

# THE LINK

## *THE SUN IS SETTING ON CONCORDIA'S INFRASTRUCTURE*

*P. 4*

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Your awesome Halloween weekend, curated

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We need safer cycling infrastructure in Montreal

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**And another by-election is almost here**

Tuesday, Nov. 15 @ 4 p.m. in *The Link's* office (1455 de Maisonneuve Blvd. W., Room H-649)

*The Link* has two more positions to fill. All staff members—those who have contributed to four separate issues or more—are eligible and encouraged to vote in the elections. Letters, along with three contributions, are due one-week prior, on Nov. 8.

**News**

Direct the online news content while getting to know every inch of Concordia and its politics. Learn all the acronyms that govern the university and chase the truth.

**Assistant News**

News is a demanding section. Help keep up with the latest stories around Concordia and Montreal. This job is essential to ensure our coverage runs smoothly.

**Eligible to run:**

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

**Need one more contribution:**

Michael Eidelson, Miriam Lafontaine, Salim Valji

**Need two more contributions:**

Pat Cahill, Kate Lindner, Tristan Masson

**THE LINK**

**Here are the open positions:**

**Join Us**



# The Arts and Sciences Match and Make, Mix and Create

"Blood, Brains and Other Trains" Colloquium Encourages Cross-Disciplinary Collaboration

JOSHUA DE COSTA  
@JOSHUADECOSTA21

It's Friday night and you're a lonely arts faculty member looking for somebody to collaborate with. You've worked with other artists before. Sure they've been great—but you want something new: something daring, something slightly scientific.

Over in the corner, you see the scientists fiddling with their graphs and tables, rubrics and labels, and you think: "Why, the projects we could complete, if only we could meet."

That was the idea behind artist and Concordia Professor Peter Flemming's "Blood, Brains and Other Trains" colloquium held at Concordia from Oct. 19 to 22. The colloquium, which is a term for seminars held by different lecturers covering a variety of topics, helps Arts and Science Faculty members meet and mingle while Flemming played matchmaker.

"If you compare it to an actual relationship, we're kind of at the dating stage," he said. "We're trying to get to know each other, see what we like and put people together."

Normally, artists and scientists have to work together on grants without meeting beforehand, said Flemming, which can be problematic.

"We just put these [artists and scientists] together, and it may look good on paper but then in reality there are difficulties because there isn't a lot of chemistry," he said.

On Wednesday night, Dean of Fine Arts Rebecca Duclos began the colloquium, opening the doors to her faculty with the *Hybrid Bodies Project* book launch.

"The project embodies everything the colloquium stands for," said Duclos. "[Tonight's book launch] is like seeing a ten-year-old child being born."

A project ten years in the making, the *Hybrid Bodies Project* explored the non-medical effects of heart transplants on recipients through art exhibitions the public could see and feel.

Ingrid Bachmann, an interdisciplinary artist and Concordia associate professor who worked on *Hybrid Bodies*, thanked the transplant recipients who shared their stories in what she called a particularly difficult project, but an "extraordinary intersection of the arts and sciences."

"With a heart transplant, there's always a death involved," she said. "And as artists, we couldn't just treat this as a regular project—we invited heart physicians and transplant recipients to help construct the exhibitions."

Duclos further praised the colloquium and the *Hybrid Bodies Project* as "bringing together not just the ideas but the people who come together around the ideas." More than 30 people, including part-time faculty, had squeezed together that night into the rectangle foyer abutting the Faculty of Fine Arts Gallery.

The colloquium continued the following evening, connecting artists to scientists with its first of two "rapid-fire salon sessions," where lecturers from across faculties presented one topic they were intimately familiar with.

Concordia's new Provost Graham Carr praised the salon sessions, and the colloquium itself, as a move towards his vision of a "transdisciplinary experience for students from the moment they arrive."

That transdisciplinary experience could not only benefit students, but also further improve mental health research, said Andrew Ryder, director and founding member of Concordia's Centre for Clinical Research in Health.

For example, anthropologists, who study humans, past and present, could work with him, he said. Together they could develop a

cultural, historical and scientific approach to tackling depression, he continued.

If disciplines came together and worked with one another, Concordia could also compete with other universities backed by bigger and better budgets, said Ryder. "Rather than just chasing the highest-tech solution, what we could do is offer a very 'Concordian perspective.'"

Louise-Marie Bouchard, a French studies professor at Concordia, used a green and orange scarf she wore that night to show the problem-solving power of creativity. Without it, her outfit would have been all black and white, she said, but at the last minute she found and added the colorful accoutrement.

"It's actually a dish towel," she revealed. "Today, we need new ways of solving problems. And with creativity, no matter the reason, the results are unique."

Bouchard also shared the results of Dr. Olivier Diec, who started a garden in the parking lot of his dialysis ward in Longueuil, inspiring his patients to improve their diet, reduce salt intake and grow their own greens.

Her new book *L'art de la pensée créative*, written over four years and recently self-published, details how creative processes can create solutions in every field.

"Creativity is a wonderful tool that can be used by everybody, every day," said Bouchard. "To me, it's a way of living."

Thursday night's blend of arts and science presentations concluded with a keynote delivered in the Hall building auditorium by sculptor and installation artist Kim Morgan.

An associate professor at the Nova Scotia College of Art and Design University in Halifax, Morgan had collaborated with other disciplines since 2004, and her body of work embodied what the colloquium hoped to

achieve: unity between the arts and sciences.

In 2006, before the advent of GPS, Morgan had worked on *Time Transit*, a project that combined artistic visuals with tracking systems to create public art installations on a city bus and bus stops along route number four in Regina, Saskatchewan. Fixed LCD screens gave commuters on the bus and at the bus stops previews of their upcoming destinations, almost like a Google Street View with a live video feed.

Her current projects combine the arts with medicine, and her recent body of work came from her body—literally. As part of Morgan's "Blood Work" series, she worked with NSCAD Professor Gary Markle to scan her own blood cells, enlarging the images and using them to design a dress.

In 2004, Morgan constructed chandeliers using fat lipids to form a dazzling array of dangling, multi-colored test tubes showing that, perhaps, beauty does lie within.

And even though Morgan, through her Blood Work series, and Bachmann, through her *Hybrid Bodies Project*, have both experienced myriad successes marrying the arts with sciences, controversy looms.

Artists can't brazenly enter hospitals and just scan anyone's blood, warned Morgan. She mentioned cases where physicians challenged artistic endeavors on humans, believing them to be unnecessary and intrusive procedures, purely for the sake of art.

Plus, when professionals from disparate fields come to work together, happiness isn't guaranteed, and an unhappy marriage is a possibility.

"There's all kinds of ways that things can go wrong when people from different communities and cultures who don't totally understand each other get together," said Flemming. "But we're focusing on the positives."



Artist Kim Morgan constructs a chandelier with test tubes of lipids. How metal is that?

thelinknewspaper.ca • October 25, 2016

COURTESY KIM MORGAN



# Concordia's Inaccessible Annexes

University Administration Dismissive of Older Buildings in Need of Renovations

KELSEY LITWIN  
@KELSEYLITWIN

Concordia is a giant web of infrastructure looming over Montreal. Its campuses consist of 58 buildings, spread throughout Notre-Dame-de-Grace and downtown.

Sixty-three per cent of those buildings, according to Radio-Canada, are in a state of disrepair.

The number comes out of a report, commissioned by the provincial government and the province's universities, which Radio-Canada obtained.

The report, which surfaced on Oct. 5, explains that more than 40 per cent of all Quebec university buildings received a grade of D or E—classifying them as being either in a high or very high state of disrepair. Concordia holds the third spot on the list, just behind McGill and Université de Montreal.

"I don't think poor state is the right term," said Chris Mota, Concordia University's spokesperson, specifying that "requires renovation" would be more accurate. Mota explained that the report, which was put together by an external consultant, used each university's separate civic address to compile the numbers. She said the results don't accurately portray Concordia's infrastructure reality.

"It sounds like the situation is bigger than it really is," said Mota. Specifically, she explained that it's Concordia's annex buildings—those older triplex and quadru-

plex-like homes turned offices along Mackay St. and Bishop St., for examples—that skew the numbers. "When you look at square footage and the footprint of the university, those annexes represent very little, in the scheme of things," Mota added.

During a Concordia Senate meeting on Oct. 7, Concordia president Alan Shepard echoed the same idea. "If you're in the annexes, you might agree," he said of the report.

Despite not amassing the same square-footage as the more frequented EV, Hall and MB buildings downtown for example, they house more than 20 university departments and Concordia services, such as the Graduate Student Association and the department of Philosophy.

The state of these buildings create a reality in which inaccessibility is the status quo, said Julie Michaud, administrative coordinator of the Centre for Gender Advocacy, whose office is located on the ground level of Annex V, on Mackay St.

"Certainly some of the annexes aren't step free, like ours is," said Michaud. "Of course any of the organizations on the floors above us are not accessible."

The Centre for Gender Advocacy recently completed an accessibility audit for their annex after having been "called out a little bit for hosting an event in a place that had stairs, and that had no option for getting in, apart from those stairs," she explained. "I think that was really legitimate for people to call us out on that."

Michaud said the results of the audit, which were presented to the Centre's board last week, would be released shortly. What was most predominant was the required change in thinking. "I think accessibility is always the last thing on the list, and that needs to be shifted," she explained.

When it comes to their office space, Michaud offered the example of their front door. While it sits atop a ramp, it is heavy and not automated. They're planning on adding on a doorbell as a band-aid fix, although it does not address the issue head on.

"I think, always, the goal of accessibility is [to become] the norm for everyone," elaborated Michaud. "It's not like a person with a disability has to make a special request for you to let them into the building." In this situation, the doorbell acts as a special request.

Replacing the front door, however, would be a costly expense—one the university told the Centre years ago would be their financial responsibility, according to Michaud.

When asked about renovation priorities, Mota explained that a team of engineers develop a plan internally with Concordia Facilities Management.

Number one, said Mota, is safety. "It is our absolute priority."

Other than that, Mota explained in an email that renovation plans are dependent on a number of variables, and therefore could not be shared.

"I do think there needs to be a plan to

get everything at Concordia accessible, and not decades down the road, but soon," said Michaud on what she would like to see for Concordia's renovation priorities. "There are a lot of really wonderful services in the annexes and I think too often disabled people are just told to be patient."

The Centre, a Concordia-based organization, is "mandated to promote gender equality and empowerment particularly as it relates to marginalized communities." Part of its mission includes, "providing an accessible space to facilitate community organizing and action," something which is impeded by the state of the annexes.

Among the services located in Concordia's annexes is also Concordia's Simone de Beauvoir Institute. They describe themselves as having "the oldest Women's Studies program in Canada and is recognized as one of the most innovative places in Quebec and Canada to study feminisms and develop initiatives that promote equality and social justice for all." It also sits beyond a small flight of stairs, without a ramp.

After reviewing the results of their audit, Michaud said the Centre is looking towards creating a permanent accessibility coordinator position to assure that accessibility rides to the top of their list of priorities.

"We're there reminding the university that in all of its operations that [accessibility] has to be an integral part of every consideration," Michaud said.



Annex buildings along Mackay St. fail to provide wheelchair access.

KELSEY LITWIN

## This Week in News Online

Concordia investigates Facebook post about alleged racist conduct by a JMSB professor



# HOJO's on the Move

Resource Centre for Housing Changing Office Space

VINCE MORELLO  
@VINNYMORELLZ

Concordia's Housing and Job Office's will be moving across the Hall building's mezzanine, to the space where the Art Consignment shop used to be, beginning next semester. The move will be a shared project between the Concordia Student Union and the university.

"We've been in this office for years, it's a great location, but it's not a permanent office," said Leanne Ashworth, HOJO General Coordinator. The new space will also have roughly 30 per cent more space and amenities, according to the CSU Academic and Advocacy Coordinator Sophia Sahrane.

The current offices walls are thin, she said, explaining that there are not enough power

outlets, or spots to connect to the Internet, with less than ideal air circulation. In the winter HOJO's staff are forced to use space heaters. The current office doesn't have a sink to wash their dishes, making the staff to go to the Hive Café, or use the CSU office.

The office also lacks privacy, according to Sahrane.

"The coordinator doesn't have their own office. All other service coordinators have their own office," Sahrane said. "They mostly deal with housing problems, so either trying to find housing for students or dealing with conflict between tenants and landlords, and so they're delicate."

"They also deal with a lot of sexual assault cases and discrimination cases," she added.

The university wants to open the east side of the mezzanine, where the HOJO offices are

now, to provide natural light and a view of Bishop St., according to university spokesperson Chris Mota. This will happen once the Zone Éducation-Culture is completed, she said. The zone is a collaboration between the city, Concordia and the Montreal Museum of Fine Arts that will see Bishop St. renovated into a "vibrant hub."

Concordia University will be paying for the move and some renovations, although the exact cost of the move was not made public by press time.

"The university committed to ensuring they would have the same amenities as they do now and the university would pay for the necessary renovation to provide this," said Mota.

The university was originally going to pay for the additional features, according to Sah-

rane, but when the school's architect proposed the design to Ashworth, the additional features were dropped.

"HOJO has asked for additional renovations and amenities that go beyond what they have now," Mota said.

Therefore the CSU will be paying \$12,075 from the Student Space, Accessible Education and Legal Contingency fund for the extra features that will be added to the space.

These features include walls with insulation, the ability to control the heating within the office, a separate space for the general coordinator, more outlets, and a sink, Sahrane said, but added the final plans are still awaiting final approval.

The start date of the move is unknown, but Ashworth said the move and renovations should tentatively be done by April.



PHOTOS NIKOLAS LITZENBERGER

The space previously occupied by the Art Consignment shop will become HOJO's new home.



HOJO's current location lacks necessary amenities, says its general coordinator.

## 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 Holzmänn, Sarah Jesmer, Etienne Lajoie, Claire Loewen, Julia Miele, Vince Morello, Lucas Napier-Macdonald, Ninon Scotto di Uccio, Jordan Stoopler

**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.**



# Halloween (Isn't) Cancelled

## Your Curated Guide to Montreal's Spookiest Weekend

OCEAN DEROUCHIE  
@OSHIEPOSHIE

*Hal-low-eeen, noun: the night of Oct. 31, the eve of All Saints' Day, commonly celebrated by children who dress in costume and solicit candy or other treats door-to-door.*

October has always been my favourite time of year; pumpkin spice lattes are abundant, the leaves are crisp and colourful, leaving you satisfied as they crunch beneath your stylish-but-affordable boots. Yes, October reflects the peak of autumn's beauty—a few warm days here and there, but with that welcomed breeze we longed for in the summer days.

But my favourite part of October? Halloween. As kids, we dressed up for the candy. As adults, well, let's be honest—it's for the parties.

This city presents itself with some of the most booze-laden events, complete with a fully costumed masse of festive Montrealers and some of the coolest DJ's—both local and international.

Meanwhile, at least three people you know are going to throw house parties. Amidst all of these decisions—like figuring out your costume, because you know, like everything else about your university career: you're gonna leave it till the last minute—let me take some of the pressure off. Here's your unofficial guide to Montreal's most engaging and not-to-be-forgotten shindigs.

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### Société des Arts Technologiques Halloween Party: Zombie Edition

Deets: Oct. 29 // SAT // 1201 St. Laurent Blvd. // 10 p.m. // \$25

With a Day of the Dead theme, the Société des arts technologiques will host their famous Halloween party yet again. “The cool thing about SAT is that we have two rooms—you

won't feel jam packed,” explained Xavier Habouzit, an organizer for the event, adding that the downstairs room will have an eclectic vibe complimented with house, hip-hop and electronic music. Even cooler however, is the SAT's “immersive modular theatre,” otherwise known as the Satosphere, or “the Dome.”

The Dome's visual DJ, Ex Nihilo, has created a unique ocular experience for the night, which will surround partygoers with trippy optical illusions.

8day, a Montreal-based DJ collective, will take-over the turntables with their handful of resident DJ's, including Kora, Groj, Chiino, Van Did, Kris Tin, Rafa Pineda, and Sean Caruso.

Get ready for heavy bass, a variety of solid artists and a sick track list.

### La Bacchanale's Rave in Hangar 16: Trip feat. Nina Kraviz + Bjarki

Deets: Oct. 29 // Hangar 16 // 360 Commune St. E. // 9 p.m. // \$40

Have you ever gone to the Old Port and wondered about those rusty warehouses? Have you ever thought what it would be like to throw a party in one? Now, you can turn those rave-dreams into reality—La Bacchanale is throwing a dance party in Hangar 16.

La Bacchanale throws some amazing events in Montreal. Last month, the electro-house collective put on Ancient Future, a three-day music festival in the heart of the Old Port. They used Hangar 16 as one of their stages.

On Saturday, the Hangar will come alive once again, hosting Трип—pronounced “trip”—and Nina Kraviz. According to Martin Loutrel, one of La Bacchanale's founding members, Kravis—a highly sought-out Russian DJ—has been looking forward to playing in Montreal. This Halloween, she'll be playing a special set in the Hangar as part of her 2016 international tour while she's here visiting for the Red Bull Music Academy. She's done work

with Richie Hawtin—one of Canada's most renowned DJs—and Boiler Room.

Kravis's mix of house/techno will definitely compliment the Hangar's vibes in a way that pays tribute to Montreal's forgotten underground rave culture.

### Zombie Apocalypse in the Greenhouse

Deets: October 28 // Concordia Greenhouse // 1455 de Maisonneuve W., Hall Building, 13th floor // 7 to 10:30 p.m. // \$5

If you're looking for something low-key with energetic vibes, the Concordia Greenhouse is throwing a lil' shindig on Friday. If you're planning on celebrating the weekend sober-style, you can feel good knowing that this event is dry. Your entry fee includes bottomless tea and snacks.

“Our annual halloween party fundraiser offers an atmospheric acoustic music night,” said Sheena Swirlz, an organizer for the event. “Our guests can enjoy next-level lighting and deco, great views of the city and stars, all while enjoying our plant-filled oasis.”

With music from local musicians, including the lulling, delicate electronic sounds of North, the soft voice of Bashu, Leh of the Dusty Faces' dreamy folk solo project and the powerful, grounding sounds of Fruiting Bodies, the evening should be chock-full of soulful, meaningful energy.

### Adventure Club

Deets: Oct. 29 to 30 // New City Gas // 950 Ottawa St. // 10 p.m. // \$35

Montreal DJ outfit Christian Srigley and Leighton James make their way back home to put on a back-to-back DJ set at New City Gas. They're “known for” meshing dubstep's chainsaw synths with delicate vocals and surprisingly upbeat melodies, according to Vanessa Lovett, their publicist. A bit less

rave-y and a lot more club-y, their upcoming shows should be tons of fun nonetheless. Their energy is always big, but should be especially bouncing when they play for their home city.

### Moonshine & All Good's Halloween Special

Deets: Secret Location // 11 p.m. until the brink of dawn // text 514-677-9518 // \$15

I probably shouldn't even be sharing this with you, but because I'm so invested in your partying interests—I will. All Good is one of Montreal's more-or-less well kept secrets. The cumulative efforts of a couple local DJ's and some DIY planning combine for some sweet monthly parties.

The location—unknown. You have to text a number.

The vibe—rad. Think underground meets funky-house-electro.

The time—it goes till 7 p.m. in the morning.

Featured musicians include Funkieven, Uproot Andy, Kris Guilty and more.

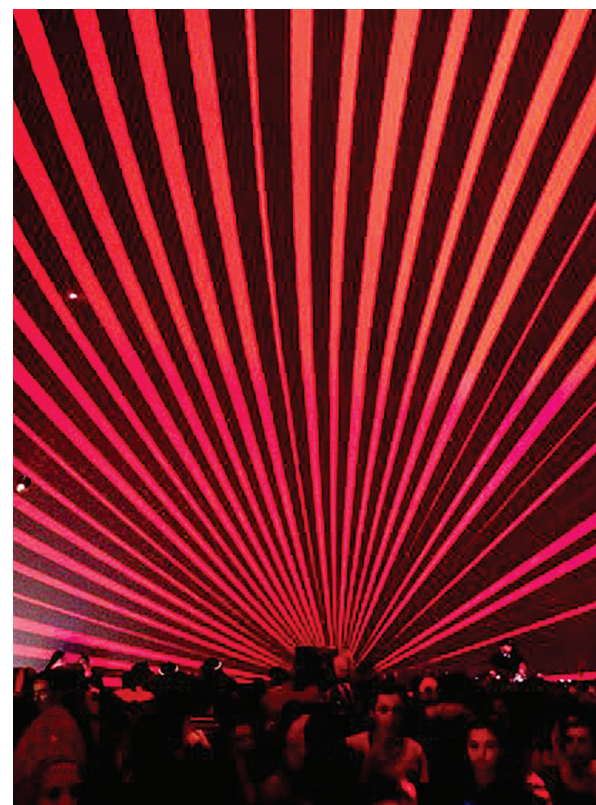
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As always, there are always your friends' parties for you to crash. If you aren't down for the overwhelming bass and hordes of costumed people, I won't hold it against you if you choose to take the path less-traveled. It just depends on what you're looking for.

If nothing else let me send you off with one piece of advice: be careful this weekend. Costumes and cocktails are great, but what is more important is getting you home in one piece. Stick with a solid group of people you trust. Have a meeting place, in case someone—inevitably—loses their phone or gets lost in the crowd. If anything, write your designated party mom's phone number somewhere on your bod, just in case. But have fun. Don't be afraid to let go and be something else for a night or two.



The Société des Arts Technologiques' Halloween party will return this year.



The Satosphere, or “the Dome”

PHOTOS COURTESY SÉBASTIEN ROY/SAT



# Trying to Make a Living Off Music

Concordia Grads of Po Lazarus Talk Navigating the Montreal Music Community



From left: Joshua Carey and Paul Mascarenhas released their debut record *Ways to End the Night* as the band Po Lazarus.

COURTESY XAVIER LEGAULT

**MICHAEL EIDELSON**  
@MOOKELL

On a brisk October afternoon, Joshua Carey and Paul Mascarenhas of the local folk rock band, Po Lazarus, are beaming despite the slow fade into winter.

The group released their debut record *Ways to End the Night* towards the end of September. The record is packed with tunes that will serenade your heart in the unforgivable cold of the fall season. Since then, they've been preparing for a number of local shows that have sprung up on their calendar.

The release comes at a time when wet and chilly weather starts to rule the city and force its inhabitants into hibernation. Po Lazarus' debut record offers an excuse to stay warm at home on cold nights, instead of spending another late study session at Reggie's.

For the Concordia grads, Po Lazarus' album is a milestone.

"It feels great," Carey said. "For years, we just wanted to hear our own CD. We would be

recording on our iPhones or whatever phone we had back in the day and be like 'Cool!' So this is a big step forward in that."

Carey and Mascarenhas are finally seeing years of hard work manifest in a physical format for people to engage with. But it wasn't a solo effort.

The collective support from the Montreal music community has undoubtedly helped the band members develop and gain confidence. Johnny Griffin, a friend and a fellow musician, helped produce the album. Griffin happens to be the leading member of John Jacob Magister, another local band in the local rock scene.

"[Griffin] definitely influenced us a lot," started Carey. "His records are pretty different from ours but there's a big influence amongst each other."

Another local group that influenced Po Lazarus, Carey added, was the Frisky Kids, which he called a "cool throwback to the late 60's garage-rock sound."

Despite attending a university that caters to many kinds of artists, Concordia's role in

the band's development was unconventional.

As to what classes they took that helped their music careers, the two promptly responded: "Reggie's!"

Hanging out at the student bar in the Hall building downtown, Carey explained, helped the band establish a routine of meeting together and writing songs. "We would be in class and be like 'Let's get outta here and grab beer and write a song,'" he said.

The first gig they ever performed was also at Reggie's. "We took a shuttle bus back from Loyola Campus at 11:30 p.m. and played a Bob Dylan song," Carey recalled. "That was the first time we ever played on stage."

Trying to get into the music scene is a challenging endeavor—a fact that most aspiring artists can relate with almost too easily. Both musicians offered advice for students working on their own tunes and who one day want to make a living off their art.

"As long as you feel that you're being genuine and are inspired by what you're doing, then keep pushing for it," Mascarenhas said.

"Eventually it'll happen for you, that's essentially what we're going for." The two also noted how important it is to keep a circle of people "who love doing the same thing as you" to remain inspired.

Po Lazarus has a show coming up on Saturday, Nov. 5 at Café Campus, and this is just the start for the up-and-coming band. CJLO, the radio station based on Concordia's Loyola campus, just accepted to host Po Lazarus in residence and produce an EP with them for free, according to Carey. The project so far, he said, is going smoothly but dates and other details haven't been decided yet.

"We have all these new songs we want to record, around four to five. We aren't too sure about all the details yet, but it's shaping up and the EP should be out by January," Carey said.

Po Lazarus' record, *Ways to End the Night*, can be found on their bandcamp page.

*Po Lazarus Album Release Show // Nov. 5 // Café Campus (57 Prince Arthur St. E.) // 8:30 p.m. // \$12 in advance, \$15 at door*

**Are you an aspiring or inspiring poet?**

Lovely! We'd love to share your words with the world. Get in touch with us at [fringe@thelinknewspaper.ca](mailto:fringe@thelinknewspaper.ca)



Criminal

by Snoopy

Title: Criminal

Interest is criminal in desire without value.  
Interest is criminal with intent outside of purpose.  
Interest is criminal.  
Interest IS criminal.  
Criminal with it's curiosity shedding consideration,  
Criminal in it's approach lacking caution,  
Interest is criminal in it's action without consent.  
Will boredom suffice?  
Only if it exists.  
Illusions are fun,  
Before realizing the criminal in interest.

Resigned

by Jazmin Mehrmann

As I wait for your call  
I've chosen to remember  
The way my heels hit the road  
And the sound that echoes  
From the frozen city's floor

I see how those cold months  
Of lonely lamplight  
And bloodshot reflection  
Are taut and distant  
In contrast to your affection

Yet it still holds sway  
And tempts me to stray  
But I pause to consider  
How you've pulled me away  
And whether it's better  
Or if you've lead me astray

Whether or not I am right  
I have always known  
That this feeling will always be  
What I call home  
And the path I will walk  
As I evoke the memory of you  
And this moment

A Pruriet Glance

by RA Mac

In a space outside of time  
Between the valley and the sky  
They never ask how one comes or goes

All place to them is foreign  
So accustomed to the familiar slow loping paths  
Their bodies estranged from movement  
They regard the landscape as an extension of their mind

They deny themselves  
The sexual potential of a field's plane

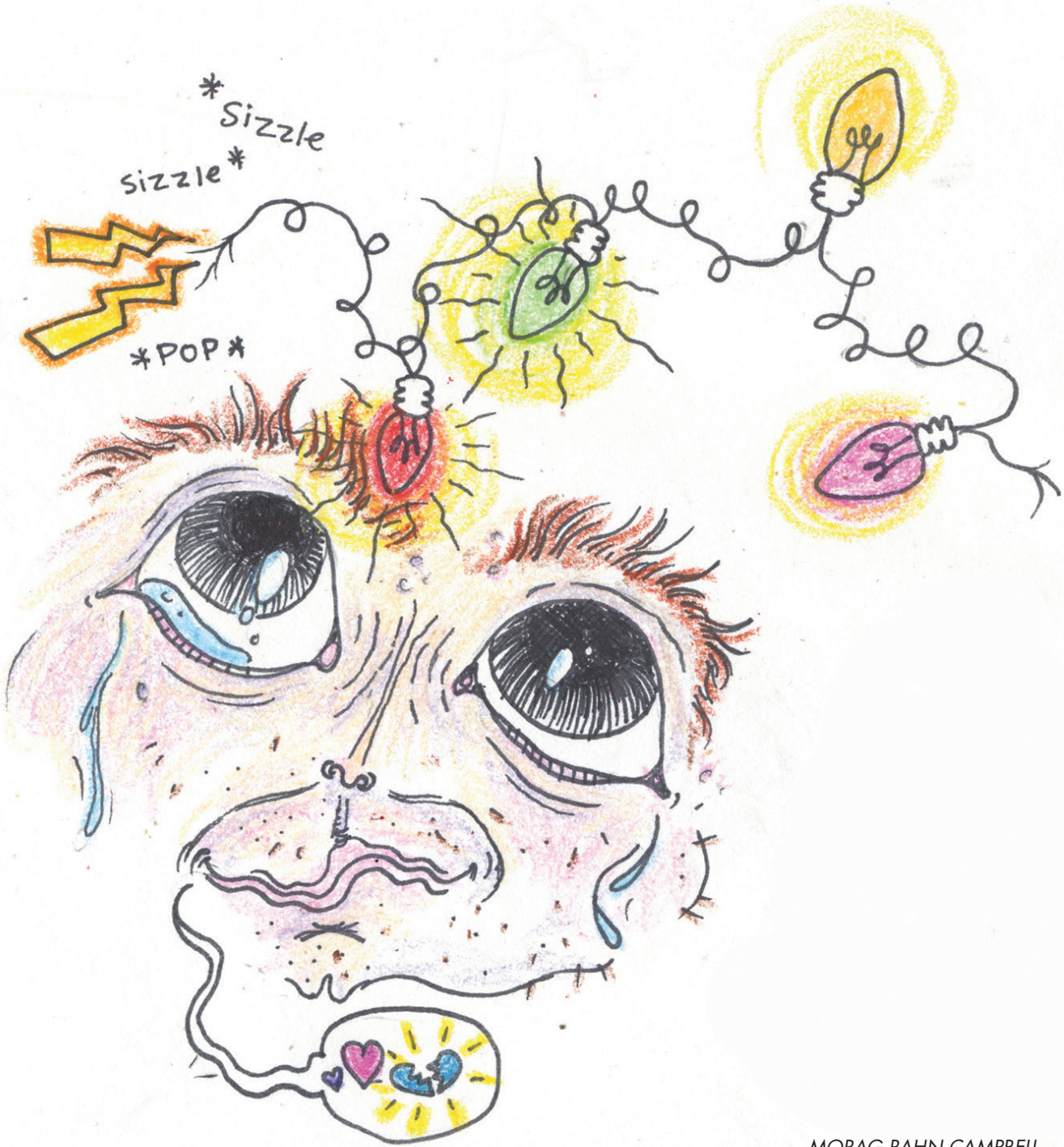
The hills' gullies understand  
Their connection to the throat

Goule

Vascular  
Sizood

The most erotic location on the body

All this to say  
They pass a prurient glance  
To the land  
To themselves  
In passing  
And pass



MORAG RAHN-CAMPBELL

Poems

Mugwump Metanoia

by Snoopy

Title: Mugwump Metanoia

The careless, care-free and cared for have begun their solicit for anxiety,  
The pipe-line has returned, it must love us.  
The focused few are shedding their irritated skin to feel the acid rain  
Let's hold hands

Mugwump mountain is making a move  
Bumblng towards metanoia  
Activists are still standing at a stand still with their heads together  
Lay your head on my chest

Life is moving away from us so slowly  
It's nice to take a step back and watch in awe  
Before the separation jitters take hold of where we are meant to be  
We want anything when it's out of arms reach

He Asked

by Jazmin Mehrmann

We are the spaces between  
All the things that we pretend to be  
The slits that the light shines through  
Are cranked wide by our instances of truth

Tinsel Tree

by Michael Dutton

Tinsel tree  
Above the green  
Is this real  
Isd?

Lily Lullaby

by Michael Dutton

Lily lullaby  
Soft hair on a leaf  
A log cabin  
On a moss mountain



# THE LINK CALENDAR OF EVENTS *Oct. 25 - Nov. 1*

**TU** 25

**Chlorine**

Based on true events, this coming-of-age story between two people and the bond they forge is brought to life onstage in this dark-humoured play. A realistic and honest portrayal of the people we meet and how they move us. Centaur Theatre • 453 St. François-Xavier St. • 7:30 p.m. // \$25

**WE** 26

**Pompette Jam Night Vol. 3**

Jam night and opening art showcase of Damien Do! Listen to some R&B, jazz, and soul while having some drinks and food. Pompette restaurant • 4128 St. Laurent Blvd. • 9 p.m. // FREE

**Lived Experiences of Trans Women of Colour and Law**

In relation to the recent Trans march that took place this year, you're invited to take part in a discussion around trans women who have immigrated to Quebec and their issues with the legal system. Moot Court, Room 100 of New Chancellor Day Hall • 3644 Peel St. • 4:30 p.m. // FREE

**TH** 27

**GRIND HAÜS Halloween!: Dead Alive and Return of the Living Dead!**

Turbo Haus brings you their next celebration of cult-classic films, but in the spirit of this month it'll be spooky. Along with a double feature of Dead Alive and Return of the Living Dead, there'll be punch, horror trivia, and a costume contest. Turbo Haus • 5011 Notre-Dame St. W. • 7:30 p.m. // \$5

**FR** 28

**LGBT Film Series: An Evening with Mark Pariselli**

Toronto-based filmmaker Mark Pariselli is proud to showcase some of his works made for the LGBTQ community. There will be a Q&A afterwards. Never Apart • 7049 St. Urbain St. • 6 p.m. // FREE

**Body Positivity Workshop Hosted by The Hive**

Rae Dooley and Shannon Herrick talk about body positivity and why it's important. Head down and unpack some serious talk on body shaming and develop tools for yours and other's bodies positively. Also snacks and drinks! Dawson College • 3040 Sherbrooke St. W. • 1:30 p.m. // FREE

**SA** 29

**Yukonstyle by Sarah Berthiaume**

A winter that doesn't seem to have an end, a place with harsh conditions. Four individuals meet under unlikely circumstances and band together despite their differences. A tragi-comedy brought to the stage. La Chapelle Theatre • 3700 Ste. Dominique St. • 3 p.m. // \$28.50

**SU** 30

**Froots in Dakar 2017 Presents: Stranger Froots + Guests**

Strange Froots will be taking off for Dakar to film their documentary on hip-hop culture. Some of Montreal's best rappers and some alumni from Nobad Sound Studio will get together to celebrate Black youth and alternative hip-hop. Help fund-raise this doc project! Dress Code is Halloween costume and/or Stranger Things (yes, like the Netflix show). L'Arrière, coop • 7000 Parc Ave. • 8 p.m. // \$10 PWYC

**MO** 31

**Montreal Fright Fest 2016**

If you're into that clubby vibe—dis for you. Put your costume back on—cause let's be honest, you've been a champion this Halloween—and get back out there. Le Cinq • 1234 Montagne St. • 10 p.m. // \$20 at the door

**TU** 1

**The Link's By-Elections**

We need our staff to help reach quorum and vote in new Linkie editors. If you're not staff, come watch and stay for the weekly story pitch meeting after. The Link office, Hall building, H-649 • 1455 De Maisonneuve Blvd. W. • 4 p.m.

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

## Concordia Film Student Triumphs At FNC

### *Les Beiges* Wins Best Student Short Film Across Canada

**NINON SCOTTO DI UCCIO**  
@NINONSCOTTO

For directing without artifice, respect of their subjects, and an original way of filming cars—the award for the Best Student Short Film across Canada goes to *Les Beiges*.

As the 45th edition of the Festival du nouveau cinéma came to an end last Sunday, a jury chose Concordia University film student Étienne Lacelle's mini-documentary as the category's winner. The jury was composed of Anaïs Charbonneau-Meilleur, Sarianne Cormier, and Emilie Mannering.

The win came as a surprise to Lacelle, considering he went up against directors from more prestigious film-specific schools. "I wasn't expecting anything because I didn't think we were in the same league, but the jury chose my film over theirs," said Lacelle. "I was super surprised and happy, but I didn't expect that at all."

Lacelle worked with Peter Hostak, Raph Sandler and Brett Ablenas, all students from his class. They financed the film by themselves with less than \$2,000, but these expenses were almost balanced by \$1,500, which can be used to start a crowd-funding campaign on site Ulule.

The prize also included an immersive stay at the École cantonale d'art de Lausanne in Switzerland.

"A lesson I got from this is to trust my cinematic instinct and to work with people I have fun with and to do projects that are inspiring for me," Lacelle said.



Étienne Lacelle, director of award-winning *Les Beiges*.

NINON SCOTTO DI UCCIO

The short feature originally started as a project for a third-year film production class. His first idea fell through, Lacelle said, but inspiration later came to him from a friend closely associated with car drifting communities in Quebec. "I knew that was something what would be interesting visually," the film student said.

Lacelle's piece was one of six films chosen to represent the class. It was then selected to represent Concordia in the student competition across Canada at FNC.

"The film is a moment in the world of drifting," said Lacelle. "It's a bubble in space where

you drift with them." The film allows the audience in on the complex culture of drifting. It communicates an understanding of why they do it and how they do it, but there are still moments where the audience sees the story from an external scope.

Lacelle didn't meet his subjects before the shoot. "We showed up with the cameras and said 'what's up man?' Brought a couple of pizzas, beers, sat in the garage and we hung out with them for the weekend," Lacelle remembered.

The informality of the setup translates well

from real-life to the silver screen—the film opens with a similar scene in a garage where drifters are fixing up their cars. Then, the audience immediately dives into the rough atmosphere of it all—the driving, the rush, the passion, the danger. The film invites the audience to feel what the characters feel when they are losing themselves in the drift.

While *Les Beiges* was shot at the legendary race-course Maple Leaf Batch, the approach to shooting the film was as casual as Lacelle's meeting with the subjects. "For the filmmaking, we were just like 'fuck it.' We're going to shoot something and we're going to have fun with it—and that's when the result is actually good," he explained.

"I knew I wanted that shot where the cars were coming in and out in and out but Peter Hostak had the magic of fitting a bit of the fence, a bit of the course, a bit of the sunset and a leaf going by," said Lacelle.

The biggest difficulty the crew faced was the editing process because they shot so much during the two days of the competition and then had to make a film out of it. It took Lacelle and his team months of editing work.

"We just had fun with it," said Lacelle. "We didn't think too much because sometimes when you want to amaze people and you end up doing something that is far from your vision and your artistic instinct."

*Les Beiges* // Nov. 13 // Quartier général des RIDM in the concert auditorium (5333 Casgrain Ave.) // 7 p.m. // FREE



# A Ride in the Park

## Watching BMX at Canada's Second-Biggest Skatepark

CARL BINDMAN  
@CARLBINDMAN

This is an undisputable truth: Penguins look really dumb.

They're small and awkward and they waddle around aimlessly like broken Room-bas. But that's because they're on land. Land is not their element. When penguins are in the water, they dance. They swirl. They twirl and catch fish, stunningly at ease with the vicious frigid ocean.

BMX bikes are the same. Ungainly and ill-proportioned, with tiny wheels and huge handlebars, they look absurd anywhere but in a skatepark. Once they're in the park, though, in the hands of a skilled rider, they don't look so silly anymore. Okay, yes the bikes do still look silly, but what the riders do with them is breathtaking.

Maxime Chalifour is a skilled BMX rider, and he took everyone's breath away this weekend at Le Taz Skatepark Pepsi Pro-Amateur competition in Montreal. He's not one of the amateurs, though, he's one of the pros. He's also just 16.

"I started when I was 13," Chalifour says. He lives and goes to high school in Boisbriand, on the North Shore. He saw a BMX competition on TV and thought it looked fun. He tried it. "It gave me the taste," he says.

He's quiet and restrained in conversation—albeit very sweaty from warming up for the qualification round—which stands in stark contrast to how he rides. On the bike, he's ferocious. He charges down ramps and pipes, soaring in the air and throwing himself and his bike into aerial pirouettes and neck breaking flips.

His pace is relentless, throwing down trick

after trick. If he has to bike across the park to get from his last flip to his next jump, he'll do a wheelie on the way. If he lands on top of a module he did a spinning backflip on, he'll jump off it and do a barspin on the way down.

A barspin is when the rider spins the handlebars and the front wheel in mid-air. It's Chalifour's favorite trick. He regularly chains them to his other tricks, like when he barrels off a concave sort of bowl while spinning backwards on his bike and sending his bars spinning the other way, somehow putting his hands back on the bar and his bike back in the right direction before he lands.

The point is: there can be no idle moments in competition. Chalifour has one minute. He's going to use it.

He has to, as a pro competing against people with ten or more years experience than him.

"In pro, people are way more reliable

with their maneuvers, they go much higher, they do more tricks, and they chain moves together," Chalifour says.

The reliability of the moves, the height, and the intensity of the tricks are how riders are judged in the pro park competition. Riders have two rounds of one minute each to ride. If they fall off their bike, they fail and the round ends.

The height and speed that the riders attain on their tiny little bikes is hard to believe without seeing. But it's the reliability that's perhaps most impressive.

On one move, Chalifour goes up a half-pipe and into the air. There, as if suspended by ropes, he hovers and takes his legs off the bike, still holding the handlebars. The bike spins under him once. Then it spins again. And as he starts to come down, his feet find the pedals, stops the spinning, and he lands and shoots on to the next trick.



Riders from as far as California stunned audiences with their crazy tricks at Le Taz Skatepark Pepsi Pro-amateur competition on Saturday, Oct. 22.





Maxime Chalifour is a professional BMX rider at only age 16.

How long must it take to learn something like that?

"It depends," Chalifour says. "For me it's slow. It takes a while." Some moves look easy and are hard, and some look hard but are easy. "So it can be an hour or a week," he says.

Ghyslain Gingras, who runs Le Taz's operations and puts together the Pro-Am, thinks Chalifour is exemplary of the strength of Montreal's homegrown talent—which stands out at a competition with participants from as far as Toronto and California. Le Taz, as one of two skateparks of its size in Canada, serves as a major talent-development point.

Gingras points to the Le Taz riders who have competed at international events like the Festival International des Sports Extrêmes, held in Montpellier.

"We have several athletes who went and did well," Gingras says. "Joel Bondu, Kevin Fabregue, Jeffrey Whaley, Hugo Larochelle, Dylan Lloyd." They've gone to Mexico, California, and China for competitions, Gingras adds.

Chalifour, Gingras says, is also starting to get around.

Chalifour competed in his first FISE at the start of October, in Edmonton. And his first pro-level competition was last year's at Le Taz. He was 15 at the time.

Park is Chalifour's discipline. Go into a skatepark, and do as many tricks on as many jumps as possible—all in one minute. It's a race against time, and the need to do hard tricks in a rush can result in massive wipeouts.

"It gives me more adrenaline," he says. "I like the ambiance more, with the people who do park."

The people like him back. When he starts his qualification round, the crowd cheers. They don't for anyone else.

"He's like my little protégé," says Hugo Larochelle, who won the park pro event at Le Taz. Larochelle, 21, says Chalifour is liked because of his age, that he holds his own with riders much older.

"There's four or five of us who work together, who roll together, who practice together," says Larochelle. "And he's the youngest of the gang."

"We saw from the start to where he's gotten," says Kevin Fabregue, also 21, who came second. Getting good at BMX, he says, is extremely difficult. "It's not like tennis, you can't really take courses. It's all on you," says Fabregue.

"Nobody can do it for you," Larochelle says. Chalifour came fourth, behind Laro-

chelle, Fabregue, and the 21 year-old Californian, Ricky Veronick.

For the Le Taz Pepsi Pro-Am to attract international talent is kind of a big deal. For a sport as community-driven as BMX, expanding and connecting those communities is how it progresses.

"It's important to maintain the scene," says Chalifour, and big competitions are where that happens. "It's cool for everyone to be reunited."

"I'm an old BMX rider," Gingras says. "I'm 32. I've broken bones from my head to my feet. Tibia, femur, heels."

So while he can't ride anymore, he can push to make the sport and Montreal more visible, and to help develop young talent.

"We're lucky we have Taz in Montreal," Chalifour says. "It's great here."



PHOTOS NIKOLAS LITZENBERGER





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# The Construction We Deserve

While We're Tearing Up the City, Why Not Build Better Cycling Infrastructure?

**ALIX TIER**

As a new kid on the streets of Montreal, I came with high hopes and dreams for this magical place I'd heard so much about. As an urban planner, I couldn't wait for the promised paradise of green spaces, culture, arts, people, music and food—so I thought.

Montreal does have all these things, and more, but as I stepped off my train into the urban centre of the city, I was greeted by an endless supply of orange construction cones littering the streets. Needless to say, this wasn't the greatest first impression.

As I've gotten acquainted with my new home, I've realized that not only are construction cones the most annoying part of my day—not to mention checking over my shoulder so I don't get run over on my bike while dodging them—they're also an opportunity for Montreal to implement new, sustainable urban practices. These are changes that would help strengthen the city's identity and sense of community moving into its 375th year.

Like many cyclists, I've had a few close calls in Montreal, and then a few more. And since there are so many of us, the city should make the changes needed to benefit cyclists, cars and pedestrians alike. Improved transportation infrastructure would contribute to a more connected and

sustainable citywide community.

That's where these orange construction cones come in. Hear me out: with so much construction already underway in Montreal, why not add some more? Why not use this current traffic nightmare to make it that much better in the future?

We need a more connected and safe transit network for the city of Montreal. That means more protected bike lanes, secure bike parking at metro stations, and the ability to take a bicycle on the bus—I know, shocking, but many Canadian cities are already doing this. Here are a few ways I think Montreal could improve its cycling infrastructure.

## Bicycle Lanes

I'll start by saying that Montreal, in comparison to most Canadian cities I've biked in, has an enormous number of bike lanes that are fairly well connected. On the other hand, many of these bike lanes are simply painted on the ground, providing little, if any security for cyclists. This is a good start, but there is still a long way to go.

Painted white line bike lanes can provide cyclists with a false sense of security—from personal experience they are quite dangerous when cars suddenly decide that they want to turn right or park curbside. And then there's dooring, but don't get me started on that.

Intersections can be the most dangerous part of a cycling commute, with cars coming from all different directions—generally looking out for other cars, sometimes for pedestrians and then cyclists, if there's time before the light turns yellow.

Protected bike lanes help prevent the right-turning, curbside parking and dooring problems, for the most part—and bring increased awareness to cars of the cyclists on the road. While we're tearing up all the streets in this city, often closing off bike lanes which brings increased risk, why not give a little back to the cyclist and add a little more concrete between cars and bikes. Pedestrians will likely also be happier with fewer anxious cyclists hitting the sidewalk in some areas where the road can be a little sketchy—and who knows, maybe encourage more cyclists to ride as a healthy and sustainable mode of transportation.

## Bicycle Parking

Montreal does have a high number of cyclists—2.5 per cent of travel is taken on bikes in the city, every day. So it would be nice if more areas in the city reflected this with an equivalent number of bicycle parking spaces, especially at metro stations—maybe, please, at Concordia too. Although most stations do have some form of bike parking,

I've found that most of the time they don't have enough.

Bike parking at metro stations encourages a connected transit network.

Lionel Groulx, a station in the heart of St. Henri, is currently piloting a new bike shelter for the city—a place that allows you to securely store your bike using your OPUS card. This is the kind of innovative urban design I want to see more of in Montreal's cycling infrastructure, or at least more two point-of-contact bike racks so I don't come back to a mangled bike.

Bike parking, somewhat like car parking, is a necessity in the modern city, maybe even more important in this quickly urbanizing metropolis. Bike parking takes less space, and although getting rid of car parking is unrealistic, maybe we could trim, and save a little space in the city for some other new urban design projects.

## Bikes on the Bus

Okay, so I may have exaggerated a bit earlier, Montreal does have a few bike racks on their buses—in eight of just over 200 bus routes.

If you ask most Montrealers, they don't even know those eight exist. I also find it a little strange that this service is only available between mid-April to mid-November. What if I want to ride my bike and take the bus outside of those times? Considering

bikes are transported by the bus with a rack mounted on the front, not offering the service actually requires them to either remove the rack or simply deny riders access to it.

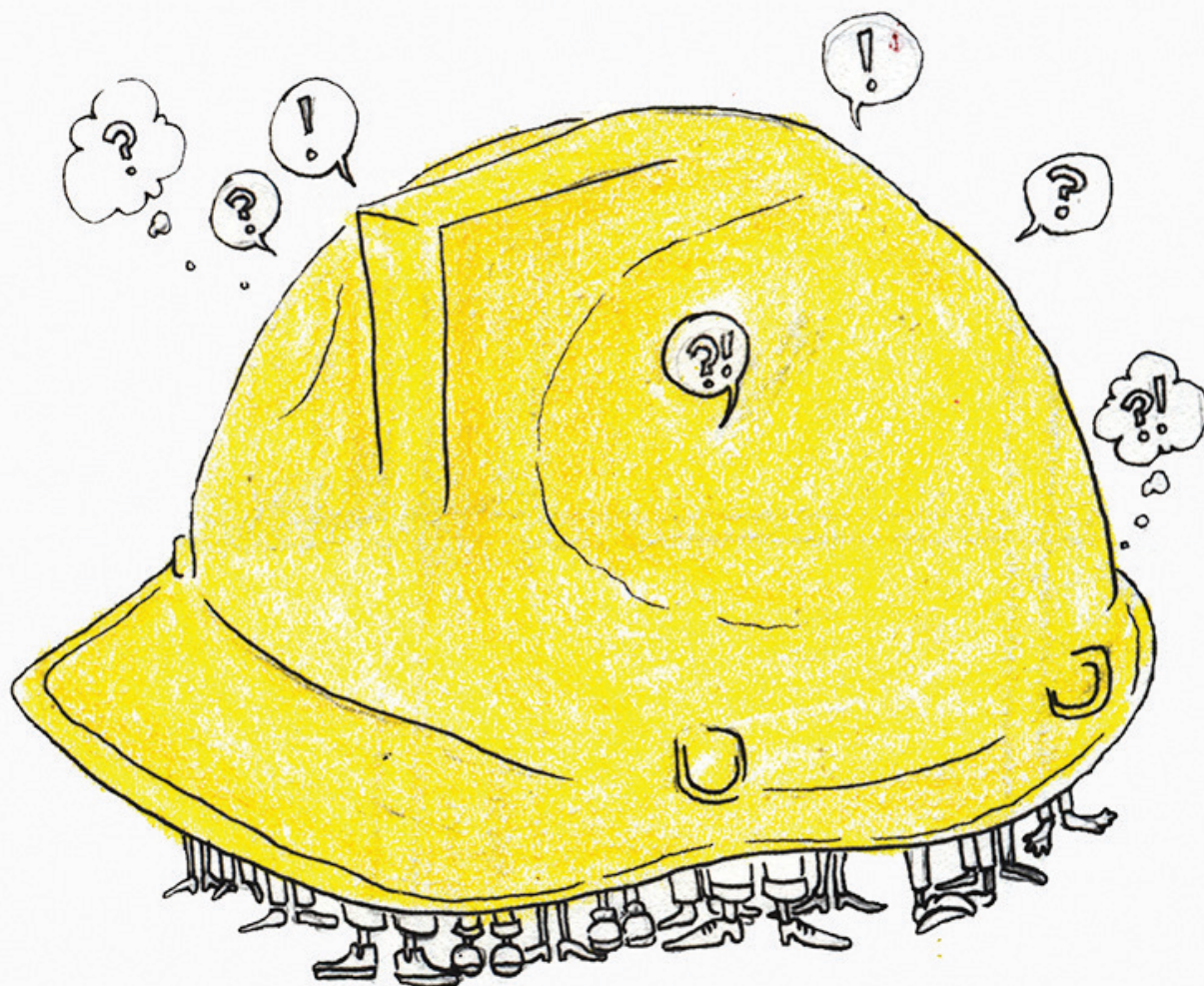
Having the ability to take a bike on the bus is a necessity for Montreal's transportation network. It allows for quicker and more efficient transit between two points, being able to cycle beyond Montreal transit network in more remote areas of the city.

Connectivity in a cycling network, whether by your bike with you on the bus, leaving it at a metro stop, or just being safe while riding your bike throughout the city, are basic necessities.

Montreal is clearly trying to keep up with the current needs of its residents, considering the extensive construction that is currently going on, but there needs to be more work put into making it better, not keeping it the same. Bikes are the future, so why not put the work in now before its too late. Cyclist deaths are up 50 per cent—and serious injuries up 43 per cent—as more people decide to take their bikes rather than drive. Let's turn that trend around.

Let's put these cones to good use. Then get rid of them forever.

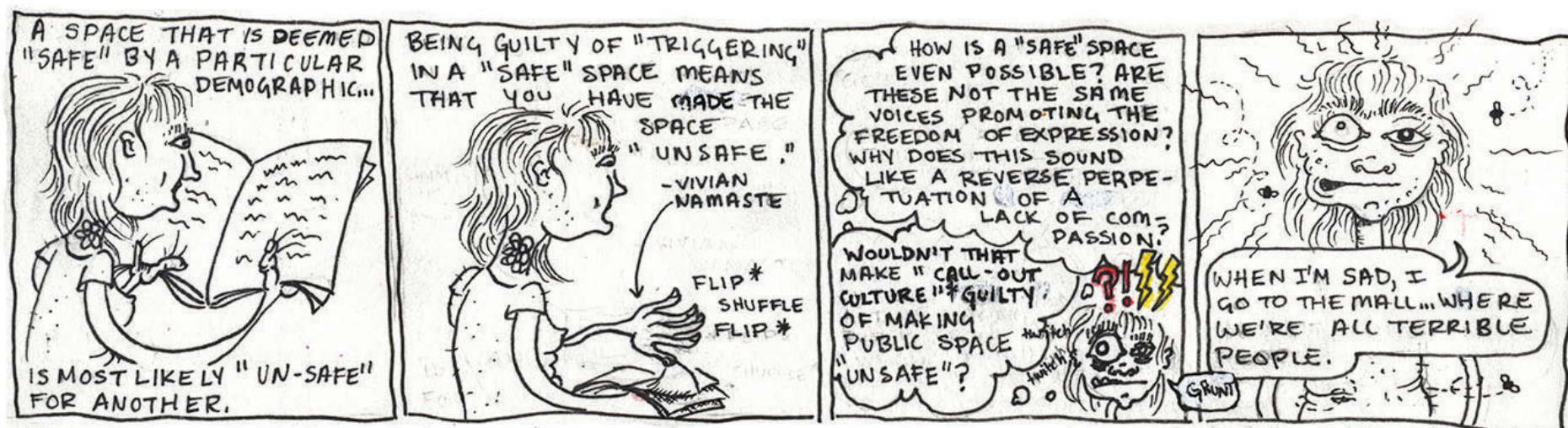
I want to see Montreal implement the changes it needs and deserves. After all, it is one of the greatest cycling cities in North America. Why not make it the best?



MORAG RAHN-CAMPBELL

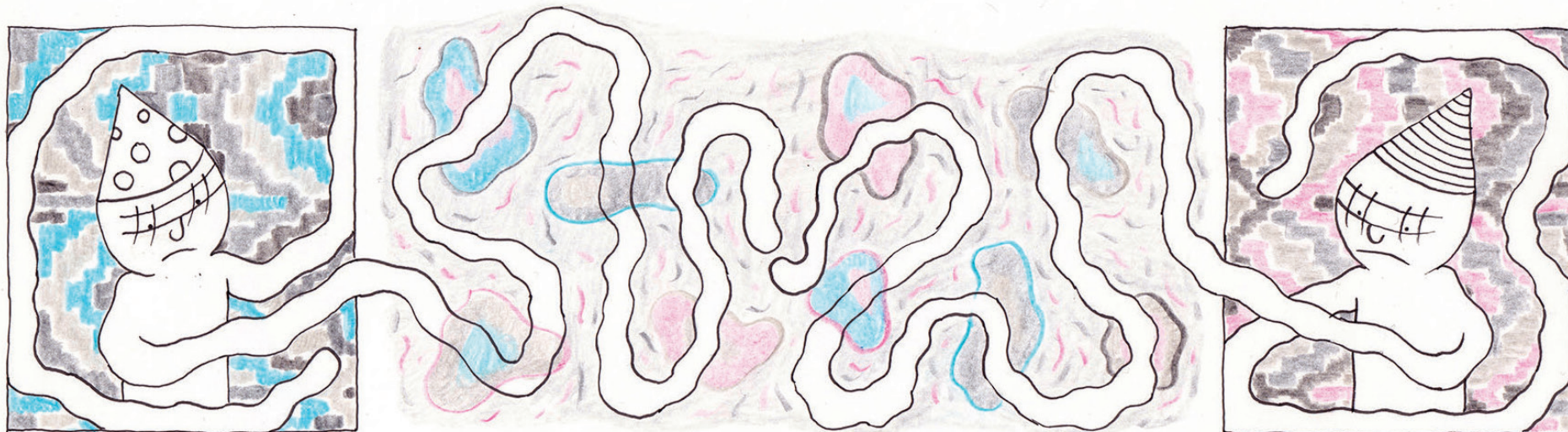


## Crap Comics by Morag Rahn-Campbell @madd.egg



\*"CALL-OUT CULTURE" OR "CALLING OUT": PUBLICLY SHAMING OPPRESSIVE BEHAVIOUR AND LANGUAGE USE BY OTHERS.  
- ASAM AHMAD, briarpatch magazine

## At Arms Length by Bronson Smillie @bronsosaurus



we were that close

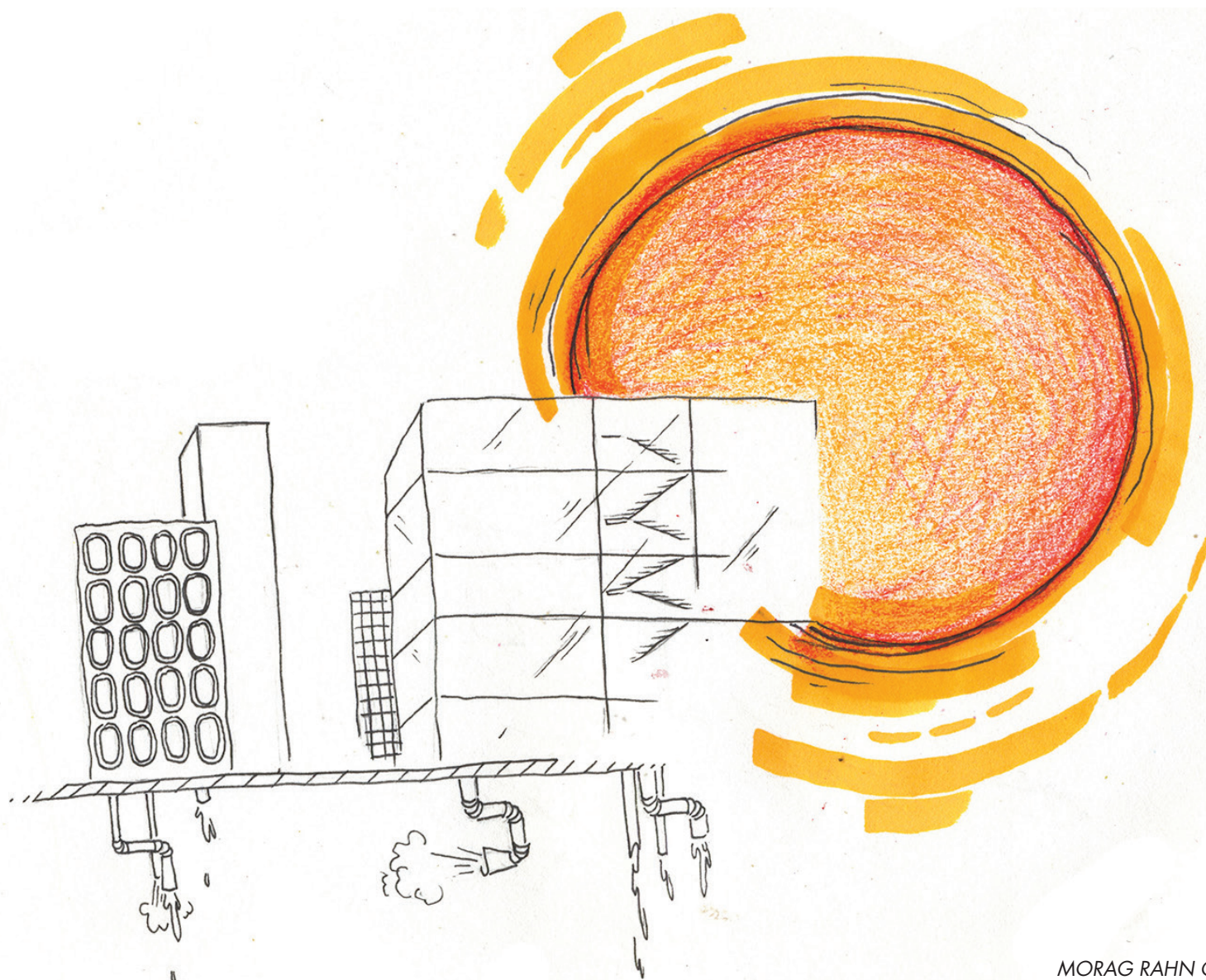
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MORAG RAHN CAMPBELL

## EDITORIAL

### Concordia Needs to Prioritize Accessibility

In the past year, Concordia has been campaigning to transition into what they're calling a "next generation university." Yet 63 per cent of our campus buildings are considered to be in a state of disrepair, according to a report commissioned by the Quebec government.

So, how are we supposed to be a modern and accessible institution when over half of our buildings are falling apart?

While Concordia administration has argued that the numbers don't accurately portray the situation, they've at the same time dismissed integral annex buildings that provide services to all students, regardless of their field of study.

If you take a walk up Bishop St. or Mackay St., there are two things that all of the annex buildings have in common: they're old, and they're completely inaccessible to students with limited mobility. The street-facing buildings' doors are all met by stairs—most

of which by the way are in rough shape.

The annex buildings are narrow in space as it is, with hallways leaving little room for flowing movement—something a student with limited mobility would find extremely inaccessible.

With 46,000 students and counting, there's no way the university can maintain its ability to provide a safe, stable, and accessible learning environment unless they make a proactive decision to prioritize updating these buildings.

We understand Concordia is investing in positive and progressive initiatives, like increasing research capacity and community involvement as part of its nine-step strategic plan to become a next generation university. Utilizing resources to fund projects like these is great. The question remains, however, is the university taking similar proactive steps towards making our campus safe and welcoming for all?

Knowing that renovations are only the tip of the iceberg of bureaucratic budget-

ing and planning, where does accessibility fit into that? If our administration dismisses buildings that are largely inaccessible as not accurately representing the situation, when will those issues be addressed?

Moving forward, our university needs to make a significant change in how it deals with its building infrastructure. A 2014 study called, "Deferred Maintenance at Canadian Universities: An Update," says that "majority of Canadian universities are still not able to put sufficient resources into capital renewal and that, as a whole, the maintenance backlog in the system is increasing."

What this indicates is that this is not only a problem for Quebec universities, but also an issue that is reaching far and wide in our country.

If Concordia wants to become a university fit for the future, administration needs to deal with the basic structural problems we are facing

right now. While the 2014 study referenced above is talking about Canadian universities on a larger scope, it also mentions the need for renovation and renewal across the board.

The study states "we see that the number of buildings reaching this critical age will increase over the next five years, with a corresponding need for life cycle renewal or outright replacement or elimination of aging buildings."

We know that it would be unreasonable to ask Concordia to dump all of its resources into this one—albeit complex—issue. We also understand that the school hasn't revealed how they're going to deal with it—or if they will at all.

*The Link*, however, asks that the university make a clear effort to formulate a plan to increase accessibility by addressing the decaying buildings that litter our campuses. After all, how can we set the example as a next generation university, when our educational institutions are still dealing with old problems?

## THE LINK

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- Fund student scholarships
- Fight to protect students' rights and improve the quality of their education
- Support student activities like Art Matters, People's Potato, Sustainable Concordia & JMSB Competitions
- Assist students who live in poverty, struggle with mental challenges, or live with disabilities
- Provide the largest untapped resource for supervising Independent Studies and Student Internships

## Support Part-time faculty by visiting one of our Kiosks

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