

the Link

Friday March 18, 1983
Volume 3, Number 43
Concordia University
Montreal, Quebec



! G I N K S P R I N G S

• Agenda •

• Classified •

Friday

- **SOMALIAN ASSOCIATION** invites you to a party at 8:00, 1455 de Maisonneuve W, 6th floor. Admission \$2.00.
- **BRUCE BILLIE**, experimental filmmaker, will present some of his films in Room VA-114 of the Visual Arts Building, 1395 Dorchester W. at 7:30 p.m. Free Admission.
- **JACK BASAK**, from the Science Council of Canada, will discuss "Science Policy from an Environmental Viewpoint". In Room 937, Hall building 11:45-1:00 p.m.
- **BEER BASH** at Guadangi Lounge, sponsored by the Commerce Students Society. 8:00 p.m.
- **MEDITATION, TRANSCENDENCE**, and Spiritual Wisdom, International Meditation Institute. Room 820 Hall building. 8:00 p.m. Free admission.

Monday

- **SEX ROLE** segregation in Plains Indian Art, a talk by Professor John Anson Warner. At 6 p.m. Norris building N-308.
- **RUDE BOY**, a film featuring The Clash, will be presented at the McGill Leacock Auditorium, Rm. 132. At 6 p.m. and 8:30 p.m. Admission \$2.99.
- **CANADIAN CULTURAL** programs presents F.M. Gagnon, professor of Art History at the U. of M., who will discuss Borduas. 1:30 p.m. at the Royal Bank Auditorium.

Mezzanine 2, 1 Place Ville Marie. FREE ADMISSION.

• **HOBSON AND WEBB**: Edwardian Intellectuals and the State. McGill Modern British History Seminar with Michele Lalancette. In ARTS 160 (Council Room) 5:30 p.m.

General Information

- **MARCH TO JERUSALEM** pledge sheets available at Hillel, 2070 Mackay EN-401.
- **FLORIDA TRIP** May 5-19 (Fort Lauderdale) \$299 U.S. Organized by Student Travel-Info. Centre. For more info call 482-6724 or 620-6130.
- **MEXICO** (Cancun) May 7-21, \$399 U.S. Organized by Student Travel-Info Centre. For more info call 482-6724 or 620-6130.
- **NEW YORK** City. March 31-April 3 \$89 U.S. Organized by the Student Travel Info. Centre. For more info call 482-6724 or 620-6130.
- **GRAPHIC DESIGN** show March 18-28 at the VAV Gallery (Fine Arts Building) 1395 Dorchester W. Opening 2:00 p.m. March 18.
- **OFFER NEW HOPE** and meaningful friendship to isolated and lonely aged and handicapped in Lachine and downtown area. Please contact 933-7352.
- **FEELING GOOD**: a support group for socially disadvantaged gays. There will be no professionally trained leader—the group will work out problems together. If interested, call 735-1419, or 879-8406.

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Typing: Call Mrs. Anderson (retired secretary). Phone: 487-3997.

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Students invited to contribute

•by **Dann B. Rogers**•

Capital campaign bag man Cameron Nish is giving his teeth to the \$25 million funding drive and he is hoping that students will cough up about \$500,000 over the next five years.

Nish, co-chairman of internal soliciting and a Concordia history prof told students in one of his classes that he has willed his \$8,000 worth of gold fillings towards the campaign scholarship fund.

In another interview he said that he hoped that students would financially contribute to the campaign — the form of that donation to be decided by the students.

While emphasizing that no formal plan for student contributions had been decided he preferred institutionalized donations along the lines of 20 cents per credit along with lump

campus from the seventh floor down to the mezzanine is impeding any cash contributions from the students.

"Before we deal with contributions from students towards the capital campaign we want to see the mezzanine deal solidified," says Fenwick.

The original deal worked out between students and administrators on the Physical Resources Evaluation Team (PRET) called for CUSA to pay \$400,000 out of the S.G.W.U. Student Building Fund and the University would pay for all necessary renovations to turn the mezzanine into a student center.

"We had agreed on this proposal for about six months and then suddenly some administrators on PRET rewrote the deal which reduced the amount of space we would get and the payment arrangements," says Fenwick.

Instead of paying \$400,000 lump sum for a finished student center, CUSA will have to pay for all renovations, furnishings and equipment which could vary anywhere from \$275,000 to \$500,000.

In addition to these costs the revised agreement (still in proposal stage) calls for CUSA to contribute an additional one third of all the costs to the capital campaign. So, if it cost \$400,000 to renovate the mezzanine CUSA would pay an additional \$132,000 towards the capital campaign.

"The way things stand now, we could pay over \$1 million (the estimated \$500,000 for the mezzanine deal and the \$530,000 from student contributions) which is 1/25 of the total campaign," says Fenwick.

"If the university is going to screw us in one area and then look for a hand-out in another we will not cooperate.

"What bugs me is that if there were no deal between CUSA and the university over the mezzanine, PRET would have to pay for renovations when they moved the bookstore and art gallery out of there anyway.

"With us moving in there, PRET will be free to spend that budgeted money somewhere else," he said.

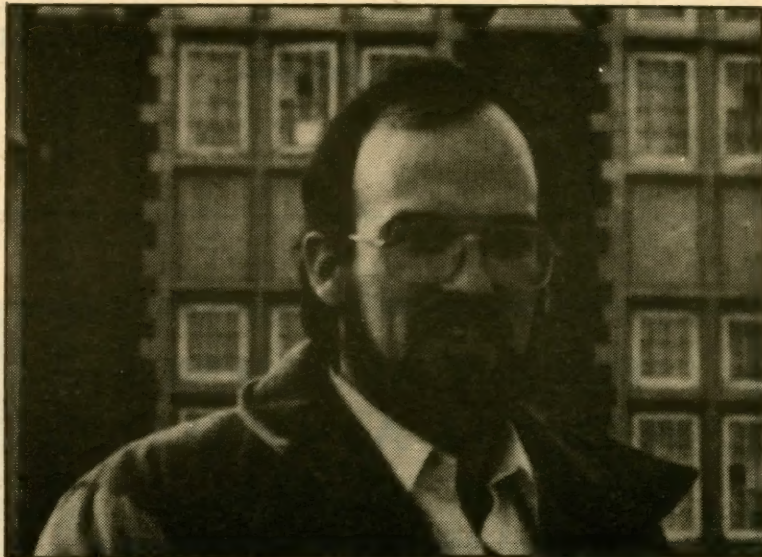
Meanwhile, campaign solicitor Cameron Nish, the first person to contribute to the capital campaign and a faithful Concordiacrat for the past thirty years, hopes the CUSA executive will make a decision soon and not wait to put the donation

question to the students through a referendum.

But there is a historical precedent for asking students by way of referendum if they want to enter into a joint purchase venture with the University over Student Centre acquisitions.

In 1970, students at Loyola University were asked to vote on whether they wanted a Campus Centre and if they were willing to pay up to \$20 per student for three years.

\$300,000 was collected from students for the Campus Centre fund and the University kicked in an additional \$500,000.



Newly elected CUSA co-president Terry Fenwick says the plan to put Regie's on the mezzanine has to be worked out before there's any talk of how much students will fork over to the Capital Campaign.

Getting involved in disarmament

•by **Liz Cooke**•

Raising student consciousness on the disarmament question was the subject of one of the workshops included in the student conference, "Students and the Arms Race," held at the Hall Building Sunday.

Disarmament activists present discussed ways of increasing student and public knowledge of demilitarization.

The public must be sensitized to the nuclear problem and made to realize that the problem is present and dangerous, the speakers agreed.

Films, videos, posters, conferences, referendums, newspaper articles, and letters to politicians were good methods of promoting disarmament, the group said.

But one audience member said that showing the public the nuclear problem was not enough.

Organizations and programs must be developed to ensure the public does not discard the information, with the comment, "I can't do anything about it."

One way of encouraging participation is through theatre groups, said Colling McKay, another audience member, who is presently trying to organize such a group at McGill. McKay feels theatre groups would spread information and at the same time enable actors to become directly involved with the nuclear arms race.

"Theatre would bring the issue into the people's mind. It would be a quick way to express one's own feelings about disarmament," McKay said.

Another speaker said, public opinion, a major role in the effectiveness of the disarmament movement. At Greenham Common, England, 18,000 women encircled the American Army base to protest the nuclear arms race. Some of the women were arrested and jailed, but their action was instrumental in swaying public opinion toward demilitarization.

Speakers at the conference proposed a similar scenario at Bagotville in Northern Quebec, where another Nato military base is located. According to John Kinloch, one of the conference organizers, there is rea-

son to believe nuclear warheads are being developed there, and a protest would make an impact on both the public and the government.

Bringing the problem down to a personal level is another method of encouraging action, conference participants agreed. As an example, they described a film shown at McGill which asked the question "What would you do in case of a nuclear bombing?" The film turned out to be a hilarious farce presenting impossible solutions, but it made viewers aware of the problem and its grave danger to each individual.

New peace group to act against government plans

•by **Jacquie Charlton**•

A new disarmament coalition was born at Concordia last weekend as Quebec university and CEGEP students there agreed to unite against militarization.

The Coalition Québécoise Etudiante pour le Désarmement (CQED) will link various student disarmament groups throughout the province, circulate information, and mobilize students for peace demonstrations and sit-ins at places like the NORAD military base at Bagotville, Quebec.

One of the most important projects, moreover, will be to make students aware of military research taking place within their own universities. According to Christopher Cockrill of Project Ploughshares McGill, every university in Quebec is probably now doing research that will somehow be used for military purposes. McGill's grant for this kind of research, he said, has been rising.

"There are cutbacks, students aren't able to get loans, and at the same time they've increased incredibly the amount given to military research," Cockrill said. "I don't know why students aren't outraged about this."

Militarizing strategy was also behind some of the government's job creation schemes, said Cockrill. Thirteen-thousand students are being provided with military cadet, reservist and RCMP jobs this summer, for example, and funding for this is considered part of summer job creation.

Even government job creation projects in the civil sector are milita-

rizing, according to one delegate at the weekend conference. Almost a third of the people finishing Katimavik, the government work project for young people, for instance, are persuaded to join the Canadian army.

The government is taking advantage of youth unemployment by boosting its armies and creating cheap labour schemes like Katimavik, members of the new coalition agreed. One of the CQED's priorities is to dissuade students from joining the schemes.

Cockrill said students had more at stake than they realized. "We're not playing the political role we should be playing," he said. "We're just letting other people influence the government."

The student disarmament conference last weekend was organized by the Quebec Public Interest Research Group, Project Ploughshares, and the Groupe pour le Désarmement de l'Université de Montréal.

One of the reasons for the plan was the hope that a province-wide coalition of students against disarmament would be launched.

Errata

In the oops department, we neglected to give John Jantak and Mitchell Baum credit for photos in the March 5 issue of *The Link*. Also, Paul Gott wrote the comment, *Blowing the whistle on the Rector's manoeuvring*, in the same issue.



sum contributions from different student groups.

He said that \$530,000 could be raised over the next five years if all students (17,000 full-time equivalent is the working number) contributed 20 cents a credit.

He also said that student clubs could be encouraged to hold bashes, sell bookplates or buy room name tags to raise money for the campaign.

"Student participation could also take the form of voluntary help like stuffing envelopes and other routine office work," says Nish.

"But my own attitude is that students, through the CUSA Co-Presidents and legislative council, must decide what means will be used."

Newly-elected CUSA Co-President Terry Fenwick says that the politics being played over the proposal to move the student pub at S.G.W.

Loyola: financial troubles loom

•by **Barry Silverman and Robin Smith**•

Arts and Science Faculty members are worried that if Loyola is not properly used, it may have to be sold.

Division IV (Colleges) Provost Martin Singer at Senate last week described the future of Concordia if all four faculties don't take advantage of Loyola.

"The options are clear enough," Singer said as quoted in *The Thursday Report* "Either we can't afford the Loyola campus (and thus we should sell it off to raise funds for construction downtown), or we merge with McGill, or we make the Loyola operation a viable one; in other words, we start looking upon it as an asset and not as a burden we've been saddled with."

Both Rector John O'Brien and Vice Rector Graham Martin denied Loyola would ever be sold, but Division I (Arts) Dean Don Taddeo said that "maybe 15 years down the line the question of closing Loyola will come up."

Taddeo said that with the English-speaking population in Quebec dwindling, the government will have to make some "hard decisions about the allocations of university resources (in the two English Montreal universities, McGill and Concordia)."

Taddeo and others at Senate noted that the two different campuses, Loyola and Sir George, help distinguish Concordia from McGill.

But until that question comes up, Taddeo said, "We still have to use it (Loyola) efficiently."

Loneragan College Principal Sean

McEvenue said that Loyola classrooms are crowded and run-down, specifically those in the Central Building, Cloran Building (corner Sherbrooke and West Broadway) and Hingston Hall.

McEvenue said building a new wing on the Vanier library with the capital campaign fund is not enough. Loyola facilities need renovation or additions.

"We need a decision soon, otherwise it's going to die," said McEvenue.

Other senators said that Loyola needs to be used by the three professional faculties, Engineering and Computer Science, Fine Arts and Commerce. With the expected dwindling enrolment, Arts and Science Faculty won't be able to make full use of the facilities themselves.

It's not whether the filler is good or the filler is bad; it's how well it fills the space. Isn't that what your mommie and daddie taught you?

POLITICAL SCIENCE STUDENTS' ASSOCIATION

General Meeting and Election
Wednesday, March 23, 1:15 am CC321

Positions Available; President, Chairman, Vice-President (LOY), Vice-President (SGW), Treasurer.

Nominees should present themselves with a nomination sheet (available from CUSA) with at least 14 signatures from Political Science Students.

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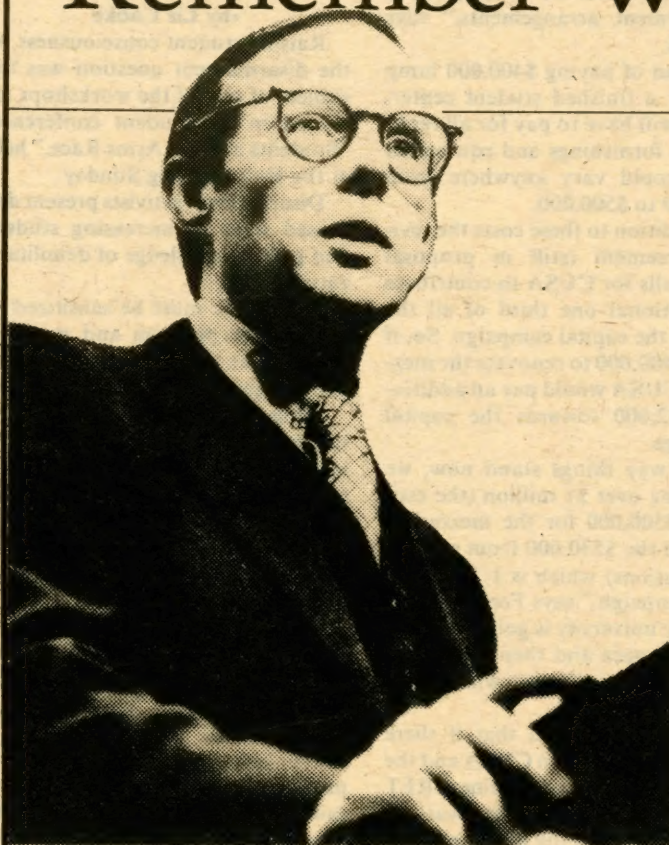
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John Dean

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will speak on
the Watergate
Conspiracy, its
history & ramifications

Friday, March 18, 1983 at 7:00 p.m. in Room H110
Tickets available in Room H643 or at the door.
\$3.00 students \$5.50 non-students

**PRE-REGISTRATION NOTICE
APPLIED SOCIAL SCIENCE
DEGREE STUDENTS**

Information sessions on the *new BA major* and *BA Specialization* programs will be held on:

- Tuesday, March 22, 1983
- Wednesday, March 23, 1983
- Thursday, March 24, 1983

Appointments for Information Sessions and Pre-Registration may be made now at:

2085 Bishop Street
Office F104

**COMMERCE STUDENTS' ASSOCIATION
ELECTIONS 1983-84**

Nominations Open Monday,
March 21st until 5 p.m. Friday, March 25
Campaigning starts March 28th until March 31st

ELECTIONS TO BE HELD April 5 & 6

Nomination forms can be picked up at CUSA,
H639 and GM211-3, 879-5895

Nomination forms must be submitted to
GM211-3 by 5 p.m., March 25.

• Letters •

Students at fault as well

To the Editors:

I was absolutely disgusted with the letter from David Paré in the March 8 issue of *The Link*. The whole letter is misleading and prejudicial.

Although many young people came out of high-school without much knowledge, it is wrong to blame it entirely on the teachers. It is usually the pupils who are at fault because they do anything but study. True, there is a minority of serious students but the fact that most are not interested in school has nothing whatsoever to do with the teachers.

Secondly, Mr. Paré is wrong when he says the issue of the recent teacher's strike was money. The issue was job security. They are faced with the possibility of being out of a job next year and they want the government's assurance that this won't happen.

Thirdly, I would like to know who appointed Mr. Paré judge or whether or not teachers deserve to have rights. They are human beings too and nobody can deny them their rights.

Silviu Fapaport
Faculty of Arts and Science

Link: haine et méfiance

To the Editors:

En tant que membre de Xcétéras Graphix et travailleur à Cusaset et, par conséquent, ayant été concerné par l'article publié dans *le Link* du 15 février dernier sous le titre "Typesetting shop is beyond CUSA control," je tiens à faire part de mon opinion.

Je ne me lancerai pas dans un débat "politique," cela ne m'intéresse pas, quoique je trouve très inattendu que l'on ait suggéré que Xcétéras ait pu tenter de profiter de la situation dans laquelle elle se trouve avec Cusaset; Xcétéras n'ayant surtout pas été créée dans un but lucratif.

Cependant c'est sur la façon dont l'article a été écrit que j'ai quelques remarques à faire. Même si je suis parfaitement d'accord avec le fait qu'il soit très souhaitable de soulever diverse questions, dans l'espoir de les régler, à l'aide d'articles, j'en condamne tout à fait la pratique lorsque la manière dont les dites questions sont soulevées tend plus à créer, chez les personnes concernées, un esprit de haine et de méfiance plus qu'une atmosphère propice à la

résolution de tels "problèmes."

Je suis triste de réaliser a quel point des "journalistes" ne se rendent pas compte des retombés qu'un article aussi maladroitement écrit puisse entraîner. (Je continue a vouloir croire qu'ils ne le réalisent pas.) Je serais encore plus triste d'apprendre qu'ils en connaissent exactement toute la portée ... et que cette maladresse n'est, en fait, qu'un bien triste talent....

Pol Turgeon

Teachers in tough spot

To the Editors:

What utter nonsense David Paré of the Philosophy Department writes blaming all the ills of the educational system on the then-striking teachers.

What Mr. Paré obviously fails to realize is that the very problems that he touches on in his letter are the problems the teachers are striking against.

- Increased class sizes resulting in an even greater teacher/pupil ratio.
- Increased work load for teachers resulting in less time to spend with individual students.
- Undisciplined children who arrive at school like wild animals and who need to be supervised as such.

The teachers were backed against a wall by the government and in particular by Dr. Laurin who in his own sadistical and revengeful way introduced and continues to introduce policies that degrade and lower the quality of education in Québec.

It is in fact teachers rights that have been abused and taken away by the present government and Minister of Education.

We must support teachers in their battle against the fascist tactics that the government has chosen to combat the teachers in their quest for better education for us all.

Steven Georges Blanchard
History/Political Science U2

Conflict of interest ?

To the Editors:

Conflict of interest has always fascinated me particularly in politics where playing both sides to the middle has become an art form. The issues raised by the Cusaset/Xceteras affair is an apparent conflict of interest on the part of its manager. Based upon the lack of evidence substantiating such a claim, *The Link* should be encouraged to undertake a serious examination of

conscience on the intent of publishing such a report. Considering that reputations are soiled and careers broken over such matters, charges of conflict of interest without real evidence should be considered by the public as no more than personal or professional vendettas fuelled by ulterior motives. Nevertheless, it is reassuring to know that *The Link* is disposed to informing the student body of any hanky-panky that may be going on in the CUSA universe, so long that it remains factual.

It should be known that CUSA has no definition of conflict of interest and subsequently has no conflict of interest guidelines regulating conduct in its affairs. This commentary will provide an example of conflict of interest that should, I hope, lead to the adoption by Legislative Council of guidelines that will determine what constitutes conflict of interest for this association.

We have to go back in time, all of 11 months, to the purchase by CUSA of its computer. The CUSA computer, purchased at a cost of \$30,000, was to give the association among other things increased control over its financial resources. John Revay, on the strength of his proposal to investigate CUSA's electronic data processing options, was mandated by Council to prepare a report recommending a computer system to buy.

After an analysis of CUSA's needs, Task Force leader Revay found a computer system fitted to the association's requirements. It should be noted that no adequate market survey was made or suppliers solicited to submit bids for the contract. His recommendation to Council was that CUSA purchase a system from Montreal Systems Consultants.

Mr. Revay was good enough to point out to Council that he was employed at the time by the company that he was recommending. What he neglected to add was that the company also belonged to his father.

J. Revay was in effect representing two opposing interests. On the one hand entrusted by CUSA to re-

commend the best system at the best price. While on the other hand representing the interests of his father/ employer who's in business to sell computer systems at the highest profit possible. Now this is conflict of interest!

As a concerned student I call on Legislative Council to adopt conflict of interest guidelines for this association.

Mario Dagenais

Follow-up requested

To the editors:

I question the motives of *The Link*. Cusaset is not out of control. Cusaset has always served the Concordia community to the best of its ability and will continue to do so.

For *The Link* to publish a full-page story composed largely of speculation and hearsay is a blatant abuse of student funds. This is not serving the interests of Concordia students.

Perhaps you can tell me what was accomplished by Robert Grimau-do's story. Since its' date of publication (February 15, 1983). I have not seen any follow-up article.

Is there a conflict of interest between Cusaset and Xceteras Graphix? Is Xceteras Graphix robbing Cusaset blind? Was this story printed to stir up problems between Cusaset and Cusa?

What gives?

Peter Skahan,
Cusaset employee and member of Xceteras Graphix

A letter with so many questions deserves some answers. Follow-up: The Link staff writers are not the only source of follow-up. To date we have printed more words of follow-up letters on the subject than were printed in the original story and editorial combined. As has been noted in many of these letters, The Link is close enough to Cusaset for our mo-

tives in beating the issue to death with further stories or editorials to be questioned.

The editorial position of The Link was presented at that time and we do not feel it necessary to reiterate that position. The information in the story, including the proposition that Cusaset was "out of control" was supported by quotes from Cusaset president Paul Gott and CUSA Copresident Paul Arnkvorn. In journalism, such quotes are not considered to be idle speculation or hearsay. We did not say nor do we believe that Xceteras is robbing Cusaset blind.

The purpose of the story was not to stir up "problems" but like many Link stories, it was intended to stir up discussion and draw public attention to an important but often overlooked student controlled business. It should be noted that when we published a full page story, "Cusaset: better to make careers than money" (The Link, Nov. 10, 1981), singing the praises of the typesetting shop, no questions were asked.

We realize that purely "objective" journalism is a myth and are pleased to print viewpoints that differ from those of Link staff writers.—Ed.

Freeze mvt. freak circus

To the Editors:

It is sad to note that the lessons of the Black Panthers and Weather Underground passed by Daniel Berrigan. Actions like destroying nosecones can only be viewed as threatening by the general public; thereby disguising the nuclear freeze movement in the cloak of a freak circus.

The move to disarmament must be a moral change, and violent actions cannot serve any moral cause.

Furthermore, if Berrigan is so assured that the American legal system supports nuclear war, perhaps he should attempt to destroy nosecones in the Soviet Union. I'm sure his trial would be a swift one.

Mike Bodner

the Link

It's never too late to be one of the more than 100 people who have contributed to *The Link*. Next Friday will contain two special supplements on discrimination, and prose & poetry. Then for the last two issues of this semester, April 1 and 9, the new *Link* editorial staff will put new shoulders to the old grind. Join them, won't you? As they say, it isn't over until it's over.

the Link

Friday March 18, 1983
Volume 3, Number 43

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Good luck to all The Link editorial candidates.
We love ya!

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Unwanted attention

Wen-do: psychological defense

•by Liz Cooke•

Fable: A hound dog came up to his owner one day, panting and out of breath. The owner said to him: "Some dog, I saw you chasing that rabbit and you didn't catch it." The dog replied: "Well, the rabbit is running for its life and I'm only running for my dinner."

According to the Advisory Council on the Status of Women, every 29 minutes a woman in Canada is raped and one in every 17 women is raped at some point during her life.

"Clearly, women need self-defence," said Lisa Jonas and instructor of Wen-Do International, an 11 year old organization, created in Toronto, that provides such instruction.

There are now 80 Wen-Do instructors across Canada, including two francophone instructors on the south shore, and one anglophone instructor in Montreal: Jonas.

Jonas became involved in Wen-Do when three years ago, she took the basic course and decided that other women should be trained to protect themselves.

"I am very petite and I was scared while walking the streets alone at night. With the course I learned I didn't have to be strong to defend myself," said Jonas.

A basic course, usually given in 12 to 20 hours, trains women to physically and verbally defend themselves. Avoidance and awareness tips are also offered. Various discussions inform participants with the legal and psychological aspects of rape, self-defence, sexual harassment.

"It is a well-rounded course. The defence techniques are simple and easily learned and are a positive, practical solution for assault," Jonas said. Citing a specific example: A Wen-Do student was riding the metro, when a man rubbed his hand over her breast. A simple Wen-Do reaction to this form of harassment would be to grab the man's hand, lift it in the air and exclaim LOUDLY: "Who is the pig at the end of this Hand."

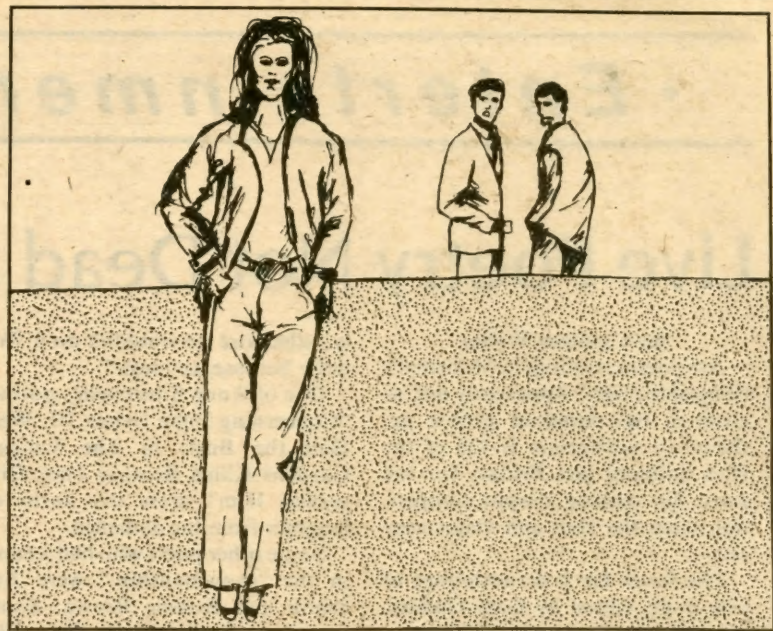
"Wen-Do international teaches survival skills. But she Intermediate course is similar to that of martial art," Jonas said. No matter in what

level course women enroll, they must practise the techniques. Every week Wen-Do provides a free practise session for participants.

"You cannot take the basic course and walk out a super-woman. As with anything, it takes practise to develop the reflex, the instinct to fight back," Jonas said. She explained that many women are reluctant to battle because they were discouraged from doing so as children. They learn to hate violence, even when it comes to saving their own life.

Jonas said the course does not encourage women to become needlessly aggressive. She urges women to avoid dangerous situations, but when confronted, to fight back and actively respond. "We don't encourage women to beat up men, but to fight only when necessary, when their life is in jeopardy Wen-Do int'l is not anti-male," Jonas said.

Wen-Do International is open to all woman whether young, old, middle-aged or simply frightened. Jonas said that a paraplegic woman had completed the Wen-Do course



Link Graphic: June Cooke

last year. The method is devised so that any woman may use it successfully. Nobody is immune from attack. According to the Canadian Council on the Status of Women, sexual assault victims range from 6 months old, to 90 years old.

No matter the age, status, religion or ethnic group, Jonas said that all women experience a high and an excitement when they discover their strength.

"Women have the conception that they cannot fight. The course transforms women's views of themselves by showing them they can be extremely powerful and capable when forced into a potentially brutal situation," Jonas said.

The fee for the basic Wen-Do International course varies from \$30 to \$35 and the next one is being offered this weekend. For more information call Lisa: 286-0072.

Women and violence

•by Liz Cooke•

Violence against women is a common reality. It is not a rare occurrence committed by a psychotic. All too frequently it is Mr. Nice Guy who is responsible.

On March 9, four women discussed this issue at the Hall Building. The discussion was just one of the events included in International Women's Week.

The four women who spoke were: Diana Yeros of Mouvement contre le viol (a rape crisis centre); Deborah Sheppard, a sociology professor at Concordia; Nancy Doray-Bolton, practising lawyer and chairperson of Concordia Advisory Council on the Status of Women; and Minou Morley, an instructor at Domain, self-defence for women.

Sheppard began her speech by stating violence occurs predominantly in the home despite the strong tendency of many to view the family as a harmonious structure.

Sheppard said that the abuse is frequent and systematic and is widespread between ethnic groups.

"Violence does not only occur in the poor and uneducated families," Sheppard said.

Sheppard delved into the economic dependency of many housewives.

"As women are often seen as their husband's property, it is seen not only as his right, but his duty to keep his wife in line," Sheppard said.

Sheppard quoted Prime Minister Pierre Trudeau as saying: "The State has no business nosing into the bedrooms of the people." This may be interpreted as, a husband may beat up his wife, even rape her as long as he does so in the privacy of his own home.

Rape is another aspect of violence against women. It occurs in the home and outside of it.

Bill C-127, a new law passed on Jan. 4, 1983 provides some help for rape victims, said Doray-Bolton.

The concessions made under this bill are that the word rape has been eliminated because it means that a crime has occurred only if there is penetration of the vagina by the

penis. Now, as long as there is the gesture of a sexual assault, prosecution against the attacker is possible.

Husbands can now be charged with sexually assaulting their wives. But, according to Doray-Bolton, 75 per cent of the wives drop the charges against their spouses.

"Perhaps wives drop the charges so often because they still feel responsible for maintaining the marriage, and tend to put the blame on themselves when things go wrong," Doray-Bolton said.

The "honest belief" defence, in which the accused uses "I thought she consented," as a defence has been limited under the new bill. The judge now has sole right to decide whether or not to allow this defence.

Doray-Bolton cited a case in which the accused were acquitted under the "honest belief" defence: after a drinking session, a husband brought his buddies home and informed them that his wife "enjoyed violent sex, no matter how much she protest."

The men were acquitted because they "honestly believed" the husband. This was one of the last cases in which this defence was used.

"I hope these changes will lead to more convictions and make women less afraid to report sexual assaults," Doray-Bolton said.

Diana Yeros provides long-term support for assault victims at her rape crisis centre. She said that after any abuse, victims need understanding.

At the centre, there are personalized services, both medical and social. She said that all too often police investigators and doctors treat victims impersonally.

As for prevention of sexual assault, Minou Morley says that women should remain alert while walking alone, and try to portray self-confidence. Attackers, Morley said, look for fear in potential victims.

Overall, common sense goes a long way. Each person reacts differently and each person must decide for him or herself what to do if faced with a threatening situation.

Building a better missile

•by James Risdon•

The changes of nuclear war are skyrocketing as missiles carrying nuclear warheads become more precise, say Université de Montréal and CEGEP Maisonneuve physics professors John Michael Pearson and Dominic Peschard.

Speaking at a seminar organized for a student disarmament conference Saturday, the professors said that the use of nuclear weapons as a war deterrent was no longer relevant because missiles are precise enough to destroy all the opposing side's weapons. Pearson and Peschard agreed that precision in the nuclear arsenal is the most significant and dangerous aspect of the arms race.

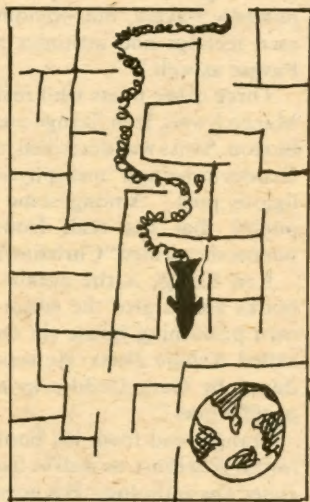
The missiles' precision is due to new developments like increases in speed, built-in computers that

correct the trajectory in flight, and improved communication links between satellites ground forces and the missiles' computers.

Pearson played down the significance of the cruise missile.

"Although the cruise is able to fly at very low altitudes and escape detection on radar, it flies for such a long time - a couple of hours as opposed to minutes - that you can see it coming," he said.

Satellite communications may allow missiles to be precise to within a few yards, said Peschard, and could significantly change the importance of the now less precise sea launched missiles - many of which are now undetectable by radar and consequently escape the disarmament agreements.



Captain Filler

Memorial for fallen demonstrator

•by Avi Goldstein•

A ceremony was held at McGill on Wednesday in memory of Emil Grunzweig, a Peace Now activist who was killed in a demonstration in Jerusalem last month.

Grunzweig, 33, was killed on February 10, when a grenade went off at a demonstration demanding the resignation of then Israeli defence minister Ariel Sharon, following the report of the Israeli commission of inquiry into the massacres in the Sabra and Shatilla refugee camps.

The memorial service was in the form of a *minyan*, the Jewish quorum for prayer, to mark the *shloshim* (month of mourning) after Grunzweig's death.

Shari Cooper, a Concordia graduate who is studying at McGill, read a poem that she had written the day after the demonstration, following a telephone call from her brother in Israel.

"He asked us if we'd been following the news; and we said yes. And he

said 'I was in that demonstration,' " she said. "All that was running through my head was that it could have been my brother that was killed in that march. But then a few hours later when I was a lot calmer and I thought about it, I realized that the person who was killed was my brother." Cooper said.

*They went to the march
To fight for peace
Crying "Peace Now," carrying placards
And singing songs of peace.
When the bomb went off in the crowd
It was over in a flash*

(excerpt from a poem by Shari Cooper)

The ceremony included a reading of the *kaddish*, the mourner's prayer, and readings about the Israeli Peace movement and the war in Lebanon.

Emil Grunzweig was a paratroop officer in the Israeli army reserves who fought in both the Six Day and

Yom Kippur wars. During the Lebanon war he was posted in the Golan Heights. He was divorced, and the father of a three-year-old daughter.

He was killed when a grenade went off under a car as the Peace Now Demonstrators demanded that the government adopt the recommendations of the commission of inquiry. Two other demonstrators were wounded in the blast, one of whom was the son of the Israeli Interior Minister.

Ironically he was killed after the demonstration, which had faced a pro-government counter-demonstration, was over, and the demonstrators were dispersing to go home.

Many of the counter demonstrators, who had been calling the Peace Now marchers traitors, had remained at the scene of the demonstration.

Wednesday's memorial service coincided with other such services at universities throughout North America.

Live Poetry Not Dead in Montreal

•by Caroleen Wylie•

Are poetry readings in Montreal a thing of the past? Apparently not, as close to two hundred people gathered in auditorium H-435 of the Hall building last Friday, for the *Inner Ear* reading, despite competition from the Hall and Oates concert.

The Inner Ear is an anthology of new poets edited by Gary Geddes, launched by Quadrant Editions, a publishing house which was founded by Geddes.

Ten of the eleven poets from the anthology were there to read, and, although in good spirits, they were tired after their reading at the University of Toronto the night before.

The Concordia reading was divided into two parts, with an intermission where \$180.00 worth of wine and cheese was consumed with zeal.

The poets did not read exclusively from their *Inner Ear* anthology and their poetry varied in theme, with topics such as women's issues, oppression, the papacy, religion in general and politics.

Despite the seriousness of subject matter there was plenty of laughter from the audience, as well as enthusiastic applause.

After the reading, poets and audience had a chance to converse and finish off the wine in the Faculty Club.

When Gary Geddes was asked if he thought the reading was a success, he replied, "Yeah, I'm pleased. I think it was a good session. We had a good reading in Toronto last night, but I think it was even better tonight. A little wine helps, everybody was doing a little more showmanship tonight to respond to the crowd."

On the subject of the "showmanship," Ronn Silverstein, one of the *Inner Ear* poets, said, "Tonight, some of the poems may have seemed like they were slight in comparison to, quote-unquote, serious poetry. Laughter is a perfectly human emotion and as necessary as weeping. In poetry, humour, that is, irony and parody can often reveal a truth more succinctly and successfully, re: the reader, than a poem whose subject matter seems serious but is actually only pretentious solemnity disguised as genuine pathos. All of us in the anthology take writing very serious-

ly, otherwise we wouldn't do it. We write because we must."

One of Ronn Silverstein's poems, "Concerning Pope Urban III, Who Had the Birds in The Vatican Gardens Killed Because They Disturbed Him" drew this form of laughter from the audience.

Some other poets who had a hand in the "showmanship," were Jim Smith and Ronnie Brown. Some lines from Smith's poem from *The Inner Ear*, entitled "Language," speaks for itself: "Language has crawled on its hands and knees to be here/buddy can you help language out/language has had its toenails pulled out in South American Prisons/language fills you up not out/...before the discovery of language men travelled around in horse drawn grunts/..."

On request from Gary Geddes, Ronnie Brown read a poem from *The Inner Ear*, entitled, "The Tattooed Lady"—with a slight Mae West tone in her voice: "She's a real/one-woman show, a carnal gallery/no, ordinary freak/just take a peek/and get an education—/...Her stretch marks are/land-marks on/the Plains of Abraham;/ Wolfe ascends the gap/below."

Not all the poems read at the reading made the audience laugh. St. John Simmons read his poem from the anthology, entitled, "Arthur Rimbaud in Cambodia." Some of the lines are: "The little Harari whore/raises his ass for me,/his hands deep in powdery dirt./Saliva falls from his mouth./I am smooth and wet/as a taut snail/sliding into the shell of his ass./Cut off my leg./Make me come."

When speaking on the image portrayed in these lines, Simmons said, "The idea of bugging little children in an attempt to make yourself famous is (of course) reprehensible; whereas, dropping bombs and killing thousands of kids for your political power isn't quite as reprehensible. And if people find disgust in Rimbaud, then they should find disgust in themselves for their own hypocrisy."

A poet that received a more staid response was Robert Billings. His poem "Chest Wounds" was written about the feelings he had while visiting Dachau, West Germany.

Robyn Sarah, mother, wife and teacher—writes poetry that tends towards women's issues. One of the poems from the *Inner Ear* that she read was entitled "Maintenance."

Sarah said that at the time she wrote "Maintenance," she was seven months pregnant and had a nineteenth month old child who couldn't yet walk. She was also teaching a class at the time. "In view of the audience's response, the poem seemed to hit home. Ross Leckie's poem entitled, "Cesare Pavese" is from a section of his new book, *A Slow Light*—called "Correspondences." Although the poem is not in *The Inner Ear*, Leckie recited it at the reading. He gave a brief introduction on Pavese, saying that he (Pavese) was a famous author who write about (and contemplated) suicide throughout his life—and finally did end his life in that manner.

Leckie gave his own comments on the poem, after the reading, when he said, "My sense of that poem is that I was trying to find the intersection between the reader and Pavese as a writer, by taking certain fragments from here and there, throughout Pavese's journals, etc. and splicing them together into a speech—purportedly Pavese, but obviously my own feelings and attitudes toward Pavese as well."

Three other poets who read were Margo Swiss, Ken Stange and John Barton. Swiss was described by Gary Geddes as being a "metaphysical/religious poet." Among some of the poetry that she read from were poems she termed "Christian lyrics."

Ken Stange is the author of six books and is also the editor of his own publishing house (in Ontario) called *Nebula Press*. He was introduced by Gary Geddes as a "very prolific poet."

Stange read from his book *Nocturnal Rhythms*, as well as from *The Inner Ear* anthology. His poem from *The Inner Ear*, entitled "The Lonely Teachers" received an appreciative response from the audience.

John Barton, a poet from Victoria, also had a hand in the "showmanship" of the reading, when he read his poem, "My Cellophane Suit." A series of lines from this poem with powerful imagery, were: "Just once some jerk/one desk be-



Robert DeNiro is glad that his latest film, *The King of Comedy* is showing in Montreal. *The King of Comedy* also has *The Clash* in bit parts. See the review next week.

hind me ran/a hand down the back/of my neck./ My suit of cellophane/went with a bang/like a balloon held/to flame."

Some honorable members of the English department, in the audience were Lionel Kearns, Seymour Mayne, Dr. Robert Martin and Wynne Francis. Seymour Mayne, a visiting professor of Creative Writing at Concordia, said that he enjoyed the poetry of Robyn Sarah and Robert Billings, but as a whole he "didn't feel that these poets were into some new sense of what's going on in society today." Wynne Francis, who teaches modern Canadian poetry, said that she thought the poetry was "high caliber" and that the reading was "well worth attending." Dr. Robert Martin, the chairperson for the graduate English department, said, "I was very glad to see so many young poets of such diverse talents."

For those of you who were at the Hall and Oates concert Friday night, well, too bad.

Different Ou

•by Naomi Guttman•

Two films were screened during Concordia's day on Violence Against Women, part of the events devoted to International Women's Week. The first, "Peur de..." is a film of about five minutes length by Concordia film student, Hedy Dab. The second was Anne Claire Poirier's, "Mourir à Tue Tête" (A Scream From Silence). This film was released in 1979 and has received much attention from the media and feminists for its excruciating depiction of a rape (about fifteen minutes of film) and its portrayal of the hopelessness of women vis à vis the law and the culture in the face of incest, sexual coercion, and rape, to which all women are exposed.

Both films are about rape as violence against women. In Dab's film a woman manages to react and beat off an attacker who startles her in her home as she sleeps. In Poirier's film a woman, Suzanne, is raped after suffering several hours of emotional and physical torture in the back of a truck, into which she was thrown after being hauled off the street at knife point by her rapist. Although both these films challenge their audience, through the manipulation of the camera and through the words of their women victims, to face rape as a personally terrifying experience, the films have very different things to say about female power and powerlessness.

In Dab's film, we follow the female protagonist through the day lit streets. She walks with her head down, her shoulders sunk. Her hands are in her pockets. The voice over narration is this woman's voice as she talks of her fear after the attack. Her fear of going out at night, in the day, alone. The fear of living alone. The fear of returning to the place where she was attacked. But as

Brillante deuxième Place Pour Mario Bonenfant

•par Robert M. Dubuc•

Bon Dieu! Bonenfant ne Saurait Mentir. Tel était le jeu de mot facile mais vrai que fit Jacques Uwhiler, juge permanent suisse, suite à la présentation du film de Mario Bonenfant lors de la première semaine de *La course autour du monde*.

La course autour du monde est une émission de télévision produite conjointement par Radio-Canada, Antenne 2 de France, Télé-Luxembourg et la Station Suisse Romande.

Chaque télévision délègue 2 participants qui sillonnent le monde entier pendant 154 jours, soit 22 semaines. Pendant cette temps ils doivent soumettre 17 films qui seront jugés par 6 juges de pays autre

que celui du concurrent. Chaque juge donne sa note sur un pointage de vingt.

Les critères pour l'évaluation sont: la qualité de l'image, du son, du texte, l'originalité et la présentation du sujet. Les reportages s'effectuent à l'aide d'une caméra Super-8 et d'un magnétophone à cassette.

Bonenfant est originaire de Trois-Rivières. Il a complété sa première année en études cinématographiques à l'université Concordia avant d'être l'un des deux canadiens (l'autre étant Georges Amar) à être sélectionné pour la course.

Lentement mais sûrement Mario s'est adapté aux exigences de la course, s'améliorant sans cesse. D'ail-

leurs sa courbe de progression fut la meilleure de tous les concurrents. Il a notamment brillé par la qualité technique de ses films.

En plus d'avoir vécu de nombreuses expériences enrichissantes Bonenfant a dû améliorer sa prononciation, tare dont semblent souffrir nombre de québécois (dont moi-même) et duquel les juges européens tiennent énormément dans la notation des films. Les quelques points qu'il a perdu en début de course (son magnétophone était défectueux) lui ont possiblement coûté le premier rang.

Les derniers films des candidats étaient présenté le 5 mars dernier et c'est dans une atmosphère de sus-

Pinter's Betrayal Now on Film

•by David McHale•

Betrayal by Harold Pinter is known as a finely crafted play by a master playwright. It is also a finely crafted film starring Patricia Hodge, Jeremy Irons and Ben Kingsley from a screenplay written by Pinter.

Jeremy Irons plays the role of a literacy agent, Jerry, who, as Irons said in an interview, is "unlucky enough to fall in love with his best friends' wife." Ben Kingsley plays Robert, a publisher in the same literary, artistic niche of contemporary London as Jeremy. Patricia Hodge is Emma, Robert's wife, with whom Jerry has a seven-year affair.

The film begins two years after Jerry and Emma have stopped seeing each other, and moves back in time in a series of flashbacks to Jerry's first passionate declaration of love for her. The film focuses on the various betrayals committed by the three friends; Jerry betrays his wife and best friends, Emma, her husband and eventually Jerry.

Robert, in an odd twist, makes Jerry a type of cuckold, having known about the affair unbeknownst to Jerry. There is an amusing discussion near the beginning of the movie where Robert and Jerry thrash out who knows what. The film is basic-

ly an intelligent treatment of the love-triangle drama.

Some of the dialogue is deliberately theatrical, removed from the way people ordinarily speak. Pinter exaggerates, he includes a lot of seemingly inane small talk about babies, or tortuous conversations about 'lunch' and squash games, in order to create a sub-dialogue. The seeming banality is an exploration of the 'mind games' that people play. In reality, every innocuous-sounding word is laden with meaning, counterpointing the anger, fear and hurt actually felt by the characters.

What is most characteristic about *Betrayal* is the sense of restraint that one feels throughout. Most of the drama takes place in three locations, Jerry's house, Robert's beautiful Victorian town house and a flat that Jerry and Emma rent for their afternoons together. One doesn't feel oppressed by the limited number of settings, but this lends a quality of containment to the film nonetheless. The world in *Betrayal* is small, encompassing exclusively the places, events and people that affect the relationships between the three main characters. The colors in the movie—the beiges, golds and earth-tones and the decor, beautiful panel-

ling and furniture—do not suggest passion. Rather they suggest coolness, reflecting the interactions of Jerry, Emma and Robert.

The technical aspect of the film tends to concentrate wholly upon the on-going drama. The camera work is unobtrusive and economical, and every shot is well structured, heightening the drama. Nothing extraneous is lingered upon. The photography concentrates on capturing body language and facial expression. It is an actors film.

Irons, Hodge and Kingsley portray people who keep their emotions in check to project restraint. There is an intended lack of overt passion, of tearful revelation scenes. The film is the story of the gradual disintegration of a marriage, a love affair and a friendship. It shows an attempt to resolve friendship with betrayal of that friendship. It explores the double standards involved in such a relationship. Jerry, while with Emma, is concerned that his wife has an admirer. Emma tells him that she has an admirer and Jerry, miffed, enquires who he is. "You," she tells him.

It would be worth seeing this film for the acting alone. Ben Kingsley gives one of the best performances that I have ever seen, as the intelligent and ironical Robert. Patricia Hodge is excellent as a woman caught between husband and family, and her lover whom she is willing to betray to keep. Jeremy Irons' fans will not be disappointed with the skill with which he portrays a man who can 'sleep with his best friends' wife, then lunch with him and care about the state of his marriage'. It is not light entertainment. It is a solid piece of cinema, that doesn't concentrate on the usual trappings of love affairs.

What *Betrayal* has going for it is powerful acting, novel dramatic direction and its technical unity. The pacing may seem a little slow, but it works; *Betrayal* is not a typical feature film. The situation is beyond my experience, and I imagine, most university's students', but if you like intelligent and thoughtful films, I would recommend *Betrayal*. It opens tonight in Place Ville Marie.

Outlooks on Violence

A woman walks and thinks, she begins to straighten up, to talk with determination. She begins to be angry that she is afraid. She decides that in order to survive she must use fear to her advantage. Dab's message is that the individual must fight for change by refusing to be a victim. Power is not given to the powerless. Each woman must take power by finding sustenance in fear, turning it into anger.

Poirier's film, a docu-drama treats several themes at once. In the beginning of the film the point is made that all men are potential rapists and women are potential victims. In-cut with the story of Suzanne's life, her withdrawal into a helpless existence, and her final suicide, Poirier has included documentary footage. There are Vietnamese women fleeing war, the clitoromy of a young African girl, the shaving of heads that marked all these women who cooperated with the Nazis after the Allied liberation of France. Poirier also creates a court room scene wherein six blinded women testify their rapes to a merciless and unsympathetic male judge.

Poirier's insistence on linking Suzanne to all women who are victims of men at war, culturally approved genital mutilation, and rape under circumstances is driven home with taste and precision. Both Poirier and Dab make their strongest statements on the uses of rape as the omnipresent threat to female independence and a sense of belonging in the world. Poirier's view however, is ultimately hopeless. This hopelessness is best demonstrated by Suzanne's inability to scream. Twice in the film, we see her open her mouth, but nothing comes out. She cannot scream, she cannot overcome her

At one point in the film Suzanne is asked what she was feeling inside while being raped. She says that she was terrified that she would be killed, that the man would be unable to have an erection and that he would kill her. "He had an erection through hatred...It was as if he was making hate to me." Suzanne continues to live the terror she experienced while in the back of the truck. She is unable to move, to be angry, or even to scream. She has no strength. She is a shell and she no longer wishes to be a survivor.

The similarity with which the two film makers treat their subjects' fear is remarkable. It is precisely the "Fear" that Dab wishes to examine through the thoughts of her walking woman. The fear...of what? The next man, the next attacker, the next rapist. The films' difference lies in their endings. Poirier presents the hopelessness of the situation, but her intent seems to lie more in provoking action rather than driving the audience to absolute despair.

Poirier's last words are that the only solution anyone has come up with to counter rape, is for women to wear a whistle with which they will draw attention in case of an attack. How effective Poirier feels such a solution to be is made clear when over shots of still streets, back alleys, doorways, apartment buildings, and finally over the whole night lit city, there resounds a chorus of screams.

Contrasted with Dab's optimistic view of personal strength and the possibilities of using anger as power instead of fear as powerlessness, "Mourir à Tue Tête" presents a dim view of women's power to overcome. Perhaps next time these films are shown side by side, it will be in reverse order so that the audience will not feel overwhelmed by all the odds against change.



Lovich: Only One

Whatever you've heard about Lene Lovich, forget it. Sure, she dresses a little different and wears funny things on her head, but, hey, this is 1983. What matters is not how she looks and acts, what is important is that onstage Lovich is a warm and giving performer. Her moves combine Yugoslavian folk dances and the Go-Go's. Though a strong and individual woman, Lovich is natural and enjoys herself onstage.

I'm sure that if some people went to see the show just out of curiosity, by midnight they were full fledged Lene Lovich fans. Just remember who your Lucky Number One is, says Lovich.



The Link: Marika Tjello

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For Concordia Students,
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It's not too late to come down (or up) to the sixth floor and vote in *The Link* staff elections (unless you are reading this Monday afternoon). We need a quorum and if you don't vote now, you can't bitch later. We'll be looking for voting staff members and we know who you are. Non-voting staff-members are invited to come over and cheer. Let us entertain you.



PSYCHOLOGY STUDENTS

Your student association is on its feet again!!

First General Meeting is on
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Agenda: Constitutional amendments
Nominations for 83-84
Executive Committee

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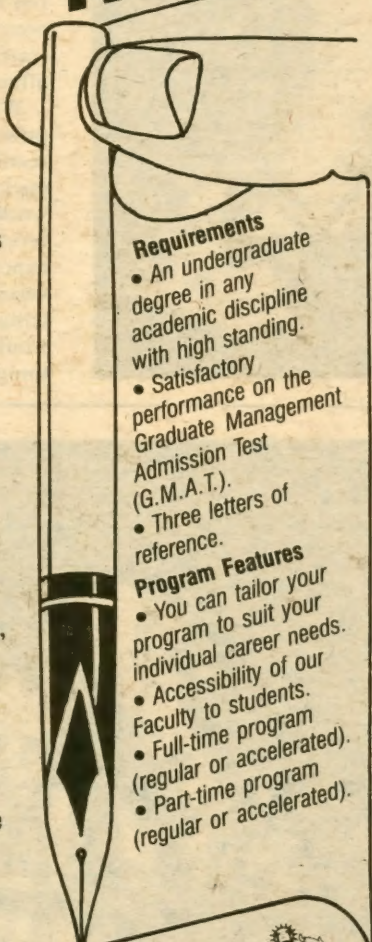
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The N.Y. Weird

Smithereens and Others

•by Jim Carruthers•

Smithereens is a movie that sets its pace and lets you know what you are in for right from the beginning. It opens with a woman stealing a pair of checkered sunglasses and then she puts Xerox posters of herself with the legend "Who is this?" all over New York City.

From then on the poster appears all throughout the movie.

Smithereens deals with the lives of three major characters who come into contact with each other in New York City. Wren is a woman who is looking for fame and wealth through her New York world of punk dreams. She spends the movie making plans, plans that could become real as soon as she gets the money and the right connections. As she carries her clothes around with her in shopping bags after being evicted from her apartment, she tells her friends that she has a million places to stay.

Eric is a down-and-out punk musician who is coasting on the fame from his first album to get a break that will make him famous and rich. Eric is played by Richard Hell, New York punk singer from Voidoids and Television fame. His acting credits include the film *Blank Generation* and *Final Reward*.

Wren sees Eric as her ticket to fame and fortune as a manager for his band and career which he says is about to take off.

Paul is a young man from Montana who is living in his van and has fallen in love with Wren after seeing her putting up one of her posters.

Wren and Eric spend the rest of the film taking advantage of any-

body that they can, while Paul supplies the point of view of the normal world.

"Isn't that guy a little weird?" asks Paul. "Everyone's weird these days," says Wren. "it's normal."

Although there are some very funny sequences in this movie, it is a sad film because right from the start you know there will not be a happy ending for any of the people in the movie. They will continue with their plans and dreams only because that is the only thing that keeps them from having to face how dreary and hopeless their lives are.

Produced and directed by Susan Seidelman, this independent film shows its low budget nature at times. This adds to the realism of the film, denying any of the plastic sheen found in so many American movies.

Smithereens is an amusing realistic movie. Wren, Paul and Eric join the ranks of dissatisfied filmic youth with Jimmy the Mod from *Quadrophenia* and James Dean. They may be losers, but at least they are not going down in the accepted fashion. They dare to be different.

Smithereens is playing at Cineplex.

• • •

Rude Boy starring the Clash will be playing Monday for two showings at 6:30 and 8 for \$2.99 a go. Though this film plot-wise is a disaster, having been edited with a Cuisinart, the scenes with the Clash performing make it worthwhile. Filmed while the band was putting together their second album, *Give 'em Enough Rope*, it captures the raw energy and aggressive politics of one of the finest



est bands in rock 'n roll.

Rude Boy will be screened in McGill's Leacock Auditorium room 132, Monday March 23.

• • •

And yet another Fassbinder film has surfaced for the edification of cineastes and European film snobs. *The Station Master's Wife* (Bolwieser) was originally made for German television in 1977. It was then edited for theatrical release by Werner Fassbinder.

The Station Master's Wife tells the story of a Bavarian station master passionately devoted to his wife. His wife soon tires of her husband and begins a series of affairs in the small town of Werberg. Bolwieser,

the station master is doomed by his blind devotion to Hanni his wife, who treats their marriage as one of convenience.

Bolwieser goes to the point of perjurying himself to protect Hanni from charges of adultery. This leads to him being sent to prison for four years where he is subsequently divorced by Hanni and loses everything that he possessed.

The Station Master's Wife is a very depressing film. However, it is also beautifully filmed and edited. As with most European dramas, the characters do not just laugh, they bellow, they do not get upset, they rage and they do not get moody, they stare compulsively.

The Station Master's Wife is a rich opulent film showing the seduction of the petty bourgeois by fascism in Germany of the 20s. Starring Elizabeth Trissenaar as Hanni and Kurt Raab as Bolwieser, *The Station Master's Wife* is a visual treat containing a small sad story about small sad people. The texture of the film is further enhanced by the music of Peer Raben.

Though *The Station Master's Wife* could be considered "deep" it is enjoyable as a finely crafted film and even in a perverse way enjoyable to see if the characters will elude the fate that hangs so obviously heavily over them.

Gordon Willis on Art and Craft and Film

•by Ansel Martinez•

American cinematographer Gordon Willis, who prefers to see film-making as a craft instead of an art, was in Montreal last week conducting a workshop at the National Film Board. He has just finished work on two films starring Mia Farrow and Woody Allen. Last Friday he answered questions at Cinema Outremont after a screening of *Manhattan* and at Cinéma-thèque Québécoise following *Stardust Memories*.

His credits also include *Klute*, *All the President's Men*, *The Godfather I & II*, *Annie Hall* and *Mid-Summer's Night Sex Comedy*. As an accomplished cameraman, his generosity and warmth showed through despite the members of the NFB and CBC regiments, and he speaks tête-à-tête while answering the questions.

Willis said that he got involved in cinematography by learning it in the movie business.

"You start as an assistant and work with people. I was a still photographer when I was a kid, after I was finished being an actor at 10 years old. One thing lead to another and I went into the U.S. Air Force and shot documentaries, that was the beginning of stardom. After that I began working as an assistant. That's essentially the way it went. I learnt with people, no formal study."

What is it like working with Francis Ford Coppola?

"Well...Francis is a living opera. It's a more operatic experience, there's an opera going off-the-screen as well as on-the-screen."

Who do you enjoy more, Coppola

or Woody Allen?

"I enjoy them both. I enjoyed working with Francis on both films. I haven't done a film with Francis since *Godfather II*."

Compared with Coppola, what is Alan Pakula like?

"He's the opposite. He's very quiet, sweet man and works very well with actresses. They (the directors) are all very gifted men."

Do you have more liberty with one director than the next?

"No, I've been very fortunate with all three. They've been good to me, excellent. Each director has a different personality so you have to adjust your thinking. They function much the same, thinking their work out. You work with a director in tandem adjusting your tempo."

Do you have more a responsibility in one film or another? What's your input?

"Photography. Some directors like hardware and move stuff around, some don't like to do that at all. And that's part of the temperament thing. It depends what the director is more comfortable with."

What temperament are you most comfortable with?

"I'm most comfortable with anyone who doesn't yell. Easy going temperament, it's easier to get things done, and everyone works together. You get it done quicker and easier. People who think, that's the ones I like."

In town, as of late, was Wim Wenders' *L'État des choses*. The concentration seemed to be on form. Why do you and Woody Allen work

with black and white?

People question B&W like they used to question colour when I was growing up. Now we've come full circle, so the majority is in colour. So it seems pretentious to do a film in B&W. But the bottom line for *Stardust Memories* and *Manhattan* was for emotional reasons and nothing more. Woody wanted to shoot B&W for *Manhattan*, it was a great idea. Philosophically and emotionally we felt it appropriate for the story. We did the same thing on *Stardust Memories*, and although this is more retrospective and poetic, it's the same reason. Also done with two other (films) in B&W, which aren't out yet. We did one in color in the middle of those two, and another color (shoot) come August.

It's [filming B&W] something he likes to do.

"My point of view is, I agree with him. I just find it gratifying. You can tell some stories in better fashion in B&W. I think it can be quite wonderful. It's an emotional thing, it's not cheaper, it's more expensive—all of those questions come up."

What's your attempt at self-criticism on *Stardust Memories*?

"I liked *Stardust*, but I worked on the movie. Some people thought it was a hostile film. But I don't. You're never one hundred percent satisfied. You want to be as happy with it as possible."

What is the similarity between Fellini's *8½* and Allen's *Stardust Memories*?

"I wouldn't comment on that only because I never think in those terms

while I'm working, even if the director might be."

What do you think about understanding movies?

"I go to a reasonable amount of movies, but not a lot of movies. I don't study movies, I don't take to dissect other people movies. Once I finish my movies, then I put them aside, and look at 'em two years later. You learn that way. I never analyse films and other pupils' films. Actually the most gifted cameraman around today is not working. The fellow I know is Caleb Dashedell, he did the *Black Stallion*."

How do you describe yourself as a cinematographer?

"You're a craftsman first, rather put it that way. You can't make a movie unless you know that. You can't paint a picture unless you know how to paint, the idea isn't worth much without this tool. So, it's a craft first, once you get control over that you're capable of projecting an idea. It has to be the craft first. You must know what you are doing."

How has your career changed since it started? Is it different than you're expectations?

"I'm happy with it at this point in life. The biggest problem is that you'd like to be good enough to shoot everything. The only thing that disappoints me, I'd like to do less extensive movies, but you don't always have that choice. It's a silly business. You break through one barrier, and another, you can't get back to the one you've left. They won't let you in again. I'm happy. You never want to get stuck, you



don't want to be repetitious. The more you get pushed around, the better. You don't want to get too comfortable. You must keep moving to different kinds of projects. That's why Woody moves in and around a lot."

Would you like to get more experimental in your films?

"No. I don't want to get crass, because there are too many people running around doing it. That's one of the problems with the business today, there are too many people shortcutting. I think you're much freer to think when you know how to handle something, than when you don't know how to handle something."

Is it easy to become too involved in film-making? Are people consumed?

"It happens to a lot of people in the business. But, movies are a craft. Any art that comes out of the film, must begin at that level. I think people can put themselves into that position. I've seen it happen to my friends and some who weren't my friends. Yes, they're eaten alive by logistics and/or the craft. Equipment and craft is a means to an end, not an end in itself. Movies which hold their stuff very close is an end. But, frequently, people are eaten up."

Well, we are just about all filled out. But hope springs eternal. This is a last-minute hole that needs a filler and this is a bona fide filler. I know this because I took Filler 101. Hell, I was trained to recognize filler at 100 paces. I can also tie a filler down and brand it in one minute flat. Is this long enough yet? Because if it isn't, I could tell you about my...

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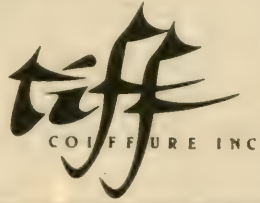
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Apathy hurts the cause of the handicapped

•by Trudie Mason•

Handicapped students who don't make use of the Concordia Handicapped Information Centre (CHIC) are "hurting the cause of the handicapped," says CHIC information officer Burkhard Gburek.

"We have to keep a record of things that go on here. If there's not sufficient use of the Centre...it might not be viable to keep it open," he said.

Gburek and Robert Grimaudo, both students, are employed by the Student Services Office to run and administer the Centre.

They, along with between five and 10 volunteers, offer a variety of services to handicapped students.

"If a student needs something at the library, we can do that for them. We pick up and distribute bursary cheques. For the blind, there's a tapes service...if they need information from books, we put it on tape," says Grimaudo.

But CHIC is also an information and social centre. "We enjoy having lots of people around. We have our regulars who come in to sit and chat."

Grimaudo estimates there are between 100 and 150 handicapped students at Concordia, but they "are not obliged to register with us."

It is for this reason that Grimaudo and Gburek urge all handicapped students to drop by the Centre. Unless they do, CHIC will have no idea of who they are or what their needs are.

"(They would help by) giving us feedback, letting us know what services they need, what we can do for them. If you want to be treated equal, and if the university is making a special effort for equal opportunity-make use of it," Gburek insists.

As it is, he says, "the only time they come and use the centre is if they need something."

The biggest problem the Centre sees is accessibility to classrooms. "We're busiest early in the semester having classrooms moved to accessible locations," Grimaudo says.

Sometimes the class is accessible to wheelchairs but the desks are not. CHIC routinely arranges for special desks to be placed in classes.

CHIC also has a key to the Hall Building service elevators for handicapped students who have to move from one floor to another.

Madelaine LeBlanc, a second year part-time Library Sciences major, says using the regular elevators is one of the headaches she regularly faces.

"Sometimes it's jammed and the students won't get out. I've had students say to me 'Why are you taking this elevator? Take the staff elevator.' I tell them to take the stairs...because I sure can't."

Perhaps the whole situation of handicapped students at Concordia is summed up by Grimaudo's button: "Attitudes are the real disability."



Hydraulic lift on hold

•by T. Bear Ryan•

The \$1,600 plan to put the hydraulic lift on the back of a shuttle bus, making it accessible to handicapped students, has been put on hold for the time being.

Concordia actually owns only one of the shuttle buses used and it is ten years old. There's no point using up the money that's left in the trust fund to finance something that will last only a year, according to Ann Kerby, co-ordinator of Handicapped Services at Concordia.

The present shuttle bus lease will expire in May and Kerby is hoping that having a lift in a bus can be worked in to the new lease.

None of the students who would need the service presently have classes on both campuses on the same day. The lack of demand is being taken advantage of in favour of a long term solution.

If a handicapped student does wish to zip

over to the other campus there are volunteers with cars who help out. If there were no volunteer available, Kerby says that she would get a member of the security crew to do the job, adding that she has yet to have had to do this.

At present the old mini-shuttle for handicapped students, with the hydraulic lift in it, is sitting idle on the Loyola campus. It would require a driver and a government inspection every three months if it were put on the road. This would drain the fund and crush the future integrated service, which is the ultimate goal.

The fund consists of a few thousand dollars left over from the \$8,700 raised by the handicapped students two years ago.

That fund paid for the mini-shuttle and covered its operating costs. It is from there that any shuttle-bus conversion will have to be financed.



V. KATZ - LINK '83

Think about it

The following Concordia university buildings were found to be inaccessible to students in wheelchairs without assistance. However this list may be incomplete.

Loyola

- Central Building
- Annex TJ (journalism)
- Belmore House
- Hingston Hall residence
- Campus Centre games room
- Oasis Lounge
- Centennial Building
- Athletics Complex

Sir George Williams:

- Simone de Beauvoir Institute
- CUSASET
- School of Community and Public Affairs
- Most of the Mackay and Bishop Streets annexes.

Stairs: obstacle to employment

•by Trudie Mason•

Academics aren't the only things handicapped students at Concordia have to worry about. Arranging a viable schedule can be a major hassle.

Madeleine LeBlanc, a 25-year-old Library Sciences major, says "having to figure out times and classes, transportation from one building to the other and the elevators" requires a lot of thought.

LeBlanc wound up in a wheelchair after being hit by a car in 1965. But that has not stopped her from acquiring an education and employment.

She has generally positive thoughts about Concordia students and professors.

"I've encountered it (prejudice) a few times but to no great extent. The profs have been great."

LeBlanc says some of the problems she's run up against do not concern her personal-

ly, but rather the special consideration she needs because of her handicap.

"One of the classes I had...I had to sit up in front so I could see properly. There was a lot of friction because I was blocking the way."

Employment is another obstacle.

"The hardest thing about finding employment is whether or not the building has stairs," she said.

LeBlanc has also experienced some discrimination on the part of prospective employers.

"I was refused to be interviewed once because they didn't know I was in a wheelchair. They said: 'why didn't you tell us? I answered, 'would you have given me an interview if I had?'"

LeBlanc has no problem seeing the humour in certain situations she finds herself in.

"When I'm out at clubs, many guys ask me

to dance. The first time I thought it was a joke, but he actually didn't realize. I had to point it out to him. Unfortunately, it made him uncomfortable and he left."

LeBlanc is no recluse. She regularly gets out to clubs such as the Satellite, Miss Montreal and 1234. Sometimes, "when the dance floors aren't too crowded," she wheels herself onto the floor and moves to the music.

Her behavior belies what she considers one of the biggest misconceptions about handicapped people: "They like to be only with other handicapped people."

"People put 'handicapped' in one category. They automatically assume everything in our lives revolves around being handicapped. You can't do this, you can't do that."

LeBlanc feels this attitude will disappear with time.

"Attitudes will change. We're in a transition stage... we have along way to go."



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The Link: Mitchell Baum

The action was fast and furious in the Quebec Women's Intercollegiate Hockey League finals between John Abbott and Concordia last Friday night. In this picture Stinger Maureen Maloney heads up the ice after taking the puck off the boards. Maloney scored once and linemate Edith Langlois three times to lead the Stingers over Abbott 5-2. Concordia won the series two games to one and captured the QWHL title for the third straight year.

Women's hockey Quebec champions

•by Tony Dobrowski•

After the first two games of the QWHL women's hockey playoffs between John Abbott and Concordia one wondered what these two teams could do for an encore.

There was enough excitement in those first two games to last a season of hockey memories. The final game of the best of three series wasn't as exciting but the Stingers took the championship by scoring three goals in the final period to put away John Abbott 5-3.

Concordia also met the Montreal Titans in the final game of the Provincial on Sunday. The Stingers lost 4-1 in a game that from a Stinger viewpoint will be remembered mostly for Corinne Corcoran's last Stinger career goal.

But it was the Abbott game the Stingers wanted most. By working together they got those three goals to break a 2-2 tie at the end of the second period.

What happened was this. The Stingers were sloppy in the first two period. But they led 1-0 at the end of the first on Edith Langlois' first of three goals. Abbott came back to tie it at one in the second on a goal by Terri Stadnyck but then Concordia's Claire Hilliker made it 2-1 to give the Stingers a lift.

It was back to sloppy play however because Abbott's Liz Harrison tied the score again on a loose puck that three Concordia defense players failed to clear.

The Stingers took the play to Abbott right at the start of the third period. Maureen Maloney fed Langlois in front of the net at 1:42 and Langlois beat Abbott goalie Karen Kane on a shot that a sharper Kane might have had.

At 7:57 Maureen Maloney took a loose puck off the boards and around an Abbott defender. Her shot from just inside the blueline beat Kane to the stick side to make it 4-2.

Langlois scored her final goal into an empty net at 14:52 to seal Abbott's fate. Game set, match and series, Stingers.

"What it boiled down to was 15 minutes for a full year's work," said Hilliker. "Everyone went all out and we did it."

"You know, I've coached boys before," said Concordia assistant coach Les Lawton after it was all over. "But I've never had as much fun as this year. Everyone gets along well. It's a social group. And that's what I think made us come together tonight. Togetherness."

Enough said.

Heon and Walker are All-Stars

•by Joey Berdugo•

The 1982-83 Concordia men's hockey season can not be summed up without mention of Mike Walker and Stephane Héon. Both these players' outstanding performances helped the Stingers to one of their best years ever.

The Stingers had many excellent players this year all filling in special jobs. But game in and game out these two players showed their excellence right up to the Nationals where they were both named to the Nationals all-star team.

Mike Walker finished his career as a Stinger this year after four years of fine play, the last two as team captain. In his four years he has been an allstar 3 times and has amassed a total of 172 points, 51 goals and 121 assists.

His fine play was recognized by the CIAU this year when he was named All-Canadian at the defensive position.

Although his Concordia playing days are over, his hockey career is not. He played with the pre-Olympic

team in Czechoslovakia this Christmas and will probably be invited to try out for the 1984 Olympic team. That is if he doesn't become a professional first.

The Sherbrooke Jets of the American Hockey League, the Winnipeg Jets farm club, have asked Walker to finish the year off with Sherbrooke and try out with the top team next season. Whichever route he follows, Mike Walker will always be remembered as one of the finest hockey players ever to wear a Stinger uniform.

Héon has been a first team QUAA all-star in his two seasons with the Stingers. The All-Canadian honor has eluded him. One reason is that Héon plays in a league where the competition isn't always up to par.

After his performance in the Nationals Héon has now become a common name in university circles. This year Héon played in over 45 games for the Stingers and compiled a 2.96 goals against average.

He has also been invited to finish

the season with the Sherbrooke Jets. However if he does that he will lose his eligibility to play university hockey. Instead he will probably try out for the Winnipeg Jets in the fall also. Olympic coach Dave King who is also the Saskatchewan coach will hopefully extend an invitation to Héon.

Luckily for Concordia Héon has a few years of eligibility remaining during which it is hoped he will be in a Stingers uniform.

With Héons netminding and the usual flock of rookies, the Stingers will probably enjoy another fine season next year.

But Mike Walker and Stéphane Héberts, Murphy's et al. The Stingers. Without the help of the Sliskovics, Kaviks, Bedards, Taylors, Héberts, Murphy's et al. The Stingers couldn't have gotten as far as they did. It is, however, always nice to be able to give credit to two fine players.

Natl's a comeback for Stingers team

•by Tony Dobrowski•

Let us take a trip shall we, back to the end of February.

The Concordia men's hockey team has recently returned from a trip to San Diego and are in a slump.

Do you think this is going to continue an observer asks?

"I hope not," said Concordia coach Paul Arsenault. "If we do it in the playoffs we're gonna be gone in the first round."

The rest as we know now is history. The Stingers bounced back from those dog days of late February to sweep UQTR in the first round of the QUAA playoffs; take UQAC

two games to one in the league finals and then went all the way to the final game of the Nationals where they lost 6-2 to Saskatchewan.

What turned it around?

"It was just rest and being at home," said Arsenault. "We got back to regular practices and regular hours but we didn't have a break."

The Stingers did rebound. In the Nationals they defeated the no. 1 team in the country (U of Toronto) in the first round; tied the no. 2 and host team Moncton in the second and went into the third period of the final tied 1-1 with the powerful Saskatchewan Huskies who were no. 3

(The Stingers were fourth going into the tournament.

But the Stingers can walk proud. No other team had a tougher draw in the tournament.

Hoop

continued from page 16—

game high 27 points.

This was All-Canadian forward Gary McKeigan's last game as a Stinger and the fifth year Toronto native went out with class. McKeigan netted 22 points and sparked the

Women's hoop win and lose in Nat's

•by Ursula Mueller and Elin-Merete Johanssen•

The Concordia women's basketball team made quite an impression at the CIAU Nationals in Winnipeg three weeks ago.

The Stingers made it to the nationals as a wildcard, but managed to prove that they belonged with the best teams in the country.

The Stingers defeated Laurentian University in their first round game 62-46. But in their second round game they lost to Victoria, then the first ranked team in the country, by only five points, 63-58.

Many coaches at the Nationals saw the Stingers as a long shot to end Victoria's bid for the fourth straight title.

The Stingers were not able to stage the upset but Bishop's did. The Lady Gaitors took the championship by defeating UVic in the Final game.

The team came back from Winnipeg pleased with its performance. "We came as close to our potential as possible," said Concordia Coach Mike Hickey.

The Stingers game against Victoria proved to be their biggest chal-

lenge. With six minutes left in the first half, the score was 23-23. Stinger Monique Francoeur said: "We never took the lead, but we really held on to them."

The first half ended 35-29 Victoria. But the Stingers stayed close. They outscored UVic in the second half. Top Concordia scorers were Joann Bourque and Susan Hylland.

According to Hickey, the Stingers' main problem in this game was size - Victoria has much taller players.

But Concordia played tough defense. They managed to make Victoria play hard until the very end of the game.

The loss was hard to take. It is always difficult to lose by only five points. "I feel we played two very good games," Stinger Beth Jordan said. "For the nationals, that's quite an achievement."

Maybe if the ball had bounced differently in the UVic game the Stingers would have won. It's a shame the season had to end on such a disappointing note but the Stingers have nothing to hang their heads about. Hopefully, next season will have a happier ending than this one did.

Stingers with his determined attitude. Rocco Margosian added to the victory with 14 points and dominated the boards with 21 rebounds.

Top honours of the tournament went to Brandon, the hometown favorites. After squeaking into the finals, they erased doubts of being lucky as they thrashed Calgary 86-69.

The MVP award of the tournament went to Earl Roberts of Brandon. The All-Star team is made up of Craig Norman of Concordia, Bo Hampton of Dalhousie, Karl Tillman of Calgary and John Carson and Keith Streiter, both from Brandon.

Heon brilliant

Stingers make National finals but lose to Saskatchewan

•by Joey Berdugo•

The Stinger's men's Hockey team made Montreal proud at the CIAU championships in Moncton, when they came within one period of winning their first ever title. Alas, they were defeated by a mighty Saskatchewan Huskie team 6-2.

Prior to the tournament, few experts gave the Stingers hope of getting to the final game. They were pooled in with the University of Toronto Varsity Blues and the Moncton Aigles Bleu, the numbers one and two teams in the CIAU respectively most of the year. Most people were expecting a replay of last year's final between Moncton and Saskatchewan.

They had all underestimated Concordia. The Stingers were led by outstanding performances from Stéphane Héon and Mike Walker. They upset Toronto 3-1 and tied Moncton 4-4 to win a place in the final game against the Huskies.

In the opening game Concordia faced off against slumping U of T in their first round game.

Both teams looked nervous in the first period particularly Concordia. At 7:57 Derek Watt, who played an outstanding game, gave the Stingers the early lead on a good shot from the blue line.

The second period was a better one for Concordia as they kept Toronto off the score sheet while scoring the eventual winner on a goal by John Sliskovic.

This game also contained a great performance by Stinger goalie Stéphane Héon. Héon faced 19 shots in

two periods many of them tough chances. But time and time again he turned away Toronto players.

Toronto's player of the game Darren Lowe closed the gap scoring on a nice passing play seven minutes into the third. They continued to pressure the Stingers, but were frustrated by both the fine defensive play of Derek Watt and Mike Walker or the goaltending of Héon. Paul Bedard scored into an empty net to seal the victory with less than a minute remaining.

The Stinger's got a rest the next day while awaiting the results of the Moncton vs. Toronto game. To say the result of this game was surprising would be an understatement. Toronto turned things around and toppled Moncton 8-4 in front of a partisan crowd of 6500.

The stage was set for Saturday's game between the Stingers and the Aigles Bleu. Moncton's chances of making it to the final game were slim; they would have to defeat Concordia by seven goals.

The Moncton game was Concordia's finest effort of the season. It was a team effort all the way. The Stingers were led by the line of Sliskovic, Taylor and Bedard as well as fine performances by the defence. Héon again was the star.

This game was a real cliff-hanger from a Stinger viewpoint. After the first period it appeared Moncton would not be able to defeat the Stingers by seven. They never gave up though opening the scoring fifteen minutes into the first period.

The Stingers came right back on

goals by Paul Bedard and Brian Taylor, the latter shorthanded with nine seconds left in the period to take a 2-1 lead. Moncton came back in the second with two goals to the lead 3-2 going into the third. The Aigles Bleu added one in the third but Randy Edmonds and Sliskovic tallied for Concordia to tie the score at four.

Moncton outshot Concordia 15-11 in the third period as the Aigles Bleu pushed for the game winner. And they almost got it in the last minute of the game.

A Moncton player's shot was deflected in front of the net. The puck went between Héon's legs. But luck was on the Stinger's side. The puck

caromed off the post into the crease. Héon and the defence fell on it and the Stingers were in the finals.

The Stingers opponents, the Saskatchewan Huskies, had an easier route to the finals. The Huskies defeated Wilfrid-Laurier 10-1 and Brandon 6-2, both teams that were ranked below them coming into the Nationals.

The Huskies were also in the finals for the third straight year.

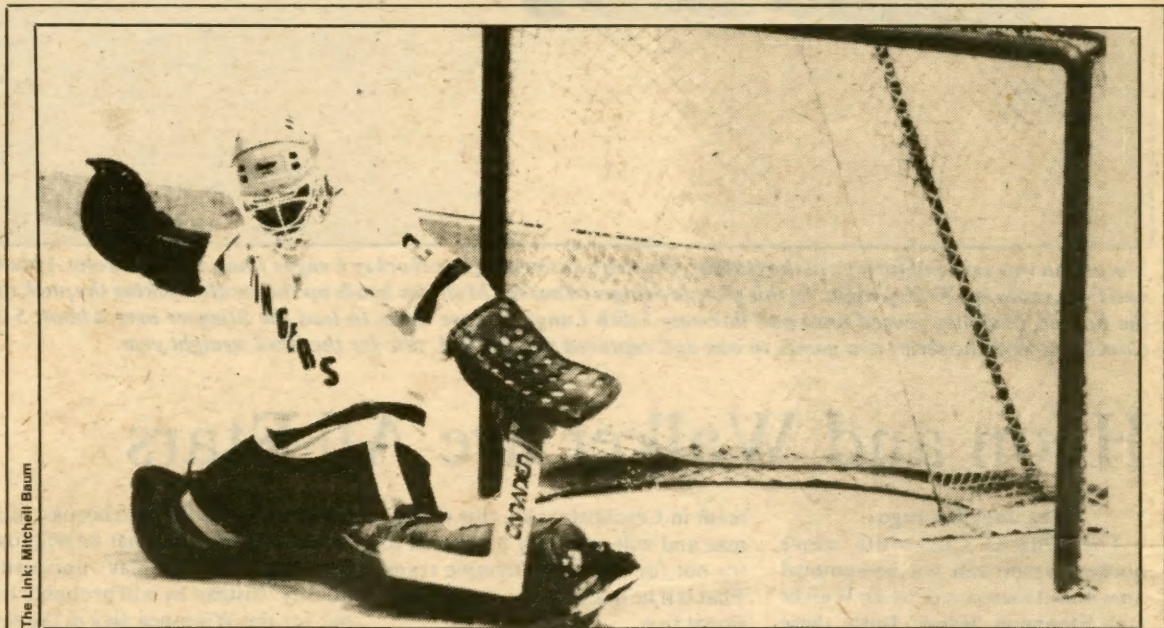
The Stingers gave it their best shot. The game was tied at one after two periods on goals by Stinger Mike Walker and Saskatchewan's Bruce Keller. But the Huskies put the game and the championship

away in the third period by outscoring the Stingers 5-1 to win 6-2.

Concordia was outshot 46-18 in the final as fatigue set in. Sliskovic's line mustered little offense. But the Stinger's second line of Frankie Morris, Gilles Hébert and Kevin Murphy played well as did the improvised trio of Claude L'Abbe, Kevin McGovern and Mark Lalonde.

A few breaks and the game could have gone either way.

The Stingers provided great entertainment for their fans this season and deserve credit for a job well done.



The Link: Mitchell Baum

Concordia goalie Stéphane Héon turned in an outstanding performance at the CIAU Nationals. The second year netminder was named "Player of the Game" in all three games the Stingers played. In the final Héon made 46 saves but the Stingers lost to Saskatchewan 6-2. Héon's performance may earn him a tryout with the Canadian Olympic team (See related story on p. 15).

Stingers third in Brandon regionals

•by Denis Cyr•

BRANDON, MAN.- What could have been Concordia Stingers best season ever came to an abrupt end last weekend as they lost their qualification game to the Calgary Dinosaurs 74-49 on Friday, in the Mid-western Regional Finals.

The loss shattered all hopes the Stingers had of being one of the "final-four" who meet this weekend for the Canadian Interuniversity Athletic Union (CIAU) National Championships in Waterloo, Ont.

"I can't believe it" said Stinger head coach Doug Daigneault after the game. "It's not the time to play our worst game of the year."

While the Stingers were in the midst of their downfall, Dinosaur veteran guard Karl Tillman demonstrated just how he became the CIAU's top scorer this year.

Tillman started Calgary on an early lead with four straight field goals; the closest being from 20 feet. From that point on there was no stopping Tillman and the Dinosaur. Tillman finished the evening with 38 points, two shy of his season average.

"I was pleased with the way I played in the second half" Tillman said, "but then again the whole team played better."

At the half the Dinosaurs had a nine point advantage on the Stin-

gers, 26-17.

"It's the first game in a long time when nothing we did could stop them" said Daigneault, "nobody took leadership out there. Unbelievable, Calgary played great."

Tillman got help from Steve Doty who scored 12 points. For the Stingers, Craig Norman netted 19 points, and Alwyn Blackett contributed with 10. The game's Most Valuable Player was undoubtedly Tillman for Calgary and the Stingers Rodney Jeanty.

The second game of the qualification round turned out to be the most controversial game of the tournament. In Brandon, the game was labelled as a "real basket case."

A hotly disputed basket by Brandon Bobcat guard Earl Roberts as the game was ending gave the Bobcats an 83-82 victory over the frustrated Dalhousie University Tigers.

Roberts' basket, which came on a jump shot from the top of the key as time expired, ignited a wild scene which had never been seen in Brandon. While the Bobcats celebrated, the Tigers vigorously protested the official's decision to allow the basket. Dalhousie contended that Roberts did not get the ball off before the buzzer sounded, the Tigers shoved, stomped, and swore.

Some observers believed they had a case, others didn't... "I really

thought I had more time than I did, but I know I shot the ball and then heard the buzzer," said Roberts.

"I was in the key and saw both the player and the clock," said referee Murray Mulligan, of Ottawa "Zero came onto the clock after the ball left the player's hand."

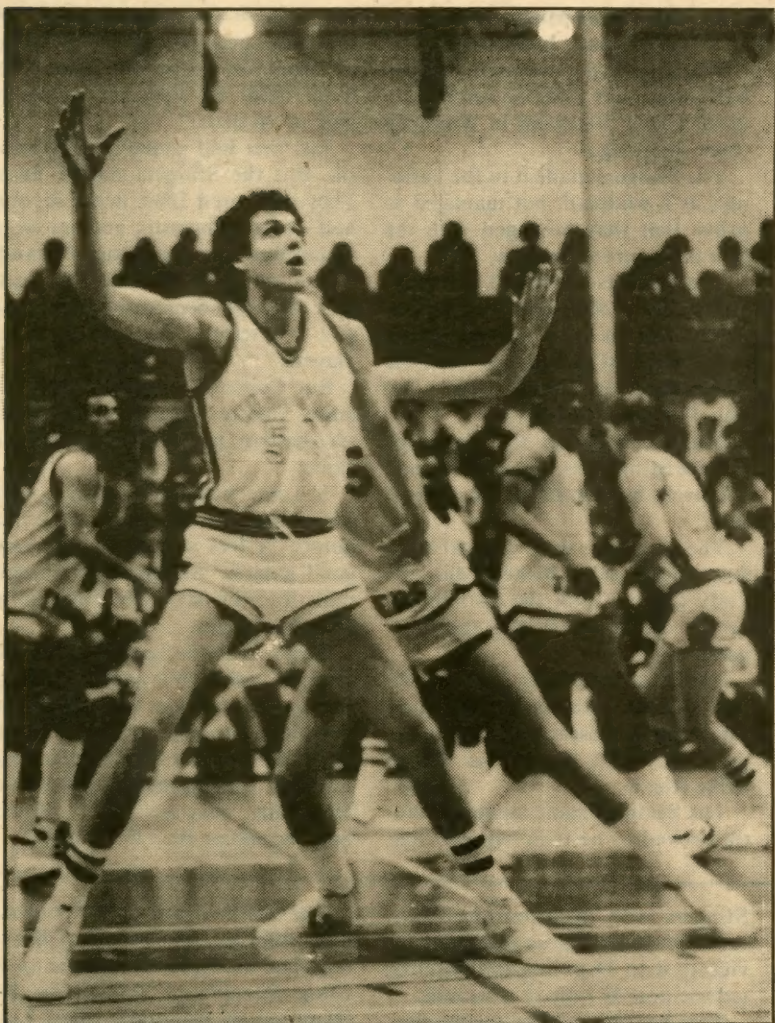
But Dalhousie head coach Doc Ryan was unconvinced of the decision. "I don't mind losing, but to come this far and not get a fair shake is really something" said Ryan.

Down 53-40 at the half, the Tigers mounted a remarkable comeback in the second half. Trailing by that 13 points with less than 14 minutes to play, the Tigers took charge and ten minutes later led by one.

Rounding off the scoring for Brandon was Grant Coulter with 20 points, Roberts with 18 and John Carson had 15. For Dalhousie Bo Hampton had a game high 22 points. Stan Whetson scored 17 while Steve Lambert netted 14.

The Thursday night results set the stage for Friday's final and consolation games. The Stingers earned a third place showing in the tourney by downing unmotivated Dalhousie, 82-76. In this game the Stingers played like the team we knew during the season and it was more reflective of a playoff effort. Rookie Craig Norman paved the way with his

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The Link: Denis Cyr

Concordia's Rocco Margosian waits for rebound in action during last weekend's CIAU Regionals in Brandon. Stingers came in third in the regional. They lost to Calgary in their opening game but rebounded to defeat Dalhousie in the consolation game. Stinger Gary McKeigan played well in his final performance in a Concordia uniform.