

Graphics and stuff

•by Caroline Van Vlaardingen•

In tune with the season, colorful exhibits are popping up all over the Visual Arts building these days.

One of the most recent is a week-long Graphic Design show organized by the Design Students' Association.

About 200 people attended the vernissage last Friday at the VAV gallery, an opening complete with an official ribbon-cutting ceremony and a punch that could make even a stick drawing look gifted.

Punch notwithstanding, *Graphics 'N' Stuff* comes highly recommended from anyone who has already seen it.

Fine Arts Dean Tony Emery echoed the comments of the show's three judges when he praised the calibre of work achieved by the department. Before severing the red ribbon to open the exhibit (with an exacto knife of course), he described the work of the graphic designer as "one of the least self-indulgent and constructive forms of art available to society."

It was obvious that those in at-

tendance were not there to argue.

Many stayed around long enough to finish the punch and start on a few bottles of wine, before retracing their steps to review the show amidst a somewhat sparser crowd.

Consisting of close to 70 works, the show's categories include editorial design, general printed matter, symbol design, packaging, illustration and first year works.

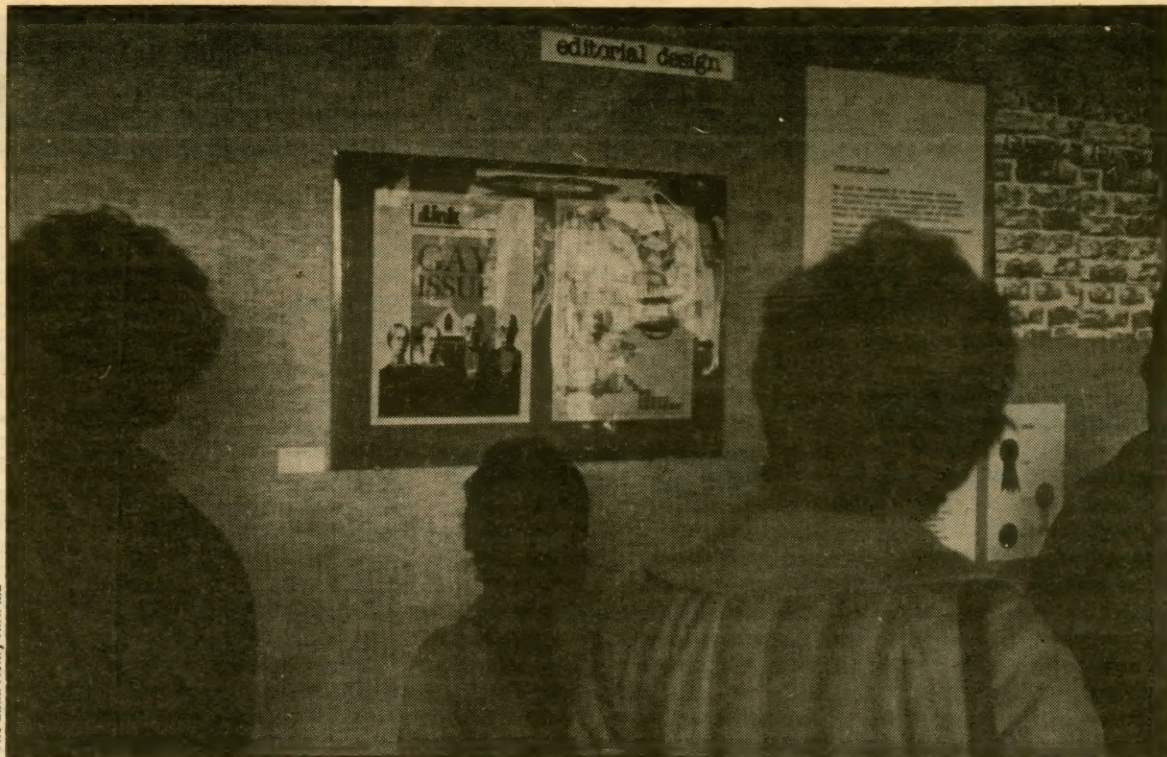
Most of the entries chosen fit into the illustration and editorial design categories, leaving one to conclude that at present, these are the fortes of this department.

Indeed the only real criticism of the show is that it lacks balance.

It was generally agreed that the areas of packaging and three-dimensional design had not been well enough explored. Display graphics had to be dropped altogether as there was not enough competition to warrant the inclusion of this category.

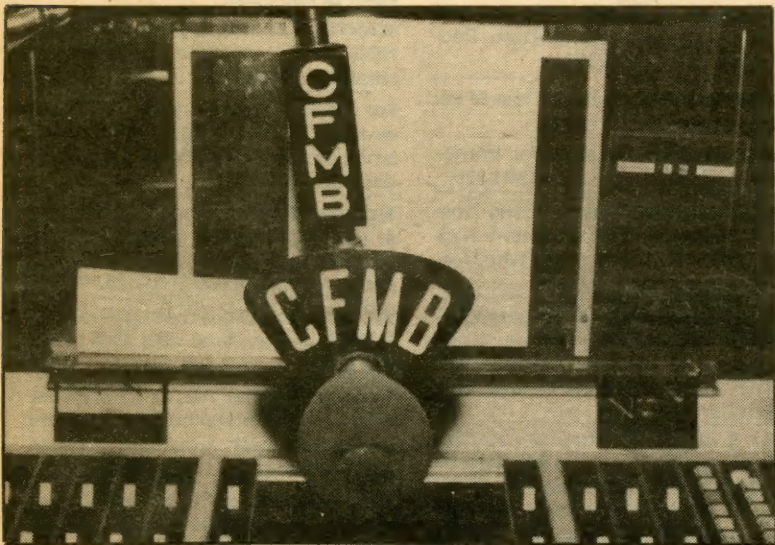
Some people may also be slightly disappointed in the number of pieces

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Two *Link* covers were just part of the Design Students' Association show perused Friday by over 200 admirers. Top Montreal designers 'gave the gold' to third year students Karin Serre and Paul Levebvre for their efforts. Out of 300 entries, nearly 70 illustrations and various types of design will be on display in the Visual Arts building gallery on Dorchester and Crescent all this week.

The Link: Henry K.K. Ma



Canada's first ethnic radio station not only reaches 25 language groups, but it offers unique emergency and employment services as well.

The Link: Mitchell Baum

Alternative media for ethnic communities

•by Gary Eisenthal•

If you spin the dial on your AM radio to 1410 you'll be listening to CFMB, a radio station that caters to the ethnic community. These communities constitute one-third of Canada's population.

CFMB has been on the air for over 20 years. Since December, 1982 it has been serving as a multilingual, multicultural radio station—Canada's first ethnic broadcasters since the early 1960s.

Today, CFMB broadcasts in 25 different languages, with the greatest part of its 24-hour programming devoted to Italian, Portuguese, Greek and German—Montreal's largest ethnic communities.

CFMB's broadcasting languages are: Arabic, Armenian, Chinese, Creole, Czech, Dutch, English, Flemish, French, German, Greek, Hebrew, Hindi, Hungarian, Italian, Laotian, Lithuanian, Polish, Portuguese, Romanian, Spanish, Ukrainian, Urdu, Vietnamese and Yiddish.

Air time is allocated according to the size of the different communities. Next to Italian, the Greek and Portuguese communities have the most air time.

CFMB has had a series of successful fund raising radiothons to provide financial support for various cultural and social organizations. The station has campaigned on behalf of many displaced persons, including finding jobs for 200 Asian refugees who were booted out of Uganda by Idi Amin in 1972, to arranging asylum for seven Polish sailors who jumped ship in Halifax in 1969.

CFMB also announces job opportunities in different languages and Employment and Immigration contacts the station regularly. If it's world events that you're concerned with, CFMB subscribes to a wide variety of wire services. The station tries to cover the news from the listener's viewpoint and as well from a Canadian perspective.

Programming includes live soccer reports from Italy on Sunday morning. Also, new wave or alternative music is played every day from midnight to 6:00 AM.

CFMB may be viewed as an audio sanctuary for ethnic groups who arrived here long ago to immigrants who come to the city looking for a friend.

the Link

Tuesday March 22, 1983
Volume 3, Number 44

Concordia University
Montreal, Quebec

Where does the money go?

Residence students protest cost

•by James Risdson•

Concordia student George Esper thinks the cost of living in residence is 20 to 30 per cent too high and he wants to know where the money is going.

Esper and other students living in residence recently took advantage of a meeting with Marjorie MacKinnon, Director of Residence, to air their grievances against the university's management of the residences.

"I don't really care what happens," said Esper, "but I want the truth to be known... I want to know where my money is going." The monthly cost of a double room in residence is \$154 per student, a single room costs \$170. Esper said this is far too much.

Comparing the cost of residence to similar apartments shows just how ridiculous the situation is, he said. The revenue generated by a

five-room wing with 4 singles and one double is about \$1,000. This is inexcusable when compared to the \$400 it would cost to rent a comparable apartment, he said.

"Apartment buildings are run for a profit and I don't think a residence should be," Esper said.

MacKinnon said the residences are not run at a profit and attributes the high rates to the cost of recreational activities provided for students in residence.

"Residences are not just a place to live," said MacKinnon, "They are a way of life. The student who lives in residence has people to look after him, to make sure he mixes with others, and to provide him with recreational activities," said MacKinnon.

Surprised by this sudden "movement" on the part of students to reduce the activities offered in resi-

dence to keep costs down, MacKinnon said she is going to review her budget to see what alternatives exist.

The students, who attended a meeting about reapplication to residences for the 1983-84 season and changed the agenda, objected to a statement made in a letter handed out by MacKinnon to students which said "it would be wise to anticipate a 10 per cent increase in the cost of energy as well as goods and services (particularly labor) are projected to rise."

In a letter sent to MacKinnon and residents, the students referred to the proposed increase as an "outrage" and asked students how they felt about cold showers, insufficient kitchen facilities, and only one phone for a group of people. The letter was signed the "Residence Reform Committee"—a hastily-formed group whose sole reason for existence is this particular issue.

MacKinnon said she had never heard of this group before the meeting and had no idea of how they function.

"If they are willing to come and meet me and identify themselves, I'd be happy to hear what suggestions they have and work with them," said MacKinnon.

Esper is structuring the committee to exist as a forum for future students' complaints.

Another letter, signed by Esper and MacKinnon, calls on the student residents to work together, to choose four representatives and clear up any misunderstandings concerning the intentions of the Residence Reform Committee.

Tourist centre flack

Montreal's new convention centre (palais des congrès) which straddles the Ville Marie expressway is scheduled to open May 27. The palais, which is being constructed at a cost of \$87 million, has been criticized by some for being too far from the downtown core and criticized by community groups for cutting a swathe of concrete in the Chinatown area.

The palais is being run by the Société du Palais des Congrès de Montréal, a Quebec crown corporation.

The structure was built, with

\$25 million from Ottawa for one aim—to attract tourists to Montreal. The palais can hold 5,000 conventioners.

Last month the International Association of Professional Congress Organizers visited the palais and they came away impressed by the slick show put on by the city and province.

The location of the palais, which has its main entrance on Viger St., is part of a trend to move the city's downtown area more eastward and to bring more people to Old Montreal.

• Agenda •

Tuesday

• **CONCORDIA CHRISTIAN FELLOWSHIP:** year-end evaluation and fellowship 4 pm in Hall Bldg. H-333-6. There will be refreshments and singing and reflection on the year's activities.

Wednesday

- **DISARMAMENT** in the Montreal community. Speakers, movies, and discussions, from 11am - 6pm. 2149 Mackay, annex CI. Free, all welcome. Doors open all day.
- **ECOSENSE** annual meeting. Speaker: Eli Pichelli, election of Board of Directors, film; If You Love This Planet. 8pm, St. Augustine School, 5619 Cote St. Antoine, #303 N.D.G. Free.
- **HAUTES ETUDES COMMERCIALES** 3e conference: "L'entreprise face à la révolution micro-électronique." Invité: André Bisson. 6pm, dans l'amphithéâtre 3068 de l'Ecole des H.E.C. 5255, ave. Decelles. Gratuite.
- **CONCORDIA JAZZ ENSEMBLES**, Andrew Homzy, Director, 8:30 pm, Loyola Campus Center. Free.
- **LECTURE**, Patrick H. Kelly, "William Molyneux and the Spirit of Liberty in 18th Century Ireland." McGill Irish Studies. 8pm, Arts Council Room (Arts 160).
- **POLITICAL SCIENCE** Students' Assc. General Meeting and elections at 10:15 am in CC-321.

Thursday

- **CONCORDIA SPARKLERS CLUB** will feature Dr. Richard J. Diubaldo, speaking on "The North, in Canadian History" at 1:15 pm in the Norris Bldg. N221. Refreshments will be served.
- **ARMENIAN STUDENTS ASSC.** General Assembly from 4-7 pm at 2020 Mackay rm. 303.
- **ACCOUNTANCY DEPT.** presents Robert J. Coleman unknitting "Accounting and Reporting by Multinational Enterprises: Development and Trends" at 2pm in Hall Bldg.

H-435, and "Corporate Reporting in the European Economic Community" at 8pm in Hall Bldg. H-937.

• **FLUTISTS** Anne Varner and Louise Fabris, students of Eric Wilner, will present works by Furstenau, Doppler, Messian and others, accompanied by Miriam Baron on piano, at 8:30pm in Loyola Chapel. Free.

Friday

- **ROBERT J. COLEMAN** will repeat his 8pm lecture of Thursday in French at H.E.C., 5255 Decelles, at 10am.
- **OLD BOYS ASSC.** of Westmount High Annual Dinner with guest speaker Ted Tilden, at 5:30 pm, M.A.A.A. 2070 Peel St. Admission \$18.00.
- **TRIP TO OTTAWA** sponsored by the Political Science Students' Assc. Events include meetings with Marc Lalonde, civil servants, a viewing of question period and more. Bus leaves the Hall Bldg. at 8:15am; pick-up at Fairview Shopping Centre at 8:30am.
- **NACHES** will hold a Kabbalat Shabbat followed by kiddush chez Stan and Ray.

General Information

- **CABANE A SUCRE** on March 25 at Mt. St. Hilaire from 10am-5pm. Tickets \$7.50, on sale at information desk. Buses leave Hall Bldg. at 10am. For more info. call Pierre 679-4189.
- **FEELING GOOD** is a self-help group for lesbians and gays who are shy, inexperienced, and perhaps terrified. Call 735-1419 or 879-8406 for time and place of next meeting.
- **MARCH TO JERUSALEM** pledge sheets available at Hillel, 2070 Mackay, 931-0826.
- **GOOD SHEPHERD** is a senior citizens' center located at 2338 St. Antoine St. 933-7351. Enjoyment, relaxation, stimulation and friendship.
- **CAN YOU OFFER** hope and

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• Classified •

Diamond ring and jade earrings of great sentimental value. Please return them anonymously to the Belmore House 7141 Sherbrooke W. No questions asked.

New York bound? Need third person with car to share expenses. Departure March 24 or 25, return March 27. Call 9 to 5, Joe 931-0912.

Motorcycle for sale: Honda, CB350cc., 16,000 miles, \$350.00. Please call Jim Bardiis 765-0016.

Selling return airplane ticket to Vancouver. Rochelle. 767-0381.

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

How is your grammar, lately?

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If you are interested, come by the Language lab (H-523) between 2:00 and 6:00 p.m. daily for information. **FREE.**

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Italian combat pants \$14.95; combat jackets \$29.95; t-shirts \$1.50 up; French Canadian, U.S. army shorts; camouflage t-shirts, EXXA Military Boutique, 1210 St. Denis (St. Catherine).

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Discreet amateur photographer needs attractive shapely women (ages 21-32) as artistic subjects. Free photos of your choice in return. Meet for coffee first to see my portfolio. Call Peter at 488-3850.

WANTED—Roommate to share 4 1/2 NDG area. Rent \$160. Call 483-4064, weekdays before 5.

For Sale: Cross Country Ski Poles, waxes, \$25. Sleeping Bag \$18; big and small plants. Call before 9:30 a.m. Tel: 486-4560.

Big Sale! Futon! Highest quality/Supper low price. Single: \$93.00; Double: \$114.00; Queen: \$132.00. Best prices in Montreal. Ménage à Shaw: 287-9101.

VIC-20's, brand-new, with guarantee. \$175.00. Limited time offer. Call Steve: 365-4219

Freelance Writer needs to interview people who have had unpleasant experience with cosmetic surgery. Call weekends. Caroline: 321-4489.

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TYPING, 95¢/page. 931-9497.

Men thinking of castrating themselves in order to see the lesbian restricted video *Amazones d'Hier, Lesbiennes d'Aujourd'hui* should think again. You may still not be correct.

Phew! We made it. A whole year has passed since most of us were elected to our editorial positions. Finally we get to shift the burden of responsibility for The Link onto new suckers...uh editors (No more pencils, no more notebooks, no more deadline's dirty looks). Actually, we're very excited for our newly-elected replacements, and wish them all the best for the next year, starting with the April 1 issue. So, congratulations to:

- Karen Herland** Editor
- Milva D'Aronco** Production Manager
- Jacquie Charlton** News
- Jennifer Feinberg** Editors
- Frederic Serre**
- Claude Lacroix** City Editor
- Liz Cooke** CUP Editor
- Trudie Mason** Sports Editor
- Tony** Features
- Dobrowolski** Editor
- Denis Cyr** Photo Editor
- Jim Carruthers,** Entertainment
- Philip Coristine** Collective
- Don Pittis**

The School of Community and Public Affairs presents

DISARMAMENT IN THE MONTREAL COMMUNITY

schedule:

- 11:00 to 11:30 Movie: "The Lost Generation" - how it happened at Hiroshima and Nagasaki
- 11:45 to 12:45 Slide show on: What would happen if the bomb was dropped here, in Montreal (in French)
- 1:00 to 2:15 Movies: "The Last Epidemic" "War without Winners"
- 2:30 to 3:30 Panel Discussion on disarmament in the Montreal community. Featuring: Dorothy Rosenberg Peter Dash (United Nations) Ann Gerler (Voice of Women and Project Ploughshares)
- 3:45 to 4:30 Movie: "If You Love this Planet" - Is it worth banning?
- 4:30 to 6:00 Coffee House. - come and discuss with our speakers—

WEDNESDAY, MARCH 23
2149 Mackay St. FREE ALL DAY!!!
(Annex CI) Be There!!!

'Guilty' John Dean

Confessions, jokes and Nixon

•by James Risdon•

John Dean is the kind of criminal that everyone in the audience seemed to like.

Dean, billed as "one of the guilty," did not deny his guilt to the audience who had gathered in the Hall auditorium for a mere \$5.50 (\$3 for students) but rather charmed his way through his talk with little stories of Nixon's insecurities, jokes about prostitutes, and confessions of guilt.

Dean's motive for talking to people in different parts of the continent is not to cash in on his Watergate infamy, he said, but to inform people of what really happened so that these kind of things do not happen again.

"I don't make my living from Watergate," said Dean, "I probably get anywhere from 100-150 invitations a year; I could do it full-time. I resent being told that I am cashing in Watergate." Dean did take the opportunity, however, to mention his two books, *Blind Ambition* and *Lost Honour*, which he wrote about the Watergate experience.

Exploding the myths about Watergate is no easy task. According to Dean, people keep on looking for

deep, dark secrets as to why Watergate happened in the first place; people still try to understand why grown men snuck into the Democratic Headquarters one night and bugged the place.

"People can't believe that it's as dumb as I've just told you but it's true," said Dean.

Watergate was the product of minds like Gordon Liddy's, who contrived such schemes, said Dean, that were straight out of James Bond movies. Liddy apparently suggested things like kidnapping leaders of the drug movement and taking them to Mexico so that they wouldn't pose a problem on the domestic scene, following political opponents with a Lear jet, and getting prostitutes to sleep with Democrats so that compromising photos could be taken.

There is, however, a danger that Watergate could happen again, said Dean.

"There's sort of an attitude like 'It's all over and let's pretend like it never disregarded,'" said Dean.

"I hear things like 'Well there won't be another one because the press cracked the case back then and they'll do it again,'—the press didn't

crack the case. In fact the press couldn't have been further away from the news of Watergate and didn't pick up the case with any intensity until it crumbled of its own weight," said Dean.

According to Dean, however, no new laws need be introduced to prevent future Watergates. In answer to a question from the floor, Dean said the process used in choosing political leaders is fine and that it is only when the insecurities of the president permeate the White House that such things can happen.

There is even a positive aspect to Watergate, according to Dean. "Americans can take a certain pride in the way they can wash their dirty linen in public," said Dean.

Dean, who had found himself suddenly promoted to the "number 13 man in a 3,000 man justice department" at the time of Watergate, disarmed his opponents throughout the one-and-a-half-hour speech and attracted sympathy for himself by describing himself as a young man in the new and powerful setting of the White House, and being ambitious and eager to please.

"There I was, an inch at a time,



slowly crossing that line into a conspiracy to obstruct justice," said Dean. "If I had been a criminal lawyer I might have been on the lookout for those kinds of things but I wasn't."

Dean received about \$2,500 for his appearance and does this kind of talk about 15 times a year. Frank Willis, the security guard who discovered the break in at the Democratic offices, the first sign of the Watergate scandal, has not been lecturing. He has been refused jobs, partly because people blame Watergate on him.

Recently Willis was thrown in jail for shoplifting a pair of \$12 running shoes for his son.

When questioned about the possible injustice in a system which would allow this kind of thing to happen, Dean answered that he is not keeping this man from writing a book and wondered what a security guard would have to say about the Watergate conspiracy.

"Well, I don't know what a security guard writes about. I mean, 'I found a piece of tape,' so where do you go from there?" said Dean.

"As far as the people who were involved in Watergate, people forget that they were well-educated and hadn't gotten to the level they had gotten to by being incapable people," said Dean.

Questioning research

•by Karen Parke•

Students opposing the use of university facilities to further military research met last weekend to discuss the problem.

Action against this research was proposed by students attending the workshop "War research or peace research?" at a conference on disarmament held at Concordia.

"We should oppose our abilities being used for reactionary purposes," added Caroline Zapf, a McGill student and member of the McGill Preparatory Committee to Form McGill Students Against Imperial War Preparations.

Zapf also said the majority of science students want to use their research for scientific or peaceful purposes.

Military research, said moderator Alex Lowe, can be funded by the Department of National Defence, other federal government departments, or private industry.

Some research takes place in university facilities, and involves professors and graduate students.

Raymond Lemieux, a student at Université de Québec à Montréal (UQAM), said that professors are cheap labour for military research. He urged the students there to fight this in their own environments.

Serge Duguay, a student at CEGEP St. Félicien, said that often when civilian scientific research is done, the results are used for military purposes. A possible solution to this, said Francis Raymond Prévost, another student, is a patent system so that no research could be used for military purposes without the knowledge and permission of the researchers.

Prévost said some people argue that armament is necessary to defend the country, but Zapf said Canadian military preparations are simply embellishments to the U.S. military strategy.

Le rôle féminin évolue encore

•by Darquise Lafrenière•

En 1983, faut-il encore essayer d'être la meilleure mère de famille, la meilleure épouse et la meilleure dans sa profession? Faut-il encore travailler deux fois plus fort qu'un homme pour être reconnue à sa juste valeur? Faut-il encore lutter farouchement pour démontrer sa crédibilité?

La réponse demeure ténébreuse même après la conférence du 14 mars donnée au Faculty Club de McGill par Francine Harel-Giasson, professeure agrégée à l'École des Hautes Études Commerciales.

Selon cette dernière nous en sommes actuellement à une période de transition qui permettra aux femmes d'obtenir leur place au soleil dans le monde des affaires, et ce, dans un avenir rapproché. L'enseignante du HEC a pu effectivement observer des signes de changements encourageants. "Auparavant les 'adjointes à' et les 'assistantes à' se faisaient nombreuses et ne recevaient pas de promotions simplement parce qu'elles exécutaient un travail ex-

emplaire, mais la situation tend à se modifier depuis quelques années."

Au Québec, de plus en plus de femmes montent dans l'organigramme de leur compagnie ou décident tout bonnement de partir leur propre commerce. Cependant, selon Karen Fraser qui possède sa propre firme consultante à Toronto, seulement 2 à 3% des postes clé de management au Canada sont détenus par des femmes qui forment pourtant 43% de la force ouvrière du pays (1980). Mme Harel-Giasson est tout de même heureuse de voir qu'il y a de moins en moins de femmes-patrons qui doivent leur réussite à leur père ou à leur grand-père.

Une autre cause de sous-représentation des femmes dans l'entreprise, d'après la conférencière, c'est que la gente féminine est victime de la tradition. "Le problème," assure Mme Harel-Giasson, "nous le devons en grande partie au système éducationnel en place qui freine l'entrée des femmes sur le marché du travail par leur lenteur à s'ajuster au progrès."

Plusieurs institutions d'enseignement au niveau secondaire et collégial ne disposent pas du matériel technologique nécessaire à l'apprentissage des étudiantes. En secrétariat par exemple (secteur fréquenté presque exclusivement par les filles), on enseigne encore avec des outils désuets. Pourtant tout le monde sait qu'avec le virage prononcé du monde des affaires vers l'informatisation, la formation que les étudiantes auront reçue ne leur sera nullement utile lorsqu'elles arriveront sur le marché du travail, diplôme en main. Il faudrait tout de suite les entraîner sur les traitements de textes, les appareils audios, etc. qu'elles se verront obligées de maîtriser pour dénicher un emploi."

Le remède qui servirait à lancer définitivement les femmes dans le milieu de la gestion se veut fort simple si on considère l'opinion de l'invitée. "Il suffirait d'encourager la scolarisation des femmes dans les domaines d'avenir. Condition essen-

tielle pourtant, il faudrait qu'on note un nombre significatif d'étudiantes dans ces sphères d'activités (informatique, commerce, etc.).

La conférencière a aussi insisté sur l'importance de l'éducation familiale dispensée aux enfants: "Surtout que le garçon possède un sens inné du pouvoir", a-t-elle déclaré. "Si on veut vraiment effectuer des changements, il faut attaquer sur plusieurs fronts." Elle a conclu en disant que ce qui primera toujours partout, ce sera la qualité, elle a encouragé ses consœurs à favoriser cet aspect de leur travail en leur rappelant néanmoins l'importance de demeurer nous-mêmes en tout temps."

Soulignons en terminant que Mme Francine Harel-Giasson était invitée par le Réseau des Femmes de Carrière de Montréal. Ce groupe, qui se réunit habituellement une fois par mois, rassemble environ 150 femmes oeuvrant dans le cadre d'une société, d'une entreprise ou d'une profession. Toutes sont les bienvenues, qu'elles soient francophones ou anglophones, qu'elles aient 25 ou 50 ans, qu'elles possèdent de l'expérience ou qu'elles soient diplômées de la dernière heure.

Le format se veut presque toujours le même puisqu'une ou plusieurs oratrices sont conviées lors du dîner mensuel. Après leur allocution, on réserve une période de questions qui permet un échange profitable entre les femmes présentes. Donc, une initiative à souligner, en autant qu'on ne se restreigne pas à des causeries... de super-femmes.

Erratum

Nasty gremlins reversed the figures in the last paragraph of Dann B. Rogers' article on Concordia's Capital Campaign, on Page 3 of Friday's *Link*. The paragraph should have said that students collected \$500,000 for the Loyola Campus Centre, while the University kicked in another \$300,000.

Warmongers bring nuke freeze

•by Jacquie Charlton•

The reassurances of Cold War politicians are themselves directly responsible for the growth of the peace movement, Concordia Science and Human Affairs professor Fred Knelman said at a disarmament seminar Saturday.

From the president on down, the people influencing the U.S.'s massive armament strategy were guilty of ignorance, stupidity and outright lies, Knelman said. Some of the remarks, he added, reached a Gilbert-and-Sullivan-like absurdity.

Knelman cited one comment by the now dead Senator Richard Russell: "If we have to start all over again with Adam and Eve, I want them to be Americans and not Rus-

sians, and I want them on this continent, not Europe."

Comments like these, Knelman said, were the reason 200 U.S. Congressmen voted for a nuclear freeze, and seven U.S. states proposed initiatives for one.

Knelman cited other gaffes, including one from President Ronald Reagan last year. Commenting on the imposition of martial law in Poland, Reagan had said, "One thing we can say for the United States is that it has never known slavery."

Perhaps the most alarming U.S. conviction of all, said Knelman, was the Pentagon's preparation for protracted nuclear war. The strategy is based heavily on the theories of futurist guru Herman Kahn, who once said Canada could become the Saudi

Arabia of the north by employing cheap Asian labour, and declaring the War Measures act in the Tar Sands.

According to Kahn, six million Americans would die in a nuclear war in the best possible scenario, while the figure could reach 60 million if the going got rough.

Another frightening aspect of American government philosophy is its anti-secularism, said Knelman. Comments like that of Environment Secretary James Watt—that there was no point in preserving the environment because the second coming was imminent—revealed a certain unreality about the people in charge of the most powerful nation on earth.



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EXECUTIVE SEARCH

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<p>External Vice-President Vice-President</p> <p>Chief representative to national and other local student associations. The External Vice-President is also responsible for relations and lobbying with governmental authorities.</p> <p>A member of the External Committee of the Board of Directors, the External Vice-president has a voice in the making of all policies of the Association in the area of External affairs. Knowledge of french is a requirement. The External Vice-President is called upon to travel across the province and the country about once a month for periods of up to three days.</p> <p>15-25 Hrs/week numerous conferences out of town.</p>	<p>Internal Vice-President</p> <p>The Internal Vice-President is responsible for the allocation of space and office equipment to all CUSA Member Associations and Departments. He/she is also responsible for the processing of applications by groups for membership in CUSA. The Internal Vice-President chairs the Internal Committee for the CUSA Board of Directors and is called upon to sit on the University's Physical Resources Evaluation Team (PRET) which normally meets once a month on Friday mornings from 9:30 to 11:30 a.m.</p> <p>20-30 Hrs/week</p>	<p>Education Vice-President</p> <p>Responsible for leading policy-making in the academic area and for coordination of policy and lobbying efforts at all levels of the University from Departmental Associations to Senate Caucus. The Education Vice-President is also CUSA's main spokesperson to higher level University administrators in the academic field. He/she is Senate Student Caucus leader, supervises the student advocates' operations and co-operates with the Chairperson of CUSA Departmental Council where he/she holds a permanent seat.</p> <p>15-25 Hrs/week Meetings most Fridays, all day and Monday mornings at Lovola.</p>	<p>Finance Vice-President</p> <p>Responsible for leading the financial policy-making of the Association. The Finance Vice-President chairs the Finance Committee of the Board of Directors. During the summer, Finance Committee is charged with the approval of all the CUSA Member Associations and Departments budgets. During the year, the Finance Vice-President is the chief budget administrator under the supervision of Finance Committees. He is supported by a team of Treasurers and by the Comptroller and Bookkeeper who's work he must supervise. Knowledge of accounting and finance is desirable.</p> <p>20-30 Hrs/week 3-4 nights/week in the summer</p>	<p>Student Services & Part-Time Affairs Vice-Presidents</p> <p>Leads policy in the area of Student Services and Part-Time Student Affairs. Caucus leader at the Concordia Council on Student Life and Co-Ordinator of student representatives on University bodies relating to his/her area of responsibility. The vice-President will also be responsible for women's issues in the Association and in relations with the University. He/she will also supervise the operations of the Used Bookstore. It will be expected that the Vice-President organize a committee of the Board of Directors to deal with policy making in his/her area.</p> <p>15-25 Hrs/week</p>
PROGRAMMING	INFO & RESEARCH	CAMPUS CENTRE	REGGIES	NON-EXECUTIVE
<p>Programming Vice-President</p> <p>The Programming Vice-President coordinates and supervises social events and the speakers program on both campuses. Chairperson of the Programming Board, he/she directs policy in the area of Programming and supervises the activities of the Concordia Orientation Program (COP) and Winter Carnival Chairpersons. The Vice-President also supervises the operations of the Programming department with the assistance of the Campus Co-Ordinators. He/she also supervises the work of the CUSA programming Clerk.</p> <p>15-25 Hrs/week Many late nights</p>	<p>Information and Research Vice-President</p> <p>Responsible for ensuring a proper information flow both between the students and CUSA and between CUSA's Member Associations, Departments and representatives. He/she will be responsible for the publication of Solecism, CUSA's newsletter, the Orientation Handbook and for the production of the CUSA User's Manual which is now being prepared. In cooperation with the Researcher-Archivist of CUSA, he/she will determine the information needs of students representatives and ensure the production of briefs and research studies in the required areas. Understanding of CUSA's structures and previous experience in student politics would be an asset.</p> <p>15-25 Hrs/week</p>	<p>Campus Centre Vice-President</p> <p>The Campus Centre Vice-President will be leading policy in the area of operations and direction of the Campus Centre.</p> <p>Caucus leader at the Board of Directors of the Campus Centre, he/she also has a permanent seat on the CUSA Programming Board and is required to provide expertise on the operations of the Campus Centre. The Vice-President also supervises CUSA programming events at the Centre.</p> <p>15-25 Hrs/week</p>	<p>Reggies Pub Vice-President</p> <p>The Reggies Pub Vice-President is concerned with all aspects of the operations of Reggies. His/her main role is to oversee and acts as a liaison with the management company contracted by CUSA to run the operations of Reggies. The Vice-President has a direct say in the day-to-day operations of the Pub. He/she sits on all committees related to Pub operations and has a permanent seat on the CUSA Programming Board where he/she is required to provide expertise on the operations of the Pub.</p> <p>15-25 Hrs/week</p>	<p>Non-Executive positions are also available in most departments. Persons interested in working with specific executives should contact the Co-Presidents. There are also numerous CUSA and University Committees for interested students.</p>

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Latin American church must restructure society

•by Paul Bradley•

Established churches are involved in Latin American social reform movements simply because the misery of the majority of the people is so visible and changeable, said leading Latin American theologian Juan-Luis Segund.

Speaking at a lecture organized by Loyola High School, Segund—whom *Time* called one of the leading theologians of our time—said last Monday that the social structures in Latin America were “a sin against humanity.” Liberation theology, the intellectual blueprint of the church’s activism, calls for the restructuring of the society, and the humanization of every Latin American, he said.

Since the statement Vatican II changed the emphasis of the church’s role, Segund said, its role was no longer simply to console people until eternal salvation, but to solve problems in a humanizing way. Segund said this change of emphasis was the reason people believe the clergy is now overly concerned with social matters, sometimes even to the point of ignoring spiritual ones.

Although Segund said he still feels the spiritual aspects of Christianity are important, he stressed that “bread is more important than psychoanalysis... there is no

solution for human beings if society is not changed.”

Another impetus for the development of liberation theology was the growing belief of many clergymen that they were accomplices in the misery of the poor. The poor person’s belief that his or her condition is “God’s will,” or that silent suffering would ensure one’s entry into heaven, can be traced to church teaching.

During the question period, Segund said that socialism could be a means for progressive social change, but he hastened to add that he did not equate socialism with communism. Although he acknowledged that Cuba is the only country in Latin America where people have enough to eat, Segund said some elements of the Cuban revolution—namely the close economic ties to the Soviet Union—had disappointed him. As for capitalism, Segund said, its unequal resource allocation was inadequate, especially in the Third World.

Segund also said that the higher positioned clergy in the Latin American church are more conservative than the lower because the former fear the government will outlaw the church if it is too critical. Bishops have thus been asking priests and nuns to stay out of political controversies.

Paying the price

Ethiopian Jews face extinction

•by Avi Goldstein•

The small Ethiopian Jewish community faces virtual extinction unless positive action is undertaken immediately, the producer of a recent television program on the subject said last Monday.

Simcha Jacobovici, producer of the CBC Man Alive program, *The Falashas*, told a group of about 150 people at McGill of his experiences in filming the black Jewish community in Ethiopia, segments of which will also be seen on *The Journal* and NBC’s *Monitor*.

The Falashas have seen their population drop from 28,000 at the time of the revolution in 1974, to an estimated 10-20,000 today. The population decline can be attributed to epidemics, emigration and persecution.

“They’ve paid the price for not fitting into anybody’s stereotype,” Jacobovici said. “They are persecuted by blacks because they’re Jewish, ignored by Jews because they’re black.”

The Falashas—which means exile, stranger or wanderer in Amharic—are the remnants of a Jewish kingdom in Africa which was destroyed in the 17th century. At that time their population was an estimated one million people.

The Falashas were separated from the mainstream of Judaism at some point at least a couple of thousand years ago. This is seen by their religious customs which, although basically the same, don’t celebrate some

of the more modern Jewish holidays.

Although their existence has been known since at least the beginning of this century, it was not until 1975 that the rabbinical council in Israel ruled that the Falashas were Jews.

Jacobovici, an Israeli who is doing his doctorate in International Relations at the University of Toronto, decided to make the film because he felt that the time had come to make noises in order to save the Falashas.

“We got tired of hearing that quiet diplomacy would save those people,” he said.

More people were killed in the last five years than were saved by quiet diplomacy. Some 2,000 Falashas have been rescued from the refugee camps and brought to Israel in the last five years.

There are approximately 3,000 Falashas in refugee camps, most of them in the Sudan. They are a part of

the one-and-a-half million Ethiopians who have become refugees since the revolution.

In the refugee camps they are treated with suspicion, mainly because they had worked with metal in Ethiopia, a job which was regarded as the work of the devil. However, until the revolution that was one of the few occupations that was open to the Falashas, a situation that Jacobovici likened to the Jews of Europe who became money-lenders when other occupations were closed to them.

“Over 600 people (Falashas) died in camps last year, mostly women and children,” he said.

Jacobovici said that Israel and world Jewry should make more of an effort to save the Falashas. Israel has a self-imposed responsibility towards Jews in trouble, having made

continued on page 6

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by: Professor A. Stonyer,
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Concordia University

Location: 1249 Guy Street, Rm: Be 361

Time: March 28, 1983 @ 12:30 PM

Professor Stonyer, an architect with special interest in indigenous housing, will discuss dwellings carved in the earth by traditional cultures. This talk should be of interest to the Building Engineer, Architect, Urban Planner and Geographer.

Falashas

continued from page 5

efforts over the years to save Soviet, Arab and other endangered Jews.

Canadian Jews could be doing more. The Canadian government, unlike Israel, has relations with the countries which are housing the refugees. Canadian Jews could sponsor the Falashas refugees as they did the Vietnamese boat people.

"The issue is not how many you've saved, but how many you could have saved," Jacobovici said.

Jesus said: "I am the resurrection and the life. He who believes in me will live, even though he dies; and whoever lives and believes in me will never die..."

John 11:25, 26

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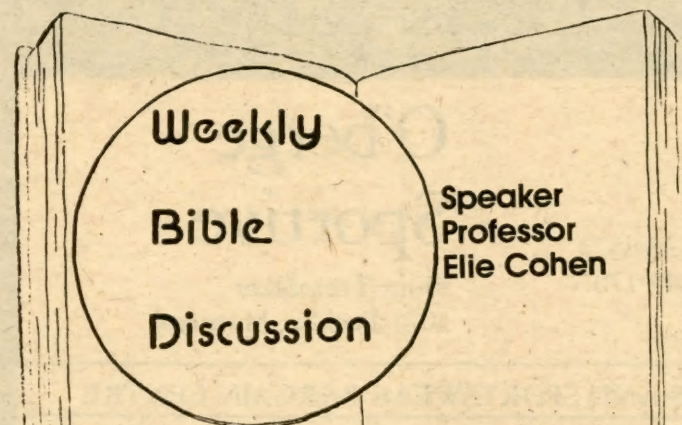
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Wings of Hope aid

•by Paul Kilbertus•

Taped onto the door of a middle class house on 3702 Ste-Famille St. is a cardboard sign that reads "Wings of Hope (Les Ailes de l'Espérance)". This house is the center of a non-profit organization for international co-operation that has helped thousands of people who live a continent away in the jungles of Peru by giving them a unique service.

Constance Ledoux, the chief animator for Wings of Hope says "We have five planes in Peru which service isolated regions where a fifteen minute flight could take a day walking through the jungle. Our priority is to provide help in medical emergencies but we also are trying to do preventive medicine and help in the development of the region."

Wings of Hope started in 1969. There are now two centres in Peru out of which Wings of Hope is working, Ichitos and Satipo. The five planes from these centres serve 80 communities throughout the Amazonian jungles and mountains of Peru.

Communication with the villages is done by means of a radio network. As soon as a call comes in to one of the air bases, a plane goes to pick up the sick or injured person, bring a doctor or care for whatever the need might be.

Ledoux gave an example of one such emergency that she witnessed during her trip to Peru in January. She said that a 45-year-old man developed gangrene in the hand after having been bitten by a snake. The man was very reluctant about going into a plane since he had never seen one before. He was only convinced

to go after an anthropologist working in his village assured him that nothing bad would happen.

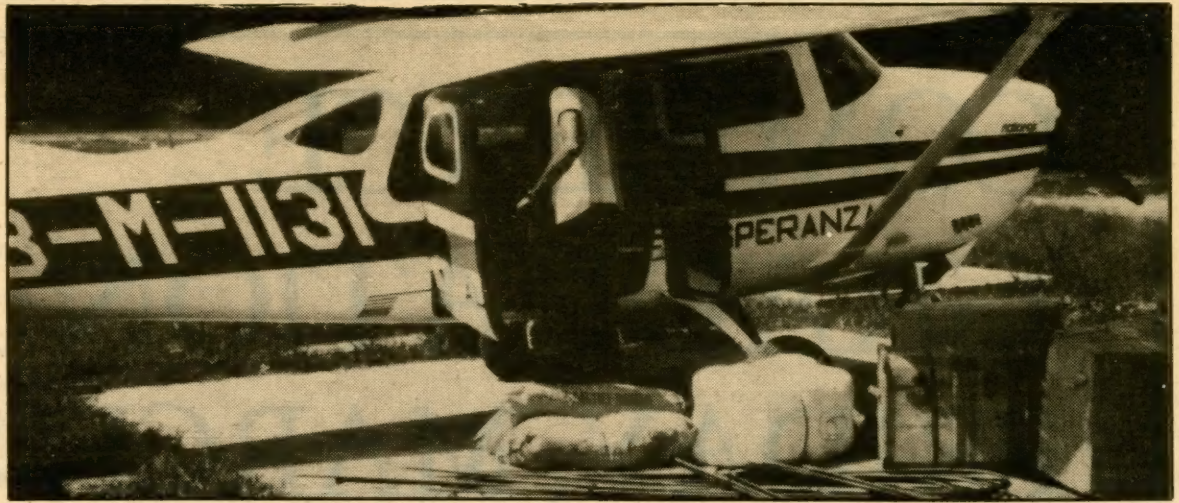
"He got on the plane and sat there very nervously," she said. "Then after we took off, he started to roar with laughter, he was enjoying himself so much."

The man's hand was saved from amputation after treatment in a hospital.

Wings of Hope is also working in the field of preventive medicine. Five dispensaries have been built. To build them everything from the materials to the medicine had to be flown into the villages.

Wings of Hope has also brought education to isolated communities. The Peruvian government now sends over 100 teachers into the villages. Twenty villages now have schools, although the building is often just a bamboo structure with a thatched roof. Wings of Hope uses their five aircrafts to export agricultural products from the jungle to the city. To get to the market through the jungle can take days of walking with a heavy load, but now the produce of coffee and cocoa can be transported within hours.

The philosophy of Wings of Hope is to try to get the people they are helping involved, but without forcing anything on them. Ledoux says, "We try to respect the aborigines in their present condition. We wait for them to ask us for help. Once there was a village leader who walked five days in the jungle to come to our base to ask for help. Our chief pilot returned on foot to his village and showed them how to make the landing strip, and after that we started to



serve that community. We don't force things on them."

There are 14 people in Peru on the staff of Wings of Hope, the five pilots are from Quebec.

"We try to form the people we need but it's difficult. We have formed eight pilots from Peru in the last 10 years but they have all left us to work for private companies since the pay and the prestige are much greater. We have had greater success with mechanics, all of them are Peruvian," Ledoux says.

There are efforts to get people from the cities to help but it is a difficult process.

"The people in Lima, doctors, nurses and teachers are afraid to go to the jungle. They hear stories about snakes, mosquitoes and disease and then they are afraid. Those few who do come and help us usually don't stay for very long, within six months they are usually gone," she says.

Wings of Hope has never had any difficulties with the government. "During the time we have been in Peru there have been three different governments, one of them was a military government, and we have never had any problems. They realize we are helping in the development of the country," Ledoux says.

Wings of Hope has expanded greatly in the last few years. In Que-

bec, last year was the first time that there was full time staff, Ledoux and a secretary. The number of people giving money tripled last year due to more publicity, she said.

The fleet of planes in Peru has also increased. Two Cessnas have been donated by Wings of Hope of St. Louis, Missouri. The most recent acquisition was that of a larger Otter aircraft financed by the Canadian International Development Agency (CIDA).

CIDA had played a key role in the growth of Wings of Hope by financing three planes. CIDA also gives \$2 for every dollar that is raised through private donations. The next project for Wings of Hope is to set up a similar network in Zaire.

Ledoux says that this year's activities should raise between \$100,000

and \$200,000 through private donations.

The first major event will be a swim-a-thon at the Meridien Hotel. Ledoux hopes that this annual event will raise \$15,000. In June, there will be a golf tournament.

Finally, in September there will be a luncheon conference with business representatives. "After a publicity and financial campaign we will have a luncheon conference with people from Peru in attendance Ledoux says.

One of the goals of Wings of Hope is to make Canadians aware of the problems of the Third World. Ledoux says that this goal will be achieved through an active media campaign as well as exhibits at schools and public places such as Complexe Desjardins.

Stop studying!

Well, stop long enough for this week's Link staff meeting at 2 p.m. in H-649 Sir George. Meet the new editors, discuss the two issues in April, and speak out on how sexual harassment affects you.

the Link

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Fifties America's Last Golden Age

•by Susan Gray•

You enter a theatre fifteen minutes before show-time. Making your way to your seat, you are surprised to see performers onstage, women in stiffly-cut blue dresses, men in grey pants, white shirts and suspenders. You sit down, ready to observe this unusual phenomenon. Then you are struck by the fact they are talking, first in soft whisperings, then in progressively louder voices, in several languages. But this is to be expected of *Mime Omnibus* and their latest show, *Beau Monde*, a show where audience and spectacle interact in many a creative, off-beat way.

Beau Monde is a satire of America's last golden age, the fifties. Director Jean Asselin, of the troupe's nine performers, has created a show which uses movement, music, sound and minimal dialogue to satirize the strict social mores of the time. The set is stark except for a large yellow and white object, a cross between a kite and chinese-checker board, pinned to the far wall. The only other set prop is a series of slides, mostly of mature-looking children in fifties garb, projected on the right wall. Nothing else is needed; for the next seventy-five minutes the performers hurl their bodies through the space with such ease and abandon that one feels they are both prop and actor.

The play is a collection of short sketches and as such, has no consistent story line. Omnibus has chosen a particular theme, "la relation du couple" and shows how each sex dealt with rigid codes of behaviour. The scenes are done with gross caricature.

Rodrigue Proteau is magnificent in his portrayal of a crazed soldier newly returned from war. He makes shaky, spasmodic gestures, obviously shell-shocked. However, the play's humour won't let us drown in a pool of pity for the man. His wife enters and shows up the illusion that ex-soldiers have the right to unconditional glory. As the soldier continues to shake while removing his clothes, his wife kneels before him in an exaggeratedly servile manner. She deposits his clothes into a suitcase and comments blithely to the audience; he is crazy. We laugh, soothed by her presence, the utter propriety of the fifties housewife.

Other scenes continue the hilarity of the first ones but take off in totally different directions. The next scene begins with groaning offstage. Soon, a large man (Lawrence Smith) is wheeled out on a bed. He carries a large red bag which contorts and twists wildly; we realize it is a woman struggling to be free. Yet the point of the skit isn't as much woman's captivity as man's fear of woman. When

the woman, wearing a girdle, escapes, the man holds her up awkwardly, making strange noises and looking like a buffoon. Other scenes reinforce this discrepancy between men's supposed and actual sexual prowess. There are several scenes where several couples dance, with an odd woman out. In the dances Omnibus shows that thwarted, violent passion will surface in strange ways, for example, men biting women's skirts, women knocking men to the floor. Following this, women parade, again, in girdles, obviously ready for a real sexual encounter. But the men are exhausted from their gymnastic feats and sink to the floor, almost asleep before the audience's eyes! The women have to lead them off, with disgusted looks on their faces. So much for the dashing, puissant Prince Charming!

If there is one striking problem with Omnibus's performance, it is the gratuitous movement in some of the skits. The pacing becomes monotonous as we long for a peaceful moment to sit back and observe subtler movements. This problem surfaces towards the middle of the piece. There are two confusing scenes which focus on a French woman played by Francine Alepin. She asks for light. The performers run around looking for and then lighting matches. We never perceive the meaning



for the woman's presence as the actors go right into another confusing sequence, handing beheaded roses to the woman. There is an interesting ritual subtext to these scenes, which isn't developed. Similarity, in another skit, actors scream "Shut up" at each other, even up the women's skirts. Whatever for? Sometimes less is more.

On the whole, Omnibus' *Beau Monde* is a show which uses radical techniques rarely found in theatre

today. The company has been inspired by Pina Bauch, a movement teacher in Germany. *Beau Monde*'s director, Jean Asselin, has combined his highly original insights with these techniques. Costumes by Louise Despatie and decor by Michel Catudal make *Beau Monde* a recommended show for anyone interested in expanding his/her own theatrical horizons. Playing at Espace Libre, 1945 Fullum (near Frontenac metro) until April 3.

Amish Portrayed As People Not Saints

•by Melanie Klimchuk•

Centaur Theatre's newest production, *Quiet in the Land*, is not a study in tranquility, even if it is about a group of reclusive religious fanatics living in rural Ontario. In Anne Chislett's play, the audience is accepted into a small Amish community at the outbreak of the First World War. Is it possible, the play asks, for them to deal with a twentieth century world through eighteenth century traditions? "*Quiet in the Land*" is a lively flame, warm and intense.

The main beliefs held by the Amish people are the complete separation of church and state, the maintenance of a simple Christian lifestyle, and a total renunciation of war or killing in any form.

This idealistic simplicity belies the complexity and strife of their situation. Modern reality impinges unre-

lently on their own. It tempts them with telephones and tractors, puts their boy in school and strange ideas in his head. What they can and want to filter out is a source of conflict among them, but the war and the conscription notices refuse to be ignored. Their official status saves them from European battlefields, but not from hearing the neighboring townspeople label the 'shirkers,' 'cowards,' or 'Huns.'

The play is centred around Jock, played by John O'Kraney. The young man doubts his faith in an exclusive and static religion, and questions its philosophy of non-involvement. He decides his responsibility is to the state that allows them to live in freedom.

The newly appointed Bishop, his father, doesn't agree. Kenneth Welsh, who starred in CBC's *Empire, Inc.*

plays Christy Bauman. His obsession with insulation from the world outside nearly smothers his son, and his flock. This could easily have turned into a piece of maudlin moralism, if the heavier drama were not lightened.

From the first scene, for all their funny clothes and confinements, these are not a bunch of humorless saints we see, but likeable, fallible human beings.

John Aylward plays Zepp, Christy's neighbor and character foil. Zepp and his wife Lydie, played by Diane Gordon, are the elements of earthy wit that make us care about everyone else on stage.

Only in the last few lines of the play did the humor which kept the play afloat dwindle, making it end in a disappointing and distancing sputter.

In all their exchanges, Ms. Chislett defines the characters so distinctly that we can't help knowing them as friends. The strong cast also included Florence Paterson, the grandmother afraid to go home to heaven, because she'll have to tell Jock's mother about him. Karen Woolridge is Katie Brubacher, Zepp's daughter and Jock's love interest. Menno Miller, played by Dan Lett, runs a near-subversive Sunday school. Strong support also came from Daniel Nalbach, Stephanie Morgenstern, and Arthur Janzen. The action runs quickly and smoothly, under the direction of James Roy, aided by Barbra Matis' set designs, and Steven Hawkins' lighting.

Only the conscription scene was a bit clumsy, owing to the overdone military bark of the recruitment of-

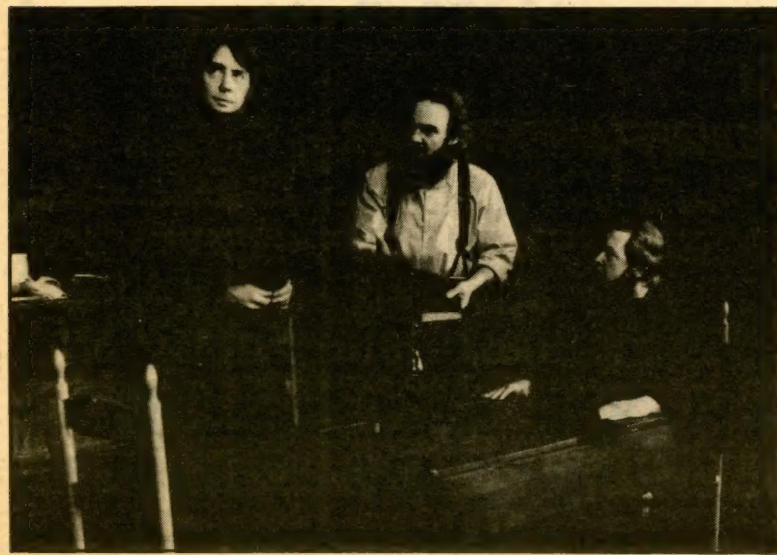
ficer. Perhaps the men in this scene were supposed to appear uncomfortable, but their conversation also came out stilted. *Quiet in the Land* won the Chalmers Award for Outstanding Canadian Play of 1982. It runs until April 10th. It is worthwhile seeing.

Blood drive
on the Mezzanine today
from 10-5 pm.

In *The Link*'s joke issue, *The Lynx*, there was a "parody" of a poetry reading that reflected the form of an actual poetry reading. It was not *The Link*'s intention to belittle Concordia poetry readings or any of their participants.

The Link is an active supporter of emerging poets and in no way wishes to disparage or discourage innovative and experimental artists.

Our sincerest apologies to anyone in Montreal's vibrant artistic community who may have been offended. We look forward to your future work and readings.—Ed.



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Agenda

continued from page 2

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- **AT LAST** a group for students 30 years and over, 932-2861.
- **LAURIN'S HOSTAGES**: for financial aid beneficiaries who've had it. Call 735-1419.
- **GRAPHIC DESIGN SHOW** graphics n'stuff, sponsored by the Con. U. Design Dept. from March 18th - 28th. VAV Gallery 1395 Dorchester Blvd. West.
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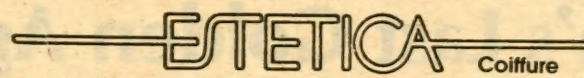


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Luba From Classical to Rock

•by Kenny King•

Luba Kowalchuk, lead singer for hot Montreal rockers **Luba**, always believed that if she worked hard enough for something, she'd get it.

"There's a time and a place for everything," Kowalchuk remarked over the phone from her family's St. Leonard home, prior to Luba's sell-out performance at Le Spectrum last Sunday.

"I always felt that if we really tried, and didn't give up, then things would start happening for us."

Things are happening in a big way for Kowalchuk, bassist Michael Bell, guitarist Mark Lyman, keyboardist Pierre Marchand, and drummer Pete Marunzak. Their self-titled four-song ep is doing well on the charts along with their single, *Everytime I See Your Picture*.

"We're as surprised as anyone else with the way things have taken off," says Kowalchuk, who, for career purposes, has dropped her surname ("hard to pronounce for some and easily confused," she explains).

According to Richard Gamache, promotion rep at Capitol Records in Dorval, sales of the mini-album have passed the 25,000 mark—nearly 10,000 of which have been sold locally—after just three months of release. Sales of the single are about the same.

Walter Grego and Terry McKeown, the group's Toronto-based co-managers, are optimistic about Luba's potential.

"I definitely foresee the mini-LP going gold (sales of 50,000 units in Canada)," Grego predicts.

Luba first took form three years ago as a night-time and weekend basement band, playing, as Kowalchuk says, "everything from Ukrainian folk music (she, Marunzak and Bell are of Ukrainian descent) to pop to classical."

"When we first started out, we didn't intend to do rock n'roll at all," she explains, "and besides that, it was still basically a part-time thing

since we were all either still in university or working at the time."

Marchand hadn't yet joined the band and they had their share of crises prior to his arrival a little more than a year ago.

Kowalchuk laughs recalling the group's first gigs.

"Our very first show was in some seedy hotel or motel in some place called Rock Island, near the Vermont border," she remembers, "and there we were on stage, and some fool in the audience is throwing (lit) matches at us.

"Then another time, I can't remember just where, we were playing and all of a sudden a brawl starts in the back of the place," she recalls. "There I was singing (the Beatles' song) 'Oh Darling' and there were chairs and beer bottles flying everywhere.

"Oh yeah, we've played some real winners," she laughs.

Shortly after those first few club dates, the band landed a record deal, eventually releasing their first album, *Chain Reaction*, in 1980—a bomb **Luba** would just as soon forget.

"It just didn't click on a business basis," Kowalchuk says of the debut LP. "We weren't very comfortable with the producer and I think you have to get along to be productive.

Luba finally took true form with the arrival of Marchand, the band's only other classically trained musician.

Kowalchuk's own six years of classical piano and five years of classical voice training includes three years at Concordia University, where she graduated in 1979 with a Bachelor of Fine Arts degree. At Concordia, she studied under reknowned concert singer and teacher Carmen Lasky Mehta, wife of Montreal Symphony Orchestra managing director Zarin Mehta. Kowalchuk has nothing but praise for her former teacher.

"You might think that a classical voice teacher wouldn't empathize

with a student who's geared more towards rock n'roll," she says, "but Carmen was very understanding and helped me tremendously."

Kowalchuk, who is also the band's chief songwriter, credits much of Luba's success to the honesty of their songs.

"I've found the best thing to do is just to write what I feel, from the heart, so to speak, and hope for the best," she says. "With the first album, I tried to sit down and write hits and obviously that didn't work. So now I just write what I feel at the time and that usually works out.

But Kowalchuk does not confine her writing to tear-jerking ballads.

"I like ballads but I'm equally comfortable with heavy rock n'roll," she insists. "There's always more pressure from record companies to write ballads because they do well on the charts, but I find people tend to fall asleep if there are too many ballads in your show."

That in mind, Luba concert-goers should expect the "Jekyll and Hyde" transformation the normally introverted Kowalchuk experiences on stage.

"Even the management and record company people were asking 'Is this the same person?' when they saw me perform after meeting me," she laughs.

As a woman leading a rock group, Kowalchuk admits having to face discrimination.

"Some people act like it's really a big phenomenon, a woman at centre stage," she says. "It's like women didn't have a place there before.

"Image-wise, it's a shame. It seems that a man can be fat or ugly, but with a girl it's always 'lose those extra pounds' or 'get rid of those extra inches on the thighs' or else you're gone," she adds.

"Everyone says rock n'roll is sex,



but I figure I have enough talent that I don't have to wear Spandex tights or pose nude to get ahead," she says, the latter a clear reference to Lee Aaron, who recently appeared in a pornographic magazine.

Kowalchuk's talents have also been recognized by the powers-that-be in the Canadian music industry. She's been nominated for a Juno award, Canada's version of the Grammy, for most promising new female vocalist.

"It's an honor and a nice surprise," she says, "but I'll be a lot happier next year if the whole band gets nominated for best group because that's a lot more important to me.

"Although it's my picture on the album cover and I'm the one doing the interviews, Luba is, first and foremost, a band, not just one person. This is very important 'cause we're really one big family, and I know I couldn't do it without them," she emphasizes.

Something the entire band has had to deal with since its sudden success is the multitude of hangers-on they've encountered.

"Everyone's coming out of the woodwork," Kowalchuk admits apprehensively. "Everyone wants a little piece of you, so now we can't be all that accessible 'cause we don't know who's who. For every nice person there can be some real raving lunatics out there, so we have to be

pretty careful."

Still, the group claims it hasn't been spoiled by success.

"It's an incredible rush when I hear our songs on the radio," she says excitedly, the opening chords of *Everytime I See Your Picture* playing in the background.

Kowalchuk and her bandmates are not naive enough to think they have it made just yet. After a Kingston gig this Friday, they'll return to the studio to work on a new album for Canadian release and some demos for Capitol's American distributors. According to manager Grego, some demos could find their way overseas, where response from European and Australian distributors has been "overwhelmingly positive."

As well, a "major" cross-Canada tour with an international headliner in April is in the formative stages.

What are Luba's hopes for the future?

"Of course, we'd like another hit as soon as possible, and a hit album after that," Kowalchuk says. "But most importantly, we want to put Montreal on the rock music map. Sure we're proud to be a Canadian band and a Quebec band, but we are, first and foremost, a Montreal band and that's what we'll always be.

"Right now, we've got our foot in the door. Hopefully, by next year we'll be all the way in."

Design

continued from page 1

left unfinished (some are still at the felt-pen rendering stage). If so, you're too picky, say the organisers.

In a profession where saleability means everything, professional graphic designers Susan Scott, Anthony Hobbs and Gilles Robert, the judges of the show, decided to recognize works as much on the basis of their graphic concept and impact as on how well-finished a painted piece might be.

When choosing from over 300 entries, the judges saw fit to bestow several outstanding designs with gold, silver and merit awards: Paul Lefebvre and Karin Serre, both third-year students, deserve special mention for their achievement of gold awards in categories of illustration and editorial design respectively.

Two *Link* covers by Bernard Federbush also made it in the show. One for last year's final issue and the other for the more recent cover of the gay issue.

Whatever the exhibit lacks in roundedness of category, it certainly doesn't lack in variety. Over 50 students contributed to this event, including a healthy dose of first year pieces, thereby offering a palatable

potpourri of styles and imagery.

And as the title of the show suggests, there is more to feast on than just the exhibition.

This Wednesday, David Feist, a member of the Bauhaus School of Design, will give a lecture on The New Typography, and Peter Bringhoff, a mainstay of the Communication Studies department will hold a lecture on Holography.

However, if you're reluctant to show your face at an showing because you can't relate—relax.

Graphics is fun stuff. It asks no more of you than to accept it's message in a simple and direct, yet artistic form. There's no beating around the brush (sic) here.

With graphics, almost everybody's already an expert. Every book for album cover, magazine, poster or even plastic bag you've ever seen involved the work of a graphic designer somewhere along the way.

So go ahead and indulge at the VAV gallery this week. You're already a connoisseur!

The new *Link* ed staff are invited to a lecture by D.W. LaCoste on the topic, "What Every Person Should Know About Filler". The time and place will depend on who buys the first round.

•by Naomi Guttman•

At the end of her first set last Saturday night at the Golem Coffeehouse, Nancy Ward was asked by a member of the audience to sing something a cappella. Looking at first a bit confused but then flashing a smile that is sure to become famous in its own right, Ward complied with a Chain Gang song. Standing alone on stage, without a microphone and using her hands for percussion, Ward charmed an audience once again taken by surprise.

As a one-woman show, Ward is an inspiring talent: pianist, guitarist, singer, composer, arranger, and a bit of actress, all at once. It is her genuine stage presence and this element of surprise that challenge those of us who thought folk music was a dead horse to take another look.

Opening her first set with Marmaduke's "The Last Lonely Eagle," Ward's ability to make any song her own is immediately clear. Her material is diverse, and that is the surprise. For no matter whether the song is a story, as in her haunting execution of Sylvia Tyson's "Regine," or in the African liberation song "Zambize Zimbabwe" by Tony Bird, Ward's immaculate phrasing and conviction in the words she sings are constant.

Ward came to Montréal three years ago to cut a record *Someone to Love Me*. Since that time, Ward

feels her music has changed under the influence of what she calls the "Classical" tradition of popular music in Québec. "There's more stage sophistication here." Whereas Westerners look to the States, people in Québec seem to have their own standards.

Originally from Saskatoon, Ward took piano lessons as a child and at thirteen was planning to be a concert



pianist. But by the time she was fourteen, the self-taught guitarist was playing the coffeehouses of her home town. As a founding member of Humphrey and the Dumprucks and a back-up vocalist and keyboard

player with Sylvia Tyson's band, Ward has had more than her share of being in the background. When asked whether the transition from back-up to solo performing had been a difficult one, the twinkle in her eye testified that nothing could have been easier: "It's all under control when it's me and my instrument...if I'm going to do a show, it's going to be the show I want."

Claiming to have an "aversion to politics," she feels it is a liability to be female in the music industry: "It's incredibly rough. We have no models...we're making it up as we go along." The pressures of a world which Ward feels to be corrupt and decadent plus the responsibilities of raising three children make it difficult to keep her life as an artist a priority. However, Ward is no pessimist. The musical jokes which she makes at the piano, and the humorous but sometimes grotesque lyrics of her songs attest to that. "Outrageous", a song she sings with a Zsa Zsa Gabor accent, is something she wrote in an attempt to ridicule the way sex is used in advertising. "I'm outrageous, impossible, alarming, and courageous..." In the satirical version of Gordon Lightfoot's "Bitter Green," she tells the story of a woman, who while waiting for her loved one to return, is done in by a vampire.

Open the gym to kids asks Westend Sports head

•by Tony Dobrowolski•

Bobby White was on the phone the other day and by the tone of his voice he wasn't happy.

You see Bobby runs the Westend Sports Association, a recreational sports program in Little Burgundy. Some of Canada's finest basketball talent has come out of White's program, including Tommy Kane and Wayne Yearwood, two Dawson College students who are being recruited heavily by American universities.

White has the horses, as they say, but the thing is he needs a gym to play in. Outside of Westmount High School and the Westmount YMCA, which White rents sporadically, he has none. White has little money to rent one either. He has gone to Sports Canada, the Quebec Provincial Government, and the City of Montreal which has an \$18 million budget for sandlot sports, (Gazette, March 25, 1982) for aid, and been turned down each time. And gyms don't come cheaply either. White says the cheapest he can rent a gym is for \$50 for two hours from the Montreal Protestant School Board.

This is a shame really. For regardless of what some people think of Bobby White, few can deny that his

program has given inner city kids something better to do than end up as another statistic on the police blotter.

What White had on his mind was that maybe his program or any other youth basketball programs could practice at Concordia's gym. Or maybe Concordia could help sponsor a development program for 13-17 year-old kids.

"A kid could go up to the gym and maybe practice once a week," White said. "On the weekends maybe Rocco (Margosian) and Gary (McKeigan, both current Concordia players) could show them some moves. That way Concordia could get the best of what is here and the rest could go elsewhere."

This is an important point because White has been steering his players away from Canadian universities to U.S. schools because he can't get any aid for them. White has also steered kids away from Concordia because in his opinion they've done nothing for either his program or the youth of Montreal.

"I started the program seven years ago and it's peaking this year," White said. "I can't refer them to Concordia because Concordia's done

nothing to develop the kids in the Montreal area. Plus, Concordia ran these kids out when they wanted to play. They (Concordia) say 'But they steal', but these kids want to play. They even bring their own balls.

"Doug Daigneault (Concordia's basketball coach) calls me the other day because the kids are in school. I day. I said, 'What's this, you've never done anything for me before.' It's like nobody wants to make the bread but everybody wants to eat it."

Daigneault sees things differently. "We're always ready to help anybody in basketball," Daigneault said. "If he came to me and said, 'Hey Doug, I've got a bunch of kids that we really like, can they come out, can they work with you for maybe an hour a week?' Sure, I'm positive."

To answer that question on why they haven't been able to use the gym. Nate Archibald (the Boston Celtics star) came up here two years ago and Bobby has some friends and had some people up there and I had a conversation with him. And of course he always says, 'Hey Daigneault, how come I can't use your gym.'

"And I always say, 'Bobby, when was the last time you asked me to use

my gym?' And he says, 'Well you guys never want me to use your gym. And I said, 'you've never asked me to use our gym.' I said, 'Bobby, if you come up to my office, and sit down, I'll let you use my gym. I'm still waiting.'

"At this particular time, right now here today, we've got a lot of stuff scheduled in our gym. But as we go the other way, in other words, as the school year comes down to a close, it becomes more available. And if we had an hour or so and they were supervised and the whole thing, without a doubt. There are kids that have been coming in here for the last 10 years. We always leave this gym open."

As for White's charges that his kids were accused of stealing and run out of the gym, Daigneault says that's all a misunderstanding.

"I can't be here all the time. I'm here three days a week all summer long," Daigneault said. "Last summer, some of his kids were in here I understand and the security guards said to them 'Are you Concordia students, do you have permission? And they said they weren't Concordia students, they didn't have permission so boom, they were out."

"Now he's (Bobby White) held that against me all year long. He's called me about 10 times and said, 'How come that guy kicked them out, that's you're doing.' That's not my doing. I mean the security guard kicked some of your guys out you know."

White says that he doesn't see why he has to go up to see Daigneault for him to open up the gym to everybody. Daigneault says that he won't do anything until Bobby White comes to see him.

Daigneault added, however, that Concordia has always had a summer basketball program and that this year the program will include a clinic for kids from the Montreal area as well.

Does that include kids from the Westend Association?

"Anyone who want to be there," Daigneault said.

It comes down to this. If Doug Daigneault is as sincere as he says he is and Bobby White wants a gym as bad as he says he does, the logical thing would be for Daigneault and White to get together and talk it over. What's it gonna be guys? The ball's in your court now.

J.V.'s win opener

•by Joey Berdugo•

All you hockey enthusiasts out there who are hitting yourselves with hockey sticks because you missed the men's varsity action, can relax. There is still Concordia men's hockey being played only it's the Jayvees who are now in the spotlight.

The Concordia men's Jayvees are competing in the Concordia Senior Hockey League Playoffs which opened last Thursday night at Loyola Rink.

The Jayvees, who finished second in the CSHL during the regular season are facing the fifth place team, the McGill Old Grads, in the first round.

The Jayvees got off on the right skate trouncing the Old Grads 7-3 in the first game of a two game series based on total goals.

It took only five seconds for the Jayvees to get on the scoreboard as Stinger Dave Stott scored right off the opening faceoff.

With such a quick start, it looked like McGill would be in for a long night. The Stingers apparently thought it would be easy, too. Instead of pressuring the Old Grads, they let up and found themselves behind 3-1 midway through the second period.

"We beat them 8-0 the last time we played them so we were a little

overconfident," said Concordia Jayvee coach Rich Bercusson. "They (McGill) are a good team. We always have trouble against them."

The Jayvees put it together in the third period. They scored five unanswered goals to put the game away.

The Jayvees were led by William D'Ambrosia who had three goals and an assist.

D'Ambrosia enjoys playing on the Jayvees. The only thing missing is the road trips, he said. "It would be nice to have a couple of road trips because we play all of our games here," D'Ambrosia said.

Another good performance was turned in by Stinger Frankie Morris. Morris played with the varsity most of this year and played well against Saskatchewan in the final game of the CIAU Nationals.

The Jayvees would like to meet either the CSHL's first-place team, the Town of Mount Royal Oldtimers (a team which includes ex-NHL player Bobby Lalonde), or the McGill Jayvees (the only other team besides the Stingers that plays body contact), if they reach the finals. No matter who makes it to the finals it should be exciting.

Stingers styles didn't mix but meshed

•by Tony Dobrowolski•

Maureen Maloney's and Corinne Corcoran's hockey styles are like oil and water - they don't mix. Just ask Concordia women's hockey coach Bill Doherty.

"Mo (Maureen) is more like Terry O'Reilly," Doherty said. "She's a hard worker who handles the puck well. Corinne's maybe more like Gilbert Perrault if you can compare things like that."

Maybe their styles don't mix but they mesh. And even though they play differently; Maloney the mucker, Corcoran the goal scorer, they are team players par excellence.

Both Maloney and Corcoran were big contributors to this year's Stingers team that captured the Quebec Women's Intercollegiate Hockey League title for the third year in a row last week.

Maloney led the team in scoring with 36 goals and 29 assists for 65 points, while Corcoran, after a slow start, became a good defense player.

Both players took their different playing styles to different positions this year. Maloney was moved from defence to the forward line while Corcoran was moved from her playmaking centre position (95 goals her first two years) back to the blue-line.

The position change was harder for Corcoran who has never played defense before this year. Plus she missed the beginning of the season trying to decide whether she wanted to play or not and, when she came back, just before the York Tournament in late October, she had to work her way into the new position.

"Generally, I was totally lost at the beginning," Corcoran said.

"She was out of shape at the beginning," Doherty said. "But she's a hard worker and an intense player so

it didn't take her long."

"Right around Christmas I started to rush the puck more," Corcoran said. That translated into bad news for the Stingers' opponents because a confident Corcoran rushing the puck is a bit like Wayne Gretzky turning on the jets to blow by enemy defensemen.

Many of those 95 goals Corcoran scored in the last two years were on electrifying rink-long rushes.

Despite Corcoran's scoring prowess, Doherty had his reasons for putting his best offensive weapon on the blue line.

"I like to have good solid players on defence," Doherty said. "Sure, maybe we could've scored more in the tight games but we needed her experience on defence."

"You know, everyone talks about Kathy Lawler (the Potsdam State offensive maestro who is the all-time leading U.S. college goal scorer, male or female). But in one-on-one situations between each other, Corinne came up with the puck more often. I don't think Corinne shoots or skates as well but she's a little better at handling the puck in those situations."

Corcoran doesn't mind the switch to defense, even though her goal production has gone down to 18, this year when last year she scored 51.

For Maloney, goaldancing isn't the most important thing either.

In fact, her scoring has been a surprise because muckers don't usually score that much.

"She's a good player and strong in the corners," Doherty said.

"She doesn't have Corinne's goal scoring prowess but she scores goals and she works. She's strong. People try to pull her down but can't. That wins games too."

Maloney was moved back from

defense to the forward line where she played with Corcoran at the beginning of last season.

When Maloney was moved back this season it was to play on the Stingers' new first line with veteran Edith Langlois and rookie Sue Flynn. Maloney feels that playing with Langlois and Flynn has helped her game.

"Maybe it's because we all feel equal," Maloney said. "If we don't all try hard we don't do well. Playing with Corinne I didn't always have to do my best. But it was a different game with her. I still had to try my best."

Maloney also feels the team has adjusted to Corcoran's early season absence and subsequent return.

"You're always disappointed when you've played with and hung out with someone and then find out they're not going to play," Maloney said. "But we adjusted ourselves and did what we had to do. And then she came back and she played defence."

"I don't know why I came back," said Corcoran, who missed only a few games. "All I can say is I didn't want to commit myself to a whole year if I didn't know if I wanted to play."

Corcoran is team oriented. So is Maloney: "Some of the game I'm in when I've scored no goals I feel better than when we play Bishop's and I've scored three," Maloney said.

"The reason I feel good is because I've done what I did well. If I fore-checked well, I feel that I've done my best for the team. Going out there and doing what I'm taught for the team. That's the first goal."

Oil and water may not mix, but they mesh very well.

TONIGHT

BASKETBALL SEMI-FINALS

Clippers vs. Econo Lakers 8:00 pm
Juventus vs. Mike's Subs 9:30 pm

The winners will play each other in the finals at 10 pm.

Wed. Mar. 23

Azzuri vs. Diplomats 8:00 pm.
CSU vs. Spartans 8:30 pm.
Sharpshooters vs. Master Betas 9:00 pm.
Appadna vs. Hellenics 9:30 pm.
Awesome VJ's P.J.'s vs. ZZ's 10:00 pm.
Dynamos vs. The Wall 10:30 pm.