

The Link¹

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Fiscal Cuts, Scholarly Bruises

Teaching assistants are feeling pressure to drop assignments. Classes are being cut. Students aren't getting feedback—they're hardly writing papers. Austerity has come to Concordia, and although the administration says academic quality won't suffer, the student body begs to differ (Didierjean, 5).

Meanwhile, it seems Concordia administrators didn't tell the whole truth about their dealings with PepsiCo in 2010 (Bernans, 6).

Concordia needs to take a stance against austerity (Editorial, 15).

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the Link

THROWIN' IT BACK TO 1980

Page 13

CURRENT AFFAIRS

4.



FLIGHT STATUS: DEPORTING

A minor was arrested at school on his birthday. Reporter Michelle Pucci went to the airport before his deportation to Mexico.

5.



AUSTERITY MEASURES MEET STUDENT BACKLASH

Philosophy students say budget cuts have already had an impact on their studies.

6.



DOCUMENTS EXPOSE CONCORDIA'S SECRET DEALINGS WITH PEPSI

When students called for a ban on bottled water in 2010, the university tried to protect its relationship with Pepsi instead of encouraging the ban.

7.



CAN POLITICAL FILMS MAKE ANY REAL CHANGE?

Some say it's the film world's responsibility to pick up the pieces left behind by mainstream media. But which political voices should art be representing?

FRINGE ARTS

8.



CHANGING THE CONVENTIONS OF TECHNO

The new music collective Human Pause promotes avant-garde experimental techno.

9.



WHAT'S FOR DINNER? WESTERN IMPERIALISM

While *Rats Eat Pie* brings the tragedy of war to the dinner table.

SPORTS

10. BURNED ON HOME ICE

The Stingers men's hockey team lost to the Harvard Crimson in an exhibition game at Ed Meagher Arena.

11. LEAVING THE HOMEFRONT



The Stingers women's soccer team ties UQAM in the final home game for 10 graduating Stingers.



11. CLUTCH IN THE FINALS



The Stingers baseball team edged out the McGill Redmen in their best-of-three series to become conference champions.

OPINIONS

15. Concordia Needs to Take a Stance Against Austerity

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news

I Like My Protests Like I Like My Cheese: Cubed

A prismatic installation piece exploring the artistic aspects of the Maple Spring.

fringe arts

It's Gangsta Gibbs!

Rapper Freddie Gibbs will be kicking off his North American tour in Montreal at Cabaret Underworld on Oct. 24.

sports

What's the Buzz?

Catch up on the Concordia Stingers' past week through our online recaps.



Solidarity Across Borders protestors hold up placards at Pierre Elliot Trudeau airport in support of the deported minor.

Flight Status: Deporting

Solidarity Across Borders Appeals to Passengers to Stop Deportation of Minor

by Michelle Pucci @MichelleMPucci

On the day he turned 17, Daniel* got more than cake and presents. He was placed in a detention centre and given a plane ticket to Mexico.

Having switched high schools as a result of problems with missing documents, the Mexican-born teenager went to his old school in St. Léonard to visit friends on his birthday.

When it started raining, the group moved inside, which led someone from the high school to call police. When Daniel was caught without papers, he was arrested and sent to the Laval detention centre for immigrants.

A week later, he was escorted onto Aeromexico's flight 681 at 10 a.m., separated from his mother and teenage sister.

Solidarity Across Borders was at the Pierre Elliott Trudeau airport in Dorval, where a group of 25 protesters stood in front of Aeromexico's check-in counter, encouraging passengers to stop the flight.

"We organized this all last-minute," said Camille Bonenfant from Solidarity Across Borders. "[It's now] Thursday; it's been a week since all this happened."

Passengers can stop a flight by refusing to sit down, or causing a scene until the pilot removes the person being deported or cancels the flight. It's a tactic that hasn't been used in North America to stop deportations, but has already been successful in Europe.

In April, passengers stopped a Swedish flight when they refused to put on their seat belts. The plane held a Kurdish refugee who was forced to apply for Swedish residency

from his home country of Iran, because of an irregularity in Swedish immigration laws.

"In any case, the border service agency can put the person on the next flight," said activist Jaggi Singh. "But at least this shows some symbolic opposition to the whole deportation regime."

Deportations like this happen nearly every day. On the morning of Oct. 16 four other families were seen checking in to the 10 a.m. flight, escorted by security. Activists appealed to the line of passengers waiting to bag-check as one family of six rearranged their belongings on the airport floor, moving things between bags to keep under the weight limit.

Solidarity Across Borders discovered another case of a detained deportee—making six deportations in total on Oct. 16 alone.

"Deportations here, all of them happen beyond the glare of knowing anything is happening," Singh said. "There's no special armed guards, there's no shackles, no handcuffs."

"It's like people are just getting on a flight." Daniel's deportation is also controversial because he is a minor travelling without the consent of a parent, something border police rarely allow for Canadians.

The boy left on his own because he refused to give up his family's whereabouts and jeopardize their chances at receiving legal status. Daniel's family is in the midst of applying for residency on humanitarian grounds and he will be able to return when their request is approved.

"He didn't want them to all be deported at the same time," said Karen Reyes, who works with the universal education advocacy group Education Without Borders.

After all the passengers had checked in and moved through customs, the protesters marched through the airport to the customs line. There they chanted and stated their purpose using a megaphone, to the dismay of the dozen airport security and police officers.

As the departure time approached, the group huddled waiting for news from acquaintances on board. By 10:15 a.m. the flight had taken off.

Schools: Places of Refuge?

Daniel was visiting his old school to see his old friends on his birthday when he was arrested. Despite the trouble with administration over school tuition and his lack of documents that forced him to switch schools, the activists who worked with him describe him as a typical kid.

"He won the best student award at his secondary school," said Romina Hernández from Solidarity Across Borders. "He loves math."

Martin from Education Without Borders, who declined to give his last name, says Daniel's arrest and subsequent deportation is exactly why schools need to put a confidentiality system in place.

"It's the first case that was brought to our attention where a school was the place of an arrest that led to a deportation," said Martin.

Schools don't have a role in citizenship issues and should avoid asking for a student's residency status, he said. If the information is collected, it should never be used against them and sent to police.

Attending elementary and high school becomes a delicate situation for students

missing legal documents in Quebec. Some papers allow students to attend classes for free but won't grant them a diploma when they finish their studies.

Without other papers, students are forced to pay for public schooling, which is free for residents. These fees can add up to \$5,000 or \$6,000, an amount of money most non-status families don't have.

School boards in Toronto have already adopted a "Don't Ask, Don't Tell" policy, securing the right to education for all children under 18, regardless of their residency status. But Martin says there is still work to be done concerning free tuition.

As of Monday, *The Link* was told Daniel is still being followed by Mexican child services known as the DIF, which can decide to keep him within the institution until he turns 18.

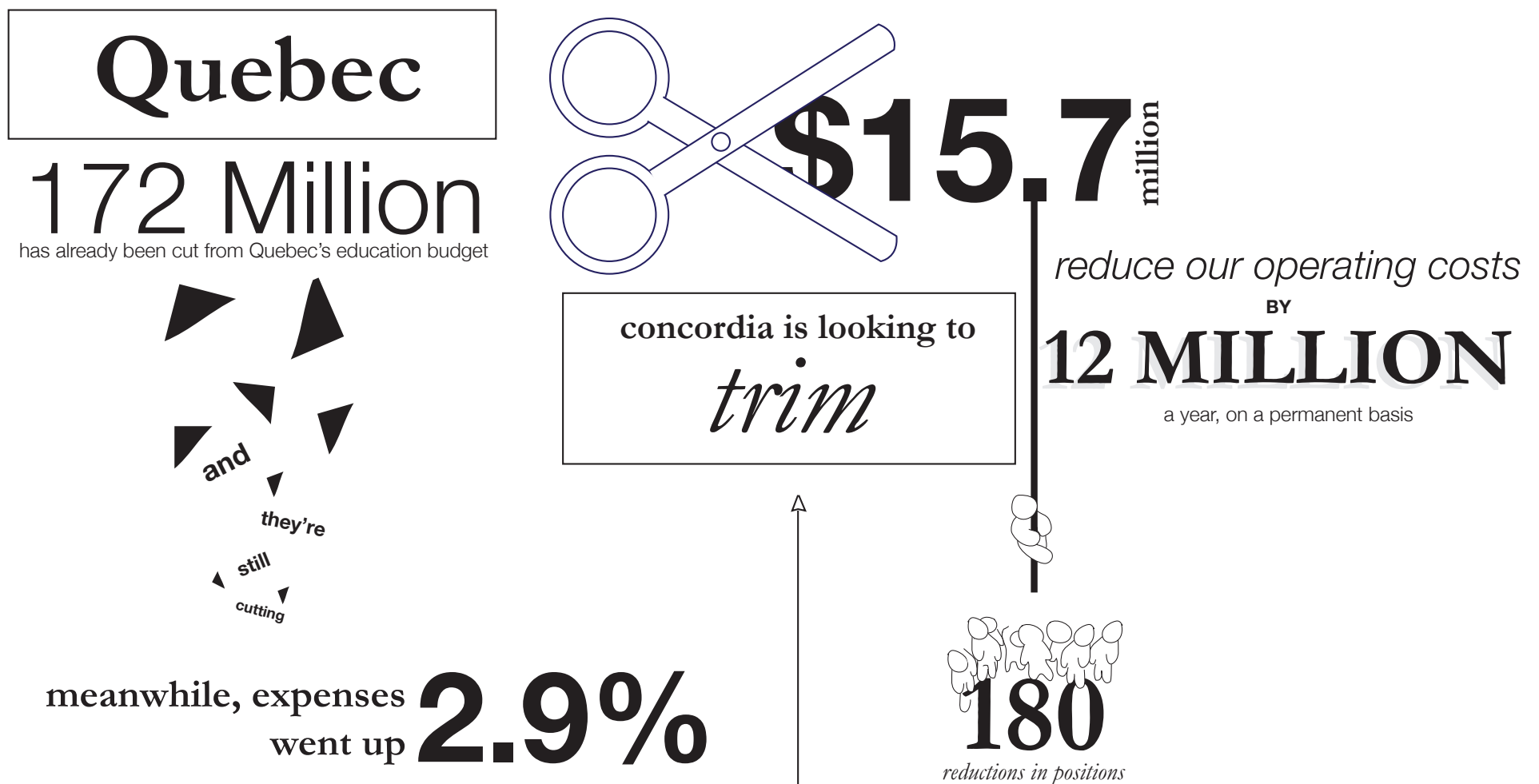
The DIF is controversial within Mexico. The head of the municipal DIF in the town of Iguala, Maria de los Angeles Pineda, is wanted in connection with the mass murder of 43 college students, who went missing after protesting Pineda's husband's rule as mayor.

Solidarity Across Borders is part of an international network opposing borders and deportations. They are calling for equal human rights and equal access to opportunities, regardless of nationality.

"These systems of filtering out who belongs and who doesn't belong are fundamentally unjust," said Singh.

**The name of the minor is kept secret for privacy reasons at the request of his family.*

photos Alex Bailey (colour), Andy Fidel (B&W)



Fiscal Cuts, Scholarly Bruises

Philosophy Students Say Austerity Measures Have Already Had an Effect on Their Studies

by Noelle Didierjean @noellesolange

Concordia has compensated for eliminating the lowest pay grade for teaching assistants by paying them for fewer hours of work, resulting in less feedback being provided to students, said one philosophy student and a member of the union representing TAs.

"There's a pressure to basically drop assignments," Bob Sonin, a philosophy student and VP Mobilization of Teaching and Research Assistants at Concordia, told *The Link*. He went on to give the example of one of two TAs cut from a philosophy course, resulting in one less assignment in the syllabus.

Sonin also said it is "fairly common" for TAs to be told to not give comments on papers. "As a student, you need feedback to know what you're doing right, what you're doing wrong. And so if you don't get the feedback, you don't get as good an experience," he said.

Writing essays is a university standard, but for philosophy undergraduate Leh Deuling and many of her classmates, essays and critical feedback are scarce.

"I have no way of knowing that I understand the material if I don't have a chance to analyze the ideas on a piece of paper," she wrote in a letter sent to *The Link*, adding that she had written only three papers in her entire first year in university.

The lack of assignments is due to several factors, according to Sonin. Previously, teaching assistants were paid in three different grades according to their positions. This year, the lowest pay grade was eliminated, making

TAs more expensive for the university, he explained.

"What this means if you don't increase the payroll significantly is fewer hours, which translates into fewer jobs," Sonin said.

Because most classwork in 200- and 300-level classes is corrected by TAs, when positions are cut, fewer papers and exams can be corrected.

Often TAs will be responsible for the same workload as before, but paid for fewer hours. Sonin said that most TAs are reluctant to refuse to put in the extra hours needed to complete the job, regardless of whether they are paid or not.

Sonin explained that as the number of students registering for university has increased, the funding available for them has flatlined. While educational funding not rising in proportion to enrolment would eventually lead to insufficient resources, such as staff hired to mark papers, cutting the budget expedites the process.

"I think we've been seeing cuts because [funding isn't] keeping up with the number of students coming in," Sonin said. "If you don't increase faculty proportionally to graduates, you run into trouble."

Students Begin To Make a Move

Last Thursday, a group of students met at Sustainable Concordia to discuss possible actions to express their dissatisfaction with the effects of austerity measures imposed by the provincial government.

The conversation soon turned to the university's Voluntary Departure Program, a program introduced by Concordia President Alan Shepard last month that allows full-time employees to leave their positions with a severance package. The university plans to let go of 180 employees with the program, 20 to 35 of which will be "critical positions" that Concordia will re-hire, Shepard said at the press conference announcing the cuts.

"I've never liked the idea of buyouts because very often the people that you lose are key people, people who have been around a long time, [...] with job security and benefits and all that, and they get replaced with somebody who's on a contract for six months," Sonin said, adding that buyouts are a way of "de-unionizing" the university.

Michael Finck, Sustainable Concordia's external coordinator, called it the "neo-liberalization of the university" at the meeting.

Valerie Simon, a philosophy student attending the meeting, said that although the administration claimed the cuts wouldn't affect the university's academic sector, they already have.

"Last year in the philosophy department, for example, we went from 60 classes to 45, to cut costs," she said.

When asked whether Simon's statement was accurate, the philosophy department directed the question to Concordia spokesperson Chris Mota.

"Classes are cut on a regular basis. That's part of business," Mota said, adding that she

couldn't confirm the philosophy student's claim.

Though the meeting was advertised publicly, Concordia Student Union president Benjamin Prunty suggested *The Link*, the only media outlet present, be asked to leave.

"How does everybody feel about the media being here? [...] We'll have very little control over the narrative of whatever this group would be, versus whether or not a press release would be released afterwards," he said.

The philosophy department will vote on a position to take on austerity at their general assembly next Friday.

Meanwhile, Concordia's Sociology and Anthropology Student Union will be voting on a motion to take a position "against the austerity measures imposed by the federal and provincial governments."

The motion goes on to encourage SASU students and the larger student body to participate in a protest set for Halloween called "Austerity: a Horror Story." It also "asks the concerned Anthropology and Sociology faculty to make all class material optional for that date and not penalize absence in any way."

Five student associations at the Université de Montréal have already voted in favour of holding a one-day strike on Oct. 31 so students can attend the protest, according to UdeM student newspaper *Le Quartier Libre*.

graphic Laura Lalonde



Students protest Concordia's "lack of transparency" in its negotiations with PepsiCo in 2010.

Documents Expose Concordia's Secret Dealings with Pepsi

by David Bernans @dbernans

Emails exchanged between Concordia administrators in 2010 reveal a secret plan to short-circuit student activism on bottled water while negotiating the terms for renewing beverage company PepsiCo's exclusivity agreement with the university.

Administrators had informed students from Sustainable Concordia and TAPthirst, a group fighting against bottled water, that no such negotiations were occurring. The documents suggest the university was working to include a damage-control mechanism in the Pepsi deal to protect Concordia from student activism on the issue of bottled water.

Those emails and the exclusivity agreement itself were obtained through an access to information request.

According to Laura Beach from TAPthirst, Marc Gauthier, Concordia's former executive director of finance and business operations and current treasurer, had agreed verbally in May 2010 that there would be no movement on the Pepsi deal until all parties had a chance to meet.

In June, that verbal agreement was confirmed in writing in an email to Beach sent by Johanne De Cubellis of Hospitality Concordia.

The email stated, "We will have a meeting with Pepsi and provide opportunity for information exchange—therefore no negotiations or decisions have/will be made prior."

In August 2010, Concordia President Judith Woodsworth told *The Link* that she expected her VP Services, Michael Di Grappa, to work with students to introduce a bottled-water ban.

In October 2010, Gauthier sent a series of emails to Di Grappa that mentioned the secret negotiations while expressing concern about student resolve on sustainable water policy.

"Are [students] still committed?" asked Gauthier in an Oct. 4, 2010 email to Di Grappa. The email also mentioned a provision in the draft contract (the one administrators had led students to believe did not exist) that set a penalty in the event of a bottled-water ban. The draft agreement would have transferred all of such a ban's costs onto Concordia. Gauthier suggested there ought to be "dual responsibility should the ban occur."

The "dual responsibility" clause was a damage-control measure in the event of a ban that administrators thought they still might be able to avoid. The problem was the "commitment" of students to such a ban.

But administrators had a plan to reduce student commitment and activism. In an Oct.

13, 2010 email, Gauthier informed Di Grappa about an upcoming meeting where a representative from Nestlé Waters was to "educate them [students] on the 'other side.'" Gauthier explained to Di Grappa that the objective of the meeting was to "convince them [students] not to have a ban."

The plan to "educate" students was never put into action. The day before the meeting was scheduled to take place, students learned through an anonymous source that Pepsi and Concordia had already reached an agreement in principle, a stepping stone to a contract, and that the signing of a final agreement was only days away. Students showed up to the Oct. 27 meeting with Nestlé to stage a sit-in protest.

Despite the protest, Di Grappa went ahead and signed the final agreement on Oct. 29, 2010, his last day in office before taking up a position at McGill as VP Administration and Finance. It seems Concordia had hoped that students, faced with the *fait accompli* of a renewed exclusivity agreement, would abandon the cause of a bottled-water ban. If that was the university's objective, then things did not go at all as planned.

Beginning of the End of Bottled Water

Concordia's unilateral move lit the fuse on a student activist bomb. Sit-ins and legal letters preceded protests and petitions, culminating in a March 2011 referendum organized by the Concordia Student Union that saw students voting in favour of banning bottled water from being sold on campus.

In April 2011, soon after the student referendum, university administrators changed tactics, announcing a gradual move away from selling bottled water and towards improving public water fountains. The moves would be made in concert with Concordia's corporate partner, Pepsi.

Today, there is no bottled water for sale in any vending machines on Concordia's campus. Does this mean the student activists won?

Reflecting on the end result, Faisal Shennib from Sustainable Concordia pointed out that Pepsi's bottled water has been replaced with vitamin water, which he said is not his "preferred outcome." Nevertheless, with the pro-free-water momentum and the university's contract with food service provider Chartwells set to expire in 2015, Shennib predicted that Concordia would be "a fully bottled water-free campus in a year or two."

Beach agreed that the move towards free water and away from plastic waste is

a positive one, but she noted that the issue of bottled water has overshadowed a much wider student agenda.

"The administration and the media, frustratingly, kept focusing on the bottled water issue and completely ignoring all of the other recommendations and demands," she said, "including a non-exclusive contract that prioritized healthy, environmentally and socially conscious products."

From this perspective, the university's unilateral signing of the Pepsi exclusivity deal behind students' backs effectively shut down any chance for the kind of broader change envisioned by student activists.

The contract's "dual responsibility" clause splitting the cost of a bottled water ban between Concordia and Pepsi allowed Concordia to avoid the worst consequences of giving in to student demands in one particular area while maintaining its overall corporate partnership with the beverage company.

What Do Students Want? (Besides Free Water)

Stefan Schmidt was a TAPthirst supporter in 2010 and sits on the board of the Concordia Food Coalition. With both the Chartwells and Pepsi contracts set to expire next year, he said he is "skeptically optimistic about the possibility of a post-Chartwells Concordia." Whatever path is taken, Schmidt thinks it's realistic to foresee the inclusion of "new guidelines regarding environmental sustainability, and more specifically organic and local sourcing."

But Schmidt is well aware of "the university's history of being less than truthful with students when the interests of students are in opposition to the interests of large corporations." He sees an important role for student mobilization in countering the administration's pro-corporate bias.

"Students have been pushing for changes to the RFP [Request for Proposals—a document that sets out the basic requirements expected from a potential food services supplier] and are facilitating the possibility of social-economy organizations bidding against Chartwells," Schmidt continued.

"If we keep up the pressure, changes to the big contracts will come. [They] may not all be realized this fall, but they will come."

Will History Repeat Itself?

Gauthier did not respond to a request for an interview and Di Grappa referred all inquiries to Concordia spokesperson Chris Mota.

Mota refused to talk about Concordia's secret dealings with Pepsi in 2010. "I am not going to talk about what happened in the past," she said.

When asked how Concordia was working to win back the trust of students, Mota said that she was not aware of any trust issues and that students have been participating in the current RFP drafting process for food services.

"The university established a working group to get student input in the RFP and everybody has been working together in good faith," Mota said, adding that she expects the RFP to be released before the end of 2014 so that new food and beverage supply agreements can be in place by May 2015, when the current agreements are set to expire.

The Pepsi agreement is also set to expire in 2015, but the RFP drafting process for the beverage contract is not as advanced.

Not Everybody Is Sweet on Pepsi

In 2010, the issue was bottled water. In 2015, the issue could be sugar.

In the wake of the medical community's successes in fighting Big Tobacco as a contributor to lung and heart disease, there is now a call for action against Big Soda as a leading culprit in today's obesity and diabetes epidemics.

Dr. Jeff Ritterman, vice-president of the board of directors of the San Francisco Bay Area chapter of Physicians for Social Responsibility, has been supporting ballot measures to tax sugary drinks. He said Concordia students should reject another deal with any soft drink corporation.

"When Pepsi partners with a public institution, it gives the corporation legitimacy that it doesn't deserve," Ritterman said. "Pepsi is closely linked to tooth decay, type 2 diabetes, obesity, heart attacks, strokes, hypertension, fatty liver disease, probably dementia and decrease in sperm motility."

Mota would not comment on the ethics of dealing with a corporation that profits from unhealthy sugar consumption but said, "If that is a concern, it will have been brought up [at the working group] and will be taken into account in the RFP."

Dr. David Bernans (PhD) is a former President of the Concordia Graduate Student Association (2005-2006). He is a Quebec-based writer and translator.

photo Christopher Curtis



CAN POLITICAL FILMS MAKE ANY REAL CHANGE?

Cinema Politica Roundtable Discusses the Relationship Between Politics and Film

by Mattha Busby

Political films are born out of visions of equality—but not all political films are created equal.

Cinema Politica invited students and filmmakers to the Dôme du Festival on Thursday for a roundtable discussion on the intersection of art and politics in filmmaking—and what makes some intersections more successful than others. The event was part of the 43rd Festival du Nouveau Cinéma.

“[There exists] a void of repressed voices in the mainstream media—therefore we, along with other organizations that work on the issues discussed in the films, aim to bring marginalized voices and artists into the centre of the conversation,” said Svetla Turnin, executive director of Cinema Politica.

The non-profit network screens films at Concordia every Monday and elsewhere throughout Montreal during the week.

The roundtable discussion brought the

audience into the conversation, asking which films had affected them and how.

Lumumba, one of the films chosen by the audience as the most thought-provoking, inspired Philippe Gendreau’s interest in post-colonial politics.

Gendreau, a writer for art and politics magazine *Liberté*, explained that his work was profoundly influenced by the film’s “dramatization devoid of sensationalism which did not shirk Western blame.”

The film tells the story of Patrice Lumumba, the first Prime Minister of the Democratic Republic of the Congo, who was ousted from office after two months in 1960 by CIA-aided forces loyal to infamous dictator Mobutu Sese Seko.

The panel agreed that political art could help insert marginalized political issues, such as the status of indigenous communities in Canada, into mainstream debate.

“A good way to arouse interest is to make reflections about common issues,” said Amy

Miller, director of *Myths for Profit: Canada’s Role in Industries of War and Peace*. “We as filmmakers need to make issues topical and address the fact that some people are more affected by environmental issues than others.

“Citizen voices are as important as decision-makers and politicians,” she continued, adding that such an outlook is necessary to objectively “explore self-determination with aboriginal youth.”

Richard Brouillette, director of *Encirclement* and member of Cinema Politica’s Board of Directors, said that filmmakers must ask themselves tough questions.

“Are you just making another film about Western liberal discourse or are you making a film that says we need to dismantle structures and repressive systems?” he asked. Brouillette called the latter option a more valuable political art form.

Turnin then moved the discussion towards how filmmaking processes can become a transformative piece of art. Miller argued that

her work was transformative in the sense that it “helps the colonized to share their viewpoints, identities and cultures.”

When Turnin asked if film could be an agent of social change, the panel unanimously agreed.

“Films without audiences won’t change anything,” stressed Ezra Winton, the Director of Programming for Cinema Politica.

“There are less political films shown on television in 2014 due to the commercial imperative of film companies, so we must advance progressive voices and marginalized perspectives.

“Americans are championing liberal films over radical films,” Winton continued. “At Sundance Festival documentaries are now referred to as ‘social action entertainment.’

“For a political film to have any success it must listen to society, channel emotions and then its transformative power is increased.”

photo Mattha Busby

weekly calendar

DANCE

Bath House choreographed by Andréane Leclerc
Thursday, Oct. 23, 7:30 p.m.
Espace Go (4890 St. Laurent Blvd.)
\$21.50

Bath House is a dance production that explores the sensations of imprisonment and invasion within a place—particularly the body. Witness how dancers express their struggles to escape from their bodies, making the audience bear the responsibility of staging and creating walls.

CINEMA

Cabaret Eclectique Halloween Open Mic Freaky Night
Saturday, Oct. 27, 9 p.m.
Coop sur Génereux (4518 Papineau St.)
Free

A cooperative living space, the Coop sur Génereux is hosting a Halloween open mic cabaret with a costume theme of light versus dark versus tech, with funk band Electric Moving Co. providing music for the night. Spots are still available!

LITERARY

Bundle Up: A Yarn Bombing Fiasco
Wednesday, Oct. 22, 9:30 a.m.
VAV Gallery (1395 René-Lévesque Blvd.)
Free

In collaboration with the yarn bombing collective Les Villes-Laines, Yara Magazine will be organizing a knitting and crocheting workshop across four university campuses. Materials will be available, so just head over, chill and knit away. The collected knitting will be used to knit bomb the Louis Cyr statue in Saint-Henri.

ART

Secret Citadel by Graeme Patterson
Wednesday, Oct. 22, 5 p.m.
Galerie de l’UQAM (1400 Berri St.)
Free

UQAM’s gallery hosts a major exhibition by Graeme Patterson, a Canadian artist who explores the topic of friendship from youth to old age with originality and nostalgia. An expansive work five years in the making, *Secret Citadel* features animated videos and large installations that stage life scenarios portrayed by animals.

MUSIC

Angus & Julia Stone
Wednesday, Oct. 22, 8 p.m.
Corona Theatre
\$22

Angus and Julia Stone are an Australian folk-blues band you’ve probably already heard of. Having gained widespread attention with their 2010 song *Big Jet Plane*, the duo are back on the music scene with their third full-length album. Be sure to check this out!

Festival International de Jazz de Québec presents: Ariel Pocock
Friday, Oct. 24, 7:30 p.m.
Upstairs Jazz Bar (1254 Mackay St.)
\$16.50

Gifted musician Ariel Pocock will be showing off her talents this Friday. An internationally recognized jazz pianist and vocalist, Pocock recently released her debut album *Touchstone*, featuring inventive arrangements and an all-star band.

THEATRE

The Rocky Horror Picture Show directed by Philippe Gobeille
Saturday, Oct. 25, 8 p.m.
Mainline Theatre (3997 St. Laurent Blvd.)
\$18 advance, \$20 door

It’s that time of year again—the Rocky Horror Picture Show is back in full swing! If you haven’t seen this legendary performance, now is the time. A musical comedy, it tells the story of an engaged couple whose car breaks down in an isolated area and who seek help at the bizarre home of Dr. Frank N. Furter. Inadvertent cannibalism soon becomes the least of their worries.

Venus in Fur directed by Jennifer Tarver
Sunday, Oct. 26, 2 p.m.
Centaur Theatre
\$27

Venus in Fur tells the story of Vanda, who auditions for a play with a near-identical name and does everything in her power to obtain the role. As Vanda leaps between submission and aggression, it becomes increasingly difficult to discern where the act ends and reality begins.



CHANGING THE CONVENTIONS OF TECHNO

New Music Collective "Human Pause" Promotes Avant-Garde Experimental Electro

by June Loper @Juneloper

The new electro-art platform Human Pause is throwing its official launch party on Oct. 24, marking its debut in the Montreal music scene.

Dedicated to the promotion and dissemination of emerging underground artists, Human Pause started out by using social media to gather the work of a selected group of electronic music enthusiasts.

Though they come from different backgrounds, the members of the group all share a common passion: avant-garde experimental electro.

The artists have made their first steps in the most underground after-parties in Montreal, far from more mainstream trends.

June XXVI, a student at the Université de Montréal and founding member of Human Pause, delves deep into the origins of techno, arriving at his music through research and the layering of different sound textures, to create unexpected harmonies.

"The music I do can seem a little bit dark and violent but the concept is really complex," he said. "I try to convey a subversive message inspired by the socio-economic context in which we live."

During his formative years an art-infused environment, June XXVI tried many different styles and art forms—from drawing to dance lessons—before finding his musical identity. It was in techno that he found the best way to highlight and showcase different elements of culture as he experienced it.

"I try to draw upon personal experiences or moments that have affected me as much as possible," he said. "Sometimes I express with music what can't really be expressed with words. It's an exploration of sensorial memory."

Urban culture and the hard-edged aesthetics of peripheral landscape stand out as strong influences in June XXVI's work. Oscillating between utopia and dystopia, this distinct environment has often proven itself to be the cradle of underground culture.

Considering themselves to be very attached to the authenticity of the techno movement, the members behind Human Pause are very precise regarding their vision and the approach they have to make music.

The collective defines its style as "tribal atmospheric techno." Privileging dark and hypnotic atmospheres, their experimentation with sound and visuals is strongly tied to psychedelia.

The collective not only uncovers new grounds in experimental music, but also fosters a certain reflection on the human condition.

June XXVI characterizes the group's ethos as "an elaborate approach to music that seeks to initiate reflection and encourages us to break free from our alienated human condition in this modern society."

The artists and works showcased in the Human Pause group respond to the particular atmosphere and genre that the group wishes to convey while being strongly tied to emotional effect.

However, preferring not to follow a basic grid of criteria, the group privileges the free flow of creative initiatives. The works they promote don't need to be musical per se, but should tantalize the senses while staying true to the philosophical train of thought that permeates the concept of Human Pause.

It's through this music of revolt, elevation and evasion that Human Pause communicates its message, one that is profoundly abstract while staying precisely constructed.

For their official launch party, the collective has invited renowned Swedish DJ and producer Abdulla Rashim, who will be performing with Human Pause resi-

dents including Lao Rine, Laven, June XXVI and Skander Cherif.

At only 24 years old, Rashim has released tracks, EPs and albums on European labels, including Semantica Records and Prologue Music, establishing him in the international underground electronic music scene.

Rashim started out by as his own label to promote his works, his musical style is very different from techno's conventions. He nonetheless quickly caught the attention of important labels, becoming a recognized pioneer of Swedish techno.

"We're very happy to be able to present this artist to the Montreal crowd because he really offers an unusual maturity for his age," said June XXVI. "His style is really particular and his music is very asymmetric. He really creates a type of art that is atypical, complex and profound."

If you're ready to embark on this new mysterious sound voyage, a sensorial awakening is definitely guaranteed.

Human Pause launch // Location TBA // Friday, Oct. 24 // 10 p.m. to 6 a.m. // \$20 advance, \$25 door

Photo courtesy of Human Pause



WHAT'S FOR DINNER? WESTERN IMPERIALISM

While Rats Eat Pie Brings the Tragedy of War to the Dinner Table

by Noelle Didierjean @noellesolange

A group of 13 individuals eat dinner with a PTSD-suffering war journalist, downing shots of liquor from the Eastern Bloc, eating pie, and discussing the dissolution of the former Yugoslavia. Although everyone at the table is part of a play, only one of them is an actor—in this production, to spectate is to participate. *While Rats Eat Pie* fully immerses its cast-audience hybrid in the fallout of what has moved from the tragic to the historical.

While Rats Eat Pie is the brainchild of Colin Lalonde, artistic director of Studio Porte Bleue. With the help of his friend and former classmate Chris Bell, both alumni of the International Performance Research program at the University of Warwick, he put together a piece that reflects his experiences in Serbia.

"The reaction to how the West intervened [in Yugoslavia] is still a fraught issue," Lalonde told *The Link* by phone. "The reality is that hubris is still something to think about in this global context," he said, referencing American intervention in the Middle East.

The intimate atmosphere created by the limited number of guests leads invariably to "in-depth conversation" over the pie served

at the end of the piece.

Bringing food into the performance added an element of unpredictability.

"I wanted to see what would happen if smell and taste were introduced to storytelling," Lalonde told *The Link*. "In a fun way, I wanted to lose a little bit of control."

A post by Bell to the studio's blog highlights the importance of the food chosen for the dinner party. Each course is imbued with "multiple layers of meaning and historical significance."

"Each seemingly everyday item is shifted and infused with an idea, allowing for the spectator's thoughts and questions to resurface," Bell wrote. "Cutting a loaf of bread may lead to a criticism of biased journalism or Western intervention. Drinking a glass of wine could leave you wondering what resources are available to war correspondents with PTSD."

Bell admitted that practicing for the performance wasn't just about finding the right symbolism to pair with a tin of canned meat.

"Infusing the day-to-day routine of cooking with stories of tragedy and joy has required us to physically choreograph the performance, which has forced me to reexamine and push myself in the realm of physical theatre," Bell explained.

"To be quite honest, physical theatre is

an area that I have navigated with a great amount of awkwardness throughout my career as a tall and lanky performer."

He added that Lalonde's methods, which focus on movement in theatre, helped him "acquire methods for bodily explorations of the text, space, and food preparation."

Food wasn't the only unpredictable element in the performance. Reactions to Bell's performance varied widely among audience members.

If most attendees know each other, the nights tend to be "boozy" and social, whereas a table of strangers lends itself "either to connections being made or a kind of silence and awkwardness." But when dessert is served guests invariably engage in discussion, sometimes staying until 11:30 p.m.—four hours after the performance's beginning—to discuss the issues the play brings up, said Lalonde.

The script for the performance had originally leaned towards the genre of dark comedy, but as the writing process progressed Bell and Lalonde began to take the narrative more seriously.

"We were surprised by how many people would laugh during the performance," Lalonde admitted. "But if you're not laughing you're crying. [We realized] it's just human to not want to delve too deeply into

psychological trauma."

Some people wanted to get up from the table and stop Bell from doing certain particularly emotive things during his performance, or get up and give him a hug, but stopped themselves before interrupting the narrative flow.

A war that popular consciousness has made into a matter of objective reflection highlights Bell's personal struggle "to maintain his hold on reality," as the piece's website describes.

The performance is the latest in a series of interactive performances and installations by Studio Porte Bleue. According to their mandate, they aim to "nurture mutually beneficial creative relationships between those who view art and those that create it."

The response to *While Rats Eat Pie* has been overwhelmingly positive, said Lalonde, resulting in sold-out shows. The studio has added two performances, one of which, on Nov. 1, still has spots available.

***While Rats Eat Pie* // Oct. 26 to Nov. 1 // Tickets can be booked in advance through studioportebleu.com or at 514-772-8071 // \$30**

Photo courtesy of Studio Porte Bleue



Can't Stop the Crimson



Stingers forwards Olivier Hinse (top, left photo), and Charles-Alexandre Plaisir (bottom, left photo) chase after Harvard players, while Stingers forward Scott Oke (above) is surrounded by Harvard players during the Stingers' 7-2 loss to the Harvard Crimson this past Sunday.

Men's Hockey Team Loses to Harvard University in Exhibition Game

by David S. Landsman @dslands

It was a heroic effort, but every hero must pass through the abyss. The Concordia Stingers men's hockey team, playing their third game in three nights, hosted the Harvard Crimson this past Sunday afternoon, where the team lost 7-2 in front of a packed Ed Meagher Arena. "Three games in three nights, let me tell you, the character in all the guys was tremendous all weekend," said head coach Kevin Figsby. "I don't think it gets any better. Guys gave more than they had today and that's what we're trying to develop as a young team." The Stingers, who lost both league games against l'Université du Québec à Trois-Rivières and Queen's this weekend, rested a

few of their regulars who were writing exams. Figsby used different line combinations of his nine new players and was equally as pleased with the efforts he saw, as was his team's leader Olivier Hinse. "I tell them all to stay in the game and play a full 60 minutes," said Hinse. "It's a tough league with speed and hits; if you aren't there 60 minutes you won't win. I tell them all to give 100 per cent each shift." After Harvard took a 2-0 lead in the first, the Maroon and Gold had a big chance to regain the momentum with a four-minute power play after Hinse took a nasty high stick, but unfortunately they were unable to get a goal past visiting goaltender Steve Michalek.

Early in the second period, while the Crimson were shorthanded, defenceman Wiley Sherman was awarded a penalty shot after being fouled near the Stingers goal. Sherman converted his penalty and put the Crimson up three, by shooting low on Stingers' goaltender Robin Billingham. The Stingers finally got onto the board when a goalmouth scramble ensued in front of Michalek. Sophomore forward Kieran O'Neil found the back of the net five minutes into the period. Later in the frame, with the score getting out of reach at 5-1, the Stingers responded right off the next draw when Hugo Vincent took a perfect pass from rookie Scott Oke and blasted a shot from the blue line to make it

5-2 by the end of two. In the third period, the Stingers tried to stay in the game, but the fatigue from playing the past two nights finally took its toll as Harvard added two more for the victory. Despite the score, Figsby was happy with his team up and down the lineup. "Everybody showed a lot of character today, and this weekend," he said. "[They showed] that they really wanted to play and be in the lineup, so that's my challenge for now. I can't tell you how proud I am of our kids today, and how they represented our school." The Stingers' next league game will be at York University on Oct. 24. Photo Matt Garies

BOX SCORES		UPCOMING GAMES	
WEEK OF OCT. 13 TO OCT. 19		THIS WEEK IN CONCORDIA SPORTS	
FRIDAY	Women's Soccer—Concordia 1, UQAM 1 Men's Soccer—Concordia 0, UQAM 3 Women's Basketball—Concordia 67, Thompson Rivers 77 Men's Basketball—Concordia 73, Queen's 61 Women's Hockey—Concordia 1, UdeM 5 Men's Hockey—Concordia 4, UQTR 7	THURSDAY	6:00 p.m. Men's Basketball at St. Lawrence College Vikings
17		23	
SATURDAY	Baseball—Concordia 5, McGill 3 Women's Rugby—Concordia 30, Laval 19	FRIDAY	TBA Women's Basketball at Toronto Tournament TBA Men's Basketball at Wilfrid Laurier Tournament TBA Baseball at CCBA National Championships (Trudeau Park) 6:00 p.m. Women's Soccer at UdeM Carabins (CEPSUM) 7:00 p.m. Men's Rugby at Bishop's Gaiters 7:00 p.m. Women's Hockey at Ottawa Gee-Gees 7:00 p.m. Men's Hockey at York University 8:00 p.m. Men's Soccer at UdeM Carabins (CEPSUM)
18		24	
SUNDAY	Sunday, Oct.19 Baseball—Concordia 4, McGill 8 Baseball—Concordia 3, McGill 1 Women's Soccer—Concordia 1, Sherbrooke 7 Men's Soccer—Concordia 2, Sherbrooke 3 Men's Rugby—Concordia 24, Sherbrooke 7 Men's Hockey—Concordia 2, Harvard 7 Women's Basketball—Concordia 59, Brock 72	SATURDAY	TBA Women's Basketball at Toronto Tournament TBA Baseball at CCBA National Championships (Trudeau Park) TBA Men's Basketball at Wilfrid Laurier Tournament 4:00 p.m. Football at Sherbrooke Vert et Or
19		25	
		SUNDAY	TBA Women's Basketball at Toronto Tournament 1:00 p.m. Men's Soccer at Laval Rouge et Or 3:00 p.m. Women's Soccer at Laval Rouge et Or
		26	



The Stingers women's soccer team featured ten players who played their final home game at Concordia Stadium this past Friday. Standing in top row, starting from the left, midfielder Kimberly Dextras-Romagnino, defender Elizabeth McDonald, midfielder Kayla Myre, forward Gabriela Padvaiskas, defender Stephanie Liganor, defender Lindsey Brooks, and coach Jorge Sanchez. Standing in bottom row, from the left, midfielder Melissa Kedro, midfielder Rachel Dragan, midfielder Shauna Zilversmit, and midfielder Alex Dragan.

Graduating from the Hive

10 Women's Soccer Players Tie in Their Final Game at Concordia Stadium vs. UQAM

by Vince Morello @vinnymorellz

The Concordia Stingers' women's soccer team will be losing some players to graduation following their season finale a few weeks from now.

Teams usually see a handful of players graduate every year—a starting midfielder here, a back-up striker there. When the Stingers' season ends in a few weeks however, they'll have to replace more than just a few members of their 2014 squad: 10 Stingers are set to graduate at the end of the season, nearly an entire starting roster's worth of players.

"I'm obviously going to miss it," said Brooks, in her fifth year with the Stingers. "I've made a bunch of great friends here. Our team is so close, it's like a family, and I'm going to miss it a lot."

"I don't live in Montreal, but if I'm ever in the area, I'll definitely come support the women's soccer team," she added.

"It's part of the process," said head coach Jorge Sanchez. "You know when you recruit players that you have them for a short period. This is a unique year in that we have so many [departing players], and what makes it more unique is that of the 10 that are here, seven actually came together [in the same year]."

The graduating players suited up for their last home game of the season—and of their Canadian Interuniversity Sport careers—this past Friday night, helping lead the Stingers to a 1-1 draw against the UQAM Citadins.

"It hasn't really hit home yet," said outgoing co-captain and fourth-year student Alex Dragan. "I'm going to miss it, definitely."

Dragan's sister and fifth-year midfielder Rachel Dragan will also be departing from the squad at season's end. Also graduating are defenders Elizabeth McDonald and Stephanie Liganor, midfielders Kayla Myre, Kimberly Dextras-Romagnino, Melissa Kedro and Shauna Zilversmit, and forward Gabriela Padvaiskas.

These 10 players had high hopes to end their home career on a positive note, and Sanchez remarked how seriously they took to practice before game time.

"We were almost at game-like intensity," Sanchez said. "Players were going in hard on each other, players were grabbing jerseys and tackling like it was a game, which is great."

The Stingers carried their energy from practice to the game and started on the right foot when Rachel Dragan scored the opening goal in the 15th minute.

"I'm not typically a scorer, so it was nice to actually put one in the net, especially because it's my last year here," said Dragan.

Despite the early goal, the Stingers lost their lead two minutes later when UQAM's Émilie Carrier scored.

Goals were difficult to come by for the rest of the game as the two teams played to a 1-1 draw.

With the team's last home game in the books, the Stingers still need to focus on making the playoffs.

Though they followed up Friday's draw with a 7-1 loss to Sherbrooke on Sunday to drop to 3-4-5 on the season, the Stingers still have a good shot at making the postseason with two games left in the regular season. They currently sit in fifth-place in the RSEQ with 14 points, one spot behind fourth-place McGill. The top four teams in the conference make the playoffs in the RSEQ.

With Concordia having failed to qualify for the postseason since 2006, the graduating Stingers are hoping to go out with a bang with a deep postseason run to put an end to that drought and end their careers on a high note.

"We're going to push as hard as we can these next couple of games," said Brooks.

The Stingers will continue their playoff push this Friday night against the Montreal Carabins.

Photo Mariana Voronovska

Back-to-Back Years of Dominance

Stingers Baseball Team Wins Second Straight Division Title

by Vince Morello @vinnymorellz

Concordia Stingers manager Howie Schwartz was moments away from the traditional celebratory Gatorade shower. His team had just gotten the division title win over the McGill Redmen and spirits were at a high. Unfortunately for the players holding the cooler, The Link reporter asking Schwartz questions delayed the celebration.

"Thanks for saving me," Schwartz told the Link reporter, before he faced the inevitable early bath.

"It's extra special beating McGill," said Stingers pitcher Sam Belisle-Springer. "There's really no words for it."

The Stingers were victorious in the Canadian Collegiate Baseball Association North Division final for the second straight year, winning the third game of their series against the McGill Redmen 3-1 on Sunday afternoon. The Redmen finished their season with the best record in their division, but were unable to follow up with a division championship.

"It means everything right now," said Stingers captain Andre Lagarde. "We go up against the best, we beat the best and we're back-to-back champs."

The Stingers were able to secure a Game 3 win despite having dressed only 11 players, with a number of their players absent due to their exams. Concordia earned the win off the strength of runs batted in from infielder Sam Lamothe and first baseman Jean-Christophe Paquin in their first two innings of play.

McGill was only able to muster one run in the second inning as the Stingers' pitching and defense preserved the lead.

"We were shaky at first there, but sooner or later you do anything you have to do to win," Lagarde said.

The Redmen tried to stage a comeback in the fifth inning with a hit from Robert Sedin, but Lagarde made a diving catch to get him out.

"It was huge because the inning was over [after the catch]," Lagarde said. "I'd do anything to have that ball. I would have eaten the ball at that point."

Sam Belisle-Springer pitched a complete game and struck out three Redmen over the course of the game to earn the win.

"It was one of those games where I went out there and felt like no one was going to hit me today," said Belisle-Springer. "For the most part that's what happened."

"Sam's been great for us a couple of times," Schwartz said. "Sam had to come up big in a very depleted lineup."

The Stingers won Game 1 of the series 5-3 on Saturday.

In Game 2 later that day, the Stingers went up 2-1 versus McGill, but a rain delay in the fifth inning forced the game to be moved to Sunday. The Redmen took advantage of momentum shift and the notable absences for Concordia, including starting pitcher Roberto Zapata, and came back to win 8-4.

"The guys didn't take [the loss] well," said Schwartz. "These guys play ball when they have to play ball, and when they're serious we can play. When they get distracted they lose."

But the Stingers remained focused when it counted most to win Sunday's game.

"When we play the game we have to play, we're the champs," said Schwartz. "If we get distracted, we're like any other team, and [our guys] don't want to be, and they proved that."

The Stingers and the Redmen will now turn their attention to the CCBA National Championships, hosted by McGill. The nationals will be held from Oct. 23-26.

Photo Shaun Michaud



Infielder Matthew Litwin stands on base during the Stingers North Division Final versus the McGill Redmen.

The Canadian University Press National Conference

OTTAWA, ONT. JAN. 14 to JAN. 18, 2015

Want to hear what the CBC's Diana Swain and Peter Mansbridge have to say about the journalism industry? Looking to get an insider's perspective on covering politics on Parliament Hill? Interested in having your writing critiqued by a professional journalist? Ready to party with *The Link's* editors in the nation's capital?

If you've contributed to *The Link* this volume, you can apply to be sent to the conference as part of our delegation. Just come by our office (H-649) before Tuesday, Nov. 11 to tack up a letter explaining why we should send you!

ELECTIONS ARE ON FRIDAY, NOV. 15 AT 3PM

for more info, email editor@thelinknewspaper.ca

THE LINK 35

THE LINK

CONCORDIA'S INDEPENDENT NEWSPAPER SINCE 1980

The Link is made possible by our editorial staff, otherwise known as “masthead.” A ship sails smoother at full-mast, so we're looking for more editors to help continue to make *The Link* a reality.

Here are the current open positions:

Managing Editor

The Managing Editor is in charge of ensuring that our print edition comes out on time. Keep editors on task, organize our archives and moderate our weekly meetings.

News Editor

Keep tabs on our student politicians, ensure timely uploading of online content and work with our news team to break pressing stories.

Assistant News Editor

With tight deadlines and potentially sensitive stories, the Assistant News Editor plays a vital role in ensuring that our daily news coverage runs smoothly, as well as ensuring the sanity of our news team.

Fringe Arts Editor

In charge of the print portion of our Fringe Arts section, work with writers and decide which stories from the world of art make it into our weekly print paper.

Fringe Arts Online Editor

The online counterpart to our Fringe Arts editor. Direct our online arts content—everything from theatre and album reviews to articles on upcoming Montreal talent. The world is your fringey oyster.

Sports Online Editor

Ensure that our sports coverage stays fresh. Coordinate game recaps, profile Concordia's athletic talent and work with our video team to keep our readers in the game.

Opinions Editor

Concordia is a diverse school, often presenting conflicting opinions. It's your job to coordinate and present a wide range of views.

Copy Editor

Ensure that our stories are formatted to a consistent style, factually accurate and concisely written. You're our main defence against grammatical and factual errors.

Community Editor

You are the link between our editors, audience and contributors. Organize social events, help curate our online presence, and keep the community thriving.

Creative Director

You make our newspaper sleek and sexy. With an adept knowledge of InDesign, you are in charge of the paper's layout and will work with our creative team to coordinate the visual aspects of our newspaper.

Coordinating Editor

Coordinate our social media, moderate our website and direct our online team. The world of journalism has gone digital, it's your job to make sure that we stay ahead of the game.

Graphics Editor

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

Eligible to run:

Joshua Barkman, Justin Blanchard, Mattha Busby, Alex Callard, Alex Carriere, Noelle Didierjean, Matt Garies, Madeleine Gendreau, Caity Hall, Daniele Iannarone, Laura Lalonde, Athina Lugez, June Loper, Vince Morello, Michelle Pucci, Graeme Shorten Adams, Ester Strausova, Leigha Vegh, Michael Wrobel

One more contribution needed:

Robert Arzenshek, Jonathan Cook, Bianca Gazinschi, Erica Pishdadian, Jei Jei Stevens, Shane Wright

If you've contributed to this year's volume four (4) times to four separate issues, you're eligible to run for a position. Applicants must submit a letter of intent and three (3) samples of contributions at *The Link's* office by 4 p.m. on Wednesday, Oct. 22.

Elections will be held Wednesday, Oct. 29 at 5 p.m. All staff members (those who have contributed four times or more) are eligible and encouraged to vote in the election.

BY-ELECTION VOLUME 35

the Link

35 Years of The Link

A Former Editor Reflects on His Time at the Paper in the '80s

by Tu Thanh Ha @TuThanhHa

The Link will, for me, always be about all those sleep-deprived hours I happily squandered in the gritty office whose designation I still remember—Room H-649 of the Hall Building.

And yet, one of my more bizarre *Link* moments took place at the N.D.G. campus.

On one spring night, did I truly spend an exhausting, feverish time in a damp Loyola basement, ripping away page after page from every copy of that week's issue?

Three decades later, that weird memory is growing hazy but remains obstinate enough to linger in my brain like an unpleasant after-taste.

The dim light in that basement, the dull, repetitive task, the ink-stained fingers, the growing irritation—wasn't I supposed to be in class later that morning? What was I doing with my life?

In the fall of 1983, midway into my undergraduate studies in computer science, I had wandered into the newspaper's office and drank the Kool-Aid. I hadn't fully mastered English yet (it was my third language) so I helped with production and volunteered for all the thankless tasks—such as that memorable time we had to tear away one specific article from every copy of *The Link's* 15,000-odd circulation.

We were in the middle of elections for the Concordia University Students' Association, now the Concordia Student Union, and the association's judicial board ruled that one particular negative article was unfair to one

team of candidates. We had to either dump the entire edition or yank away the specific page and salvage the rest.

Back then *The Link* was one of many groups funded by the student association—their money, their rules. We had to comply.

It was a bizarre time, but then the four years I spent at *The Link* in the mid-1980s were like that—inspiring but also acrimonious, madcap, confusing, infuriating.

By the time I left the paper was on its way to becoming financially autonomous, no longer shackled to the student association.

Freedom of the press also meant having to control our means of production.

Still fresh from the merger of *The Georgian* and *The Loyola News*, *The Link* kept offices at both campuses.

We published twice a week and each production cycle took two nights. The first night took place in a dingy apartment block off Sherbrooke St., where Loyola student groups were housed. That was the editing and layout night, and we still used manual typewriters during my first year.

Cut-and-paste meant exactly that: cutting a chunk of text with scissors and re-pasting it elsewhere on the page with tape. We counted how many characters each story had, estimated the length, then designed the pages on mockups. The articles would be retyped at a typesetting shop operated by the CUSA.

The second production night, downtown at H-649, involved pasting the typeset galleys onto the mockup pages with hot wax and exacto knives.

Compared with our friends at *The McGill Daily*, "Linkies" liked to think of themselves as being less politically dogmatic. Nevertheless, that fall of 1983, *The Link* was an aggressive paper, staunch in its leftist politics and publishing daring, controversial investigative articles, alleging that varsity athletes were paid to play. It was too much for a handful of staffers, who decided to splinter off and start a new paper, *The Concordian*.

We also didn't help our image by pulling juvenile pranks. *The Link* published on Tuesdays and Fridays. A new rector was being announced, and we didn't want the administration paper to be first with the news. Some of us decided to call the printer of the *Thursday Report*, pretending to be a Concordia administrator who asked that the TR not be delivered because of some purported labour strife. *The Link* thus got the scoop first.

Therefore, a lot of people on campus didn't like us: the administration, the student association, the *Concordian* staff.

Becoming more autonomous meant assuming more production responsibilities. We purchased our first computers—portable Kaypro models that were the size of sewing machines.

We bought a typesetting machine. The office smelled of heated paste-up wax, and the more hardcore Linkies had their own precision exacto knives.

It was a grind. Preparing the paper took four full nights each week. We spent so much time in H-649 that one handy staffer rigged a pair of bunk beds inside the office (two sleep-

ing berths that were anchored on the ceiling with metal cables).

I became *The Link's* editor in 1987 (we didn't call it editor-in-chief because we didn't believe in hierarchy). I don't remember many specific nights, just a mega-concatenated feeling of permanent burnout. The hallway leading to H-649 also housed the CRSG, the Sir George Williams campus' radio station, so the area was a magnet for misfits, career students and other campus oddballs.

Frankly, looking at some of the issues that we published then, I cringe at the poor design, earnest writing and inane inside jokes. And yet I feel pride when later generations of Linkies take note of some of our shenanigans, such as Dwayne Perreault's legendary interview with Hunter S. Thompson.

I was also pleased to see that two covers I designed are still evoked among *The Link's* memorable front pages.

There were no computer graphics in those days. Each element in it, each colour, each drawing, had to be hand cut. It took hours and it was done just for the sheer joy of creating something nonsensical.

The Link steered me towards a career in journalism, first at *The Montreal Gazette* then at *The Globe and Mail* for the past 20 years.

The Link was my true undergraduate major. I didn't just learn journalism there. I learned to pay attention to details, to be a good team player, to be a better person. I am proud to have that common experience with all of you, even those I have never met. We share the same bond.

Nah'msayin?

Gettin' Old

by Adam Kovac, former Features Editor (2010-2012)

Some of you reading this will be graduating in mere months, and you will be told by prestigious commencement speakers that you will move on to a glorious future filled with happy thoughts and unicorns.

They are lying to you. Here's the reality.

You will hurt yourself playing softball, because as you move into your late 20s, your body will start to hate you. The feeling will be mutual.

Every muscle you have is a potential source of pain. The war will be unending and merciless. Your body will strike first with a pulled groin. You will hit back with a weekend-long jag of Jägerbombs and bad life decisions. Your body will retaliate with a vicious hangover, the kind you never got when you were young and full of piss and vinegar and dumb ideas about taking Lana Del Rey seriously.

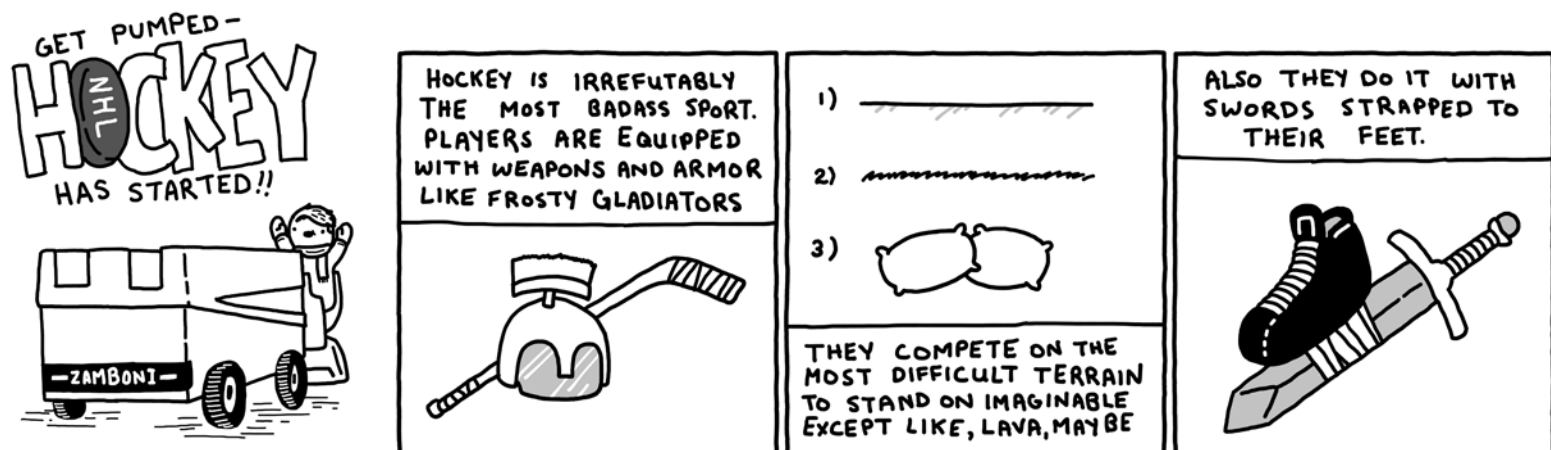
You will own ice packs and heating pads and you will use them.

I wish you luck with your late 20s. You're going to need it. Check back in a decade where I'll bitch about my 30s, you poor bastards.

graphic Caity Hall



POWER THEATRE BY ALEX CALLARD



FALSE KNEES BY JOSHUA BARKMAN



A Period Piece

I love having sex when I'm on my period because I'm always really horny. Are there things I should be doing to be as safe as when I'm having regular sex?
—Sexy Period

For the most part, safe period sex is the same as safe regular sex.

As a general rule, condoms are recommended during all penetrative sex. During vaginal sex, there's a risk of STI transmission through vaginal and ejaculatory fluids. While on your period, an extra fluid is present and can increase that risk.

Menstrual fluid can also make it more difficult to tell if you're irritated or bleeding from penetration, and any irritation or small tear can be an entry point to STIs. Your cervix, which is the entrance to your uterus, is also more open which can increase the chance of bacteria entering the uterus.

It's not all bad news, however, since the extra fluid from your period can mean more lubrication, which can make penetration easier by reducing

friction and preventing those same irritations.

While unlikely, there is still a risk of pregnancy while on your period. Sperm can survive for up to 72 hours and, depending where you are in your cycle, some people mistake spotting for still being on their period.

If you're doing other things leading up to penetration, remember that minimal contact with menstrual fluid is safest.

If you like being fingered or manually stimulated, your partner can wear latex gloves. If you like being orally stimulated, you can use a dental dam and you can try keeping a tampon or menstrual cup in if the stimulation is mostly external and you want to prevent the flow of fluid.

You can even find black latex gloves or dental dams if either of you is uncomfortable with seeing too much fluid.

Aside from physical safer sex practices, you and your partner's comfort will play a role in how safe you both feel. Before having sex on your period with a partner, it can help to talk about what each of you is and

isn't comfortable doing and if there are ways to increase that comfort.

Some people like minimal menstrual fluid, while some don't mind it, and others love it. It's good to know where each of you falls.

If you want to avoid making too much of a mess, you can stick to lighter days in your cycle. You can also put down a towel and keep another wet towel close to wipe up after.

Some people really like having sex in the shower when they're on their period so that they don't have to worry about making a mess.

You can also keep whatever menstrual method you use in place during foreplay up until the time comes for penetration. Condoms can help with easier clean up since your partner is likely to have less fluid on them.

When it comes to positioning, missionary can be a good one to prevent outflow but there's no need to avoid certain positions if you're both comfortable. It's also worth mentioning that some positions that

penetrate more deeply, such as ones from behind, could be uncomfortable during your period since your cervix is softer and may be sensitive.

If you and your partner are both comfortable, then period sex can be both safe and a lot of fun. As you mentioned, some women get hornier during their period and there can be some great benefits to being sexually active during your cycle—with or without a partner.

Orgasms can be a natural and awesome way to reduce menstrual cramps and physical discomfort, so doing whatever gets you there during your period can also be a great tool!

—Melissa Fuller @mel_full

Submit your question anonymously at sex-pancakes.com and check out "Sex & Pancakes" on Facebook.

Quick health question? Just need a resource? Text SextEd at 514-700-0445 for a confidential answer within 24 hours!

Editorial



Concordia Needs to Take a Stance on Austerity

The result of austerity measures recently imposed by the provincial government is clear.

Budgets are being slashed left and right in what universities are calling the worst cuts made to the sector—ever. At least \$25 million more than the originally announced \$172 million in budget cuts is what it amounts to, *La Presse* reported.

How they will affect each institution, though, remains unclear.

The English Montreal School Board said it wouldn't comply with the government's request that it trim \$2.3 million from its \$280-million budget, but education minister Yves Bolduc said the government would remain "firm" with the cuts.

Université de Sherbrooke, Université de Montréal and Université du Québec à Montréal have all deplored the government's harsh actions, which in total are more than twice the \$123 million in cuts to university budgets the Parti québécois had proposed the year before. (Premier Philippe Couillard had himself condemned the PQ's budget and the lack of funding for universities.)

Concordia hasn't joined the other education institutions in their position.

Concordia's response, as we learned last month, was to make cuts in its administration, claiming it would largely bypass the potential effects on academics and research.

Concordia President Alan Shepard was honest about the university's solution to cut 180 positions and its relation to the budget cuts. But he's working within ridiculous parameters set out by the provincial government.

"It wouldn't be my style to just say, 'No, I won't do it.' I might say, 'It's very difficult.' I might lobby them to reconsider, but I don't want to do that in a provocative, public way," Shepard told *The Link* when asked to comment on whether or not the university would publicly condemn the austerity measures.

We'd love to see Shepard take a step not so outside-the-box considering the vocal positions of other Quebec universities.

Concordia is subtly encouraging 180 full-time, unionized employees who have worked at the university for 10 or more years to leave voluntarily, enticing them to do so with severance packages that may resemble a year's

pay, depending on position and seniority.

What's more, Shepard said at the press conference announcing the program that a "number of those—maybe 20, 25, 30—will be in positions of something that is critical. You can't do without that, so we'll have to re-hire in those roles."

In other words, in the process of replacing senior, well-paid employees with new hires, we'll lose some of the Concordia staff members with the most institutional knowledge. It feels like a band-aid solution.

We can't blame the school for making the decision, but it feels like there's a lack of transparency about how bad the situation truly is.

What else could the university do? Cut teaching positions? Teaching assistant positions are already being cut because their lowest pay grade was eliminated, meaning each TA's salary would cost the university more than it did previously at a time of fiscal restraint.

From the outside, the Voluntary Departure Program resembles a trimming of the bureaucracy. But it's foolhardy to assume academics won't be affected by the increased cuts.

Sustainable Concordia was one of the first groups at the university to denounce the program in response to the new sustainable transportation coordinator position being cut almost as quickly as it was introduced.

In the lead up to ASSÉ's protest against austerity on Oct. 31, more student groups will be voting on whether or not to join the condemnation of the austerity measures. Five student faculties at the Université de Montréal have already voted to join the strike, and it's likely Concordia students will soon join them. We believe the university should follow suit, and openly protest the enormous migraine it was given by the government.

If the Voluntary Departure Program doesn't satisfy the budgetary compressions, the next place the university will look to tighten their belt is the educational sector. Registration rates continue to climb, as people avoid hitting the treacherous job market, and if funding doesn't grow to match it, the decline of our quality of education is inevitable.

graphic Graeme Shorten Adams

THE LINK³⁵

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Head down to our office (H-649) to meet our team and start contributing!

Story meetings every Wednesday at 5 P.M.

