

The Link

Concordia University
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Director rattles the board meeting

by Jacquie Charlton

The board of directors of the Concordia University Students' Association last Tuesday emerged from a two-and-a-half hour meeting that was dominated almost entirely by the criticisms of one member, commerce representative Patrick Chatelain.

On seven different issues, Chatelain's proposals provoked heated response from the Chair and the rest of the board, and three of his four motions were roundly defeated.

One that passed was a call for an extra \$5,000 for the International/Ethnic Associations Council (I/EAC).

Chatelain's other motions were for a rescindment of the directors' vote at the last meeting for six student Concordia Council on Student Life (CCSL) members, which he thought was carried out too abruptly, and a motion that two seats on the CCSL be allocated to the I/EAC. Both were defeated.

A final motion Chatelain proposed called for the rescindment of a motion passed in August to allow CUSA executives to petition for summer salaries under certain conditions.

Under this decision, two executives asked for \$2,000 each. This last, Chatelain wrote, was allowed because the CUSA executive "manipulated the naïveté of board members."

When asked by arts and science director Greg Zador how this manipulation was achieved, however, Chatelain refused to comment. Geneviève Morin, external vice-president, called for an end-to debate, saying the mover did not even know why he was proposing the motion. It too was defeated.

Chatelain said later that although he had originally been in favour of the \$2,000 summer salary grants, he came to the conclusion later that it could start a dangerous precedent.

Other complaints Chatelain raised were about the CUSA programming board's lack of effectiveness ("We only had one event, Mike Mandel, and we didn't do very well there"), the Chair's closing of Question Period, and the delay in the release of CUSA's budget statements, adding that he was particularly interested in seeing how much money CUSA lost on the Streetfest and orientation program. Each of the questions provoked irritation from other directors.

Status of women at Concordia

Time for some improvements

by Gordon Ritchie

"It's not all garbage but it's not all applicable".

That sums up a recently released Concordia University Students' Association (CUSA) committee on the status of women report on last November's university-wide report on women, according to Geneviève Morin, chair of the CUSA committee.

The report lacks data and "falls into the trap of making assumptions and using fallacious reasoning," the report states. The committee also found some sections to be discriminatory in their intent instead of advocating affirmative action.

One such section identified, was recommendation 54(b) which the committee found to be "asinine, self-defeating and certainly not in the best interests of either the students or the university."

This recommendation called for vacant faculty positions in women-less departments to keep the position open until a woman was hired.

According to Morin this could adversely affect students by disrupting courses or denying students a qualified male professor during the time it takes to find a qualified woman.

In spite of these shortcomings, which the committee attributes to the lack of sufficient funding, time, continuity of membership and access to important data, the report was supported in principle.

"We're (Concordia) behind the times on this issue. It's about time we did something," said Morin. At least 19 Canadian universities and a number of American colleges have conducted a survey of the status of women on their campuses, some as early as a decade ago.

The CUSA committee report to the board of directors of CUSA made two recommendations: one, for CUSA to reiterate "its support and commitment to equality between men and women"; the second recommended the board of directors "direct its representatives to support the creation of an Evaluation and Implementation Committee (E&I) on the status of women at Concordia." These recommendations will be considered at the next board meeting.

The committee felt that certain other recommendations in the report should be enacted as soon as possible. However, others such as forcing elected bodies to have a 50 per cent complement of women was unfeasible, or ambiguous in their impact on the status of women. Those meeting the committee's approval were:

- Improving security on both campuses.
- Running self-defence courses for women and informing them of the

dangers of sexual assault and how to avoid it.

- Informing women of the availability of career opportunities.
- Advertising to encourage women to enter non-traditional fields of study.
- Evaluating the genuine financial situation of females and males when loans are allocated.
- Examining course material for sexual bias and either discarding it or offering an explanation.
- Examining the athletic programs for gender discrimination.
- Eliminating current and preventing future salary inequities between females and males.
- Requiring senior management personnel to make a commitment to eliminating all sexist practices within the work area prior to their employment.

In recommending the creation of a committee to co-ordinate the improvement of the status of women at Concordia the CUSA committee rejected the key recommendation of the university report which called for the establishment of an associate vice-rector (AVR) for the status of women.

Morin said the CUSA committee felt the creation of an AVR would not be the most effective method of ameliorating the condition of women at Concordia.

The CUSA committee was concerned that an AVR would "have to play a lot of office politics." Morin said there was the potential for friction between the human resources department and the new AVR because some of their responsibilities would conflict. The high salary which accompanies the position could be better spent on research and a full time secretary for the E&I committee.

Under the CUSA committee draft the E&I committee would have representatives from CUSA, the faculty association, the non-academic staff association, the Graduate Students' Association and part-time faculty and staff.

The committee would be responsible for deciding priorities of action and research and administer funds allocated for such purposes. As a working committee of the rector it would have the power to implement recommendations arising from its research. Continuity of membership would be ensured by giving members a stipend, a lighter course load or other benefit. The committee's mandate would be for a five year period after which an evaluation would be undertaken.

Morin feels this committee will help switch the focus of discussion from the status of women report to the status of women at Concordia. According to her there is a feeling about the report in the university community that "everything must

be implemented or nothing." However with CUSA's proposal it would be up to the E&I committee to determine how and what is to be implemented, instead of leaving the decision to one person.

The strengths of this committee, according to John Relton, CUSA internal vice-president who helped with the proposal, is that each of the members would represent a vested interest. "They would all have priority items they would like to see work done on," he said.

"There's a far better chance of a committee getting something done," said Relton. Morin said the committee proposal has been discussed with representatives from other areas of the university and they agree with it.



THE LINK: Christopher Kang

It's been hell since the Guardian Angels have gone underground. (See stories, page 3).

Bursary plan alarming

by Jennifer Feinberg

Reaction to a report that the Parti Québécois will grant bursaries only to CEGEP students in high technology programs is ranging from nonchalance to alarm.

Quebec treasury board documents obtained last week by Canadian Press, which included the proposal to limit bursaries and to charge CEGEP tuition, were supposedly leaked to test the public's reaction.

Although Premier René Lévesque denied any plans to charge tuition for CEGEP students in the upcoming year, he did not deny that the bursary proposal was a possibility. Geneviève Morin, external vice-president of CUSA, said that the plan would force poorer students into courses that they are not necessarily interested in.

"Students with higher incomes will still have the right to choose", said Morin. "But lower income students will not. It's a very discriminatory plan. They don't know where to cut anymore so they're going about it blindly."

Frieda Haffey, financial aid director at Loyola, does not believe the bursary restriction plan will be put into action. "It's just one of those trial balloons that they send out periodically to test public opinion and they've since denied it anyway," she said.

The Association nationale des étudiants et étudiantes du Québec (ANEQ) is calling the proposals "the worst attack ever on the Quebec students' accessibility to post-secondary education".

"The plan will affect accessibility in that there will only be freedom of

choice for those who can afford it," said Pete Wheeland, information secretary of ANEQ.

"The whole issue has demonstrated that the education budget process is crazy and nobody in the government knows what everyone else is doing," he said.

The Regroupement des associations étudiantes universitaires du Québec (RAEU) said that despite the government's denial, they believe that the plan leaked to CP is a preamble to major changes in the loans and bursaries system and maybe even the entire secondary education system as well.

RAEU points out that in 1978, 25 per cent of university students lived in a precarious financial situation. Since their economic situation as a whole has not improved, RAEU said

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Agenda

FRIDAY

- **STINGERS HOCKEY** against Ottawa at the Concordia Arena at 7:30 p.m.
- **ARMENIAN STUDENTS ASSOCIATION** coffee and doughnut get together will be held in room H-762 from 8-10 p.m. For more info. call Toros at 879-4150.
- **BRECHT'S BERLIN:** An information update on the PhD. in Humanities Programs interdisciplinary seminar series will be held in room H-594/31 at 2 p.m.

SATURDAY

- **DEPARTMENT OF MUSIC** presents John O'Donnell in a lecture/workshop on baroque music in room RF-101 at 2 p.m.

MONDAY

- **POLITICAL SCIENCE STUDENTS ASSOCIATION** general meeting at 2140 Bishop from 11:30 a.m. to 12:45 p.m. All class reps. are urged to come as well as all political science students.
- **COMPUTER SCIENCE STUDENTS ASSOCIATION** will hold computer seminars in room AD-127 at 4 p.m. For more info. call George at 364-5728.
- **STINGERS HOCKEY** against St. Lawrence at Concordia at 7:30 p.m.
- **CONCORDIA ELECTRO-ACOUSTIC COMPOSERS' GROUP** presents their second concert in a series in room AD-05 at 8:15 p.m. Admission is free. For more info. call 482-0320, ext. 614.

GENERAL INFORMATION

- **A UNIVERSITY IN EL SALVADOR** needs your used books. Please bring them to either CUSA office. For more info, call Anita at 521-8671.
- **RUBBER BRIDGE CLUB** will begin on Wednesdays at 7:30 p.m. in room H-651. For more info. call Steve Emo at 626-3122.
- **ACAPULCO TRIP** leaving Dec.

1 for \$539 Cdn for one week or \$599 Cdn for two weeks. For more info. call 879-8490.

- **FLORIDA TRIP** leaving Jan. 1 for \$325 for one week or \$385 for two weeks. For more info. call 879-8490.
- **INTERNATIONAL STUDENT EMERGENCY ASSISTANCE FUND** has very limited financial assistance available to international students in their final year, for tuition only. Applications are available in room AD-129, Loyola or M-106, SGW. Deadline for application submissions is Oct. 21.
- **STUDENTS WITH STORIES** of summer unemployment, difficulties obtaining loans and bursaries and general financial worries are urged to call Jacquie Charlton at *The Link* at 879-4585.
- **QUEBEC UNIVERSITY CROSS COUNTRY CHAMPIONSHIPS** on Oct. 22 is open to all female and male runners interested in representing Concordia. There are no tryouts for the 5 km course for women and 10 km course for men. To register call Cam Fraser at 342-4870.
- **CHRISTMAS BASKET FUND DRIVE** Organisers Vivian Bailey and Father Gaudet are asking for donations in the form of gifts to be raffled off. Help in selling tickets for the drive is also appreciated. For more info. call Vivian Bailey at 482-0320, ext. 289 or Kathe Shannon at 879-4169 or Bonnie-Jean Campbell at 879-8089.
- **MATH STUDENTS ASSOCIATION** needs nominations for the MSA's executive elections no later than Oct. 14. The slate of nominees should have six people. Nomination forms are available at either CUSA office. For more info. call 489-4483.
- **MEN'S DISCUSSION GROUP** will be held by the Lesbian and Gay Friends of Concordia every Tuesday in room EN-307 at 2070 Mackay from 7:30-9:30 p.m. For more info call 879-8406. All men are welcome.
- **WOMEN'S DISCUSSION GROUP** will be held by the Lesbian and Gay Friends of Concordia every

Wednesday in room EN-307 from 7:30-10:30 p.m. For more info. call 879-8406. All women are welcome.

- **HELLENIC CULTURAL INSTITUTE** will have a Greek folk dance workshop every Wednesday from 6:30-8:30 p.m. starting Oct. 12 to Dec. 19 at the Hellenic Community Centre, 5757 Wilderton Ave. corner of Côte Ste. Catherine. Price is \$5 per lesson, or \$50 per semester. For more info. call Kathy Chrisovergis at 738-2421.
- **BUS TRIP TO FT. LAUDERDALE** from Dec. 27 to Jan. 5 for \$210 U.S. and a trip to Waikiki Beach, Hawaii from Dec. 29 to Jan. 12 for \$699 U.S. is being offered by the Student Travel Information Centre at 6931 Sherbrooke St. West, room 311. For most info. call 482-6915 or 634-2183 from 11 a.m. to 4 p.m. Monday to Friday.
- **LE MOUVEMENT CONTRE LE VIOL** urge women who are victims of rape of incest to call at 526-2460 to discuss any problems.
- **THE CHRISTIAN FELLOWSHIP** at Concordia will hold small Bible study/action groups to begin organizing Awareness Week (Oct. 24-27) on Tuesdays at 2:45 p.m. and Thursdays at 3 p.m. in room H-333. For more info call Phil at 672-2961.
- **GET FREUDIAN.** Understanding Dreams, a workshop with Marty From at Lacolle Centre Oct. 22 & 23. Fee: \$100 for Concordia students,

Continued on page 4

Classified

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Gay and lesbian awareness week

SATURDAY

- **WOMEN IN THEATRE** - a workshop/atelier will be held in room H-651 at 12:30 p.m. Donations will be appreciated.
- **A ONE MAN SHOW** by Peter McGehee called "Beyond Happiness" will be presented in room H-435 at 8 p.m. Admission is \$3.

SUNDAY

- **MAXINE FELDMAN,** singer and comedian will perform at 8 p.m. at the Centre Cultural Calixa LaVallée (CCCL) at 3819 Calixa LaVallée (Sherbrooke metro). Admission is \$6.

MONDAY

- **A LESBIAN FILM** called "A Comedy in Six Unnatural Acts" will be held in room H-635-2 at noon. Donations will be appreciated.
- **INFORMATION BOOTHS** on awareness week activities will be held from 11 a.m. to 2 p.m. from Monday to Friday (Oct. 17-21) in front of the cafeteria on the seventh floor of the Hall Building.
- **GAY PARENTS FILM** and

workshop will present "In the Best Interests of the Child" in room H-937 at 8:30 p.m. Donations will be appreciated.

TUESDAY

- **"WITCHES AND FAGGOTS AND DYKES AND POOFTERS"**, a film screening, will be presented in room H-333-6 from noon to 1 p.m. Donations will be appreciated.
- **"LUC OU LA PART DES CHOSES"**, a Quebecois film, will be presented in the Frank Dawson Adams Auditorium (FDA-A), 3450 University (McGill metro) from 8 p.m. to 10 p.m. Donations will be appreciated.

WEDNESDAY

- **"PINK TRIANGLES"**, a film screening, will be held in room 232 at noon in the Leacock Building, McGill University (Leacock). Donations will be appreciated.
- **COMMUNICATIONS WORKSHOP** for gays and straights will be held at 3 p.m. in room 302 of the Union Building, McGill University.

THURSDAY

- **RELIGION AND HOMOSEXUALITY** debate will be held in room H-333-6 at 4 p.m.
- **GAYHOOTENANNY** will be held in room H-651 at 8 p.m. Admission is \$3.
- **"THE WORD IS OUT"**, a film screening will be held in the FDA-A at 8 p.m. Donations will be appreciated.

FRIDAY

- **A FORUM ON HOMOSEXUALITY** will be held in room H-110 at 2 p.m.
- **POT LUCK SUPPER** at Steven and Normand's will be held at 7 p.m. For more info. call Concordia at 879-8406 or McGill at 392-8912.

SATURDAY

- **GAY AND LESBIAN DANCE** will be held in the Union Ballroom at 3480 McTavish, McGill University, at 8:30 p.m. Admission is \$2.50 for students and \$3.50 for the general public. For information on the Lesbian and Gay Awareness Week, call Lesbian and Gay Friends of Concordia at 879-8406 or Gays and Lesbians of McGill at 392-8912.

Angels' wings are broken

by Julien Feldman

The Guardian Angels, a volunteer civilian security group, has had more than its share of controversy since its inception in Montreal last January.

The North America-wide group was founded in New York City in 1978 by Curtis and Lisa Sliwa to patrol the infamous New York subway system. The group is now active in approximately 60 cities across the continent, including Toronto, Windsor, Vancouver, and now, Montreal.

The Montreal chapter has been divided by competition between rival factions and scandal but its recruiters feel the goals of the Angels must continue.

"This is something that has to be done in Montreal," said Barney Wexler, Angel recruiter. "We are all committed to the Angels".

The original Guardian Angels of Montreal started training in early May, under the leadership of Jean Boisvert, a former instructor of Aikido at l'Université de Québec à Montréal (UQAM). At the same time, however, a conflict arose between Boisvert and Sliwa concerning their respective philosophies and putting them into practice in the Montreal group. As a result, the Sliwas withdrew their official approval, a move which triggered the formation of a rival group.

"Boisvert wanted to have a salaried executive with himself as boss," Wexler explained. "Because he was on welfare at the time, some members became suspicious. He wanted to raise a quarter of a million dollars through private donations collected in cans that we were to carry while on patrol."

Other points of contention included what Wexler called 'second rate' training in self defense, and Boisvert's refusal to include citizen's arrests, a policy supported by MUC police but contrary to standard practice of all other Guardian Angels groups.

The Angels group, which emerged in late August, was led by Jason Watson, Tony Klusman, who assumed the role of self defence instructor, and Barney Wexler in charge of recruiting.

At this time, the splinter group was visited by Sliwa who confirmed his support for the group, now patterned after other Angels groups.

Earlier this month, self-defence instructor Tony Klusman was arrested on charges of gross indecency, based on alleged incidents in eleva-

tors and parks of downtown Montreal in May and August.

"We were flabbergasted," said Wexler, "It came as a complete surprise.

Wexler explained that Jean Boisvert had made security checks on all original members, although he did not know how the checks were made, or where the information, if any, was found.

"All I knew of Klusman was that he worked at the Westmount Boy's Club. Because of this, I figured he was okay," he said.

Klusman has since been expelled from the Guardian Angels, although the charges were not cited as the primary reason. Wexler said: "There were other factors involved in that decision that led us to feel he was

not suitable for the Guardian Angels, even if he were to be acquitted of the charges."

Where does the organisation go from here?

"The recent setbacks are of minor and temporary nature only," said Wexler. "Our priority now, is to win back the confidence of the public, to get them on our side. To this end, we will be conducting massive patrolling campaigns, with the support of the Toronto Angels."

The Guardian Angels will be going through their paces, based mainly in the West Island Metro lines clad in scarlet berets and Guardian Angel t-shirts. The 30 members will be practicing tactics and testing beret and hand signals as they rove in bands of up to 10.

Angels needed?

by Gabrielle Korn

The Guardian Angels are a needed security force in Montreal metro stations, according to a number of commuters.

"I don't see the police very often and I don't feel overly protected," said Lucie Provost, a student from St. Henri. "Maybe with the Guardian Angels, the situation will be better."

Lucille Lemieux of N.D.G. agreed. The presence of the Guardian Angels, she said, would make people feel more secure.

"I never really see any policemen except in the larger stations like Berri-de-Montigny," she said. "Maybe the Guardian Angels will change that."

Lemieux added that in any case, she never travelled at night or in remote places.

Yvette Poirier, a nurse from N.D.G. said, however, that although she did not always see policemen around the stations, she felt secure travelling by metro. "I work the evening shift and in my part of town, I feel safe."

Jean-Claude Boissy, a Verdun truck driver, said that the Guardian Angels were unnecessary. "Since they're not rightful policemen, what's the use of them patrolling?"

Boissy said that anyone who is compassionate enough could just as easily help someone in trouble.

"I'm protected," said Jules Bel-

more of Montreal East. "I fight for myself."

Although Belmore said he felt safe in the metro, he said the police are not always present, and the Guardian Angels could be useful for certain people, such as the elderly.

"Some of my female friends have been attacked," said Céline Desjardins, a teacher from St. Henri. "Women especially need protection and the police are just too scarce."

Desjardins said any kind of supplementary help is necessary.

Yvon Bon, a student from St. Henri agreed that there is a need for the force. "More security people in general in the metro would be beneficial, since tighter security is always desirable."

Lise Paquin, a housewife and mother of two added that the Angels could be useful in certain stations around the city.

"If I travel at an odd hour, I make sure I go either in the trains that have more people or in the ones near the conductors."

Paquin said, however, that if people are always afraid of what might happen, they are better off staying at home and doing nothing.

The two rival Montreal contingents are trained in self-defence and first aid techniques to protect the public, and will add to the MUC police, 68 MUCTC patrolmen and 110 Pinkerton guards already patrolling the metros.

Bourassa's resurrection

by Dale Maisonneuve

Quebec's relations with both Ottawa and the other provinces are likely to improve significantly if both Robert Bourassa and Brian Mulroney ascend to power, *Gazette* political columnist L. Ian MacDonald said Wednesday.

MacDonald told students at the Hall Building that Mulroney's experience as a labour negotiator, together with Bourassa's pragmatic approach to politics, could aid talks over such issues as the dispute between Quebec and Newfoundland over jurisdiction of the Churchill Falls power

plant in Labrador, and offshore resources.

"Bourassa likes to say that you have to consider federal-provincial relations on the basis of the issues, not on personality," MacDonald said.

In fact, relations between Quebec and Ottawa have been marred by prime Minister Trudeau's disdain for Bourassa as a leader, and, more recently, his differences with Premier René Lévesque, the columnist added.

"Lévesque once likened his relationship with Trudeau to having two

scorpions in a bottle," MacDonald said. "I think that's a pretty apt description."

The political comeback of Bourassa is an event unprecedented in Quebec history, the columnist said, and is the result both of his single-minded determination, and the nostalgia felt by Quebecers for the relatively good economic times of the early and middle 70s.

According to MacDonald, Bourassa's political resurrection began when he was invited to the opening ceremonies of the James Bay project

Continued on page 4

News Briefs

Bored of directors

Add eight names to the CUSA "who's who" list this week after eight new members were acclaimed to the board of directors, leaving two seats open.

Acclaimed candidates were disappointed by the lack of interest in the by-election which many of them blamed on student apathy. Acclaimed Fine Arts director Eric Serre said, "With CUSA it (acclamation) is the only way to go." They also said the election was not well advertised.

CUSA co-president, Terry Ferwick, however said the elections "weren't badly publicised."

The acclaimed directors are: Gillian Potter, Eric Serre and Jacques Daviault (Fine Arts); Marcie Rubenstein, Larry Cobb, Doug MacArdle and Audrey Gouskos (Arts and Science) and Mark Luden (Commerce.)

Policemen's other ball

All those alarmed by Bill C-157, the proposal to establish a new form of Canadian secret police, should attend the protest march Saturday at 2 p.m. beginning at Place Jacques-Cartier. Afterwards, there will be a Secret Policeman's Ball with music—the Brazilian group "Ultima Hora" dancing, theatre, mime, and poetry. It will be held at the McGill Student Union Ballroom, 3480 McTavish, at 8 p.m. Tickets are \$4, and the proceeds will go to the Quebec Civil Liberties Union.

The gender gap again

The position of women on US campuses could suffer "substantial backsliding" due to a new interpretation by the Reagan administration of a 1972 law, according to the *Christian Science Monitor*.

Women have made strides toward equality due to effective anti-discrimination laws, especially 1972 amendments to the Education Acts allowing the federal government to withhold funds from any program or institution which discriminates on the basis of sex, the *Monitor* said in an editorial.

Now, however, the Reagan administration argues that the 1972 amendments do not apply to any program which does not directly receive federal money. As most programs do not, the laws could lose effectiveness.

Drunk drivers won't stop

Stiff penalties won't stop drunk driving, said a University of Mexico sociology professor. The professor studied the experience of Scandinavian countries in halting drunk drivers, and found stiff prison sentences are only a short term deterrent. As long as our society encourages widespread use of alcohol, and there is little public transportation, drunk driving will be a problem, he said. A better approach, he added, would be to tax all drinks served, and use the money to fund a free cab service.

Stop the conspiracy

An ominous warning in the form of a pamphlet was found posted throughout the Hall Building this week. The revelations contained in the pamphlet—distributed by the CLC bookstore on Guy St. and authored by the publishers of the Bible Prophecy News—alert one and all to a dark conspiracy brewing on a world-wide scale. The conspiracy concerns the use of the number 666, referred to in the *Book of Revelations* as 'The mark of the Beast'. According to the pamphlet, computer preparations are ongoing to catalogue personal information of every consumer on earth. More over, these consumers will be controlled by an omnipotent anti-christ figure through a system of computerized universal product codes (UPC) invisibly laser marked on the hand or forehead using IBM's lazer tattoo gun. Transactions can only be completed by those with 'The mark of the beast, and those refusing to be marked will be put to death.

Continued from page 2

Faculty and Staff, \$125 for all others. Participants are urged to keep a dream journal for a week prior to the workshop. For inquiries 482-0320 or drop by at 2840 West Broadway from Monday to Friday between 10 a.m. and 5 p.m.

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• **MANAGEMENT STUDENTS:** CIRL News needs a consultant. For more info. call Stephan Hendrie at CIRL, 488-4622.

• **ART LOVERS.** The Inhabited Landscape: A Selection from the Concordia University collection of art and The Non-Figurative Artists' Association of Montreal is on exhibit at SGW Art Galleries from Sept. 14-Oct. 15. The times of exhibit are: Monday-Friday 10 a.m. to 8 p.m. and on Saturdays from 10 a.m. to 5 p.m. For more info. please phone 879-5917. And IT'S FREE! So come out and see what's to be seen. Art will love you for it. Tours are also available.

• **CONCORDIA'S LITERARY JOURNAL, LOS,** is available at the English Dept. office and the bookstores of both campuses. For more info. call John Gillies at 672-3116.

• **JOIN THE DEBATING SOCIETY.** Drop by at 2070 Mackay, room 399 or call at 879-8404.

• **WOMEN'S RINGUETTE:** If anyone is interested, call at 482-0320, loc. 738.

Carleton prez tests cruise

OTTAWA (CUP) — The Carleton student society president participated in stealing a full-size model of the Cruise missile from an Ottawa peace camp, witnesses say.

Warren Kinsella, elected president of the Carleton University Student Association last spring on an anti-politics platform, would not comment on the incident.

But Kinsella's roommate Chris Benner, who also took part in the theft, confirmed the president's involvement.

Benner laughed off the episode and said he was ready to steal the 20-foot replica again. "That's what it's there for," he said.

But peace activists failed to see

the humour.

The theft was a "silly prank that was ridiculous and childish," said peace organizer Roy McFarlane, who added he had lost all respect for student government.

"We're dealing with real issues and real problems here and when a member of student government does something like this, it's not worth even thinking about them," McFarlane said.

The model was stolen during the night of Sept. 14, according to RCMP special constable J.H. Charron. He said RCMP constables guarding Parliament Hill, where the model is stationed, did not notice the theft.

Bob Maitland, a member of the

peace group organizing an Oct. 22 march, said he found the model beside the jello tank at Carleton campus. Its wings had been clipped off and 'Nuke the Lefties' was scrawled on the side.

"This doesn't keep with CUSA's role or responsibilities," said Maitland. "Especially in light of the executive's election promise to stay out of politics."

CUSA councillor Katy Came said Kinsella planned the theft for a week. "They did it for publicity," she said.

At a recent conference for student peace activists in Toronto, Carleton delegates complained the student government has deliberately hampered organizing efforts.

Bourassa seen in new light

Continued from page 3

in October of 1979. This event vindicated both the project and Bourassa himself, the columnist said.

"There were some who found that Bourassa's appearance (at the ceremony) was indecent in view of the high cost of the project," MacDonald said. "But from then on James Bay became an accepted achievement and Bourassa was himself accepted."

Bourassa went on to campaign vigorously for the NO campaign during the Quebec referendum, debating the issue of sovereignty-association with both Pierre Bourgeault and Jacques Parizeau. Many of the Liberals began to see the former party leader in a more favourable light as a result of this, MacDonald said.

But Bourassa's comeback was not assured until the announcement by one-time Liberal leadership candi-

date Raymond Garneau that he would not be running again for the leadership, MacDonald said. Bourassa is now estimated to have at least 80 per cent of the delegate support in the upcoming convention, or 2,365 of the 2,921 delegates voting this weekend.

MacDonald said the economy will continue to be the most important issue in Quebec for at least the next 10 years, and that Bourassa will heavily emphasize this aspect in the next election.

MacDonald said this predominance of economic issues, together with Premier Lévesque's declining popular support, makes Bourassa the most likely man to win the next election.

"One thing about being defeated is that you have time to think," MacDonald said. "You don't have that in office. Look how Lévesque is handling the situation in Grande Vallée (where townspeople are pro-

testing the 80 per cent unemployment rate); Lévesque says that he won't meet with them until they 'stop behaving like morons.' That's the sign of a tired leader. The next time he shows up in the Gaspé, they're going to run him out of town."

MacDonald said that Bourassa could prove to be an effective leader of both the province and the Liberal party. The key to the Liberal party's continued viability in Quebec, however, will depend on Bourassa's ability to gauge the public mood by knowing when it is time to step down.

"My feeling is that Bourassa is good for one or two terms in office. But given the tendency of Quebecers to throw their leaders out of office after two terms, he should resign somewhere around the middle of his second term with a successor already prepared," he said.

The Link

The Link recherche des articles écrits en français pour publier dans ses pages. Vous ferez ainsi partager la saveur et la richesse de la langue de Molière aux adeptes de celle de Shakespeare. N'hésitez pas à couvrir des événements, des films, des concerts, des conférences ou des manifestations qui se passent en français et faites nous parvenir vos impressions. Ainsi, the Link représentera vraiment tous ses lecteurs, grâce à vous. Réunion aujourd'hui à 18h00, locale H-649.

Bursary reaction

Continued from page 1 that all changes toward the financial aid system should strive to ameliorate the students' situation, not to make it worse by restricting bursaries.

"The idea doesn't make any sense. I could see a special bursary for high technology students but not limiting the bursaries to only those students. That's discrimination," said Marie Claude Brault, Sir George financial aid directory.

André Jolin, an official at the financial aid department of the ministry of education, said that the idea of restricting bursaries of CEGEP students in high technology courses is only a hypothesis drawn up by analysts and should not be considered a fait accompli.

"The government is looking for places to cut the budget but just because somebody was trying out a few figures does not mean that this idea will be carried out," said Jolin.

He said his department has not yet been informed of any policy changes and he does not believe that there will be such changes.

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Letters

Still more prof. puzzles

to the editors:

Please add to the list of incompetent professors Mr. Famira provided in your edition of the Link, Tuesday, October 4, 1983:

- teachers who cannot speak a word of English and mumble in an incomprehensible mumbo-jumbo students try, in vain, to listen to without falling asleep;

- teachers who speak English with such a strong accent no one is able to understand what they are talking about;

- teachers who whisper with their nose deep into a book or their back turned on an audience of more than 50: only students in the front rows can catch what they are saying by listening *very very carefully*.

When will the administration do something to provide us, poor suffering students, with professors who can teach? I know we are supposed to be in university to learn and to do our learning by ourselves, so why do we need to pay for professors if they will not try to help us a little?

I pay my tuition, I buy all the expensive books I'm told we have to buy, I do my research painstakingly, I spend all of my time studying, shouldn't the university do its part too in my education?

This year, I was stuck with such a professor in a very important and difficult statistics course in my Engineering program. When I tried to change sections to get a better teacher, I was told this was not a bona fide reason for changing sections. I had no alternative but to drop the course. I hope that next year I will be lucky enough to have a teacher who can speak English.

M. Yekta
Engineering

Noise level up in library

to the editors:

It concerns me greatly that the noise levels of the libraries at Concordia are just as good as those at a McDonalds. What is it with these people who go to the library to chat with friends? Don't they know that there is a cafeteria a lounge and a bar on campus?

If I am not mistaken a library is a place to study and read without the "Hey, Johnny long time no see!" syndrome.

Talking in the library should be out and out restricted, some people need to study at the library in

PEACE! Those persisting blabbermouths should stay out of the goddamn library.

My elementary school library was quieter and believe me I'd go and study there instead but they changed it into a police training center. The thought of studying by a firing range however appeals to me somewhat better than the 10th floor library does. Something must be done! Soon! Signed a Con U student in search of Peace and Quiet!

Victor Rudko

Clean up the cubicle walls

to the editors:

I am writing this letter to express the amazement and disgust I feel when I see the shit (excuse the pun) which appears these days on the cubicle walls of the men's washrooms on the Loyola campus.

I recall the days when the statements found on such walls were innocuous, and sometimes amusingly clever little expressions, which helped to pass the time while attending to one's business. But the statements which now appear are no longer in the humorous vein.

The four line jokes and limericks on the various parts and functions on the human anatomy appear much less frequently having been replaced with multiple line expositions on the virtuousness of exterminations, nazism, and the Ku Klux Klan.

The crude renditions of the female anatomy have also fallen out of fashion and in their place one finds such drawings as the Star of David burning or a swastika wearing a crown. The frequency with which these statements and drawings appear is scary and indicates that these malignant attitudes are quite extensive on our quiet west end campus.

It has made me realize that I don't have to go to El Salvador to discover the "joys" of the death squad mentality. I find it pretty ironic that affixed to every bathroom door is a plaque which bears the title: "Gentlemen."

D.W.H. Daly

Disarmament not one-sided

to the editors:

Re: Andrew Kawczak's Comment (October 4/82). My first reaction upon reading Mr. Kawczak's comments was to shrug and forget about it. He was obviously a cold war liberal of the classic mold, and no one was likely to take him seriously

who did not already have a poster of Joe McCarthy up on his or her bedroom wall.

Indeed, Mr. Kawczak runs through the tired list of standard clichés with alarmingly sincere anguish. He recites the old litany: Berlin ('53 and '61), Hungary ('56), Czechoslovakia ('68), Afghanistan ('79), Poland ('44-'83) and let us not forget forlorn 007.

His closing appeal to God on behalf of America, however, seems to suggest that he has overlooked another equally as old litany: Greece ('47-'49), Guatemala ('54), Brazil ('64), The Dominican Republic ('65), Chile ('73), not to mention the two decade genocidal war against Indochina's peasant societies.

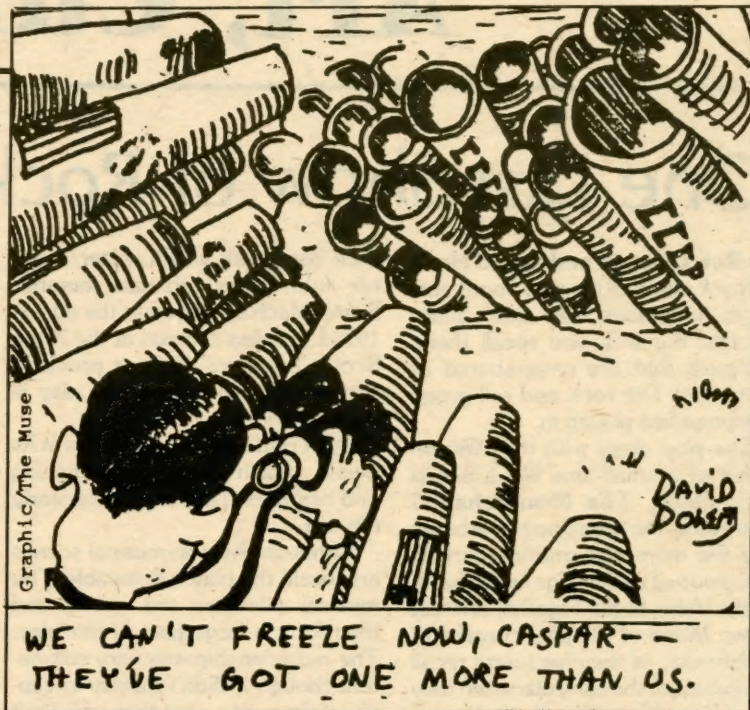
Mr. Kawczak also, of course, reminds us of the brutal nature of Soviet domestic life: "Soviet people are more oppressed than Marx ever witnessed in England." Now that might be quite an interesting debate, but given the objective conditions - throughout its entire history the Soviet Union has been an underdeveloped and war scarred nation, while during Marx's sojourn England was the Metropolis of a vast and powerful empire - the fact that such a comparison even comes to Andrew's mind, speaks for itself.

In fact Mr. Kawczak only falls short of assuring us that the liberation forces in Central America are pawns of Moscow - I have no doubt though that he believes it.

I am not nearly so ambitious as to attempt an examination of all Mr. Kawczak's claims and accusations; the "boldness" of Kennedy over Cuba, and the "civilized" behaviour of the English throughout their empire will have to wait to another occasion. Also the first sentence in his second paragraph - "The greatest obstacle to world disarmament is our opponent" - seems to put his views on Soviet perfidy in an appropriate light. I do feel though that it is important to take him up briefly on two points.

First, Mr. Kawczak may be surprised but I agree, the cruise missile "is NOT a first strike weapon" - it is far more dangerous than that! Its highly accurate delivery and narrow destruction yield, combined with its high mobility and low detectability makes it an ideally designed weapon for utilization in a "conventional" conflict.

The result is the vanishing of the "firebreak." Deterrent theory, which Andrew seems convinced has spared us from war for so long, is predicated upon the fear of massive, mutual destruction. The alleged possibility of fighting a small scale, "winable" nuclear war defuses such reasoning; fear can be mitigated. We do not have to worry about taking a big leap



into hell anymore - weapons like the cruise missile and neutron bomb offer us stepping stones on the way down.

Secondly, I feel it most important of all to comment upon Mr. Kawczak's hostile antagonism toward the "ignorant Western artists and pacifists" who seem to compose "a so-called peace-loving," movement, an example of which is the West German Green Party "who now command 10% of the popular vote (10% too many.)" The onslaught practically permeates the piece as Andrew continually returns to castigating these people's naiveté for complicating the chores of our legitimate representatives in Geneva.

The fact that the last such ratified treaty resulted in the creation of the MX missile and its kind seems not to daunt Mr. Kawczak. That this should inspire a popular cynicism toward such negotiations never even occurs to him. Instead his continual tone is that of reprimanding an unruly and immature lot of unreasonable children.

The idea that citizens might have a right (even an obligation?) to demand representative behaviour from their elected "representatives", and to engage fellow citizens in a public debate on national issues in the streets of their community seems lost on Andrew. Instead he implores us to let "the American government and diplomats in Geneva have (our) support, not (our) insecurities."

This is perhaps the most enlightening context in which to place Mr. Kawczak's complaints about government support of films with dissenting perspectives, or his lament about Western society where "political parties and leaders have to hustle for votes" and in which "nobody in North America can lawfully stop you" from protesting the arms race.

Does Andrew fail to comprehend that the disarmament movement is just one of numerous actions in participatory democracy spreading across North America and Europe, or is he all too well aware of that fact?

In any event, the most I can say for his condemnation is that it is cursory. These movements are not all perfect, some are very flawed, but they are the cutting edge in a growing popular demand by people to take over control of their bodies, their lives, their work, their communities and their societies.

Seen that way Andrew, no you're right, it really is no wonder at all that the leaders of these organizations in Canada are under RCMP surveillance.

Mike McConkey

STAFF MEETING

Amazing, isn't it, every Friday at 2 p.m., we insist on filling H-649 with confused staffers by telling them there's a staff meeting. Well, today is no exception. Fun topics for discussion include new deadlines, production manager, comment disclaimer and everything else. Old staffers are required, new staffers are welcomed.

LETTERS

The Link welcomes all letters. The Link reserves the right to edit letters for sexist, racist or homophobic content or for length. Grammatical changes will not be made. Letters must be signed and include a phone number, not for publication but for verification. Every attempt will be made to contact you if changes are necessary. This is your paper, so use it.

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The Link

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Art, Culture and Fun

One Last Show of Rock and Roll

by Rob Costain and David Hunt

Rock and Roll is a play about nostalgia, memories that didn't really happen the way you recall them, fantasies that are remembered as facts, and *The* rock and roll group everyone has played in.

The play deals with the 1980 reunion of a small-time Nova Scotia rock group, **The Monarchs**, 17 years after the break-up of the band, and the memories and insecurities of a group of middle-age never-have-beens trying to put together one last show. Much of the play consists of flashbacks, as the characters recall the events of the early 60s when they were young, with all the usual dreams of small-town youth, and wonder where the dreams went and whether, maybe, they still have them somewhere.

The play is loosely based on **the Lincolns**, a Truro, Nova Scotia

rock band with which writer/director John Gray and cast member Frank MacKay played in the 60s. A 1978 **Lincolns** reunion at the Nova Scotia Teachers' College provided some of the memories the play is built around.

Rock and Roll's strength lies in its music, which is very entertaining and captures the mood of the early 60s era.

Although the non-musical scenes are weak, the play is enjoyable. The musical numbers are strong and they form a large part of the play. The musicianship was very competent though it didn't display exceptional virtuosity—but then you don't need to be a virtuoso to crash out good early rock—and was very entertaining to watch. Both Frank MacKay and Babs Chula are gifted singers and used their voices well.

The non-musical parts of the play

tend to be weak. Except for the character of Parker (MacKay) the characters are caricatures, not real people. This is very disconcerting. This is compounded by weak dialogue. The dialogue, particularly in scenes of conflict, lacks realism and often comes off as *Bugs Bunny*-style clichés.

All this is further weakened by the actors' apparent concentration on the music. While the actors are all good musicians, they seem to have concentrated on the music at the expense of their acting. Alec Willows' portrayal of Manny is an example. Manny is a character of mannerisms, not of emotions or motivations.

Babs Chula and Jay Brazeau as Shirly and Chink don't seem to have their characters by the reins either. Emotions are overblown, and most actions are deliberate or contrived.

The best non-musical bits were performed by Eric Peterson (of *Billy Bishop Goes to War* fame). Unfortunately, his character, though impressive, was ill-conceived. Peterson's Screamin' John (described in the program as "the spirit of rock and roll") is the intellect and the philosopher of the play. The intellect and philosophy should have been distributed among the other characters, most of whom don't really have much to say. Peterson, though, turned in a strong performance and



Alec Willows and Jay Brazeau hangin' around

he should be credited. His performance is very enjoyable if you can avoid asking yourself what he's doing there in the first place.

The cartoonishness of the characters, the weak dialogue, and the sentimentality and general unreality of some scenes can be excused in the flashbacks, and in fact add to

their nostalgic quality (as Gray says of memories in a program note, "facts are often neither true nor interesting"), but they detract from the rest of the play. We occasionally found ourselves sitting through the dialogue and wishing that they'd skip the formalities and get down to playing some music.

We enjoyed the play, despite the weakness of some scenes. The music is very good, and even the rest is entertaining. We recommend it, but in keeping with the title, don't expect much deep philosophy. Don't expect any Charles Bukowski either.

Perpetuating Backward Values at the Club

by Cynthia Davis

The Club is a 'musical diversion' designed to entertain people endowed with the price of a ticket and a sympathy for Anglo-Quebec culture, but short on brain cells.

The setting is an exclusive Victorian men's club, equipped with four members, a page, a piano-player, and a tap-dancing black waiter. The characters are males, played by actresses. In song and verse, the audience is treated to the characters' thoughts about the women in their lives. One of the members has a wife who is 40, whom he wants to trade in for two 20's. They speak on women's liberation: "Women should be free-I hate it when they charge."

All of the music is from the period 1894-1905. Before our eyes, such unforgettable tunes as *Peg's Leg* and *Miranda's Verandah* are brought back to life. All players get a chance to sing and slander the women who mean so much to them. The waiter swoons about *Talahassie Tessie*, his brown-sugar chocolate dream of joy. A tune called *Sissy* follows a remark about the page's lack of masculinity.

The cast enjoys a host of manly pastimes such as drinking, fondling cigars, playing pool, talking about the supreme importance of money, and fighting, while perceptive members of the audience wonder when something is going to happen. In the second act of the play the 'men' become even less dignified, as they drink more and don women's apparel.

The question of this play's having anything relevant to say has arisen by this point. There are a few clues in the play. One is that the male/female relationships implied in the

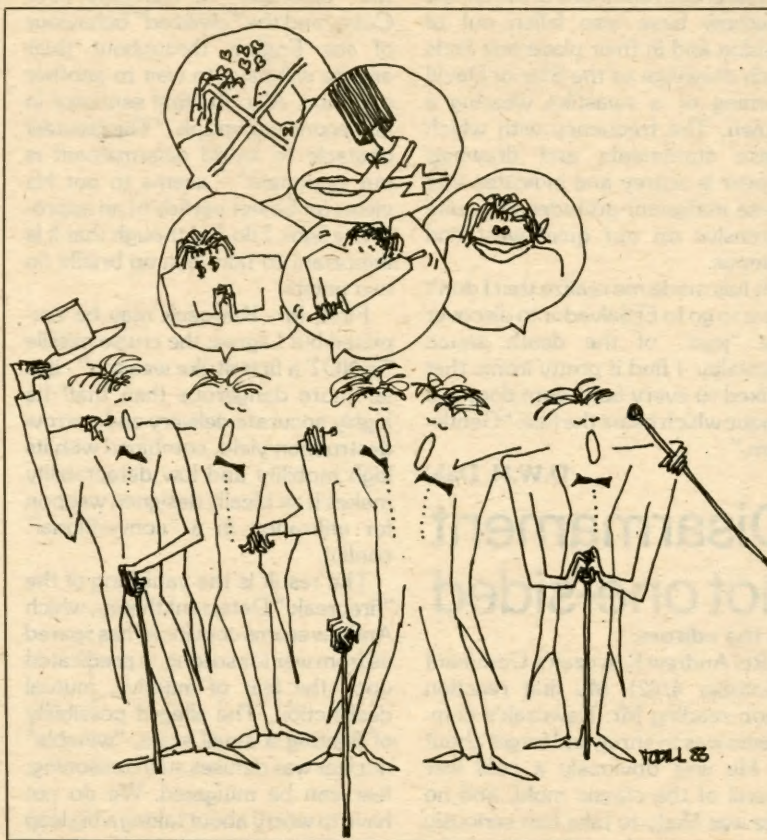
play are multi-dimensional. That is to say they contain the element of dependency as well as that of loathing. One moral offered us is to drink more alcohol when things look bad. Finally, an actress swears to us that, upon her honour as a man, men and women share responsibility for their problems.

This play's relevance lies in the fact that it is a sign of the times. It is less socially acceptable today to have a play which includes sexism, racism, and heterosexism, if there is not a questioning of these values. In having women portray the characters and choosing a bygone era, the audience is made to feel able to laugh at sexist (etc.) jokes with a clear conscience.

The sponsors of the Encore Theatre Company include the names Molson, Bronfman, Bourassa, as well as several major banks. The sponsors are likely well aware of the social significance of exclusive clubs such as the one which provided the set for the play.

It is the club, not the board room where the aristocracy makes decisions which shape our society. But times have changed since Victorian days. The St. James Club, which claims to be the most expensive club in Montreal, has admitted women as members since 1981!

Although the members of *The Club* are purposely made to look quite silly, the net effect of the humour and style of the play is to reinforce their values, not to renounce them. It is a red herring in the face of real and present oppression of women. The play is a sign of the times in that it is a thinly masked perpetuation of a backward value system.



Maida Rogerson and Arlene Meadows at The Club

Working Class

by Rick Hughes

Working class life, straight from the heart is what will be offered up at a public reading being given by the Black Rock Writers' Group on Saturday night.

The reading will feature eight young writers from Verdun's Black Rock Cultural Community Center. The man behind the Center is Verdun playwright David Fennario, who will be among those reading. Fennario and a group of local writers and activists set up the center about two years ago to legitimize and promote working class culture and experience.

Black Rock has since become an educational and social center for Verdun's progressive community.

The event is part of a fund raising effort by Black Rock. The center's government grant ran out in September and they are hoping to be able to raise money to pay the rent and continue their programs. There is no admission fee, but they will pass the hat.

The reading begins at 8 p.m., and will be held at Black Rock, 5365 Lasalle Blvd. (entrance on Argyle). To get there, get off the Metro at Church, and take either the 58 or 61 bus.

Graphic Designers Wanted

Ah, the joys of writing, that is what makes a newspaper. Except of course for the fact that we need people to stick pieces of paper on other pieces of paper. In a word (one-thousandth of a picture): production. If you are a graphics arts type person, get some real experience at *the Link*. Creative design, typeset copy, straight lines, creative white space are all yours for the asking.

XCETERASXCETERASXCETERASXCETERASXCETERASXCETE

Montreal Artists of Every Description

by Muriel Bédard

Xcétéras presents the work of 56 artists from various disciplines. Each page is the testimony of an individual artist, through a visual presentation and a personal written statement.

The magazine is an extravaganza of styles, forms, statements that transcend art itself. It is fluid, young, lively, and judiciously marries the old with the new.

The second issue of the annual art review was launched Thursday at a reception at Tangente, a non-profit access centre for dancers. The purpose of the occasion, like that of the magazine, was to introduce artists to other artists and to effect a mingling of several artistic disciplines that have few opportunities to meet.

Xcétéras pages were posted along the walls. As each artist came in, a polaroid snap-shot was taken and pinned under the artist's page so the author could be easily identified. Neat idea. It made my work much easier.

If you enjoy art for the pleasure of showing off at parties (this is no sin, some people happen to be intellectually-minded, there were a few snobs at the launching too), *Xcétéras* is just what you need.

There is a much greater flexibility of structures and forms than is possible in other art reviews which must rely on more rigid structures to be economically viable. The bilingual presentation reflects Montreal society and has permitted great diversity of expression.

Obscene self-absorption

Xcétéras even has room for artists who are cynical about art, like Hollie Watson. Her poetry is moody, dark, mysterious. She calls it depressing. I found it powerful, very profound, full of hidden meanings you have to dig deep to unearth.

Hollie is an ordinary-looking, retiring sort of woman who shies away from artsie types and their "obscene self-absorption," as she dubbed it.

For Daniel Lamothe whose message is entirely visual, it was something of a trauma to have to put his vision into words. He says he felt it like a loss of energy, a constraint that does not usually show in his work.

Personally, I am suspicious of people who have long and involved theories about their art. I tend to agree with Sue Schnee who states very aptly that "the supreme misfortune is when theory outstrips performance."

The artist, more than anyone else probably is painfully aware of space and the limits of his/her individuality. This duality makes for confusion, anarchy, contrast, without which

there is no possibility of growth, no rebirth.

Art is a selection of the meaningful from amongst the myriad experiences of a lifetime. Each one of us is a creator, states painter Hélène Galouchko. By being, we are part of the powerful creativity of mother nature, which grows within ourselves without conscious deliberation.

This is reflected in the many different statements issued by the *Xcétéras* artists. Some may try to hide something, while others crave

to reveal themselves; some say they are only transmitters of energy, mediums themselves, blending with the chosen medium to liberate the self from egotistical boundaries; some claim they communicate with superior beings who pass on information and talent...

Whatever the explanation they have given their approach to their individual discipline, we, the readers, or (more aptly) "voyeurs," cannot avoid being changed by coming in contact with it.

The selection process

This edition of *Xcétéras* was produced by a team of more than 200 volunteers who helped bring each page as close as possible to the individual artist's vision.

The 15-member selection committee had a difficult task deciding which of the more than 400 entries would appear in the magazine. According to selection committee member Myriam Mérette, each entry had to be analysed by each judge and then discussed with the entire

committee.

"The purpose of the selection was not to decide whether an entry constituted art or not," said pol turgeon, one of the committee members and a contributor. "We judged if a piece brought us something special; it had to be interesting, to impress, to be moving, genial."

The review is open to well established artists as well as those who are yet unknown. Fame was not one of the criteria for selection, nor was it a deterrent. Quality was important, and so was the value of the statement.

Many of the participants, featured artists as well as the volunteers who helped them put together their page, said they enjoyed the experience because it gave them an opportunity of meeting and working with other people.

Concordia University graduate and graphic artist Mireille Cardinal, one of the General Project coordinators, said working on the review helped her realize her full potential as an artist and an organizer.

"The team work was great for me," she said. "It helped me discover myself through others, as I was confronted by many different personalities. It forced me to go beyond my capabilities."

A new look

This year's edition of *Xcétéras* is different from last year's, especially in outward appearance. Of smaller size, better quality paper, four-color scheme instead of two, its 64 pages are coil-bound at the top which makes it definitely more portable.

Although a few people may prefer last year's larger loose leaves which could easily be put up as posters, this year's edition may prove more marketable because of its greater flexibility and the added attraction of color.

Xcétéras, however, is not a money-making venture. The group was fortunate enough to receive a \$16,500 grant from the federal Department of Communications Special Program for Cultural Initiatives.

According to group member Janet Coutts, this money came at the right time, when people at *Xcétéras* thought the venture would be impossible because of a lack of funds. The grant enabled *Xcétéras* to clear its outstanding debts and made the beautiful 1983 edition possible.

This magazine is really great. Run out and buy your own copy. For five dollars on newsstands in Montreal and across Canada, you get the living proof, for keeps. Copies are also available through the publisher at 495-8758.



BRENDA KENNEDY

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A Selection of the Selection

by Muriel Bédard

I enjoyed the refreshing humor of Pierre Przysieszniak's who describes his work as "squashing history" in instant sequences. The result is bizarre still-life-like scenes frozen out of context, touching by their very incongruity. Splashed on wooden canvasses, they serve as an opener for more serious considerations on life in general.

Janou Saint-Denis, famous star of Place aux Poètes, dropped a deluge of words on her page to bring us a message of peace.

You feel acutely the desperation of André Zucco's song writing, black on white, reaching for light from the dark depths of his existential dungeon.

The same sense of precipitation toward pending catastrophe emerges from Michel Labelle's messages of warning on his posters.

Janice Mersereau's four short poems are diamond-hard, crystal-clear jewels, miniatures in which you can watch her perched precariously on the edge of a personal holocaust.

For c.j. mcintyre, poetry is better when spontaneous and intuitive, not contrived and stilted by intellectual reflection.

Guy Bou stresses the import-

ance of the bard throughout history for translating passion into words and music, so that love and hope may be given a chance of coming into being.

Marc Provencher uses his writing to protect himself from the confusion and violence of the metropolis. It is his way of finding an escape route through the labyrinth. He also says that writing is a trap, in that you become over-anxious to see the end of the text, the only possible end, naturally, being death.

Photographer Barsetti's bilingual poem is quite interesting in that it comes across more as song than poem. Its deep rhythmic quality and very effective repetition are like a ritual and evoke the primitive and haunting thrumming of jungle drums.

Daniel Dion's letter leaves you feeling rushed, out of breath, between airports, performances, galas.

Montreal Transport Limité's telegram promises stimulating theatrical performances.

Xcétéras new color scheme brings out the delicate and vibrant sensuality of Marie-Anne Ichter's paintings on silk.

Then there is Charles de Mestral, who, with three other musicians, produces an extraordinary

type of show. The group's name is SONDE and they have been experimenting with sound since 1976. Their latest "musical design" includes amplified brain waves transmitted with the help of electrodes connected to the musician's head. Far out!

I also met Susan Harwood whom someone pointed out to me as a compulsive writer, and fell in love at first sight. Apparently, Susan has tons and tons of notebooks covered with tightly-woven prose. As a rule, I prefer conciseness, but some writers have thoughts in such abundance they just seem to flow out effortlessly.

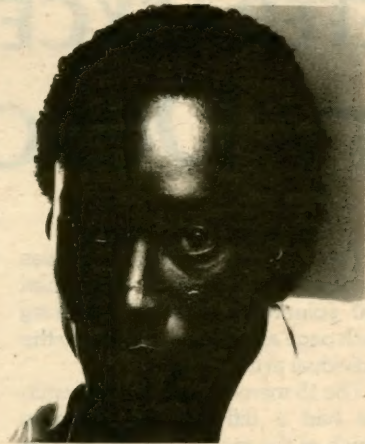
Susan used her page in *Xcétéras* to substantiate her first live performance at Galerie Powerhouse. I hope we see more of her "live," it's bound to be electrifying.

To D. Collet-Larichelière, art is like a window open to another dimension. Being an artist, she says, gives her the power of escaping temporarily from her physiological reality. Her paintings reflect both the elusive quality of time and the concrete ubiety of the physical, being composed of images built upon images to bring out an impression both of wispieness and substantiality.





Catharine Cuddihy



Henderson Walcott



June de Souza



Richard Jutras



Dale Hayes

Montreal's Film Makers Need Extras

by Rita Richardson-Pinsky

If you have ever thought that you "oughta be in pictures," the place to realize that dream is Montreal and the time is now. A renewed confidence in the Canadian film industry is generating a resurgence of activity that will echo, if not exceed, the best days of 1976-77.

This means that we can expect a large demand for everyday people to work as extras in the films that will be shooting in and around Montreal.

Molley Reisler of Reisler Talent is one of this city's top agents and she uses her expertise to win every advantage possible for her "talent," which she restricts to established, principal actors. Molley says that "extras are background people. They lend the illusion of reality to the scenes in which the film's main actions take place." That is why extras don't need to have experience. But they do need maturity and patience in order to endure the lengthy waits that are a part of every filming.

A student with these qualities is ideally suited for extra work. Student schedules are usually flexible enough that we can respond to a call with just a few hours notice and the idea of earning extra cash for one or two days of work at a time, including meals, is attractive. So is the glamour of actually being part of a production and the chance to see the stars up close. If nothing else, it can be an edifying experience and, who knows, maybe some of that mystique might rub off.

Louise Arsenault is an honour student in English literature at Concordia and she has worked as an extra in several films here. She enjoys the aura of drama which surrounds a movie set and what she has to say about the work is often

amusing. But, like Molley, Louise acknowledges that there are occasions when it is tedious and even unpleasant.

For instance, Louise worked on a movie which called for a party scene to be shot outside in the country on a windy, overcast day in late October last year. While the featured European actor, Lino Ventura, was able to "hide in the house until his cue, then come out, comb his hair, do his scene, and leave, the extras had to wait for hours outside in the cold." They also had to remove their coats for every take. Toward the end of the twelve hour day, the extras were so cold that they broke open the cases of champagne which were props in the scene, looking for a little inner warmth.

Susan Chernoff, the publicist for Faces International and a part-time Concordia student in the Fine Arts faculty, also tells of a particularly grim time some extras had while working on the set of *City on Fire*. Again, the day was freezing, yet the extras had to appear as though they were sweating from the 'heat' of the 'flames.' To get this effect, they were doused with water. Many had influenza afterward.

Stars like Lino Ventura are more than made up for by those like Claudia Cardinale. Louise was on one movie set with her and says that she was "very friendly. She had her mother on the set and they both ran around in hair curlers and jogging pants all day."

So, bad weather, early calls (you must be on set for make-up and costume at least three hours before a single frame is shot) and odd working hours notwithstanding, Louise insists that, "It can be fun."

Sometimes, you're even chosen to do a little 'special business' as

Louise was when she was picked to play the non-speaking role of a customs inspector ("because the uniform fit," she said) in the CBC Movie of the Week, *Illusions*, starring Karen Valentine and our own Professor Harry Hill of the English Department in the role of a police inspector. The shooting took place at Dorval Airport from three to five a.m.

Hill has not worked as an extra but he believes "it must be gruelling." He has had roles such as that of the art gallery owner, Geoffrey Edge-ware, in the movie *O Heavenly Dog!* which starred Chevy Chase and Omar Sharif. He also appears in the movie *Tulips*, with Bernadette Peters, and in the soon to be released film starring Michael York, called *For Those I Loved*. His role in this latest film is that of a German butcher in New York City. The film was shot in both English and French and Hill found it a challenge to speak French with a German accent (and this over his own Scottish burr).

Certainly, the film industry offers a wealth of unusual experience and as an extra one can obtain it—and a salary as well. Actra members are paid \$78 for an eight hour call and \$48 for a four hour call. These are the rates for "general" extras. Special business and special skills can command higher rates. A speaking role of 1 to 10 lines will earn you \$185 for an eight hour day, while 11 lines or more will qualify you as a principal actor in the production and you can earn from \$275 for those hours.

Originality and chutzpah may win you a speaking role as proven by a friend of Louise who was hired as a general extra and who shouted out some phrase during the rehearsal of a crowd scene. The director felt it was appropriate and kept it in. The extra went from earning minimum wage to the going rate for a speaking role of that kind.

To be a member of Actra, the union which protects performing artists, you must work in a speaking role at least six times within a two year period. That's why most extras are not Actra members and earn the minimum wage. That is, of course, if the contract is in writing. Otherwise, you will probably be paid in cash, perhaps \$50 for a day of work.

Casting directors are always looking for fresh faces to add to their files. The first thing an extra must do is provide them with an 8x10 glossy photograph. About fifteen of these black and white, head and shoulders photos will be sufficient to supply most of the agencies and it's always worthwhile to call before you visit them as some agencies will take their own photographs. To locate the casting agencies, look in the

Yellow Pages under the heading "Motion Picture Producers and Studios" or refer to the list kept by Actra. It's also a good idea to follow up the all-out casting calls that appear in newspapers.

Having once worked on a film, an extra becomes part of a network of regulars, a grapevine which passes the word when a new production is hiring.

There are two aspects of this business of which you will want to be aware before rushing out to pose for your glossies.

Investigate, as much as possible, the casting companies you plan to see. Not all are stable and there have been agencies which have disappeared overnight.

The second concerns casting companies that take a percentage off the top of an extra's wages. Casting agencies are hired and paid by the film production companies to fill their extra requirements. In demanding a commission from the extra, they are being paid twice and you should stay away from them.

See you at the movies.



Harry Hill and Bernadette Peters in *Tulips*

Industry Regains Trust

by Rita Richardson-Pinsky

When the Canadian Film Development Corporation implemented its tax incentives program in 1974, many first-time investors were fooled into backing dreams of grandiose film productions that often came to nothing. They saw little return on their investments and, having once been burned, they withdrew to less volatile investment vehicles.

"The cooling off period which followed was necessary to separate the men from the boys," says one informed source, and the financial backers of today's productions have done their homework, while the people committed to the realisation of their projects are those who have survived. They are skilled and they have experience.

The CDFC's incentive program, which saw revision in 1976 and 1980, now allows investors in productions of "substantial Canadian content" to claim a capital cost allowance of up to 100 per cent, divided equally over two years.

According to their literature, the degree of Canadian content is judged by a point system which requires that "the producer and at least two thirds of the individuals filling key creative positions, ...either the director or screenwriter and at least one of the two highest paid actors" be Canadian.

The program extends to feature films, short productions, videotapes, and the work of a Canadian author upon which a screenplay is based. The provincial government also has a tax incentive program.



Nava Cohen and Barry Newman in *City on Fire*

Francoeur Sanctifie le Rock

par Christian Coutu

Demain soir, c'est la grande rentrée de Lucien Francoeur qui fait un 'comeback' au Spectrum après deux ans de silence au Québec. J'ai eu l'occasion de le rencontrer avant mon émission de radio pour faire le point de ses carrières de chanteur, d'enseignant et d'écrivain.

Link: Ça doit faire du bien de revenir à la chanson?

L.F.: Oui! surtout lorsqu'on est bourré de nouvelles idées et d'une énergie folle pour reprendre là où on a laissé il y a quelque temps. Je délaisse l'enseignement pour faire place au rock'n'roll.

Link: Quel était le contenu de tes cours?

L.F.: Ma spécialité était les cours de création littéraire, l'essai et le roman avant-gardiste dont le contenu était très rigoureux. J'ai enseigné à John-Abbott College le français comme langue seconde. Le but du cours était de passer le français par le r'n'r par des analyses de textes choisis dans le quotidien et l'imédiat et des dictées à partir des chansons parce que le r'n'r est le lien des jeunes.

Link: Ta carrière d'écrivain est assez volumineuse?

L.F.: En effet, j'ai écrit quatorze volumes. Mon plus récent livre est sur édition Hexagone. C'est l'oeuvre la plus importante de ma vie. "Rockers Sanctifiés" est la biographie de ma vie intégrale à travers le r'n'r et la littérature. Il a été écrit sur une période de quatre ans, calygraphié sur le modèle du scribe égyptien. En gros, c'est une oeuvre de 350 pages de textes et d'illustrations. Aussi chez Vehicle Press, une traduction de Susan Harwood de mes poèmes sélectionnés depuis '72 jusqu'à '80.

Link: Pourquoi en '81, à l'Imprévu de l'Hôtel Nelson, as-tu déclaré que c'était le spectacle d'adieu de Francoeur?

L.F.: Physiquement, il était impossible d'être à deux endroits en même

temps, la consignation entre l'enseignement et la musique ne pouvait pas se faire. J'étais écoeuré des tournées de club, j'étais vidé de jouer en dehors de Montréal. Je suis d'abord et avant tout un montréalais car chez-moi la prédilection, le contact culturel et social d'une ville, c'est primordial. Le dernier soir à l'Imprévu, la direction du club nous a écoeurés parce qu'on faisait un vrai show de r'n'r. Jusqu'à la police qui s'en est mêlée avec la salle qui était pleine. J'ai dit après ce spectacle-là que je faisais mes adieux mais que mon dernier set n'était pas donné. Alors Samedi je le terminerai!

Link: Le spectacle de Samedi soir



représente quoi pour Francoeur?

L.F.: Tâter le pou du rock, voir si je suis encore capable de faire un show devant du monde. Le show ne sera pas tellement pédagogique. C'est un plateau qui se situe entre Springsteen et Cougar, entre Mink Deville et Lou Reed. On joue deux heures, tandis que Springsteen est presque un "scab" parce qu'il n'est pas payé en faisant de l'"overtime." On donne des crédits aux étudiant-e-s qui se présenteront au show. Vous les ferez valider par l'administration de l'université!

Link: Ton plus récent né est le microsilon "Jour et Nuit"?

L.F.: Sur étiquette Pélo, il contient dix chansons dans lesquelles j'intègre l'urbanité à travers les villes

comme Montréal, Paris, L.A., New-York. J'ai atteint la saturation nécessaire avec le renouvellement de mon énergie stylistique, il représente le mieux possible Francoeur actuellement.

Link: Le groupe "The Doors", une grande influence dans ta vie?

L.F.: A l'époque pseudo-hippie au Québec en '71, mon écriture poétique avait une source d'influence très forte provenant des Doors. La découverte de ce groupe-là c'était le coup de foudre qui m'a inspiré pour écrire des textes et ça a véritablement, pendant trois ans, orienté toute ma démarche littéraire. Je n'ai jamais vu dans le rock un personnage aussi fort que lui car il a été le personnage central de l'histoire du rock. Son nom reste présent parce qu'il précursait tout le déroulement de la musique actuelle.

Link: T'as jamais pensé à faire un film?

L.F.: Oui, on en fait un présentement avec Yves Simoneau, le réalisateur du film "les Yeux Rouges." Le film s'intitulera "Rock City." Il est basé sur le rock qui véhicule l'image du rock. Francoeur est l'artiste, le gars dans la rue. C'est un peu comme un Rocky Horror Picture Show. Le cinéma est un médium intéressant qui nous permet de s'immortaliser.

Link: Est-ce que le Québec évolue culturellement parlant?

L.F.: Du niveau du r'n'r il y a peut-être de l'espoir maintenant que l'on est sorti du nationalisme. Je vois dans les jeunes une meilleure disponibilité au rock, aux idées nouvelles. Du point de vue politique, il y a l'épuisement d'un gouvernement qui est en place. Il ne se soucie guère de l'éducation des jeunes qui sont l'avenir de la société. Actuellement, il y a une société québécoise qui est en train de se définir en dehors de tout ce que ma génération a tenté d'imposer comme définition du Québec, c'est-à-dire la Révolution tranquille.



Feels Good When You Finally Stop

by Peter Schwenger

A book called *Coming to Power* defines sadomasochism as "a form of eroticism based on a mutual exchange of power"; the Webster Collegiate Dictionary defines it as "the derivation of pleasure from the infliction of physical or mental pain either on others or on oneself."

Those who gathered to hear the talk on sadomasochism sponsored by the Lesbian and Gay Friends of Concordia, in general, said they felt indifferent towards, or at least less hesitant about S and M after the talk and discussion.

Though the talk, given by Ron Dayman and echoed by Karen Rue, was on S and M, it dealt only with homosexual S and M.

According to Dayman, gay men into S and M are shunned by gay society, possibly more so than gays by straight society. Rue explained that lesbians have it even harder as one of the major aspects of S and M is the division of power between the sadist and the masochist, the top and the bottom, something many lesbians and all feminists are trying to discourage in society.

One member of the audience explained that he had heard from friends of a meeting between lesbian and gay S and M groups in New York City where some of the lesbians felt closer to the gay men there than to other lesbians on the outside.

"In the last fifteen years things have changed (for gays and lesbians) because they have come out and said that things must change. They have organized," Dayman said. "There are no, or very few, organizations for gays into S and M." But, though there are none in Montreal, organizations for both gays and lesbians into S and M do exist in Vancouver, New York City and San Francisco.

A piece of literature from a lesbian organisation in San Francisco listed different colors of handkerchiefs worn in the left or right rear pocket indicating one's preference in S and M. For example a yellow handkerchief worn in the right pocket means one likes to give golden showers, in the left pocket means one likes to receive them. Each color represents

something different and the pocket indicates top or bottom.

The public image of S and M is of Nazis, fascism, leather, whips and chains, and the film *Cruising*, but all this, Dayman explained, is basically untrue.

Perhaps sadomasochism can be explained as the eroticism of pain, the exploration of erotic zones and fantasy. Dayman compared S and M to the pain felt by a long distance runner or an athlete who gets pleasure in using certain muscles that would cause pain to a non-athlete.

Dayman also compared S and M to acting because each member of a relationship assumes a role during an experience, but Dayman felt that these roles do not carry over into daily life. He said many couples into S and M have relationships with no power struggle outside of sex.

Unlike straight couples, the roles in a gay S and M relationship are not subject to society's standards (as in male/female relationship) so both partners begin as equals.

Though nothing was really covered in any depth in the talk several subjects were brought up in the question period and round table afterwards.

To the question of an experience getting out of hand, Dayman said that a limit is usually set before or a code word is decided on in advance meaning "I've had enough, stop it." Several members of the audience, who said they had had sadomasochistic experiences, said that one can realize many insights into power, both between oneself and one's partner, as well as in everyday life.

Once the experience starts, both partners feel power, whether on top or bottom, because of fantasy fulfillment.

At the end of the round table one member of the audience wondered if sadomasochism was a sickness but was reminded that was how many straights felt about homosexuality.

Most people said they had no interest in trying S and M but felt they had learned something from the talk.

Dayman described the talk as a good sadomasochistic experience for him because he was uncomfortable giving it, but it felt good when he finished.

Repertory Reviews Strike Again

by Stanley Whyte and Chris Kelly

The Harder They Come. (Perry Henzell, 1972) Jimmy Cliff stars in this somewhat inconsistent film about the music scene in Jamaica. What it lacks in technical ability it makes up for in a sort of cocky self-assurance which is reflected in the reggae that dominates the soundtrack and gives power to the political message it tries to convey.

As a fable about the age-old contradiction between artistic expression and the corporate manipulation of art, it sometimes loses its focus and often becomes too ambiguous for its own good.

The power of the music is undeniable, however, and the film's most successful scenes are the ones that most closely adhere to the ideals of the music, such as the incredible chase scene shot to the *Maytals* "Pressure Drop".

The film is also an essential look at the roots of reggae, an almost documentary-style record of the cultural value reggae has, and a study of how it is manipulated by the recording industry. As an added bonus worth the price of admission, you get an incredible in-studio scene of *Toots and The Maytals* doing "Sweet and Dandy". (Thursday, October 20th, 9:30, Seville) S.W.

La Règle du Jeu. (1939, Jean



Renoir) "If France were destroyed tomorrow, and nothing remained behind except *La Règle du Jeu*, the whole country could be reconstruct-

ed from it." Richard Roud. *La Règle du Jeu* was the culmination of Jean Renoir's artistic capabilities, the film represents him at the height of his creative powers.

La Règle du Jeu is a complex, engrossing film that reveals new insights with each successive viewing. It concerns eight major characters, all portrayed with a distinct individuality, set against a plot built on a maze of relationships, and is an examination of the mechanisms of the aristocracy and the ultimate lack of substance in their lives.

Renoir crowds every scene with characters and dialogue and uses the deep focus shot to capture both the individual and collective stories simultaneously. Unfortunately for anglophones, this is the non-subtitled version. (Outremont-14-20 October, 9:30) S.W.

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Stingers romp over Gaiters 31-8

by Ian Halperin

Concordia Stinger head coach Skip Rochette stated his primary goal at the beginning of the 1983 season; to have his team playing as a unit heading into the playoffs.

With only two weeks remaining of regular season play, Rochette certainly has his troops playing up to par, with the grace of defending QIFC champions.

Concordia almost assured themselves of a spot in post season competition with a 31-8 thrashing of the Bishops' Gaiters in a game marred by hazardous weather conditions. The game played at Loyola Field was witnessed by a crowd of 600 who braved the rain and mud to watch the Stingers record their second consecutive win.

"We're starting to come together and perform as a team" stated Rochette, who does not want to look past next week's crucial game against Carleton. "Carleton has looked impressive this year and next week's game could determine second place. We have to take it one game at a time and not look past anyone."

Concordia was led by the spectacular ball carrying of rookie running-back Albert Calaguairo who rushed for 201 yards on 29 carries. Calaguairo, a workhorse in the Stingers' backfield all year, scored three touchdowns to lead Concordia into second place with a 3-2 won-lost record, two points ahead of Carleton, McGill and Bishop's.

"The field conditions were hazardous, but our offensive line made it

easy for myself to rack up all those yards," commented Calaguairo, referring to the solid performance registered by the line in front of him. "Our team is starting to come together which will hopefully lead us into the playoffs."

Turnovers haunted the Gaiters as they fumbled five times which set-up a couple of Concordia scoring drives.

Concordia managed to hold a 9-8 lead at the end of the opening half and came out storming in the final 30 minutes.

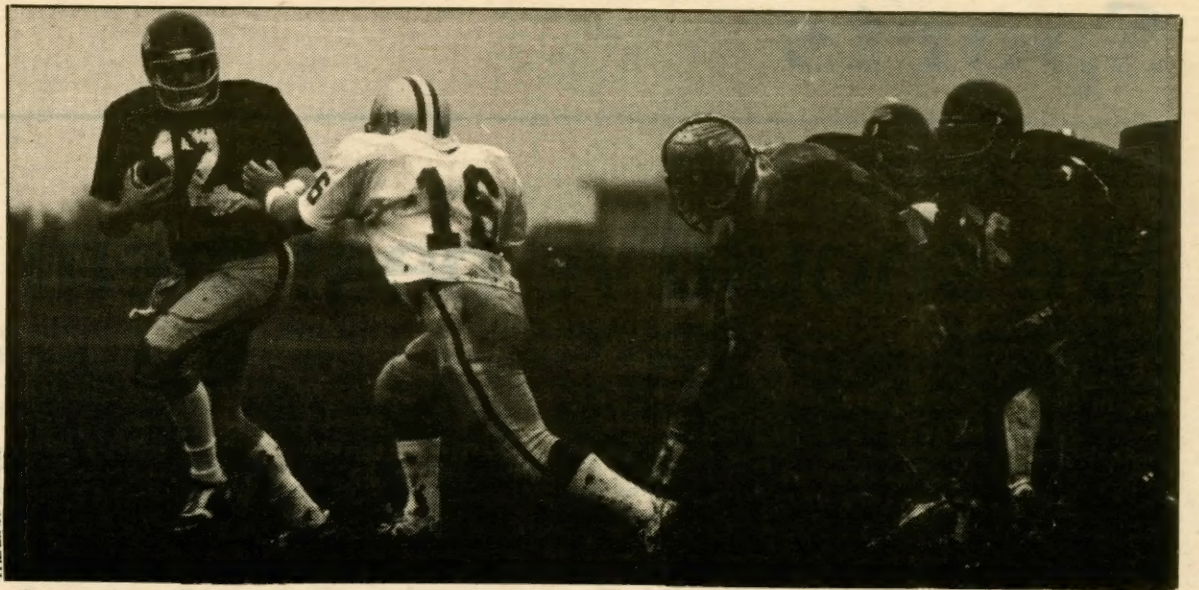
Bishop's fumbled only two plays after the second-half kickoff and Calaguairo ran 16-yards for the major on a play executed up the middle.

Calaguairo scored his second touchdown on a one-yard pass from Stingers' pivot Colin Anderson, and completed his third touchdown with a three-yard run after the Stingers recovered another fumble in the dying minutes of the game.

Speedster wide receiver Ed Shirley scored the Stingers' first touchdown early in the second half. Shirley ran three yards around the end to give the Stingers some momentum after turning in a poor first quarter.

The lone Bishop's touchdown occurred on a dazzling 42-yard run by halfback Chris Skinner. Skinner was the only bright spot for the Gaiters as he ran for an impressive total of 140 yards on only 22 carries.

After travelling to Ottawa next Saturday to play Carleton, the Stingers round out the 1983 season in Lennoxville against the Gaiters, who will try to avenge the lopsided loss.



Quarterback Colin Anderson of the Stingers was sacked on this play, but it didn't stop Concordia from trouncing Bishop's 31-8 at Loyola Field on Saturday. Albert Calaguairo, who scored three touchdowns for the Stingers, was named O-QIFC Player of the Week.

Intramural programs thrive as students try to have fun

by Paul Delva

Over 70 per cent of Concordia students polled last April said they either have or would like to participate in intramural activities. The results of this survey seem to be reflected in the intramural program's attendance figures which this year are higher than ever.

"We try to run quality programs, this is the most functional way of advertising", said intramural coordinator Vladimir Pavlicik. "We try to get as many students as possible and give them as good a service as possible."

Pavlicik also stresses the social aspect of the programs,

"Our goal is good-natured fun, participation, as well as good instruction."

This year, the slate of 29 activities is divided into three categories: instructional, recreational, and competitive.

The instructional classes, some of which still have space available, offer courses in dance, archery, fitness, martial arts, weight training and yoga; while non-structured, open

time activities such as badminton, table tennis, and table-top baseball would be classified as recreational programs.

Competitive sports range from the formally structured hockey league to the less formal soccer and broomball leagues.

Although most of the instructional classes are full, there is still space in ballroom-disco and classical ballet classes as well as many of the martial arts courses.

The fitness classes, available at Sir George every day of the week and at Loyola Monday, Wednesday, and Friday also have room available. The weight training room is open every day at both the Victoria school and Loyola gyms. There's still time to sign up for the indoor soccer and broomball leagues since these programs don't begin until January.

Of all the intramural programs, the hockey league is definitely in the spotlight with 36 teams, over 450 players and about 250 total games scheduled. Pavlicik says he'd like to see more attention given to the hockey league since it does involve so many people. The league is regulated, and it involves all the elements of a formal league all the way from uniform and referees to official scoreclocks and official player trades. These are all intended to

increase the relevance of the league both in the eyes of the player and the university.

"It increases the importance, but doesn't decrease the fun", said Pavlicik.

All of the programs involve a 10 to 15 dollar fee to cover instructor and equipment costs. According to Pavlicik, the fee has also served to change the students' attitudes toward the programs. The fee has resulted in a more regular attendance and less of a drop-out rate. Besides, considering that you pay six to seven dollars per hour for a fitness lesson at a downtown club, the yearly fee is really only nominal.

According to Pavlicik, difficulties in the program arise from the inadequacy of existing facilities.

"It's obvious that the facilities are unbelievably insufficient, but we use what we have to its maximum capacity", he said.

Pavlicik is baffled that a school the size of Concordia doesn't have its own pool, racquetball, and large gym facilities.

Specific information on scheduling and fees, as well as an informative pamphlet on programs offered can be obtained from the intramural offices at Birks Hall in the Norris building downtown (879-5840) or at the athletic complex at Loyola (482-0320, ext. 730).

JV hockey is not to be taken lightly

by Paul Delva

Concordia's junior-varsity (JV) hockey team has given the school's hockey program the foundation it has needed to become one of the collegiate hockey powerhouses in this country.

The team has depth. While most hockey programs have about 20 players, Concordia's has 36, roughly 15 of which play on the JV team.

"Our objective is to run a program for more than 20 guys", said JV coach Richard Bercuson.

"It's a place for an individual player to improve his skill and have a chance to move up to the (senior) varsity team".

Most players on the senior team played JV at sometime. The JV team allows the program to develop

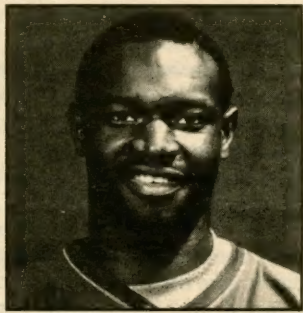
its players to the level it wants them before moving them up to the senior varsity level. It also provides a solid corps of backups for the senior team in case of injury or other situations that would take a player out of action.

Bercuson doesn't expect a lot of attention to be paid to the JV team simply because they don't have the profile the senior team has, nor were they ever supposed too. Moreover they will increase the strength of the overall hockey program and so in an indirect way contribute immensely to the sport at Concordia.

The team plays every Thursday night at the Loyola rink, their next game will be against the Grads, a team made up of ex-McGill Redmen, this Thursday, Oct. 20.



ALBERT CALAGUIRO RB



EDMOND SHIRLEY RB

Spirits not dampened by rain

by Patrick Gelinias

Chris Comas, an Economics student at Concordia, won Saturday's Concordia Open Run with a time of 22 minutes, five seconds. His nearest rival, Ernest Haefeli, a Concordia technician, finished a close second only three seconds behind.

In the women's division, excitement was the order of the day. Leading the race with less than a hundred yards to the finish line, Irene Nasim, a fitness instructor with Concordia, noticed Torill Kove, a second year Urban Studies major, closing the gap.

With less than fifty yards to go, the pair were neck and neck. Nasim made her move and began to sprint but Kove stuck with Nasim. Rounding the awkward corner leading to the finish line in the sports complex' parking lot, Kove took a marginal lead. Only a last gasp effort on the part of Nasim staved off what appeared to be a certain defeat.

With only ten yards remaining, Nasim drew the last bit of energy from her small frame and managed a tie with Kove. Both crossed the finish line with a time of 27 minutes, 58 seconds.

In the Masters division (over forty), Tom Gray, a 42 year old Psychology professor finished the 3.9 mile distance with a time of 26:50. Gray has been running for four years and has competed in four Montreal marathons and one Boston marathon.

Perhaps the greatest feat of the day, though, was accomplished by young Stephanie Minorgan of Montreal West. The nine year old who had been training for the race "since Wednesday" completed the course in just over three quarters of an hour with a time of 46 minutes flat. Miss Minorgan was accompanied by her father, a professor at McGill's faculty of music.

This year's run was everything the competitors and organisers hoped for, regardless of the rain that fell steadily throughout the race. A healthy turnout almost assures an even better field next year.

For Vladimir Pavlicik, the organizer of the event, the entire day was an unqualified success. Next year he expects to see a field of as many as 200 competitors compared to this year's 127.

The important thing for Pavlicik,



Concordia Open Run winner Chris Comas and runner-up Ernest Haefeli.

though, is that the spirit of the race is kept fun. He does not want to see "heavy financing" even though he expects the calibre of future competitions to be higher.

Sports

Men's Soccer

We should've beat them

by Tony Dobrowolski

In past years, the Concordia men's soccer team didn't have much trouble disposing of teams like Sherbrooke and Bishop's. Stinger coach Harry Hus welcomed the bus rides through the Eastern Townships for the tuneups against the Gaitors and Vert et Or for bigger things like McGill.

This year it's different. The Stingers, although they have talent, have had to work hard to score points.

This is apparent after the Stingers' last three games: 0-0 and 1-1 ties on the road against Sherbrooke and Bishop's on Sunday and Wednesday; and a 3-0 shutout of the same Bishop's Gaitors at Loyola Field last Friday.

The past week's action leaves the Stingers with a 3-2-3 won, lost, tied record with four games left to play. Sherbrooke with a 2-4-3 record appears to be the Stingers' chief competition for second place in the QUAA and a possible play-off berth, should either team be able to take a point from first place McGill.

The three games the Stingers played will not go down in history as soccer playing gems, but briefly, the Stingers had to come from behind to tie Bishop's in Lennoxville, got involved in a defensive struggle with Sherbrooke; and defeated the Gaitors last Friday, although they didn't play well.

The Stingers' attack sputtered in the first two games, but the defence, which is the strength of this squad, played well, especially in Sunday's

matchup in Sherbrooke.

Actually, the forwards got off to a fast start Sunday. Stinger midfielder Lucas Pozzi's line drive was knocked over the crossbar by diving Sherbrooke goalie Luc Berthiaume — "the save of the game" — Sherbrooke coach Jacques Duquette said later.

The Vert et Or then turned the tide and the Stingers were on the defensive for most of the rest of the half.

"They (Sherbrooke) were using short lateral passes" said Pozzi. "That's how they were beating us."

Both teams got chances in the second half. Stinger Leo Verde shot wide from in close, and Ron Ruffner sent another shot just over the crossbar.

At the other end of the field, Sherbrooke had two headers that went wide, and Concordia rookie goalie Erik Iden, who played well in his first varsity match, smothered a hard line drive to keep Sherbrooke off the board.

"It was a hard fought game," said Hus. "It could have gone either way."

The first Bishop's game went Concordia's way. The Stingers started out strong, scoring early on a penalty shot by Fred Mallon, then spent the rest of the first half playing a sloppy kick and run style game with the Gaitors who were playing their fourth game in five days.

Hus wasn't pleased with the Stingers' first half showing, but perked up a bit with his charges' play in the

second half. Shortly after a shot by Stinger Richard Enos ricocheted off the crossbar and out, Lars-Erik Feilberg, scored on a boomer from the right side to put Concordia up 2-0.

The tempo began to pick up a bit after Feilberg's goal, and the Stingers began to play a ball control style which paid off in Reeves Anthony's goal and put the game out of Bishop's reach.

However, towards the end of the game, the Stingers began to fall back into that sloppy kick and run style.

"Maybe we don't have the soccer skills at times and we panic with the ball," Hus said. "You see that on a professional team too. It's a lot easier to play defence than offence...we have ordinary players on this team, no stars."

On Wednesday, the no stars gave up an early goal to Bishop's (the type that make Hus cringe), before tying the score late in the game on a goal by Raymond Hull.

"What can I say?" Hus said rhetorically. "We overcame adversity (two Stingers were injured and some regulars were missing) and we're happy with the point. We tried hard. We can go far with that type of attitude."

"The team didn't quit and that's important," Hus added. "As long as they won't quit, I'm willing to take my chances with that kind of attitude."

Concordia's next two games will be against Sherbrooke Saturday at 2 p.m. at Loyola Field, and Sunday in Trois Rivières against UQTR.



Concordia's Gary Hudson leads a rush upfield during last Friday's game against the Bishop's Gaitors at Loyola Field. The Stingers won the game 3-0.

Hockey Stingers dump UQAC 9-5

by Catherine Grace

The men's varsity hockey team opened their season with a 9-5 win over the Université du Québec à Chicoutimi (UQAC) Inuks before a crowd of 696 at the Palais Municipal in La Baie last Saturday night.

The Inuk, looking like Globetrotters on ice, dominated the first few minutes of play while the Stingers played confused hockey. After that, it didn't take the Stingers long to get organised. Just 3:24 into the period, Captain Gilles Hébert scored on the Stingers' first shot of the game.

Less than two minutes later UQAC play began to resemble that of the Broad Street Bullies. For the remaining 15 minutes of the first period, Chicoutimi did a lot of holding and roughing which the referee let go by. The Stingers retaliated, but for the most part they did not initiate the questionable play. It paid off with 5:42 left to play and a two man advantage when Frank Morris beat the Chicoutimi goaltender, assisted by Bill Patterson and defenseman Alain Boudreau.

Netminder Stéphane Héon played a strong first period to help the Stingers head into the dressing room with a 2-0 lead.

Fifty-two seconds into the second period the Inuk got on the scoreboard. When the Stinger defense failed to clear a rebound, Chicoutimi's Serge Trepanier put the puck past Héon. The Stingers came back with 17:29 left to play in the second period when they scored the first of two goals in less than 30 seconds. Rookie Alex McGibbon netted his first goal as a Stinger, and last year's leading scorer, Brian Taylor, picked up his first goal of the season.

Seconds later at 4:43 Daniel Larouche of the Inuks carried the puck towards the net leaving several

Stingers behind him. He lost the puck temporarily then fed it to Trepanier who picked up his second goal. The Stingers' lead narrowed to 4-2.

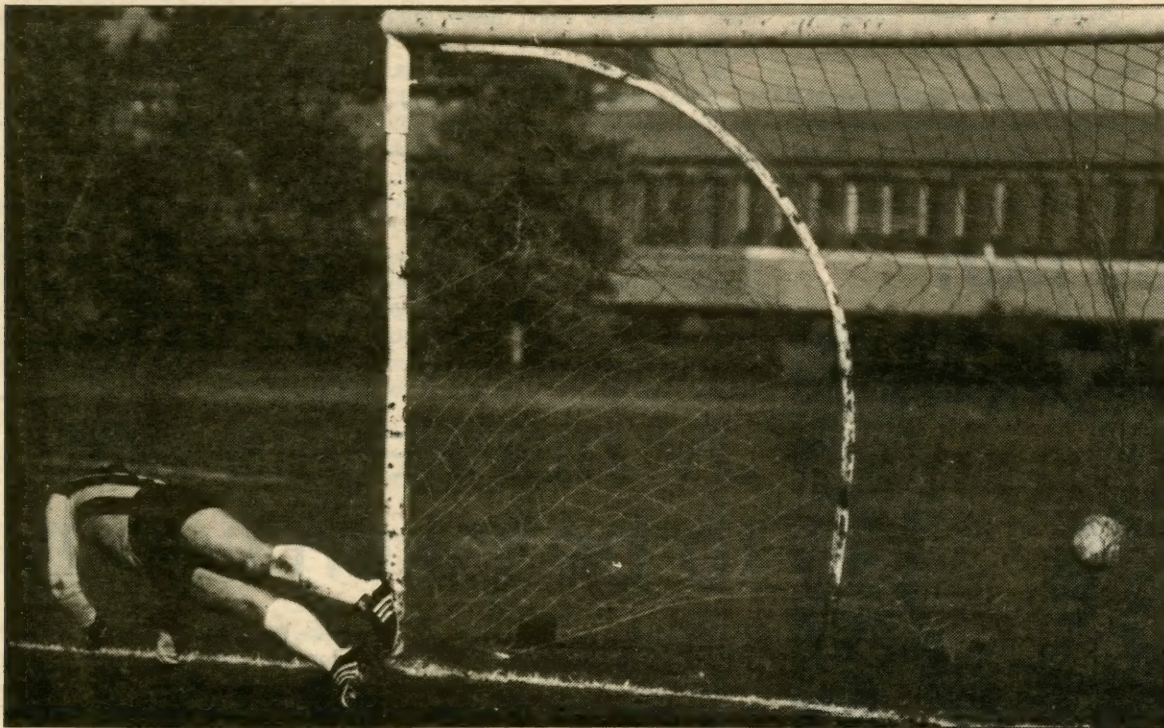
The teams exchanged goals once again with 10 minutes left in the second period. Chicoutimi looked helpless as Concordia's Odrowski, Boudreau, and Kosturik put together a nice sequence of passes that led to the Stingers' 5th goal at 10:13. Twenty seconds later, Trepanier penetrated Concordia's defensive zone. Puckhandling beautifully, he drew Héon to the right then tucked the puck in the left side of the net for a hat trick.

The Stingers dominated the last seven minutes of the period. A strong offensive showing and relentless work from players like Edmonds and Kosturik led to two more goals. The period ended with the Stingers in the lead 7-3.

In the third period the play was less physical as the two teams each scored twice. The Stingers drew first blood when Kosturik scored less than two minutes into the period. Trepanier replied with two goals for Chicoutimi to bring his game total to five goals.

In the remaining 10 minutes Concordia's goaltender was brilliant as was Kevin McGovern who flipped the puck past Chicoutimi's netminder with 44 seconds left to play. The Stingers outshot the Inuk 39-21. The final score was Concordia 9-UQAC 5.

OFFSIDE- E.T. was on the ice for the first faceoff of the season***Brian Taylor was the Stinger game star***Centre Dave Ferguson had to leave the game with a mild sprain***The Stingers play their first home game against the Ottawa Gee-Gees at 7:30 tonight at the Athletic Complex.



This penalty shot by Fred Mallon of the Stingers sails by the Bishop's goalie during the game last Friday afternoon. Concordia will host Sherbrooke Saturday at 2 p.m., and play at Trois Rivières Sunday afternoon.

Arsenault looking for 500th win

Paul Arsenault, veteran coach of the Concordia Stingers hockey team, will be looking for his 500th career victory sometime this season.

At the beginning of the year, Arsenault needed only 21 more wins to reach that prestigious 500 mark. He is presently fourth on the all-time victory list in North America.

The all-time leader in career victories for coaches is the late John MacInnes of Michigan Tech with 557 in 36 seasons. Second is U. of Alberta's Claire Drake with 504, who is on sabbatical from the Golden Bears this year. Only 22 ahead of Arsenault is retired coach John Kelly formerly from Boston College.