

"I don't know about you, but I've got four overdue assignments, three term papers, two book reports and an oral quiz coming up this week. Then, of course, there's my amazing exam schedule. I thought I was lucky to only have three, but on the same day? First day of exams, too."

the Link

Tuesday November 30, 1982
Volume 3, Number 25

Concordia University
Montreal, Quebec

At Campus Centre

Lounge becomes study hall

•by Allan Karasik•

T minus three hours and counting til exam time. The library is packed, the caf is noisy, and cramming is a must. Last year this was a problem, but this semester, classrooms have been set aside during exam period as study halls.

This extra study space at both Loyola and Sir George will provide extra study space for roughly 800 students. The Hall building will have a total of 12 rooms, but five will have some restrictions on when they can be used. This should provide space for a maximum of 350 students.

At Loyola similar plans have been implemented to accommodate 450

students. The Campus Centre lounge on the second floor will be used as a study area with desks and chairs provided.

The study rooms at Loyola will be open from 8:45 a.m. to 11 p.m. The rooms available in the Administration building are AD-506 and AD-508. Other rooms available in the Central building are CC403, CC405, CC411, CC422, CC426, CC309, CC310 and CC311.

The classrooms in the Hall building include H-539/1, H-539/2, H-539/3, H-540, H-501, H-511/2 and H806, available from 9 a.m. until 11:30 p.m. Those rooms available with restrictions are: H503, except

on Dec. 14 at 8 p.m. for the remainder of the evening; H505, except for Dec. 8 at 6 p.m. for that evening and the same thing applies on Dec. 15 at 8 p.m.; H505/1, except on Dec. 8 from 6 p.m. on; H507, except on Dec. 8 from 6 p.m. on; H-535/1, except on Dec. 13 and Dec. 20 at 6 p.m.

Gail Hirsh, co-president of the Concordia University Student's Association was satisfied with the arrangements made. Hirsh also said that CUSA will publicize what rooms can be used and if it becomes necessary, arrangements for extra rooms will be made.

B.C. military research

War aces get icy reception

VANOUVER(CUP)—Still shaken by a bomb threat, the University of B.C. chemistry professor gulped his coffee and reached for a cigarette.

"I'm looking for information," Mel Comisarow said. "My research interests overlap with the U.S. department of defense. I'm here to find out about programs for funding."

He spoke over the chants of anti-war demonstrators, whose slogans echoed through the halls of Robson Square. They were protesting last week's Pentagon-sponsored seminar on the defense industry, which organizers described as a chance for "companies and universities to compete for research and development contracts."

"I see no reason why UBC should not do research for the U.S. department of defense," Comisarow said. "There is no classified research at UBC. Or if there is, I don't know about it."

The seminar took place behind closed doors, but on the outside Robson Square swarmed with pro-

testors and police. A hastily-organized rally at noon drew 300 people, and they sang and chanted as police filmed the participants.

Inside, CBC reporters demanded to know why they could not film the seminar. TV cameras bore down on organizer Michael Clark, who took an uncomfortable step backwards as he explained.

"All the military speakers from the U.S. have asked that they not be filmed," said Clark, who works for the B.C. ministry of industry and small business development.

"I didn't pursue their exact motives," he said later at a press conference. "There is an internal videotape that the U.S. army is taking. We don't even get to see that."

"Canada is the only country whose defense industry is considered part of the U.S. mobilization base," Tom Chell, Canadian assistant under-secretary of state, told the suit-clad delegates.

"(The seminar) will provide an opportunity for companies and uni-

versities to compete for research and development contracts." Chell emphasized Canada's co-operation with the U.S. in defense production, a 40-year relationship sponsored by both federal governments.

U.S. defense department official Marvin Stearn addressed potential customers with a friendly American drawl. He urged delegates not to fear the Pentagon's complicated bureaucracy.

"You've got to focus in on the items that you think you are most competitive in. The only way you can market effectively is to touch flesh with people who know who you are. You must make us realize that you have a personal and financial commitment to the program."

At the first coffee break delegates were greeted with the news that bomb threats had been phoned to the local media, but were assured that police had combed the area. At lunch, delegates who left the conference faced heckling from demon-

continued on page 7

Senior citizens to get credits for '83 courses

•by Elizabeth Thompson•

At age 80, Willie Schiff is the university's oldest student representative on Senate. In January he will begin his newest project: implementing non-credit courses for senior citizens.

The proposal for senior citizens to attend classes for a minimal fee and receive a certificate of participation, is a pilot project. It is designed for people 60 or over who want to take regular courses but don't want to write examinations. Seniors will be expected to write at least one assignment as well as an assessment of their experience.

In 1974 Schiff convinced the university to lower tuition fees for senior citizens to a nominal \$2 a credit and this rate will also apply to the pilot project. Schiff estimates that for the initial registration in January, 75 to 100 seniors will be allowed to register.

Due to enrollment pressures and the scarcity of courses starting in the winter it is anticipated the range of courses offered will be very limited. Schiff feels, however, that there will be about 20 - 30 courses available in enough different areas "to satisfy many seniors from all walks of life."

Courses offered will be in divisions I and II of the Faculty of Arts and Science and will include subjects such as classics, english, history, philosophy and theological studies.

Schiff, who is also president of the Sparklers Club for senior students says that there are 600 students 55 years of age or older registered at Concordia.

"The difference between senior

students and younger ones," says Schiff "is that seniors are a great inspiration to the young."

He says he does not know of instances where there have been problems with the different generations and says that when he started university, he got calls from younger students for help on their term papers.

Schiff registered as a student of philosophy in Concordia in 1970 and since then he has taken courses in many departments and collected 60 credits. He says he has no immediate plans to graduate.

In 1975 Schiff was initiated as a member of the Guinea Pig Club otherwise known as the First Graduation Class Award. It is presented by the first graduation class of the Faculty of Fine Arts, Arts, Science and Commerce for the most outstanding Commerce for the most outstanding new contribution, either aca-

life. Schiff was born in Galicia when it was part of Austria but after World War I, it became part of Poland. At age nine he spoke four languages Yiddish, German, Ukranian and Polish.

When he came to Canada in 1927 at age 25 he had no skills and he was told that if he learned a trade he would make a good living. Although times were tough in the depression he survived and did well.

Schiff had been away from school for 44 years when his family suggested he take courses to occupy his time after he left his job as a cutter of ladies dresses.



The Link: Jacques Tétrault

Digby does Darwin

•by Frederic Serre•

Evolution is all around us and this man made no bones about it last Wednesday night.

"If there was a sudden disaster and extinction, evolution would appear instantly, filling the vacancy of life," declared a cheery professor Digby McLaren of the university of Ottawa.

About 150 curious people went ape to fill the vacancy of room 208 at the Hall building to hear McLaren discuss Charles Darwin's life, research and theory of evolution.

For those who thought Darwinism was for the birds, McLaren talked about the finches and their variations. For those who felt God was being left out, McLaren said: "God has not been excluded from the machine; rather man is studying the

machine."

And for those who somehow believed that Darwin's was really the name of a bar, McLaren provided a pleasant and informative surprise. Ah, the teachings of evolution in motion.

McLaren informed his listeners that Darwin's theory of Evolution shocked not only the church and educationalists, but also his fellow scientists. In other words, the theory of evolution evolved to be what it is today.

McLaren is a member of the Royal Society of London, Senior Science Advisor to the Department of Energy, Mines and Resources, and is Past President of the Paleontological Society.

• Agenda •

• Classified •

Tuesday

- **WOMEN AND THE ECONOMIC CRISIS**; speech given by Pat Armstrong, co-author of the Double Ghetto, The Working Majority. Simone de Beauvoir Institute Lounge, 2170 Bishop St. 8:30 to 10 p.m. Call 879-8521.
- **TUESDAY'S FLICKS**, 7 p.m. Midnight Express - 9 p.m. Absence of Malice. Free. Loyola Campus Centre Main Lounge. Call 482-9280.
- **MEDITATION CLASS** last class before Christmas. 12:15 - 12:50 in room H-617. Free Call 279-3928 or 282-0672.

Wednesday

- **THE PHYSIOLOGY OF YOGA** & the Ayurvedic Medicine of India by lecturer Swami Vishnu Devanada. 8:30 - 10:30 p.m. Rm. H-920.
- **CONCERT TICKETS** special students rate of \$5. Next concert is Dec. 6 or 7. Today is the last day to reserve tickets at the Dean of Students offices at either campus. Tickets must be picked up by next Tuesday.
- **ANTI-APARTHEID COMMITTEE MEETING** from 4:30 - 6 p.m. in room H-333-6. Call Grant at 274-2919.
- **PRIMARY HEALTH CARE** given by CUSO nurse Mary Flower. Info session about health care in the third world. 8 p.m. at 2515 Delisle (Lionel Groulx Metro). Free. Call 933-1153.
- **FIVE PRINTMAKERS** shown at the Bourget Gallery, 1230 Mountain. 12 - 7 p.m., Mon - Fri. Show will continue until Dec. 15. Thursday

Thursday

- **GRADUATE STUDENTS' ASSOCIATION** Christmas Party from 8 p.m. - 1 a.m. in rm. H-651. Grads free with I.D., guests \$2 (limits, 2 guests per grad). Call 879-7219. This event was incorrectly listed as Dec. 1 in the Thursday Report.
- **LESBIAN AND GAY FRIENDS** general meeting 4 - 6 p.m. in H-333-6. Call 897-8406.
- **REMBRANDT'S BIBLICAL IMAGERY** & Seventeenth Century Amsterdam speaker Dr. Nanette Salomon (S.U.N.Y. - Purchase) 8:30 p.m. in room H-937. Sponsored by the Liberal Arts College. Call 879-8051.
- **CHAMBER MUSIC CONCERT** performed by student ensembles with guest faculty members. Free at the Loyola Chapel, 8:30 p.m. Call 482-0320 local 611.
- **SOCIOLOGY AND SOCIETY IN POLAND** speaker Dr. Edmund Morzycki. 4 - 6 p.m. in room N-316. Sponsored by the Department of Sociology & Anthropology.
- **SCIENCE COLLEGE PUBLIC LECTURE** given by Dr. Charles F. Stevens, Yale University Medical School. Theme: Molecular Basis of Mind. 8:30 - 10:30 in H-110. Free, call 879-4160.
- **ANIMATION NEWS** Polish Animation featuring Miroslaw Kijowicz. Other Polish films will be shown including Tango. 4:30 - 6:30 p.m. in A-114, Fine Arts Building 1395 Dorchester W.

Friday

- **THE PAPER PEOPLE** Screening at 5:30 - 7 p.m. H-110. Lecture given by Prof M.J. Miller on the film from 8 - 9 p.m. in H-635-2. Free. Both

events sponsored by The Concordia Centre for Broadcasting Studies.

- **PRE-CRAM BEER BASH** at the Loyola Campus Centre, 8 p.m. Tickets \$1 with I.D. \$1.50 without.
- **Q-PIRG MONTHLY GENERAL ASSEMBLY** new members are welcome. 6 p.m. at 2070 MacKay room 399. Call 879-4510.
- **CHRISTMAS PARTY** sponsored by Lesbian and Gay Friends of Concordia. Room 651 from 8:30 p.m. to 2 a.m. Tickets \$2. Call 879-8406.
- **VIDEOTAPES OF TALKS** given by J. Krishna-Murti sponsored by the Graduates Students' Association. Free at 8 p.m. in room H-420. Program will be repeated two weeks from tonight. Call 932-6362.
- **SPUNK** alternative music and special features given by Glenn J. Mullan and Stewart G. CRSG 89.1 cable FM. 9 p.m. to 1 a.m. Requests 879-4595.
- **ANIMATION NEWS** Frederic Back guest series. Screening of Crac at 7:30 p.m. VA-114, Fine Arts Building.

General Information

- **LOS** Dec. 1, last day to submit poems, prose, drama. Deposit material at either English Dept. or CUSA office 6th floor, Hall Bldg. For late "extraneous circumstances" call Robin 286-0160.
- **STUDENT EXCHANGE PROGRAMMES**, 1983/84 to California, New York or New England. Application available at Loyola, AD-223 or AD-135 or SGW, Annew M.
- **ZASTROZZI**: The Master of Discipline by George F. Walker. Continuing through Dec. 4 presented by the Theatre Arts Department. General admission \$4. Students and seniors. \$2 D.B. Clarke Theatre - Hall Building. For more info call 879-4341. No show on Sundays.
- **COMING OUT GROUP** beginning second term. Held once a week, it will provide a more intimate atmosphere for students to accept themselves and support each other. Lesbian and Gay Friends of Concordia, 879-8406 or watch for notices.
- **STUDENTS ORGANIZATION OR INDIVIDUAL PROBLEMS** Tues and Thurs, 10 a.m. - 1 p.m. H-645 or phone CUSA 879-4500.
- **SOCIAL SERVICE VOLUNTEERS** for Big Brother Program and tutoring kids from poor families. Jewish Family Services, 731-3881, local 311.
- **INDIVIDUAL AND GROUP PSYCHOTHERAPY** for people over 18. Allan Memorial, 842-1231.
- **LOGO CONTEST** for International Women's Week, March 6 - 12. Deadline is Jan 15. For info, Elizabeth 879-2840 or Cynthia, 879-4500.
- **BOOKSTORE** returning to regular hours, Mon - Fri, 9 - 5 after Dec 3.
- **NORCON GAMING CONVENTION** Feb 11 - 13, Mount Royal Hotel, 1455 Peel.
- **CARNIVAL** anyone interested in in Jan. Contact CUSA/programming office, at Loyola 482-9280, at SGW 879-4500.
- **WANTED**: people with ideas and/or those who want to help plan Israel Week, should call Jef: 845-9171.
- **DREAMWORK GROUPS; FOOD ABUSE WORKSHOP** for

continued on page 7

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New TV style

Ratings lead to disco news

WATERLOO(CUP)—A scramble for ratings and pressures for advertising revenue have turned television news into "disco journalism," according to a CBC producer.

"In the early '70s, ratings for TV news began to fall off. Since TV is big business, the reason for it was sought. It was decided that people want upbeat lifestyle news which has led us to the kind of journalism we see a lot of today," Nick Filmore told a Waterloo audience recently.

Filmore, the producer of CBC radio's Sunday Morning news show and a former National news editor, said defining news is a major problem.

The average journalist develops a news sense that governs what stories he or she will do and from what perspective, said Filmore.

A second major problem is the necessity for TV news to make money, he said. Responsible, socially important stories are passed up when the evening news line-up is prepared because they aren't flashy or interesting enough to compete with other commercial programs, he added.

The news presented is too sensationalistic, said Filmore. He cited the coverage of cancer-victim Terry Fox's marathon of hope as an example. Instead of hoping for Fox's run, the media turned it into a drive to create a national story, ignoring the event's real purpose, he said.

TV news also focuses on individu-

als rather than on groups, resulting in a warped view of the organization and its operations, he said. The result is often a story that seems great because of one individual but that has no substance, said Filmore.

Another fault of the media is its obsession with flashy success stories. We are swamped with stories about people like Edmonton Oilers owner and Alberta millionaire Peter Pocklington that have little social or news value, said Filmore.

The quality of our news is also declining because of financial cutbacks, although certain priorities are maintained.

Filmore cited a recent CBC decision to chop one of its few investigative units because the corporation felt it couldn't afford the \$250,000 a year cost, as an example.

However, the CBC recently spent more than \$250,000 on its trip to Katmandu, Nepal, to cover the Canadian climb of Mount Everest. There were a few voice-overs of the climb, a few shots from the top but no actual report of the climb or any investigative reporting, said Filmore.

Meanwhile, the war in Lebanon was escalating, but there was very little coverage of it on the CBC news, and it didn't receive the same attention the Everest climb did, he said.

Even though the recession is affecting news-gathering in other areas, foreign bureaus are still being maintained.

According to Filmore, the bureaus

are not used, because it costs too much to transmit the stories—one and a half minutes by satellite costs more than \$3,000. Canadian TV stations instead buy American news stories and the Canadian reporter on location phones in a story to match up with the pictures.

The major problem with the American news services is that they are well known for their bias—they only report the official position, said Filmore. As a result, Canadians get an American story with a Canadian voice.

Unfortunately, Filmore said he had no idea how to change or improve any of the problems.

Harassment opened eyes

South African abandons home

PETERBOROUGH(CUP)—In January David Melvill had to make one of the toughest decisions of his life.

Would he go into the South African army, as he was being instructed, or leave the country to continue his university education and risk never returning to the land he grew up in!

The dilemma had plagued this white South African for several years. At 17 the vast majority of his friends went into the army as they left high school. He chose the uncommon route of going to university first and postponing his mandatory service in the army. Now the dilemma had caught back up to him. What would he do?

"My friends said look what South Africa has given you; an education, a home. Now it's time to repay. My answer was that my education was based on the colour of my skin, and I felt I owed nothing to the country because of what they've instilled in me through that experience."

These questions never arose in his friends' minds, David says. "For people who've been brought up in the same way as me it's so easy to be completely and utterly unaware. If I was talking like this to a white South African their mouth would be dropping open."

Why did David Melvill find a dilemma where his friends found none? He pinpoints one event as being crucial. "My uncle was a member of the Christian Institute, and he and other outspoken Christian leaders were banned along with the organization in 1977." His uncle had spoken openly against South Africa's apartheid policies and it made civil life for him very difficult; eventually he left the country.

"Nobody in white South Africa normally goes through that harassment and is fully exposed to the police state system. It opened my eyes," said Melvill.

His friends who went voluntarily into the army—and David says the vast majority from a "fairly liberal English school" chose to serve—spent two years doing basic training. Now they can be called up for three months service in any year, for an indefinite period of time.

"So my friends now are going to university and they have to spend three months each summer on the Namibian-Angolan border," where South Africa wages a war to keep its

mineral rich neo-colony, Namibia, firmly under its control.

David's brother volunteered to go into the police force because it involved easier training than the army. His service now involves five-month long postings around the country.

Last December, as David was mulling over whether to obey the army's order to report for service in January, his brother was posted to a police station in a very "upper-class" suburb on the northern edge of Johannesburg. "The station had a whole lot of people detained as 'terrorists,'" David says. "Students who we knew, black trade unionists, members of Oxfam."

His brother's job was to check on these prisoners. He reported to David that all the black people had been tortured and the white students were mentally broken. "That tore my brother apart, and it put the cherry on the top as to my decision," says David.

In January he left South Africa and went to Britain to stay with his uncle and investigate the possibilities for further study.

Even as he left, David was unsure if he had made the right decision. His family was tied down and did not have the option of leaving with him.

He says of his parents, "they fight the South African government in

their own small way. They're certainly anti the system, but they've got to live with it because it's their future, so they can only fight within the system."

Ultimately David didn't feel he could do very much to change white attitudes from within the system.

"They'd have no room for somebody like me. As far as they are concerned they are completely in the right—the threat isn't the blacks, it's the communist. The ideology is that it's a war against communism. For you to point out, isn't there more to black resistance than that, isn't it a liberation struggle—they have no concept of that."

Since going to Britain and then coming to Canada to study at Trent University this year, David has become convinced he did the right thing.

"You don't realize how indoctrinated you are from within the system. I talk about the dilemma when I was in South Africa, now I'm 100 per cent sure I made the right decision. You realize how limited the scope of South African politics is. It's the most freewheeling experience to see things from the outside."

Has he left South Africa forever? "I'm a South African. Period. But there's no way I could live within the system as it stands today."



Boogie with uncle Knowltie

Pugnacious verbalists

•by Brian Wolofsky•

First hockey, then soccer, basketball and football. Concordia has always had its top teams. Few students however, know that our most consistently successful team is comprised solely of pugnacious verbalists. Concordia's debating team, respected throughout North America and the Commonwealth, has been a major force in debating for the last 3 years.

Resurrected in 1973 from the old Sir George Williams Debating Union, the club first gained prominence when current coach Peter Kirkpatrick was named top speaker at the 1977 nationals. In 79-80, the society boasted one of the strongest teams in the world. Last year, 21 separate debaters won over 40 trophies in Canadian American tournaments.

So far this year, the team has won trophies in each of the five tournaments in which it has participated. Included in this are five trophies and a top team award at the prestigious University of Toronto competition. Through the generosity of CUSA and C.P. Air, Concordia also competed in this year's Canadian Championships in Victoria, winning one competition, and finishing third overall.

Currently, the Debating Society is gearing up for their biggest home tournament ever. Through the aid and philanthropy of Molson Breweries Ltd and Librairie Flammarion, the society has already hosted the Eastern Canadian finals and the Canadian French Nationals. This year's Jan. 14 - 16 tournament pro-

mises to be even better than the previous two, with teams coming from all over Eastern Canada and the Northeast U.S., including many Ivy League schools.

"We've modified the typical approach to running a tournament," said tournament director Mike O'Grady, "and we feel it'll turn out very well."

He also made a plea for Concordia students and faculty to come out and judge, "it could be an excellent opportunity for students and faculty members to familiarize themselves with Parliamentary style debating, as well as to have a great time. People don't have to know debating to be judges. As a matter of fact, debaters prefer novice judges because they tend to be more objective."

Speaking about the Debating Society within the framework of the university, club President Pat Moser commented, "students may often feel the Debating Society is just for the intellectual elite. Wholly untrue! Debating is for anyone who wishes to improve their public speaking skills, which are skills lacking to many in the university community. But, they are skills many will find they'll need, both in school, and beyond!"

Summing up the desire to have a lot of people in come to the January tournament, coach Kirkpatrick said, "We're stronger this year than we've ever been before, but there's always room for new people. After all, it's only through fresh blood that we can continue to be as successful as we've been in the past."

Student boozers a myth

EDMONTON(CUP)—Another great myth bites the dust: university students don't drink as much as most people believe.

The rate of alcohol abuse among students is much lower than the rate among the general population, and alcoholism at a campus the size of the University of Alberta is lower than in similar-sized areas such as Red Deer.

Pat Jamieson, a U of A health clinic representative, says there are many reasons why the stereotype of the hard-drinking student is inaccurate.

"An alcoholic is unlikely to remain a student for long," said Jamieson, adding that the uni-

versity system weeds out problem students.

Recent price hikes for Alberta have cut down on drinking too, she said.

Alcohol binges are more of a problem for students than day-to-day alcoholism, according to Jamieson.

The incidence of alcohol-related illness is lower at the U of A this year than in 1981-82. "This is one of the most serious groups of students that we have seen for a while. Perhaps the economic situation, including competition for limited job placement after university, and sexual viral outbreaks account for this very serious attitude," she said.

DECISIONS

In April 1982, a proposal is submitted suggesting the elimination of the varsity football program at Concordia.

The Proposal is REJECTED

At the same time a proposal is submitted suggesting a reduction in the hours guidance Counsellors will be available to Students.

The Proposal is ACCEPTED

Everyday, Decisions are being made that affect the quality of non-academic Services at Concordia.

WHAT CAN YOU DO ABOUT IT?

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Tuesday, November 30, 1982 4-6 p.m.
Vanier Library Auditorium (Loyola Campus)

Members of a Faculty-wide panel will make introductory statements followed by audience discussion. The panelists will be:

Students: A. Megann
G. Murray
S. Richard

Faculty: W. Knitter (Education)
C. Langford (Chemistry)
R. Wareham (English)

Chaired by: S. McEvenue (Principal, Lonergan College)

This forum is sponsored by the Arts and Science Task Force on Core Curriculum. For further information contact John Drysdale, Task Force Director (H-401, 879-4228).

• Comment •

Are civil servants to blame?

Québec, along with most of the Western industrial world, is presently in the midst of an economic recession. Why? Not even the experts, the self-professed economic "scientists," have been able to agree on the principal reasons for our economic malaise.

But the Québec Government, in its profound wisdom, and with the help of millions of dollars worth of surveys, has found the answer. It's those goddamn civil servants.

Anyone who has waited in a hospital emergency room, tried to phone a government agency, filed a rent appeal or visited a social service agency knows these people are all overpaid and underworked. At least that's what the surveys said.

And everyone knows that the "Social-Democratic" Parti-Québécois is a poor manager of the Québec economy or so the surveys said.

Putting two and two together, we come up with 70—Bill 70 that is—the legislation designed to save the government \$521 million by rolling back civil service wages 20 per cent. In order to save even more of the taxpayers' money, the government wants to make civil servants more "productive."

Now the P.Q. is beginning to sound like a good economic manager. They've found the key to

responsible fiscal management—blame your mismanagement on someone else. But make sure your scapegoat is one which the population already hates.

In the past, immigrants have suffered the brunt of economic scapegoating. More recently, some have blamed the large influx of women into the labour force as the reason for (male) unemployment. Now we are being told the civil servants are gobbling up the Gross National Product. And we are swallowing this argument as easily and as quickly as we've swallowed all the others.

It is about time we looked at what we are being fed.

The services provided in our schools, hospitals and social service institutions are so poor because of the government's fiscal restraint. The massive number of employees we think are sitting around the cafeteria drinking coffee are either standing in the unemployment line or are working in private U.S. institutions—because the pay is better.

For sure there are some civil servants sitting in their offices twiddling their thumbs, but they won't be found in our hospitals. It is more likely they'll be found in Social Affairs Minister Pierre-Marc Johnson's office.

And when Education Minister

Camille Laurin tours the Province with his twenty-five "advisors" on School Board reform, it sounds a bit funny when he talks about the "poor productivity" or our teachers.

Let's not be fooled. "Productivity" means lowering the cost per unit—which not only means lower wages, but also higher student/teacher and worker/patient ratios. Increased work loads means fewer employees, which means poorer services.

Bill 70 not only screws government employees, it screws everyone who uses government services. It might be different if the government intended to pump the money back into these services, but it won't.

It needs the money for its own priorities: buying into a dying asbestos industry, rescuing a redundant airline, paying for the pensions and salary increases of Québec's politicians, reforming the educational system from top to bottom, turning Montreal hospitals into chronic-care institutions, etc. All of this reforming, planning and rescuing costs money—lots of it—but even the much maligned School Board Reform plan has more friends than Québec's public servants.

The Common Front of unions, representing almost 200,000 education and health workers, has agreed to the salary freeze originally pro-



posed by the Québec government (with the exception of the lowest-paid workers). This is a far cry from their initial Common Front position and it represents a major concession.

The government has responded by threatening to either stop collecting union dues or by decertifying the unions if they strike illegally in support of their "status quo" demands. Yet the government has also said it will unilaterally legislate a new contract if an agreement is not reached

before the expiration of the present contract. This means that the unions will never be in a "legal" strike position.

The government is using its legislative power to force the Common Front to its knees, it remains to be seen whether the union members will fight or flee. The one thing that is certain is the public will be the ultimate losers.

Peter Wheeland

• Letters •

Hidden sexual desires

Dear Editor:

To the best of my knowledge, I have never harboured any homosexual desires such that, at twenty-five years of age, I am an entrenched heterosexual. It is from this viewpoint that I wish to express my opinion concerning the controversial events resulting from publication of *The Link's* gay issue.

Psychological research has established that those persons expressing anger or violence towards the concept of homosexuality are those who have the greatest difficulty in coping with their own latent homosexual desires. This is the paradox that the

macho characters who perpetrated these depressing acts (threatening letters, destruction of issues) should have to face.

Personally, I am disgusted these individuals have the arrogance to foist their psychological problems on the university populace. This style of repressed thinking belongs in the dark ages—not in this university.

Finally I would try to alleviate any potential slur against the Engineering Faculty. We are dealing here with a few strange individuals who, engineering students or not, were not acting in the 'engineering spirit.'

T. DuBoycé

In defense of the Engineers

Dear Editor:

If the articles we read in your gay issue are factual; the possibility of 50% of the people at Concordia being homosexual or wanting to be homosexual, then there is at least a 50% chance that all the destruction and threatening letters was the work of homosexuals and not engineers

Yes, it was an engineering beer bash Friday November 21st, 1982, but did you know that more than 50% of the people who attended the bash were not engineers? Didn't you know that the 8th floor E.C.S.A. lounge is open for all Concordia students to use?

Furthermore, if we are to believe that the people who deny their own homosexuality and/or hate homosexuals are "closet" homosexuals themselves, then we come to the conclusion that all the destruction was caused by a very large group of

unsatisfied gays to gain more widespread attention and publicity.

We are very surprised and disappointed that within a school which lacks any school spirit, our very own newspaper has nothing better to do with their publications than to point the finger at a faculty that has more school spirit than all other faculties put together.

Don Schaap et al.

Ads for gay issue offensive

Dear Editor:

I'm surprised at your ignorance and pomposity concerning your stand on 'Gay' rights. For the sake of pseudo-intellectualism, which you espouse, you seem to think that by presenting an exploitive and sexist issue, makes you superior to the rest of the population. I'm referring of course to the ads that appeared in your GAY ISSUE. Publishing ads for the 'the only sleazy bar in Montreal' GARAGE, MAX's' hot cruis-

ing bar with naked male dancers or Priape, the 'sex shop gai' (by the way the ad was in the shape of a penis), doesn't help the cause for gay rights. It hurts them. I would be offended if ads for the Wanda bar appeared in your paper. You fail to realize this it seems, and by offending a lot of people you think you have made some sort of silly intellectual point. In fact, you have nullified whatever point you were trying to make by inserting this sort of crude advertising.

Brian Polan

Communications Studies student

No tolerance, no surprise

Dear Editor:

One might say that I am not surprised by this blatant display of ignorance by the Engineering students who have never been known for their intelligence.

We have all seen this type of behavior before in one form or
continued on page 7

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X-country: the best way to enjoy winter

•by Fay Collins•

For the uninitiated, "cross-country skiing" might conjure up images of husky, beer-drinking men in search of adventure and fulfillment by skiing across the Yukon in a day.

It really isn't like that. Take it from one who is not gung-ho about exercise and winter and who is of average physical fitness.

Enthusiasts of the sport feel that cross-country skiing is one of the best ways of enjoying winter. Says Tauno Siren of Siren, an NDG store specializing in cross-country equipment and accessories, "People tend to think of winter and snow as hell. Well, you'll sweat like hell with this. Just keep moving and you'll be warm." To which Sharon Pantella, his daughter and assistant adds, "You can make it as easy as you like."

Cross-country skiing is a sport that was brought over to North America by the Scandinavians. However, it is only recently that its popularity has increased.

Cross-country equipment is relatively inexpensive. A beginner should have to pay no more than \$150 for brand new equipment, which consists of boots, skis, poles, and bindings.

Here is a condensed list of what's needed and how to choose it. For a beginner though it's best to buy your equipment from a knowledgeable salesperson. Siren suggests asking a lot of questions. "If they can't give an answer, walk out."

Of the four pieces of equipment, the one to spend the most amount of money on are the boots. Since this article is geared to beginners, touring boots would be best. Leather is the best material since it breathes, which is important for comfort.

Touring skis are best for the average skier skis should be approxi-



SEE AN EXPERT BEFORE BUYING

mately 20cm above your height, though variables such as height and weight should be taken into consideration. There are three basic types of skis on the market. Wood ones are most forgiving in the sense that you can ski on them without having to wax. Fibreglass skis are made for

motion and absolutely must be waxed. Waxless skis are great for a person who can give the minimum care and who isn't worried about speed. However, they can only be used in certain snow conditions.

Siren recommends buying fibreglass poles because they're more

economical. Bamboo poles are usually imported and are splittable under temperature changes. When measuring for them, they should reach between the shoulder and the armpit.

The most common touring bindings are pin bindings which fit 75mm skis. The bindings attach the boot to

the ski by the toe and leave the heels free.

Waxing can make the difference between a good time and a bad one. The wax must be able to allow you to glide over the snow but not be too slippery that you lose control.

For the occasional skier, there is freedom from the hassles of deciding which wax to use. Wet wax is used for temperatures above freezing. Dry wax is used for temperatures below freezing.

There are also lines of color-coded waxes for selected ranges of temperature. For example, green for 15°F, and above blue for 15-32°F and purple for above freezing, though this varies with different manufacturers.

Clothing is easiest. No need to rush out and buy the latest, most expensive ski creations from Italy. Pantella stresses that dressing in layers that are breathable is the key to being comfortable.

Windbreakers like K-ways are out. Corduroy pants, wool sweaters, cotton turtle-necks, long underwear and light jackets are necessary and acceptable. The purpose to layering is that when you get hot, you can take clothes off and when you cool down, you can put clothes back on. Mittens are better than gloves but gloves give more control.

Now comes the best part of cross-country skiing. You don't have to join those long line of cars heading out of the city to the ski slopes. A half day's skiing is just a bus ride away. The list of places with prepared trails includes Angrignon Park, St. Helens Island, the Olympic Park, Morgan-Arboretum, Mount Bruno, Mount St. Hilaire, and Mount Royal. Municipal parks and fields in the West Island are also good.

So, fellow city slickers, this is your chance to look winter in the eye and laugh hard.

Agenda

continued from page 2

women. Montreal Centre for Personal Growth. 284-0067.

•CARINVAL anyone interested in working on it please contact Mary Latella at 879-4500 or Robert McGarthy at 482-9280.

•CHRISTMAS PARTY with live entertainment, sponsored by Chem Club on Dec. 4, 8 p.m., 7th floor Hall Building. Tickets \$4 at Hall Mezzanine from Nov. 29.

•CONTEMPORARY PHOTOGRAPHY at The Bourget Gallery, 1230 Mountain St., Mon - Fri 9 - 5.

•LOST, one green flying jacket in H-405, call Andrew at 282-6411, leave message.

•CONCORDIA SKI WEEK Jan. 2 -7. Smuggler's Notch. \$179 U.S. or Sugarloaf, \$195 U.S. Call 688-2477 or CUSA both, Hall mezzanine, Weds, 12 - 2 p.m.

•MT. ST. ANNE SKI TRIP Jan 2-9. Seven days, \$232. Call 879-8527, AIESEC Concordia, Guy Metro Bldg. suite 211-4.

•SUGARBUSH VALLEY SKI WEEK Jan 2-7. \$210 U.S. Call Jack Guadagni, Tues. and Thurs. at 11:30 a.m. to 1 p.m., 935-7440.

•NEW YORK CITY \$76 US triple occupancy. Student Travel info Cen-

tre, 6931 Sherbrooke St. W. #311. 482-6724 or 620-6130.

•ACAPULCO \$399 US Dec 26 - Jan 2. Triple occupancy. Student Travel Info Centre same info as above.

•FORT LAUDERDALE \$210 US Dec. 27 to Jan. 5. Triple occupancy. Contact Student Travel Info Centre (see above).

•MONT STE-ANNE \$198 quad. occupancy. Student Travel Info Centre same info as above.

•FORT LAUDERDALE \$279 US Quad. Occupancy. Jan 3 -9. Travel Resource Centre. Call 879-8490, room H-508-2.

•ACAPULCO Feb. 19 - 26 \$415 U.S. based on quad occupancy Travel Resource Centre same info as above.

"This (seminar) doesn't contribute to the arms race," he said. "I'm a dove on these matters, but I'd like to be a well-armed dove. We are not here to build nuclear weapons—that goes on in Russia."

Letter

continued from page 5

another. But that does not detract from the seriousness of this issue. That a group of students in this day and age, still find the coverage of this issue offensive to the extreme that they become violent and destructive at the very mention of the word GAY is deplorable.

In a university the size of Concordia in a city the likes of Montréal one would expect differently. We do live in one of the most tolerant societies of North America n'est ce pas? But yet we still have to put up with this display of abysmal ignorance from the Engineering students, who are really only harming themselves as their image sinks even lower in the university community.

Well be forewarned, when you play with fire you get burned. We will not stand idly by and be harassed by anyone.

Steven Georges Blanchard
History U2

Pentagon

continued from page 1

strators and had to skirt around bodies sprawled out at the entrance.

Pat McGeer, B.C. minister of universities, science and technology, attended the morning session, but wore no name tag and refused to answer reporter's questions. "We aren't, as politicians, actively participating in the seminar," he said later.

Exchange defaced

Another student paper, *The Commerce Exchange*, has been vandalized. Most of the issues of *The Exchange* on the stands of the Hall building sixth and seventh floors were defaced by a large S in red ink marked in front of each Exchange banner.

The paper was defaced just days before 5,000 copies of the Link's gay issue were taken from the Hall building stands.

The Commerce Exchange is put out by the Commerce Students' Association on Sir George campus. It is financed by the Concordia Uni-

versity Students' Association (CUSA).

Paul Arnkvorn, CUSA co-president, said that as a publisher of student papers he would not tolerate it.

"It's unacceptable in an institution of higher learning to partake of such actions," Arnkvorn told legislative councillors last week.

While councillor John Kinloch did not want to give the perpetrators publicity, Arnkvorn said he might publish the name of anyone caught throwing out or defacing student papers.

ZOWIE STAFF

No staff meeting this Friday. Instead, our final one for the year will be held in H-649, Friday December 10 at 2 p.m. Important that all attend to get braced for next term.



CUSA



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Konig, Deborah

Macdonald, Craig

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Dathan, John

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Seats Were Acclaimed

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SGW Campus

Norris Bldg Lobby

Hall Bldg Lobby

Hall Bldg Cafeteria (7th floor)

Loyola Campus

Administration Bldg Lobby

Campus Centre

Vanier Library

Banned Iranian Film Screened at Concordia

•by Gillean Dove•

Tall Shadows of the Wind is an Iranian film which tells the story of a bus driver, Abdullah who because of his greater contact outside his village does not share the villagers' fear of traditional authority.

Banned under the Shah's regime, this 1976 film was shown for only three days when it was banned by Khomeini's government.

Over the weekend the Iranian Student's Association presented the film to small audiences. Though quite different from Western productions it would be worthwhile to have future screenings of *Tall Shadows of the Wind* in Montreal.

Abdullah is the only member of his village who has a sense of his individuality and a disregard for Islamic customs—he smokes cigarettes and drinks whiskey.

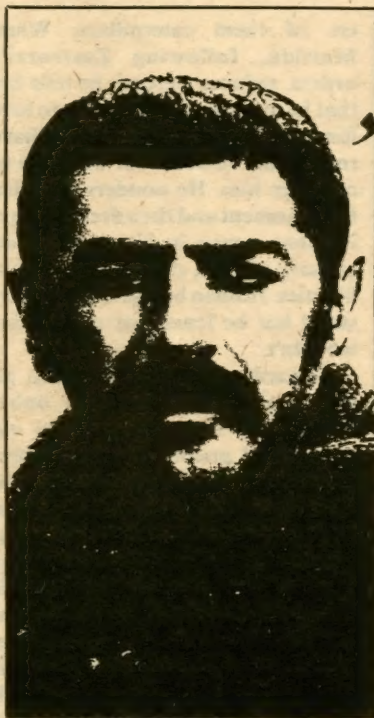
The film is rich in metaphor and symbolism. It revolves around the villagers' fear of a scarecrow—a metaphor of dictatorship—to which Abdullah has mockingly added a human likeness. The villagers' fear of the scarecrow, i.e. dictatorship, grows into a pervasive anxiety characterized by silence, superstition, and inaction. Abdullah is the only one unafraid of the scarecrow, but

through a symbolic chain of events, he comes to a premature end, brought on by the fear and feudal mentality of the villagers.

The strongest scene of the film is when Abdullah, in delirium, dreams of the villagers, clad in red, emerging en masse from the town and setting fire to a long line of scarecrows, the smoke which rises and dissolves in the wind. It is a call for the violent overthrow of all forms of tyranny—political, religious, and historical.

The Iranian Student's Association said that if the director, Bahman Farmanara, or any of those involved with the film-making were ever caught they would certainly be executed.

The film was shown at Cannes 1979, The London Film Festival 1979, and won 1st prize at the Festival du Monde 1979 in Montreal. Visually, the film is a continuous display of exquisite wide-angle shots of Iranian scenery. Farmanara takes his time with the scenes; landscapes and villagescapes are shot in long takes, many without intervening action. To Western audiences who are used to Hollywood's thrill-a-minute, the slow pace of the film is almost unbearable, but through this technique Farmanara is emphasizing



ing the dullness and aridity of rural life in Iran.

The only serious flaw in the film is the acting. Abdullah and the other villagers have exchanges that are more like dead-pan staring contests than dialogues. The monotone acting does an injustice to the typically ebullient Iranian nature, but other than that, the film succeeds as a powerful statement on the ignorance and oppression existing in Iran under dictatorship.

True Split Personality

•by Rebecca Barbeau•

First there was *The Three Faces of Eve*; next came *Sybil*; now we have *The Minds of Billy Milligan*. Daniel Keyes' non-fiction account of a man with 24 distinct personalities is a compelling and disturbing book—the former because *The Minds of Billy Milligan* is highly entertaining and the latter because it doesn't seem right that Milligan's night-marish story should be made into entertainment. The book is a dramatization of Milligan's life as told to the author by Milligan's lawyers, friends, family, doctors and psychiatrists, and several of Milligan's personalities.

William Stanley Milligan was the first person in history to be acquitted of a crime by reason of insanity due to a multiple personality. The story begins with Milligan's arrest for the rape of three coeds in Columbus, Ohio in 1977. As the story unfolds we learn that Milligan's mind splintered into 24 personalities as a defence against the pain he suffered as a child.

Molested by his stepfather, Billy, the original or core personality, was suicidal and his other personalities took over his psyche in order to protect him. Billy was dominated by Arthur, a 22 year old intellectual Englishman who could read and write fluent Arabic, and Ragen Vadascovinich, a 23 year old Yugoslavian strong-man who was fluent in Serbo-Croatian and spoke English with a noticeable Slavic accent. Among his other personalities were children and young adults, both male and female, including Adalana, a lesbian who was the rapist (feminists will have a field day with this one!). Each of Milligan's personalities possessed specialized talents and

took over the scene when these talents were required. Some of these personalities were ultra-conservative, such as Arthur, and some were criminals, such as Kevin, the drug dealer, and Phil, the Brooklynite thug. Several of his personalities were accomplished artists and Keyes has included reproductions of their work in the book.

The Minds of Billy Milligan is a chronological account of the time after Milligan's arrest—time he has spent in jail and in various mental hospitals. Events prior to his arrest are recounted by different personalities by way of flash-back. As a result of therapy he received while awaiting trial and after his acquittal, his 23 alter-egos "fused" into "Billy all in one piece" whom Keyes refers to as the Teacher. However, because of much public out-cry, he was removed from the private mental hospital and placed in an institution for the criminally insane. This experience, Keyes tells us, was traumatic for Milligan, and he has again "defused" into many separate personalities.

Although this book is non-fiction, it reads like a detective thriller. Anyone hoping to gain insight into the whys and where-fores of multiple personalities will be disappointed with *The Minds of Billy Milligan*. Keyes only describes what happens to Milligan. He does not tell us how such a condition is treated or offer any theory about why this phenomenon occurs. In any case, this book is destined to become a best-seller and will, no doubt, be made into a Hollywood movie with Robert DeNiro, that great chameleon actor, playing Billy's various personalities. *The Minds of Billy Milligan* by Daniel Keyes is published by Bantam Books. (448 pp.)

Gillis Dances From the Heart

•by Effie Richard•

What can be said about Margie Gillis that has not already been said? This 28-year old Montreal dancer, who has been called a Canadian cultural ambassador by Pierre Trudeau and a knockout by a New York Times dance critic, is indeed most impressive. She has a strong stage presence and is capable of a great change in dance moods. Hers is a very individualized sort of modern dance which draws on her own personal experiences: emotional pain, anguish, are all expressed.

She is performing at the Centaur Theatre until Dec. 12. There will be three different programs: some evenings she will be dancing alone, other evenings she will have as guest dancer Louis Guillemette, or her brother Christopher, who is with the Paul Taylor Dance Co. of New York.

Although she has been involved in dance most of her life, it was not until ten years ago that she became seriously involved in it. In 1978, she came to the attention of the public when she appeared at the Octobre en Danse festival. Thereafter she gave one-woman shows and became known as a new and exciting dancer.

She also does most of her own choreography. However, at last Thursday's performance, the worst and the best works were created by others. The former, by Paul-André Fortier, was a rather inane effort that featured a giant female King(?) Kong and a tiny man—a reversal of the usual sexual roles. The other work, "Premonition", was the most outstanding number of the evening. Choreographer Linda Rabin made this work well suited to Gillis' talent

and temperament. It made a dramatic statement about the unthinkable: the horrors of a third world war.

The five other dances that night were created by Gillis herself. Her choreography is rather loose and does not contribute greatly to the concept of each work.

She is most remarkable in the act of dancing. One senses that her passion for the dance is more than just dedication - she seems to be driven to it, as if there were a therapeutic need to perform.

Her ability dazzles and amazes us. Yet there is a serious fault which is not immediately evident because her exuberance seems to eclipse everything—and that fault is that her performance does not move us. Her energy and emotions are not disciplined and rechannelled into an art form, instead they are presented to us raw. Some people would say that

this is more real and therefore preferable, but the problem here is that while we watch her joy or anguish, we do not feel it ourselves because it has not been communicated. She is technically weak and thus lacks the tools of communication. This lack is what diminishes her performance. Her dance is more like entertainment than art because we do not live it as she does, we just watch it. We do not grow or change through this experience; we remain the same.

As a result she has to spell things out to the audience. Grimaces, sighs, words, labored breathing, props and music with lyrics are used so that the message of the dance is clear. This is a bit annoying.

Miss Gillis has the potential for greatness; but as it is now, when the show is over and the audience goes home, the performance is all too soon forgotten.



Monkland Dance Theatre

•by Effie Richard•

For the next four Sundays at 2:30 in the afternoon, the newly reopened and refurbished Monkland Theatre will be continuing the dance festival called, "Les Dimanches Dansants."

This venture, which is a joint effort of the Monkland, and the Association of Dance Education in Quebec, consists of dance films, lectures, and demonstrations by a local choreographer.

The theatre which was built early in this century, retains the style of that period. It has the elegance of an old but well preserved bourgeoisie, who was born in another era but is miraculously still good for a few more decades and perhaps longer.

Last Sunday, Nov. 21, was the first day of the festival, and it was a disappointment. We were kept waiting for almost one hour before things got started. Then the choreographer, Howard Richard of Pointépiénu dance studio, appeared to say that two of his works would be performed by the students of the school. This live performance was all too brief—it couldn't have lasted more than fifteen minutes, and it was unimpressive.

The first piece was a bluesy number danced to a 1930s type music. The lighting effects were interesting. The second work had

gorilla-like movements by the dancers moving to a strong jungle beat. The efforts were so unsubstantial that they could only be considered as studies or sketches, at the most. This performance was not high calibre enough to attract the Montreal dance world to this festival, and this shortcoming could also prevent any potential converts from getting turned on to dance.

Then immediately after, there followed the screening of the film, *Fame*. Unfortunately this is not a milestone in cinematographic art; it was boring, banal, and superficial. The music, however, was outstanding, and won the film its only Academy award.

The interest of this film at this showing was its dance numbers, but these were too few to allow choreographer Louis Falco's ability to appear. There were a couple of teeming multitude scenes, but these were more acrobatic than choreographic. Falco at his best was seen only in the finale, and then only briefly.

Things may be better next Sunday, Nov. 28. John Stanzel, who is the leading tap dance teacher in Montreal and who is also the scintillating star of Les Grands Ballets, will be the guest at Les Dimanches Dansants. The film to be shown is Rogers and Astaire in, "Shall We Dance?"

Zastrozzi is a Study in Nastiness

•by Grace Rostig•

Zastrozzi is a legendary criminal who is spoken about in hushed tones in the sitting rooms of the upper echelons of 17th century European society.

Zastrozzi, The Master of Discipline, is a play dealing with the various kinds of nastiness that people inflict on each other.

It was written by a Torontonian author named George Walker who didn't attend the New York showings of his play and also didn't reply to an invitation sent to him by the Concordia Theatre Department. I suppose that if he wrote it he doesn't have to see it.

I went to see *Zastrozzi* and I was convinced. Of what I am as yet unsure, but the script is charged with satirical tidbits of nastiness on society and the state of mankind. The acting is professional and at times inspired, especially in the case of Julie Lemieux who plays Victor.

There are two camps in *Zastrozzi*: evil is represented by Zastrozzi and his two followers, Matilda and Bernardo; good is upheld by the characters of Verezzi and his tutor Victor. The costumes, from Verezzi's mauve knickers to Matilda's "red, black and leather," are excruciatingly appropriate to the characters wearing them. The stage, made up of wide stairs, gaping abysses that the actors are constantly jumping over, and grotesque, swirling pastel coloured backdrops, has been well designed to force perpetual movement, a factor that ensures that the play just does not get boring.

Zastrozzi is directed by Paul

Hanna, a freelance director who has worked all over Canada, though never before in Montreal. The cast is made up of Con. U. Theatre students and faculty as are the stage in lighting crews, as is every other conceivable human component necessary to putting a play on the stage and keeping it there.

It becomes known to the audience that Zastrozzi once defaced a painting that hung in a museum and then murdered the artist because he was untalented but, more importantly, in order to prove "that even artists must answer to someone." In the play he is out to get Verezzi because Verezzi and his father had murdered Zastrozzi's mother.

Matilda is a raunchy, sado-masochistic bitch who is in love with Zastrozzi because they are a match for each other in every way, but who will have sex with anyone who will beat her well. "It's not that he beats me, it's how he beats me," she says of Bernardo to Verezzi.

Bernardo is a simple and cruel henchman. He murders and plunders because that is all he is good at. Though he does not understand Zastrozzi, he follows all his orders blindly only to be killed by his master in the end for the many crimes that he has vagrantly and joyfully committed. We must all, after all, Zastrozzi tells the audience, know our limitations and realize that sometime we will become answerable to someone.

Verezzi is above all a comical figure. He is a man who claims to be a visionary who has 200 and some-odd followers, some of them people, oth-

ers of them caterpillars. When Matilda, following Zastrozzi's orders, seduces Verezzi, he tells her that he loves her and begs her to love him. She replies that he would have to beat her in order for her even to consider him. He ponders this idea for a moment and then declines, saying that a man in his position, an emissary of God, cannot take certain liberties. Human beings might understand but he fears that caterpillars wouldn't.

Towards the end of the play, all the characters converge, unbeknownst to each other, in an old abandoned prison. Verezzi is literally dragged there by Victor who had had to knock him unconscious in order to take him to the hideaway. While the whole cast of characters engage in inevitably and true to life fatal fencing matches, Verezzi lies unmoving on the floor. When everyone except he and Zastrozzi is dead, he awakens to find himself confronted with the man who he had always believed was a figment of Victor's imagination. The "good" wakes up to find that the "evil" is very far from being imaginary.

Victor is an old man who had been a friend of Verezzi's father. He had promised to protect Verezzi from Zastrozzi and, in the end, after much philosophical and physical duelling he is killed, made answerable by Zastrozzi and to Zastrozzi.

If anyone in the play is a match for Zastrozzi's intellect, it is Victor. He claims to be an ordinary man—he is no visionary and no criminal either, but he is a man who fights to the finish for what he believes in and



who revels, not in a victory but in the fact that he is alive, gloriously alive until he dies.

Julia is a character who belongs to no specific "camp." She lives in the town to which the rest of the characters come and is of a very respectable family. Both Zastrozzi and Verezzi are in love with her but she is little interested in either of them; it seems that it is Bernardo who most catches her eye and her fancy. He kidnaps her and takes her to the prison where he leaves her while he goes off to murder her parents and loot their house. He promises to return and rape and murder her, though not necessarily in that order. Julia had probably never really worried her pretty little head with the question of good versus evil, but she holds her own amidst all the insanity of her new acquaintances. Matilda arrives at the prison, realizes that Julia is the

woman that Zastrozzi loves and, informing Julia of the fact that she wants to kill all virgins, demands a fight. It proves to be Matilda's "finish" first as Julia is better with a rapier than one would have expected.

"*Zastrozzi* is basically the battle between good and evil," said Michel Taillefer, Public Relations man for this play, now being shown at the D.B. Clark Theatre in the Hall Building. The play will run until December 4th, excluding Sundays and performances are at 8:30.

In the final analysis, neither good nor evil triumphs; Zastrozzi, who could easily kill Verezzi tells him to scurry off and hide. He does this because he needs someone or something to chase, to hate, to be inspired by. After all, "death is a continuing process to simplify life" and who wants too simple a life?

Jack Bush—A Great Artist and Humanist

•by Effie Richard•

No, you don't have to be eccentric, bohemian, or reclusive to make it big in the art world, and Toronto's Jack Bush is proof of this: This artist, who a New York Times critic called, "one of our best living painters," was affable, outgoing, and held down a nine-to-five job until he was almost sixty.

The art galleries in the Hall building on the mezzanine floor are presently holding an exhibition entitled,

"The Heritage of Jack Bush." It includes six works by Bush and 20 by several artists who were encouraged and influenced by him. These artists are: Robert Christie and William Pehudoff from Saskatoon, Douglas Haynes and Ann Clarke from Edmonton, Toronto artists David Bolduc, Alex Cameron, Joseph Drapell, K.M. Graham; John McLean of London, England, Darryl Hughto of Syracuse, and Dan Christensen of N.Y.C.

The catalogue which accompanys this show contains individual tributes by these artists, as well as a good exposition of Bush's development.

Color, a most elusive quality, was under complete control by Bush. The elements of form and color are so well balanced that his canvasses appear incredibly simple, satisfying, and inevitable—surely the sign of an accomplished artist. Technically, he uses lots of color, and hardly ever repeats the same color in a work.

He gained inspiration from the smell of a flower, the sound of a trombone, the cracks in a sidewalk, and from even his angina pains. He was trying to present visual equivalents for emotional experiences.

This is not the first time that Bush has been exhibited at Concordia. Almost two years ago, in January 1981, there was a Painters Eleven retrospective exhibition of which Bush was a founding member.

Bush was born in Toronto in 1909, but lived in Montreal until he was nineteen. At the age of seventeen, he became an apprentice in the art department of a commercial firm where his father was manager. At the same time he attended art classes at the Montreal Museum of Fine Arts for two years.

In 1928 he transferred to the Toronto branch of the company. When the Depression hit in '29, he was to have gone to New York City to study, but jobs were scarce, so he remained in Toronto, and studied art there three or four nights a week at the Ontario College of Art. Bush

continued as a Sunday painter while working full time in commercial art and supporting his wife and family. It was only in 1968, when he was 59, that he decided to devote all his time to art.

In the 1930's and '40's, it was the Group of Seven that set the standards of art in Canada. In a 1975 interview, Bush spoke of the backwardness of Toronto during that period—Toronto was in stagnant backwaters as far as the mainstream of art was concerned.

There was no ebb and flow of ideas until 1945, when something "big" happened in Canada: Life and Time magazines began publication, and Skira art books were being imported. Bush and his artist friends saw for the first time what was happening on the international level. As well, they were affected by the return to Canada of John Lyman, and the work of Montreal artists Riopelle, Borduas, and de Tonnacour. And to add to that, commercial air travel had started making the trips to New York relatively easy.

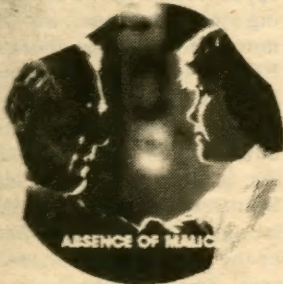
In 1953, a number of Toronto artists, including Bush, Harold Town, J.E.H. Macdonald, and William Ronald, grouped together to form the Painters Eleven. Their purpose was to have shows together, and to introduce abstract expressionism to Canada; but they only succeeded in shocking Hogtown and receiving scathing reviews from the critics.

In 1957, Ronald was given an exhibition in New York. The re-

nowned art critic Clement Greenberg, who was there, expressed interest in the Toronto group, and soon after went to Toronto to comment on the artists' works. He advised Bush to stop imitating the frenetic American style, and to follow instead his own way, which he would discover through struggle and simplification. Bush followed this advice, and his mature style developed. In time he was having exhibitions and selling internationally, and only afterwards in Canada.

Bush died from a heart attack in January 1977.

A Boston critic considered him, "not only Canada's leading painter but the first to achieve truly international importance." But the artists in the present exhibition also considered Bush a great human being. He gave them confidence and support; he encouraged them to become the artists they were capable of becoming and to go beyond—to surpass even the greatest painters. "The whole idea was to knock the ball right out of the ball park."

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PARTICIPATION

En forme...pour mieux vivre!

Newcomers shine

Icemen pad win column

•by Joey Berdugo•

It was shades of minor league hockey this past week as the Stingers men's team played a gruelling four games in four nights. The Stingers fared well, winning three of four but losing a heartbreaking non-conference game 3-2 in overtime.

There were added bonuses from the week's tough schedule; the fine play of the junior varsity players inserted in the line-up; and the coming together of the ex-Bishop's trio of Paul Bedard, Bob Vigliotti and Kevin McGovern. Bishop's University may have disbanded their varsity hockey program, but as Concordia Coach Paul Arsenault says, "Gaiter hockey is alive and well."

The four game stretch began Wednesday at Trois Rivières as the Stingers defeated les Patriotes 4-2.

Thursday night the Stingers travelled south of the border for their annual confrontation in Potsdam, New York against the Clarkson Golden Knights. Adjectives such as aggravating, upsetting and horrendous come to mind when describing the officiating at the Walker arena.

The first period was exciting, with both teams getting good scoring opportunities. The body contact was fierce but the referee let the teams play their game. It wasn't until the 16:46 mark that Bob Vigliotti broke the scoreless tie by deflecting Claude L'Abbé's shot. The period ended with the Stingers ahead 1-0.

The second period brought trouble. Midway through the period the Stingers had a good scoring opportunity stopped by Clarkson goalie James Falle. As so often happens, all ten players on the ice congregated around the Clarkson crease. A little bit of shoving and a little bit of pushing but nothing major. The referee, however, thought differently, and penalized all the players on the ice. Two from each team for roughing and the remainder for delay of game. Needless to say the game went downhill from that point on.

Seconds later Stinger defenseman

Derek Watt drew a two minute minor penalty for hooking and a minute later two more players (one from each team) were sent off for, you guessed it roughing.

It was hard to distinguish between the player's bench and the penalty box.

The game kept getting rougher with sticks being carried higher and higher, it seemed like it was only a matter of time before a major altercation would break out.

The Stingers were killing a penalty when at 17:03 Gordon Sharpe tied the game on a pass from Deron Bauer after Stephane Héon had stopped the first two shots. Héon faced 46 shots in the Stinger net in the game and made some outstanding saves.

Tempers reached their boiling when Concordia's Derek Watt and the Knights Gordon Sharpe were ejected from the game at 18:41 for fighting. The second period ended just in time, with a 1-1 tie.

The game went into overtime after the teams had exchanged third period goals. Clarkson dominated the third period directing over 20 shots toward Héon. They only managed one goal however, with four minutes remaining when Michael Harvey shovelled a shot past a sprawling Héon.

The period became rougher as it went along and another fight broke out at 8:28. Claude L'Abbé received a stick in the eye from Clarkson's Bob Lenney and the fight was on. Both players received five minute majors but only L'Abbé was thrown out of the game.

With the Knight's leading 2-1 and only two minutes remaining it looked like the game was over. Clarkson kept the pressure on while aiming for an insurance goal.

But Concordia's Gilles Hébert found himself at center ice and passed the puck to a streaking Kelly Kavic who found himself face-to-face with the Clarkson goalie. He faked to the left, waited for Falle to



A pile of players in front of the Laval goal, in action from Friday's game which saw the Stingers easily trounce the Rouge et Or 6-1.

The Link: John Jantak

commit himself and put the puck in the right hand corner.

The game was going into overtime.

In regulation time Concordia had amassed 48 minutes in penalties and Clarkson 37. Neither team wanted the extra two minutes in the 10-minute overtime period. Both teams had good chances to end the game and with two minutes left it looked like the game might end in a tie.

At 8:18 Ron Stoneburgh was called for slashing. The Knight's put on an awesome powerplay, keeping the Stingers in their own zone. Concordia finally managed to clear the puck out of their end or so everyone thought Stingers were victimized by a blatant off-side that a linesman forgot to call. The game ended with twelve seconds remaining.

The following evening the only team to defeat the Stingers in league play visited the Loyola rink. The Laval Rouge et Or certainly did not come to play hockey as they were soundly trashed by the Stingers 6-1. Paul Arsenault sat out six regulars

and played six junior varsity players.

"It was a combination of reasons," explained Arsenault, when asked about the new look Stingers.

"One reason was to give a chance to the JV's also to rest some players because of the tough four games in four nights, and also I'm not very happy with some of the varsity players play."

The JV's fared very well with two of the players getting their first goals in varsity uniforms. William D'Ambrosia scored unassisted in the second period on a wicked shot and Frankie Morris scored the Stingers sixth goal on a beautiful individual effort with one minute left in the game.

Randy Duncan played his second game in nets and came within six minutes of earning his second shut-out. The line of Bedard, Vigliotti and McGovern participated in three of the Stingers six goals and all of Concordia's goals the following night at McGill.

Overcoming a slow start and an injury to Bob Vigliotti the ex-Bishop's line has finally come together and will be a major weapon in the Stingers arsenal down the road.

The Stingers ended their string of games with a close win over a fiery McGill team, 3-1 at the McConnell winter stadium.

Grey Cup

continued from page 12

than nine, or not more than 11 such uncommon utterances' (Why use one word when we could use 10)?

"If Moon Unit Zappa married Warren Moon, she'd be Moon Unit Moon," somebody said. The tone was set for the rest of the half.

The rain was really starting to come down. Edmonton and Toronto did an interesting job of playing Alphonse & Gaston. "You take the ball, my dear Argonaut." "No, you take the ball, my dear Eskimo." Toronto was faltering in the second half. In fact, the only two points they managed in the half were because the Edmonton centre snapped the ball into his own endzone (I guess they

wanted to keep it close).

With about two minutes to go our prof asked "Should I turn off the TV?"

"No," someone replied. "What if somebody scores a 110 yard touchdown right after we shut the set? How could we face our friends?"

The game finally ended, but not before one of the announcers said "The Argos have a future in front of them."

"Where else would their future be?" our professor asked.

Grey Cup 1982 has come and gone. After an intensive game, we armchair athletes must sit back and relax, and wait for Grey Cup 1983 in Vancouver.

"Are they going to take pictures of them in the showers?" somebody asked as the cameras waited in the locker room, and we shut off the set.



"Where's the puck," says startled Laval goalie. It's too late as Frankie Morris' shot from the left side has already beaten the netminder. It was Morris' first goal in a Stinger uniform.

The Link: John Jantak

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Stingers place fourth

St. John's wins first classic

•by Barry Silverman•

The spirited St. John's Express huffed, puffed and chugged their way to win the eleventh annual Concordia classic women's basketball tournament this weekend.

The Stingers finished fourth, winning one game and losing two.

The St. John's victory was as much a surprise as the snow that fell this weekend. The sole American team in the eight-university affair was expected to do well. They were supposed to have more talent than the Canadian squads. They didn't. The Express won the tournament with spirit and determination, as well as some measure of talent. It was St. John's first win at the classic. The team from New York has been here for five straight years.

"This is the weakest team I've brought up here in five years, we've got four freshmen and four sophomores, but this is the most enthusiastic team I've ever coached. We weren't the strongest team overall but the enthusiasm that we had really helped us win," St. John's coach Don Perrelli said.

Though the Stingers finished fourth, they could have easily been in the final against St. John's. Concordia's only tournament win was in 1976.

The Stingers started off well, beating Winnipeg 68-62, in the first round. The Stingers built up a 14 point lead at half time and held off a late surge by the Lady Wesmen for the win. Sue Hylland was Concordia's high scorer with 17 points, while Winnipeg's Beth Cochrane led all scorers with 22. Cochrane was later named to the tournament's all-star team.

Second round play saw the Stingers meet the powerful Laurentian Vees. In what probably was the most exciting game played at the Loyola gym yet this year, the Vees edged the Stingers 64-63, to advance to final game.

"I'm happy with the way we played,

we played a good game, it was the score that was disappointing," Stingers coach Mike Hickey said.

"It was one of those games where last shot wins, it could have gone either way," said Laurentian coach Peter Ennis.

The Vees and Stingers were tied at the half 30-30. Concordia's Beth Mansfield sank a shot with only eight seconds on the clock to bring the Stingers within one, but the Vees gained possession and ran out the clock.

The Stingers third and final game was against Bishop's, for third place in the tournament. The Stingers looked sleepy and were beaten 70-45 by the Lady Gaiters.

"We were awful, that's not us," said Hickey of his team's lacklustre performance against Bishop's.

"It's the first time we've played them this year, but they're (Bishop's) not 25 points better than we are," Hickey said.

St. John's victory in the classic marked the second year in a row that an American has won the crown. Providence won last year. The only other U.S. teams to win the classic were Southern Connecticut in 1975 and Queen's College in 1973.

St. John's opened the tournament by nipping McGill 72-75.

"It was a tough scrappy game and a real good test for us," said Perrelli.

In other games from the first round, it was Bishop's outclassing Guelph 69-48. Bishop's Andrea Blackwell scored a tournament high 31 points to lead the Lady Gaiters.

In a battle of two perennially strong teams it was Laurentian coming from behind to score 55 points in the second half and defeat the University of New Brunswick Red Bloomers 77-64.

In second round action, while the Stingers were losing by a single point to Laurentian, St. John's had their hands full with Bishop's. St. John's eventually beat the Lady Gaiters 57-52.

"I think Bishop's was the strongest team here and it says something that we got by them," said Perrelli.

In other games from the second day it was McGill 74-66 over Guelph and UNB beat Winnipeg 70-55.

Attendance at the tournament was not overwhelming. There were about 200 spectators at Thursday's and Friday's games and about the same number on/hand when play began on Saturday.

In final round play it was Winnipeg winning their first game in the tourney by downing Guelph 61-50. Winnipeg finished seventh, while Guelph was last. McGill claimed fifth spot by trimming UNB 72-63.

In the championship game St. John's ran up a 20 point lead in the first half but saw that go by the boards as Laurentian cut down the Express's running attack, at the half St. John's led 43-34.

"At half time I told them that we're still in a game, we lost a 20 point lead and if we stand around and try to run down the clock we'd get beat," Perrelli said.

"I told my girls to concentrate on defense (Debbie) Beckford is going to score 25 points no matter what we do. We played well in the second half, we just came up a little short," said Laurentian's Ennis.

St. John's Debbie Beckford scored as many as Ennis said she would (25). But it was the Express's Anne Marie McNamee that made the difference. McNamee scored 23 points for St. John's.

With five minutes to play in the game Laurentian had closed the gap to five points. With three minutes to go the Express led by only three. It was the closest the Vees got as the score ended 67-62.

While a lot of Americans were tasting turkey this weekend the only American team at Concordia's tournament tasted victory.

The Stingers are already thinking about their rematch with Bishop's at home Dec. 7.



The Link: Jacques Tetreault

A pair of fours. The Stingers' Jill Southgate comes head-to-head with Lynn Poulson of Bishop's. Poulson led the Gaiters over the Stingers and was named to the tourney's all-star team.

11th annual Concordia Classic results

St. John's	75	McGill	72
Bishop's	69	Guelph	48
Concordia	68	Winnipeg	62
Laurentian	77	UNB	64
McGill	74	Guelph	66
UNB	70	Bishop's	57
Laurentian	64	Concordia	63
Winnipeg	61	Guelph	50
McGill	72	UNB	63
Bishop's	70	Concordia	45
St. John's	67	Laurentian	62

Most Valuable Player

Debbie Beckford, St. John's

All-Stars

Barb Tucker, Laurentian
Lynn Poulson, Bishop's
Linda Marquis, McGill
Sue McMaster, UNB
Beth Cochrane, Winnipeg
Joann Bourque, Concordia

previous winners

1981 Providence
1980 Bishop's
1979 Bishop's
1978 Laurentian
1977 Laurentian
1976 Concordia
1975 Southern Connecticut
1974 Laurentian
1973 Queen's College
1972 Dalhousie

Grey Cup with a prof

•by Avi Goldstein•

The Canadian Fall (Winter?) Classic. The height of Canadian identity. The epitome of Canadian unity (CTV and CBC actually cooperate on a telecast). Yes, the Grey Cup has come and gone once again. Once more we are given an opportunity to watch the Edmonton Eskimos and their American players beat another CFL team (Toronto Argonauts this year) and their American players for the championship of Canadian football.

Montrealers were fortunate this year. The Grey Cup was played in Toronto, so we didn't have to endure a full week of Grey Cup spirit. Nobody around here pretended they were a cowboy and rode off into the sunset (well, the lobby of a downtown hotel). We didn't have to endure rowdies from all over the country getting plastered on the Mackenzie brothers' favorite product (our rowdies can do fine by themselves).

We were fortunate. We didn't have to go outside and endure the cold and worry about how the Argos and the Eskies would be able to play in our below zero weather. We were able to look at the television screen and laugh at the fools playing football in pouring, one degree weather. Didn't their mothers' ever tell them to come in from the rain?

There were 12 of us gathered around our professor's living room for brunch (thanks Don!) and a make up class. "I didn't realize when I scheduled the class that it conflicted with the Grey Cup," he said.

In the spirit of a true Grey Cup coach he outlined our options so that we could choose the proper play.

We would watch the game, and quickly turn the sound off the television at commercial time, he said, in order to learn about the stock market, he said. At half-time we would do some serious analysis.

After a few minutes of the first quarter the lecture began, as we set out to ignore the game and discover the intricacies of the bull and bear market, complete with visual aids.

Suddenly, someone whispered "touchdown" and the cry echoed around the room. Someone else quickly jumped to the volume controls to get a replay of the Argos score as they pulled ahead 7-3. Perhaps a Toronto team would finally win something.

The lecture continued once again. Alas, the Eskimos returned the favor, and pulled ahead 10-7, as the cry of "touchdown" once more echoed around the room. "I guess we'll watch the game until half-time," said the Professor.

Half-time was quite exciting. With Ukrainians dancing in the background, the intricate details of the various stock markets were suddenly rendered comprehensible (we were able to understand them). Not so the football game as the announcers and players struggled to sound like they all had PhDs in Latin. The theory seemed to be "for which reason should we utilize one not uncommon utterance, when there exists the possibility of putting in action not less

continued on page 11



The Link: Jacques Tetreault

The St. John's Express gathered round for a team photo following their win over Laurentian and the tournament championship. After coming to the tourney for five consecutive years the Express finally won for the first time. Debbie Beckford (front row, second from left) was named the tournament's most valuable player. Beckford scored 25 points in the final game.