // FREE

If you have an event you want featured, email: calendar@thelinknewspaper.ca

CALLOUT FOR SPECIAL ISSUE ON GENDER AND SEXUALITY

Have your voice heard.

The Link's Special Issue on Gender and Sexuality is coming up, and we are looking for diverse voices to speak on important and underrepresented issues.

Do you have a personal experience to share about gender or sexuality that you think could benefit other people? Write about it.

Are you interested in delving into research and interviews with key players about a topic you're passionate about? Delve away.

Do you witness underreported injustice at every turn? Contribute to this issue.

Next **Tuesday, Feb. 14 at 3 p.m.**, join us to brainstorm for our Gender and Sexuality Special Issue, which comes out on April 4.

Or email our coordinators at: assistantnews@thelinknewspaper.ca, fringe@thelinknewspaper.ca, fringeonline@thelinknewspaper.ca, copy@thelinknewspaper.ca

Come by our office in the Hall Building in room H-649 (1455 de Maisonneuve Blvd. W.) to pitch story ideas.

New contributors are always welcome!

SPECIAL ISSUE ON GENDER AND SEXUALITY

CALLOUT FOR SPECIAL ISSUE ON GENDER AND SEXUALITY

CALLOUT FOR SPECIAL ISSUE ON GENDER AND SEXUALITY

Unfinished Business

Joëlle Békhazi Looks to Put Past Heartbreak Behind Her Ahead of World Championships

ALEXANDER PEREZ
@DASALEXPerez

Joëlle Békhazi's introduction to water polo started in a rather unorthodox fashion. She was thrown into the sport—literally.

"I remember the first time she actually got into the pool to play water polo, she was actually thrown into the pool. She didn't want to play," said Békhazi's mother, Diane Keus.

After being tossed into the pool, she immediately became attached to the sport. "Water polo was, I guess, my natural feel," Békhazi said.

Békhazi, who has been involved in the sport since the age of ten, eventually found herself playing for the Dollard-des-Ormeaux Water Polo Club. Looking back, she remembered her first few practices, where she wasted no time impressing her coaches.

"I just remember there was this one moment [...] I got a bad pass—I'm a righty, so I caught it with my left hand and I transmitted it to my right and my two coaches were like 'Whoa, she's going to be good,'" she said.

Békhazi found herself excelling at the sport. Eventually, at 16 years old, she would earn her first call to the Canadian Junior National Team. Békhazi would be a mainstay for Canada in the years to come. Now, at 29 years old, the attacker is still a key component for the national team.

"Of course you're proud," said Keus. "You're proud of all the work she's put in it and she's there representing Canada."

"We as parents followed her everywhere, wherever she went. To be there to watch your daughter play it's pretty amazing"

Throughout her career, Békhazi has been successful. She has won Youth National Championships in 2004 and 2005, as well as Junior National Championships in 2006 and 2007. Békhazi would also go on to win at the senior level three times in 2004, 2007 and 2010.

Not only did Békhazi prosper at the national level, she was an integral player under Jovan Vavic's University of Southern California Trojans water polo team.

"Joelle was always the leader of our team, she was always very committed," said Vavic. "She was very reliable and she went out of her way to help others."

During USC's title winning season in 2010, Békhazi—who was studying biological sciences at the time—was the leading scorer for her team, notching 56 goals in 26 games. USC went on to win the NCAA championship in San Diego against Stanford University. She was the first Canadian to do so.

"Technically, [Békhazi] was very versatile and was able to do more than one thing. She was an excellent passer, an excellent finisher and also a very good defender," said Vavic. "She just hated to lose, she did whatever was

necessary for the team to be the best it can be."

Despite the several honours Békhazi has achieved over her career, there is one moment that continues to linger in her thoughts.

It was at the finals of the 2011 Pan American Games in Guadalajara, Mexico. Team Canada faced off against the United States in a game that led to the longest shootout in water polo history—a Guinness World Record. A win for Canada not only meant gold, but also Olympic Qualification.

Going into the fourth quarter, with a spot in the Olympics within reach, Canada found itself up 7-4, but the United States had other plans. The game went on to finish 8-8. After a scoreless overtime, shootouts would be the deciding factor.

"It ended up being four rounds of shootouts, and after the first round it's sudden death," said Békhazi.

With the shootouts still tied, Békhazi found herself as the last shooter. If she converted her chance, Olympic qualification was still up for grabs. Unfortunately, this wasn't the case. The United States would go on to win the shootout 27-26.

"Everybody was crying. There's nothing to say," said Keus. "They had worked so, so hard and again, the Americans beat them. It was a heartbreaking moment."

Canada would have a second chance at the world qualifier, but would unfortunately lose to Russia.

"I was going to retire after that," she said. But for Békhazi, the thought of letting go was something she couldn't seem to grip.

"After that game I saw my parents and it's like tears couldn't come yet because my body was just saying, 'Water Polo, I'm not done with it.'"

Békhazi would stay true to those words. She still finds herself a mainstay on Canada's roster and with the upcoming World Championships in Budapest, Hungary this July, she will look to put past woes behind her.

"I want to continue improving and playing to the best of my ability through the season and play some really great water polo at Worlds," she said. "It may be my last, therefore I want to end with a great note."

With the prospect of this summer's tournament being her last, Békhazi is already planning her future, post-water polo.

Having finished her Master's at McGill in physiology, Békhazi is now enrolled at the Collège d'Études Ostéopathiques studying osteopathy. Her plans following her water polo career will be to open up her own clinic, she said.

With Békhazi's eyes on the forthcoming World Championships, she's not only hoping to go out on a positive note, but she's looking to help develop the sport overall.

"It's something I love so much. I want to help it and help make it be something bigger in Canada," Békhazi said. "I think it's just the fact that I can't let it go."



Joëlle Békhazi fires one at goal in a match against team Great Britain.

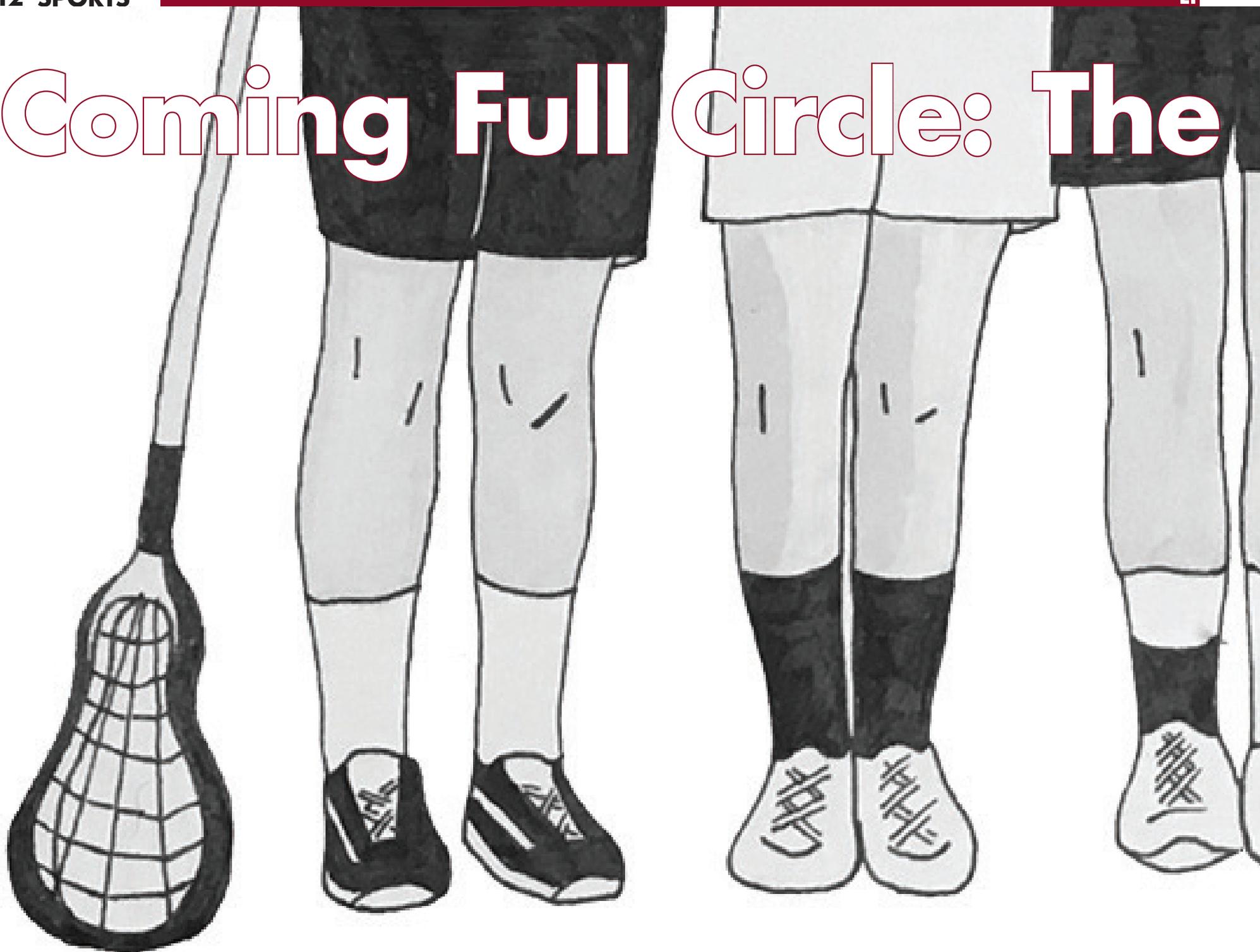


Békhazi has been in fine form in preparation for the World Championships in Budapest. PHOTOS COURTESY WATER POLO CANADA

This Week in Sports Online at thelinknewspaper.ca/sports

Pressbox Hat Trick Episode 87: A heated debate is imminent—Frank Lampard or Steven Gerrard?

Coming Full Circle: The



Increasing Recognition for the Indigenous Origins of Lacrosse

SAFIA AHMAD
@SAFS_ONTHEGO

“Our Country, Our Game.”

That was the motto of the National Lacrosse Association of Canada, established in 1867 just as Canada confederated. Lacrosse became Canada’s national sport.

That same year, players of Indigenous origin were partially banned from belonging to the NLA.

By 1880, they were completely prohibited from playing in championship games.

“Behind the story [of lacrosse] is actually a lot of exclusion and a lot of racism [against] Indigenous players,” said Dr. Allan Downey, an associate professor in Indigenous Studies at McGill University. “This is the very game Indigenous people shared with Canadians and within 30 years, they were actually banned from their own game.”

For many non-Indigenous people, lacrosse is easily viewed in the same light as any other sport where the only goal is to win. For Downey, who is of the Nak’azdli First Nation,

the sport represented more than wins and losses—it allowed him to get through school and earn a sports scholarship to Mercyhurst University in Erie, PA.

“I was able to travel quite a bit and ultimately, it’s been the focus of my research, the focus of my work, focus of my community work,” he said. “It just opened a lot of doors for me.”

But it’s not just Downey. From a historical perspective, lacrosse was meant to be played for more than recreational purposes. Deeply rooted in Indigenous tradition, culture and religion, it is one of the activities that defines and solidifies their identity.

Today, lacrosse remains a sport played by Indigenous communities across the continent. For some time, however, the history and knowledge of the traditional game was taken away from them.

“The various colonial policies that have attacked Indigenous identities, histories, cultures, ceremonies... all of these things have had a significant impact on Indigenous communities and left a lethal legacy within our communities,” said Downey.

A Little Pre-Colonial History
Before the arrival of European settlers in North America, Indigenous people played lacrosse as early as the twelfth century.

However, the sport wasn’t always known as lacrosse. In fact, its name varied from tribe to tribe. Each name denoted a different aspect. The Mohawks play a game called tewaarton, while the Crees called it ho’tti ico’si, both meaning “younger brother of war,” making reference to the warring aspect of the game.

Meanwhile, the Onondagas took part in dehuntshegwaes or ka-che-kwa-ah, which denotes “the men hit a round object.” The Choctaws engage in kapucha, which translates to “crosse,” or the French term for the stick used to play. The Onondaga and Choctaw tribes denote the technical and physical parts of the game.

Based on the variety of names attributed by different Iroquoian tribes, the game was played for many reasons. From settling inter-tribal disputes to celebrating during festivals, the overarching purpose of the game was to “play for the Creator”—an aspect of the game that is still alive today through the traditional

game lacrosse, known as the medicine game.

“Those types of games are very different from what you will see on TV,” said the general manager of the Kahnawake Mohawks Greg Horn.

Horn, who is also the editor-in-chief of the online news publication Kahnawake News, is Mohawk. From a young age, lacrosse was prominent in his life. In 2013, he became the general manager of the Kahnawake Mohawks, which play in the Quebec Senior Lacrosse League.

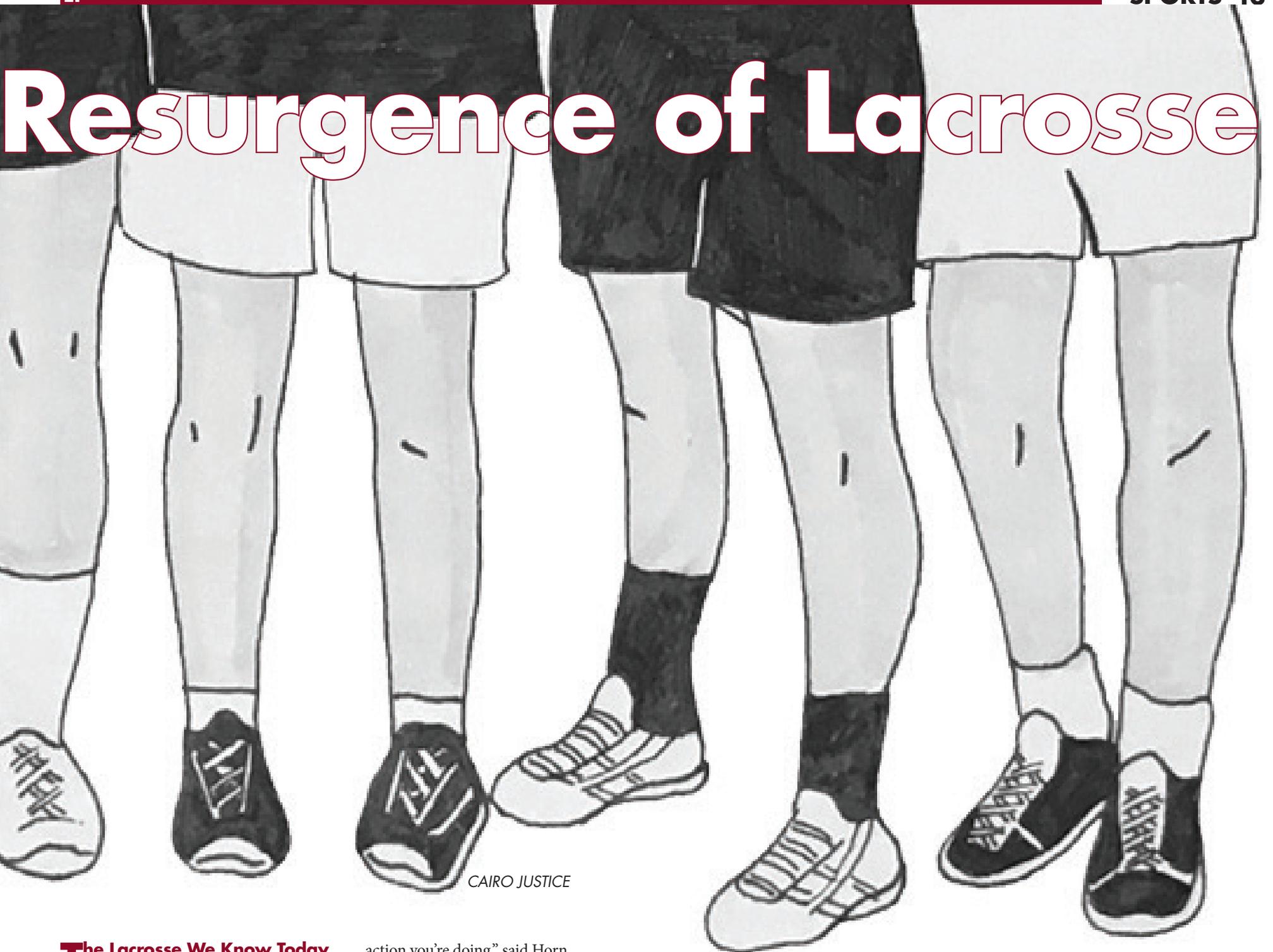
He explained that in the medicine game, there are no rules, no set number of players—“it’s whoever wants to play, plays”—and the sticks used to play are two-sided. Instead of a scoring net, there are simply two posts.

“It’s a bit different but it’s also because when lacrosse was given to us, it was seen as a gift,” he said. “Every time we play the game, we’re supposed to play it for the enjoyment of the Creator. So we go in, we play with a good mind and a clear heart.”

Prior to each game, pre-game rituals take place, like the traditional tobacco burning ceremony.

“No matter what, they need to be done.”

Resurgence of Lacrosse



CAIRO JUSTICE

The Lacrosse We Know Today

With the lack of rules, games could become violent as they were historically used to help train young players for battle.

In Fabrice Delsahut's journal article "From Baggataway to Lacrosse: An Example of the Sportization of Native American Games," the author explains that with the arrival of French missionaries in the early to mid-fifteenth century, lacrosse was heavily criticized.

However, it did catch the eye of a number of European settlers and by the 1700s and 1800s, white people began playing against Indigenous teams. According to Horn, extending lacrosse to other people has always been an important to Indigenous people.

"For us, the game doesn't belong to anybody," said Horn. "It belongs to everybody."

The game spread quickly—and changed rapidly. William George Beers, noted dentist and lacrosse player who campaigned in 1867 to have the game accepted as the national sport, took it upon himself not only to officially name the game as "lacrosse," but he also instilled the first set of rules seen in today's game.

In doing so, many aspects of the traditional game disappeared. The multifaceted nature of the sport, played for religious, spiritual, recreational and practical reasons, became masked under the umbrella term of lacrosse. The days of customizing the rules before each game began to slowly disappear in competition games played against non-Indigenous teams.

"Those names are there, because in our language, it's very descriptive, so it describes the

action you're doing," said Horn.

However, its violent nature stuck well into the 1900s. According to Delsahut, players engaging in violent acts—ranging severe physical injuries to accidental murder—were banned.

In 1876 and 1883, Beers organized games between Indigenous and non-Indigenous teams in Great Britain to promote the sport overseas and increase its popularity. Slowly, the game originally played by Indigenous people started transforming.

All these changes, combined with lacrosse's growing attraction, led to the exclusion of Indigenous players from the game. Over time, they were banned from playing on "white" teams.

"Excluding Indians from playing for a white club was a way of excluding us from the game," said Horn. "It leveled the playing field for white clubs. When these rules were written, it was outdated then, and it's outdated now."

The Resurgence

Despite more than a century's worth of colonialists appropriating a sport they renamed and adapted to their liking, lacrosse within Indigenous communities is experiencing a resurgence across North America.

"What we're seeing is those Indigenous nations are reviving those histories, those stories, which is significant and really important work," said Downey.

Part of this reconnection with past heritage can be linked to the recognition of the

"Indigenous nations are reviving those histories, which is significant and really important work"

—Greg Horn, Manager of the Kahnawake Mohawks

Iroquois National Lacrosse team by the Federation of the International Lacrosse in 1987. The ability to compete as a nation is in an important step in recognizing the Indigenous roots of the game.

On top of that, history was made in 2015 when the World Indoor Championships were hosted on Onondaga nation, marking the first time an international lacrosse tournament was held on Indigenous land.

"That was huge," recalled Horn. "When the Iroquois Nationals played team USA in Onondaga, that was the first ever the Iroquois Nationals had an actual home game on home soil."

Another factor is the rise of the Thompson brothers—Lyle, Jeremy, Jerome and Miles. Born and raised on Onondaga nation, they have become the faces of the Iroquois Nationals. Downey believes that they have become a source of inspiration for Indigenous youth.

"The Thompson brothers are great ambassadors for the sport," said Horn. "They

opened doors for a lot of people. And now other schools are starting to look at some Indigenous players."

For Horn, lacrosse is coming full-circle with increasing recognition of its Indigenous roots.

"We got these university teams, these top tier teams looking at our players saying, 'Okay, well we need to have these players on our team,'" he said.

While progress has been made in re-discovering the history and traditions that underlie the sport of lacrosse, there are still issues that have yet to be addressed. The presence of sports teams and mascots bearing offensive Indigenous names remains to be an issue.

"There's a colonial residue within the sport that has not been addressed, which needs to happen for positive change, on mutually agreeable term that sees Indigenous peoples and Indigenous teams really playing a significant role in the future of lacrosse," said Downey.

"This should be the primary step in terms of moving forward."

After Quebec City, Make Racists Afraid Again



GRAPHIC NICO HOLZMANN

Solidarity With Our Muslim Brothers and Sisters

BY JON MILTON
@514JON

It couldn't happen here.

That's something that we say to ourselves a lot in Canada. We say it when mass shootings happen in the States. We watch as a xenophobic tyrant takes power south of the border. We say it to ourselves as we watch Nazis gain ground in Europe, and as the so-called alt-right sieg heils its way to the mainstream.

But it is happening here.

On Jan. 27, a young white man in Quebec City entered a mosque with a gun during prayers, killed six people, and injured 19 others. The day before the attack, the (alleged) shooter told a friend that he only wanted white people to immigrate to Quebec, that he was afraid that non-whites would marginalize white dominance.

In other words, this person was an extreme-right wing white nationalist. While some media have focused on his individual mental issues—notably anxiety and alcoholism—the racism which led to the attack is a social pathology.

Racism in Quebec, and Islamophobia in particular, are increasingly normalized. Much of the blame for this normalization can be laid on the media. At the provincial level, the worst culprit is the Quebecor empire, which owns TVA and LCN, as well as the *Journal de Montréal*. They also own the *Journal de Québec* and many local papers. Quebecor was also the owner of the now-defunct Sun News Network, a cable news network that attempted to become Canada's Fox News.

On the pages of Quebecor newspapers, authors such as Richard Martineau and Mathieu Bock-Côté regularly write columns that demonize Muslims, anti-racists, feminists and leftists in general as being an existential threat to Quebec.

Martineau also had his own show on LCN, where he once wore a burqa during a debate over the Charter of Quebec Values. Bock-Côté—whose Facebook profile was the only personal page followed by the Quebec City shooter—recently wrote a piece about how right-wing nationalists and fascists aren't real, or at least not a threat, in Quebec.

Bock-Côté advocates for Quebec nationalism to become "identitarian," wherein one prioritizes the preservation of the supposedly threatened Quebec culture. This pseudo-academic

argument is a common dog-whistle for white nationalists who believe that multiculturalism is a form of "white genocide."

In Quebec City, popular talk radio shows—notably on Radio X—spend hours railing against the imagined enemy of Sharia Law. Hosts like Jeff Fillion and Eric Duhaime, stars of two of the station's most listened-to shows, are open Islamophobes.

Fillion said recently that he is not bothered by being labeled extreme-right, and argued that "Islamic immigration" should be entirely stopped. When a pig's head was left in front of the Quebec City mosque a few months ago, Duhaime disingenuously asked whether it was really evidence of hate.

Richard Martineau also has a talk show on Radio X and less than a week after the shooting, one of his guests described how "moderate Islam does not exist."

This context, where mass media has enabled a growing racist hysteria against migrants, particularly Muslims, has coincided with a massive uptick in racist and fascist organizing. This mostly takes place online through social networks like Facebook, but is increasingly manifesting into a street-level presence.

La Meute is a Facebook group with tens of thousands of members. Founded by a former Canadian Forces soldier named Eric Corvus, the closed Facebook group is filled with conspiracy theories about "Islamist-leftist" plots to impose Sharia law on the West. Outlandish narratives like this serve to radicalize right-wingers.

Beyond the Internet, Quebec City far-right street gangs engage in "community watch" patrols. The Soldiers of Odin—a group originally started by neo-Nazis in Finland—wear matching biker vests and patrol the streets in groups. They describe themselves as a community organization, but a quick look at the history and actions of the Soldiers worldwide show that the group is, in fact, a far-right nationalist vigilante organization.

After the mosque attack, members of The Soldiers of Odin cheered in private conversations obtained by *Vice*. The group is planning on ramping up their "patrols" around the mosque in the future.

Atalante Québec is another street-level fascist organization in Quebec City, which is considered extremist even by the standards of the far-right. This group engages in torch-lit patrols in immigrant neighborhoods as an intimidation tactic, and attempts to gain legitimacy with whites by distributing food to the poor—but only the poor of "neo-French" origins.

Atalante organizes itself through the Nazi-skinhead subculture, and its logo regularly flies at concerts by *Légitime Violence*, a Nazi metal band. The group has also brought in fascist theoreticians from Europe for public conferences.

This is the Quebec we live in today. For a long time, Muslims have been saying that they face a growing tide of racism and Islamophobia, but most of us white people and non-Muslims have refused to clean house. It's high time we change that, and begin organizing a serious mass anti-racist movement capable of shutting down white supremacy.

Because racism and Islamophobia are fueled by a wide array of systemic factors, the destruction of white supremacy will require a diversity of tactics and strategies. Different people can engage in the struggle in ways that are appropriate to their ability, and target different pillars of systemic racism.

One low-risk way to engage is to target media outlets that propagate racism and raise the cost of hate. In the United States, grassroots pressure has led to 818 advertisers abandoning Breitbart, a website which describes itself as the platform for the white nationalist alt-right movement.

In Quebec, the Sortons les Poubelles campaign is attempting to organize a similar campaign against the trash talk radio stations that give a platform to racism and Islamophobia.

Online-based groups like La Meute can be brought down by a different set of tactics and strategies. In the US, the past months have seen a series of internal collapses within online hate communities. Each of these collapses has been triggered by doxxing, or the revealing of personal information on anonymous online racists.

When a leader's information is revealed, they are subject to pressure—anti-racists can call the racist's boss and pressure them to be fired, for example. This can also be seen as raising the cost of hate, on an individual level.

Groups like the Soldiers of Odin and Atalante, on the other hand, gain their power through street-level presence—so the best way to lower their organizing capacity is to deny them access to the streets. Organized, militant direct action has and must continue to shut down fascist organizing.

Racists and fascists cannot have a platform to spread hate. This is not a game, it's not some theoretical argument about free speech. As we saw in Quebec City, people's lives are on the line.

MARISSA RAMNANAN

There have been a rising number of hate crimes toward the Canadian Muslim community in recent years. Most notably, the shooting that occurred at the Centre Culturel Islamique de Quebec, resulting in the deaths of Mamadou Tanou Barry, Abdelkrim Hassane, Khaled Belkacemi, Aboubaker Thabti, Azzeddine Soufiane and Ibrahima Barry—may they rest in peace.

A vigil was held for the victims and their families in Montreal on the following day, gathering over a thousand attendees. A slew of posts were also made on virtually every multi-media platform demonstrating remorse and love for the Muslim community in Canada, and around the globe. However, I—as a Christian and citizen of Montreal—began to ask myself if this was really enough.

Discrimination toward the Muslim community can be seen every day on social media, perpetuating the Islamophobia that persists in the Western world. Hate crimes in the United States are frequently being reported in the news, but Canadians tend to feel disconnected from it, separated by a border. However, this most recent attack has shaken Canada to its core, and snapped us to the reality that Canadians have been trying to ignore for the longest time—Islamophobia is indeed happening in our own country as well.

Some may blame the climate of discrimination in Canada on the failed Charter of Values in 2014—which attempted to enforce secularism through the removal of

religious symbols from public service establishments, including the hijab, the niqab, the turban and the kippah. However, Christian symbols were largely exempt.

Others may point fingers at the United States, blaming President Trump's immigration ban on seven Muslim countries for 90 days.

Whatever the case may be, the facts remain the same—institutionalized racism, and systemic Islamophobia is woven into Canadian as well as Quebec society. Attacks are happening in our own neighborhoods.

On Feb. 2, the same day the first funeral was being held in Montreal for three of the victims from the shooting, there was an incident of vandalism on a mosque located in Montreal's Pointe-Saint-Charles neighborhood. According to police, a window was smashed and the building was egged.

"We were not expecting that, on the same day," Musabbir Alam, co-founder of the Canadian Muslim Alliance, told CBC News in a statement on the incident. "On the one side, we're actually celebrating solidarity, and on the other side, this is happening."

Despite the large amount of support being shown by "Muslim allies" through social media and attending vigils, these attacks are still taking place, and are occurring with a higher frequency.

Sania Malik, a Concordia student and writer for the online publication, mvslim, wrote in the aftermath of the shooting that "this is not the time to be silent, to lean on euphemisms, but rather the time to call hate, hate. Condemn violence and identify its roots. Highlight the growing sense of xenophobia and racism and

then deliver actionable solutions."

Malik continued, "I want to go to a protest where I don't just hear about Canada's love and respect for diversity; I want to hear something actionable, [...] that will spur change."

So, what can non-Muslims do to become better allies, and hopefully decrease these acts from happening?

Sarah Boumedda, a student at Concordia University, suggests that the first step would be to learn about Islam, rather than discriminating against a religion without understanding it—or, alternatively, "showing support" and not understanding what you are supporting.

"I'm not saying people should rush to the bookstore and buy a copy of the Quran and dissect its every word, but maybe just ask a Muslim about it," Boumedda said. "Once you know more about the religion, act towards raising awareness about it. Show that we're not monsters; we're normal people with normal lives and interests just like any other Canadian or human being."

Since Sunday, there have been a lot of acts of solidarity, "which is absolutely heartwarming," Boumedda said. "But we need to acknowledge that there is a problem of Islamophobia in Quebec."

In order to become better allies, we must increase societal exposure to Muslims in order to humanize the community. This can be done through social media, or in person.

Bilal Abdul Kader, the founder and president of the As-Salam Mosque and the Al-Madinah Center, said Muslim communi-

ties came to Canada to have stability, equity, fairness, and constitutional rights. "The best support that can be given is to deal with any Muslim (man) and Muslimah (woman) according to their [own] skills, merits, and attitudes," wrote Abdul Kader in an email.

According to Abdul Kader, the greatest support for Muslim women is to interact with them naturally, with no aggression or pity. They just need a smile and a quick chat instead of harsh regards or a look of pity.

Assurance from peers that racism does not have a place in Quebec will help greatly, said Abdul Kader. Learn about Islam from the Quran, Abdul Kader suggests, or directly from Muslim people and its authentic traditions rather than what is broadcasted on social media. Exaggerated support and exaggerated oppression are both harmful, Abdul Kader further explained.

On Tuesday, Jan. 31, Montreal police chief Philippe Pichet stated that there have been 14 reports of hate crimes in the city since the Quebec City mosque shooting.

It is imperative to educate ourselves on systemic Islamophobia, and then educate others on the subject. Through this realization, real action and change will be on its way. Spreading awareness of the hate crimes conducted toward people in our communities will keep the struggle alive.

As Canadians, as human beings, we cannot sweep these attacks under the rug. We cannot ignore the rising Islamophobia in Quebec. We must deal with the problem head on. Lest we forget.

Getting Real About Fentanyl

Notes on Media Coverage of Drug Outbreaks

AYRTON WAKFER

Fentanyl is an opioid painkiller notorious for its potency, presenting a high risk for overdose when used recreationally. The lethality of the drug is widely covered by the media, the epidemic equally well reported, meaning the public's opinion is understandably fearful.

No matter how many times mortality rates are published, users will continue to use. Drugs are part of our society—allowing businessmen to run 24-hour shifts, the blue-collar worker to unbutton, and the rock bottom to blunt their existence. Fentanyl is the new patch, powder and pop on the block, presenting a cheap and exciting offer for those in need of a thrill.

Although numbers and fear sell papers, they don't solve addictions. When *The Globe and Mail* runs articles titled "A Killer High; How Canada got addicted to fentanyl," what are they doing besides inciting fear? An article outlining how users buy the drug from overseas simply shows what not to do, unless the goal is increased addiction. The only takeaway was how cheap and available fentanyl is, a revelation published many times before.

In a *New York Times* article called "Heroin Epidemic is Yielding to a Deadlier Cousin: Fentanyl," the magazine listed

America's fentanyl deaths and busts by state—a metric which breaks down the numbers on how users have failed to safely use the drug. Wouldn't articles outlining safe doses of fentanyl work towards lowering the death toll? The article's firsthand accounts of how overdoses occur so quickly that naloxone—an opioid blocking antidote—cannot be administered before death is chilling. But instead of dwelling on fatalities, why not find out how death is avoided?

Education and awareness are the most powerful antidotes to any street drug. Knowing what you're doing, how to take it, how much to take and what it entails is key knowledge for responsible—or, at least, not deadly—usage.

Doctors trained to safely administer fentanyl handle the drug with care, but they are not the ones delivering the majority of fatal doses. If the fentanyl pandemic is to be curbed, people need to stop dying. Rehab is a useful resource, but very hard to attend posthumously.

It is impossible to deny opioid usage is approaching pandemic levels. British Columbia's provincial health officer Perry Kendall declared a public health emergency in April 2016, after provincial overdose deaths rose 30 per cent from 2014 to 2015—with fentanyl involved in 31 per cent of cases. Accord-

Instead of dwelling on fatalities, why not find out how death is avoided?

ing to data from the Centre for Disease Control, the US has seen a 75 per cent increase in deaths involving powerful synthetic opiates, like fentanyl, in the same one year span.

Mass media needs to mature and outgrow shallow stigmas towards drug use. Education is power, and a chance for users to save themselves. Death totals turn human issues into statistics, alienating viewers from a harsh reality. People are dying at an alarming rate, seemingly making the same mistakes over and over. Perhaps they just don't know any better.

The status quo should see users and addicts treated with dignity, and given an opportunity to redeem themselves. This means empowering "illegal" users with the same knowledge as those administering fentanyl legally.

The abuse is rampant, so instead of fearing the trend, let's lessen its lethality. It's time to get off our sober high horse.



JENN AEDY

THE LINK WORKSHOP SERIES

Feb. 10 How to Podcast With Tristan D'Amours

Hey there. Do you listen to podcasts? Feel inspired to start your own but you don't know where to start?

Join *The Link's* online sports editor, host and producer of the Pressbox Hat Trick podcast Tristan D'Amours as he explains the basics on how to start, get geared up and publish your very own podcast.

March 3 Reporting on Quebec Politics with CBC Reporter Jonathan Montpetit

Quebec is, in many ways, different from the rest of Canada. Join us for a workshop on understanding Quebec's politics, finding stories and investigating them thoroughly.

Jonathan Montpetit, a CBC web reporter and political analyst will be joining us to share his experience, so bring your questions and concerns.

March 10 Feature Writing With Adam Kovac

Long-form journalism is hard. You have to captivate your audience in 2,000 words or more. Rest assured, all you aspiring storytellers—we have one of the best in Canada coming in to give some tips on the craft.

Adam Kovac has written features for *Rolling Stone*, *Maisonneuve Magazine*, *The Toronto Star*, *The Montreal Gazette*, and more. He's also the former features and current affairs editor at *The Link*.

All workshops will take place at 3 p.m. in our office: Room H-649 of Concordia's Hall Building (1455 de Maisonneuve Blvd. W.) **See you there!**



JULIAN BATA

Montreal Police Need to Better Respond to Campus Sexual Assaults

CANDICE PYE
@CANDICEPYE

Last year, in the quaint West Island town of Saint-Anne-de-Bellevue, a young woman was sexually assaulted at John Abbott College while walking down a hallway with someone she knew.

The story followed a fairly typical narrative of on-campus assault cases. The victim reported and waited, but to little avail. When the press picked up her story, she stated that the Service de Police de la Ville de Montréal had failed to complete a thorough investigation and dismissed her case after accusing her of lying.

The SPVM's rejection of the case was criticized by many, and raised several questions regarding their training, but justice for the victim has yet to be served and the perpetrator continues to walk free.

When it comes to sexual assault, the Montreal police does not have a particularly competent image. In a piece written by Annabelle Blais for *La Presse*, a representative from the SPVM was quoted as saying that women should “refrain from taking taxis alone while under the influence” to prevent sexual assault at the hands of taxi drivers.

Even though that statement came from 2014, the notion of sexist police officers in the city of Montreal is anything but new. In 1989, in another *La Presse* story, Suzanne Colpron wrote that sexual harassment was rampant within

the SPVM, explaining that male officers often victimized their female colleagues. Colpron referred to a poll conducted by the organization Travail Non Traditionnel, which concluded that, out of the 250 female police officers that participated in the survey, 62 per cent of them were victims of sexual harassment in the workplace.

Not unlike the instance of the SPVM's taxi safety statement, victims of sexual assault are often subjected to “victim blaming” at the hands of Canadian police. This lack of empathy for victims creates an unsafe environment for other victims of sexual assault—discouraging them from coming forward, sharing their stories and putting their aggressors behind bars.

A survey conducted by the CBC in 2014 found that 16 Canadian post-secondary schools had zero reports of sexual assault for six consecutive years. While this may give the illusion that Canadian schools have low rates of on-campus sexual assault, it instead points to the fact that victims are often reluctant to report. In an anonymous survey of 43 people that was conducted for this story, seven said they had been sexually assaulted on campus. Of these seven, none had reported their case to school administration or police.

Considering the positive steps many campuses are taking in terms of sexual assault prevention and intervention, these statistics are disappointing. Some John Abbott College students said they believe their school has always been very efficient in providing helpful

resources on campus. Beatrice Clarke, a John Abbott alumna, said the college has always done its best in keeping the campus safe.

“I remember, while I was attending [John Abbott], there was a brutal attack upon a woman on campus and it made us all very uneasy,” said Clarke. “The administration did a wonderful job as a result, in boosting security, especially after dark, and education about how to avoid terrible situations.”

Regardless of all the positivity surrounding counseling and consent education on campuses like John Abbott's, a significant number of victims are still hesitant to report. Unsupportive rhetoric on campus and a lack of competence within the Montreal police are still large factors. John Abbott graduate Ariana Borjian said that last year's case was not the first sexual assault she had heard about during her time at the college.

“The objectification of women and catcalling on school grounds is a daily affair,” said Borjian. “The overall environment of John Abbott is not a safe one for sexual assault survivors because of the sexism and ignorance amongst students... The services seem to be there, but without peer support, it can be extremely difficult for a student to bring himself or herself to consult them.”

Nicole Common, a 2009 graduate, said that her experience at John Abbott also failed to be conducive to safety or prevention.

“I think the way that certain events are

hyper-sexualized is not helping the issue,” said Common. “Certain performances in the Agora and the way that certain speech was allowed... One [comedian] made such vulgar rape jokes that I got up and walked out.”

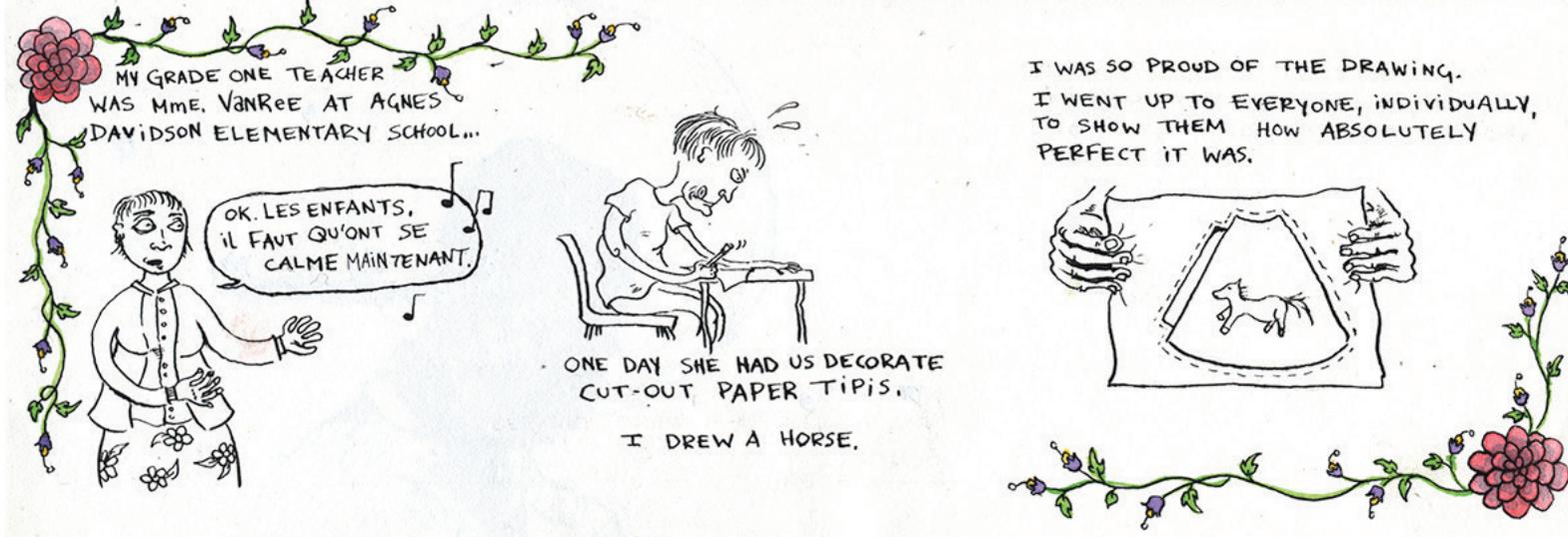
While not all students or faculty at John Abbott are fully engaged in promoting a safe space on campus, student Nathalie Wong says there's still hope for the future.

“Although the victim did not receive justice from the police, administration and staff, she did receive a lot of support from students,” said Wong, referring to a petition started by Concordia University student Elizabeth Hanley. The petition calls for apologies, justice and progress, and has received more than 1,800 signatures.

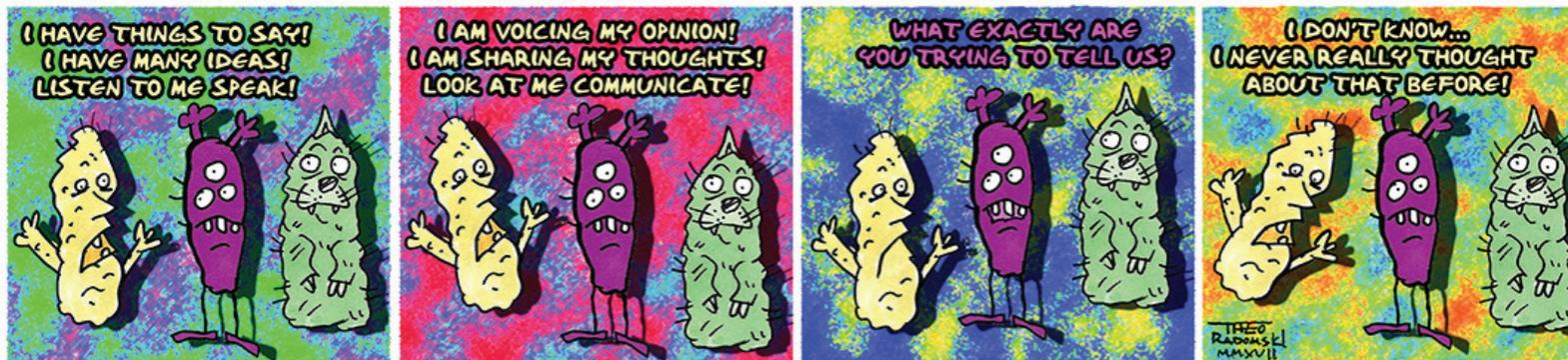
The plague of sexual assault on campus is not a new phenomenon. Whether it is within the SPVM, school administrations or the students themselves, it is becoming increasingly obvious that change is imperative. As a former member of It Happens Here, Dawson College's sexual assault awareness initiative, Catherine Duret says the best way to incite change is by showing support for victims and their stories.

“Sharing a personal and often traumatic story of assault—sexual or other—is, of course, no small task,” said Duret. “That is why, when people do come forth with these claims, it is so important to hear their story, respect it, and aid them in finding the help they need in order to go forward.”

Crap Comics by Morag Rahn-Campbell @madd.egg



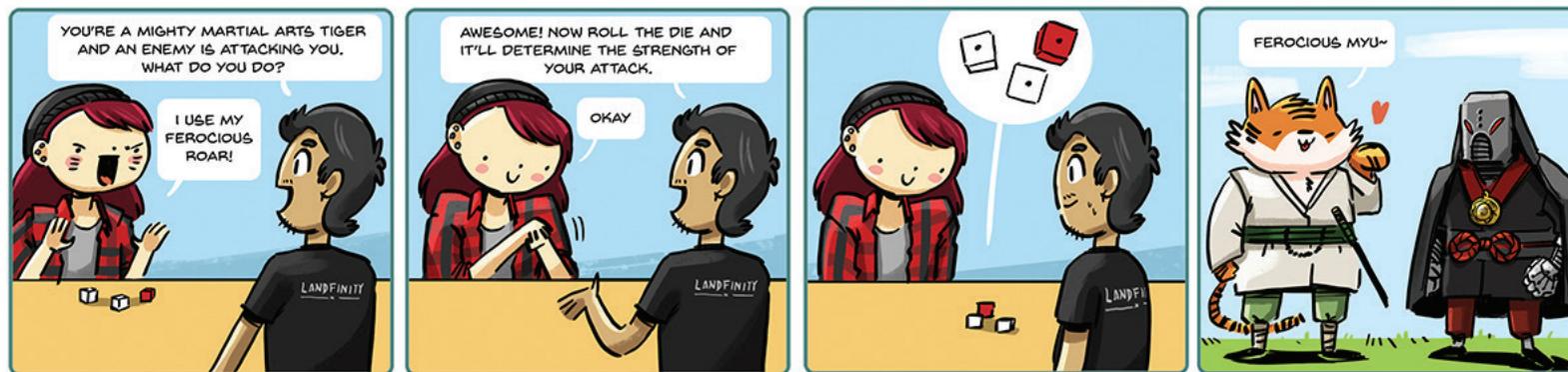
Hastily Put Together by Theo Radomski @flannelogue



The Epic Adventures of Every Man by Every Man



Caity Comics by Caity Hall @caityhallart



Homebody by Bronson Smillie @bronsosaurus





MORAG RAHN-CAMPBELL

The cover of this week's *Link* is a portrait of the past.

Taken in the basement of the long-abandoned and now-demolished Negro Community Centre in Little Burgundy, the derelict piano's dusty keys once made history.

Oscar Peterson, a world-renowned jazz pianist born in Little Burgundy in 1925, likely played that piano.

At his death in 2007, Peterson was a Companion of the Order of Canada, the highest award bestowed on Canadian civilians. He was a Chevalier of the National Order of Quebec. He won eight Grammy awards. He did as much as anyone in the city's history to put Montreal on the map, culturally.

Why, then, is he absent from Montreal's 375th anniversary celebrations?

Why too is Oliver Jones, another jazz titan with a more than 70-year career, another Little Burgundian who walked in the footsteps of Peterson, another patron of the NCC, not honoured alongside the paler figures of Montreal's past?

And it's not like their omission was an unconscious mistake.

According to reporting by the *Montreal Gazette* in 2016, during the planning of Mon-

treau's \$329 million blowout, proposals for a parade and a mural—honouring Little Burgundy and jazz and Black Montreal—were brought forward and then dismissed.

Now, in all of the events planned for the 375th celebrations, the only one directly honouring Black histories in the city is a one-day art exhibition in St-Michel highlighting the history of the borough's Haitian community.

Organized by Maison D'Haiti, the event description on the 375th website promises to cover, essentially, the whole story.

How is it fair to the Haitian community of Montreal to have their entire history summarized in a one-day art exhibition? How is it fair to the other Black communities of Montreal to have their histories ignored completely, or conflated with Haitian history—contributing to the racist construction of a monolithic Black culture.

How is it fair to have the only mention of Black slavery's role in the history of Montreal—on the website about the history of Montreal—be a passing word in the last sentence of an event description?

As for representing other Black communities—or communities of colour in general—the website's content says it all. Of 120 blog posts

about Montreal's history, seven are about or include people of colour—and one is about peanut butter, another is about the Harlem Globetrotters, two things 100 per cent absolutely always associated with Montreal, obviously.

But no Oliver Jones. No Oscar Peterson. No jazz. No Senegal. No Cameroon. No Trinidad. No Michaëlle Jean. No Kaytranada. No P.K. Subban.

There is a story on the website about Jackie Robinson, though, a "Two Minutes of History" blog post. Robinson, an American baseball player drafted by the Brooklyn Dodgers and sent to the Montreal Royals, was the first Black athlete in professional baseball out of the segregated Negro League. He deserves more than two minutes of history.

In any case, his story closes with: "Here in Quebec, Black History Month encourages citizens to learn about the impact the Black community has had on their province, and the integral role the community plays in making La Belle Province such a special place to live."

Odd, then, that Montreal's planned 375th celebrations largely omit the impact of the Black community.

The year is young. There might still be events planned that the city hasn't publicized

for some reason. There might be blog posts in the works to meaningfully share the full stories of Black Montrealers, and to do right by their 375 years of dismissal. But it seems unlikely up to now.

Whether co-signed by the city or not, Black Montrealers deserve recognition. Leaving behind the 375th, there are institutions in this city to look to as models of preserving and honouring Black history. There's Montreal's Black History Month, of course—but that history shouldn't be relegated to just one month during the year, especially during the 375th celebrations.

For a more continuous and communal model of Montreal's Black history, one might look to the home of that old piano: The Negro Community Centre.

The NCC's extensive archives are currently housed in the Concordia University Vanier Library at Loyola Campus. They're a unique, detailed, decades-long account of life in Montreal for the Black community in Little Burgundy. Read our cover story for why.

For an honest account of Montreal's Black history, sharing those records is a good place to start. And, of course, listening to what they tell us.

THE LINK

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OPENS IN MONTREAL ON FEBRUARY 10!

CINÉMA DU PARC – CINÉMATHEQUE QUÉBÉCOISE

ANGRY INUK

BY ALETHEA ARNAQUQ-BARIL

"ACTIVIST CINEMA AT ITS BEST"

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De La Cream Barbershop 162 Bernard
Resto Venise 163 Bernard
Dépanneur Café 206 Bernard
Phonopolis 207 Bernard
Sonorama 260 Bernard
Kafein 1429 Bishop
Irish Embassy 1234 Bishop
Grumpys 1242 Bishop
Madhatter's Pub 1240 Crescent
Brutopia 1219 Crescent
Boustan 2020 Crescent
Fou D'ici 360 de Maisonneuve O.
Eggspectation 1313 de Maisonneuve O.
Foonzo 1245 Drummond.
Galerie Fokus 68 Duluth E.
Maison du Tibet 129 Duluth E.
Utopia 159 Duluth E.
Chat Café 172 Duluth E.
Buanderie Net Net 310 Duluth E.
Au Coin Duluth 418 Duluth E.
Chez Bobette 850 Duluth E.
Café Grazie 58 Fairmount O.
Arts Café 201 Fairmount O.
Maison de la Torréfaction 412 Gilford
Andrew Bar 1241 Guy
Java U 1455 Guy
Comptoir du Chef 2153 Guy
Hinnawi Bros 2002 Mackay
Panthère Verte 2153 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.
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.
Panthère Verte 145 Mont-Royal E.
Maison Thai 1351 Mont-Royal E.
Aux 33 Tours 1373 Mont-Royal E.
Freeson Rock 1477 Mont-Royal E.

Café Henri 3632 Notre-Dame O.
Rustique 4615 Notre-Dame O.
Cafe Pamplemousse 1251 Ontario E.
Le Snack Express 1571 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
Panthère Verte 1735 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
Cul de Sac 3794 Saint-Laurent
Libreria Espagnola 3811 Saint-Laurent
Frappe St-Laurent 3900 Saint-Laurent
Copacabanna Bar 3910 Saint-Laurent
Coupe Bizarde 4051 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
Citizen Vintage 5330 Saint-Laurent
Smile Café 5486 Saint-Laurent
Le Cagibi 5490 Saint-Laurent
Saj Mahal 1448 Saint-Mathieu
Café Santropol 3990 Saint-Urbain
Barros Lucos 5201 Saint-Urbain
Brooklyn 71 Saint-Viateur E.
Pizza St. Viateur 15 Saint-Viateur O.
Batory Euro Deli 115 Saint-Viateur O.
La panthère Verte 160 Saint-Viateur O.
Club social 180 Saint-Viateur O.
Faubourg 1616 Sainte-Catherine O.
Nilufar 1923 Sainte-Catherine O.
Hinnawi Bros 372 Sherbrooke E.
Shaika Café 5526 Sherbrooke O.
Encore! 5670 Sherbrooke O.
La Maison Verte 5785 Sherbrooke O.
Café Zephyr 5791 Sherbrooke O.
Mate Latte 5837 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
Pochiche 54 Westminster N.

Feb. 16th 3-9pm

_ Hall Terrace

_ Free

_ Dome

_ Sports

_ DJs



Concordia
Student Union

WINTER CARNIVAL