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Part-Time Faculty Union Concerned Over Ongoing Negotiations

CUPFA Wants More Course Assignments, Administrative Work and Representation

JONATHAN CARAGAY-COOK and KELSEY LITWIN
@HIIMBIRACIAL and @KELSEYLITWIN

Five hundred and thirty-six days—and counting.

That's how long the Concordia University Part-Time Faculty Association has been without a collective agreement.

On the homepage of CUPFA's site, there is a clock counting up the minutes since the union and the university last reached a retroactive agreement in March of 2015. It was only in effect for a month before the clock started ticking again.

The negotiating parties met on Friday, and there are six more dates scheduled from now until December. "I'm concerned at this point," said CUPFA President David Douglas. "We were not impressed with what happened over the summer."

"There are many reasons why an agreement hasn't been reached yet, with one of the main issues being the number of courses allotted to part-time faculty," said Patrice Blais, Vice-President Grievance and Collective Agreement.

According to numbers from the university that CUPFA compiled, part-time faculty members have lost 10.8 per cent of available courses since the 2012-13 academic year. The number of courses overall has fallen 4.4 per cent, but full-time faculty have only seen a 0.1 per cent decrease in the same period.

Beginning in the 2014-15 academic year, part-time faculty each received, including vacation pay, \$8,327.88 for each three-credit course they taught. The amount of courses a part-time professor can teach is based on a seniority system. Professors accumulate seniority credits equivalent to the number of credits per course they taught—teaching a three credit class equals three seniority credits.

After reaching certain thresholds, these professors are eligible to teach more classes in one year. For example, part-time faculty with fewer than 24 credits of seniority can only be assigned six credits, if the

courses are available. Part-time professors who have acquired 90 or more seniority credits are capable of teaching up to 18 credits, approximately six classes—again, only if courses are available.

The most compensation a part-time professor can earn is approximately \$50,000 per year. But to reach the senior status of having 90 or more credits and be eligible to earn this amount, Blais estimates it can take anywhere from ten to 14 years. However, being assigned 18 credits actually becomes more probable around the 200 seniority credit-mark, he said. "For some departments, it's impossible," he added.

The reason why part-time faculty is losing courses, they say, is because of the university favouring the hires of Limited Term Appointments. An LTA is a shortened contract—maxing out at three years per renewable term with a mandatory two-year waiting period before reapplying—that resides under the Concordia University Faculty Association.

The CUFA (not CUPFA) collective agreement stipulates that LTA members with a 12-month contract must take on a minimum of seven courses per academic year.

From an institutional standpoint, LTAs provide the university with a greater immediate value for money spent than part-time faculty members, Blais explained. He said: "You can pay them less and get more courses."

An LTA's pay grade, despite the increased course load, is in a similar range to that of a part-time professor. An LTA lecturer whose contract started June 1, 2016 will have a salary of \$57,734 for that first year, increasing to \$60,960 in their second year.

The only distinction in pay grade in regards to the number of courses being taught is a \$1,500 course preparation stipend for each distinct course beyond five courses. This means that the



David Douglas and Patrice Blais explained that they were not pleased with the negotiations.

PHOTOS KELSEY LITWIN

amount is only awarded if a member is teaching five or more unique courses, and not multiple sections of the same course. This clause, which takes into account the additional work required of faculty members, is one that CUPFA does not have.

CUPFA argues that LTAs, as described in the CUFA Collective Agreement, are a temporary fix to the faculty shortage problem. The agreement specifies that those members can only be appointed in one of three situations: Replacing a faculty member on leave, "filling an open probationary position on a temporary basis," or temporarily teaching a course that requires specific knowledge and background. By filling in these positions with LTAs, they say, the university loses the experience that long-term part-time faculty members bring to the table.

Douglas, president of CUPFA, says part-time professors add sustainability to the university. "There's institutional memory that comes with part-time [faculty]."

CUPFA is also asking for increased remuneration. Blais wouldn't specify how much they're asking for but

says they retracted their last offer in September after complications arose during negotiations. The negotiation team for Concordia has also changed since then, Blais said, adding that they have yet to meet the full team.

On top of these concerns, Douglas says members of CUPFA want more administrative work, research opportunities, and representation on university bodies such as its pension plan commit-

tee. To meet these demands, the executive of CUPFA is already searching for community support. They plan to garner student solidarity through distributing mini-petition cards addressed to the university administration that read: "I value part-time professors and support their right to undertake and be paid for administrative work on behalf of the students." Striking is a possibility, Douglas says, but not in the immediate future.

"We can all come to the table and work for the best," said Douglas, "or I can pull together the pressure and start making things uncomfortable. Those are the two options I have. I'm hoping the university will see that the former is better than the latter—if they don't, I'll use the latter."

The university couldn't discuss the details of the ongoing negotiation process due to confidentiality, according to spokesperson Chris Mota.



New materials from CUPFA advocate for more work and recognition from Concordia.

Education Is Key in Embracing Indigenous Economies

How Uplifting Indigenous Business in Post-Secondary Institutions Helps Us All

SALIM VALJI
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In a 2015 Aboriginal Economic Progress Report, it was revealed that Indigenous populations are far more likely to be unemployed or underemployed, and less likely to graduate university than non-Indigenous people.

J.P. Gladue, president and CEO of the Canadian Council for Aboriginal Business, explained that the total Indigenous Gross Domestic Product in Canada this year is \$31 billion, with \$12 billion coming from Indigenous businesses—significantly higher numbers than many Canadians would estimate.

This insight came from a panel on First Nations contributions to the Canadian economic sector, and the role universities play in shaping Indigenous communities, hosted by the John Molson School of Business last Thursday.

The panelists included Gladue, Elizabeth Fast, an assistant professor in the Concordia Department of Applied Human Sciences, and Ghislain Picard, the Assembly of First Nations Regional Chief of Quebec and Labrador.

In 2011, the Indigenous unemployment rate of 13 per cent was double that of non-Indigenous, at 6 per cent, in Canada. In 2010, the non-Indigenous annual median income was nearly \$10 000 higher than for Indigenous.

The challenges are amplified for Inuit communities. The 2015 report said just 4.9 per cent of Inuit community members complete university, compared to 25.8 per cent of non-Indigenous peoples in Canada.

Gladue explained that much of the chal-

lenge lies in how First Nations policy is shifted between the provincial and federal governments. Nations often want to develop their own natural resources, but need to deal with red tape at various levels. He compared it to a game of ping-pong.

“So we want to go out to our traditional territories to do something and we go out there to the provinces, and they’re getting ready to hit us with the paddle. They do it quite successfully, saying that we’re the responsibility of the federal government,” Gladue said.

“When we’re coming towards the feds and say we want to do something in our territories, they hit us back by saying that it’s Crown land and, through land transfer agreements, the provinces manage those lands.”

Chief Picard—who had a front-row seat in the 1982 constitution repatriation negotiations—echoed those sentiments. While he praised Prime Minister Justin Trudeau’s campaign ambitions to repair the government’s relationship with First Nations, Picard stressed the need to further engage policymakers.

“Anyone who’s aware and knowledgeable of the situation, of our communities, knows that we have so much, so much catching up to do,” he said.

The 2015 report said at the current rate, “the objective to achieve parity between the Aboriginal and non-Aboriginal population may not be met [by 2022].”

Fast said that a lack of infrastructure often makes it hard for Indigenous students to pursue higher education. Many reserve schools have outdated technology and overworked teach-



From left to right: Ronald J. Abaira, Elizabeth Fast, Ghislain Picard, J.P. Gladue spoke at the panel. COURTESY EVAN PITCHIE

ers. One example mentioned: a reserve school where two grades were being taught in the same room. Because there were two teachers teaching simultaneously, students had a hard time paying attention and ultimately fell behind. Another challenge lies in cohesion among institutions in creating permanent educational courses.

“There’s a number of different colleges and college access programs—Dawson College has started their Journeys program—that helps [First Nations] students transition from secondary to post-secondary education,” she said.

“I think that we need to support one another in these programs and search for

funding together to make them sustainable. Right now many of these programs are on a year-to-year funding model and there’s no long-term investment in them.”

Gladue, who has an executive MBA from Queen’s University, recommended the usage of successful First Nations enterprises as case studies in post-secondary business programs. He feels that enhancing Indigenous opportunities benefits all Canadians.

“Growing this economy together is absolutely crucially important not only for the health of our people, but for the health of this country,” Gladue said.

CSU Creates Committee Against Potential Tuition Hikes

Also: Fee-Levy Increase for QPIRG to Be Put to Ballot

VINCE MORELLO
@VINNYMORLLZ

As part of their positions book, the Concordia Student Union is mandated to “oppose any increase in tuition fees and obligatory institutional fees for all students.”

So when Concordia University’s new Chief Financial Officer Denis Cossette announced an increase in tuition because of the school’s projected \$6.4 million deficit, the CSU created the Stop the Hike Ad-Hoc Committee at a council meeting on Wednesday.

A focus of the committee will be to address the university’s proposal to increase tuition fees for international students in deregulated programs.

In a budget meeting on Sept. 1, Cossette warned it was possible that the government will deregulate all programs, but he did not know whether or not that would increase tuition in the future.

“The purpose of the committee is to coordinate, research and campaign regarding this issue,” External and Mobilization Coordinator Aloyse Muller said.

CSU council approved the motion to create the committee, however,

the participating members have yet to be decided. Muller is hoping at least one student from every faculty association—like the Arts and Science Federation of Associations and the Fine Arts Students Alliance—will fill the positions.

QPIRG Referendum Question

Also approved at council was to add a question about increasing Quebec Public Interest Research Group Concordia’s fee-levy to referendum in this year’s by-elections in November.

QPIRG is a resource centre for students interested in community research and organizing about diverse and environmental issues.

For the first time since 2007, QPIRG is looking to increase its fee-levy by eight cents, which would bring the group’s total to 39 cents per credit from its current 31 cents per credit.

“Our current budget doesn’t reflect increased costs or QPIRG Concordia’s consistent growth on campus and in the community,” said Eamon Toohey, one of its board members. “A modest fee-levy increase will be indispensable in allowing QPIRG Concordia to continue supporting

Concordia students and the broader campus community.”

When the policy committee reviewed the fee-levy recommendation, Sophia Sahrane, the CSU Academic and Advocacy Coordinator, said the application was “complete.”

The only concern was that it was

unclear if QPIRG staff were being paid a living wage of \$15 an hour. Changing the question to reflect this would “put too much pressure on students to vote ‘yes,’” the policy committee reasoned.

It was later revealed to the CSU that QPIRG pays its staff \$21.70 an hour, addressing their concern.

Students will be able to vote on this issue during the by-elections, when polling is open from Nov. 15 to 17.

“We are optimistic that Concordia undergrads value QPIRG Concordia and our core social and environmental justice mandate,” Toohey said.



QPIRG will be pushing for their first fee-levy increase since 2007.

NIKOLAS LITZENBERGER



KELSEY LITWIN

Reviving Dead Spaces

Concordia's Institute for Urban Futures Introduces Its First Futurists-in-Residence

LUCAS NAPIER-MACDONALD
@LUCASNAPMAC

The old hospitals that the new McGill University Health Centre slurped into its gravitational pull left behind over 210,000 square metres of floor space, or roughly five Olympic Stadiums.

Now vacant, those buildings still stand.

Hospitals are far from the only “dead spaces” in Montreal. The former Dow Planetarium on St. Jacques St. W. is but a shell. The red brick Cadieux Forge on St. Paul St. W., a testament to Montreal's booming industrial past, now hulks uselessly over the sidewalk.

Concordia's Institute for Urban Futures has united with Entremise, a non-profit organization seeking to match space-less people to people-less spaces, to address this scourge. The partnership was celebrated on Thursday, at the Institute's 2016 program launch, where the non-profit's co-founders Jonathan Lapalme and Mallory Wilson became the Institute's first official “Urban Futurists in Residence.”

A futurist is one who studies the future while making predictions based off of current trends. Urban futurists “think long-term about the future more rigorously,” Dr. Cindy Frewen, current Chair of the Association of Professional Futurists, told the *GB Times* in January 2015. As social scientists, they act as authorities, predicting proposal-outcomes

and analyzing risk. The whole point of urban futurism is to make better decisions today, according to Dr. Frewen.

The Concordia Institute, which is under the university's Centre for Interdisciplinary Studies in Society and Culture, will be a space for graduate students to work with futurists, artists, faculty and researchers to explore urban issues.

The launch took place at Temps Libre Mile End on De Gaspé Ave, a new community workspace that Concordia is a founding partner of. Back in the happening 1960's, the street served as Montreal's garment district, harbouring stockrooms full of bolts of fabric and furry pelts. The industry's move to Chabanel St. W. in Ahuntsic-Cartierville left behind many deserted warehouses.

“Vacancy is a problem,” Lapalme said during the night's presentation. “It represents, for example, the highest risk of fire.”

The abandoned Our Lady of Fatima Church in Longueuil burned down in September. The Des Carrières St. incinerator, whose twin chimneys tower inactive over Rosemont, caught fire in March of 2015.

Lapalme and Wilson insisted the best way to put people in these buildings is through “temporary use.”

The strategy seeks to find short-term, low-paying tenants for vacant spaces, until something can be permanently nailed down. As one attendee put it in the question period

after, “It's like freelancing, but for buildings.”

“Entremise comes in and acts like a broker between vacant structures, owners with no will to use them, and parties who want to move in for an indeterminate amount of time,” Lapalme said from behind a laptop in the back of the room.

Entremise's beneficiaries—mostly start-ups, artist collectives and live-in renters—treat the building better than the ravages of vacancy, the co-founders said. Plus, repurposing alleviates environmental burden of clearing the spaces and building anew, they continued.

Lapalme explained that replacing an old building with 30 per cent more energy efficient requires such initial consumption that it would take about 80 post-construction years to break even in its use of energy materials.

Still, property owners don't want to adopt the strategy. “They see it as a failure,” Wilson explained.

“There's a quest for permanence,” Wilson said in an interview after the presentation. “All classical architecture and design mandates it and temporary use flies in its face.”

She referred to the Vitruvian Triad, Vitruvius's pre-Christian architectural principles of solidity, utility and beauty.

“Oftentimes developers, city planners and authorities will feel that they failed in their part if they can't accomplish permanence,” she said.

Wilson brought up the St. Sulpice Library,

the neoclassical neighbour to the bar by the same name on St. Denis St. It has been empty for over a decade.

“Every time someone came up with a use for it, heritage conservation people and city people would ask: ‘But is it the use?’” she said. “Over time, it kept degrading.”

Now that a use has finally been determined—the library will reopen its doors in 2017 as an educational space and an incubation laboratory for young people, according to Culture Montreal General Director Valérie Beaulieu—the edifice requires a \$17 million provincial subsidy.

During their presentation, Lapalme and Wilson told a similar story about the former American embassy in Ottawa. The building opposite Parliament has been empty for 20 years, except a brief initiative to convert it into a portrait gallery. Waiting for the “great idea,” according to Lapalme, costs taxpayers \$200,000 every year in maintenance.

“If you have a beautiful building that's all Beaux-Arts and gilded and I tell you a bunch of squatters are going to come live in it, the reaction is quite visceral, right?” Wilson said, trying to make sense of resistance to the initiative.

But squatters—as opposed to scrappers who ravage the building for materials, as pointed out by a woman in the crowd—do take care of the building, Lapalme said, offsetting eventual demolition or renovation costs.

They are living in the place, after all.

Ghost World Isn't So Spooky

Cult-Classic Graphic Novel Turns Theatrical Performance

JULIA MIELE

Growing up and moving on is tough. What's even tougher than that is deciding what to move on from, and experiencing the events that will eventually shape us.

Based on the graphic novel by Daniel Clowes, Tuesday Night Cafe Theatre presents *Ghost World*, the play. Written and directed by soon-to-be-graduating McGill student Josie Teed, *Ghost World* follows the story of best friends Becky and Enid, two girls on the brink of graduating from high school.

"I tried to be really active about it when I was searching for what work I wanted to adapt into a play," Teed said at the press showing. "I wanted something fun, short, and about women. I didn't know where I could find this since there are stories like that nearly everywhere."

As coincidence would have it, it was a friend of Teed's that had recommended she check out *Ghost World* just for a good read. Teed was so taken with the complex characters and interesting narrative that she decided to write and direct a play based off of it.

A cult-classic, *Ghost World* lends itself to be a highly relatable piece of fiction. Translated into a theatrical performance, it's plain to see that Teed chose this piece for exactly that reason. The coming of age story that unfolds between the two girls who are steadily drifting apart at such a transitional part of their lives feels familiar and, at the same time, sad.

Teed explained that she pulled lines directly

from the duo-tone graphic novel, while simultaneously choosing the most important parts for the stage production. Queue the flashbacks of high school, as the play dealt with the typical angst, cynicism, and the rush to get the fuck out of high school that most of us felt. On the other hand, the play addressed the reluctance to leave so soon for fear of the unknown—perhaps at the cost of loneliness, failure, or being left behind.

As Enid is faced with the possibility that she may have to move away to attend college in another town, she desperately struggles between being consumed by wanderlust and not entirely wanting to be apart from Becky. On the other hand, Becky is trying to wrap her mind around

the idea of being left behind and not having Enid in her life anymore.

The sets played a subtle homage to the minimal palette that is found in the original graphic novel. The play moves from scene to scene as the girls spend time together; mocking the people around them, laughing at souls seeking love while, deep down, love may be something they want for themselves.

The play was slow-paced, but every scene drove the story forward and packed a punch. "That was something I had a hard time getting comfortable with," Beky Seltzer, who plays Enid, said. "In my background in theatre, it was always about high energy. In this play, it's not necessarily following the plot,

but kind of a fly on the wall experience where we're reading magazines and shit-talking people half the time."

Since the play was based on the graphic novel and not the movie rendition, the cast and crew faced other difficulties.

"Because the scenes are episodic and not really cause-and-effect—save for a couple of cases—we struggled a lot with remembering which scene came after which," said Sarah Foulkes, who plays Becky. This was followed by a round of sympathetic laughter from her cast-mates.

Surprisingly, some of the cast, crew, and Teed herself were new to working in theatre. "It was an interesting environment," Teed admitted. "Some of the challenges were knowing if there was a formula to this or if we were doing things right."

Overall, *Ghost World* was a play that pulled at the heartstrings, made us laugh, and made us fall silent in reflection as we looked on, being given this small opportunity to see the girls change from an outsider's perspective. We connected with Becky and Enid and, nearing the end of the play, felt an urge to reach out and tell them it would turn out alright.

"It's the relationship between audience and actor," said John Hanchar, the actor who plays Josh. "The play, as a piece of art, doesn't exist until people see it. It came into existence tonight, and will then again for a few more times until it fades out of existence, which is super interesting."

Ghost World // McGill University, Morrice Hall, in the Islamic building // 3485 McTavish St. // doors at 7:45 p.m. // \$10 general admission



From left to right: Sarah Foulkes and Beky Seltzer play Becky and Enid.

JULIA MIELE

Get Naked

Online Feminist Magazine Launches First Issue

ERDENE BATZORIG
@ERDENEBAZ

The online literary magazine *Bad Nudes* launched amidst midterms and a full moon. As I made my way up the stairs of the Fattal lofts in Montreal's St. Henri neighbourhood, my mind was a mess.

The *Bad Nudes* website greets you with an uninterrupted flow of literature and visual arts. The page introduces itself to you with colourful poems from a variety of artists ranging from Montreal-based Concordia students to writers in Toronto. The works, set against a stark indigo webpage, are near and dear to the hearts of the writers and readers alike. They chronicle topics surrounding sexuality, growing up, and of course, love.

I entered the balmy loft with a girl I met outside. We made our way inside and settled next to the makeshift stage. As we sat down, we observed the scenery. "So, this is where the cool people are," the girl remarked. Indeed, the partygoers stood around Fattal, sipping on Pabsts or holding wine bottles in their grip. They were engaged in conversations I was too afraid to interrupt. Whether they were one of the readers, or just there to enjoy the company, each person seemed to be a part of an indie film's mise-en-scène.

Soon enough, Fawn Parker, the poetry editor of *Bad Nudes*, informed the crowd that the readings were about to begin. Some sat down, while others stood, all like well-behaved little children who drink alcohol. The



Artists presented their works at the Fattal lofts. room gave its undivided attention to the brave souls who graced the petite stage.

Madeleine Maillet, a Montreal-based writer, threaded her way through the audience and up to the mic, delivering her pieces in a steady and confident tone. When she read "Juvenalia," the crowd burst into a laughing fit with lines like: *I'm so open I've been proposed to three times by a banker, a scholar, and a sailor they were 'lost' in the conventional sense.*

There was an openness in the works of Maillet and the other readers. Their poems were like cadent snapshots—rhyming peeks at moments of their lives. Being in the audi-

ence felt like listening to a friend tell a story.

"I think that's the beautiful thing about poetry—that there's a speaker and there's an audience," Maillet explained about her approaches to writing poems. "I don't necessarily write poems to show the world who I am, but more to say something."

Maillet also applauded *Bad Nudes* for creating a comfortable and safe space that allows writers to present their work.

As the night progressed, the diverse group of readers shared not only poetry, but also prose and excerpts from plays. Rhiannon Collett, an award-winning playwright, read

her endearing poem, "Untitled," which, similar to her plays—*Miranda* and *Dave Begin Again*—are funny and provocative.

"I fucking love [*Bad Nudes*]. I think it's great. It showcases the talent in Montreal and there's a lot of young and fierce talents," she said about the fresh mag. "A lot of really talented people I know are in this magazine. I'm really proud of the work that Fawn and Thomas have been doing."

The concept behind *Bad Nudes* started out as a joke during a vacation in B.C., said Parker, but even in the beginning, she took the idea of starting a literary magazine seriously and really "dug their heels into it." Parker, along with her partners, Thomas Molander and Sandy Spink, worked on their website while reaching out to artists in their networks to feature in the online magazine.

"The way that we approached it is very open," continued Parker. "We didn't have a strong political direction to go in. But we are political in the sense that we won't publish anything that is not feminist and we won't publish anything that is racist."

The transparency and "ironic and irreverent" tone of *Bad Nudes* encourages writers to submit their work, she said. In the future, Parker hopes for the quarterly magazine to be in print form.

The words featured in *Bad Nudes* will surely resonate with many—as we are all growing up, experiencing love and heartbreak and figuring out how to cope with the world. That is precisely why *Bad Nudes* should be in the yellow pages of the millennial poets.

ERDENE BATZORIG

Yukonstyle Puts Spotlight on Missing and Murdered Indigenous Women

Sarah Berthiaume's 2013 Play Makes Its English-Language Debut in Montreal

JOSHUA DE COSTA
@JOSHUADECOSTA21

A globally renowned play is making its first English appearance in Montreal, highlighting the persisting trauma of residential schools on Indigenous communities through the use of stereotypes.

Goldie, an Indigenous woman who became a sex worker in Vancouver's downtown eastside after leaving a residential school in the 90's, gets into a john's pickup truck one night and follows him back home.

There, she finds herself alone and sequestered in a shed reeking of pig with blood-splattered walls and purses on a table—and suddenly it clicks—her client has nefarious plans in mind.

Erupting with fear, Goldie cries out for a God who seems to have forgotten her, but in vain, for she has fallen prey to Robert Pickton.

Pickton is a pig-farmer who was convicted in 2007 for murdering six Indigenous women in Vancouver, and suspected of killing as many as 49.

The unsettling scene is a flashback in playwright Sarah Berthiaume's *Yukonstyle*, debuted in 2013, and now making its English-language premiere in Montreal at La Chapelle Theatre from Oct. 13 to 29.

Set in the vast emptiness of the -45°C Yukon, Berthiaume's play begins as Goldie's son, Garin, and his roommate Yuko, welcome into their home a 17-year-old Anglo-Canadian vagabond named Kate. And from the



From left to right: Jasmine Chen, Justin Many Fingers, and Julia Borsellino acted in *Yukonstyle*.

PHOTOS COURTESY MAXIME CÔTÉ

outset, there's mayhem.

Garin bristles at Kate's insensitivity as she brazenly mistakes Yuko, a Japanese head chef, for "an Indian, if only she had braids," and she regurgitates to Garin's face the stories she heard while riding the Greyhound bus about Indigenous communities ravaged by alcoholism.

Kate is young, white and ignorant. And while she may mimic the apathy of many, her oblivious bigotry along with her glow-in-the-dark, five-inch platform boots, feathered blue jacket and holed lace stockings—which Garin calls "hooker lace"—makes her seem overdone.

And in that, she's not alone.

Kate is surrounded by a cast of characters each assembled like Frankenstein's monster, stitched together with as many tropes as possible. Garin is unreliable and always late, and relegated to washing dishes at the restaurant where Yuko is the almighty head chef—whose work is apparently artistry.

After the performance, Jasmine Chen, who played Yuko as well as Goldie, responded to an audience question of whether the play reinforced negative stereotypes. "It puts the ugliness on stage to show that these perceptions aren't true," she said.

Berthiaume's *Yukonstyle* provokes audiences by giving them a glimpse of what the harrowing final moments of Pickton's victims may have looked like through Garin's narrative.

Garin was raised motherless by his alcoholic French-Canadian father, Pops. After badgering his father for the truth about his mother's past when news about Pickton broke, Garin grows to suspect that she may have been one of his victims.

Eventually, Pops is diagnosed with terminal cirrhosis of the liver, and on his deathbed he confirms to Garin that his mother, who renamed herself "Goldie" after fleeing residential school, was indeed a sex worker who had disappeared in

Vancouver around the same time that serial-killer Pickton was active.

In her flashback, Goldie's demise re-enacts on screen not just the final moments of Pickton's victims, but possibly that of the many missing and murdered women whose cases remain unresolved today.

As Goldie enters Pickton's shed, darkness falls in the studio around her while she remains spotlighted. The light grows dimmer as she learns her fate, and before succumbing to her captor, Goldie squeezes a purse to her chest, spilling blood.

Some members of the audience cried, as the fictional scene came close to reality.

Justin Many Fingers, an actor from Blackfoot First Nation in Alberta, played Garin. He has a more personal tie to the story—his grandmother was murdered, as he told the audience in a discussion after the performance. Many Fingers' mother had also spent 35 years of her life believing her own mother had died from a brain tumor.

By interweaving fiction with fact, that at times seemed more grisly than fantasy, *Yukonstyle* unsettled the audience—as perhaps it should have. Pickton's monstrosities expose the Canadian Justice System's real failure to stop a serial killer from committing what police believe to be the largest killing spree in Canadian history.

And while Pickton made headlines worldwide when he was arrested in 2002, today the torment continues.

The Globe and Mail reported in 2014 that Vancouver Police Chief Jim Chu apologized for his force's failure—but yesterday RCMP Staff

Sgt. Wayne Clary told CBC that police may never find the killers or make arrests related to British Columbia's Highway of Tears, where countless Indigenous women were missing or murdered.

At its core, Berthiaume's narrative serves as one story of how women who engage in sex work and high-risk activities can fall prey to murderous predators, but it's not just those women at risk.

A 2014 RCMP report revealed there were 1,181 cases involving Indigenous women—1,017 of these women were murdered between 1980 and 2012. However, the Native Women's Association of Canada believes the number to be closer to 4,000.

Earlier this month, Indigenous people and non-Indigenous allies gathered in Montreal and called for justice at the 11th Memorial March for Missing and Murdered Indigenous Women.

Many Fingers spoke at the march, calling on Prime Minister Justin Trudeau to give the support he had pledged.

On Sept. 1, the Canadian federal government launched a national inquiry to investigate the country's high rates of missing and murdered indigenous women.

"You have the most white privilege power in this country. You made us a promise that you would bring justice to my grandmother, to many grandmothers, to our sisters, daughters," Many Fingers said at the Oct. 4 demonstration. "It's time that you help us."

With files from Emilee Guevara



Julia Borsellino narrates the story of Yuko's culinary skills during this scene.

THE

LINK CALENDAR OF EVENTS

Oct. 18 - Oct. 25

<div>TU18</div> <div>Art Matters Festival Application Opening Discussion</div> <div>The event will include a discussion on the application process, the details of the festival, and how you can get involved. RSVP exhibitions@artmattersfestival.org (limited capacity).</div> <div>Art Matters • 1395 Rene-Levesque Blvd. • 12 p.m. // FREE</div>	<div>WE19</div> <div>Arts and Laughs—Beginnings</div> <div>Some crafty performers tell some stories for laughs while you chill at a table and work on your own craft projects</div> <div>Turbo Haus • 5011 Notre-Dame St. W. • 7 p.m. // \$5</div>	<div>TH20</div> <div>Pow Pow Press Book Launch</div> <div>Stop by Drawn and Quarterly library for some drinks, books, and cool people. Pow Pow Press launches <i>Art Wars</i>, <i>Earthbound</i> and <i>Going Under</i> and they'd be glad to see you.</div> <div>Librairie Drawn & Quarterly • 211 Bernard St. W. • 7 p.m. // FREE</div>	<div>FR21</div> <div>Buffalo Starship Paints the Door Yellow</div> <div>David, a 24-year-old “adult” will be presenting his first musical project. It seems kind of weird and the details are murky, but we bet it will be fun.</div> <div>Yellowdoor Coffee House • 3625 Aylmer St. • 8 p.m. // FREE</div>
<div>SA22</div> <div>Teacade: Spiritum Fabula // Thécade: Spiritum fabula</div> <div>Get into the Halloween mood with some awesome games and speak to some chill people over a cup of hot tea.</div> <div>GamePlay Space • 1435 St. Alexandre St. • 2 p.m. // FREE</div> <div>Annual Gathering and Vigil for People Killed by Police</div> <div>Family and friends who lost their loved ones to police brutality get together for solidarity and support at a vigil.</div> <div>Fraternite Des Policiers et Policières de Montreal • 460 Gifford St. • 2 p.m. // FREE</div>	<div>SU23</div> <div>VIVA La DIVA Celebrates the Ladies of Broadway and Stage</div> <div>A one-woman show celebrating the women of Broadway. Produced and performed by Deborah Heman, including some big songs from popular Broadway musicals. Cabaret, burlesque, song and dance performances that you may wanna check out.</div> <div>Le Balcon Cabaret Music-Hall • 463 Ste. Catherine St. W. • 8 p.m. // \$10</div>	<div>MO24</div> <div>A Right to Eat and Colonization Road</div> <div>Food insecurity is a systemic issue among many First Nations, and this documentary hosted by Cinema Politica explores problems faced by two such northern communities.</div> <div>DB Clarke Theatre • 1455 De Maisonneuve W., Hall building • 7 p.m. // FREE</div>	<div>TU25</div> <div>Mardi Culturel—Vanessa Pilon présente 1001 Fesses x Arsenal art</div> <div>A body-positive photography exhibition on women. Need I say more? Actually, yeah. The two artists at the head of this project will be there to talk about it and share their knowledge.</div> <div>Arsenal Montréal • 2020 William St. • 7 p.m. // \$8</div>

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

Volume 37 by-elections are happening soon:

Tuesday, Nov. 1 @ 4 p.m. in *The Link's* office (1455 de Maisonneuve Blvd. W., Room H-649)

The Link could not happen without its team of editors, i.e. masthead. We have a few spots left on masthead to fill for Volume 37. All staff members—those who have contributed to four separate issues or more—are eligible and encouraged to vote in the elections.

Here are the open positions:

Fringe online

Arts and Montreal go hand-in-hand, and the fringe team needs an online editor to keep up with the city's seemingly endless vernisages, concerts, spoken word nights, etc. Use our website to publish reviews, previews, and profiles in-between print issues.

Copy

A lot of words pass through *The Link* every day. The copy editor is the last person to edit each printed article and ensures fact-checking and a consistent style. They are also the strongest defence against typos and style-guide errors.

Managing

Journalism works because deadlines are enforced. The managing editor oversees the print production, keeps editors and staff on their game, and makes sure the paper comes out on time. Along with the print cycle, there's day-to-day administrative stuff to do.

Coordinating

The Link has a website (check it out cause we do cool stuff). This website needs oversight—enter the coordinating editor. This person ensures online editors keep the website updated with great content, and also plans bigger projects like *Link* live sessions and radio content.

Eligible to run:

Sara Capanna, Joshua De Costa, Zoë Gelfant, Harrison-Milo Rahajason, Nico Holzmann, Sarah Jesmer, Etienne Lajoie, Claire Loewen, Julia Miele, Vince Morello, Ninon Scotto di Uccio, Jordan Stoopler

Need one more contribution:

Michael Eidelson, Lucas Napier-Macdonald

Applicants must submit a letter of intent and three (3) samples of contributions at *The Link's* office by 6 p.m. on Tuesday, Oct. 25.

Return of the Titan

Montrealer Malcolm Henderson Comes Home

ÉTIENNE LAJOIE
@RENEGADEREPORTS

Basketball players like Malcolm Henderson are hard to find in Canadian Interuniversity Sport. He's big and he's strong, but most importantly he has competed at the biggest collegiate stage possible.

The Montrealer spent the past two years practicing and playing for the California State University Fullerton Titans in the NCAA Division One.

"It's not easy to find six-foot-eight guys with experience that played in the NCAA, and at [centre]," said Stingers head coach Rastko Popovic.

Henderson's experience and maturity might be his greatest gifts to a junior Stingers squad. The incoming class is very good, Popovic says, but also very young.

After winning the 2011 national championship with the Vanier College Cheetahs alongside current Stingers teammate Michael Fosu in CEGEP, Henderson headed south. In the U.S., he first played for the Missouri–West Plains Grizzlies in the National Junior College Athletic Association.

JUCO is an athletic association made up of two-year community colleges and junior colleges, whereas the better-known NCAA takes from major and state-run universities.

As for moving on from CEGEP to the next level, Henderson says he initially felt like he had nothing else to achieve. But then he told himself: "I'm good now but I want to see

what's better, what's more, I want to go to the highest level, get really challenged."

The road ahead wouldn't be easy. Only 28 former JUCO players play or have played in the NBA, according to jucorecruiting.com. The majority of professional players in the NBA today have played in the NCAA but that's what Henderson was aiming for.

His aim was thrown off one year later. With only a week left before opening tipoff with the Grizzlies, Henderson tore his anterior cruciate ligament, in his knee. Unlike most people who've injured their ACL, Henderson did not feel pain right away, and consequently didn't learn of his injury immediately after it happened. That's dangerous, because the injury can be exacerbated before it's treated.

Luckily for him, he says, he already had some exposure before the injury. At an annual junior college jamboree in early October, before his injury—a small tournament with no actual champions—Fullerton coaches spotted Henderson.

"I still had a future, so it wasn't like I tore my ACL and I was done," said Henderson. "I'm still going to be fine, [I'm] still going to be taken care of," he told himself.

CSUF head coach Dedrique Taylor was there. CSUF was looking for a "big guy" and Henderson stood out to them. He joined the Fullerton Titans in 2014, two years after he joined the Grizzlies.

"The way he moved, the way he played the game, he's a space eater," said Taylor, "he's athletic, or he was athletic before he hurt his knee."



Malcolm Henderson will represent the Stingers this season. COURTESY BRIANNA THICKE

When Taylor speaks of his former player, it's easier to understand why Henderson is important to the Stingers roster. Henderson is mature, and when he spoke—which was not often—his teammates listened.

After sitting out a year in JUCO due to his

knee injury, Henderson was forced to miss a second consecutive year because of NCAA eligibility. He is still not 100 per cent sure of the reason. This meant that he could participate in practices but not play games.

"He was very mature [and] still very proactive academically," said Taylor on Henderson's attitude. "He continued to rehab his knee and do all the things that he needed to do to get on the floor on the following year."

Another example of Henderson's maturity lies in his approach to playing Division One in the first place. It's what he envisioned when he was shooting balls in the Vanier gym and the hype of NCAA basketball didn't bother him.

"I never really got shell shocked [and said] 'Oh my god, ESPN is here!'" explained Henderson. "Maybe it's just how I am as a person."

His playing career under the California sun was brief, just a year, and after graduating with a diploma in Kinesiology, Henderson was looking to come back to his homeland to get a Masters and to keep playing.

Henderson understands the game, something he's learned mostly from Taylor, he says.

Plus, now that his knee is fully recovered, he's thankful there weren't any complications.

Henderson says that things would have been different if he hadn't injured his knee, but he still achieved his goal of playing Division One.

"Being an older guy, being a guy that did Division One, [and] did the Nationals in CEGEP, I can help these guys," he said.

Henderson can guide the younger players on the team and say, "OK, let's focus on this and let's get the next play."



Malcolm Henderson (middle) watches a free throw alongside his former team, the Fullerton Titans.

COURTESY MATT BROWN

This Week in Sports Online

A Canadian Champion on PBHT: Canadian Formula 3 champion Lance Stroll joins the Pressbox Hat Trick podcast

At Their Place

Iris Play First Stadium Game Against Brute Squad for Gender Equity

TRISTAN D'AMOURS
@TRISTANDAMOURS

On a cold Saturday evening, Complexe Sportif Claude Robillard saw Boston's Brute Squad win 15-6 against Iris, an ultimate team comprised of Quebec's best players. The score, however, was irrelevant—this was more than just a normal game.

For the first time, two women's ultimate teams joined together to play an exhibition game for gender equity in sport. The huddle both teams formed after the final whistle showed just that.

"Most of what I said [in the huddle] was that we have so much respect for [Brute Squad]," said Iris player Kimberly Morin Coulombe. "The fact that you were willing to come, spend the time to drive all the way up here and stay overnight to play in a stadium against us—for us there's no greater feeling."

Brute Squad, the back-to-back U.S. national champions, accepted the invitation by Iris and the Montreal Royal, the professional men's ultimate team organizing the game. For both teams, playing an exhibition game on the pitch of a stadium in front of 500 fans was an exhilarating feeling.

"Where the sport is currently in, we don't get to play in this atmosphere very often," said Brute Squad player and Ultiworld women's club player of the year Kami Groom. "It's just great to have a crowd. They were so invested and even though it's in Iris' hometown we felt very much at home too."

The Importance of Video

For Iris, it was the first time they had even played in a game that was captured on camera. The game was live streamed, and is still available to watch on the Montreal Royal's YouTube channel.

"It's the first time they got filmed, ever," said Montreal Royal President and Executive Director Jean-Lévy Champagne, who organized the event. "I was looking for content to promote [the game] but they had no content. They were never shown on TV before."

In the U.S., Brute Squad—as well as many players in the women's division—is fighting to get women's division games streamed on the ESPN platform. For Groom, the athletic showcase of exhibition games will help with the promotion of women's ultimate.

"I think that the more we have these games and the more that we get on the screen," Groom said, "the more we're going to get on [ESPN], the more people are going to be interested and are going to want to play or watch and support."

One of the important aspects of live streaming games for Coulombe is the inclusion of commentary and play-by-play in real time. Commentary will, in effect, teach new fans the concepts of ultimate as they watch games.

"It's fun to listen to ultimate that's filmed and that has someone to say that this was a great play and that she's a really great defender. Or to look at what she's doing and how she's positioning herself," Coulombe explained.



Kimberly Morin (#14, Iris) and Kami Groom (#7, Brute Squad) link up in a post-game huddle.



Iris make a scoring play.



The game was Iris's first time playing in a stadium.

PHOTOS NIKOLAS LITZENBERGER

Step by Step

In a game to promote gender equity in the sport of ultimate, every little step counts. One part of this was to have players from the Royal sell beer in the stands. Something Coulombe described as: "Role reversal! It's amazing!"

"[Selling beer] was mostly our job when they were playing. It's such a nice friendship, we do it when they play, they do it when we play," she said. "I think it's a great step forward for gender equity and we know they are willing to do it."

The collaboration between the two teams is a step towards gender equity in the sport and Iris has a partnership with the Royal, who are willing to step in, and organize or sell beer.

For Groom, partnerships are a piece of a "very complicated puzzle with a lot of pieces." But having men's, women's and the mixed division stand together will make things move more effectively.

"All of us joining together and uniting in this one cause, doing whatever we can to voice our opinions and support each other is only going to make this work better," she said.

As a benchmark team in women's ultimate, Brute Squad understands that showcasing their talent elsewhere will only help promoting the sport in other cities. Groom believes the team will continue with this trend in the subsequent seasons.

"Things like this are what is going to move it forward," said Groom. "We are so happy to be a part of it and I hope everyone agrees that it was a great game and a great step forward."

Another one of those steps was to play where ultimate fans—specifically young girls—could see them. For Coulombe, the score was the least of their concerns. What was important was to show young girls that women can play games in stadiums in their hometown.

"It's [about being] able to see that women can have that place on the field," said Coulombe. "For us, the big thing is to know that we have our place in the sport and that people are willing to come watch us play."

Going forward, Iris will have more opportunities to play stadium matches. Champagne and the Royal already expressed interest in holding similar events with Iris, potentially having two or three games in 2017.

"It's all things to think about with Ultimate Canada, the Quebec federation of ultimate, all the people that are in the ultimate community," said Champagne. "We need to brainstorm on what we want to do to bring ultimate at the next step."

Having more women's games on a grander stage will, slowly but surely, attract new fans but also make these games a norm in the ultimate community and the sports world in general. For Coulombe, the moment when people won't be reacting in shock at the sight of a women's ultimate stadium game will be a major change in the landscape of the sport.

"In showcase games like tonight, you know that it's exciting to see women's ultimate," she said. "That's what we like to promote."

Debunking Economic Myths About Carbon Taxes

TRISTAN MASSON
@TRISTANEDMASSON

"This will actually screw everybody across the country," said then Prime Minister Stephen Harper to a Saskatoon crowd back in 2008.

He was referencing his Liberal Party competitor Stéphane Dion, who proposed a carbon tax. Now the Canadian government is re-introducing the policy and Dion is travelling the world as Canada's Minister of Foreign Affairs. Harper has since bowed out of politics to start a consulting firm. Oh, how the tables have turned.

The rhetoric resurfaced recently, illustrating that consensus on a carbon price lays unresolved. After falling to the Liberals in the last federal election, Jason Kenney announced his hunt for the top spot in Alberta, with Harper's endorsement. His self-proclaimed mission is to "restore the Alberta advantage through the lowest taxes in Canada." This includes "repealing the NDP's job-killing carbon tax."

Brad Wall, the longtime premier of Saskatchewan, isn't having

it either. Earlier this month, Prime Minister Justin Trudeau announced that the federal government would impose a minimum carbon price if provinces failed to craft one on their own. In response to the announcement, Wall exclaimed that such a carbon policy will "siphon over \$2.5 billion from Saskatchewan's economy when fully implemented and make our province a less competitive place to do business."

His office unfortunately or conveniently refused to provide the numbers behind his statement. Nonetheless, several misconceptions are worth pointing out, beginning with the \$2.5 billion figure. Saskatchewan has the highest per capita emissions rate in Canada, but one would have to multiply the federal government's carbon tax fivefold to get in the range of Wall's \$2.5 billion. What's more, the tax revenue collected is returned to the province from which it originates, discrediting the so-called "syphon" accusation. This money should go into economic diversification and support those in affected industries.

Wall's announcement came while the various ministers of the environment were meeting in Montreal to hammer out a national carbon price. The ministers of Saskatchewan, Nova Scotia, and Newfoundland and Labrador immediately walked out of the meeting, while several others expressed disappointment about lack of collaboration.

This reaction seems inconsistent with the timeline. Eight provinces sent delegations to the 2015 Paris Climate Conference last December—including Premier Wall. The federal government also made it clear there would be a carbon price nationwide at a First Ministers meeting last March. Be that as it may, there's disagreement over the economic vices and virtues of a carbon price. The public debate on this issue is critical and requires that we cut through some of mystery.

Pricing Carbon

In 2015, Jeffrey Sachs, professor of economics at Columbia University, wrote *The Age of Sustainable Development*.

An important contribution to our understanding of economics, it summarizes years of research and history, and lays a roadmap to the most daunting global challenges we face. On climate change, Sachs notes a twofold strategy: mitigation and adaptation. For our purposes, we'll stick to mitigation, as it corresponds to reducing greenhouse gas emissions—humankind's contribution to climate change. Being the most abundant and significant of these gases, carbon is a logical point of departure.

Carbon isn't accounted for as a cost in production, but imposes costs on all in the form of climate change. Additionally, private firms have no incentive to reduce the carbon intensity of their activity seeing as it will increase costs. On a global scale, we call this the "Tragedy of the Commons." While no single individual accounts for the problem, it arises collectively. This is where a carbon price comes in handy: a government-imposed carbon price internalizes the costs of carbon intense production. In other words, the economy

becomes more accountable for the social costs of its activity.

The common policies are carbon markets or a carbon tax. Some provinces are already testing the misty waters of de-carbonization. British Columbia has had a carbon tax since 2008, with research confirming it reduced gas consumption over time. Likewise, Quebec, Ontario and Mexico have recently agreed to work together on their respective carbon markets, with the goal of a common market on the horizon.

Debunking the Bunkered

The problem for detractors, once again, is a misunderstanding of the policy and of economics. Joseph Heath, professor at the University of Toronto, reminds us that the price elasticity of demand must be considered in the short and long term. In the short term, we can expect a marginal decrease of gas consumption in response to the carbon price, but in the long term this marginal decrease will be greater. The reason is intuitive: consumers respond to price changes and the more time consumers have to adjust, the greater the change. The point isn't to end gasoline consumption, but marginally so over time.

This leads to Harper's elegant claim that the policy would "screw everybody." There's a fear the cost of living will rise dramatically and, while legitimate, needs some grounding. Economist Trevor Tombe explains that the impact of the carbon price will vary across products, with a relatively small, indirect increase in the price of non-energy products. On average, the cost for Canadians will be \$1,100 per year, accounting for direct and indirect costs. Putting this number into perspective, this only accounts for 1.5 per cent of the average household spending. To limit the heavier burden for low-income households, public policy should provide support.

The logic seems airtight and the cause more urgent than ever. Even major players in the private sector recognize the necessity of a carbon price, forming the international Carbon Pricing Leadership Coalition. This group also includes fossil fuel giants such as Shell, BP and Enbridge.

Of course none of this guarantees reaching Canada's commitment to the Paris Agreement. A carbon price won't do that alone and still needs work. Wall and the remainder of the unconvinced can—indeed should—question the merits of a policy. That being said, when criticism based on supposed economic truths serve to cement Canada's climate inaction, this becomes objectionable. Sustainable development has spawned a wave of innovative economic thinking, reminding us that economics is scientific and not a set of ideological rules justifying idleness. The choice isn't between economics and the environment.



A Response to the Montreal Gazette

Your Story Did Not Meet the Standards of Our Profession

CARL BINDMAN and JONATHAN CARAGAY-COOK
@CARLBINDMAN and @HIIMBIRACIAL

On Friday, the *Montreal Gazette* published a new article called, “McGill Daily satire revives tensions over BDS movement,” by their university reporter, Karen Seidman.

Seidman takes the angle that Jewish students at McGill University feel *The Daily*, one of the student newspapers, is thwarting their efforts to speak out about how the Boycott, Divest, and Sanction movement against Israel makes them uncomfortable. Tensions escalated, she writes, after *The Daily* published a satirical piece titled, “White tears increase on campus,” which pokes fun at the sensitivity of white people towards confronting their own racial privilege.

It’s not a great satire, but that doesn’t excuse the story published in response at the *Gazette*.

In Seidman’s article, it’s not stated clearly why some Jewish students expressed discomfort about the satire, just that they expressed it. That isn’t to say that their discomfort isn’t valid—but for an article to be built around that discomfort, the connection between the piece and BDS tension needs to be clearer. As it stands, the only connection to the movement in the satire is at the end of one paragraph that makes a reference to the BDS vote—a vote the anti-BDS side won.

Seidman quotes a former president of Israel on Campus McGill who says *The Daily* piece mocks those who oppose BDS, without saying exactly how. Then she quotes him saying Jews are the number one victims of hate crimes in North America.

That’s true, with context. Jews experience the most religious hate crimes in Canada and the U.S.

But presented as it is, at face value, it is a false statistic, and Seidman makes it seem like her source is misleading readers by not providing the background for this quote. Numerically, according to statistics from the FBI and RCMP, it’s Black people that experience the most hate crimes. Would it have been so hard for Seidman to make that quoted fact true by adding “religious” before “hate crimes,” or by paraphrasing?

By omitting context for the statistic, she’s leaving her source out to dry, and holds back discourse. When you find out the fact is out of context, it makes a serious grievance from the Jewish community sound like a lie.

Plus, by conflating racial violence with religious violence, she devalues the unique aspects and histories of each—let alone simplifying the violence against people, like Mizrahi or Sephardi Jews, who experience both. Violence deserves to be discussed honestly and openly, as do feelings of oppression. By encouraging the use of incomplete statistics, Seidman focuses discourse around the factual validity of people’s experiences of violence instead of around the violence itself.

As for *The Daily* stifling speech, Seidman uses an example of a student submitting a letter to the paper needing vetting as an example of silencing Jewish speech. She fails to mention that every letter submitted to any newspaper gets vetted—a fact a journalist should know.

It isn’t until later in the story that she says what vetting meant, in this case: having the hosts of *Treyf*, a Jewish podcast at McGill, take a look at the letter. She uses scare quotes to say *Treyf* is a “Jewish advocacy group,” but it’s unclear who is saying that or calling it that—is it *The Daily*? Is it her source? Is it her? In any case, the quotation marks serve to make it seem like *Treyf* is not that, without even saying if that’s what they call themselves.

Plus, her source calls *Treyf* “debatably Jewish.”

Seidman takes this at face value. She doesn’t point out that *Treyf* themselves have taken on this name ironically (the Yiddish word *treif* means not following Jewish law). But she presents the quote as somebody saying that *Treyf* staff are not true Jews. She didn’t even try to contact them, and she still hasn’t—even though they invited her to on Twitter.

If it’s wrong to make a reference to a democratic vote in a satire, why isn’t it wrong to devalue another person’s faith because of their political views?

For somebody to hold anti-Zionist views and then to be labeled as “debatably Jewish” is deeply offensive.

She also says *The Daily* didn’t want to comment. If Seid-

man’s approach with them was similar to hers with *The Link*, we understand why they held back.

Seidman emailed *The Link*’s editor-in-chief (an author of this piece) asking what the policy is regarding publishing pro-Israel articles, on the grounds that *The Link* didn’t publish a letter written by a Jewish student about how uncomfortable BDS week made her feel. In fact, the opinions editor received that letter an hour before Seidman reached out. And you can actually read it in this paper, right now.

Another issue in Seidman’s story is she presents the Jewish community of McGill as an ideological monolith—and generally neglects the diversity of voices. BDS doesn’t only implicate Jewish students, so why are only Jewish students—and Jewish students with one political position at that—quoted in this story?

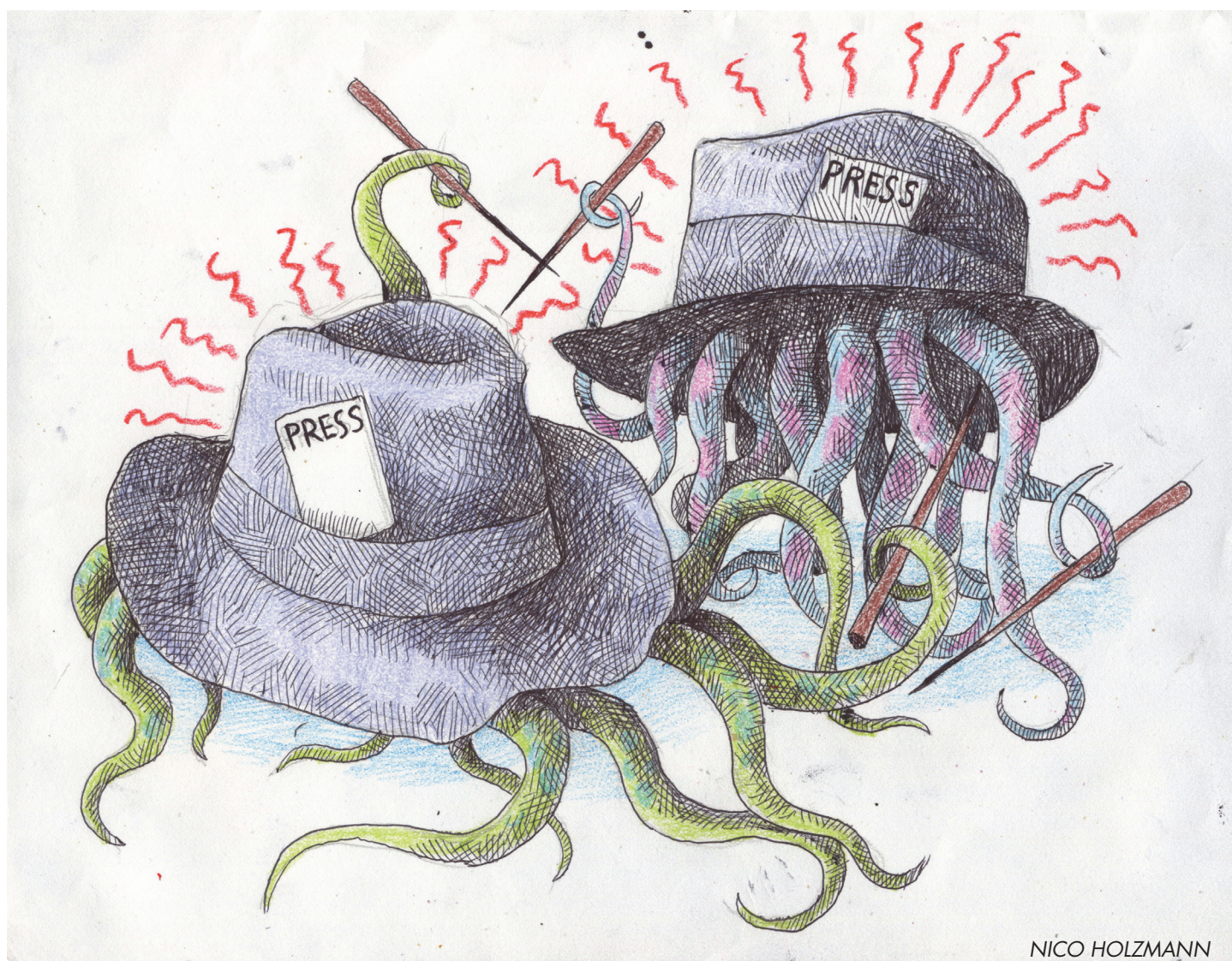
The *Gazette*, as a mainstream newspaper, should not use an objective news story as a platform for a one-sided airing of grievances. A piece this biased belongs in the opinions section.

What Palestinian voices does Seidman try to include in her piece? Where is the angle that Palestinian students may feel uncomfortable about having groups, such as Israel on Campus, promoting a country that most of the world has asked to stop illegally occupying their homeland? How do Palestinian students feel about a mainstream newspaper misrepresenting their experiences to an audience far removed from their lives, and to a much larger audience than that of *The Daily*’s without bothering to talk to them?

The absence of a Palestinian voice in Seidman’s article reflects the broader absence of the Palestine narrative in cultural discourse—a main reason why the BDS movement began.

Seidman’s article reinforces existing divisions on campus, devalues genuine experiences of violence, and undermines the integrity of journalism in Montreal.

For a story about the real-life consequences of an article, Seidman’s piece is unaware of the consequences of its own existence. It was irresponsible journalism that the editorial board of the *Gazette* should publicly respond to, whether that be through a follow up or a formal apology to *The McGill Daily*.



NICO HOLZMANN

The Cost of Celebrating Montreal's 375th

Why the Conversation Needs to Shift From Practicality to Locality and Permanence

KELSEY LITWIN
@KELSEYLITWIN

In just over 50 days, Montreal will come alive. According to the municipality, at least. But high expectations come with a high price tag. As taxpayers—A.K.A. the ones footing the bill—we have the right to be critical as the city prepares to celebrate its 375th anniversary.

CBC reported that in 2015, Montreal had set aside \$329 million for the projects. This is on top of the funds that the Society for the Celebration of Montreal's 375th anniversary will provide, in addition to the provincial and federal government's contributions.

The scope of the projects is vast, ranging from an expansion to Quartier des Spectacles to renovations for St. Joseph's Oratory. The practicality of these splurges is questionable at best. How will the city and its residents directly benefit, and how will our economy fare after shelling out tons of cash for projects that will hurt local merchants while being built?

These are valid questions, and we are justified in wanting the answers. However, I strongly believe that we need to look at Mayor Denis Coderre's proposal more holistically than at just the amount of money that's being spent, or is going to be spent. Investments into what I think can be considered cultural infrastructure—not in the traditional sense, of course, but stretching to include pieces of art and architecture that will affect Montreal's physical and social landscape, without a precise function—are more than just that.

So where do we start?

Two questions come to mind: after the 375th, will these new projects remain and will they inspire?

John Martins-Manteiga, director of Dominion Modern, a non-profit organization dedicated to archiving 20th century Canadian architecture and design, and a self-professed historical archaeologist, echoed that idea.

"When you're talking about things that they're doing for the 375th, will they still be in place? Do they endure? Do they still mean anything to the culture?" he asked.

For answers, we can look backwards. History repeats itself, right?

1967, Montreal's 325th anniversary, was a monumental year for the city, much to the credit of then-municipal mayor Jean

Drapeau, who, in the same year, received an honorary doctorate from Sir George Williams University. You know, that little school that became the Concordia we know today.

"This guy had a grand vision. He thought big, he'd go big. He was a dreamer and he worked with people that would realize his dreams," said Martins-Manteiga. "A lot of the stuff that's left over now from him dreaming big is still in place."

The metro is one example.

The initial construction of Montreal's public transit system was a pretty good deal, at \$213 million in 1967—equivalent to \$1.5 billion today—for 26 stations covering approximately 40 km.

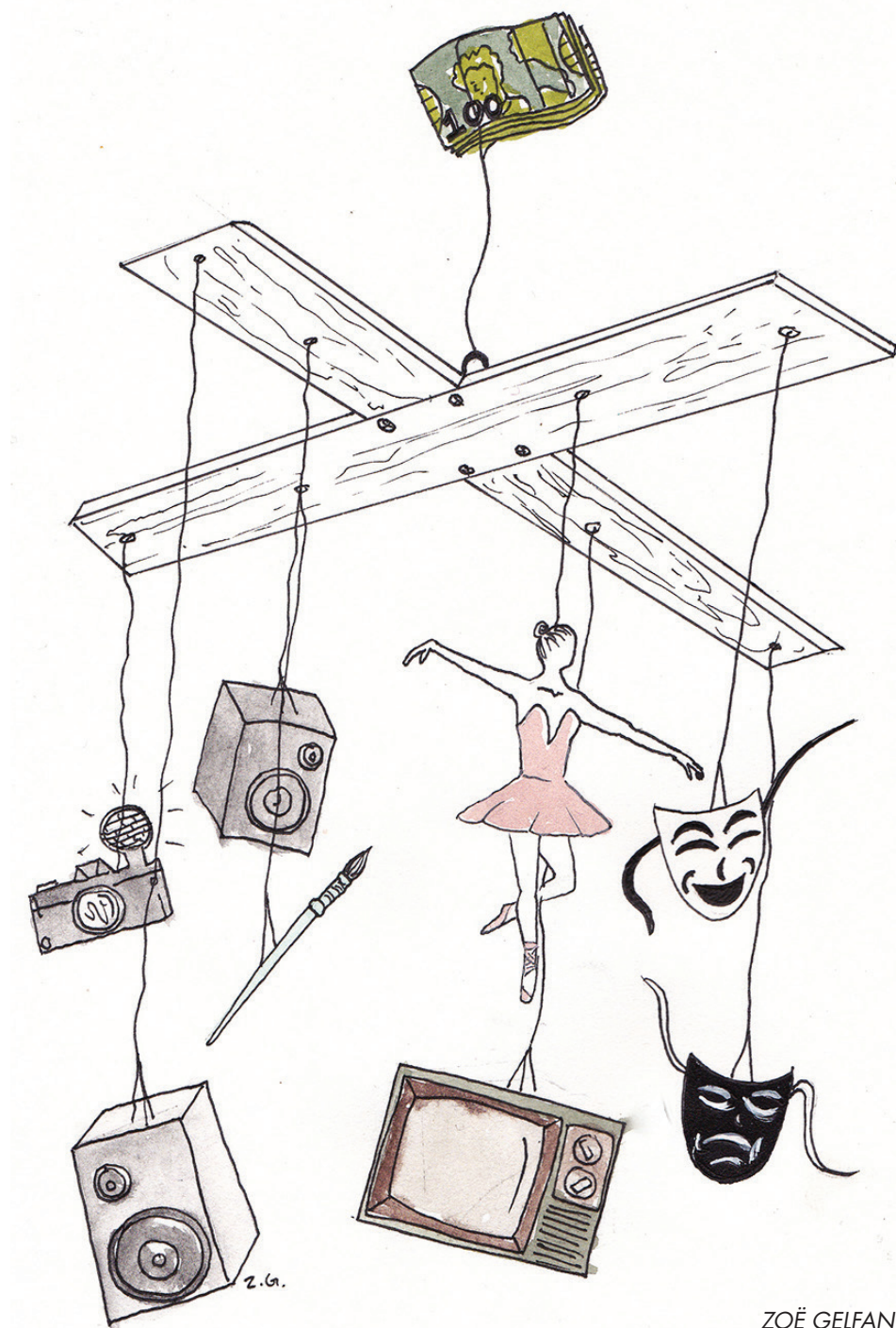
CityLab reported in 2011 that Sao Paulo's 11 kilometre metro system had a \$1.6 billion price tag. They also highlighted Paris and Berlin's relatively inexpensive system expansions, totaling at about \$250 million per kilometre, compared to Amsterdam's \$350 million per kilometre line and New York's over the top \$1.7 billion per kilometre expansions.

The important thing is money that was spent on the construction and design—both graphic and industrial—was spent in Montreal. Martins-Manteiga, whose book *Metro: Design in Motion* gives a comprehensive overview of everything from the proposal, to the design, to the construction including archival photos, cited Drapeau's persistent push for the project to stay in the city as a major catalyst behind Montreal's now-booming design industry.

"Canadian Vickers built the first train," Martins-Manteiga said, as he explained that Drapeau insisted that the metro cars be built in Montreal, as opposed to France, as the original proposals suggested. "Then a little company called Bombardier bought Canadian Vickers."

"Drapeau's insistence with the [metro] car drove the design industry and it's still going," he continued.

So while Coderre's Living Connections installation which will illuminate the Jacques-Cartier bridge might not pass the same permanence test as the metro system—who knows if the lights will still shine 50 years from now—we can't ignore the fact that the estimated \$39.5 million being spent on the project will all be staying within Montreal, with part of the bill being picked up by the federal government as a joint project for the



ZOË GELFANT

confederation's 150th anniversary.

Moment Factory, a Montreal-based "multimedia entertainment studio" will be collaborating with six other multimedia and lighting studios on the installation, all of them hailing from right here. Work on the installation is set to begin this season.

Coderre's dreams for Montreal's anniversary resemble the vision that Drapeau had

for the city during his tenure as mayor—expensive, lavish and impractical. Those critiques aren't untrue, however, they don't represent the full picture.

Who knows, maybe we'll be celebrating Montreal's 425th anniversary by the light of Living Connections or eating at a restaurant off of Esplanade Clark.

Only time will tell.

LETTER: If We Cannot Agree, Might We at Least Live in Unity?

In light of the recent death of former president of Israel, Shimon Peres, I'm writing this letter as a reminder of his message. In his later years, Peres withdrew from a hands-on political career to pursue initiatives of peace amongst the nations of Israel, the West Bank and Gaza. All three populaces developed with messages of hatred veered towards the other; Peres decided it was time to rewrite that narrative. He started programs of peace such as soccer leagues that integrated both Jewish and Arab children.

After my visit to the Peres Center for Peace this summer, I better understood his message. Neither he, nor I, as individuals, could solve the Middle Eastern conflict. The UN and the U.S., at separate times, weren't able to find terms that both sides could agree on. Peres might have asked

himself, "What can the peoples look forward to then?" He answered, "If a problem has no solution, it may not be a problem, but a fact—not to be solved, but to be coped with over time."

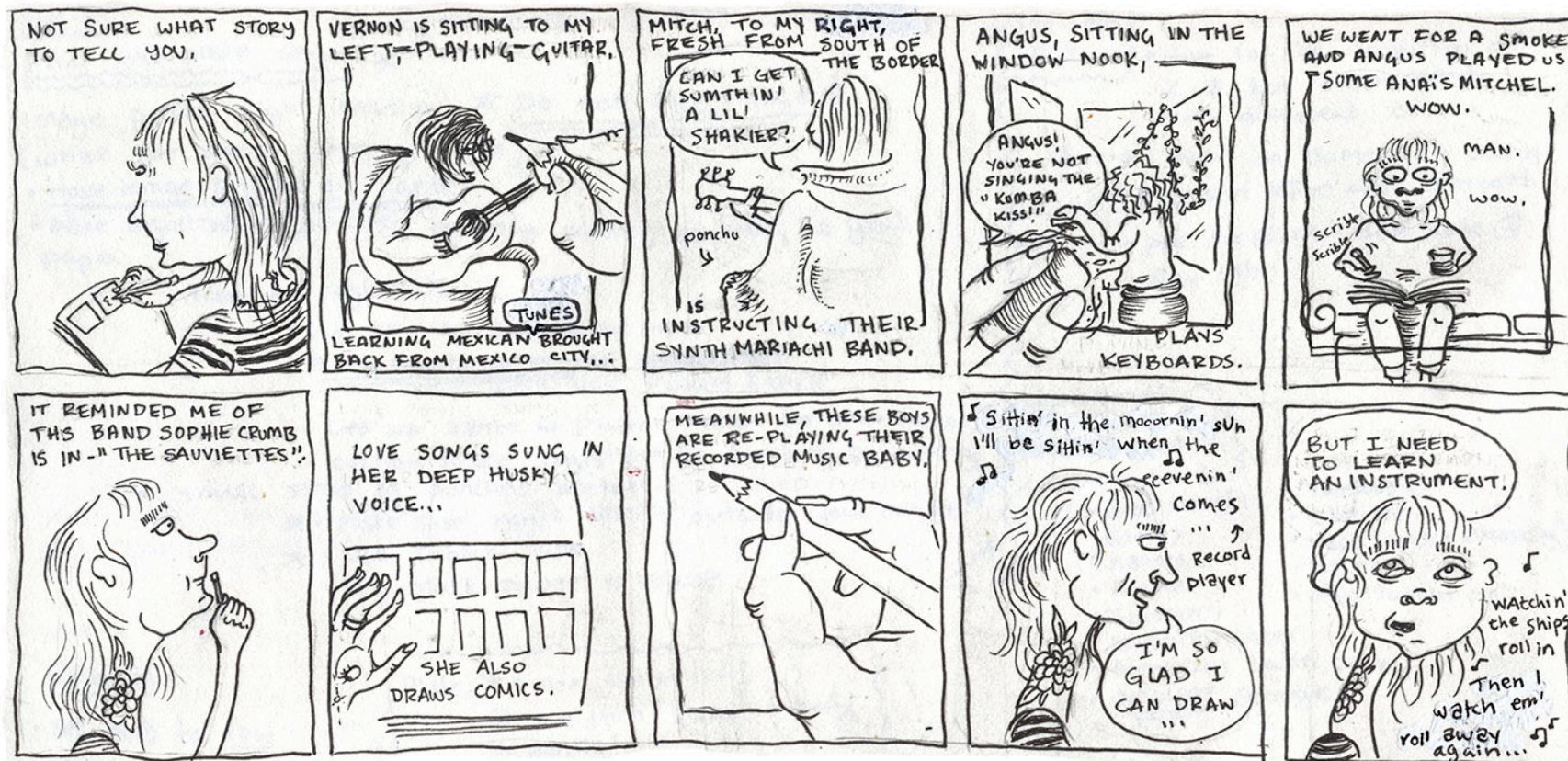
I would like to relate this to events that took place on my campus at Concordia. After leaving class this week, I was met with a large stand, with a poster of the map of Israel and the words "Palestine" written across. An event given by Student for Palestinian Human Rights was calling for the "Decolonization of Palestine." Palestinian flags hung from Concordia building rooftops. As I passed by, I felt targeted. I wore my necklace of the map of Israel with "Israel" engraved into it. I couldn't help but feel that my student body had allowed what I saw to be nothing more than an attempt to intimidate me. I would have liked to

approach the booth and explain my side of the story but felt that the topic wasn't open for discussion.

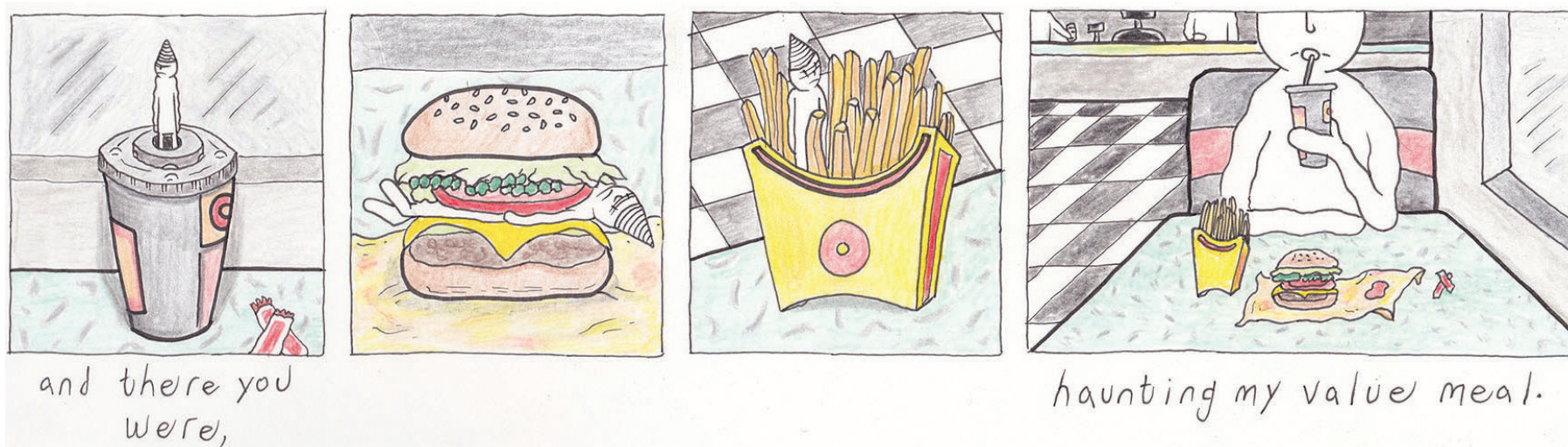
I have my political stances but choose to keep them to myself because I wouldn't like other students to feel targeted by them. I believe university is for getting educated and creating networks. When a student is marginalized, these opportunities diminish. We're all here because we have chosen to study in Canada, in an environment that allows freedom of expression and intersectionality. Ultimately, everyone should have a personal and diverse opinion. But because we do, I would like to appeal to Peres' message: If we cannot agree, might we at least live in unity?

-Eden Moalem

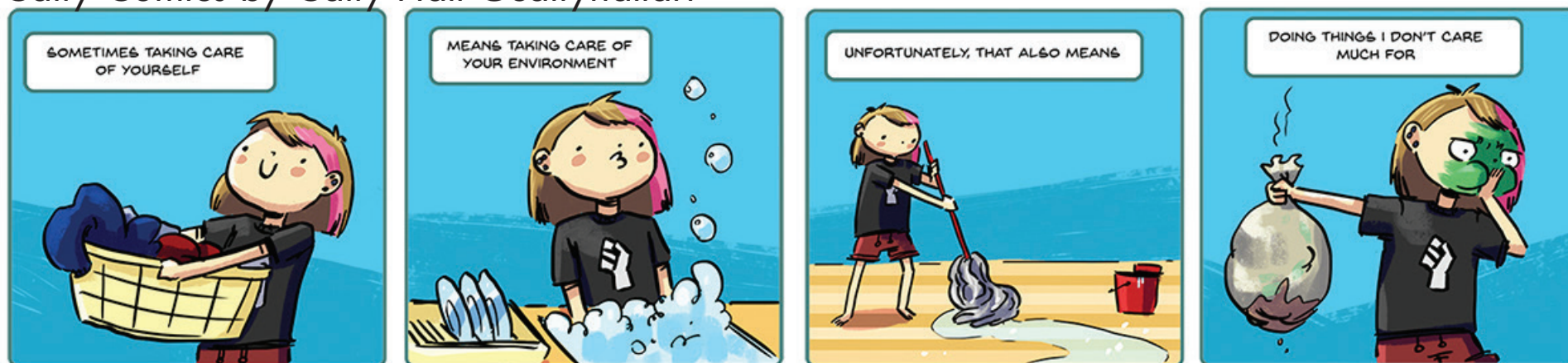
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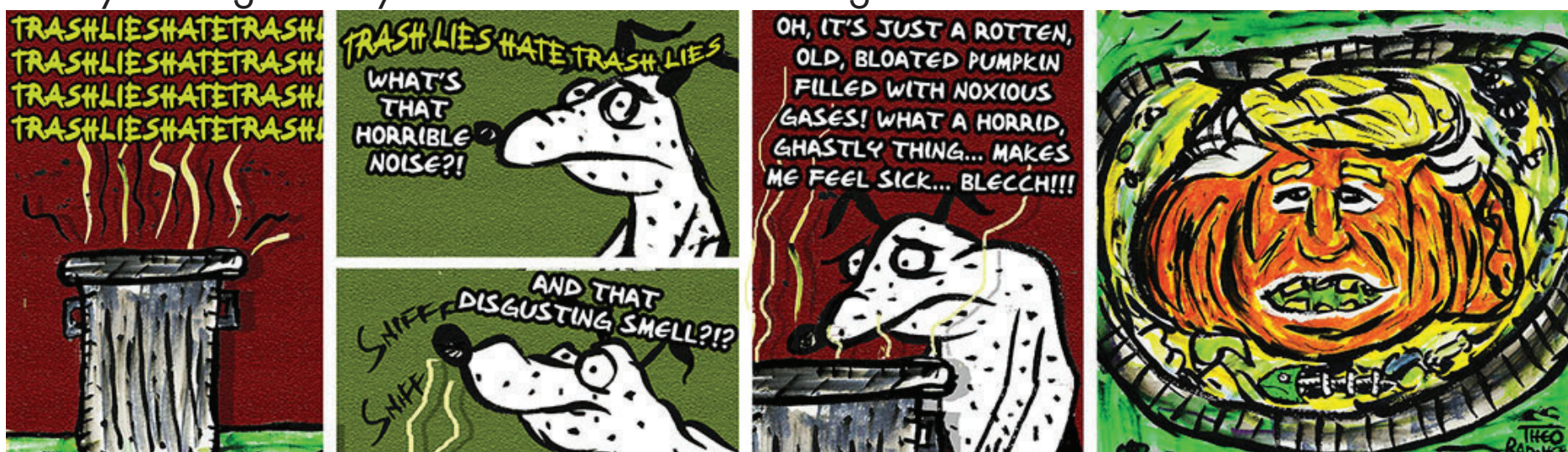
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CAIRO JUSTICE

EDITORIAL

Concordia's Plan for the Future

In May, Concordia created a new working group as part of its graduate Centre for Interdisciplinary Studies in Society and Culture—its focus: urban futures. Futurology is the attempt to systematically explore predictions and possibilities about the future and how they can emerge from the present.

CISSC merges various faculties and topics, including sustainability, arts and culture, architecture and design, urban transformation, queer urbanism, and environmental humanism.

This initiative lines up with Concordia's Strategic Research Plan, which was implemented in 2013 and includes a five-year plan to increase research capacity, intensity and knowledge mobilization. According to the plan, the university plans to "differentiate our university's contributions to the advancement of knowledge and greater good of Canadian society."

The Link supports the urban futures working group, and Concordia's goal to increase research capacity at the university. While we cannot

know the outcome of this group's research, nor do we see a clear goal, there are many positive aspects at this point in the process.

Concordia is funding research in more diverse and broader fields. Apart from the urban futures project, the CISSC has working groups on topics like critical disability studies, ethnography, feminism and controversial humour. Since 2007, the university has been funding these initiatives through the CISSC.

Providing opportunities for students to participate in unique and atypical fields of research as part of their academic career falls in line with our mandate—not only does it broaden social knowledge on these crucial issues, it provides a space for the marginalized to address topics that impact them in a more in-depth way. It also offers a platform on which the students can present their work and experience to a larger demographic of society, which could later amount to social change.

One way to ensure that the research done

by the urban futures working group is used for the benefit of communities would be to collaborate directly with community organizations in Montreal. If community organizations can help create Concordia's research priorities, then the university can put itself directly at the service of the city. This type of collaboration seems to be implied, but is not stated explicitly.

While it's unclear whether this happened on purpose, however, the urban futures working group also complements Concordia's "Embrace the City" strategy as part of its nine strategic directions, which was drafted in January 2016 and led by Deputy Provost Lisa Ostiguy. The strategy focuses on community engagement, including municipal government, public institutions or businesses, community organizations and individuals.

Acknowledging that "Concordia can be an increasingly important and indispensable actor in the future of Montreal," the study draft expresses interest in making Montreal a better

place to live and work. Sounds like the administration is thinking about the future, too.

Community engagement has always been a priority for Concordia according to the strategy, and *The Link* supports this notion—as long as the university is actively and sustainably helping communities, and not exploiting for the sake of academic research. Again, the strategy is very broad. What does embracing the city mean to Concordia administration? Of course, any university will have an impact on its host city, the question is whether that impact will be, or is constructive.

The urban future working group could represent a positive facet of Concordia administration's goals in research and community engagement. But we won't know whether it will bear fruit until the tree blooms.

Futurist ideas in particular are related to better social welfare and general progress in the long run. We support university engagement in these initiatives, but we wish they were available to undergraduate students, too.

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