

# THE LINK

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# Bringing LGBTQ Authors Out of the Darkness

Meet the Concordia Library's First Researcher in Residence



Emily Kopley is Concordia library's first researcher in residence, and she researchs works written by anonymous authors.

SHARON YONAN RENOLD

SHARON YONAN RENOLD  
@RENOLDSHARON

Students are still filling up the Concordia Library these days but it isn't necessarily for the same reason as they used to.

It seems that university libraries are more commonly known as study spaces, places for one to be surrounded by the quiet hum of computers, the shuffling of pages and the burning smell of exhausted minds.

Among the numerous special literature collections that the Concordia libraries offer, hidden and preserved away from the spotlight, sits a pile of treasures with no names attached to them. The names of authors of these writings have been kept in the dark for many years.

"Until the end of the nineteenth century, anonymity was really common, but afterwards, it becomes really rare," said Emily Kopley, the library's first researcher in residence.

"So the question to answer is 'Why were some authors afraid to attach their names to their writings?'" she said.

Kopley found herself at Concordia after a journey through Ivy League research and curiosity. With an undergraduate degree in English from Yale in one hand and a PhD from Stanford in the other, Kopley sailed the water of English academia at an almost unbelievably smooth pace.

"Emily has a fantastic record, she is a fantastic scholar," said Lorie Kloda, one of the associate librarians involved in the project.

"Her research is really interesting because while it overlaps with [that of the] librarians, it isn't particularly in the area of library studies. It offers a lot of opportunities for collaboration with librarians but also members of the faculty."

But before taking on this yearlong project, Kopley was a bright-eyed, frizzy haired undergrad with an eye for books. She recalled the archives of Yale with a smile, the wonder of one of the world's most extensive and rich libraries still presents.

"I worked at the rare book library there," she shared. "I was thrown in, very generously, to work with American archives. It kind of spoiled me."

Kopley's new project that she is taking on at Concordia is an interesting one. Writing under a fake name or using no name at all is an old technique hailing from a time when women could not be respected as writers or when being a writer at all just wasn't that big of a deal.

But what Kopley is discovering in moving past that point in history, is that some writers continued to remain in the dark.

"What's special about Concordia is the special collection of LGBT collections," said Kopley. "That is very relevant to anonymity because a lot of gay and lesbian authors published anon-

ymously or with pseudonyms," she explained. "This particular collection of LGBT literature is unique to Concordia. It is the most robust one in all of Canada."

But it wasn't always so controversial. Sometimes authors used anonymity to test the waters and see if their writing could get by on merit rather than by oftentimes-famous family name. Kopley tells the story of three siblings, all writers, all anonymous.

"I suspect that they all shared the motive of wanting to distance their creative selves from their famous father [a British architect]," she explained. "They probably wanted to be read without familial associations, and also did not want to risk injuring their father's reputation."

But for those authors taking on tricky subjects, the consequences could have been dire. For American and British authors of the twentieth century, exploring homosexuality in text could result in public shaming, loss of employment or even imprisonment, explained Kopley.

"Writers about the gay and lesbian experience, writers about the African American experience wrote anonymously because they have something to hide or something shameful to tell—but their stories are still valuable," she said.

Up until now, in 2017, not a lot of research had been done to restore credit to the people

**"The question is why were some authors afraid to attach their names to their writings?"**

—Emily Kopley

that spent most of their professional writing careers in hiding. That work, Kopley explained, is not impossible.

"It's actually not that hard to find out who these people are. Often after these authors out themselves or are revealed after their death," she explained. "The mystery is less who they were and more why they were anonymous."

As part of Concordia's attempt to double its research, Kopley plans to dedicate the next year delving into the lives of those who wrote anonymously and strove despite public scrutiny to share their stories.

She explained that she plans on sharing her findings later on in conferences with the student body and private sessions with faculties.

And in the process, she hopes to shed a little light on the LGBTQ experience, from a time that was hidden in the dark.



It's a home, three-floored. You know it well. A snow-dusted spiral steel staircase reaches down to the street. Red-bricked and narrow, squeezed by its neighbours, it lines Montreal's streets by the hundred.

It's the row house, it's ubiquitous, and it has uniquely and stylishly sheltered the people of Montreal through the winters, summers, booms, busts, wars, and peaces of our past.

Now, in the dusty back room of the workshop of McGill University's School of Architecture, a team of Concordia and McGill students are trying to build the row house's future.

"This project has been crazy," said one of those students, Benjamin Wareing.

Wareing is an Architecture PhD student at McGill, and the project is as follows: Design a net-zero energy house—a house that doesn't rely on the electrical grid—secure the funding and resources to build it, and then do so in Montreal on either McGill or Loyola campus, in one year.

Next, they must disassemble the house and ship it overseas to the city of Dezhou, a four-hour drive from Beijing, China, where they will rebuild the house there for the Solar Decathlon China architecture competition. If they're successful, they'll win up to hundreds of thousands of dollars for the excellence of the house. After returning to Montreal armed with that money and knowledge, they will build more net-zero energy homes.

With these new homes, they hope to change the architectural culture of Montreal to embrace sustainability, not only on an environmental level, but on a social and cultural level too.

"We're putting our money where our mouths are," said Wareing, who leads the architecture team. He's one of 100 participating students guided by nine professors across nine faculties between the schools, ranging from architecture to Fine Arts to business. "We don't just talk about this stuff. We can see it through, design it and build it."

The evidence is around that dusty back room. The enormous central table is covered in blueprints and mockups, drawings of foundations and whirring laptops. The walls are lined with plans and posters and CG renderings of the future house. Team members present are chattering about their work like, for example, installing an environmentally themed doomsday clock into the design of the house.

The doomsday clock—technically the Countdown to Two Degrees clock—is an art installation which tracks how long it will be until Earth's overall temperature has risen 2 C from pre-industrial averages. That piece of the project would fall under the jurisdiction of Thierry Cyriani, former Master's in Architecture at McGill, who leads the interior design team.

Including such a clock helps fulfill the objective of building a house that would condition its inhabitants to consume less. It also fits Cyriani's philosophy of making the house revolutionary by incorporating things that already exist.

Those things could be art in the form of clocks. Those things could be technologies like a centimetre-thick layer of insulation under the floor that captures heat when the house is warm and releases it when the house is cold.

# The Future of Montreal's Homes Is in Its Past

## Concordia and McGill Students Are Aiming to Build a Socially Sustainable Home

"It's not something we're inventing," Cyriani says. That insulation is already included in some newer homes. That clock is already up on the Internet. But by bringing together these disparate representations of sustainability in one home, Cyriani hopes to make something different. "It's a compelling package," he says, "that you've never seen before."

To ensure that kind of package is seen again, though, Sarah Ives is working on the project book. Ives studies Master's Architecture at McGill and works on the architecture team, but the project book is her focus right now. It's essentially an archive of everything that will go into the house. As such, she's had her eye on the big picture since May, when she joined the team.

"It's a good way to learn how to design more cohesively," she says, "from the concept to the construction."

And, from concept to construction, the project has been inspired by those Montreal row houses, meant to be densely packable.

"Given a 25-by-25 metre site," Wareing said, "we're saying you can fit five homes."

But that presents certain problems that the row house hasn't quite solved: Reduced communal space between homes is one, limited access to daylight and ventilation are others.

"Since the competition is in China, it's interesting to see how we can take the elements from that culture and marry them to the sort of Montreal typologies," Wareing continued. So the team looked to courtyard homes—a traditional architecture style in China. "The courtyard's a good way to address the limits of the row house."

The result is a long row house with a bite taken out of the back: A second-storey balcony-cum-courtyard connecting the homes as much as they want to be connected. This would increase the light and increase the versatility of the homes and the spaces.

**"We don't just talk about this stuff. We can see it through, design it and build it."**

—Benjamin Wareing, Architecture Team Lead





# ousing



To Wareing, the courtyard-bisected back end could be a live-work space, an office, or a workshop. It would allow for intergenerational living or it could be a separate rental unit. The courtyard, like the elements inside the houses, would address the elements of sustainability that fall outside of reducing environmental impact.

The team calls it sociocultural sustainability. Sociocultural sustainability is what gives a house a long life by addressing needs beyond better insulation and solar panel-covered roofs that still work on cloudy days.

The house has to be long-lived. The house has to meet different needs: It has to be scalable in production, and it has to be inexpensive, even if the increased efficiency reduces long-term costs.

"There would be an economy of scale if this were to be constructed multiple times," Wareing said. "We're trying to meet the metrics of affordable housing."

Another reason why the house has to be inexpensive is because of how team has very little money.

"The finances are quite dire," Wareing explained. "The project is basically hanging on a knife's edge right now. We do need an immediate cash injection."

He said that lots of products and materials were donated from various companies. And, on top of that, the universities put up money to support the team. But those together only accounts for a small cost of the project.

"Aside from the actual home, there's the travel expenses to China [and] student stipends. There's a bunch of things that add up to make this project a costly one."

So, for efficiency, the team members play many parts—just like the house they're trying to build.

"We are raising money and working on the drawings at the same time," Ives says.

According to her, the hopeful end result is worth it.

"We're thinking about the bigger picture," Ives said. "Trying to show that it's possible. That's our prize. If it gets rebuilt in Montreal and people live there and they're happy, that's the goal."

*An early mockup of the Deep Performance Dwelling, the name of the house.*

PHOTO CARL BINDMAN

**CARL BINDMAN**  
@CARLBINDMAN



# À Nous la Malting

## Community Groups Organize to Save the Canada Malting Factory

KELSEY LITWIN  
@KELSEYLITWIN

You've definitely seen it before. The Canada Malting factory sticks out like a sore thumb, standing above the rest of western St-Henri. It serves as a reminder of the area's industrial past, of a time when the south-west was Montreal's economic centre. Even from a distance, though, you can tell that it's a fraction of what it used to be.

"With the months, the years that pass, the portion of the Malting that can be saved diminishes," explained Anne-Marie Sigouin in French. She is a city councillor in the south-west borough of Montreal as well as Projet Montreal's design and heritage critic. With each inspector's report they receive—and they are currently awaiting a new one—the borough is told that more of the building has gone past the point of no return.

Anti-gentrification groups from the area are now organizing to save its rusty remains and have the land turned back towards the community. During a workshop organized by Solidarité Saint-Henri on Saturday, Feb. 10, Montreal residents gathered to discuss what they would like to see in place of another new condo development.

Fred Burrill, an anti-gentrification organizer and PhD student at Concordia,

explained that at the workshop, a new neighbourhood committee—tentatively titled *À nous la malting*—was formed and they will be meeting in the coming weeks to develop a vision for the site.

Right now, he said, "the consensus that came out of the meeting yesterday is that everyone involved feels like that industrial heritage of the canal has been largely lost to condo development."

"We would really like to save it," he said, but the group would not want to do so at the expense of the needs of the neighbourhood.

Rather, they would prefer to find alternative means of acquiring the land, which is still privately-owned, so that it can then be used for community-based projects, such as social housing, local businesses and co-ops, meaning that they would likely have to steer away from private developers.

"At least the basic consensus is that the community's needs should be prioritized and if in doing so, we're able to preserve parts of the building itself, that would be really great," Burrill said.

Saving the structure would also mean saving a unique piece of architecture, Sigouin explained. The terracotta silos, hidden on the interior of factory, are some of the last of their kind. They hold a distinct architectural and historical value, she added.

Burrill reaffirmed that saving these elements is not their number one priority. "In our opinion, a private development that successfully preserves the terracotta silo is not a goal."

He continued, "The real struggle is acquiring the site."

The land on which the Canada Malting factory sits is currently estimated to be worth between \$5 million and \$6 million, according to Sigouin. That, she said, doesn't include the possible tens of millions of dollars necessary to decontaminate the land.

Unlike other decommissioned factories along the canal, Burrill explained that the Canada Malting factory never went through the same shutdown process. Rather the Malting factory's silos were left stocked with soya after its closing in 1989, which gives the structure its distinct smell.

"That's why urban explorers or people who do graffiti refer to the Malting factory as the Big Stinky," he said. "You can really tell you were in a grain storage area."

He also explained that up until about three years ago, the land on which the McAulsen Brewery now sits, which is adjacent to the factory, was home to a chemical manufacturing plant. This brings with it its own set of contamination-related challenges. "Contamination of soil and water," he said, "are part in parcel to the city's industrial past."

The community group's plan of attack, though, is to go beyond the borough and look towards the three larger levels of government—the municipal, the provincial and the federal—in efforts to acquire the funds needed to save the building.

"We've been focusing



The abandoned Canada Malting Factory stands above western St-Henri.

PHOTOS NIKOLAS LITZENBERGER

our organizing efforts more on the city centres, like the Coderre administration, who over the last few years have started putting small amounts of a couple million here and there into the municipal budget for acquiring empty lots and buildings," Burrill said.

The group would still like to see more. Burrill explained that this project could be of particular interest to the federal government, due to the Canada Malting factory's location on the Lachine Canal National Historic site, which is under the jurisdiction of Parks Canada.

Sigouin is unsure, though, that the government can solely fund their eventual project. "Can it be 100 per cent public? Would it be 100 per cent public housing? I doubt it," she said.

"We're on a very large site with very fragile buildings, which also hold a lot of patrimonial value. It's a very complex and emotional issue," Sigouin continued. "We have to take all these fac-

**"We're on a very large site with very fragile buildings, which also hold a lot of patrimonial value. It's a very complex and emotional issue."**

—Anne-Marie Sigouin

tors into consideration."

The money problem, she said, continues far past the acquisition of the land. There is still the question of who will continue to fund the maintenance and development of site.

"Often times, the government says we'll allot X amount of dollars for the project, but the project needs to live on for 20, 40, 50 years," said Sigouin. "If we only receive public funds, the financial foundation [of the project] is fragile. A private partnership might be

worth considering."

Craig Sauvé, the city councillor for St-Henri and also of Project Montreal, insisted that as long as they're still in office, they would remain opposed to private developers building condos on that site.

"In terms of development in the neighbourhood, there's been mostly condos and I'm not convinced that we need more condos," Sauvé said. "But we need to find a way to make the project viable."

With files from Noëlle Didierjean





JON MILTON  
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If there was a single word to describe Norman Nawrocki, it might be “prolific.”

Nawrocki is a poet and an author, having released 14 books in the past 30 years. He’s also a spoken-word artist and a violinist, and he and his bands have released 55 albums over the same period of time. In between putting out a constant stream of new art, Nawrocki also finds the time to teach a class at Concordia’s School of Community and Public Affairs.

His latest album, a spoken-word solo piece called *Displaced / Misplaced*, launched last week. The album is an 18-track exploration of themes such as migration, displacement, racism, and solidarity.

Nawrocki began working on the album last summer, when photos of migrants defiantly moving across the borders of Europe in search of sanctuary shook the world.

“I was watching the news, I was listening to the radio, I was reading reports online, I was seeing the photos,” Nawrocki said. “I thought, ‘I’ve got to write something about this.’”

Other than being one of the most salient political issues of our time, Nawrocki said that migration is also something that touches him on a personal level.

“My grandparents came from the old country—from Ukraine,” he said. “They were poor peasants, they were looking for a better life.”

“When they came here, they faced a lot of discrimination,” he explained, adding that as a child he was discouraged from announcing his Ukrainian background, for fear of prejudice. He only learned the correct pronunciation of his own family name as a young adult. It’s actually pronounced “nav-rots-kee,” but he was raised pronouncing it “now-rock-ee.”

“Obviously it’s different though, for people of colour,” Nawrocki noted, explaining that the discrimination faced by non-white migrants is “much more intense.”

Beyond the more visible forms of migration embodied by the global refugee crisis, Nawrocki also explores localized forms of displacement in his album.

“In North America—and Europe as well—there are also internal refugees, victims of the gentrification process,” Nawrocki said. “We see it in Montreal and elsewhere, poor people are being forced out of the neighbourhoods they grew up in.”

“So on the album, I also talk about homelessness, and people who are victims of the housing chaos that we call the ‘free market.’”

Beyond providing commentary on issues around migration, the album is actually a fundraiser for Montreal-based migrant justice groups. All funds raised from album sales will go to benefit two groups—Solidarity Across Borders and the Immigrant Worker Center.

Solidarity Across Borders is a grassroots group, which provides support for migrants dealing with the immigration and refugee system. The Immigrant Workers Centre is a group that supports migrants in the labour force and helps to organize against exploitative practices by employers.

Nawrocki’s goal for the projects was to “use the album to raise awareness, not just of the



Norman Nawrocki performed spoken-word from his new solo album, *Displaced / Misplaced*, on Friday, Feb. 10.

PHOTOS BRIAN LAPUZ

## Words and Action

### Norman Nawrocki Explores Migrant Justice Through His New Album

issues, but also of the groups that are trying to do something to help people.”

Still, his scathing political commentary found on *Displaced / Misplaced* isn’t a new avenue for the artist. A self-identified anarchist, Nawrocki’s artistic beginnings were simply an extension of his activism. He sees the two as mutually reinforcing.

“On the stage, I can talk about the same issues, but I can reach many more people—because I have access to radio and TV,” he said. “I can present these messages in a form

that’s even more digestible for some people.”

“There’s a long history of political art,” he said. “There’s a history of common people writing about their lives, singing songs [...] and reaching people who respond because they identify with those experiences.” This, Nawrocki said, can help build movements that are capable of directly implementing change.

Nawrocki acknowledged that the far-right, and the anti-migrant sentiment it produces, seems to be on the rise worldwide. But he isn’t discouraged—he said that this rise in nation-

alism is also producing a wave of solidarity unlike any he has seen before.

“There is a silver lining in this incredibly dark cloud that’s suddenly descended,” he said, hopefully. “And this is what we have to do. And I’m hoping that my album will contribute to that kind of public discourse.”

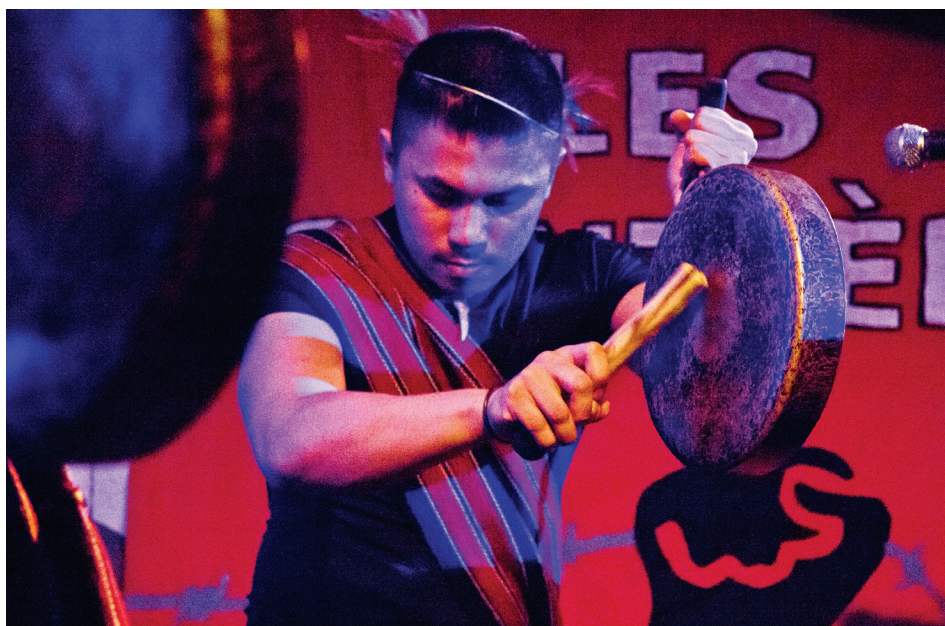
“As an anarchist, I believe that people need to take direct action to solve the problems around us,” he continued. “And we need to support each other through mutual aid—the whole movement of support for migrants and refugees is one of mutual aid.”

Now that *Displaced / Misplaced* is completed, Nawrocki is working on more projects. He’s turning his most recent novel—Cazzarola, a story about anti-fascist resistance by Roma people in Italy—into a screenplay. He’s also working on a novel about the 2012 student uprising that took place in Montreal.

Nawrocki hinted that he might be reviving Bakunin’s Bum, a band he played in with the drummer from Godspeed You! Black Emperor, and he’s putting out a new album with DaZoque!, his Eastern European instrumental band.

He doesn’t see himself giving up his art, or his activism, any time soon. Now is the time, he said, when we need both more than ever.

Copies of *Displaced / Misplaced* can be bought for \$10 at QPIRG Concordia and the offices of the Immigrant Worker Centre.



Indigenous musicians from the Philippines opened for Nawrocki on Friday.

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](mailto:fringeonline@thelinknewspaper.ca)





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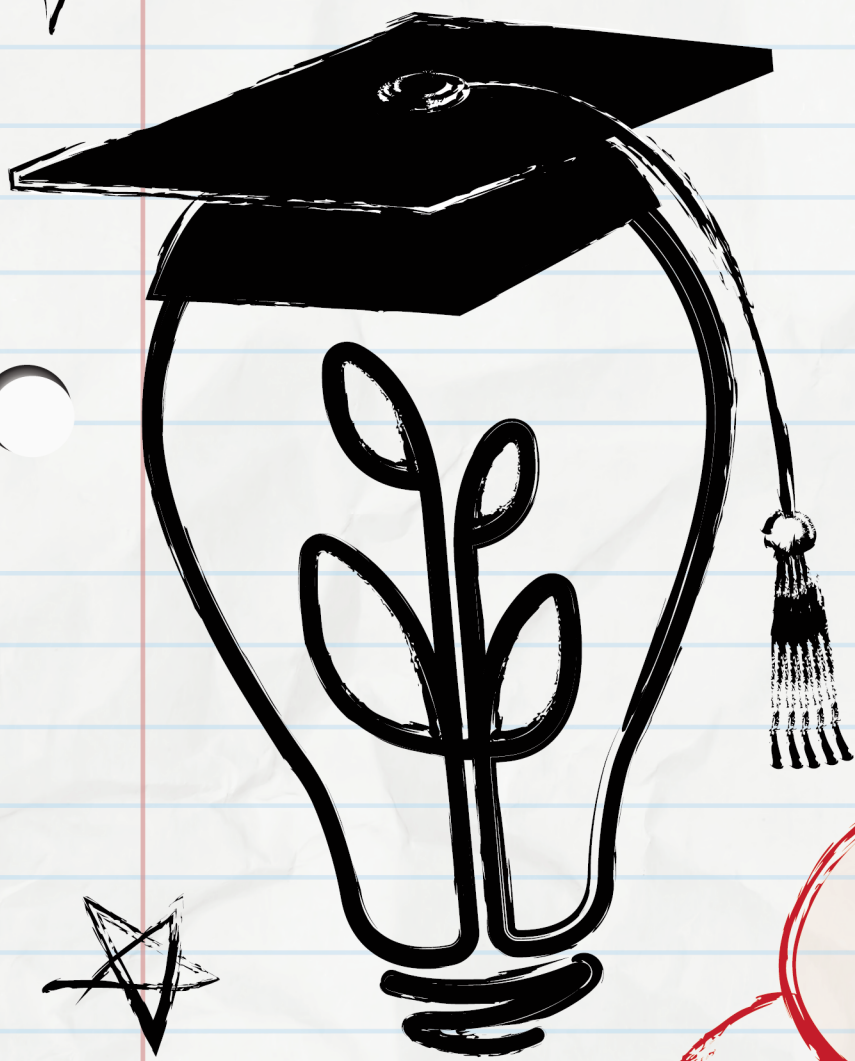
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# THE LINK CALENDAR OF EVENTS: Feb. 14 - 21

<p><b>TU</b> 14</p> <p><b>Brainstorm - <i>The Link's Gender and Sexuality Special Issue</i></b>  <i>The Link's</i> special issue on Gender and Sexuality is coming up! If you've got something you wanna say that you think should be included in this issue, stop by and let us know.  Concordia Henry F. Hall Building - H-649 • 1455 de Maisonneuve Blvd. W. • 3 p.m. // FREE</p> <p><b>Dance - Queer Prom and Valentine's Dance</b>  Casa is hosting a dance for you queer people who wanna get together for a downright fun time. Single? Taken? Doesn't matter. Go and have a good time.  Casa del Popolo • 4848 St. Laurent Blvd. • 9 p.m. // FREE</p>	<p><b>WE</b> 15</p> <p><b>Rap Battle Against Police Brutality</b>  Concordia's Hip Hop community is co-organizing this event, featuring a whole bunch of talented folks up onstage. All proceeds will go to Montreal Noir and the Families of Sisters in Spirit organization.  Le Belmont • 4483 St. Laurent Blvd. • 8 p.m. // FREE</p> <p><b>Theatre - <i>When Five Years Pass</i></b>  Tuesday Night Cafe Theatre presents an adaptation of Federico García Lorca's play. A play that mixes themes of gender, love, identity, and the human body in a world of dismantled and non-linear time.  Morrice Hall • 3485 McTavish St. • 7:45 p.m. // \$6 for students/ seniors, \$10 for general admission</p>	<p><b>TH</b> 16</p> <p><b>Workshop - Macrame Hanging Planters</b>  Have you ever wanted to literally hang out with your plants? This workshop can help you out with that dream.  Concordia Greenhouse — Henry F. Hall Building • 1455 de Maisonneuve Blvd. W. • 5:30 p.m. // \$15</p> <p><b>Screening - LGBTQ Short Films Night</b>  Montreal's LGBTQ Community Center has put together a night that'll be packed with back-to-back showings of some queer short movies! From documentaries to comedies to dramas, it'll be a chill time for all.  Centre communautaire LGBTQ de Montréal • 2075 Plessis St. • 7 p.m. // FREE</p>	<p><b>FR</b> 17</p> <p><b>Spoken Word - Speak B(l)ack: A Black History Month Spoken Word Show</b>  As part of Black History Month at McGill, the Social Equity and Diversity Education Office is working alongside McGill's Artist in Residence Kama La Mackerel to bring you Speak B(l)ack, an event where black folks can rhyme, cuss, speak, rant, rap, and more.  SSMU Building — Ballroom • 3480 McTavish St. • 5:30 p.m. // FREE</p> <p><b>Festival - Friday At Le Cagibi</b>  With a lineup of some pretty cool bands and performers, Kick-Drum is pretty psyched to be presenting this. DEATH DRIVE, Frisky Kids, Blank Bullets, and FoOlsh are gonna be there.  Le Cagibi • 5490 St. Laurent Blvd • 8:30 p.m. // \$10 in advance, \$13 at the door</p>
<p><b>SA</b> 18</p> <p><b>Conference - Loudspeakers</b>  A one-day conference that'll discuss audio technologies and music production and where race and gender fit into it, both in academic and practical circumstances.  Concordia Henry F. Hall Building — H-767 • 1455 de Maisonneuve Blvd. • 3 p.m. // FREE</p>	<p><b>SU</b> 19</p> <p><b>Protest - Montreal Against Fur and Canada Goose</b>  Do you feel strongly about the issue of wearing animal fur? Then this is a protest that you may wanna be a part of. Signs and materials for the protest will be provided, just bring yourself and anyone else who may want to join in.  Influence U • 1476 Ste. Catherine St. W. • 1 p.m. // FREE</p> <p><b>Concordia Write Nights - Writing in an Abandoned Bank</b>  Join in with Concordia Write Nights as they see how a certain setting can effect one's writing.  Crew Collective and Cafe Montreal • 360 St. Jacques St. • 2 p.m. // FREE</p>	<p><b>MO</b> 20</p> <p><b>Screening - Manufacturing Consent</b>  It's the 25th anniversary of one of Canada's most successful documentary films directed by Mark Achbar &amp; Peter Wintonick. Join Cinema Politica for the screening of it.  Concordia Henry F. Hall Building — H-110 • 1455 de Maisonneuve Blvd. W. • 7 p.m. // PWYC or \$5</p> <p><b>Concert - Loveland, The Leech, and Aquarius</b>  These local bands are gonna be putting on one hell of a show. It'd be something definitely worth checking out if you're looking for a music-filled night.  Psychic City • 3655 St. Laurent Blvd. • 10 p.m. // \$8 or PWYC</p>	<p><b>TU</b> 21</p> <p><b>Concert - Molly Drag, Catbug, Shit Whitman, and Massolit</b>  Blue Skies Turn Black presents another lineup of some chill bands with their own sounds to bring to the stage. Check it out if you're in the neighborhood.  La Vitrola • 4662 St. Laurent Blvd. • 8:30 p.m. // \$8 or PWYC</p>

If you have an event you want featured, email: [calendar@thelinknewspaper.ca](mailto:calendar@thelinknewspaper.ca)

## CALLOUT FOR SPECIAL ISSUE ON GENDER AND SEXUALITY

CALLOUT FOR SPECIAL ISSUE ON GENDER AND SEXUALITY

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.

**TODAY** (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](mailto:assistantnews@thelinknewspaper.ca), [fringe@thelinknewspaper.ca](mailto:fringe@thelinknewspaper.ca), [fringeonline@thelinknewspaper.ca](mailto:fringeonline@thelinknewspaper.ca), [copy@thelinknewspaper.ca](mailto: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!





# More Than a Concert

The Yusra Benefit Show for Sainte-Foy Proves There's Love to Go Around



It was just past midnight, but June was still dancing; warming the hearts of the attendees and restoring a feeling of positivity and hope that had been missing since the Jan. 29 shooting that left six people dead, and seventeen kids without a father.

Her father, Ian Campeau—otherwise known as DJ NDN—and Bear Witness, are of the Nipissing and Cayuga First Nations, respectively. They're also two parts of the three-person electronic music group, A Tribe Called Red, who came to close the Yusra benefit show last Friday.

The impromptu concert was pulled together by Iraqi-Canadian rapper, The Narcicyst—commonly known as Narcy. A collaborative effort between his collective The Medium and POP Montreal, the Feb. 10 show hosted a variety of musical acts—many of whom are friends with the well-known rapper.

"We're here because Narcy is a close friend," said Bear Witness. "He called me up to help support, and it was something that was an obvious 'yes of course we have to come' to support the fundraiser and the families."

Tribe's music video, "R.E.D.," which features Narcy, Yasiin Bey and Black Bear, is currently up for a Juno Award as Video of the Year in 2017.

Ticket sales, donations and merch purchases were amassed for the families of the victims of the Sainte-Foy shooting. Dan Seligman, POP Montreal's creative director, estimated that between \$4,000 to \$5,000 was collected.

The Medium is a Montreal-based collective lead by Iraqi-Canadian rapper, Yassin Alsalmad, or Narcy, but many Concordia students know him as their professor.

This semester, Narcy is teaching a class called "Bigger than Hip-Hop" in the Hall Building. DJ NDN and Bear Witness were guest speakers for last week's class.

"Our class is very much about direct experience about what is going on," explained Narcy, as he was administering a quiz to his students. "We take hip-hop as a context, but really it's about current events."

With recent events in Quebec City, the class discussion focused on exploring the effects and trauma of these types of incidents.

"We actually read some poetry from a book called *In Times of Terror, Wage Beauty* by Mark Gonzales. We had people share trauma and just, you know, open up a bit."

Addressing social issues like xenophobia and Islamophobia have been consistent themes in Narcy's work.

"It's not new to us. I just keep doing what I do," he said. "I just think that now people are listening more than ever."

With that in mind, Narcy called out mass media as being "reactionary in their news coverage." The problem, he explained, is that "there's no regular positive news story that goes into the feed about people in our community."

There are lots of talented musicians, visual artists and filmmakers who are creating and collaborating on high-level artistic projects, explained Narcy. Yet the spotlight still seems to overlook many of the strongest artists around him.

"[The media] tends to go to Muslims when something happens to Muslims or when



Above: Nantali Indongo, a.k.a. Tali Taliwah asked the crowd to sing with her.

Left: Narcy's performance united the crowd on Friday night.

Below: June kept the energy going with her cute dance moves during the last set.



PHOTOS MATHIEU MARTIN

**"I just think  
that now  
people are  
listening more  
than ever."**

—Yassin Alsalmad,

A.K.A. Narcy

Muslims 'do something,'" he said.

Highlighting people from various communities, showcasing their work—this is the change that happens at the front lines of media norms. Narcy said that the problem lies deep within institutional structure.

"The narrative that comes from the board room out to the editorial room, tends to be skewed," he said. "There's no voice present in that room. That's where the change has to happen. We have to have professionals on the ground in every field, and to be there to consult."

One of those professionals is Nantali Indongo.

While Indongo played a short twelve-minute set during the performance under her stage name Tali Taliwah, her long-time presence in arts and culture production at the CBC has made her the go-to person when it comes to issues of race around the newsroom.

"I don't mind [being that person...] I embrace it," she said. "I've been thinking about, living and dealing with race my whole life. And if I can't give a valid answer, I will make sure to find the people who will."

She echoed similar sentiments to those of Narcy. "In terms of diversity in institutions like the CBC, we need all the help we can get. People who are on the inside trying to chip away at things; people at the top trying to effect broader change."

Indongo reiterated the fact that editorial leaders need to consider prioritizing stories that involve marginalized peoples, or participate in mainstream arts ongoing in ways that break from the status quo.

Her performance at the Rialto was candid. Sitting on a stool at the front of the stage, Indongo pulled out a red notebook before talking about the song she had finished composing the night before.

"I started thinking about a song, and what I wanted to say on Friday. I started to feel like there's a huge lack of love going on," she said. "We've gotten to this space and time where [we need to] just consider loving one another."

On stage with her two bandmates, she said "We need to send love to Sainte-Foy." The crowd actively listened, clapped, and sang with Indongo throughout her performance.

All of the evening's performances brought the crowd together. Narcy performed a few songs on stage as well, but seemed to be making space for other artists to come and share their music with the crowd.

Then finally, just before midnight, following a precursor DJ set from Buddablaze, the guys from A Tribe Called Red hit the stage. While Bear Witness and DJ NDN mixed behind the booth, Campeau's kid got the crowd going from the side—stealing everyone's heart while wearing a knitted Pikachu hat.



# Coralling a Community

A Look Inside the Concordia Rock Climbing Association

CARL BINDMAN  
@CARLBINDMAN

Nick McCullagh talks like a climber. His voice is low and chill, doing that Wilson brother vocal fry thing many outdoors people do. He uses lots of technical words that mean nothing to a casual listener, and he talks about things that seem like they shouldn't really be talked about in a low, chill voice.

"At four in the morning," he says, "the first couple of pitches were just easy slab but really runout. The first two pitches there was one piece of pro the whole way."

McCullagh is talking about his trip to Squamish B.C. last August, with his friends Matthew Lapierre and Matthew Packer. Together, the three did a one-day ascent of The Chief, the largest granite dome in the world outside Yosemite.

This is what those technical words mean, by the way: Pitches are sections of a climb, usually distinguished by as one length of rope. Slabs are a kind of climb where the wall is angled away from you, like walking up an impossibly steep hill except more so. Runout is when the pitch is longer than the rope you have. And pro is protection, the stuff that saves your life if you fall—stuff that doesn't work when you're climbing runout.

"Good times," McCullagh says, and smiles.

He's sitting in the lobby of Allez Up, a climbing gym in Point-St-Charles. As he talks, people walk in from the cold. They're very young or very old, very student-looking or very professional-looking, and they all scan their access cards and get a shout of encouragement from the card-scanning machine: "YES!"

McCullagh is here today because he wants more of those student-looking people to come climbing. He's a vice president of the Concordia

Rock Climbers Association, along with his climbing partners, and today, Wednesday at 1:00 p.m., is one of the association's climbing days.

It's a quiet one, so far. Two members of the association are present, Clément Clivaz and Alyssa Brown. They're in the back of the gym, climbing.

They're relatively experienced climbers, too. Clivaz climbed back home in Switzerland and has continued here. He's an exchange student. Brown has been climbing for two and a half years, she says.

Brown climbs for the challenge, the thrill, and the satisfaction.

"There's no better feeling than going to bed knowing you've accomplished something," she says.

Any climber knows the thrill of grabbing the last hold of a hard-fought route, or the ceremonial clipping of a rope into the last anchor. Part of the feeling is the actualization of physical and mental effort—knowing that work actually resulted in getting somewhere is hard to find outside of, like, video games, which are designed to trick you into feeling like you're doing things. Another part of the feeling is getting to come down and stand on firm ground.

These feelings exist on massive domes or on five-move bouldering problems.

When the association started, at the end of the winter term last year, it was people like Brown and Clivaz who were attracted first—people who already know those feelings.

"A lot of people who are new," McCullagh says, "they're like 'this is too extreme.'"

But he doesn't think that's right. The community of climbers can ease new folks in, he says. The association tries to do so with subsidized entry

into climbing centres like Bloc Shop, a bouldering gym, or with well-organized trips to outdoor sites for low cost.

"Among all the execs we have enough gear to supply like an army," he says. "The trips cost nothing. It's just gas." They'll be starting up again once the snow clears.

Including new people the right way is important to McCullagh because it's when people climb and don't find community that problems happen.

He tells the story of a recent climb on Mt. Washington in the Adirondacks. During the climb, at the hardest point, there was a lineup of people waiting get through.

With the recent influx of new climbers in the sport, they might be ignoring the traditional community orientation that gets climbers up to speed on techniques and safety—things McCullagh makes sure his new climbers learn.

And so, on Mt. Washington, these people climbing above their level, out of their depth on a real wall, everybody was being held up. Having experienced hands there to help mentor new climbers matters.

"It puts people at ease that other people can do really fucking cool shit," McCullagh says.

So when Clivaz jokingly says he doesn't know if he's even a part of the association, that "I just came and climbed and met these people," that's the perfect thing for him to say.

That's what McCullagh sees the club as: Not so much a membership-based group, but a bunch of friends who climb and share their knowledge. An association bound together by the values of climbing.

"To give you an idea," he says, "On my first day in



PHOTOS CARL BINDMAN



Nick McCullagh is the vice president of the Concordia Rock Climbing Association.

Squamish I show up and these two random guys are like do you have anywhere to stay?" He said no, and they said he could share their campsite. Then they gave him a ride into town. Then they went out for dinner and bought groceries, and McCullagh asked if he could put the groceries in their car. "And they're like sure," he says. "And they throw me their car keys and say 'it's parked around the corner.'"

This trust and mutual respect defines the climbing community. Which makes sense, since the sport inherently demands trusting another person with your life.

McCullagh trusts the Matthews with his life on the mountains.

Alyssa Brown trusts Clément Clivaz with her life in the gym.

"The climbing community," says Clivaz, "is really beautiful."



Alyssa Brown climbs the steep wall.



# Living a Double Life

Emilie Bocchia Balances Job At Saputo With Canadiennes Playing Duties

JORDAN STOOPLER  
@JSTOOPLER

When Emilie Bocchia returns to her desk at Saputo's head offices in St. Laurent on Monday morning, she is exhausted.

Unlike the other 10,000 or so employees at the company, Bocchia does not get the weekend off. Instead, she spends it playing with Les Canadiennes of the Canadian Women's Hockey League.

Since the CWHL does not currently pay its players, Bocchia is forced to hold down a regular nine-to-five job on top of playing hockey to make ends meet.

"Obviously, it's not the best reality that we have," said Bocchia before a recent late-night practice at the Michel Normandin Arena, one of two scheduled every week. "One day, I hope we get paid a little something and in a few years, we can live off this salary."

Bocchia spends her weekdays as the marketing coordinator for Saputo, a position she has held for the past four years. She works in collaboration with advertising agencies, handling the packaging of the company's various food products, and helping design the company's website, among other tasks.

Come the weekend, however, Bocchia is dedicated to Les Canadiennes. She plays in the back-to-back weekend contests against one of the other four teams that make up the league—the Boston Blades, Toronto Furies, Brampton Thunder and Calgary Inferno. Occasionally, Bocchia will also travel to Boston, Toronto, Brampton, or Calgary when the team is on the road.

The 26-year-old is currently in her fourth season with Les Canadiennes, having joined the team shortly after being drafted in the fifth round of the CWHL's entry draft. Bocchia takes great pride in playing for her hometown team.

"I started my first year and I didn't know if I would continue," she said. "After four years, I am still here and enjoying it."

Meg Hewings drafted Bocchia in 2013 and has been her general manager during her entire time in Montreal. She had only high praise for the player. "[Bocchia] is a total professional," said Hewings. "She's a team player. She is super funny and well-respected in the dressing room."

Bocchia has been enamored with hockey from a young age. She vividly remembers playing street hockey with her brother and his friends on the road in front of her St. Leonard home. Although her initial experience on ice was as a figure skater, she would switch to hockey at the age of nine—after the careful prodding of her parents.

"One day, I just told my parents that I really want to play hockey," she recalls. "They kind of laughed and weren't too fond of the idea. I kept pushing and they finally gave me a chance to play."

She started off playing on local boy's teams before joining the ranks of a girl's squad in her mid-teens. She played with the Dawson Blues women's hockey team during her stint at the school between 2007 and 2009.

After receiving her diploma in commerce from the college, Bocchia made her way to Concordia University. She would earn a spot on the Concordia Stingers women's



Without pay from the CWHL, Emilie Bocchia needs to balance her hockey career with a job at Saputo.

COURTESY SHANNA MARTIN

hockey program, where she excelled for four seasons under the tutorship of longtime Stingers coach Les Lawton. She collected 45 points in a total of 80 games, earning Rookie of the Year honours in her inaugural season as well as the Most Valuable Player accolade for her team in 2013.

"Concordia was an awesome school for me," said Bocchia. "I was able to develop with all the coaching staff we had. I learned a lot about myself, my strengths and weaknesses. My teammates and coaches pushed me a lot."

Her personal on-ice exploits with the Stingers were marred by the dismal record of the club. The team recorded only 16 wins in 80 total games over her four seasons.

The same can't be said for her present-day reality with Les Canadiennes. The team has been flying high, finishing atop the league standings in two of Bocchia's first three seasons with the club.

"At Concordia, I had good performances," she said. "I played well and was the star of the team, but we never won anything."

Unlike her time at Concordia, Bocchia is used sporadically on the team's fourth line. She has accumulated 12 total points in 79 total games in her CWHL career.

"I don't mind being in the background," she said. "I get to play with Olympians—I learn a lot from them. At least when I'm older, I can say that I got to play with great teammates."

Lisa-Marie Breton-Lebreux was an assistant coach with the Concordia Stingers during Bocchia's tenure with the team. She also played with Bocchia during her first two seasons with Les Canadiennes before becoming her coach once more, as an assistant on the staff of Canadiennes bench boss Dany Brunet.

She understands better than anyone the transition that Bocchia has had to adapt to. "Emilie has always been a great leader. She was leading her team in term of showing by example," Breton-Lebreux said.

"She was a great player," she added. "When you come into the professional leagues, it is a little bit harder to find your spot. You have to start at the bottom of the ladder again."

Breton-Lebreux commends Bocchia for her work ethic and ability to make sacrifices for the betterment of the team.

"Emilie has had a great attitude," she said. "She accepts the role that we give to her. Once you accept your role, you feel much better about it—she's always positive and we like that about her."

Les Canadiennes have not won a league championship since Bocchia joined the team. They have appeared in two Clarkson Cup finals—including last year against the Calgary Inferno—where the team found itself on the wrong side of a lopsided 8-3 score. Bocchia is hopeful she and her teammates will earn that much-coveted trophy this season.

"You move on from it," she said. "Hopefully, this year we can get some revenge on [the Inferno]. That would be my dream to win this Cup. I really hope this year is our year."

Bocchia also occasionally plays in an internal ice hockey league set up by Saputo. Teams play three-on-three on Friday nights at Hockey Etcetera in Mont-Royal. She is a highly coveted player, having collected 237 points in just 88 games.

"You feel like a professional when you go there," she said. "It keeps me fit when I am off not playing with Les Canadiennes. I am more of a spare now, but when they call me, I have a hard time saying no."

For the time being, Bocchia continues to put her Concordia Bachelor of Commerce to good use at Saputo, all the while continuing to play professional hockey in the Canadian Women's Hockey League. She simply has no choice.

"One day, I might have to decide, if we get paid, between both my jobs," she said. "For now, money is something that I need to live so I got to keep my job for a little while."

This Week in Sports Online at [thelinknewspaper.ca/sports](http://thelinknewspaper.ca/sports)

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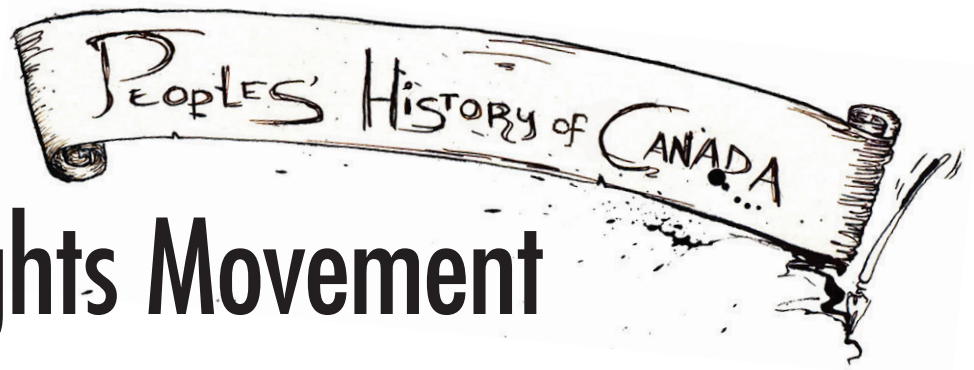
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# Montreal Led the Canadian Abortion Rights Movement



MELISSA GONZALEZ-LEY

If I had a dollar for every time I have overheard “Thank God we’re not American,” I’d be rich. Given what has recently been happening south of the border, I understand the sentiment. But there’s something troubling with the age-old Canadian tradition of looking down on America—it often makes us complacent and ignorant of our own struggles.

Many Canadians can probably list in great detail the recent alarming news coming out of America. On the subject of women’s rights to an abortion in the U.S., practically everyone knows that Trump signed an executive order cutting foreign aid to organizations that mention abortion. On the other hand, how much do Canadians know about access to abortion in Canada?

The reality is that most of us know very little about Canadian abortion rights and the accessibility issues women still face here. Prince Edward Island announced only last year that abortion services would be performed in the province—previously, none had legally been performed on the island since 1982.

A large part of Canadians also don’t know much about the history behind the pro-choice movement in this country. That needs to change. Canadians must learn about our hard-fought battle for abortion rights so we can better understand and protect its accessibility for generations to come.

Prior to 1969, abortions were completely illegal in Canada. Of course, women were still secretly getting the procedure done, but at that point it was only accessible to those who were well off, and there was a high risk of mortality. According to the Pro-Choice Action Network, 4,000 to 6,000 women died in Canada between 1926 and 1947 as a result of shoddy, illegal abortions. It’s worth noting that up until that point, contraception was also illegal.

In 1969, the federal government legalized abortions under certain circumstances. According to this new law, a woman could have access to an abortion at a hospital if a panel of three doctors, known as the Therapeutic Abortion Committee, believed the pregnancy was seriously threatening her physical or psychological wellbeing. In other words, women could only get legal, safe abortions if they were going to die or go crazy as a result of the pregnancy.

Furthermore, the law wasn’t uniformly applied throughout the country and gave wide autonomy to these doctor committees. Despite the government’s orders, some hospitals didn’t even bother creating the panels and chose still not to have abortions. As a result, women still had limited control over their bodies and their access to abortion was entirely at the whim of the committees.

In 1969, Dr. Henry Morgentaler, an abortion rights pioneer, opened the first independent, safe abortion clinic in Canada out of a house in Montreal. This clinic ran in direct defiance of the law created that year, seeing as Dr. Morgentaler performed his procedures on

women without consultation from a Therapeutic Abortion Committee.

Dr. Morgentaler was a humanist who unequivocally believed that women deserved autonomy over their own bodies. Although his work is not the defining feature of pro-choice resistance in Canada, he became one of the most important figures within the movement.

In his early life, Morgentaler was a Polish Holocaust survivor whose mother, father and sister were killed by Nazis. The death and destruction he had seen while growing up would haunt him later on, but it also became a motivating force behind his work.

In an interview with *The Globe and Mail* in 2003, Morgentaler explained that he helped women have children when they could love and take care of them—and believed that kids who lived under those conditions didn’t “grow up to become rapists or murderers” and “will not build concentration camps.” In his view, providing abortions created a more humane, loving and just society—the opposite of what he had lived through in the camps.

Morgentaler immigrated to Montreal in 1950, newly married to his high school sweetheart. In Montreal, he went to medical school at the Université de Montréal, became a doctor, and eventually opened his own private practice. During his early years in the medical field, he saw countless, avoidable deaths of young women due to botched abortions. Over the span of a decade, Morgentaler, who had always been a man of strong convictions, went from advocating for these women’s rights to directly helping them by opening his own abortion clinic.

Dr. Morgentaler developed safe, new abortion techniques and provided his services without judgment. His clinic soon became well known, and served women from across Canada and the U.S. For years, the Montreal police turned a blind eye to Morgentaler’s clinic—and even secretly sent their wives and daughters to visit him for abortions. However, after two and half years of existence, the police felt they could no longer ignore the clinic and it was raided.

This first raid in 1970 set off a series of other police raids and charges against Dr. Morgentaler that would last several years. As defiant as ever, Dr. Morgentaler responded to the charges by openly admitting that he performed abortions and had in fact done around 5,000 safe ones since he had opened his clinic.

He then continued performing these illegal abortions before his trial, and shared a video of himself doing the procedure on national television on Mother’s Day in 1973.

Against all odds, a jury acquitted Morgentaler after his first trial in Montreal. Although a year later, in an unprecedented move, the Court of Appeal reversed the jury acquittal and sentenced Dr. Morgentaler to 18 months in jail without going through a re-trial. This miscarriage of justice is actually no longer allowed by Canadian courts, but in the end Dr. Morgentaler served ten months in Montreal’s Bordeaux jail.

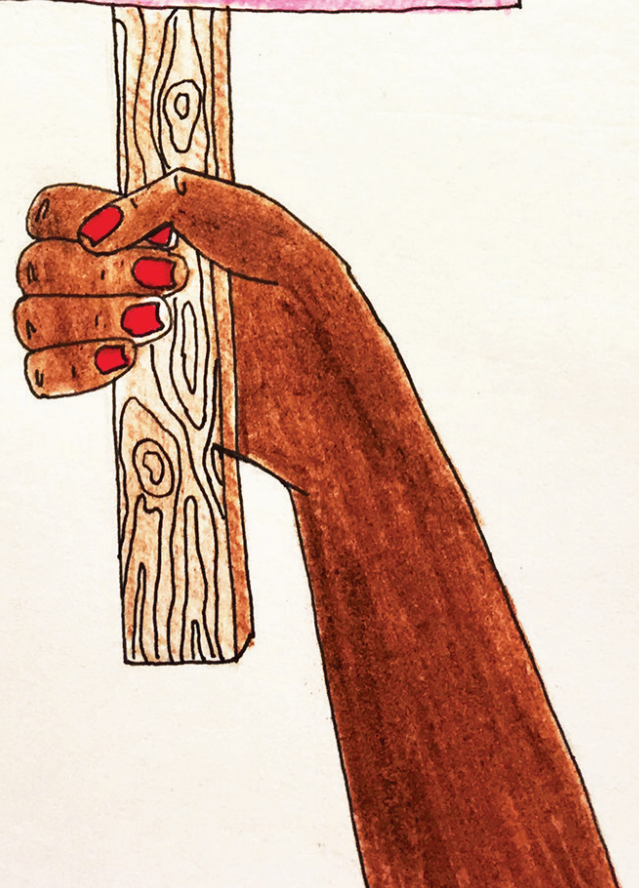
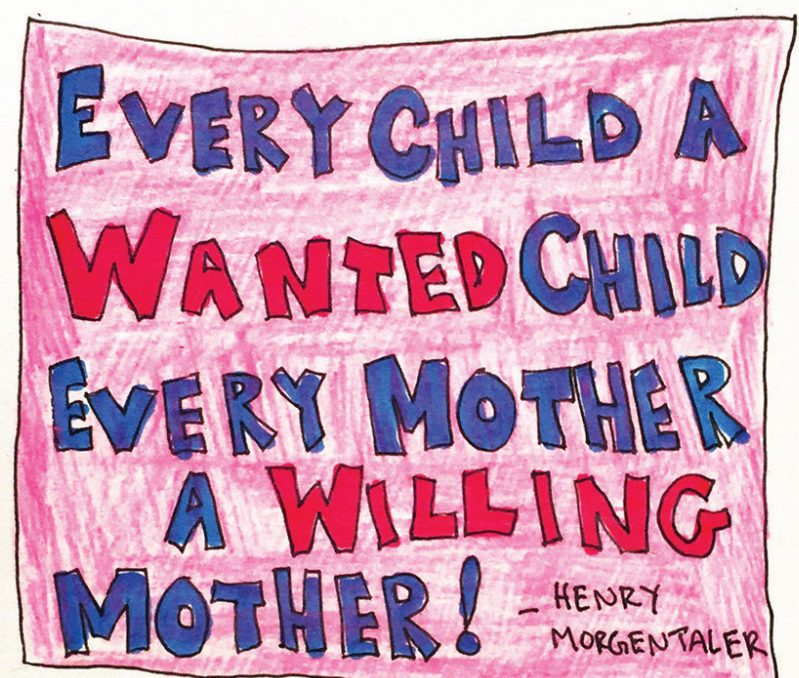
In 1988, the Supreme Court of Canada

struck down its abortion law, thereby vindicating Morgentaler, but he didn’t stop then.

On the whole, Morgentaler spent over three decades in the court system fighting for women’s rights to an abortion. In spite of the near constant threat of violence and harassment, Morgentaler also set up abortion clinics throughout Canada, which he oversaw until his death.

Despite all of Morgentaler’s accomplishments, there is more work to be done. If he were still around today, he would undoubtedly agree that we cannot afford to become complacent until reproductive health services are readily and equally accessible to all Canadian women.

**“Canadians must learn our battle for abortion rights so we can understand and protect it for generations to come.”**



CAIRO JUSTICE



## 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 the ups and downs of Concordia life. Snap photos of Stingers games, protests and everything in between. Manage a list of regular contributors and become adept at Photoshop for when the photos are sub-par.

### Video Editor

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.

### Graphics Editor

You're the illustrator extraordinaire. Find a way to visualize the tough stories and the easy stories, with the help of some great contributors.

### Eligible to run:

Bronson Smillie, Nico Holzmman, Etienne Lajoie, Gabor Bata, Joshua De Costa, Ninon Scotto di Uccio, Jordan Stoopler, Harrison-Milo Rahajason, Miriam Lafontaine, Lucas Napier-Macdonald, Julia Miele, Michael Eidelson, Salim Valji, Willie Wilson, Cairo Justice, Marion Lefevre, Brian Lapuz, Sharon Yonan Renold, Jonathan Caragay-Cook, Claire Loewen, Ocean DeRouchie, Carl Bindman, Jon Milton, Tristan D'Amours, Moragh Rahn-Campbell, Alexander Perez, Kelsey Litwin, Vince Morello, Nikolas Litzenberger, Matt D'Amours, Michael Dutton, Franca Mignacca, Shannon Carranco, Jeremie Gauthier-Caron, Savannah Stewart

### One more contribution needed:

Pat Cahill, Tristan Masson, Solene Jonveaux, Sarah Jesmer, Rebecca Meloche, Keenan Poloncsak, Taliesin Herb

# Nahm'sayin?

## Uber and Me

AYRTON WAKFER

I really like riding my bike. A lot. Day in, day out, sun up or sun down, I throw a leg over my trusty steed and speed off into the urban fray.

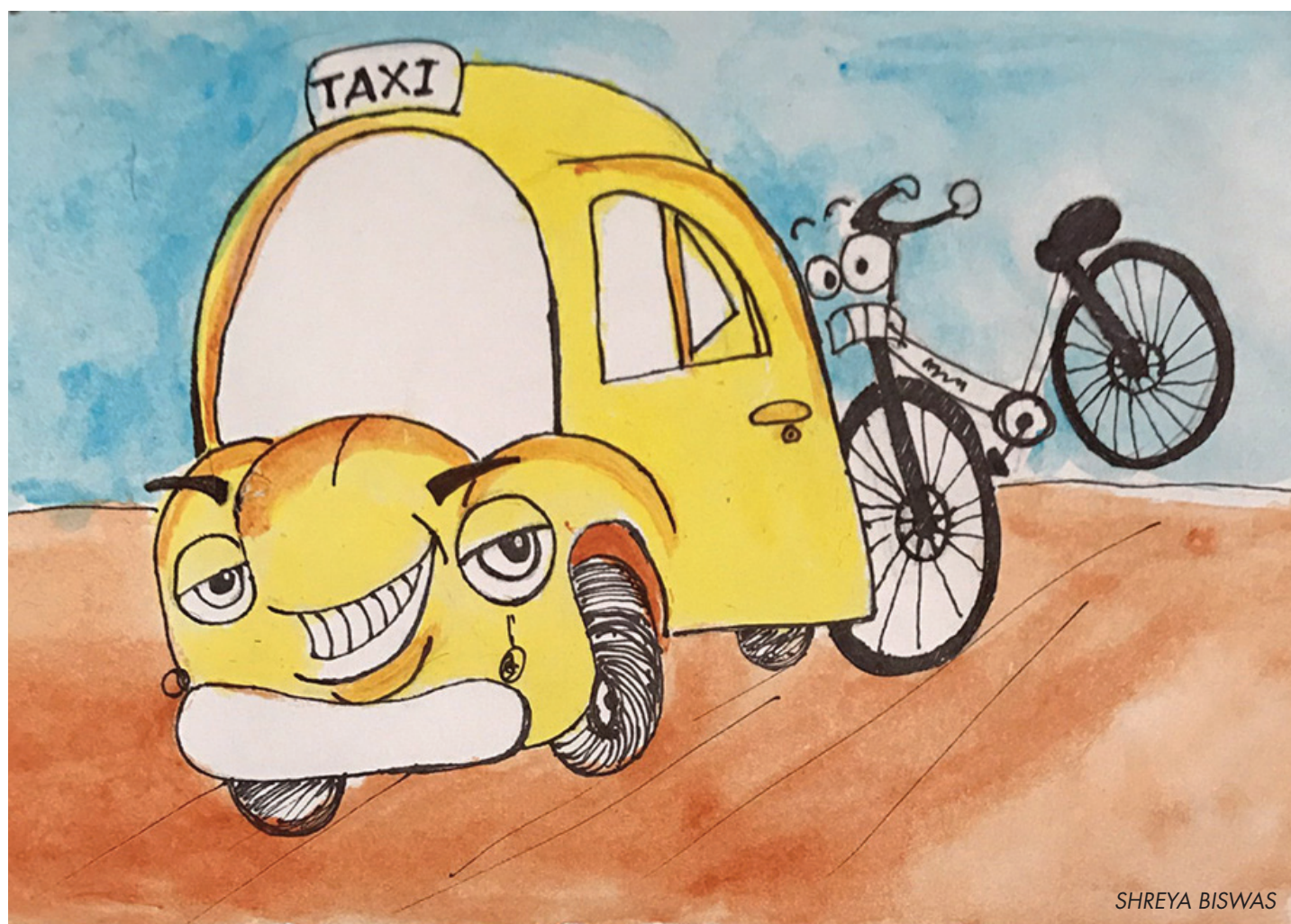
As any devout city cyclist will tell you, the common cab is a fare bearing menace. The disdain seems to go both ways; for every cab mirror I have folded in (righteously and justly I must add), I have had to dodge an errant swinging door or absent-minded lane change.

As the villainous cabby continues to lose its marketplace to Uber, I see an opportunity for the service to avoid creating a strife relationship with cyclists. I want to like Uber, I really do.

I drink, you drink, we all drink—and when we're all done drinking, the backseat of an Uber is much safer than the seat of a bicycle. But when I am soberly aboard my bike, Uber doors have almost claimed my dooring virginity a few too many times.

How hard would it be for prospective Uber drivers to go through a quick Cyclist awareness module during their application process? Some quick tips about blind spots and courtesy, and the common cyclist could be a close acquaintance of a great service.

There's enough hate in this world already, so let's keep Uber and cyclists friendly.



SHREYA BISWAS



# Scrap the Safe Third Country Agreement

Canada Needs to Take Real Measures for Refugees

NICO HOLZMANN

**ASMA MUSHTAQ &  
CARLOS DELGADO VASQUEZ**  
@ASMAMUSHTAQ

Under the dismayed and watchful eyes of millions globally, the U.S. elections demonstrated the turning tide of tolerance within its highest offices. Donald Trump is the American president despite a track record for being the most catalogued sexist, ableist, and Islamophobic president in modern history.

While the rhetoric of his campaign was rhetoric of intolerance, in his new position of power he has now put into action some of the threats to civil and human liberties.

The recent American executive order has placed a 90-day ban on refugees from Iran, Iraq, Yemen, Libya, Somalia, Sudan, and an indefinite ban on Syrian refugee claimants.

Unsurprisingly these are countries where Trump does not have any business interests. These are the same countries where U.S. foreign policy affects the lives of millions of people as a consequence of political gambles between regimes and states.

What can we as concerned citizens—Montrealers, Quebecers, and Canadians—do about this global, and local, history in the making?

In 2016, more than 400 refugee claimants crossed on land into Manitoba from the U.S.—many of

them were from Somalia. In fact, the current total number of refugees in the world is approximately 21 million people—1.1 million come from Somalia while a further 4.9 million are from Syria, two of the countries affected by the executive order.

The Safe Third Country Agreement is a deal struck between Canada and the U.S. in 2004, which restricts asylum-seeker's movements. According to the deal, those fleeing persecution can only apply to one country between the two (U.S. or Canada) depending on where their plane lands.

This means that uncertainty for refugees only continues as the agreement forces refugee claimants to choose either country for refugee claimant protection, and once they make the decision, it is extremely difficult for them to apply to the other.

While Trump's ban may no longer be in effect due to court decisions, the president has expressed interest in rolling out a similar policy in the future. As long as the Safe Third Country Agreement is in effect, any refugees will be at risk of returning to violence if they are not accommodated within our safe borders.

We are privileged to be making decisions about people who've lost their right due to imposing powers and their foreign policies. The very least we can do is to accommodate for their circumstances by suspend-

ing this limitation on them. As per our obligations to the United Nations' 1951 Convention Relating to the Status of Refugees, we are under the responsibility to protect refugees.

Understanding the current situation and taking concern is an essential first step to holding political representatives accountable to our values. There is no passive democracy that could get you to change circumstances around your reality. Civic engagement is of the essence. More importantly, understanding how to transition the concern from sharing information on social media and raising awareness, to proactively seeking a multitude of ways of voicing your own opinion is key.

It is in this context that putting pressure on Justin Trudeau and defending minorities everywhere must be done proactively through social media and intelligently in schools and the streets.

The Canadian Civil Liberties Association has commended "our political leaders, including Prime Minister Justin Trudeau and those provincial and municipal leaders, who reiterated that Canada's doors are open to individuals fleeing persecution, terror, and war."

We support that idea, but also recognize that there are institutional barriers to making that ideal a reality—and one of the first among them is the Safe Third Country Agreement. That's why students at Concordia—including the authors of this

piece—have begun a letter-writing campaign to members of parliament, demanding that the Safe Third Country Agreement be suspended.

A Concordia student, Michelle Duchesneau, led this initiative. Activists at McGill who had begun a similar campaign first approached her. Duchesneau gathered the information and approached other Concordia activists in less than a week after Donald Trump's executive order.

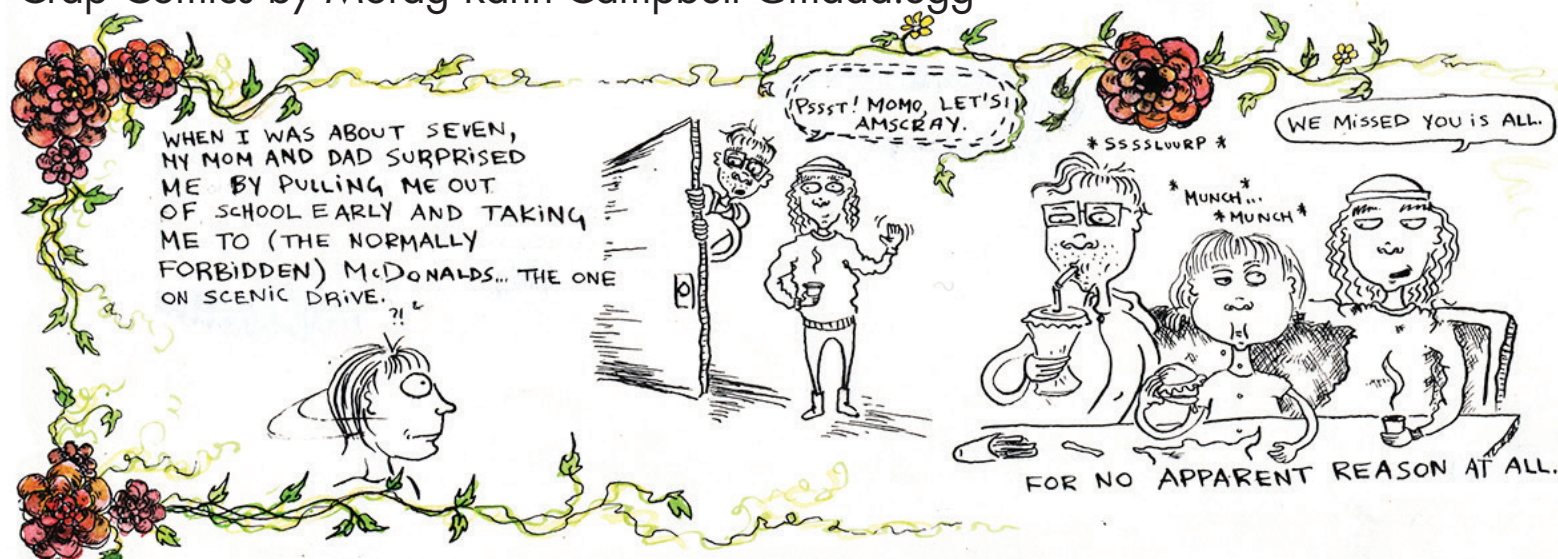
She printed letter templates where students could sign their name and address in order to send a personalized demand to their Members of Parliament. The response has been quite remarkable—dozens of students have signed on in just a few days.

With this action, we are voicing the views and bringing context to our long-standing concerns. Canada and the U.S. have agreements between them about numerous cross-border issues. One in particular is the obstacle of handling asylum-seekers fleeing life threatening circumstances or persecutions in their country of origin. For us, that is unacceptable.

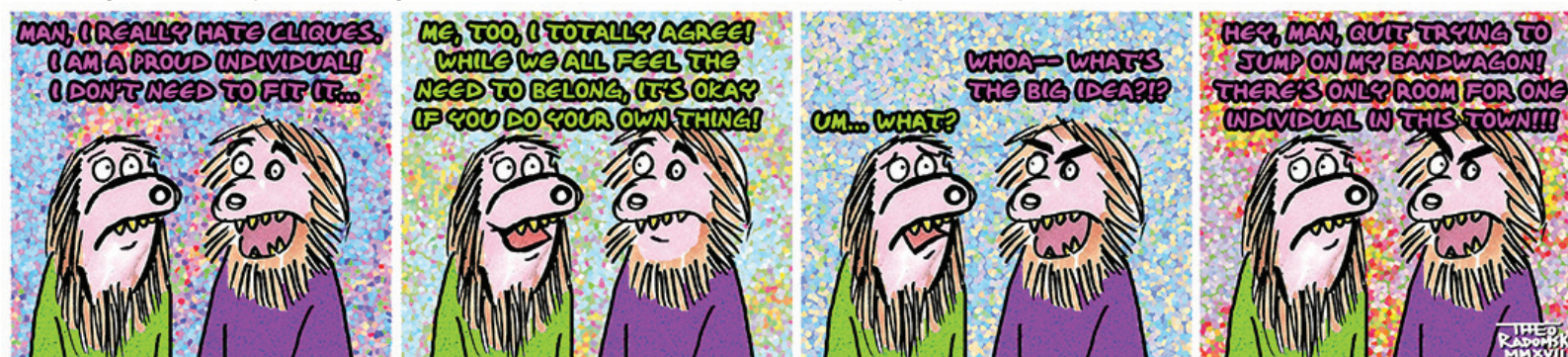
Long gone is the era where people would feel safe simply venting and expressing cynicism about the distant-seeming world of politics. As the world encroaches closer and closer everyday and our realities begin to collide we come to one humbling realization—apathy is dying, and quickly.



Crap Comics by Morag Rahn-Campbell @madd.egg



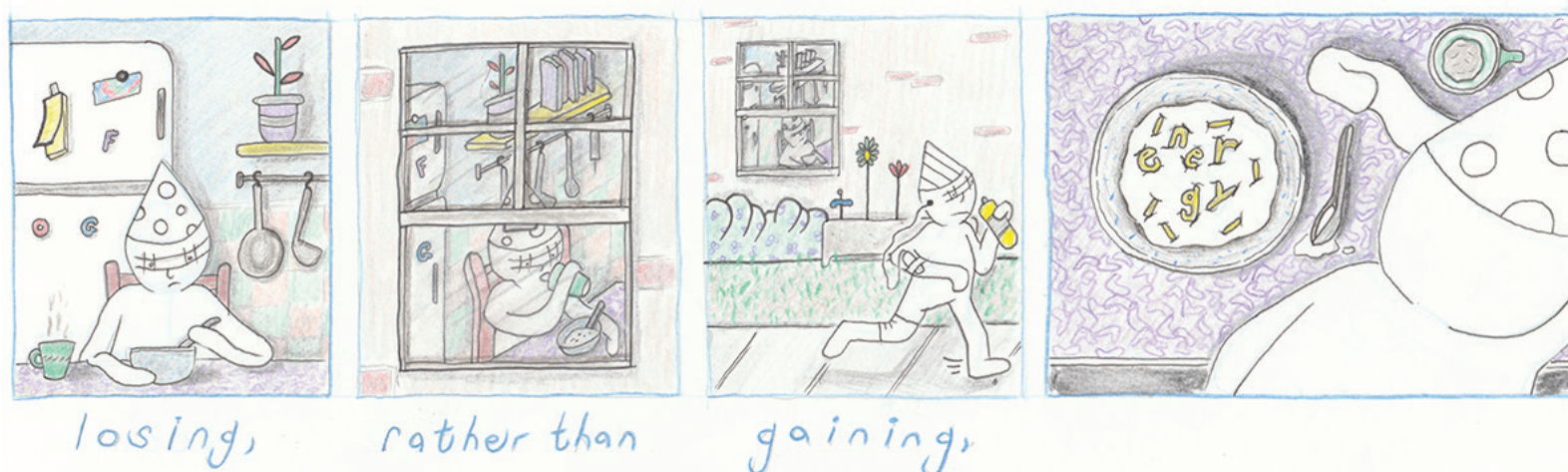
Hastily Put Together by Theo Radomski @flannelogue



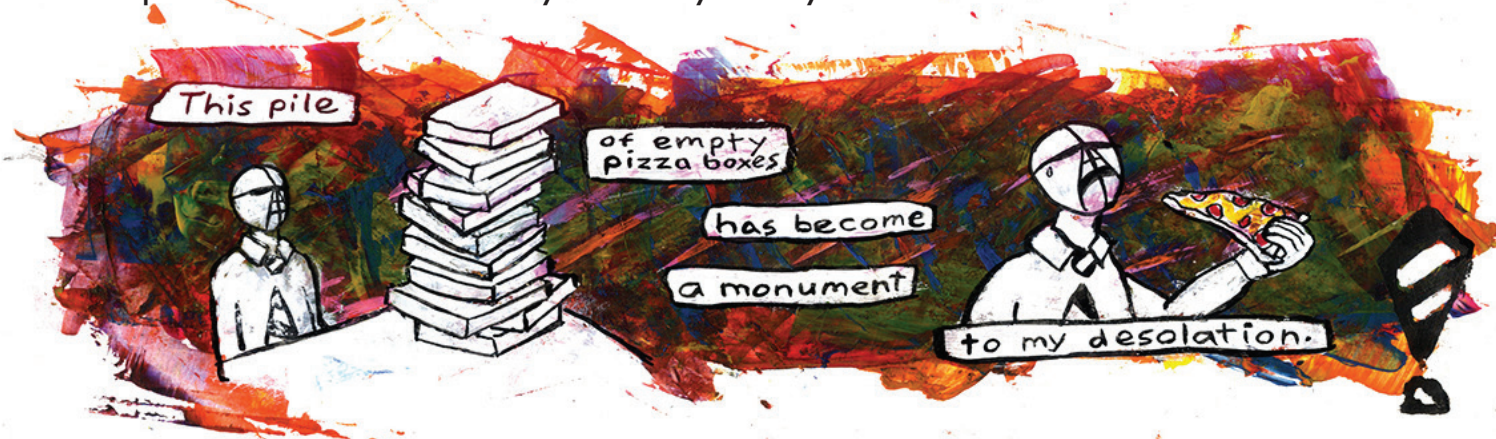
Caity Comics by Caity Hall @caityhallart



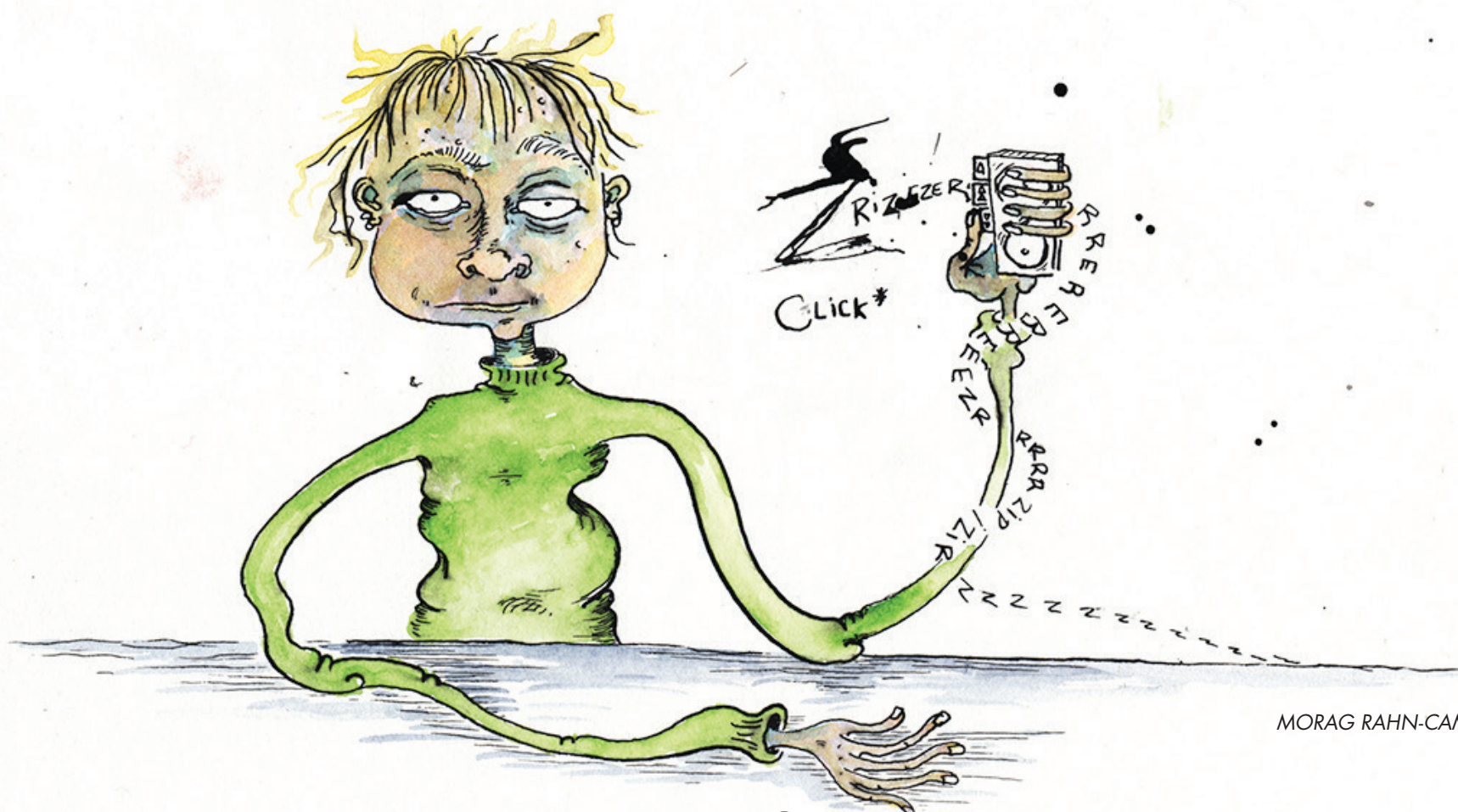
Breakfast by Bronson Smillie @bronsosaurus



The Epic Adventures of Every Man by Every Man







MORAG RAHN-CAMPBELL

## EDITORIAL

### Blacklisting Media Is Not a Solution

So you may have heard about all the commotion surrounding *The Link* this week.

To recap, the executive team of the Arts and Science Federation of Associations released a public letter on Feb. 6 stating that they would cease communication with our newspaper. The executive team then reversed their decision during a meeting on Thursday, Feb. 9, mainly due to pressure by its council of member associations.

As an editorial team, we have chosen to remain silent on the issue until this point.

The letter, which the executive team explicitly states didn't represent its council's views, accuses *The Link* of having unethical practices—without naming any specific examples as evidence.

Those specific details came out at Thursday's meeting.

A Women's Studies Student Association councillor explained that a *Link* reporter did not announce their presence at a public meeting in mid-November for the planning of ASFA's task force, and that they recorded it without the consent of the participants. The meeting, they said, consisted of individuals describing their personal, emotional, and

sometimes traumatic experiences—such as racism, sexism and transphobia. The reporter's presence, they added, made participants feel uncomfortable.

This is a very serious accusation, and one that we don't take lightly. There's just one problem with this story, though—it's completely false, and we have the audio to prove it. In the hour-long recording of the meeting in question, *The Link* reporter identified themselves as a reporter, and clearly stated their intention of covering the meeting.

The audio also shows that the only subject discussed that evening was the hiring of a new advocacy coordinator, as the Facebook event for the meeting described. No explicitly personal or sensitive information was even presented—no stories from survivors, no personal experiences with racism, just a typical procedural meeting.

Not only is ASFA's version of how the meeting went a fabrication, *The Link* never published a story about the meeting at all. The lack of reporting on this meeting is a failure on our part. ASFA is legally mandated to create a task force by the Centre for Research-Action on Race Relations as part of the settlement that

was reached following the Mei-Ling case. They have yet to do so and it is our duty to follow-up.

If this is their only evidence, then that means that the ASFA executive team abused their platform to make baseless, false—and frankly slanderous—statements.

Also important to note—the executives have had no issue with reporting on task force meetings in the past, as *The Concordian* has published multiple articles on the events last semester.

If there was a different issue with *The Link* reporter, it was ASFA's responsibility to reach out to us when their concern originally arose three months ago. No one did, though.

If individuals or groups object to our reporting, there are different avenues in place to hold us accountable. Some possibilities include: writing a letter to the editor, commenting on the story on any of our multiple online platforms, or reaching out to our managerial team, including the editor-in-chief and managing editor. Blacklisting media should not be considered an option, as it does not solve any problems.

On Tuesday, Feb. 7, the president of the Commerce and Administration Students Association

suggested that their Board of Directors consider mimicking ASFA's statement against *The Link*. The main reason being that they were unhappy with a story detailing how a refund policy of their Halloween party was handled.

The executives of both ASFA and CASA, as well as all other student associations, are elected officials and must be held accountable—just as we should. They deal with student money, and a lot of it. Without student media, most of their activities would go unreported. They don't have to like us, but that shouldn't deter them from acting as public representatives of the students who elected them. We aim to report fairly, but we're not in the business of public relations.

There is a lingering sentiment that our reporter was in the wrong for recording the meeting back in mid-November. With how this situation unfolded, it's clear now that this audio is essential to holding ourselves accountable and, in this case, proving ourselves right.

While we at *The Link* still look forward to restoring dialogue, we cannot ignore the egregious way in which the ASFA executive team dealt with their grievances.

# THE LINK

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

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

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