

the Link

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Concordia University
Montreal, Quebec

the Arts



Yes for by-laws, ANEQ

Fenwick & Longpré

After a record voter turnout of over 1600 or 7.6 per cent, the results of the Concordia University Student Association general elections and referenda are in.

Students have voted 84 per cent in favor of CUSA's new and improved by-laws, taking legal ownership of the association from the university administration to the students.

CUSA will now have to renegotiate contracts with the university to better protect student space and rights. Elected officers are now accountable to the student body, the shareholders of the new corporation.

In the second referendum, CUSA was given the go-ahead to join the Association Nationale des Etudiants-es du Quebec (ANEQ), and turning down the options to join other provincial student group, RAEU, or not to join any group.

After a head-to-head campaign with opponents Tim Nellis and Craig Macdonald, Terry Fenwick and François Longpré were elected to the CUSA co-presi-

dency. Longpré and Fenwick won 54 per cent, or 897 votes, while Nellis and Macdonald got 46 per cent or 771 votes.

Fenwick and Longpré are familiar with the inner workings of CUSA and the university; they both served as CUSA executives this past year and legislative councillors before that.

And as for the legislative councillors, who under incorporation become Directors of the Board of CUSA, the work is only beginning.

These students were elected:
Arts & Science: David Baird, Scott Ferguson, Paul Gott, Deborah Konig, Robert Lachance, Gilles Laurence, Stella Lumia, Genevieve Morin, Michael Thompson, Peter Wheeland and Greg Zador.

Engineering: Tim Collins, Fred De Luca, Richard Guevera and Silvia Romero.

Commerce (By-Election): Patrick Chatelain, John Dathan, Peter Diekmeyer, Michael Leblanc, Terry Lee and Domenic Pappadia.

Prof paranoia curbs evaluation

•by Steve O'Hara•

Imagine finding out how well a professor teaches his course and being able to rate that course against others before signing up.

In August 1976 a Course Evaluation was published at Sir George. It was the compiled results of questionnaires submitted to all undergraduate students asking them to grade their courses and professors.

A total of 39 Sir George professors refused to submit some or all of their courses to the questionnaire.

According to Jean Robertson, CUSA's researcher, the threat of lawsuits brought by professors against the Sir George Day Students' Association was one of the reasons the evaluation was not published the following year.

Studies published by the Journal of Educational Psychology, the Canadian Association of University Teachers and the Ontario Federation of Faculty Associations, (OFFA), state that course evaluations performed by students are a reliable method of assessing professors and their courses. The studies said the course evaluations, in general, are free of bias. Students with low marks are not more critical of their teachers than students with

high marks.

Some professors fear that unless teachers hand out good marks, their students will carry a grudge which will be expressed as a negative evaluation.

Another argument is that students are not qualified to pass judgment. Such a judgment should come from a professor's peers, people with a thorough knowledge of the subject material.

Many professors feel course evaluations reflect the teacher's style and personality more than the quantity and quality of the information presented.

Professor Shlosser of history told of one professor she would have marked poorly while she was in his class. His style and personality were disagreeable, she said. Years later, however, the information she gained from him proved to be so useful that she now considers him the best teacher she had.

The OFFA seems to provide some evidence to support this argument. Harry Murray, author of their report said that course evaluations "should be supplemented by other tests to get a fairer picture of a teacher's ability."

Some professors fear that published course evaluations would compel them to set their standards for popular, rather than academic reasons.

The Learning Development Centre claims that roughly 80 per cent of all Concordia courses are subject to evaluations. The current course evaluations carry little weight.

The individual department decides whether or not it will administer course evaluations and what questions will be asked. Individual professors can choose not to allow evaluation of their courses.

The results of the evaluations are seen only by the professor, the chairman and/or the personnel committee of that department. The professor can choose to ignore the evaluation.

According to Paul Arnkvarn, CUSA co-president, there is little that can be done when a professor is given a bad course evaluation, especially if the professor is tenured. "Short of assassination, little can be done to remove a tenured professor," said Arnkvarn.

Department Chairs, most of whom are or have been professors themselves, are highly unlikely to take action against a professor on the basis of a course evaluation, according to Arnkvarn.

He went on to say that action is more likely to take place if students come forward to the department chairman to lodge complaints against professors.

Published course evaluations would compel professors, even tenured ones, to be responsive to student criticism or face empty classrooms and a poor reputation in the eyes of the students. Some professors feel the result would be more far reaching than that.

"Empty or near empty classes in a department top heavy with professors may prompt the administration to let certain professors go," said Jean Robertson.

Professors fear that the course evaluation, if published, would not take into account many relevant factors. For example, a novice teacher may rank poorly against a professor who has taught the course for several

years. Given time, however, the novice professor may develop into a great professor.

Course evaluations are based on the course the professor taught last semester. Students reading the evaluation would shy away from the course the following semesters assuming the course has not changed.

But the professor reads the evaluation too and may have radically improved the course only to find few students in it.

Another fear is that the professor with a large class will receive a lower mark than a teacher with a small class. One professor expressed the fear that one negative evaluation could shake a professor's confidence to such an extent that he or she would have trouble facing a class again.

Since the late 1970's the publishing of course evaluations has a high priority on CUSA's agenda. Government cutbacks have been the primary concern.

"The shortage of teaching positions has caused faculty to become generally more defensive and thus more resistant to the idea of published evaluations," Murray said.

Published course evaluations can give students a greater say in their education. Professors can become more responsive to the needs of students. The stakes are high: the quality of education verses the reputation and career of professors.

YMCA working in El Salvador

•by Peter Schwenger•

El Salvador: Another Viet Nam? was the first of four films dealing with human rights, being shown by the International Programs of the Westmount, NDG, and downtown YMCAs.

The El Salvador film was introduced by Sandra Pentland, director of the International Program at the downtown, Y. She has visited Honduras six times.

The program was set up in 1980 when they began supporting refugees from war-torn Central America. The Y was later invited by Canadian churches to become more involved in helping refugees, and several members of the Y have joined church delegations to El Salvador and Honduras to work in the refugee camps and to observe the situation there.

Pentland described the plight of a young Salvadorean woman who was forced to leave her village and run to

the Honduran border when it was reported that Salvadorean soldiers approaching, looking for, "enemies of the state." This, Pentland said, was a fairly typical story. "Try to imagine yourself in this sort of situation," she said.

After a brief history of the situation in El Salvador the film was shown. Had it been made by the NFB it would have certainly been branded foreign propaganda by the U.S. Justice department. But the film is American, made by a small New York company.

A black and white clip opens the film with a member of Kennedy's State Department saying, "we've supplied them with planes but no pilots, guns but no soldiers. No Americans will fight in Indo China. It will not be another Korea." The film cuts immediately to Reagan's Under Secretary of State, Bushell, saying "We are sending helicopters, jeeps, and M-16's and some military

advisors who will not go into any areas where fighting is occurring. This will not be another Vietnam."

Interviews, news clips of members of the Salvadorean and American governments, Salvadorean refugees and freedom fighters, and clips of a U.S. Senate committee's enquiry into U.S. involvement in Latin America form the body of the film.

One very good sequence is of a member of the State Department in a news conference saying "I can't tell you anything right now without risking our intelligence situation...a yes or no answer could hurt us. We have at this time no intelligence."

The film does an excellent job of providing information about the situation in El Salvador from the people's point of view, including a brief history of how it all evolved.

"It is a disturbing, but not a depressing film," Pentland said after the screening. "There is a lot of hope in the refugee camps. The reason why the people have a lot of hope and spirit is because they believe they have taken their destiny into their own hands and will one day go home and build their own society," she said.

A member of the audience, feeling that there are enough problems here in Canada, questioned Pentland's reasons for going to El Salvador. Pentland agreed there are problems here but said she finds the situation in El Salvador more grave.

According to Pentland the purpose of the film is to inform and get "people to look at the situation somewhere else, to raise questions." In this it was successful. If the other films in the series are as well done and as informative as this first one they will be very worthwhile seeing.

The next film is on South Africa and will be shown March 15 at the Westmount Baptist Church, 411 Roslyn Ave.

Students, profs protest Bill 111

Thirty-six members of Concordia's Education department, both professors and students, have sent off a petition protesting the severity of Bill 111.

Education student Nick Barker said they sent the petition off this week while the teachers are attempting to negotiate with the Quebec Ministry of Education.

The petition calls for the PQ government to honor its 1976 commitment to provide a "social democratic" government and "to withdraw or modify these decrees" so Quebec schools can operate in a healthy environment, and so meaningful negotiations can take place.

Barker urges other Concordia departments to join in the protest and send similar petitions.

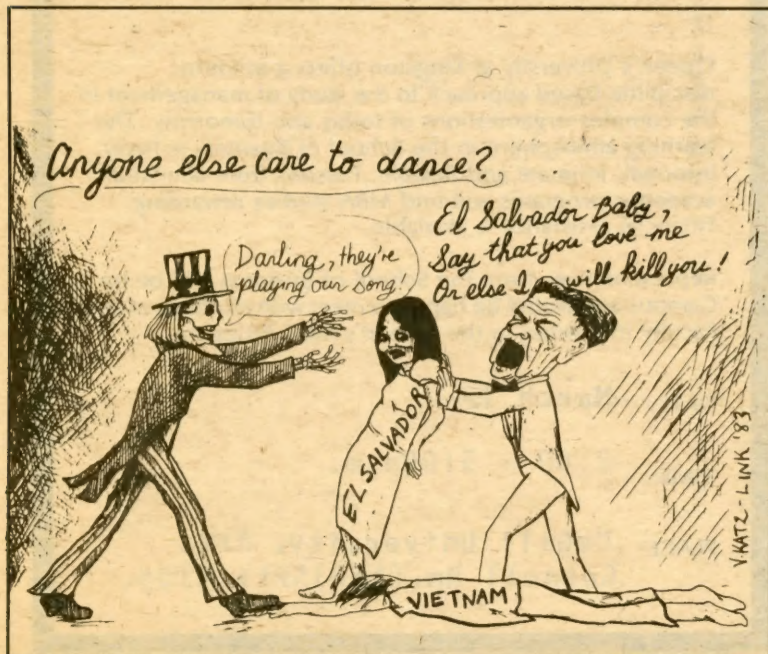
Election Mishap

The voting was marred by misinformation in the Fine Arts Building.

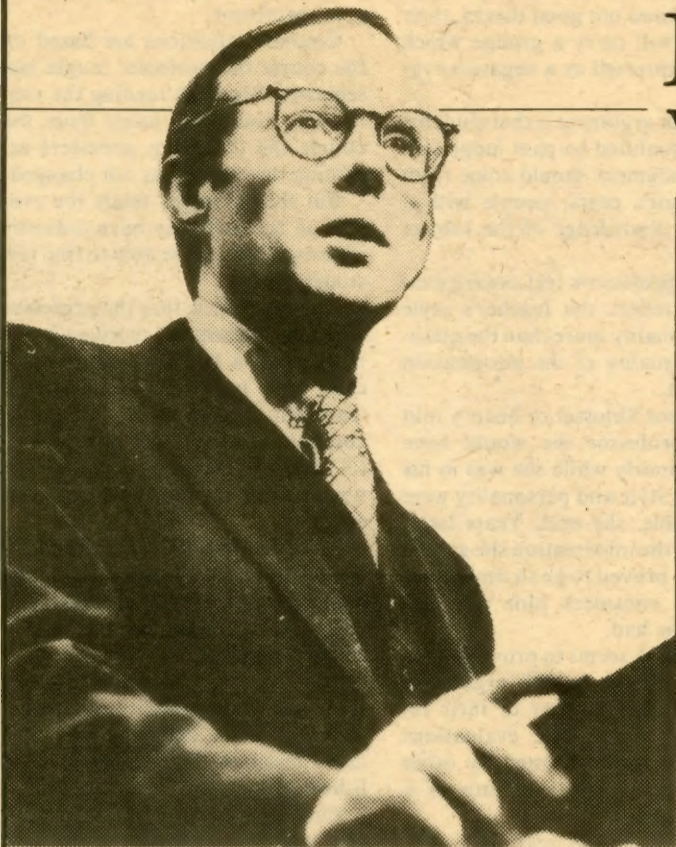
"The polling clerk asked me if I was in Fine Arts, and when I said yes he told me that I wouldn't get to vote except in the referenda," Linda Menyes said.

CUSA's Chief Returning Officer John Relton was unable to offer an explanation. However, he did say "I do know that it was not a situation that had happened on Tuesday or Wednesday."

It is still unclear how, or if, this will affect the election results.



CUSA PROGRAMMING PRESENTS



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DATE: March 17
 TIME: 2:00 - 5:00 p.m.
 PLACE: McGill University, Arts Council Rm. (160) Arts Bldg.

Femininity, not feminism rules

•by Lisa Kahn•

Israeli women face the same problems as do women in other occidental countries, according to Dr. Sylvie Bijaoui, Political Sociologist and professor at the Hebrew University of Jerusalem.

Dr. Bijaoui spoke at the Simone de Beauvoir Institute on Tuesday morning.

"There are some superstars in management and administration," she said, "but there is a typical over-concentration in services (secretaries, teachers, social workers)." About 25 per cent of doctors and lawyers are women, although they tend to deal with aspects which are perceived as relating specifically to women.

Bijaoui emphasized that her figures and data referred to Jewish and not Arab women, and also that some differences exist among Jewish women of different national origins.

At the extreme ends of the social and economic scale women do not work, but in the middle most do, whether they are of Eastern or Western backgrounds.

Most women who do not work solely because of economic necessity have some kind of higher education. Of B.A. students, 50 per cent are female, and are concentrated in the social sciences, which in Israel include Economics and Business Administration. This figure drops considerably for women seeking M.A.s or Ph.Ds.

Women in Israel also have to face an attitude which does not exist as strongly in other Western countries. "To be single in Israel is a very, very

tough problem," she said. "The basic conception of Jewishness is to be married, and have children."

Although this applies to men as well, it is usually seen as the duty of the women to raise the children.

The emphasis on marriage has some interesting repercussions, however. Marriage exempts women from army service, although newly married men have to serve. This is to encourage the couples to start families.

Approximately 50 per cent of Israeli women do not serve in the army. Some do not serve because of their families, some because of physical inability. A few do not go into the army because of religious reasons, though some of these do national service in other areas.

The overall state of women's rights in the country is not very good. In 1974 a law was passed requiring equal pay for equal or similar work.

However, women's pay per hour is 75 per cent of that of males at all levels. This does reflect an improvement of about 5 per cent in the last decade.

There are no feminist movements as such in Israel at the present time. "There were strong groups before the foundation of the state (1948), and they obtained much of what they strove for, so much so that they felt they had achieved emancipation," explained Bijaoui. "But this is not the case."

Later feminist movements, started in the 20s and 30s, lost their autonomy when they were consolidated by then Prime Minister Golda Meir,

as part of a general streamlining. "Right now we have a lot of feminine groups, but no feminist ones."

The situation is slowly changing however. Many Universities are opening Women's studies departments, and there are magazines and newspapers written by and for women, most of which stress work-related issues. "The physical structure is there, it is a question of consciousness raising," she said.

The ever-present threat of war creates further complications, as it takes priority over all other issues, including the condition of women. Also, the growing influence of the religious political parties could have a negative effect, since they hold a more traditional view of women's position in society.

"There need be no justification, national or otherwise, for equal duties and rights for women," concluded Bijaoui. "Yet such a situation is possible only in a society that has a philosophy of equality for all individuals."



The Link: Mitchell Baum

Sylvie Bijaoui, a political sociologist who teaches at the Hebrew University of Jerusalem, was in Canada this week and spoke to a handful of Concordia students. The rest of you missed out on a very informative and interesting talk. So there.

Staff feeling economic chill

•by Jacquie Charlton•

The recession has left Concordia staff unusually compliant to abuse, harassment and unfair demotion, according to employees speaking at an International Women's Week discussion on unions Monday.

From the discreet switch of the aging employee from a front desk job to a less visible one, to one Concordia department head's "accidental" opening of his employees' mail, ill-treatment tolerated for fear of losing jobs was described by the employees there.

Non-unionized staff felt it particularly keenly, according to Joyce Carson, a member of the Concordia University Non-Academic Support Staff Association (CUNASA).

Because CUNASA has never achieved the 50 per cent plus one

vote needed to become a union, said Carson, it has no job security — now considered more important than wage increases — and in the past months, dozens of people have been laid off. CUNASA salaries, moreover, are now being negotiated by members of the administration.

The discussion moved to the problems women encounter in work. Almost everyone there had experienced some kind of sexual discrimination.

As one of two cadets amidst 60 men, one speaker had been passed over for promotion, had had pornography tacked onto her walls, and was finally asked right out when she was going to quit. Eventually she began to doubt if she was normal to want to be a cadet at all, and resigned.

An ex-model said sexual proposi-

tions were a common part of the job, and a busgirl, the only one in a 500-seat restaurant, was told by her boss that if she couldn't handle the pressure, there were hundreds of others who could.

"You have to think: is it worth it for a stupid job to go through this?" said Carla Nemiroff, one of the people there.

Nemiroff, an ex-brakeperson at CN, said she was once hanging on to the side of moving train for a particularly dangerous part of her job, when a male coworker suddenly distracted her with the question, "Hey Carla, do you like it hard or soft?"

Nemiroff also said other women applying for jobs at CN were shown films on the dangers of maiming limbs in machines that male applicants weren't.

Summer job creation will help the lucky few

OTTAWA(CUP)—Only a few lucky students will benefit from innovations in this summer's federal job creation effort.

Most of the more than one million students looking for work will find it through the usual means: connections, advertisements, their own business, pounding the pavement or luck. Others will take advantage of the 442 Hire-a-Student placement offices.

Most students will be forced to take jobs unrelated to their programs or career aspirations, according to surveys conducted by student associations at the University of Victoria and at Queen's University. And about 25 per cent will remain unemployed, according to Richard Balnis, a Canadian Federation of Students-Ontario researcher.

The federal government will again help some students through direct job creation. Employment minister Lloyd Axworthy announced Feb. 24 that the federal government will fund the creation of 70,000 summer jobs.

As usual, most of these will be in community-based projects. Non-profit groups are expected to create 41,000 jobs through projects with "tangible benefits for the community and productive work experience for the student participants.

And federal departments will directly hire more than 10,000 students.

About 13,000 students will train

as military cadets and reservists or RCMP special constables, and funding for this is considered part of summer job creation.

And then there are the jobs everyone will be scrambling for: internships.

Summer Canada officials experimented last year with paying non-profit groups to create specialized jobs related to students' career ambitions. They will extend that program this summer to the private sector. But the two programs are expected to create a total of only 6,000 jobs.

Jean Gagnon, Summer Canada acting director said internship jobs are more individualized and are good experience for a student planning a career in the same field. The job may last as long as three summers, with the student receiving progressively more training each year.

"They give a more long-range chance for the employer and the employee to look at each other," said Gagnon. "An internship offers a little bit more to students than just stamping letters coming through the door."

But there's a catch—most of these jobs are low-paying. In fact, most federal job creation programs for the summer only pay sponsoring groups the provincial minimum wage plus overhead costs. Gagnon said they want to create the maximum number of jobs.

Transistor turn on

Women's show packs café

•by Jacquie Charlton•

Occasionally pretentious, occasionally magic and utterly right, an evening of feminist-gear entertainment kicked off International Women's Week in a packed Café Commune on Milton, Monday.

The three-hour free show of poetry and prose, song and dance, began with Greta Nemiroff, Director of Dawson College's New School, who read excerpts from her new novel *Visitings*. They were genuinely funny sometimes, but the women friend support theme was reminiscent of Marilyn French's *The Women's Room*.

Next on was Frances Davis, a lecturer in Women's Studies at Concordia, who read some of her poems. Like Nemiroff, however, their theme was not refreshingly new; the more cloying excesses of feminist jargon—the "identity, anger and joy of being a woman" phrases—were plentiful. The poems of Concordia graduate

Julie Bruck were far sharper.

Then three women and a man came on toting rather scrungy instruments and introduced themselves as the Transistors. They set into a tongue-in-cheek acappella promise of fulfillment through polishing furniture.

They were the runaway hits of the evening. From the hilarious black comedy of "Microwave Love" (about a woman awed by the performance of her microwave oven), to the tantalizingly ambiguous version of Marvin Gaye's "Sexual Healing," the Transistors were pure delight. They were happy, the whole packed room was happy; the band seemed genuinely surprised by the wild cheers resounding from the audience.

Their masterpiece came at the end though. Introducing it as a love song, they did Joan Armatrading's "Woncha Come On Home," about a woman alone in her room as a man across the street stares into her win-

dow.

It was deathly scary, completely and infinitely sad. More than anything else in the evening, the song rammed home how rotten it is to be weaker than a man.

They were called back for an encore, still surprised.

Last on was a comment in dance on power trips. Elaine Dailey of the Concordia Modern Dance Department and Suzanne Deschamps were witty.

Hear ye! Hear ye! The last staff meeting before next Friday's Link elections is on today. Join in the fun at 2 p.m. in H-649 Sir George. See ya there.



A Taste for Adventure

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T'cha and Joaquin play

•by John Jantak•

T'CHA AND JOAQUIN DUNLEVY are two enterprising youngsters who decided to take advantage of the teachers' strike by serenading Montreal's Metro users.

What sets them apart from other Metro musicians is the fact that T'cha, who plays the clarinet is 12 years old, while his younger brother Joaquin, who plays the saxophone, is only 10.

Together they produce a sound which is not only unique, but it also leaves homeward bound, rush-hour commuters staring in bewilderment.

"When people pass by and see us play, some are really surprised. I don't think they expect to see kids playing the kind of instruments we play," said T'cha.

Both have been playing in various Metro stations for the past six months. Although they prefer the Peel Metro station, their second favorite is Bonaventure, especially during an exhibition.

T'cha and Joaquin play for approximately one hour at any given time. While they usually solo, performing for a half-hour each, they also like to perform as a duet occasionally. Their most resounding number is "When the Saints Come Marching In." It always catches people off guard.

Their musical talent goes back a couple of years. T'cha studied and practised the guitar for one and a half years before he decided to take up the clarinet. He said that he wanted to learn a new instrument and the clarinet appealed to him.

Joaquin began his musical career two years ago, studying and practising on major percussion instruments. One year later, he heard a friend of his playing the saxophone and he became so enthralled with it, that he

decided to take it up.

T'cha and Joaquin have also received a lot of support from their father and teachers.

"Our father thinks it's great that we're able to go out and make some money from our music. He really believes in us and that's what really helps," T'cha said.

While adults appear to appreciate the boys' musical talent, their strongest critics are children their own age.

"Most of the kids who pass by laugh at us because they think what we're doing is silly. Once when we were playing in the McGill Metro station, a few kids walked by and threw gum into our hat," Joaquin said.

But the biggest problem they have had to contend with is the MUCTC's regulation which forbids any instrument being played in Metro stations, trains and buses. T'cha and Joaquin cited incidents where they were harassed by the Metro police.

"We would always be told that we couldn't play any music in the Metro and then we'd be kicked out. There was even one time when a Metro policeman in the Papineau station told us that the next time he caught us there again, he'd take all of our money away from us," T'cha said.

What the youngster fail to understand, is why such a law even exists.

"I think the law is pretty silly," said Joaquin. "We're not hurting anybody, we're just playing our music. If people are allowed to play in the streets in the summertime, then why can't we be allowed to play in the Metro?"

T'cha echoes his younger brother's sentiments. He claims that without musicians, Metro corridors would become dark and lonely places.

He added that he is merely providing a public service. Using concert prices as an example, he said that people, especially el-



The Link: John Jantak

derly people who can't afford \$15-\$20 concert tickets can watch them perform for free.

"All we want is for people to enjoy what we have to offer," T'cha said.

Ever since municipal court ruling which found the MUCTC regulations to be vague,

T'cha and Joaquin have not encountered any more difficulties with transit authorities, much to their delight.

While they don't have any immediate plans for the future, T'cha said that he would like to organize a group of other musicians their own age to play in the Metro.

In Montreal, English stage is finally flourishing

•by Kathleen Dick•

WITH THE CLOSING OF THE Lennoxville Festival and the Saidye Bronfman Theatre, in the past year, it would seem that English Theatre is becoming extinct in this city.

Paranoid Anglophones attribute this to the see-sawing language problem in this province which threatens to "suffocate" English culture.

Maurice Podbrey artistic director of the Centaur Theatre, thoroughly disagrees.

"I don't think it's a French problem," he said. He believes that the Saidye Bronfman's run into debt was a result of "spotty performances, not a good program. Lennoxville's fate was simply due to bad administration.

As for the Centaur Theatre, it's doing quite well, thank-you. The company engages in corporate fund-raising in order to avoid hiking ticket prices. With over 8,000 subscribers this year, as well as grants from three governments, they hope to keep the wolf from the door for another year.

It is its fourteenth season and both the Centaur and Podbrey, its founder, have come a long way. Fourteen years ago, English theatre was non-existent and Podbrey, teaching at the National Theatre School at the time, decided to create his own make-work project by supplying Montreal with what it so badly needed: an English Theatre

company.

With the aid of others, he formed a committee which petitioned the owners of the old Stock Exchange building for the use of their premises. The request was granted, primarily because there were no other bids to use the place.

The building comes under the jurisdiction of Old Montreal, whose municipal law stipulates that the building may not be altered, or reconstructed. Five years later, the company actually bought the building and installed a second stage called Centaur II. Despite its moderate success today, the Centaur has had its troubles in the past.

"We would spend too much money on production; we were trying to make too much of a splash," said Podbrey.

Eventually the theatre gained back lost ground and adhered more closely to production budgets.

Throughout all of its ups and downs, however, the Centaur has always had its audience. Podbrey feels that the public has come to value the Centaur more, as a result of the dwindling of English theatres.

Though the Centaur is admittedly an English institution, he believes that the French are losing their suspicion of the theatre as a centre for the "English elite." Fifteen per cent of the theatre's subscribers are French, an indication that the clearly delineated border between French and English audiences may be slowing fading.

Recently the theatre deliberately crossed this "border" by running the smash-hit "Broue" which was its first presentation of a French play in translation. However, the Centaur will do this sort of thing rarely. Podbrey believes that a line must be drawn between English and French theatre, since "translations don't sound as authentic and besides, the French can do their theatre better than we can."

An itinerant actor for years, Podbrey feels that he has finally found his place in Montreal. He considers this an ideal climate for

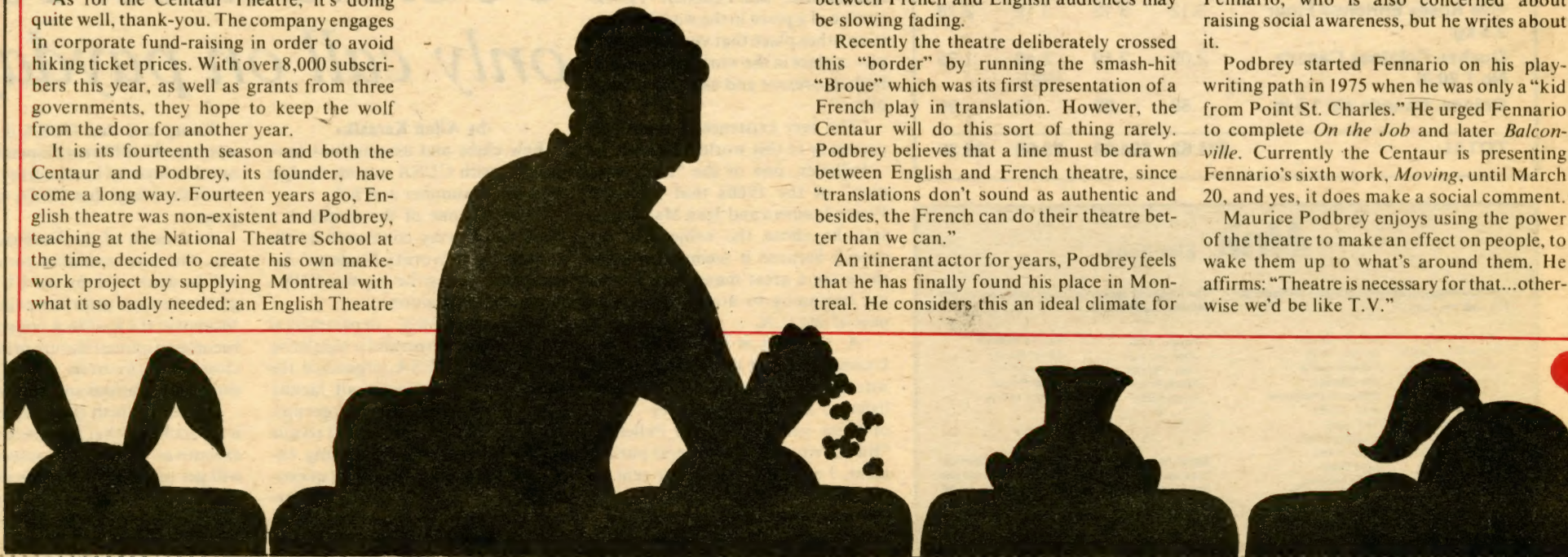
theatre since the people are receptive and open-minded. During his stay in Toronto, he found that Toronto was divided into rigid cultural groups.

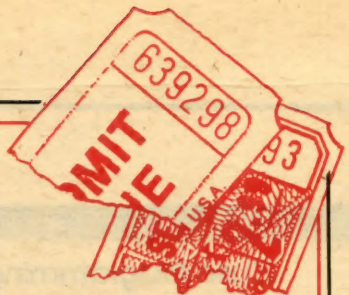
"Certain people went here, and certain went there," he complains. Vancouver proved to be no better. There people also stayed in their "little groups." Vancouverites were apparently satisfied with fluffy, meaningless productions. Podbrey felt that they possessed little interest in having their consciousness raised, by seeing "meatier," more meaningful, plays.

This is perhaps what binds Podbrey to the theatre and the Centaur. He maintains that the theatre is great for raising awareness, political or social." He is mentor to David Fennario, who is also concerned about raising social awareness, but he writes about it.

Podbrey started Fennario on his play-writing path in 1975 when he was only a "kid from Point St. Charles." He urged Fennario to complete *On the Job* and later *Balconville*. Currently the Centaur is presenting Fennario's sixth work, *Moving*, until March 20, and yes, it does make a social comment.

Maurice Podbrey enjoys using the power of the theatre to make an effect on people, to wake them up to what's around them. He affirms: "Theatre is necessary for that...otherwise we'd be like T.V."





From ashes of Saidye comes Théâtre Encore

•by Claire Marson•

LAST MAY 19, IN ONE FELL swoop, the YM-YWHA on Côte Ste. Catherine Rd. wiped out 50 per cent of Montreal's English professional theatre. They announced the closing of the Saidye Bronfman Centre. It proved to be a long overdue blessing in disguise.

"There are some who have voiced whether or not it is philosophically kosher to have a theatre involved in a larger organization which is basically an amateur group work association. Why should the Y be involved in producing professional theatre and not professional baseball players?" said former artistic director Per Brask.

In the Saidye Bronfman Centre space is a new independent theatre, Encore Theatre, that made its triumphant début in October.

The 268 seat SBC theatre was given to the Y in 1970 to commemorate Mrs. Saidye Bronfman's 70th birthday. The donors were the four Bronfman children, one of whom, architect Phyllis Lambert, designed the building.

But the theatre was only one of numerous activities undertaken by the Y and the arts frequently had to take a back seat to other socio-political considerations.

The first artistic director, Marion André, quit ostensibly because parochial concerns prevented a presentation of *Man in the Glass Booth*, a play about Adolf Eichman. He felt that lack of moral support and small mindedness made him realize that the theatre had no future as a professional theatre for the English community.

During the next decade, the Saidye Bronfman Centre (SBC) slid comfortably into a 'don't rock the boat' stance. Jewish themes continued to be predominant, in an effort at relevance to the community which funded the Y.

There were highlights during that time as well. But they were too few and far between to rekindle the confidence of patrons interested in theatre per se. Subscriptions dwindled from 5,000 to an all time low of 1,600 when Per Brask was hired away from the Montreal Playwrights' Workshop. His mandate was to bring the SBC theatre into the 1980s.

He accepted after cautioning the board of governors that it was no easy matter and that he could not do it overnight. His first season was checkered. Although subscriptions remained low, single ticket sales picked up drastically during sell-out runs of Pinter's *Betrayal*.

However, by that time the accountants at

the Y had come to feel that the professional theatre was a millstone around their necks. A projected deficit of \$114,800 for the 1982-83 season helped them come to this conclusion.

And so, on May 19, the president of the board, Philip Goldberg, announced the suspension of the SBC English theatre.

"All of the programs which the Y operates are a matter of community involvement and when we're in a community which is faced with closing hospital beds, one has to put a theatre closing in the right perspective," said Goldberg.

Not everyone took the news lying down. A radio SOS, Save Our Saidye, brought in help. Several hundred Montrealers trooped over to the SBC to drop a dollar or two in support onto the receptionist's desk. The public's reaction was so spontaneous and unexpected that at first no one at the SBC knew what to do with the money.

"There has been an overwhelming response. People have been calling up appalled that the theatre was closing. Asking and giving money and asking if they can help, if they can do anything. Saying just call me. And coming down with money, saying if you need more just call. Do anything you like with it," said the receptionist.

Eventually they installed a drum and started taking names. By the time donations petered out, the total was \$1,013. Not much, but enough to convince several concerned community leaders that a salvage operation was warranted.

Per Brask said he would like to see the theatre become an independent phenomenon, "a phenomenon which can have its own fundraising campaigns and I hope, I can see that happening, that it can continue." His resignation was final as of Sept. 1 and he accepted a teaching job in Winnipeg.

After the board's decision Phyllis Lambert established a high-powered task force to study the possibility of launching an independent theatre. This alternative was suggested after it became obvious that a Band-Aid solution would not do.

Simply to raise enough money to plug this year's deficit would only postpone the crunch until next year. So, they started from scratch, new name, new objectives, a new, broader base.

The task force resource people were drawn, for the most part, from CEMP Investments, the Bronfman's family corporation, with a scattering of performing arts veterans.

The end result, in record quick time, was

Encore Theatre. It is an autonomous corporation that rents space from the SBC but is no longer tied by the Y's financial or sociological apron-strings.

The Encore Theatre made its triumphant début (on Oct. 28) with a Shaw Festival Road Company production of *Desert Song*, a durable 1926 musical hit. It succeeded in pleasing the audience while failing to enrage the critics.

Now that a theatre had been created, all that was left was the appointment of an artistic director, Jake Roberts.

Tripartite government grants have also been secured and through a fund raising campaign, the new theatre has raised the necessary funds for operation. With all this and an experienced, effective and enormously enthusiastic board, Encore Theatre is off to a promising start.

Tough times for theatres

•by Claude Lacroix•

WANNA GO TO THE MOVIES tonight?

Are you crazy? *Star Wars* is on!

- You're kidding! What channel?
- Well, it's on First Choice. That's Pay TV.
- Oh, I see...
- Why don't you come and watch it at my place?
- Well, I'd like to go out y'know. Watch a movie on the big screen.
- Aw come on, and wait in line for an hour in the cold! Five bucks just to get a sore butt sitting in those uncomfortable seats with your feet sticking to the floor. Man, I've got video games and you wouldn't want to miss *Playboy*. It's right after *Star Wars*.
- I dunno... I'll think about it. Talk to you later.

"I don't think the effect (of Pay TV) will be that great," says Steve Pantos, manager of the nine-screen Cineplex theatre located in 2001 University downtown.

While Pay TV encourages staying at home, Pantos says, "What we offer is a night out."

Not far from there, at Place Ville-Marie Cinema, Kevin Kenny, the theatre's assistant manager, is wondering how the new service will affect business.

He would like to see at least a year go by after a movie's first run before it is made available to the Pay TV networks. His opinions, he insisted, are his own and not the management's.

"Movie theatres will always exist," says Kenny. "Even with Pay TV, people won't always stay home to watch television. Some simply don't want to buy it."

"On the other hand, when you go out to the movies, you will see something that you want to see."

Another area of concern for Quebec movie exhibitors is Bill 109, a proposed provincial law which would require cinemas to withdraw from the screen any English movie six weeks after its release if a French dubbed or sub-titled version of the same film is not being shown by then.

The Cineplex's Steve Pantos sees it as "a denial of human rights." He says, "It will hurt everybody."

And according to Kenny, business is not doing so great. While prices have gone up, audiences are decreasing, leaving revenues basically the same. Kenny attributes this in part to the small number of popular movies shown at Place Ville-Marie last year.

Owned by Les Cinémas Unis Inc., a subsidiary of Famous Players Inc., which, along with Odeon, is one of the two main Canadian theatre chains, the Place Ville-Marie has two screens and has recently showcased foreign films such as *Yol*, and *Moonlighting*.

Kenny says it is more profitable for a theatre to have multiple screens. It doesn't necessarily require more employees since one person can often operate both projectors. Such is the case at Place Ville-Marie.

A theatre chain which seems to be specializing in multiple screens is Cineplex. It owns 17 multiple-screen theatres located in 11 Canadian cities, including the main Cineplex at the Eaton Centre in Toronto which features a staggering 21 screens. Cineplex also has a 14-screen theatre in Beverly Hills, California.

The Montreal theatre has a total of 828 seats distributed among nine screening rooms, the smallest (no.3) seating 59 and the largest (no.8) having a capacity of 168.

Even though the Cineplex rarely shows first-run movies, Pantos does not consider it a repertory theatre.

"We show movie-overs," he said, movies that have just completed their first commercial run.

The design of the theatre requires only two projectionists for all nine screens because of a state-of-the-art projection system which features automatic rewind. The whole theatre can function during slow periods with only four employees not including the projectionists.

Steve Pantos says the audience likes the Cineplex's small screening rooms.

"We get 10 praises for every complaint. People enjoy the intimacy," he said.

An aspect of the film business which often seems mysterious to movie-goers is how movie theatres make their money.

Revenues from ticket sale are usually split between the theatre and the distributor. A typical setup would see the distributor get 60 per cent of the box-office for the first three weeks of release. Then, as the movie gets older, the theatre's share of the box-office increases to, let's say, 60 per cent. Incidentally, the candy counter is often the largest source of profit in a theatre.

Of course, these percentages may vary from one distributor to the other or from one movie to the other.

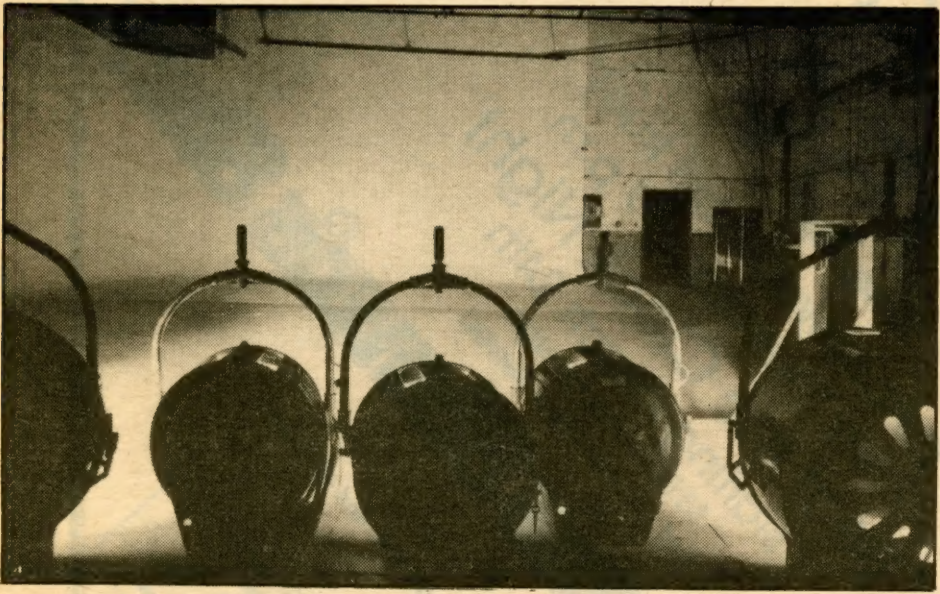
Another possible arrangement, as is often seen in repertory theatres, is to have the distributor charge a fixed price or a percentage of the box-office plus a fixed minimum.

Since it opened in September 1981, business at the Cineplex recently had a 2-for-1 coupon promotion in concurrence with Burger King.

The cineplex is also offering a free student discount card. Available to students of all ages, the card entitles its bearer to a \$1.50 discount on the price of a ticket from Monday to Thursday. Pantos says the response has been good so far.

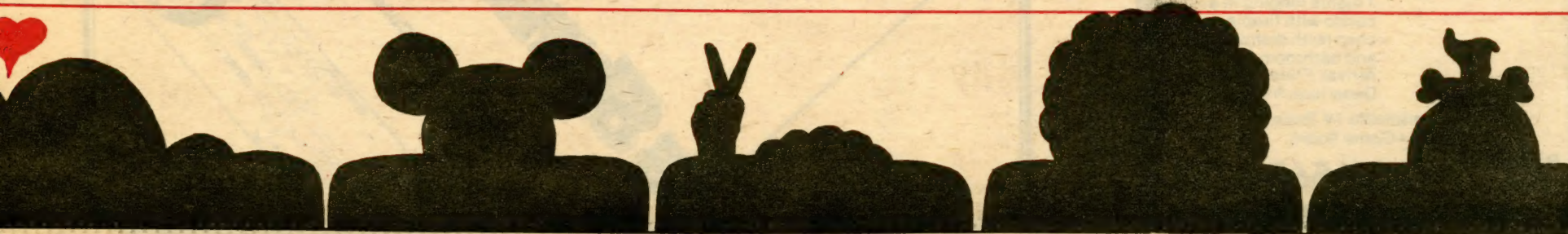
While the Place Ville-Marie cinema is not currently offering discounts, Kenny said

continued on page 14



The Link: Mitchell Baum

design: Linda Menyes



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Errata

Re Iran: In last Friday's Link we incorrectly said that 90 per cent of Iranian students at Concordia are supporters of the Mojehadin. It should have said 90 per cent of Iranian students at Concordia are anti-Khomeini.

The National Film Board and
The Women's Student Collective of Concordia University
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Arrival: Friday night
Departure: Friday

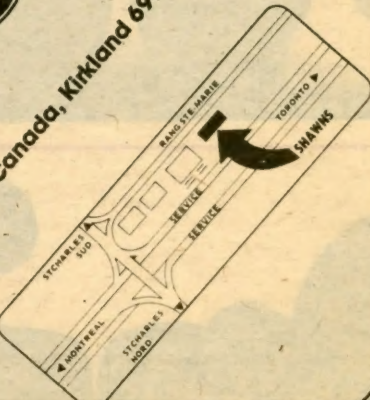
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•by Faye Collins•

OVER THE PAST 10 YEARS, THE face of Montreal dance has undergone numerous changes, all of which have been for the better.

According to Elizabeth Langley, co-ordinator of Concordia's dance program, Montreal has become the dance capital of Canada.

"While it has always been a leader in jazz and classical, the modern dance scene has grown," she said.

The great grand-daddy of the Montreal dance community is, without a doubt, Les Grand Ballets Canadiens. Founded by Ludmilla Chiriaeff, the company is celebrating its twenty-fifth anniversary this spring, with six performances at Place des Arts. Many companies sprouted at the same time but only Chiriaeff had the organizational skills as well as the talent to make hers work. The company now has 45 dancers and a dance school of its own.

People sometimes assume that with a name such as Les Grands Ballets Canadiens, the company is wedded to the classical tradition but it has been consistently commissioning Canadian composers and choreographers since its inception.

It was Les Grand Ballets Canadiens which put on the ballet *Tommy* and thus attracted a new, younger audience.

"They were impressed with the lights and the sets," said Vincent Warren, a former dancer and now a teacher with the school.

With that and the subsequent jazz dance boom, things really opened up.

"More students started coming in. More students mean more competition. The quality has improved since 1961 (when Warren joined the company)."

Les Grand Ballets Canadiens' repertoire consists of classical ballets, new works by Canadian choreographers Brian McDonald and Fernand Nault and revivals of modern pieces by choreographers such as José Limon and Paul Taylor. Of all the Montreal companies, Les Grand Ballets Canadiens receives the largest grants because of their high profile both in Canada and abroad.

Another company in Montreal is Les Ballet Eddy Toussaint, founded in 1974. The 20 member troupe is now Canada's fourth largest dance organization and attracts guest stars like Karen Kain.

Toussaint was one of the original founders of Les Ballets Jazz de Montréal in 1972. He feels things really started to happen with the arrival of that company, which was initially composed of his students and dancers whom co-founder Eva von Gencsy had brought along.

"Les Ballets Jazz brought dance to people who had never seen dance before and gave a chance for the other disciplines to grow," said Toussaint.

His company's works are contemporary: ballet integrated with jazz and modern dance movements.

"We have an identity. Everyone knows that we come from Quebec."

Toussaint feels that Canadian dance is improving and starting to build a tradition of its own. However, in order to continue in this direction, it has to be original.

Les Ballets Jazz de Montréal is a company that, when it was founded, was very original. It is now into its tenth season and from all indications, it will continue to enjoy many more.

Founded by Geneviève Salbaing, Eddy Toussaint and Eva von Gencsy, it is the only company of its type to have lasted as long as it has. It tours constantly and as a result, enjoys international acclaim.

Of the original founders, only Geneviève Salbaing is still with the company as artistic director while her daughter-in-law, Caroline, is administrative director.

According to Caroline Salbaing, the success of Les Ballets Jazz is due to the accessibility of the music the use.

"There's energy in our ballets," she said. "People can relate to the music."

However, it is also a matter of timed progression, constantly improving dancing and good choreographers.

Recently, the Canada Council has not given any grants to jazz groups but Salbaing

feels the city has been quite generous.

"We are the Canadian company that tours the most. We're a good ambassador for Quebec," she said.

The company receives many invitations to perform, creating their most difficult financial problem: airfare for the 12 member troupe. Often, the provincial government or the Ministry of External Affairs pays the airfares.

Salbaing feels that money is really needed to create new dances so that Les Ballets Jazz does not start to stagnate.

Another company that has been around for several years is La Troupe de Danse Pointépiénu, now going into its seventh season.

L'école de danse Pointépiénu was formed at the same time to ensure continuity. The company's tours in Quebec and France have been well received.

Pointépiénu presents two types of shows: a 90 minute performance and a workshop-demonstration, in which Louise Latreille, the company's founder, artistic director and choreographer, explains her concepts in dance with the help of one or two of the dancers. Several short pieces are then performed.

Béjart-trained, Latreille's choreography is based on movements which are initiated from the solar plexus and extended to the rest of the body.

"We're going down to the level of the public. Through the shows, the audience is both educated and entertained. It's contact," she said.

One of the newest companies in Montreal grew out of an established dance school, Les Ballets Russes.

It is a dream come true for its Russian born founder and choreographer Maikhail Berkut. The work of the 18 member troupe is rooted in Russian, Ukrainian, Polish, Czech and Gypsy folk dance.

Since it is considered to be a character dance company, Berkut and his wife, Penny, who is administrative director, were told to go to the Multi-Cultural Council for funding. However, because of their professional nature, they were unable to get funds.

Now, their touring is confined to Montreal, Quebec City and Ottawa, where they perform at private functions such as banquets and conventions.

Penny Berkut describes the shows as neither strictly modern or classical, which can be of "limited appeal" at times.

"The show is colorful, which appeals to all ages. We try to make the company flexible. We give a good show for the money."

The current political situation has not affected the growth of the dance community as much as one might have expected. People who lived here already decided to stay and other, impressed with the creative activity, decided to move here.

One of these people was Jo Lechay. Born, raised and trained in New York, she came to Montreal from Hawaii.

She met Dana Davida in Minneapolis, where Davida invited her to Montreal to teach a workshop. She was so impressed by what she saw that she returned several times. In 1980, she and her family finally moved to Montreal.

What prompted her to move was the atmosphere of the dance community.

"In New York, things were more competitive, cut throat. Here, people are concerned with helping, sharing. It's a much

more supportive atmosphere."

Lechay had several companies during her stays in New York, Iowa and Minneapolis and her present company is an extension of the others.

The eight dancers, including Lechay, have varied backgrounds. Some are classically trained, others athletically. Lechay's own background includes Aikido and Tai Chi as well as dance.

One of the things Lechay finds amazing is the number of men involved in dance here.

"Montreal men aren't afraid to dance," she said.

One Montreal who is not afraid to dance is Edouard Lock, winner of the 1982 Chalmers Award for Choreography.

Lock is currently working with a group of six dancers. Even though he is incorporated, he has no permanent company.

He has worked with groups such as Le Groupe de la Place Royale, Nouvelle Aire and Les Grands Ballets Canadiens' school, at a time when these were the only places available.

"It just happened that at the time that the Canada Council and the provincial government were starting to give grants to independents, people in groups wanted out, to work independently.

"Before, an independent could only hope for a run of several days (for his work). Now there's a definite circuit from Montreal to Quebec and Toronto and then, possibly a stretch in New York and Europe," said Lock.

He feels that the constant flux of people coming and going contributes a lot to the local dance scene.

Most of this increased activity seems to be happening at Tangente, a dance performance space which presents a different experimental dance show each weekend.

Dena Davida, one of its administrators, has a long history of organizing dance happenings. She was the founder of Qui Danse, a choreographers' collective. She instigated a post modern series at the Montreal Museum of Fine Arts as well as a series featuring Montreal and Toronto dancers. She also introduced the teaching of Contact Improvisation, a new technique to Montreal and helped also to found Catpoto, another collective.

Tangente came into existence because of a pressing need for performance space. Until its arrival, dance events had trekked around the city like nomads. Now, at last, they have a home.

Tangente was founded by four people: Louis Guillemette, Silvy Panet-Raymond, Howard Abrams and Dena Davida. Currently, 10 people contribute time to running it.

Tangente welcomes Quebec acts but finds itself overwhelmed by applications from Europe and New York because, contrary to other Montreal dance venues, its rates are not prohibitive. It has a dance gallery and gives dance workshops along with dance presentations.

The dance community of Montreal is alive and well but unfortunately, a lot of this activity is unknown to the average Montrealer.

Despite this handicap, there is a solid base from which to work. There are the established companies such as Les Grand Ballets Canadiens, there are many dance schools that are either affiliated with companies or independents and there is the outer fringe of independent dancers and choreographers who perform and teach workshops.

It is obvious from all this that dance has managed to find itself a place in Montreal.



Dance

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Seven weeks: June 25—August 15.

Applications and additional information available through: Student Placement Centre.

All applications must be returned directly to the Integra Foundation by March 16.

ORIENTATION SESSION: Friday, March 25. 9:00—10:00 A.M.

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INTERVIEWS: Immediately following orientation 10:00 A.M.—4:00 P.M.

AT MCGILL UNIVERSITY

Check with Placement Office at McGill for location.

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Anybody out there with a beef with praise, with questions? with information. How about airing them in *The Link's* Letters and Comments section. Drop them off at our office in the Centennial building, Loyola, or H-649, Sir George. We love dirty laundry!

the Link

PREREGISTRATION 1983

The packages were mailed on March 7. All full-time degree students in good standing were including EXCEPT:

- 1) Students with addresses outside Quebec. These packages are now available at the Registrar's Services Department on your home campus.
- 2) B.Com. & B. Admin. students who have applied for a degree this April.
- 3) All Engineering and Comp. Sc. Qualifying Programme students whose programme will be completed by Sept. 1983.
- 4) Former Special students.

NOTE: If you do not receive your package by March 15th, please enquire at the Registrar's Services Dept. on your home campus. All envelopes returned due to incorrect address will be kept there.

Any other students wishing to preregister: Please enquire according to your faculty as follows:

- | | |
|------------------------------|------------------------|
| 1) Arts & Science | Registrar's Services |
| 2) Commerce & Administration | Dept. on either campus |
| 3) Engin. & Comp.Sc. | Room H-907 |
| 4) Fine Arts | Room VA-271 |

Internal Transfer Procedures Fall 1983

Internal Transfer requests for entry to full-time studies for the 1983 fall term in the following Faculties must be received by the Admissions Office not later than April 15, 1983.

Faculty of Engineering and Computer Science
Faculty of Commerce and Administration
Faculty of Fine Arts

Transfer Request forms are available
from the Admissions Office

SGW Campus, N105; Loyola Campus, AD206.



Music Poll Awards

Rock "Stars" Do It For Shure

•by Corinne Mimran•

If a stranger walked up to you and posed the question: "How much are you willing to spend for an evening of sex and drugs and Rock 'N' Roll?" would you respond with a "well, at least \$16.50!"? If so, would you also be prepared to allow yourself to be filmed in the act? If you answered 'Yes' to the latter question, evidently, the taping of the Shure Rock Music Poll Awards would have been an event not to be missed. If you are the least bit curious to know what actually went on during those so-called 15 minute 'stop-tape' intermissions or how a 5 hour extravaganza gets shredded into a 1-2 hour 'made for television event', get a load of this!

I'll proceed by soon ridding you of the technical details. Several months prior to the event, Canadian Rock rooters across the board were asked to vote for their favorite Canadian musical artists in various categories. The categories ranged from "Best Male and Female Vocalist" to "Best International Group". Once the votes had been tabulated, the invitations sent out and all detailed preparations taken care of, the results would be presented at Le Spectrum in Montreal, Sunday February 27th.

When the doors flew open at 7:10 p.m., an eager mob was immediately hailed by a "chicly" attired Spectrum staff and by gossip columnist, Douglas 'Coco' Leopold. Fortunate were those who escaped the clutches of Coco's philosophical questions like: "Exactly who are you and why is it exactly that you are here tonight?" In any case, the ultimate moment of intrigue occurred after having perceived the blinding lights, photographers and television cameras scattered throughout the club. Getting a glimpse of the V.I.P.'s present, I suddenly realized this was going to be one night to remember. As the enthusiastic crowd of general admissions continued to fill the hall, Canadian Rock videos were exhibited on a wise screen suspended above the appropriately-designed stage.

So what was all the fuss and commotion about? Quite frankly, if the idea of being able to mingle freely with the self-appointed 'Canadian Rock Aristocracy' tickles your fancy, chances are you would have

had a good time. In the midst of all the tinsel and silicone, one may have encountered major record company executives and promoters (yes, Donald K. Donald was there too!) or passed casual hellos with celebrities or clutzed your dry Martini onto your favorite group or artist. These very innocent but hypocritical acts were displayed far too often throughout the course of the evening.

The Shure Rock Music Poll Awards were hosted by none other than the genial Long John Baldry who established, 'just for the record', that he is actually 6'7" tall and damn proud of it too! Nannette Workman co-hosted the show. In the long-run the two did an adequate job of delivering bits of spontaneous rib-tickers and occasional slips of indecorous frippery. However, what is to be depicted in the televised version (to be aired at some date mid-March) is yet to be seen.

The musical acts which were scheduled to perform were: **Martha and the Muffins**, **The Payolas** and Quebec's own **Corbeau** who literally stole the show. Shure Awards were personally claimed by the above mentioned as well as by Diane Tell, Aldo Nova, Darby Mills of the **Headpins**, Matt Frenette and Scott Smith of **Loverboy** and by Bryan Adams who was incidentally voted "Canada's Sexiest Male Rock Star" by a Music Express reader's poll.

Unavailable recipients of these awards were: **Rush**, **Men At Work** and **The Rolling Stones**. Donald K. gallantly accepted the award for, as he put it, "Mick and the boys".

Gerry Mercer of **April Wine** presented an award. New Montreal sensation, Luba made an appearance while Veronique Beliveau blended with the gentry. By Canadian standards this was truly a 'star-studded' affair.

What were the highlights of the soirée? There were actually several censorable gems which probably won't be shown on television and are worth recapitulating. One such case is that of the brazen, Aldo Nova's acceptance speech which went something to the tune of "after seeing my video, I wish that I could have had this award to put in my pants so that I could have gotten more babes."

And Yet Another Alternative

•by Marika Tjelios•

It's Friday night. You're all dressed-down, studs, black-leather and all and you have no place to go. Resigned, you stay home, listen to your Siouxsie and the Banshees album and contemplate life in England.

Until recently, this was the fate of many "alternative" people in Montreal. But there is a neon at the end of the tube or however that goes. I talked with Dolores McDonough of la "Pleine Lune", one of the newest alternative bars to open in Montreal. McDonough is responsible for transforming la Pleine Lune into an alternative bar. "La Pleine Lune is 3 years old, it used to be a top 40 type

club until Nov. 82," said McDonough. "I changed the image because the owner of la Pleine Lune also owns Club Soda which is right down the street. The clientele for both clubs was about the same so I said let's try to have an alternative bar." Now, everybody is happy. Alternative people have a new place to go and things are going very well for la Pleine Lune thank you.

When you first walk into la Pleine Lune its décor has a soothing effect on you, you'll never get zapped by a lazer light here. The Pleine Lune's decor is minimalist in the sense of non-excessive, the ventilation system provides most of the décor. "It (the decor) was changed a year ago. We want to leave it that way because to start redecorating now would be too expensive. People get used to a place anyway, and besides, our bathrooms are nice."

The main feature of la Pleine Lune is that it strives to showcase live bands. "We have live bands because there are no other places for them to play. We give bands a chance to play 'chez-nous', we find it more interesting to see a live band than a video. It sets us apart from the rest." The

only prerequisite a band needs to have to play at la Pleine Lune is to be alternative. Hardcore, new-wave, electronic, anything goes as long as the music isn't rock. Dolores doesn't consider the Cat's Paw or the Zoo bar to be strong competition. "Our biggest competition now is the Glace even if they don't have live bands."

The crowd at la Pleine Lune varies depending on what kind of band is playing that night. But on regular nights you can see punks, new-wavers, skins and even "normal" people. The one thing la Pleine Lune's clients have in common is a taste for alternative music and their young age. "La Pleine Lune is younger than Club Soda. At Club Soda the age varies more, you can have someone from 18 to 60 years old there, but I'd have trouble seeing a 60 year old at la Pleine Lune."

Somewhat out of the way (5408 Parc.) La Pleine Lune is worth checking out if only to get away from your usual bar-hopping routine. There'll never be a lack of talent or new bands for la Pleine Lune to feature, but like Dolores said: "If people want more live bands they have to come out and see them".



"Wow, this is better than TV," said Lene Lovich. Upon receiving this crystal ball, which she thought at first might be her trophy from the Akron Bowling League, La Lovicha attempted to go for 300. Then she noticed that it showed that she would be in Montreal for the first time to perform to people on Saturday. Lovich, whose songs deal with Gothic horror, dreams, and many strange things that can be accompanied with saxophone, will be promoting her new album as well as performing older hits as "Lucky Number" and "New Toy."

For those who think that crystal balls aren't as good as TV, some of the latest videos from New York will be shown. When the horror gets thick and your heart congests to the point that you can't go see an American-English performer in a medium sized hall, then you might consider a local band in a tiny hall, then you might consider a local band in a tiny hall when Condition plays the Cat's Paw tonight and tomorrow. Since the Cat's Paw is so tiny, it is reasonable that everyone who wants to hear them won't, so they will be broadcast live on CINQ FM 102.3 at 11:30 tonight.

However, it is obvious that irrespective of who or what is performing anywhere, some people would rather stay home to work on their videos, sound recordings, film and other media projects so that they too can be adored by the masses. They of course will achieve this by entering the Media Byte '83 Competition with three prizes of \$500. The media festival will be running May 13 to 15. The deadline for application is April 28. Contact Olivier or Mike at 482-9280 for more information on this Communications Studies event.

Movies

continued from page 9

Famous Players has been experimenting with lower ticket prices in Trois-Rivieres.

Compared to the rest of Canada, the price of a movie ticket in Quebec is higher than anywhere else. This is mainly due to high provincial and municipal taxes. The Amusement Tax collected by the City of Montreal is almost 10 per cent.

Kenny says movie theatres will eventually be concentrated only in the downtown area and the suburbs.

The latest casualties of this trend are the Snowdon, Van Horne and Monkland cinemas.

In the case of the Monkland, an alternative solution has been found. After being in moth balls for over a year, the Monkland reopened November 19, 1982. But it's not the same ol' Monkland anymore, it's now a repertory cinema.

With a seating capacity of 1,072, the Monkland is one of the biggest operating theatres in the city," according to André Perusse, one of the managers. It's located at the corner of Monkland and Girouard.

Special events are prominently featured on the theatre's schedule. In January, the World's Worst Film

Festival attracted quite a lot of people, especially the last installment entitled "Attack of the Killer Tomatoes" which has since been repeated due to popular demand.

Perusse says the Monkland's audience is "very diversified." Since there are a lot of senior citizens in the area, many take advantage of the low ticket price.

"A lot of them know the building," Perusse says. "They saw Greta Garbo movies first run here. They come in and tell me things about the building that I wouldn't have known otherwise."

The weekend matinees also attract kids.

"A \$50.00 pass is available at the

Monkland. It allows "practically unlimited use" of the theatre for its owner and guest for a one-year period.

And how's business? "All things considered — the time of year, there are a lot of repertories around these days—I'm happy with how it's going," Perusse says. "At times, I'm surprised with the crowds we get."

By "a lot of repertories around," Perusse means especially Cinema V which is on Sherbrooke near Girouard, just a five to ten minute walk down the street.

A special feature at Cinema V, aside from the beautiful Egyptian Art Deco façade of the building which dates back to the 1920's, is the

fact that it has two screens.

One of the managers, Mona Perusse (André's sister), says, "We have the luxury of maybe showing something we know won't do that well and supporting it with something that's more commercially viable." The two screening rooms seat 500 and 300.

It usually takes about six weeks of full-time work to prepare a two-month program. Setting up a skeleton of a program, booking the movies and correcting last minute changes are all steps in the preparation of the program which is printed at around 60,000 copies.

With Thierry Martin, the new programmer at Cinema V, Perusse says, "We are going to see a lot of new movies that are not shown in other repertory cinemas."

There has been an increase in attendance at Cinema V since last October when the adult ticket price was lowered to \$1.99, the lowest price in town for a repertory. With their low ticket price, Cinema V does not offer a pass.

"It's impossible to survive if you have an unlimited pass," Perusse said.

While many yell "Hooray for Hollywood" with its record-breaking profits in 1982, one is not inclined to say the same about the movie theatre business here in Montreal. People seek to escape from their financial worries even more today.

High inflation has left theatres with stable profits at best in the last few years. But with the recent development of home entertainment and the advent of Pay TV, is there a future for movie theatres?

Steve Pantos says the movies are still "the cheapest form of entertainment."

The Monkland's André Perusse is very optimistic. He says, "If you have a good product, people will come to see it."



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Abbott ties QWIHL playoff finals in thriller

•by Tony Dobrowski•

It's hard to believe that a John Abbott-Concordia women's hockey playoff game could be more exciting than last week's QWIHL playoff final opener between the Islanders and Stingers in Ste. Anne de Bellevue. But Tuesday's second game of the best of three final series was. Here's a capsule summary of what you didn't see.

First, momentum changers. Abbott scored two goals in the second period to go ahead 2-0 and take control of the game after the Stingers dominated the first period.

Second, great comebacks. The Stingers scored two goals in the final eight minutes of regulation time to tie the score at two after the Islanders had them on the ropes. Then, 14 seconds after Abbott's Louise Duguay put the Islanders up 3-2 in the first overtime, Concordia's Sue Flynn scored to send the game into a second overtime. There were 41 seconds left on the clock when Flynn scored.

Unfortunately for Concordia, Abbott's Liz Harrison sent a bouncing shot from the point eight minutes and 29 seconds into the second overtime that caromed off Stinger defense player Julie Healy's stick into the Concordia net. Harrison's goal gave John Abbott a 4-3 win and tied the best of three QWIHL final at one game apiece. Game 3 is 7 pm Friday night at Loyola.

Many of these heroics might not have been necessary if the Stingers had dominated the second period the way they did the scoreless first one.

The Islanders reversed the flow in the second period. It started when the Stingers failed to clear the puck from their end off the opening face off and Bonnie McMaster banged home a Duguay rebound at 1:02 to put Abbott up 1-0. At 7:09 Islander Jeanne Rousseau took a pass from McMaster, wheeled up the ice and beat Stinger goalie Denise Bienvenu to the stick side to make it 2-0.

"I don't know what happened in the second period," said Concordia. "We started watching the game."

The Stingers were still watching, and still scoreless, halfway through the third period. Abbott kept applying the pressure. Islander Terri Stadnick even rubbed her glove in Healy's face mask after Bienvenu made a save. It was intimidation time, shades of Dale Hunter!

But wait. The Islanders have a nasty habit of putting all their players in front of the net and leaving the points open when the opposing team has the puck in their zone. Stinger Paddy Maloney sends a shot from the point into this traffic jam in the slot. The puck deflects off Maureen Maloney's stick into the Abbott net to make the score 2-1 at 7:58.

From this point on it's all Stingers. Abbott's hanging on now. At

12:58 Stinger Corinne Corcoran takes a pass from teammate Edith Langlois who is along the boards. Corcoran goes over the blueline and fires a shot that goes through Abbott defence player Sandy Bowker's and goalie Karen Kane's legs into the net.

Few of the estimated 50 extremely vocal fans at Loyola rink will ever forget that goal.

The Islanders come out in the first overtime and press the attack. With

55 seconds to go Duguay sends a high wrist shot towards the Stinger net. It dings off the crossbar by Bienvenu to make it 3-2 Islanders.

Time to celebrate in Ste. Anne de Bellevue? Not yet. Flynn's goal sends the game into a second overtime.

The second overtime is sudden death, and Harrison's bouncing shot finds the mark at 7:31 to make it game, set, match but not series Islanders.

"I think if we'd played 45 minutes and not had that lapse in the second period we would've won," Doherty said. "Our goaltending was not up to par, although that last goal was no ones fault."

The Stingers will have to be ready tonight for Game 3. "For sure," Doherty said. "I'll make sure they will be."

"We better be," echoed Maureen Maloney. "We have no choice."



Belvedere goalie Julie Dufour practices leg lifts in goal crease while puck shot by Stinger Corinne Corcoran rolls into net. This play occurred during Stingers' 3-1 loss to Belvedere's on Sunday at Loyola Rink. The leg lift goaltending technique is a new theory developed by Con. U. Athletic Director Ed Enos to test a goalie's stamina under pressure. Sorry, Ed, it didn't work this time.

The Link: Mitchell Baum

Con. U. swim program sinks to the bottom

•by Kirsten Wiese-Hansen•

Concordia's swimming program—cancelled this January because of a strike by Olympic Pool lifeguards and instructors—has died quietly.

Only 50 students and faculty members signed up for the 12-week program which took place at the Olympic Pool in the East End. This number does not justify the \$2,000 cost to the university, and it is unlikely the program will be revived, according to Concordia Women's Athletic Director George Short who set up the program.

Rebates

Anyone who did not know of the cancellation can still pick up a rebate at either the Sir George or Loyola Athletic Departments.

"Everyone wanted to go there until they had to motivate themselves to get out in winter," said Short. "The program was given at odd-times—in the afternoon—which might have conflicted with some classes."

"But the numbers is the thing to reckon. I don't know if they warrant setting up another program."

Funding

The program was 75 per cent funded by a grant from the Quebec government, with the remaining 25 per cent or \$2,000 paid up by Concordia. Students paid

\$5 for the program which included swimming, diving, aqua fitness, free swim and family swim. Faculty and staff paid \$10.

Strike

It was cancelled three weeks into the strike, because the remaining nine weeks were not enough time to implement the swim classes based on the 12 week Esso swim program.

The decision to cancel was reached jointly by the Olympic Installation Board and the Concordia Athletic Department.

John Petolas, Assistant Vice-Rector of Physical Services, was unaware the program had been cancelled. His department was responsible for obtaining the government grant. Any decision to revive the program would come from the athletic department, he said, at which time he would reapply for funding.

Distance hurts

Short said the distance to the Olympic pool was the big deterrent and he felt the program had received sufficient advertising—two large ads in *The Link* as well as in-house advertisements on both campuses.

To revive the program would involve a lot of work on the part of the Athletic Department, and with such a low turnout Short questioned whether the ends justified the means.

Face Calgary tonight

Men hoopsters are off to Brandon

•by Denis Cyr•

The Concordia Stingers men's basketball team was mentally preparing itself for the Canadian Inter-university Athletic Association (CIAU) Eastern Regional Finals, held in Fredericton N.B. starting tonight. But a recent coast to coast telephone meeting by the CIAU playoff committee has changed not only the Stingers' playoff schedule, but the entire association's as well.

As it turns out, the Stingers will open post season play tonight against the University of Calgary in Brandon, Man., a playoff the CIAU has called the Brandon Western Regional Finals.

Other teams competing in this regional are Dalhousie, who were

originally scheduled to play in Fredericton, and the host school, Brandon University.

The CIAU has another western regional final this weekend in Edmonton. Teams competing in this tourney are Victoria, Winnipeg, St. Francis, and the host, University of Alberta.

The Eastern Regional Finals in Fredericton will see Brock, York, St. Mary's and the University of New Brunswick battle for top honours. The winners of each regional final will meet next weekend in Waterloo, Ont. and will be the 'Final Four' in contention for the 1983 National Title.

The overnight schedule change made the Stingers alter their plans too. First they had to cancel reservations made for Fredericton and re-schedule them for Brandon, some 1000 miles further west. Second, they had to adopt a different game plan for their first round opponents, Calgary.

Calgary will not be a pushover. The Dinosaurs were ranked fifth or sixth in Canada throughout the year and possess the CIAU's leading scorer, Carl Tillman.

Tillman, who is only six feet tall, averaged 40 points per game.

"We're used to playing against guys like that," said Stinger co-captain Steve MacNeill. "I think we have a better inside game with Gary (McKeigan) and Rocco (Margo-sian)."

Besides an inside game, the Stingers have experience on their side too.

Concordia has four members of their squad who have seen national championship play: MacNeill, McKeigan, Rodney Jeanty, and Alwyn Blackett.

"I think experience and depth will be an important factor for us," said Blackett.

Rookie Craig Norman, who's calibre of play is far from rookie status, also has this tournament all figured out. "I figure we'll take it one game at a time and concentrate on Calgary for now," said Norman.

"We need a little more intensity, we have to keep our heads together and not be in awe of anyone. We have to feel confident and remind ourselves that we are just as good as anyone. This will show we can beat anyone in the country."

What the Stingers have that Calgary does not is Gary McKeigan. McKeigan ends an illustrious career with the Stingers this season and would love to win a national championship. During the past four years, McKeigan was the nucleus of Stinger teams that made it to the Nationals only to fall short in the stretch.

"I'd like Gary to end up in grand form," said Blackett. "And I know Gary wants to too, and because of that, he will rise to the occasion. It's important for Gary to have a super tournament."

The Stingers realize the do-or-die situation they are in and have prepared themselves to the fullest for what will be their biggest test this year. There will be no tomorrow if the Stingers lose.

Stingers win!

MONCTON, N.B.:The Concordia men's hockey team won its opening game of the CIAU Nationals over the University of Toronto 3-1.

Eddy Watt, John Sliskovic and Paul Bedard scored for Concordia. Darren Low scored for U of T. Stinger goalie Stephane Héon turned back 30 U of T shots and was named "Player of the Game."

The Stingers will play the host team, Moncton, in the second round at 8 p.m. Saturday.

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