

THE LINK

Concordia University, Montreal, Quebec

Tues. September 8, 1981
Vol. 2, No. 2

MONTREAL FILM FESTIVAL
PAGE 10 MONTREAL FILM FESTIVAL
PAGE 10 MONTREAL FILM FESTIVAL

WELCOME BAC

"Hey, where's the 'K'?"

"Cutbacks, my friend, cutbacks..."



AGENDA

Agenda is a regular free feature in The Link. All submissions must be typed and triple-spaced and can be dropped off at either of The Link's offices. Better still, ask for our free Agenda forms. Deadlines are, for the Tuesday issue, Friday at noon, and for the Friday issue, Wednesday at noon.

**COMPILED BY
JACQUIE CHARLTON
WEDNESDAY SEPTEMBER 9**

☐ **Chemistry Orientation Day** especially for new students. Featuring the Loyola Chemistry Club. In D.S. 312 at 1:30 p.m.

THURSDAY SEPTEMBER 10
☐ **"Kalinka"** a free show of Slavonic dances and music, presented by Les Ballets Russes de Montreal. 7 p.m. in the centre mall of Alexis Nihon Plaza. Another show Friday at the same time.

FRIDAY SEPTEMBER 11
☐ **India of Yesterday and Today** presented by the Monchanin Cross-Cultural Centre. Meeting and exchange with the director of the centre and the inauguration of the journal "Interculture". 2 p.m. at 4917 St. Urbain, 288-7229.

GENERAL INFORMATION
☐ **The Royal Scottish Country Dance Society** is offering lessons in the traditional dances of Scotland - jigs, strathspeys and reels. Classes available Mondays, Tuesdays, Wednesdays, and Fridays. Beginners class at Vanier

College, Snowdon Campus. Couples and singles welcome. For information call J. Johnstone at 768-7062, or M. Cook at 332-9765.

☐ **Fourth Annual "Run for Fun"** Jog-a-Thon open to both professional and Sunday runners. 10 km fully supervised course with many rest stops and facilities. Three hours of live entertainment and free refreshment as well as guest celebrities. Participants must be sponsored per km, or make a straight donation. All proceeds go to the fight against heart disease. Sunday, October 4, 9 a.m., at the Samuel Moscovitch Arena, 6985 Mackle Rd. Prizes and T-shirts available.

☐ **Attention field hockey players:** Varsity Field Hockey practices are beginning now. If you are interested, please contact Mike Hickey, Athletics 482-0320 for more information. Everyone is welcome.

☐ College credit courses will be broadcast on WCFE, Channel 57 this fall. Concordia is offering undergraduate credits for two of these courses: "Simple Gifts", a series examining how to deal with creative, gifted and talented students, will premiere on Sunday September 13 at 10 a.m. A basic geography course, "Of Earth and Man", will begin Saturday September 12 at 10 a.m. For more information, contact: Concordia University's Off-Campus Educational Office, at 482-4212.

☐ **St. John's Ambulance First Aid Courses** will be offered free to all full time Concordia staff and faculty on the following dates. September 9 (9-5) on S.G.W.

Campus, room H-762, English version; September 10 (9-5) on Loyola Campus, room AD-128, English version; September 23 (9-5) on S.G.W. Campus, room H-762, French version; and September 24 (9-5) on S.G.W. Campus, room H-762, English version. For more info contact the Safety Office at 879-7360.

☐ **Applications for marking student papers** are to handed into Dr. M.V. Bobetic, Loyola HB 239, either directly, or through the secretaries office. Students with high grades in math courses are eligible only.

☐ **Woman to woman.** Would you like to participate in a small group in which we will explore the unique aspects of female potential for ongoing growth and quest for wholeness? Wednesday evenings starting in September. For registration call 481-2826.

☐ **Creative Agression for Women.** Saturday workshops starting again. Learn to express your natural aggression in order to attain your fullest potential. For registration or further information call 481-2826.

☐ **Auditions for "Tommy"** Musicians, singers, dancers, actors, etc. needed. For more information call Charmaine at 271-1424, or Linda at 255-8706.

☐ **Chemistry "Meet the Profs" Party** for all chemistry and biochemistry students and professors. 8 p.m. on Saturday September 19, in the Main Lounge at the Loyola Campus Centre.

☐ **Papermaking Workshop** Recycle junk mail into beautiful sheets of paper. Simple, fascinating and creative. Saturdays starting in

September. For registration or further information call 481-2826.

☐ **Fine Art Sale** September 14-18, Hall Building Mezzanine, 9 a.m. - 5 p.m.

CLASSIFIED

Classified ads are accepted for both the Tuesday and Friday issues of The Link and may be placed with the advertising department Room H-649 Sir George Williams campus. Price is .15 a word. All submissions must be filed on the classified ad form which is available at the counter in the office.

Have apartment to share, with another girl. Nuns Island, call Nina. 761-6951.

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Robert (Bob) Williams

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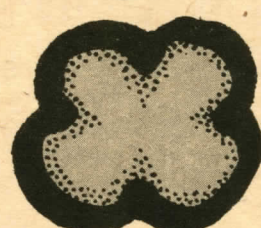
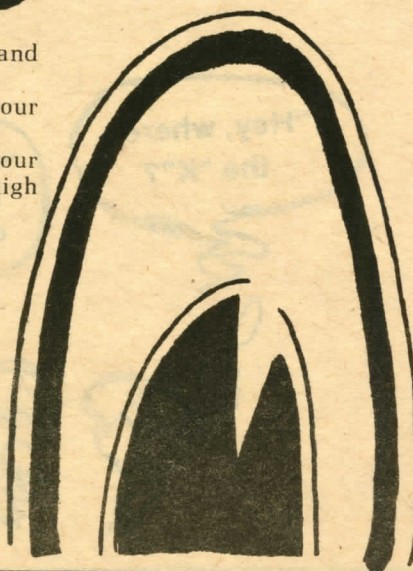
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Making way for library

Concordia demolition derby begins

By **DANNY KUCHARSKY**

A Concordia style demolition derby has begun on the Sir George campus as the university continues its pursuit of a new library building.

The recent demolition of a Concordia owned, three story building on Mackay St., is only the first in a planned series of buildings the university is clearing to make space for its library.

The former building was damaged beyond repair by fire in 1975, before the university purchased the property, according to J.P. Petolas, Assistant vice-rector of Physical Resources and Library Planning.

Last year Concordia applied to the City of Montreal Planning Office for permission to demolish the turn of the century building. It received the permit recently.

Bids were made for the demolition and Teperman, the lowest bidder received the contract.

Cost of the demolition is less than \$50,000, said Petolas. "I don't want to be too specific (about the cost) because these people are tough with contracts".

The university has also applied for demolition permits for the only remaining Mackay St. building and for the now vacant apartment building on Bishop and de Maisonneuve. Petolas expects to receive approval soon, as the city is now aware of the university's plan for the site.

Demolition costs of these buildings would be \$25,000 each, as they are smaller said Petolas.

Destruction of the 1470 Bishop Building would give the university setbacks (sufficient space away from sidewalks) for the new library building and room for green spaces "which we'd all appreciate," he added.

Meanwhile, there has been no word from Quebec City on funding of the library complex. Architects are expected to be ready with library plans in the early fall.



The Link: Danny Kucharsky

Clearing a view of an apartment building? Not really. The university is proceeding with clearing the land in front of the downtown Hall building in preparation for library construction plans. The same people who are taking care of this little job could be back for more.

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Women's studies get power

By **JANET PORTER**

Women studies students have gained a political voice at Concordia in the creation of a departmental association.

The group, given recognition at a July meeting of the Concordia University Students' Association, assumes the representation of women's studies students on university and student bodies.

The association will also act as liaison between the department and the Simone de Beauvoir Institute.

The aim of the group, "is to maintain student involvement in affairs which deal directly with women's courses," said Joan Bercovitch in an interview earlier this summer. Presently there isn't a (responsible) body a student might go to when in need, said Bercovitch.

While the Institute plays an important role between the university and the outside community, political representation within the university is limited to that of Division IV.

Women's studies students who were not college members had no say on decision making bodies.

Motivation for the creation of

the association came from lack of representation within the college and on university and student bodies. Approximately 600 women's studies students were being represented by a couple of students, said Bercovitch. Bercovitch, as one of the representatives, didn't feel justified as a true representative of all the students.

The creation of a neutral group, such as the association, gives students the right to represent themselves. Class representatives will be elected from each course section. In this way, "every student will be directly represented. Before, it was too easy; it was just me," said Bercovitch.

Rose Tekel, lecturer in Women's Studies, said "there is a real need for the association." Tekel hopes it will promote student involvement, saying "students have a lot of interest, unfortunately none of the faculty has the time to organize them."

Two years ago, the Simone de Beauvoir Institute had been dissolved by its representatives assembly, consisting of students, tutors, and instructors. Members were protesting the non re-hiring of part-time Women's Studies teacher Greta

Nemiroff and her two co-instructors.

The issue evolved into one in which the entire power structure of the Institute was questioned, some saying it was anarchistic, others praising its democracy. The democratic tendencies of the Institute were deemed a violation of university policies. "The university is not a democracy," said Robert Wall, former Provost of Division IV.

Presently there are four student seats on the Simone de Beauvoir Council, the decision making body of the Institute. Two of these seats will be filled by women studies students.

Tekel said "If we have a very active student association next year, maybe we should rethink it (the structure of the council). I certainly wouldn't like to see it engraved in stone."

Greetings Staff

Listed Lacolle Link lallygaggers liven Loyola Link locale at the leisurely hour of 4 Friday.

The Link: Mitchell Baum

Building ruins scenery

Destruction of the Royal George Apartment building would give the university a nice view of St. James the Apostle church (on the corner of Bishop and Ste. Catherine), according to J.P. Petolas.

Petolas made the comment Thursday while discussing the future of the building and plans for the new library complex.

"In our view it doesn't fulfill the requirements for a university building," he said.

The Royal George is located on the site of the proposed new library complex immediately in front of the downtown Hall building. Local citizen groups and students have been critical of any demolition plans because of the building's unique glazed terracotta facade.

The Quebec Ministry of

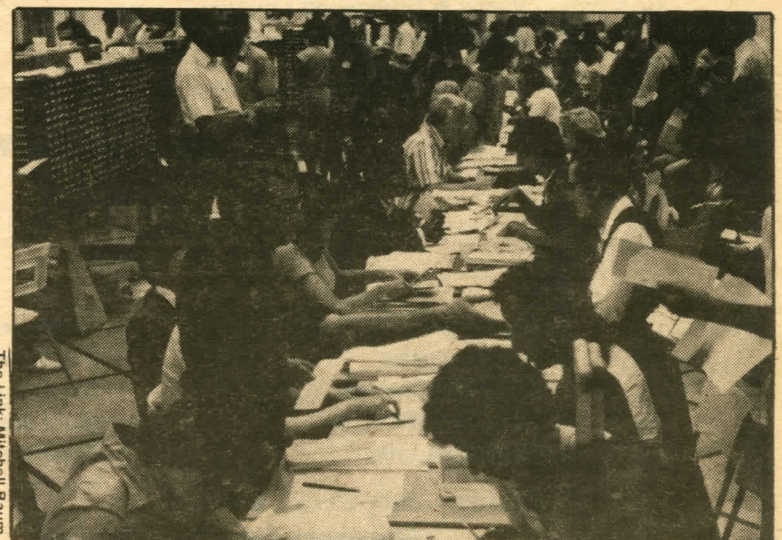
Cultural Affairs has been faced since spring 1980 with the decision of what to do with the building. "Sometimes they say yes (on demolition), sometimes they say no," said Petolas.

However, "it seems they're going to be coming up with the decision of preserving only the facade. This would add technical problems of holding it up," he said.

Petolas also noted that the eight story Royal George happens to be above the height level of a City by-law that limits new buildings to three stories. "This by-law suits us well," he said.

The twelve remaining tenants in the forty apartment building have had their leases extended to May 1982.

"We're a long way away from demolition," Petolas said.



And then there were days when it was real busy. This was the scene early last week as about 15,000 students experienced the annual Concordia ritual of waiting in line. See story page 5.



STUDENTS NEEDED TO SIT ON HEARING BOARDS



What is a hearing board?

It is part of a system set up to help set wrongs right, called the Code of Conduct (Non-Academic). The Code is published on page 101 of the Calendar.

We need 15 students from each campus who would be willing to give a small portion of their time to hear complaints against students, such as vandalism, fighting etc.

If you are interested in becoming a member, please call the Office of the Code Administrator at 482-0320, ext 512 any day between 1-5:00 p.m.

The Office of the Code Administrator is located in Hingston Hall, Room 420, Loyola Campus.

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Access during Library hours

Unionization move considered following frustrating talks

By LISE BISSONNETTE

Frustration with university negotiation stalling this summer led leaders of the non-academic staff association to circulate a memo calling for unionization procedures to begin immediately.

The move, a complete turn-about from a decision last year not to unionize, came about after lengthy negotiations between the association and the university. In 1980 non-academic staff overwhelmingly rejected a unionization proposal presented to them by the Centrale des Syndicats Nationaux (CSN).

It was felt at the time that a non-accredited association would give members the benefits of a union while still enabling them to take matters into their own hands. Members were also reluctant to jump into a union without giving an association a chance.

However when it came time to negotiate, the CUNASA team found things were not quite what they thought they'd be, and in frustration drew up the memo. "We wanted to show the university that they would have to deal with us more seriously than they were," said Fred Francis, who acted as president of the Concordia University Non-Academic Staff Association (CUNASA) when the memo was distributed.

According to Francis, there were several contentious issues over salary and the staff list.

"We felt there were a lot of contradictions and half-truths

coming from the administration," said Francis.

The first grievance concerned the non-academic staff mailing list, which the university would not give to CUNASA.

"We feel we have the right to inform all non-academic staff members," said Francis, not just CUNASA members since decisions taken by the association affect all non-academic staff.

The university administration, however, felt that providing CUNASA with the list would be infringing on non-members privacy. After a lengthy conflict, the issue was resolved by granting CUNASA the right to send letters asking the non-academic staff if they wanted to be on the mailing list. Only 10 people refused.

The second issue was that after CUNASA had accepted an interim 6.7 per cent salary increase until the university received more funds, there were rumours that some departments were actually getting more. This discrepancy concerned the Physical Services department specifically. Francis said the university gave a reasonable explanation for the difference - hours were cut so an additional 3 per cent was granted as compensation.

Then, another rumour, this time Physical Services getting from 9.2 per cent to 14 per cent. Francis said the university gave another reasonable explanation - Physical Services had always been paid the government-set

trades rate. The university saw no reason to discontinue the practice since there were times when the trades rate was not as beneficial to those receiving it as the university rate would have been.

But CUNASA resented not being told outright about these salary adjustments. "They sent a memo out about the 6.7 per cent but not about the 9.2 or the 14" said Francis. "We felt it was bad faith on the administration's part."

According to Linda Orrell, president of CUNASA who was on a 7-week leave of absence this summer, the CUNASA negotiating team responsible for the July memo had only two previous negotiating sessions to its credit when it was drawn up.

After the rumour about Physical Services, the new negotiating team was faced with yet another rumour, this time about the distribution services department getting more than 9.2 per cent. This turned out to be a computer error made by the university. It was quickly adjusted.

"People were upset about the way it was handled," said Francis. "People got a letter in the mail saying the money would be taken off their pay. There was no signature. (It was) really unprofessional." It was at this time that several members of the CUNASA administrative council felt it was time to take a hard line. Although

continued on page 9

New restrictions hinder Quebec loan applicants

Thinking of applying for a Quebec loan or bursary? You should decide before September 30, as the Department of Education has changed some of the rules.

September entrants will no longer be able to apply for a loan or bursary available in the Winter Session.

Only full time students entering in January will be eligible for financial assistance during the October 1 to January 30 application period.

Before, students who entered in the Fall Session and later found they needed an aid could apply for the January 30 deadline.

"It means it's (the change) going to affect the entire year," said Marie Claude Brault, Financial aid officer at the Sir George Dean of Students.

Brault added that students who find themselves in this type of situation might have to go part time or drop out altogether.

Brault said she did not know how many students will be affected.

Post secondary fund has no room for federal cuts

OTTAWA (CUP)—A parliamentary task force examining transfer payments from the federal to provincial governments has recommended that no cuts be made in funding for post-secondary education.

The report of the Federal Task Force on Fiscal Arrangements was released on Monday August 31, and declares the government cannot reduce its transfer payments without serious damage to the post-secondary education, health, and social service systems in the provinces.

The report recommended the current level of funding for these programs be maintained, despite a threat by Liberal Finance Minister Allan MacEachen to cut \$1.5 billion from the federal cash transfers to provinces through which these programs are financed.

The task force, composed of four Liberal, two Progressive Conservative, and one New Democratic MPs, travelled across the country receiving briefs from interested groups.

Representatives of the National Union of Students (NUS) in Ottawa and the Regroupement des Associations Etudiantes Universitaires (RAEU) in Quebec, appeared during the task force hearings.

In their submissions, both student groups claimed a decrease in funding by the federal government would result in a decrease in the quality and accessibility of post-secondary education in Canada.

DECREASE ACCESS

The NUS also recommended that the federal government develop a provincial concern, "any federal attempt to legislate national standards for post-secondary education would be unacceptable."

The report however, does suggest "that early attention be given to the definition of purposes in post-secondary education that are of concern to all governments. In this connection, priority consideration should be given to the need for more highly qualified manpower in the

1980's, and the confirmation of existing commitments to student mobility and quality of access to post-secondary education for Canadians."

The task force report also recognizes the need for improvements in the student assistance plan, and recommends "that priority attention be given to early adjustment of existing programs that will ensure that needy students have realistic levels of assistance in the light of rising living and other costs, and reduced opportunities for summer earnings."

The task force also commented on recent increases in the differential tuition fees applied to international students by various provinces. The report states: "We are concerned that such a practice could have an adverse effect on Canada's international objectives, such as assisting developing countries through providing education and training for their citizens. It is also in the interest of long-term Canadian economic, political and social development, both at home and abroad, to ensure that foreign students continue to be welcomed in Canada for educational purposes."

MORE HELPS

This report hints that further federal assistance to international students might be warranted because of higher differential fees, but does not include anything on this in their list of recommendations.

Although the task force report clearly indicates post-secondary education cannot withstand cuts in the level of funding from the federal government, there is no guarantee cuts will not happen. MacEachen has not yet responded to the task force findings, and his federal budget, expected in October, will be the final word on federal funding.

Finance Minister Allan MacEachen asked that federal payments for post-secondary education be linked with economic development. This would give

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Registration: business as usual?

By JOHN TOURNEUR

Two campus registration may have been lost this year, but the tradition of long-lineups and confusion was not.

The first three days of registration went smoothly, the next four were characterized by lineups about three hours behind and confused students as courses began to close.

"It's about what I expected," said Ken Adams, University Registrar, "new students are slower than others."

The first three days were reserved for students with 12 credits or more. Generally these students need little faculty advising, said Mary Tarlton, Director of Registration. "It gets busier when courses start to close."

By the fifth day when newly admitted students arrive, lineups were as much as three hours behind. On this day, the last student was out at midnight.

The Registrar's office imposed one campus registration as part of an effort to save \$51,000.

Originally, the Loyola arena was the site for registration, but this was later changed to the Hall Building on the Sir George campus. University officials said it would be easier to handle a flow of 5,000 Loyola students to Sir George than 15,000 in the opposite direction. Officials added that it would be simpler for the Computer Centre to move their

equipment. It seems likely at this point that one campus registration will remain.

"No decision in future years has been taken yet," said Graham Martin, vice-rector Administration and Finance.

"It should be one campus, no matter what the location," said Adams.

Preregistered students were not much better off during registration, either.

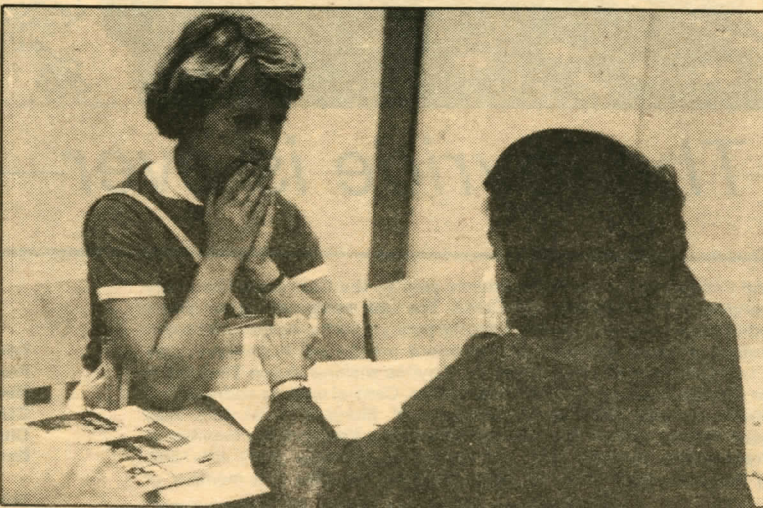
Some were affected by the cuts in classes that resulted from the university's \$3.5 million budget trimming over the summer.

Those who missed preregistration course change on August 18 and 19 were not allowed to register for courses during the registration period.

Their choice was either to cancel their preregistration altogether and then register or wait for the normal course change period from September 8 to 14.

Course change for preregistered students was not any better than registration was for some. The first day was marked by long lineups at the accounts office,

continued on page 14



Registration can sure make it hard to keep the faith ... Another spiritual and psychological test of strength starts today, with the commencement of course change. You will have till the 14th to get everything worked out, and then ... you're on your own.

EDITORIAL

Women's studies association is a plus

The formation of a woman's studies student association at Concordia represents an important furthering in the understanding of women's issues, at a level it has sorely been lacking—the power one.

For the first time students studying women's issues at the departmental level will have a voice in academic and student decision making bodies.

Through this association students can further project the female voice in student and departmental affairs at Concordia.

Two years ago the Simone de Beauvoir Institute was dissolved by its representative assembly. The assembly, consisting equally of students, instructors, and tutors, was divided over the non-hiring of Greta Nemiroff and her two co-instructors.

Nemiroff and her assistants Patricia Armstrong and Monika Langer, were to team teach the women's studies course "Woman's Identity and Image: Historic Attitudes," and the follow up course entitled "Recent Approaches."

The courses were popular, often drawing 100 registered students. Non-contract renewal for Nemiroff resulted in a protest from the students. The course remained in the curriculum for the department, although it was not team taught. Rose Tekel, currently a lecturer for the Women's Studies department, was chosen to teach it. The first class of the year was disrupted and finally cancelled when students protestors entered the classroom. Tekel walked out as 15 students made a presentation

about both the non-hiring of Nemiroff and proposed structural changes in the Institute.

Nemiroff attributed the non-hiring decision to political problems within the Institute. Tenured faculty were opposed to the equally representative vote structure of the Institute. Full time faculty wanted power concentrated in their hands.

Although full timers usually run the university, the Institute was known for its democratic beliefs, well-publicized through advertising. However, the university disagreed. "The university is not a democracy," com-

mented Robert Wall, former Provost of Division IV.

So it goes. The structure of the Institute was changed by those who were left after the dissolution. Now, it is run by the Simone de Beauvoir Council, consisting of full time faculty, tutors, and four students.

With the creation of a departmental association, two of those student seats will be filled by the Women's Studies Students executive.

Previously, women studies students who were not Institute members were left out with little or no representation in political

issues.

Obviously, the importance of the association lies within its representation. Events such as the non-rehiring of high calibre instructors or the drastic change of internal political structures will be more difficult to implement if the representatives know what's happening and act accordingly.

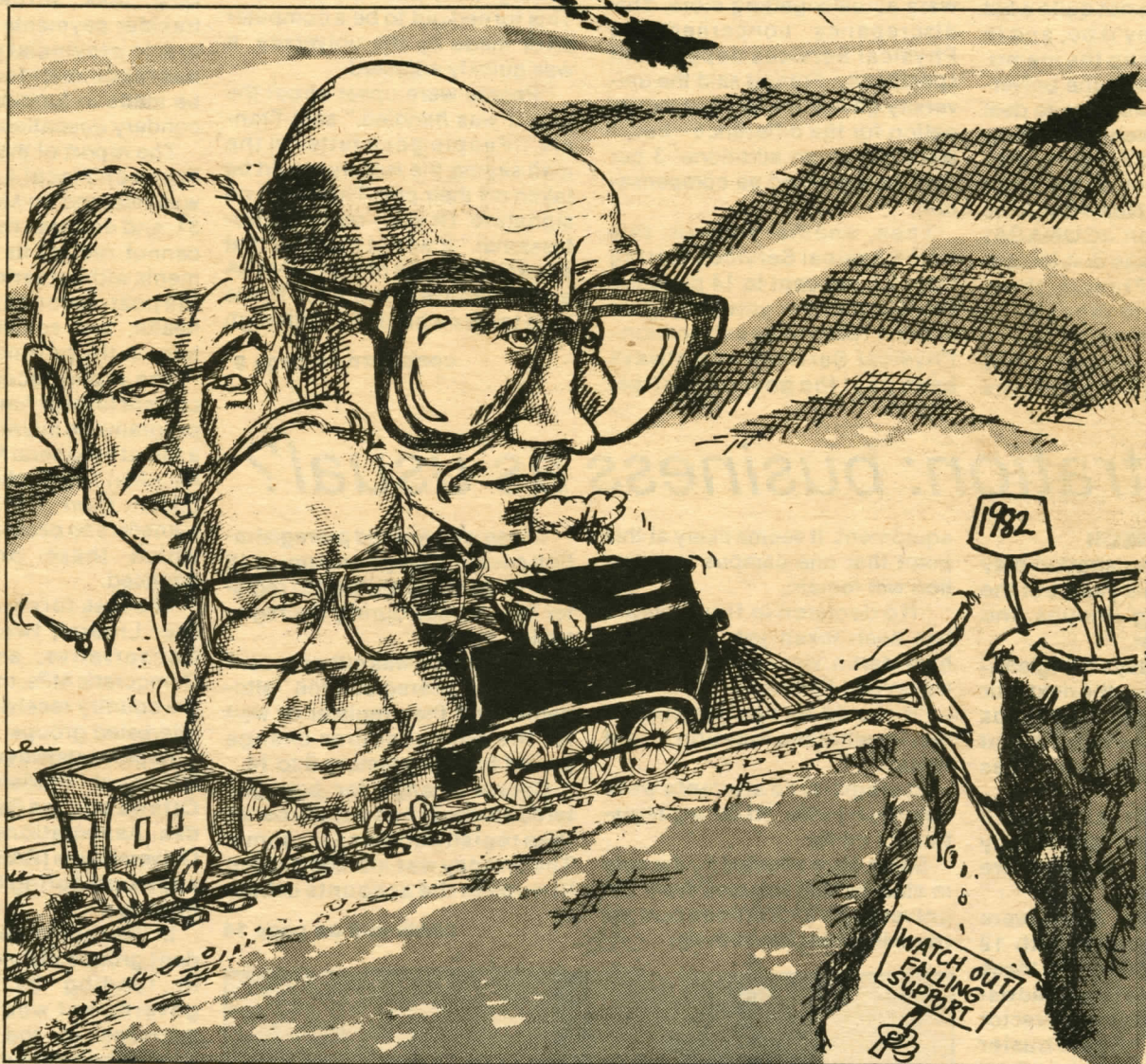
This will be an important year for women at Concordia.

For example, the Concordia Council for the Status of Women is examining issues such as sexism expressed in salary differentials; university and student pol-

icy on sexist material; sexual harassment; the list goes on.

One realizes that sexist attitudes are a problem in the university by simply flipping through this year's Engineering section of the Concordia University Students' Association Orientation Handbook, or in the whole pornography issue which surfaced last year when the Science Students' Association held their "adult movie night."

A women's studies students' association will create a forum in which to deal with such problems. Clearly at Concordia, they exist.



The joyride is over

Good Morning!

All those Link staff who have signed up for the Lacolle weekend are asked to meet in the Loyola office at around 4 p.m. this Friday. If you haven't yet paid your fee please contact Phil this week. If you want to go but aren't on the list contact us. End of transmission.

THE LINK

Tues. September 8, 1981
Vol. 2, No. 2

The Link is published every Tuesday and Friday throughout the academic year by the Concordia University Students' Association. Content is independent of the university and CUSA. The Link welcomes signed letters however the paper reserves the right to edit or reject and submission. Editorial policy is set by the Editorial board as provided for in The Link's constitution. Present members of the board are Danny Kucharsky, Lise Bissonnette, Eric Serre, Tom Gardiner, Len Greenner and Philip Authier. Anyone wishing to join The Link is urged to visit the offices on either the Sir George Williams, or Loyola campuses. Central mailing address C/O Concordia University, Sir George Williams campus, 1455 de Maisonneuve W. Montreal, H3G 1M8. Mail subscriptions are available at \$15 per year, \$10 for alumni. For national advertising The Link is a member of Campus Plus (Canadian University Press Media Services Ltd), 124 Merton St. Toronto (416) 481-7283. Typesetting by CUSASET. Printing by Richelieu Roto Litho, St. Jean, Quebec. The Link is a member of Canadian University Press.

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Telephone 879-4585, 482-2011
Advertising Department 879-4462

Staff this issue: School's in for winter. Jim and Robin kicked leaves in the gutter as Allan and Eric sharpened their new pencils. Janet, John and Phil preened in their new school clothes, and Danny, Lise and Gary practiced their verbs. Susan, Donna and Cathy were already playing truant, as Mitchell, Tim and Bernie drew bad pictures on the teachers' cars. Gerry is above all that, he has graduated.

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University issues not hit by cutbacks

By JOHN TOURNEUR

Concordia, in Latin means 'meeting of the rivers', and also suggest harmony.

When officials were negotiating a merger between Sir George Williams University and Loyola College, they decided to call the new creation Concordia University. As it states in the calendar, the name was chosen since it "reflects its place within the community; it is drawn from the motto of the City of Montreal, 'Concordia Salus'."

However, as with the city, things do not run smoothly all the time.

Every year, Concordia students can expect new difficulties. If you hate surprises, read on. This is what you can expect to happen at your university this year.

Although Concordia is only seven years old, it has developed some tradition, though not the kind you would think about.

As is the case for the past seven years, Concordia will be preoccupied with its funding, or rather, its persistent lack of.

Over the summer, the university administration was forced to

budget has never been balanced, with an average loss of about \$2.5 to \$3 million a year. In 1977, the government bailed out the university from a cumulative deficit of \$6 million, and gave a special grant the following year which covered that year's \$3 million deficit.

However, it lost \$6 million in the last two years, and despite three million dollars in cuts, can expect to be in debt by \$10 million by May.

MORE VOCAL APPEALS

According to O'Brien, and Graham Martin, vice-rector Administration and Finance, this year, despite the three million cut in expenditures from the 1981-82 budget, is not the crucial year in the university's finances.

"It's (lack of funding) certainly hurting but we're not starving either," said Martin, "this year is not the dramatic year."

The university should not be in danger of bankruptcy, said O'Brien. The bank will carry the deficit for this year, but they will go only so far.

Thus, said O'Brien, 1982-83 will be the critical year. If the university does not receive a sufficient increase for 1982-83, "something will have to give."

As a result, both Martin and O'Brien see the university as becoming more vocal this year, as opposed to silent acceptance.

It seems certain that funding will be a main topic of discussion and a challenge for Concordia to overcome. But is that all there is?

What is second in people's minds depends on who you speak with.

For the Rector, the second main concern is the planned library complex across from the Hall building, which has yet to receive the needed government funding.

For Graham Martin an important concern is the ever-increasing lack of space.

For Russell Breen, vice-rector Academic, the second main challenge is how to continue to be innovative, especially in the face of budgetary restraint.

NEGOTIATIONS

And then there is full time faculty who will be negotiating for their first collective agreement as a union.

So why should these things come up as issues at Concordia? Start with the library.

According to O'Brien, this project should have started two years ago.

It has not been because the provincial government has a lot of say in whether it will get off the ground.

Shortly after the Parti Québécois come to power in November 1976, there was a freeze on construction for post-secondary institutions. Year after year the university has presented a proposal to the ministry of Education. In the meantime, surveys showed that Concordia had the second worst books per student ratio in the country, and the worst space

per student ration in the province.

LIBRARY STALLED

Last September, former Minister of Education, Jacques Yvan Morin, hinted Concordia may finally get its library. However, in December, he was replaced by the present minister of Education, Camille Laurin. That's where it stands, said O'Brien.

"Government money is a large part of the project," O'Brien added. "Without government money what we plan to do will have to be modified." However, the university is preparing anyway.

Architects were hired last November. One of the buildings on the block where the proposed library will be is being demolished, while the university obtains permits for the others.

The Ministry of Education should be making a decision this fall.

"I can not see delaying the decision beyond this fall," said O'Brien.

Even with a go ahead, the first sod turning may occur until the spring at the earliest.

SPACE PROBLEMS

The library means more than just a place for books, but also a solution for Concordia's chronic space problem.

Proper library facilities are a university's image.

Concordia's image in the academic world will also be something to worry about, said Breen.

The university might have to re-think its philosophy if its finances get any tighter.

This will also be an important year for the colleges.

Before, the question was whether they would survive. Now the question is whether they will develop the way they were designed to.

Each has moved on its own, but whether they will retain the image as a group or as individuals remains to be seen.

These are the type of issues that Concordia can expect to see year after year. This doesn't mean the university hasn't new challenges ahead. An example is labour.

UNION FIRSTS

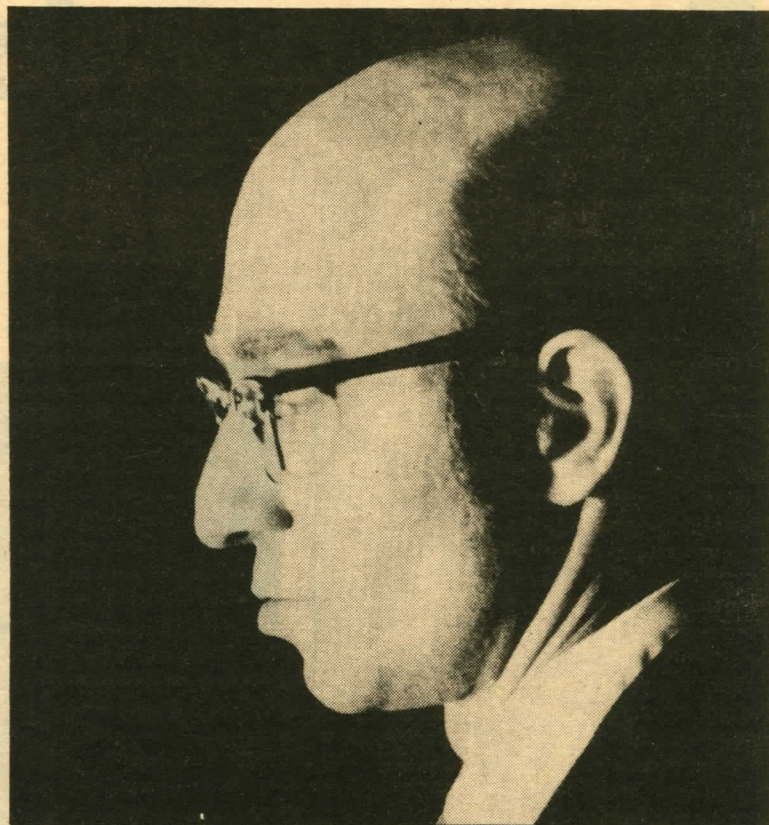
This will be the first year that the Concordia University Faculty Association (CUFA) and the university administration negotiate a collective agreement.

Two years ago, CUFA was an uncertified association, without legal recognition to negotiate a contract.

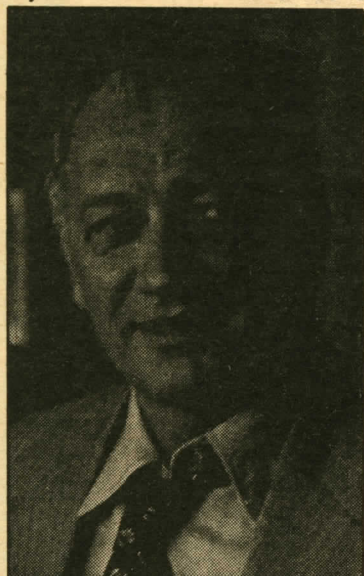
After a union drive inspired by the vision of austerity ahead for post-secondary funding, CUFA was certified.

The agreement is not as important as the negotiations before it is signed. These will not doubt set the tone of future relations between the faculty and the administration.

Relations between faculty and administration were known to be relaxed. There was a spirit of



Rector John O'Brien, on finances: "It's not fair we should share that austerity with the rest of the system." **On the new library:** "I can not see delaying the decision beyond this fall."



Russell Breen, vice-rector, Academic: How can the university continue to be innovative in the time of budgetary constraint?

cut \$3.5 million from its budget. This was the result of an inadequate increase in funds from the provincial government.

HURTS CONCORDIA

Despite the fact that the government's own advisory agency recommended a 12 per cent increase in university funding for 1981-82, a mere 6.7 per cent was granted. Although all universities were affected, and all also had to cut expenditures, it hurt Concordia the most.

"It's not fair we should share that austerity equally with the rest of the system," said Rector John O'Brien in an interview last week.

The main problem is that funding is based in history, as Concordia gets about one-third less than the average per capita grant than other universities, and even less than some CEGEP's.

Concordia has always been underfunded. Aside from the 1978-79 fiscal year, Concordia's

cooperation between the two sides. According to Breen, it is a spirit of community that will be lost.

However, said Martin, negotiations could also be a complete non-issue. It will be hard to predict the outcome.

DRAWING LINES

Some CUFA members believe if there's confrontation, it is more likely between them and the government, than the university administration.

However, a large settlement would not look good for Concordia in a period of financial austerity.

But CUFA members do have something to fight for.

They are still the most overworked in the province, as well as the least paid. Further budget cuts will affect the hiring and re-hiring plans of the university.



Graham Martin, vice-rector Administration and Finance: We're not starving yet.

The administration also has to worry about this year's deficit. If there was no increase in the salary budget the university could break even. This is, however, unlikely.

Non-academic staff, though

not unionized, are also caught in the budget squeeze. Their association (CUNASA) is at present negotiating a deal for its members.

Confusion and mistrust are already evident on both sides.

Then there's the part-time teaching staff, who narrowly rejected unionization in a vote last April.

They were the hardest hit in this summer's \$3.5 million budget cuts, as reductions in part-time staff made up 15 per cent of the cuts. They may try again.

DEAN OF STUDENTS

Aside from labour, a fresh question will be a review of the Dean of Students Offices and the role of student services.

Breen as chairman of the Concordia Council on Student Life, which oversees student services, will be asking for recommendations through the establishment of a task force on the whole question.

These challenges all affect students one way or another. Lack of funding means cramped classes, space problems and weaker programs.

Library makes a difference between studying at home or at school, and perhaps the difference between a good term paper and an excellent one.

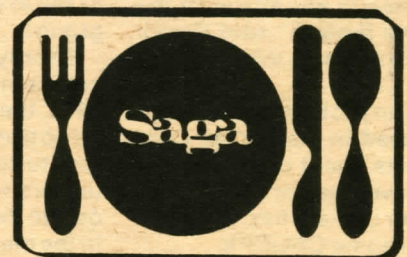
Negotiations between faculty and the administration can also affect the relationship of the student and professor.

Students play a direct role in these issues through the various associations and faculty groups in the university. History unfortunately shows that many times the administration neglects to consult even these. And this is where the yelling starts. Good luck.

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Bus route changes bring travel chaos

By **DANNY KUCHARSKY**

No, it's not another bus strike. However, yesterday's opening of three new Metro stations and the resultant changes in bus routes will affect the transit plans of many Concordians.

Students travelling between Loyola and Sir George will be immediately aware of the changes.

From Loyola, the 105 Sherbrooke bus will no longer travel downtown to the Atwater Metro station, but will stop at Vendome Station (near Vendome Ave. and de Maisonneuve).

From there it will be a fast-paced, two-stop Metro ride to Lionel Groulx, where today's generation of bright university students will note they are underground.

At Lionel Groulx students will transfer to the Honoré Beaugrand line and travel the remaining two stops to Guy Metro station.

However, a vastly researched,

heavily financed Link analysis has discovered an easier, more scenic method of travelling between the campuses.

Take the 105 to Decarie, transfer to the 24 bus down Sherbrooke and get off at Bishop.

An alternative, still untested due to budget cutbacks, is to take the new 138 line, at Notre Dame de Grace and Sherbrooke, all the way down Cote St. Antoine, Claremont, and Sherbrooke to the Atwater station.

Loyola students can also take the 162 Monkland bus at Sherbrooke and West Broadway to the new Villa Maria Metro station (on Decarie near Monkland) and go by Metro the rest of the way.

Indeed the possibilities are almost endless.

The Other new Metro station is Snowdon (at Queen Mary and Westbury). The Snowdon station will eventually serve as a transfer point for the new Line 5, which should be completed around

The Link: Mitchell Baum



Winging its way along Rue St. Jacques, bus is stunned by sudden appearance of a new edifice. Inquisitive as to the origin of the structure bus sidled alongside sniffing curiously but cautiously. "Hark," said one intrepid passenger, "it's a new metro station."

1986.

In January 1982, two more stations will open, extending Line 2 further north toward its final destination in Ville St. Laurent - Cote Ste. Catherine (on Victoria and Cote Ste. Catherine) and Plamondon (on Victoria and Van Horne). Other changes in the bus routes include:

- the 103 Monkland will terminate at the new Villa Maria Metro station instead of Atwater,
- the 102 Somerled will stop at the Vendome station,
- the 24 Sherbrooke will extend to Decarie, and northbound to the Villa Maria station.
- the 65 Cote des Neiges will terminate at Victoria Square

- instead of Phillips Square,
- the 66 Boulevard has a new eastbound terminus at Dorchester and Guy,
- the 148 Laurentian metrobus will terminate at the Villa Maria Metro, instead of Lionel Groulx. Finally, the 149 metrobus Westminster has been terminated. If you can't figure all this out, try the shuttle bus.

CUNASA cont'd from p. 5

dures to begin immediately was formulated.

However, according to Graham Martin, vice-rector of finance and administration, the problem this summer was a lack of communication. "We were caught completely off-guard (by the memo)," he said.

"It could be that we were just asking the wrong questions," said Francis.

Both teams are now back at the negotiating table. Orrell expects negotiations to be easier since CUNASA will now negotiate issues as a package deal. This should make compromises, concessions and trade-offs easier for both sides.

Issues to be discussed in the near future are representation on the Board of Governors (for which a change in the university charter would have to be made),

attrition policies, an appeals board, maternity leave and other benefits.

During these negotiations, CUNASA will continue to gather information on unionization. "It's nice to know what our options are," said Orrell.

"It's not a black and white issue; it's very gray," said Francis. "There are different shades of unionization - our own union, affiliation, accreditation."

There are disadvantages and advantages to all of them. Francis said these would have to be discussed, and CUNASA would then take it from there.

According to Francis, the basic difference between a union and an association such as CUNASA is legal. "A union is recognized by the government," he said.

Because of this recognition, union administrators are paid to work whereas an association must depend on volunteers. Both Orrell and Francis agree this dependency contributes to the

high-turnover rate in the CUNASA administrative council. Running an association is a ton of work and volunteer burnout is frequent.

"Maybe we would be more effective if we were unionized," said Francis, there is the feeling that the association better "look at its alternative before it's too late."

"It seems unionized groups

have fared fairly well, and let's face it, times are getting tough," he said.

In any case, if and when the CUNASA administrative council feels the time has come to hand those union cards out, it will not do so without the consent of its membership. Until then, Francis said he'd like to think that general non-academic staff supports CUNASA's investigative efforts.

Vanier Library offering tours

The Vanier library staff will be giving orientation tours of the facilities all this week.

From Tuesday to Thursday three separate daily tours will leave at 10:30 a.m., 2:30 p.m. and 6 p.m. Each tour lasts about 45 minutes and students are asked to meet at the Reference desk. On Friday there will be only a 10:30 a.m. and 2:30 p.m. tour.

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ENTERTAINMENT

Diversity is characterized in Montreal World Film Festival

By GARY REGENSTREIF

One hundred and twenty eight films and a variety of directors later, Montreal's fifth World Film Festival is over.

Serge Losique, founder and head of the festival (and director of Concordia's Conservatoire D'Art Cinematographique) was responsible for the 103 features and 25 short films screened from 30 countries between August 20-30.

Of these, the festival included 23 films in the Official Competition. There were also side events: films from Germany and Latin America, homages to directors Pasolini, Carle, Kazan and Wise, sections entitled "Recent Films for Television" and "Cinema of Today and Tomorrow" and 28 new Canadian or Quebec films.

Each year the festival pays tribute to the cinema of a specific country-honouring United States, Italy and France in the past. The "German Cinema of Today" was chosen this year, screening about 20 films of the "New Wave" filmmakers, about half of which were first time directors.

Rainer Werner Fassbinder, Germany's most renowned and certainly most prolific filmmaker of the "New Wave" era opened the festival with his *Lili Marleen* as part of the 20 picture tribute to the New German Cinema.

This latest addition brings his tally close to 40 feature films since 1969.

With a \$5 million budget, he has done what many of the Americans do with a lot more money. He brought in acclaimed stars and created a film from a simple storyline. But he does it better.

While working in a Swiss nightclub in 1938, Willie (Hanna Schygulla) carries on a love affair with Robert (Giancarlo Giannini), a Jewish musician. She is German.

Robert helps his father (Mel Ferrer), the director of a Jewish refugee organization, to smuggle Jews out of

Nazi reach.

The conflict occurs when his father hears of the affair. He has the two separated. Willie goes on to record a revived "Lily Marleen", a song to become a smash among the soldiers in World War II.

But the song is blacklisted in Germany when it is believed she is assisting the Jews. Robert is later arrested for this reason, and she decides to help the Jewish organization get him out of a prison.

Both the song and Robert survive the war, but only one is hers forever. Fassbinder has set up his basic-plot structure of resistance fighting in the war, on top of which lies his question - can love conquer all?

Although this query may be age-old, the acting of Schygulla (from Fassbinder's "The Marriage of Maria Braun") and the internationally acclaimed Giannini does elicit sorrow and sympathy among the viewers.

Fassbinder's cinematography also elevates the simple theme. In a parallel, he films Willie's fame increasing as the war intensifies.

Contrast in colour and images is splendidly used in scenes of beauty versus horror near the end. Willie finishes singing the theme song in grandiose beer and concert halls. These are contrasted to bleak, black and white war scenes. As the crowds throw flowers at Willie, Fassbinder juxtaposes shots of flame throwers.

On September 28, 1978, the cover story of Germany's "Stern" magazine described the account of a girl who, at only 13, had sunk into the depths of debasement. She experienced the worlds of the addict and the prostitute.

The story was recorded by two journalists and was subsequently turned into a novel. The journalistic approach was then applied to another art form.

Director Ulrich Edel said in an inter-

view that he wanted to "convey the sense of truth as I saw it in that particular situation." And so, as his first feature film, *Moi, Christiane F.* shows the shocking truth of that sordid existence.

The film begins with confessions of boredom in Berlin. These are spoken by Christiane F., played superbly by Natja Brunkhorst. She meets Detlev (Thomas Hausten) in a discotheque frequented by addicts looking for a shot of "H". She falls in love with him and does all she can "to be on the same level".

But the level is low. She first copies his self-made tattoo with a needle and ink. The next needle contains heroin. Her final act of emulation is out of desperation. The reason for her prostitution is to support the previous evil.

She reaches the nadir of her life. Edel shows this by filming her writhing like a worm on the floor of her bathroom after a "shot". She has hit rock-bottom as the worm traditionally symbolizes the lowest form on earth.

Edel vividly films both the "shooting up" of addiction and the throwing up of withdrawal in this shocking exposé of the world of hard drugs.

The film may seem a bit too long, mostly because it concentrates on one extreme subject. But this intensity is partially broken up by the music of David Bowie, the idol of the Berlin youth. His songs are appropriately selected to describe the life led by the film's characters.

Edel has succeeded in visually shell-shocking us with his cinematic presentation. Aspects like the love between the leads and the dedication at the end ("to those who lacked the strength to survive") also add an emotional facet. But more than anything, it's both a thematically brutal and cinematically attractive work.

Elsewhere in Germany, two people are desperately preoccupied with escaping reality.

This is the reality of abandoned families, beatings, apathetic crime watchers and finally, suicide. This is the Hamburg depicted in Vadim Glowna's *Desperado City*.

For this first directorial effort, Glowna has already won the Camera d'Or at Cannes.

His desperados are the two very convincing rebels, Michael Skoda (Siemen Ruehaak) and Liane (Beate Finckh). Skoda chose to leave wealthy parents to drive a taxi at night. By day he escapes through films, to the artificial beatitude he imagines is truly America.

Liane quits her job, tired of being degraded at work. She is told by her mother that she "must adapt", an infuriating suggestion for a frustrated youth, disgusted with her surroundings.

Some fine photography by Thomas Mauch is evident in capturing Liane in a low-angle shot, seemingly placing her among the clouds, spiritually elevating her in Skoda's mind.

The intermittent blues songs of the piano player maintains a certain level of "angst" which Glowna torments us with. His bitter tone is consistent until the last frozen shot. This and previous shots are uncommonly effective in tying or tightening the knot of despair in the pit of our stomachs.

ESCAPE ELSEWHERE

In 1976, Alain Tanner released "Jonas-Qui aura 25 ans en l'an 2000". The Jonas in that film lived in Tanner's world conveying themes of hope and survival.

Five years later, Tanner's view is changed. The chance of hope and survival are gone. The only chance now is escape. This is the theme of his new film, *Light Years Away*, based on the novel by Daniel Odier.

The tone is set early, where Jonas, 18 in this film (Mick Ford) is working in a bar. Yoshka (Trevor Howard) asks him if he likes his work. The reply is that he will soon be "free as a bird". Yoshka says it's a good sign that the youth slams a door. He must be angry at society.

Older and wiser, Yoshka at 60 has been an advocate of escape for quite some time. His own dream is to fly "light years away". He lives alone in an abandoned garage and devotes his time to studying birds and nature.

Jonas is mysteriously interested in the hermit. After showing devotion by performing various tasks, Yoshka asks the youth to help him.

In the form of a quest, the boy sets out to capture a wild eagle, symbol of freedom. When the quest has been fulfilled, Yoshka divulges the secret he has been hiding from everyone - his means of escape.

Through his own philosophy, he instructs Jonas to become sensitive and aware of the nature which breathes

continued on page 13

German cinema of today



Edel's *Christiane F.*



Fassbinder's *Lili Marleen*



Glowna's *Desperado City*



around him. The latter then tries to help Yoshka in his escape plans.

As a novel, the story develops into a type of closed-portrait, centering around the two characters. As a film, Jean-François Robin's photography adds the third dimension of nature.

His numerous shots of the Irish countryside eventually evoke a feeling of closeness between nature and the men. We can almost feel the coldness of the wind entering the skin, into the soul, as the men talk of communing with the wilderness.

But Tanner the philosopher teaches us something about tampering with nature. After the chances of hope, survival and now escape have vanished, Mr. Tanner, what is next?

The story in Ivan Chamiakine's screenplay for Mikhail Plachouk's **Je Partagerai ta Doleur** is not an uncommon one, but surprisingly poignant.

Set mostly in the picturesque countryside of Russia, Ivan Batrak lives peacefully with his family until "Chichka" is ominously mentioned. We learn of Chichka's past as a policeman in Russia who worked with the Nazis. In that period he killed the mother and

sister of the young Batrak, who was then only seven.

Now, 35 years later, Chichka returns. Although the murder was perpetrated so long ago, Batrak's pain is renewed by his thoughts of the murderer.

Chamiakine is commenting on the passivity of society. Batrak says "Too many people live quietly." He's had enough of being calm. He wants them to recall what happened. He wants revenge.

It was a laudable performance by Vladimir Gostioukhine who played the elder Batrak. Both his verbal and facial expressions were masterfully executed, convincing us of his extreme mental pain and turmoil when recollecting the horrors of his past.

There are many inconsistencies the artistic contributions to the American production of Matt Clumber's **Butterfly**.

Perhaps the most disappointing performance was that of the author, James M. Cain, the same acclaimed for "Double Indemnity" and "The Postman Always Rings Twice".

Set in the late 1930's, Jess Tyler (Stacy Keach) lives in the Nevada desert, guarding an abandoned mine against

scavengers. Kadie (Pia Zadora), a seductive, 17 year old woman, comes to stay with him one day, alleging to be his daughter.

She is "Butterfly", presumably, as she is beautiful but flighty (in her relationships with men).

She tempts Jess into stealing some silver out of the mine, and he submits to keep her there as his daughter. What ensues is a complicated, silly trial, which unravels the mystery of who Kadie's real father is, and who is the father of her baby.

Maybe it was Clumber's screenplay which resulted in a very meagre and corny script. The only allusions in the dialogue are the sexual ones made by Kadie.

But Clumber succeeds in his capacity as cinematographer. The desert was shot in various ways at different times for emphasis. Extreme long shots of the desert were used to convey the feeling of vast emptiness; of his morality when the woman is there, and of his life when leaves him all alone.

But this and even the humorously paradoxical character played by Orson Welles as a puritanically-preaching, lecherous judge, cannot save the film from grave disappointment.

The English-French production of **Quartet** directed by James Ivory has a lot going for it, and yet it just lacks a little something to make it great.

The missing element is probably one lacking from Jean Rhys' novel on which the screenplay was based.

The scene is Paris of the 1920's. Marya (Isabella Adjani) and her husband Ste-

phen (Anthony Higgins) lead a quiet, happy life until the latter is imprisoned for possession of stolen art works.

Without any money, Marya has no choice but to accept an invitation to stay with the Heidlens. Mr. Heidler (Alan Bates) is something of a womanizer. His wife, played by Maggie Smith, is aware of and resigned to his extramarital relationships.

As can be expected, Mr. Heidler's dashing looks and suave manner overcomes Marya's hesitation. She becomes a slave to his love, to her own guilt for cheating on her husband, and to Mrs. Heidler's insults of her being a "low class" woman.

Stephen returns to a very confused wife whose love seems separated between the two men. She is willing to devote herself to either man who will care for her.

This plot is straightforward, but it lacks an overall punch which many of the individual characters have. These are a well defined, vibrant lot which, with a more intense or fast-paced story-line would create an exciting drama.

Without exception, the four lead performers were acutely precise in their interpretations of the roles.

Besides the acting, the costumes and sets are well chosen and produce the full effect of the setting. Ivory even managed to juxtapose the bright and gay Paris life of the rich which enveloped Marya, and the dingy, bleak existence which held Stephen captive. This visually demonstrates how far apart their lives have grown, making the prospect of a reconciliation even more dramatic.

Films on art, oppression

By SUSAN GRAY

Les Uns et les Autres, directed by Claude Lelouch, is a lengthy and scattered film. It follows several musicians' lives through the events of 1936 to today.

His individual portrayals of musicians are interesting in themselves, like that of Jack Glenn, an American singer-composer. Early in the film, we see Glenn at home in small-town America, safe from the horrors of World War II. He is gaining enormous success from the sales of his hit record, "Sarah", composed for his baby daughter.

Juxtaposed with shots of Glenn's comfortable life are shots of the horrors faced by some European musicians: separations of families, and internments in death camps. After brief shots of the camps, the film flits back to Glenn who is now a warband conductor in gay Paris. But the profound connection between these portrayals is missing.

However, Lelouch's sensitive touch suggests the makings of a good director. The better part of the film unfolds with-

out words, as the story is told with music and images. In the scene where Glenn conducts in Paris, Lelouch's awareness of the musician's perceptions is evident. The look of concentration on Glenn's face alternates with his smiling countenance as he observes the dancing crowd. The very private joy felt by a musician is much clearer here than in the scene where Glenn tries to recapture the experience in words.

The dialogue is rather stilted, and perhaps more in-depth portrayals would result in a greater success of his goal. Nevertheless, he has a nice touch with filming aspects of the art of music.

The sensuousness of flamenco dancing is brilliantly captured in Carlos Saura's **Bodas de Sangre**. The film seems slow to warm up, as the audience spends long minutes watching the dancers dress, make up and rehearse their steps. Later, the reason for filming the lengthy preparations becomes clear; it heightens the spectator's appreciation of the finished product.

The production is enhanced by the dancers' bold make-up and dashing costumes. Adapted from Lorcas' passionate drama, **Blood Wedding** is framed by flowing guitar music and mournful singing. Another feature that sets flamenco apart from other types of dance is the dancer's intense, rhythmic heel-tapping. The tapping is not done constantly but is reserved for those moments where special emphasis is needed.

Such moments are not infrequent in **Blood Wedding**. The passions aroused in a situation of imminent marriage where a third party interferes warrant much heel-tapping and singing. This dramatic situation gives a perfect forum for the flamenco dancers' expressive eye, hand and arm movements. The sensuality of the Spaniards is evident from the way they can communicate sexual passion with one glance or flick of the wrist.

Unfortunately, while the emotional dynamics between the dancers are usually clear, the story-line is not. It is hard to tell whether this confusion is the fault of the filmmaker or the choreographer.

The jury of Montreal's fifth World Film Festival comprised actress Gina Lollobrigida, directors Gilles Carle and Luis G. Berlanga, critics Rex Reed and Les Wedman, and Producer Henri Lassa. Their choices for winner in each category were as following:

Grand Prix des Amériques—**The Chosen**, Jeremy Paul Kagan (USA)
 Best Actor—Rod Steiger—**The Chosen**
 Best Actress—Eva Froling, **Sally and Freedom**, Gunnel Lindblom (Sweden)
 Best Script—**Garde a Vue**, written by Jean Herman, directed by Claude Millar (France)
 Grand Prix de Montreal (Best short film)—**Le concept subtil**, Gerard Krawczyk (France)
 Special Jury Prize (independent jury)—**Who's Singing Over There?** Slobodan Sijan (Yugoslavia)
 Special Jury Prize—Short Films—**Piwi**, Jean-Claude Lauzon (Canada)

Perhaps the problem lies in the adaptation of Lorca's drama to a dance performance. Despite the plot confusion, **Bodas de Sangre** remains vital in its recapturing of human passion through dance.

Raggedy Man, starring Sissy Spacek and Eric Roberts, makes a much-needed statement on women's lives. Set in Texas during World War II, the film explores the life of a young divorcee, Edna (Spacek) and her two young children.

Edna is "frozen" in her job as a telephone operator in a small town. She works and lives in the telephone office, which enmeshes her work and personal life totally. By not giving her a transfer, supposedly because of a difficult war economy, the company intimidates Edna into thinking she can't get a job elsewhere. This manipulation of her in the film exemplifies men's "freezing" women in other situations, whether they be work or emotional, throughout history.

Another thing that makes **Raggedy Man** interesting is the way in which the children's characters reflect their mothers'. Edna starts up a romance with sailor Teddy (Eric Roberts), knowing full well that he must go to boot camp in a few days. Their situation is realistically portrayed as it shows the many conflicts inherent in any brief romance. The

filmmaker cleverly has the children express their mothers' thoughts after Teddy leaves. "Daddy and Teddy left because you're no good," the children shout, as they foist their pain at this abandonment on their mother. From Edna's down-in-the-mouth expression we know that she feels the same way. The children's statement shows how women have borne the guilt for the other's feelings over the years.

However, Edna is not the typical "brow-beaten" woman in that she makes major decisions concerning her life. She is divorced and living alone in an era which made it extremely difficult for women to do so. Being a divorcee, Edna bears the label "that kind of woman" and attracts the attention of two men who see her as a free agent.

As much as she is portrayed as having a strong character, the filmmaker shows the women's struggle will go on. A rape episode late in the film shows that she is incapable of defending herself in a life-death situation. She is rescued by a man who plays the role of the traditional rescuer (shades of Little Red Riding Hood...)

Raggedy Man is a refreshing document on the struggles of a young woman during the forties. Fine acting, especially on the children's part, brings across the message of William Wittliff's screenplay.

continued on page 13



Spacek in **Raggedy Man**



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Film Fest cont'd
from page 11

FINE CANADIAN WORKS

In **Kings and Desperate Men**, Alexis Kanner plays Millar, a history professor desperate to "shape his own destiny". Kanner also wrote, produced and directed this, his first film.

Millar is part of a terrorist group who take over a radio station in downtown Montreal, and hold its star interviewer captive.

The use of sparkling medieval music accents the quest element inherent in the film. Millar's quest is that of the traditional hostage-taker, to free someone who is "unjustly" in prison. In this case it is for running over a policeman with a car. By using the electronic media as his vehicle, Kanner shows the sophisticated level at which these terrorist "games" are played.

Millar takes over Kingsley's (Patrick McGoohan) show and holds a strange retrial of the guilty man over the air-waves. In order to preserve his life and his reputation as a "cool-headed" interviewer, Kingsley must always think three steps ahead of his opponent, Millar.

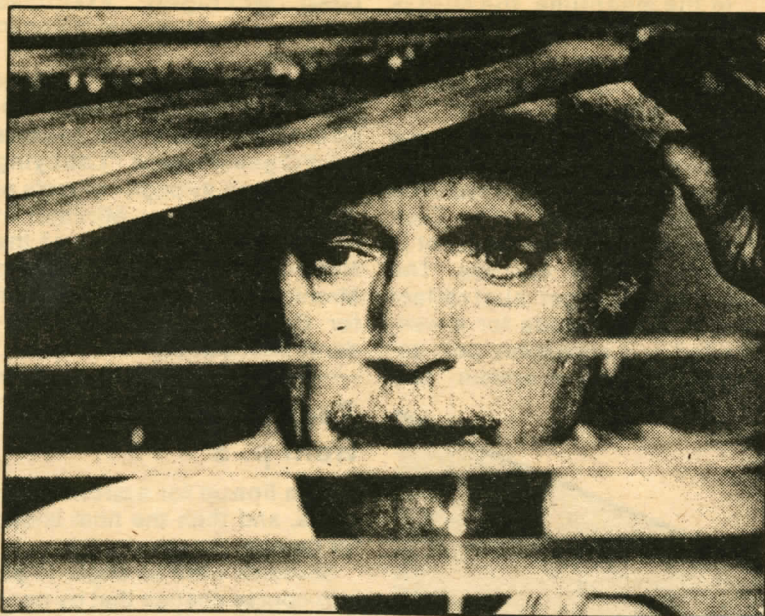
The opposing political views of the men are evident at the end. Upon being released, Kingsley resignedly states, "I guess all we have left is faith." This is faith in the religious sense, not in Millar's mass-political sense.

McGoohan shows the season of a well polished actor. His wife in the film is portrayed by Margaret Trudeau who attracted so much controversy. She has a minimal part but handles it well considering her acting experience.

Kanner has created a drama similar to "The Day of the Jackal", where the plot unfolds slowly and intriguingly. A fascinating film for anyone who is interested in the power of mass communication. Kanner shows how in any era, desperados like Millar exploit power for their own purposes. Cops and robbers à la radio, anyone?

Denis Héroux's **Atlantic City** really hones in on big-city corruption. He depicts the city as a second-rate Las Vegas by involving the characters in the drug world.

Susan Sarandon plays Sally, a



Burt Lancaster as Lou, a small-time hoodlum in Héroux's Atlantic City.

young Canadian woman who wants to make it big as a card dealer. Her dreams are shattered with the arrival of her ex-husband Dave, who deals in drugs. Lou (Burt Lancaster) is an aging, small-time hoodlum who makes a comeback when he meets Dave.

Things are quiet until he strolls into town with Sally's pregnant sister and demands that the two live with Sally. Soon Dave enlists the help of "innocent" Lou who gets a cut of the former's lucrative profits. This goes on until

Dave gets bumped off by underworld characters.

From there, more murders, runaways and a mis-matched romance continue the jagged plot. Although Héroux makes a smacking criticism of American society, he unfortunately doesn't integrate these into a flowing whole.

The film races jerkily along and never reaches a resolution, but the intentions of the filmmaker are good. Héroux's empathy with the underdog in **Atlantic City** is clear. When Sally

gets fired from her job for being involved with Dave, Héroux emphasizes her being unfairly treated by the hotel management. And whereas the sexual aspect of aging is generally

ignored in most films, Héroux challenges our stereotypic images, such as the asexual withered old man. His romantic linking of an old man and a young woman expresses the

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Funding cuts cont'd from p. 5

the federal government the right to attach some strings to the transfer payments, such as a minimum quota on getting enough trained graduates in the needed areas of economic concern. Currently, education is an absolute provincial responsibility.

Although the task force

rejected MacEachen's request, it suggested that federal education spending be classified as an economic rather than a social expenditure

CLARIFY ROLE

The task force explains that "this will clarify the nature of federal interest in post-secondary education and identify more precisely the kinds of results the federal government might look forward to as a consequence of these expenditures."

In the meantime, the NUS is organizing a campaign to pressure the federal government to accept the recommendations of the task force.

"The report of the Task Force is heartening. Now it is up to the federal government to ensure the cuts are not made. The Task Force shows the government is running out of excuses. The upcoming budget must reflect the need of Canada for a well-funded and accessible post-secondary education system," said

Greg McElligott, executive member of the National Union of Students.

On the provincial student association level, LeRAEU will be directing their efforts towards the PQ government. "Lobbying will be done through contacts of Jacques Parizeau, Minister of Finance, and members of the National Assembly," said Janet Mrenica, External Vice-President for Concordia University Students Association.

Registration cont'd from p. 5

then a lineup for appointment cards, and then the final lineup for course change.

Students were so eager to get into course change that by noon there were no appointment cards left. Some students even tried to make forgeries, and some took the opportunity to make some money by selling them at \$5 each.

The course change procession was not much better.

It's very unorganized" said Peter Balenko, a second year Commerce student, "there are too

many students and not enough advisors."

"It's just ridiculous," said another student.

However, the second day was in complete contrast with the first, as course change was right on schedule.

According to Tarlton, 1700 people were handled the first, but about 1000 the second day.

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SPORTS

Rochette hopeful

Even with losing record Stinger football camps draws in recruits

By DONNA PAQUETTE

If interest and participation were the sole criteria for justifying the existence of a varsity team, then Concordia's football team easily has a *raison d'être*.

But if this judgement were based on a team's record, then the Stinger football organization would have been axed four or five years ago.

With a 4 and 16 record over the last three years and with few outward signs of improvement, Concordia's team has somewhat a loser reputation both in the league and the school. This in contrast to our winning side, the hockey Stingers.

But for a team with a record of four times as many losses as wins, it still actually fills a training camp to overflowing with new potential.

This year 80 or 90 new players will try out for the team. By the time the regular season starts next weekend, this number will be reduced to 60. The number of players actually dressing for a game will wind things down to 36.

But for all the new candidates, tryouts and selection are just part of the game.

Joe Baldinelli, a rookie from Niagara Falls, expects this. In November of 1980, head coach Skip Rochette, passed through his high school looking for recruits. Baldinelli arrived here two weeks ago. He's 19 and in first year Exercise Science.

"Everyone on this team would probably like to make football a career but you have to face reality," explains Baldinelli. "If I quit now I would regret it, knowing I never gave myself a chance. For me as a rookie, my goals are different than the others. My goal as a rookie is to dress for the game, not necessarily to start, just to dress."

There are others, a little older or more experienced who have other ways of looking at the sport.

Dave Jones, a third year Exercise Science major, plays because he loves the sport. He warmed the benches his first year at Concordia. Rather than fill in for injured players his second year he decided to concentrate on his studies.

"When I didn't play last year I really missed it. It was hard to watch the guys play. This year I want to prove that I gave football my best shot and I have no regrets trying out for this team."

Jones knows he will not make a career out of football but you always hope for the break; being in the right place at the right time.

"This is the toughest camp we've ever had," says Jones. "You have to be dedicated to play the game or else you're gone. Guys do play for the fun of playing; you have to get some enjoyment otherwise you'd never come back."

Gerry Prud'homme is a third-year Marketing student. He was selected winner of the Montreal Alouette Alumni trophy last year as well as an Ontario Quebec Intercollegiate Football Conference (OQIFC) All-Star at the wide receiver position. Prud'homme finished his second season with 27 receptions for 682 yards and five touchdowns.

He started playing football 12 years ago and says he would find it difficult to quit. He is what Rochette calls professional material. Prud'homme would be ready to go to the pros any time.

Before he came to Concordia his team had just finished winning the Quebec championship in the juvenile division in Laval, yet he joined a losing team.

"When Skip talked to me he said he wanted to rebuild the

team. I knew it would take two or three years. I wanted to play my best, that's all."

Whatever the reason for playing, whatever the hopes for the future, there is no denying the serious attitude in camp. All the veterans have been doing weight training and following running programs all summer.

Training for the new season actually began in January and continued until early March. But the real deadline has been August 28, a week before the first game.

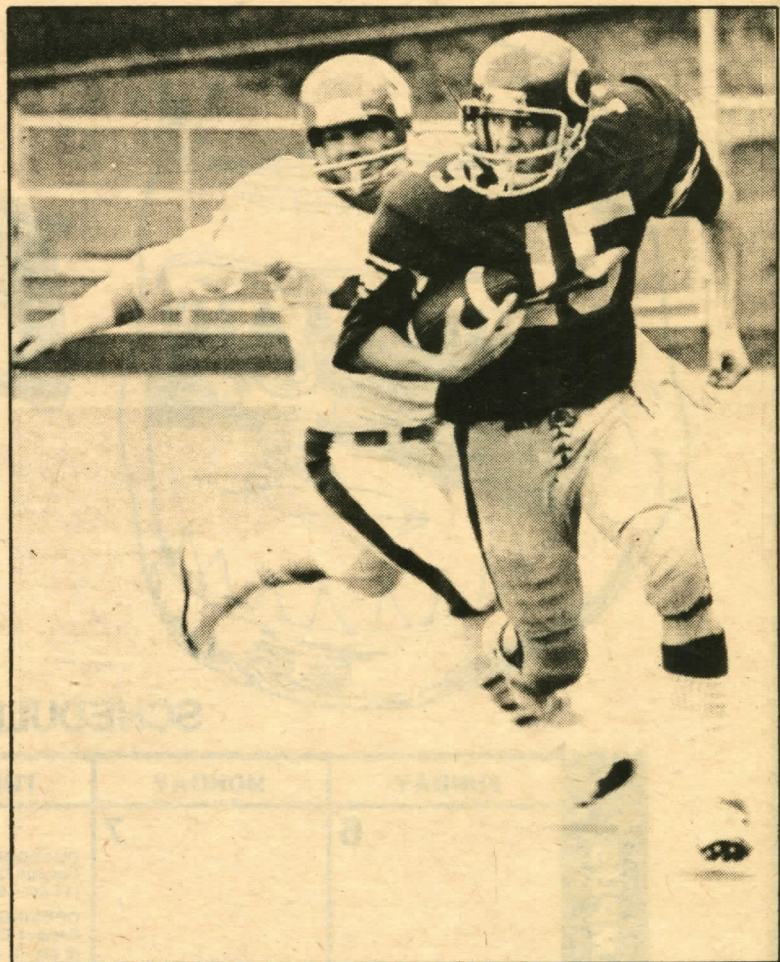
Rochette is of course optimistic about his team this year. He blames last year's record on inexperience. This year he says they will be a strong league contender.

It sounds familiar. Why will this year be different?

Last year Rochette said his team lacked pride.

"There are players here who are playing only for themselves and not for the Concordia Stingers," he said. "They have no school team spirit."

Rochette found this lack of



With its amazing record of losses the Stinger football organization is still an interest to new recruits.

unity prevailed throughout the whole year. "The problem was the intangible," explains Rochette. "They were missing a pride and it has to be there. The team has to get together and make it happen."

The Stingers have had problems with penalties in the past. The day Rochette complained of his team's lack of pride they spent most of the time taking penalties, (175 yards worth, mostly on roughing calls).

But with names like Colin Anderson, Gerry Prud'homme, Angelo Mosca, Walter Dalla Riva, Peter Malo, Ross Reeves, Gary Sabourin, Dennis Delaney, Phil Macaulay, Frank Pilegge and John McArthur to lead the players there is no reason for selfish

pride to be an excuse this year.

For the first time the team has about 30 returning players with tons of talent, as a group.

In March of 1979, Bill Beacon, a former Sports Editor said, "Rochette's ability to coach cannot properly be judged for two or three years, after he has had a chance to develop his own team, create his own system and recruit his own players."

The time is drawing near. Rochette sees the role of his team as entertainment and providing a chance to help develop strong, disciplined, individuals, and as a rallying point for students in the fall. A few winning games would reinforce this goal rather nicely.

Stinger football schedule 1981-82

*Sept. 12	McMaster at Concordia	2 p.m.
Sept. 19	Concordia at Queen's	2 p.m.
Sept. 26	Ottawa at Concordia	2 p.m.
Oct. 2	Concordia at McGill	7:30 p.m.
Oct. 10	Bishop's at Concordia	2 p.m.
Oct. 17	Concordia at Bishop's	2 p.m.
Oct. 24	McGill at Concordia	2 p.m.
Oct. 31	Concordia at Carleton	2 p.m.
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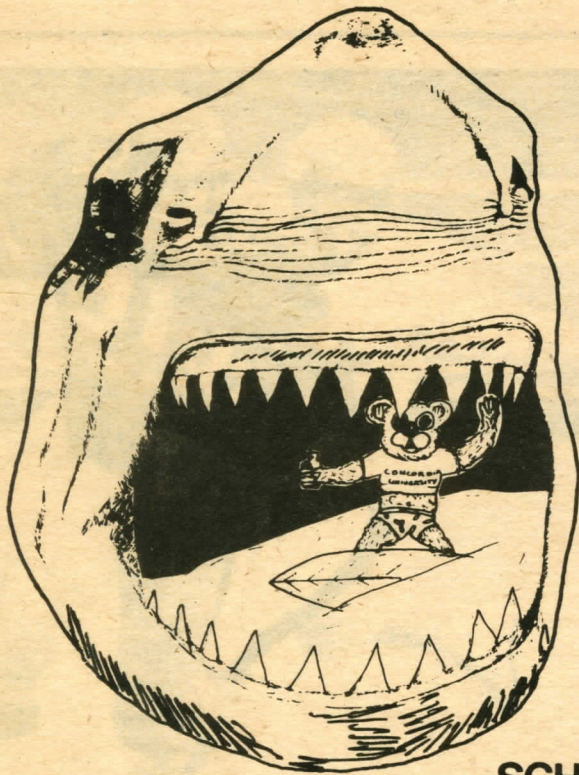
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LOYOLA CAMPUS	6	7	8 OUTDOOR CAFE Campus Centre Terrace (11 am - 5 pm) OPENING BASH Campus Centre Pub (8 pm - 2 am)	9 OUTDOOR CAFE Campus Centre Terrace (11 am - 5 pm)	10 OUTDOOR CAFE Campus Centre Terrace (11 am - 5 pm) MARKETING BASH Campus Centre Pub (8 pm - 2 am)	11 CIRL BASH Guadagni Lounge (9 pm - 2 am)	12 C.S.S. BASH Guadagni Lounge (8 pm - 2 am)
	13	14	15 CIRL ICE CREAM BASH Campus Centre Terrace (11 am - 4 pm) MOVIE NIGHT Campus Centre Lounge (8 pm - midnight)	16 COMEDY NIGHT Campus Centre Pub (8 pm - 2 am)	17 HISTORY BASH Campus Centre Pub (8 pm - 2 am)	18 BUD BASH Rink (7 pm - 2 am)	19
SIR GEORGE CAMPUS	6	7	8 OPENING BASH Reggies Pub (8 pm - 2 am)	9	10 REGGIES PUB NIGHT Reggies Pub (8 pm - 2 am)	11 NEW WAVE NIGHT Reggies Pub (8 pm - 2 am)	12
	13	14 ART PRINT SALE Mezzanine (9 am - 7 pm)	15 ART PRINT SALE Mezzanine (9 am - 7 pm) OUTDOOR CAFE Terrace near Bookstore (11 am - 2 pm) MOVIE H-110 (2:45 pm - 5 pm)	16 ART PRINT SALE Mezzanine (9 am - 7 pm) OUTDOOR CAFE Terrace near Bookstore (11 am - 2 pm) OUTDOOR FOLK Terrace near Bookstore (2 pm - 5 pm)	17 ART PRINT SALE Mezzanine (9 am - 7 pm) REGGAE NIGHT 7th Floor Cafeteria (7 pm - 2 am)	18 ART PRINT SALE Mezzanine (9 am - 7 pm)	19

ORIENTATION september 1981



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