

THE CORD WEEKLY

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PIC BY RODGER TSCHANZ

"Lady" delivered good value last Thursday in the Turret even though it wasn't the originally scheduled band.

Bands by-pass Laurier

by Mike Strathdee

If you are a student who enjoys going to the Turret, you may have noticed that on the odd pub night, the band playing is not the originally scheduled act. Recently, this state of affairs has become the rule rather than the exception. The artists who have cancelled bookings since September include the Teddy Boys, Toronto, Hatfield, Blushing Brides, Teenage Head, and the Good Brothers (twice).

For many students, this can be somewhat frustrating. No one more so than for Christina Dixon, who took over the job of entertainment coordinator at the beginning of this winter term. Christina's position is an unenviable one as she has been stuck trying to find last minute replacements for bands which have cancelled out. As most of the bookings for this term had already been completed when Christina took over the position, she can only try to deal with each individual problem as it arises. She admits, however, that the frequency of band cancellations has reached the point where "something has got to be done to correct the situation".

Before solutions can be found or tried, the nature of and reasons for the problem must be understood.

The Cord contacted the local Dram Talent Agency in an attempt to ascertain the reasons why bands cancel out on agreed dates. Dram agent Tim O'Donnell listed sickness (as was the reason for the Teenage Head cancellation), better offers from other areas and touring dates as being the major reasons for cancellations. O'Donnell pointed out that when a band receives a more lucrative offer to play a club for three nights they will often drop a lower paying one night gig like the Turret.

The reason that the band can legally do this is the way in which some schools, including Laurier, book their bands. When a school agrees upon a specific band with a certain agent, the agent will send a contract out to the school. A representative at the school (the Director of Student Activities, in the case of WLU) signs the contract and returns it to the agent. At this point in time the school is legally committed, but the band, not having signed anything yet, has no legal obligation whatsoever. The agent then returns the contract to the group's manager, who "sits on the contract" while waiting to see if better offers come in. If no such offer materializes, the manager will have

the band sign the contract and confirm the date. If a better deal or deals develop, the manager will instruct the booking agent to cancel the initial booking with the school.

O'Donnell believes that many problems arise due to the fact that university buyers are not aware of the power they possess, and are often unwilling to use it. O'Donnell stated that entertainment booking is a competitive open market, and buyers must learn to conduct themselves accordingly. Buyers are "fools to commit themselves to any one agency" he said.

O'Donnell told the Cord that "a good promoter never advertises what isn't solidified". Until both parties have signed, no binding contract exists. He added that if the booker is not aggressive enough many problems can arise. He went on to suggest that if a booker has not had the contract returned within 21 days of signing, he or she should phone the agent and find out why. If the agent continues to drag his or her feet, O'Donnell feels that the best policy is to do business elsewhere.

If problems continue with one particular agent, O'Donnell advises that the school involved should register a complaint with the Musician's Union.

Denise Donlon, a full time employee of the Federation of Students at UW who handles all Federation bookings echoed O'Donnell's suggestions. She believes that many Canadian college and university bookers suffer simply because they don't know their rights. Donlon stated that in the entertainment business, it is the buyer who pays the salaries of agent and band, therefore the buyer deserves a fair deal. Donlon said she often asks an agent for Telex confirmation (which is legally binding) of a booking within 48 hours of making a deal over the phone. If this is not received, she feels the best course of action is to immediately get in touch with the agent. If mutually satisfactory arrangements cannot be worked out, the deal can be easily made void.

Vinny Cinquemani, a Platinum Artists agent who says he has done 80% of Laurier's business over the past four years, claims that he has had an extremely low cancellation ratio in his dealings here. He recommends that in order to avoid problems, colleges should always send telegrams to the agency asking for confirmation and saying "please respond within 24 hours or offer null and void".

World hunger problem gone by 1997?

by Mary Sehl

The Hunger Project recently increased its enrollment of WLU students from three to over a hundred by spending one day recruiting in the Concourse, according to Project member and WLU student Laurie Bishop.

Recent articles in the UW newspaper *Imprint* have cast the Project in a rather unfavourable light by emphasising its link to a profit-making organization called est.

Both the Hunger Project and est were begun by Werner Erhard. Est stands for Erhard Seminar Training and is a profit-making organization which began in 1970 and holds seminars to promote personal awareness.

The Hunger Project is a non-profit charitable organization which began in 1977 and has United Nations non-governmental status. It promotes awareness of world hunger and the belief that the problem can be ended by 1997, but is not a direct relief agency.

Irene Knell, chairperson of the Kitchener-Waterloo Hunger Project and a political science student at UW, said the relationship between The Hunger Project and est results only from the fact that Werner Erhard, the founder of est, along with Roy Prosterman and Buckminster Fuller originally conceived the idea of the Hunger Project.

Other than an initial grant and loan from Erhard, a multi-millionaire, and some donations

from est, The Hunger Project has no financial or legal connections with est, according to Knell.

While many members of The Hunger Project are also involved in est, Knell said the majority are not. In a letter to the editor of *Imprint* following the article on the Project, Knell stated that initially about 60% of the members of the Project were graduates of est training, but today "the number of people participating in the Project who are not associated with est far exceeds the number who are".

Knell graduated from est training about a year ago. While she believes it was beneficial to her personal life, she feels it does not appeal to everyone, whereas the desire to end world hunger and the Project with it does.

Knell said she became involved in the Project after being approached by UW economics professor Dr. John Hotson, former chairperson of the K-W Hunger Project. Hotson is also a graduate of est, but Knell said her participation in The Hunger Project is unrelated to her involvement in est.

When she enrolled in the Project last May, Knell said she felt the Project was a simplistic approach to end world hunger, but "gradually it became obvious that mobilizing public opinion is the way things do move".

Bishop, who is not a graduate of est training, said the money received by The Hunger Project goes to education about the facts of starvation and the coordination of direct relief agencies such as

UNICEF.

To demonstrate its role, Bishop noted that the Project used \$90,000 for ads in newspapers across the United States listing the 17 direct relief agencies and asking people to donate money to them to end the starvation which occurred during the Cambodian crisis. From these ads, Bishop said over one million dollars was raised.

Two years ago the Project organized a symposium in New York in which all the direct relief agencies participated. The symposium was designed to end the competition between the different agencies and promote cooperation among them. According to Knell, the symposium was so successful that the agencies have asked for another this year, and it is now being planned for the Fall.

Knell said the Project is now entering an educative phase which will include speaking to various groups on world hunger and how it can be ended.

Bishop said lectures at high schools, universities, and to church groups and other organizations are aimed at "dispelling the myths people have grown up with" concerning direct relief agencies. Many people, she said, feel if we end hunger in poor countries, their populations will increase and they will overrun us. Others fear that most money to direct relief agencies goes to administration costs. According to Bishop, this myth can

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Editor's Note:
This is the last serious issue of the Cord. Next week's issue will be, for the most part, a joke issue. There will however be some space in the paper for serious news. Thanks to all who have helped this year. Good Luck Next Year.

MW

Why Lent and Easter?

Have you ever thought of Lent as anything other than a depressing time of year, when you deprive yourself of all those things which appear to be good in life? A popular lenten practice is the giving up of candy, which some people do, because they can loose the extra weight anyway. The problem with this perspective is that it is lent for its own sake alone and is not seen as a preparation for Easter. The word "Lent" means "springtime", a time of preparation for new life.

In this light I might suggest an alternative practice for lent which is done with the end of Easter in mind. For example you might try giving up complaining about the endless workload and sadistic profs and instead listen to others. The focus of life shifts from yourself to your neighbour. Through denying yourself the great pleasure of the

"poor me's" you begin to see the beauty of life in another. Thus there is no real lent without Easter.

The practice of penance, almsgiving and prayer are always done in lent in order to show that we recognize our sinfulness and desire to make up for the pain we have caused. Although our good works do not save us, they are our way of participating in the redemptive act of Christ and thus dispose us to His grace.

Is Lent all gloom and doom? I hardly think so for in our preparation, our dying to self is done in hope of the resurrection of ourselves in Christ. As there is no resurrection without death, there also is no Easter without Lent. Happy Easter!

Kathy Zettel
RC Campus Minister

McGuigan to Speak at Laurier

Canada's External Affairs Minister, Mark McGuigan has scheduled a stop at Laurier for March 25th. He will be speaking on the topic of the Constitution and will be

available for questions on Foreign Policy as well as the Constitution following the speech.

The speech is scheduled for Room P1025 at 8 pm. The event is sponsored by WLU young Liberals.

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from DRAMA, letters, p 4

problems like not having room to store costumes, make-up, props or sets, not having a room of our own to rehearse in, using the men's washroom in the T.A. as a dressing room, not having a staff advisor, not getting accurate coverage from the Cord, and not having enough money or student support to do a really polished production are things that the Drama Club has become accustomed to. I hope those things will change in the future because the Drama Club is going to keep on pushing and a major production for next year is already in the planning.

Sooner or later I assume our wealthy university will come to its sense and finally use some money for decent theatre facilities to bring themselves up to the level of at least the high schools in the area who do provide for the advancement of culture through theatre. In my opinion a theatre and possibly a theatre course is much more beneficial to the students and to the community than all those lovely and innumerable lounges in the Peters Building.

Congratulations again to the Drama Club for its amazing tolerance and endurance. Thanks to Professor Clark, the one staff member at this university who has provided the club with some knowledge and assistance.

Rita Sprague

Project from page 1

be dispelled by showing their "track records" at ending hunger.

The Hunger Project will be hosting a day long symposium on ending world hunger at Conrad Grebel College on May 9. They hope to invite political leaders from the area, high school delegations, members of local church groups and service clubs, and the general public.

An evening session will include a briefing on Somalia which is currently suffering from a drought and famine, but according to Knell, is not receiving the publicity which Cambodia received during its crisis.

Knell describes The Hunger Project as a kind of public relations firm for the direct relief agencies. She said "people have generally felt world hunger is something we don't have much control over. Once people realize the scope of the Project, it's exciting".

Aside from the recruiting done on campus, enrollment booths are set up in shopping malls and recruiting is done on the streets. Most enrollment is through word of mouth and Bishop said there are now over 4,000 members in the K-W area. She said members come from 110 countries and there are over 1 1/2 million members around the world, but mainly in North America.

Bishop hopes to hold another recruiting day at WLU. Meetings of members of The Hunger Project are held each week at WLU and signs are posted to publicize them.

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OHIP: make sure you're insured

by Tim Baines

The Ontario Health Insurance Plan (OHIP) is a government sponsored plan of health insurance for Ontario residents. It is available to each and every resident of Ontario - regardless of age, state of health or financial means.

Students are often unaware that once they turn twenty-one years of age, they are no longer dependents and thus are required to apply a couple of months before your twenty-first birthday as coverage does not actually begin until the first day of the third month following the date of joining.

A major problem with OHIP currently exists - some doctors are not under the OHIP plan and therefore, if you are treated, you are re-imbursed by OHIP according to the Ontario Medical Association Fee Schedule, which is often less than the actual costs. Since OHIP

has a monopoly on health insurance in Ontario, private companies cannot insure people for additional costs.

OHIP coverage can be paid in three ways: directly, group payments, or with assistance. Paying directly involves paying the full amount for each three month period. Group payments are paid through employers who offer OHIP coverage. Assistance is given to people who are unable to pay full premiums. Most students are eligible for premium assistance and if your taxable income will be less than \$2500 for the upcoming year, you too are eligible.

It is important for all fun-in-the-sun bums to note that OHIP pays for insured medical and hospital services anywhere in the world but before you fall on a beach ball and break your neck, remember that you are only re-imbursed at the rates applicable in Ontario. If you are

who don't realize that they have to re-apply every three months. Certainly OHIP does have problems within it but it is important that students realize the necessary nature of such a plan and don't leave it until too late.

travelling to the United States in the near future, additional insurance such as Blue Cross is a good idea.

If OHIP is such a beneficial plan, then why are some people not bothering with it? This is largely due to ignorance in the case of students,

Universities and matching labour needs

TORONTO (CUP) - Universities should be more responsive to labour market needs was the overriding opinion of educators gathered here March 3 for a conference on financing universities.

The conference, sponsored by the Canadian Association of University Teachers and the University of Toronto Institute for Policy Analysis, was, according to organizers, a response to the federal government's intention to severely cut back provincial funding of education. However, the question of government responsibility was not addressed in the conference's first session.

Instead, the focus of the session entitled "Population and Manpower Issues" was cooperation with the business sector. This would aid universities, since, according to University of Waterloo dean of graduate studies Lynn Watt, "the universities represent a valuable resource of high qualified manpower, research talent and new knowledge" which can play an important role in business.

Watt stressed the need for funding for research in science and engineering but said the declining rate of PhD graduates will mean that should research funds increase

dramatically, there would be shortage of qualified researchers.

Watt dismissed the notion of the unemployed PhD. "This pool of unemployed grads has never exceeded five per cent, far below the dire predictions of the late 60's," he said.

"In Ontario there continues to be a great deal of effort aimed at curtailing the growth of graduate schools when the problem is clearly that they are not expanding rapidly enough in the sciences and engineering," said Watt.

Jill Stocker, director of educational relations of the Canadian Life and Health Insurance Association, said corporations and universities must work together, to their mutual advantage.

"Businessmen generally do not see universities as a service sector which can be of assistance to them, rarely do they seek solutions to corporate problems through university resources, and the result is a state of mutual myopia," she said.

BACK TO THE BASICS

by Joanne Rimmer

The English exam which the First Year Business students write during Registration Week might become compulsory for all full-time undergraduate students.

The Curriculum Committee, consisting of both student and various faculty representatives, has recommended this to the Faculty. It has thus far been approved by the Dean of Arts and Science, Dr. Russell Manchester, and the appropriate department heads.

Dr. Michael Moore, the professor who is responsible for English 101 and 102, said that the English department will be asked to administer the test at the first of the year and at the first of second term. He is unsure of the entire department's position on this issue. Apparently, there are many implications to be considered before a decision can be reached.

The exam in question is administered at present to all first year Business students. It is required by the Business faculty that the student pass the exam or take the English 102 course.

The exam is part essay and part grammar and sentence structure. It is designed to test a student's basic communication skills of reading and writing.

If the student does well in the exam, he or she is advised to take another English course which is inclined more towards the study of literature than 102.

Otherwise, the student is recommended or required to take the course. It has been developed to improve communication skills, especially creative writing. The classes are kept to a maximum of 25 students and the students have appointments with their professors on a regular basis. The department is proud of this program and how it has benefited the students, according to Dr. Moore.

When asked how the department would handle a larger enrolment in this course should the compulsory exam for Arts and Science students be adopted, Dr. Moore would only say that that has been looked after.

This question will be considered at a meeting of the Arts and Science Council on March 23.

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Editor Mark Wigmore
 News Editor Carl Friesen
 Sports Editor William "Chip" McBain
 Entertainment Editor Cindy Liedtke
 Production Manager Rob Pegg
 Assistant Production Manager Lynda Kirk
 Photo Manager Rodger Tschanz
 Photo Technician Tim Singbeil
 Ad Manager Kim Legate
 Phone 884-2990 or 884-2991

EDITORIAL

In past years the snap of suit-cases and the deserted dining-hall signalled the dawn of Fridays as students from first year through fourth trekked out of town for a week-end of home-cooking and home-laundry. Laurier was a suit-case university.

This migration homeward made Thursday nights at the pub tradition. It was the big party night before the quiet week-end. Bands were booked for every Thursday possible and line-ups and sell-outs were common. But then things changed.

It was about the time of the dawn of disco when drinking and dancing replaced bands and beer as an institution at Laurier. Friday nights became tradition and attendance at Thursday bands dwindled. Whether Laurier had changed from a suit-case university to seven-day a week institution, or whether Laurier had a type of dance fever, or whether the cost of going to a Thursday night pub seemed too much, the legend of the Thursday night pub was slowly dying.

In 1979 Mike Sutherland and the WLUSU board moved to booking bands sporadically on Thursdays feeling that the fewer the bands, the better the ones which were booked could be and the more popular the evening would be.

This year the tradition of the Friday night dance and drink has continued while the big band Thursdays suffered. While seven o'clock line-ups for the Turret on Fridays is common, for few is the Thursday night pub night still an event. The idea of getting good bands to attract a good crowd is a noble idea but in few cases, the Teenage Head pub is one exception, has it worked.

One of the main problems has been the long list of cancellations that have plagued the Turret this year. The Teddy Boys, Toronto, Hatfield, Teenage Head, the Good Brothers (twice), and Stewart Mitchell are among those who have, for one reason or another, cancelled bookings. These cancellations, many on short notice, have meant little time promotion for the bands that are actually playing and a further dwindling of the crowds. The cancellations have meant a growing lack of publicity and a growing amount of uncertainty about what bands are actually playing.

The problem could be understood if it were not just a Laurier problem, but it is. For the most part, the University of Waterloo has had few of the problems of Laurier band co-ordinators. The booking agents express surprise at the high number of cancellations at Laurier. It seems to be a Laurier problem, but it also seems to be one that can be solved. Both Denise Donlon at UW and booking agents in Toronto suggest a simple telex to the agent involved would avoid most of the problems. The present Laurier system of sending written contracts by mail which are often never signed by the band or received back at Laurier mean that no legal contract exists, and thus backing out of a Laurier engagement is simple. The Telex on the other hand is more definite and is legally binding.

Laurier also deals almost exclusively with one agency. It seems only naturally if that agency is consistently failing to bring promised clients to the Turret then perhaps other agencies might be approached.

It been a year of cancellations and the slow death of the Thursday night pub, perhaps next year that death could be delayed and the bands at the Turret could play on.

Mark Wigmore
 Editor

Most people in our society adhere to the Judeo-Christian concept of time as linear. In this view, God began time at a specific point and it will go on until the End, which may be an Armageddon of either the theistic or thermonuclear variety.

For students, there is an added refinement: segmental time. Divided into years, terms and weeks, punctuated by tests, due dates for tests, and other kinds of dates, there is still an End to it all—graduation.

I've found my perceptions coloured by both viewpoints, but overwhelmingly there is the Hindu or Buddhist concept of time forced upon me by three years on the Cord. This view is circular or perhaps more accurately a spiral. At each time in the week there are certain tasks I should have finished in order to get the news section out on time. The cycle runs thus: List of articles for next week's section decided, the articles assigned to reporters, copy in from reporters, edited, typeset, section laid out, headlines and picture cutlines set, articles picked out for next week...

It's a cycle that has to happen 22 times a year, but is also a spiral in that it moves (often with maddening slowness) towards the end of the year.

Unlike the changing of the seasons, however, this cycle needs a good deal of pushing. In this it is like the slow struggle of a Buddhist to go around the cycle of life in a way that will help the person, many lifetimes hence, to gain Nirvanah. Likewise, the Cord news section is not easily bludgeoned into shape each week.

Working on the second last issue is much like I imagine attaining Nirvanah would be.

Buddhists receive aid from each other in achieving release, and I am deeply appreciative of all who have had such a commitment to this part of the newspaper: Mike (pinko) Strathdee, Diane Pitts, Jane Allan, Joanne (I could put something here but I won't) Rimmer, Chipoholic Scoop Stalker, Norm (WLUSU Bored) Nopper, Nadine Johnston, Meri-Ellen McGoey (the eternal Question), Rodger "chief" Tschanz, Karin Neukamm, Barb Wolfe-Leeming, Mary Sehl, Sonya Ralph, Dave "just call me controversial" Van Dyke, eternally reliable Rick Nigol, W & W (also known as Paul Whittaker and Rick Wehrle) and MW. Also Laurie, Laurie, Lois, Stu and (esp.) Marg of Imprint.

Taking over this job is Sonya Ralph; lots luck kid cause yer gonna need it.

Carl Friesen
 News Editor

LETTERS

Dramatic Comments

During my three years at WLU, I have been actively involved in the Drama Club. Before I graduate this year, I would like to say congratulations to WLU Drama Club for coming as far, successfully. I might add, as they have against appalling odds. Odds, what odds? Let's begin with the student body itself. Out of approximately 3,000 students only thirty came out to audition for a major production. This production not only gets students involved with other people, new activities, and a possible career for some, but also is a representation to the public of OUR university. I realize that only a certain number of students will end up on stage acting but there is no limit to the number of people needed backstage to do the really important work.

Lack of student support seems to be a highpoint at our university for anything other than football games and pub nights. For example: anyone who attended the Tamiae Talen Night in January was exposed

to a grotesque and obscene display by the soccer team. The overflowing audience in the Turret applauded wildly and cheered for more. Yet the week before only 80 people attended the performance of "Surprise" in the TA. To me, that says it all. So much for the mentality of our student body.

The Drama Club does not complain about small audiences because those who attend always enjoy themselves, and a small audience is just one more blow for an almost defeated group. I say almost because despite the adverse conditions the Drama Club pushes through. The 'adverse conditions' are so numerous that it is discouraging just to put them on paper. This university has no theatre we have a theatre auditorium. In other words, we have an old gymnasium with a stage at one end. There is no storage space for sets or props. There are no dressing rooms. There is no rehearsal room. There is no proper seating. The stage is poorly equipped. Until this year it had no proper lighting. The acoustics are terrible. We can see that our theatre auditorium is a disaster but the

worst thing is simply getting access to it. For some reason the Theatre Auditorium belongs to the Music Faculty.

It belongs to the Music Faculty so much so that three years ago the Drama Club had to use room 1E1 for their major performance. For the last two years, after acting appropriately submissive the Drama Club has been granted one week but only one, in January, to put on a play. But even that one week is limited since no drama rehearsals can take place until the music department is through for the day or the evening.

Further we are told not to touch anything on stage. Since the stage itself is so limited we have to use the music faculties acoustic shells for sets since there is no where else to put them. And as I said earlier there were until this year no proper stage lights. Since we represent the university we believed that Audio-Visual would be happy to help out with some lighting. They said no so the first two annual productions were lit by outside agencies. This year the music department informed us that we were welcome to their new lighting system but we would have to

pay a music student to run them even though we had someone capable of our own. We paid.

Speaking of paying, no one in the university has been able to tell me the cost of the new lighting system in room 1017 in the Peters Building. I have been informed that this expensive stage/television lighting system is not really useable because the room does not lend itself to stage or television productions. What a waste of time and effort. That system could be well used if it were installed where it belongs—in a theatre. Whoever thought of that plan made a major goof!

Then again a major goof is nothing unusual when it comes to our university and theatre. For example, two years ago we were working on a major production and our date for opening almost coincided with the Contemporary Arts Festival. Well what could be better than the university's own drama club performing, showing the public that we're really working on something here instead of importing outside talent? Valid question! The Arts Festival committee didn't agree although we approached them early enough and were were doing a

contemporary play. They turned us down flat and paid twelve hundred dollars to the Elora Poverty Theatre to come and perform. Our ticket prices were cheaper than theirs and generous people that we are we wouldn't have charged the university anything for our services.

WLUSU also has some small problems regarding theatre. Every small club is allowed to ask WLUSU for up to three hundred dollars to run their activities. Everything must be itemized and the committee will decide how much money the club actually receives. Now any educated person knows that when a play is performed, a certain amount of money must be paid to the publisher of the play or the playwright providing the script. This is known as royalties. This year WLUSU cut the Drama Club's budget with a note saying that we certainly didn't need money for royalties, whatever they were. Amazing how well informed some people are.

Those are a few of the appalling odds the Drama Club has been and still is up against. The small

Drama cont. on page 2

Perspective II

Is abortion morally right or wrong?

by Sonya Ralph

Probably one of the most difficult decisions a woman must make today involves the issue of abortion. She may read all the information accessible to her, observe the various points of view offered, discuss it with her partner and consequently form a belief based on the data and her attitude. Regardless of the belief, when faced with the decision, to abort or remain pregnant, a woman may go against her previously set rules. The private decision is far removed from the public issue. Even though society and certain religious doctrines be against her, ultimately she chooses what she knows to be right.

In the past decade, a changing attitude toward abortion has been witnessed. For several reasons women no longer feel committed to the conformities of the past:

1. Abortion is now a safe medical procedure.
2. Early abortion involves fewer risks than pregnancy.
3. There is some failure rate with birth control methods.
4. The poor suffer the most damaging consequences with illegal abortion techniques.

Although the personal decision is a matter of an informed conscience, the legality involved remains a large part of her stance. In 1973, the United States Supreme Court ruled that a woman's right to privacy prevailed and the decision to have an abortion in the first three months is up to a woman and her physician. The Court specified that in later months of pregnancy, the States may "regulate the abortion procedures in ways reasonably related to pregnancy", until the last ten weeks, when it is prohibited except when necessary to preserve the health of the mother.

In Canada, with the planning to entrench a charter of rights to the Constitution, Section 15 details "the right to life, liberty and security of every individual". The word "individual" rather than "person" allows the courts to eventually rule on the legalities of abortion. It is important, however, to look at the history of the 1977 legislature in the USA. Under pressure from the anti-abortion lobby, Congress limited the use of Medicaid for abortions. The law now permits federal payments only in the case of incest or rape. As a result, poor women are once again turning to practitioners of questionable competence for low cost and dangerous abortions. The mortality rate for legal medical abortions was one death in 100,000 in 1976; criminal abortions range, it is estimated, from 100-250 per 100,000.

The decision to accept legalized abortion is one that will continue to cause controversy for years to come. As a woman, I must believe that my right to privacy is an essential freedom, without which my life is threatened.

by Lynda Kirk

For most people in the fast paced life of today with emphasis on success and appearance, the choice is simply to abort the young fetus. However, abortion should be the very last resort used only in extreme cases where great physical damage is threatened to both mother and child, and not used as an easy escape from a "mistake".

When two people take on the responsibility of having sexual relations when there is a chance that the woman might become pregnant (and there is always a chance no matter secure you feel with your contraception) they must also take on the responsibility of the unwanted

consequences they might face, namely a child. We can try and fool ourselves and say that there is little chance of becoming pregnant especially under the wings of the educational institutions such as Laurier, but places such as Birthright and Right to Life receive over a thousand calls from young pregnant women in this city and see about 700 of them in their consultation offices each year.

With the open attitudes towards sex in our society today it is necessary to be strongly educated in areas of prevention but also in the alternatives if it should happen. Every young couple has their own individual relationship and problems and therefore a panacea of destroying the obstacle that may be screwing up your life at the moment is not the answer.

Now you say 'well if don't destroy it (and that's exactly what you are doing) what do I do about it?' Well there is no instant cure in abortion, there are no instant cures in keeping a child. Problems must be faced and decisions made. However it is not totally up to women nor should it be. The decision of what plan to follow should be made between the mother and the father as well as a professional consultant. There are hundreds of people out there who are devoted to answering questions, giving advice, time and even money no matter what the situation.

All the rationalizations in the world won't change the fact that a woman who is pregnant has a life growing inside of her and that she and her companion are now responsible for maintaining its wellbeing whether it be for a life-time or only until birth. Destroying a life because it gets in your way does not solve the problem any more than cutting off your foot because you stubbed your toe.

EL SALVADOR: NO WIN SITUATION

by Rick Nigol

In recent weeks a great deal of attention has been focused on the tiny Central American coffee republic of El Salvador. This is where Ronald Reagan has decided to make his stand—to reassert America's presence by counting left-wing insurgency. As so often happens, however, it would seem that, for El Salvador, the chances for a peaceful settlement of the conflict are slim while the future holds prospects of continuing bloodshed and tyranny. It is a familiar and recurring pattern whereby there is a polarization between left and right-wing extremists with little chance for the voice of moderation to be heard over the gunfire.

El Salvador is a small and rather insignificant nation. Its civil war has been given exaggerated prominence by claims and counter claims of outside involvement in the conflict. The Reagan administration has justified sending military aid and advisors to the Salvadoran government on the grounds that the Soviets and the Cubans have supplied arms to left-wing guerrilla groups. It can be seen, then, that Reagan has chosen El Salvador as a symbolic gesture of his government's determination to put a stop to perceived Communist-bloc expansionism. References are constantly made to the domino theory - a scenario whereby as one Central American government falls others will follow. As a result the U.S. finds itself supporting a rather unstable and unpopular government.

At the same time, the internal political situation in El Salvador is becoming increasingly complicated.

The present ruling junta, headed by Jose Napoleon Duarte, is dominated by the army and the National Guard. Moderate members of the government have resigned as the military repression continues. With the junta seemingly on its last legs, both left and right-wing extremists hope to fill the void. Right-wing paramilitary groups have been conducting campaigns of terrorism while left-wing insurgents have gained footholds in some of the outlying regions of El Salvador.

Unfortunately, there is little chance of a negotiated settlement of the Salvadoran crisis. There exists an intransigent attitude on the part of all parties concerned. Longstanding animosities develop as the death toll climbs. And the situation becomes even more polarized as the superpowers use El Salvador as a playground for power politics. In this light, it would seem that the Reagan administration will be forced to either support a rapid liquidation of resistance in El Salvador or a long, drawn out war of attrition.

For the United States government, the question to be asked concerning the Salvadoran conflict is a simple one—"Who's on our side?". For the American public, however, the issue is not as clear cut. Of course there are those on the new right (those who put Reagan into office) who fully support the government's policy in El Salvador.

But there are also those who question the propriety and utility of intervention in the dispute. Many see the rebellion in El Salvador as being in the making for decades as a result of a history of repression and the total failure of land reform

programs.

Others in the U.S. oppose Reagan's involvement in El Salvador as they fear a relication of American escalation as had happened in Vietnam. This "Vietnam syndrome" is a genuine and pervasive fear in a nation which is still reeling from the effects of that senseless slaughter. Although it may be unfair to draw parallels between the Vietnam war and the present situation in El Salvador, it should be remembered that the American commitment to Vietnam in the early years of that conflict was also very modest - some arms and a few military advisors.

In the power play that now plagues El Salvador there are no heroes or villains. When speaking of political extremism, left-right distinctions mean little as both sides are engaged in violent campaigns for power. The rightists are spurred on by their hatred of communists. Many of the leftists are of the Marxist faith - that religion of the twentieth century which is an opiate for both intellectuals and for those whose intellect extends only to being able to operate an automatic weapon.

As the struggle goes on, Salvadorans continue to suffer the effects of the game of politics in its crudest form. Violence is fueled from abroad and the end of the bloodbath is not in sight. The people of El Salvador are faced with a tragic dilemma. On the one hand the present situation is untenable. On the other hand, it is very likely that today's "liberators" (whether of the left or the right) will be tomorrow's tyrants.

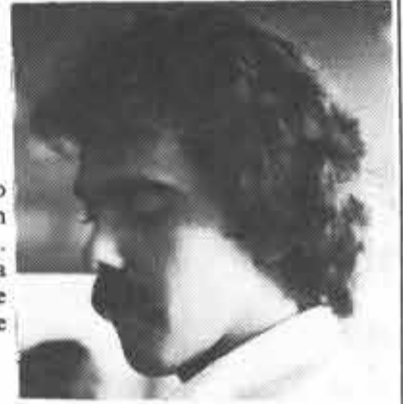
Question of the Week

How do you feel this time of year?

by Meri-Ellen McGoey
Pics by Rodger Tschanz

Damon Bennett
4th year Honours Business

"I just came back from co-op so we're not subject to the depression experienced by regular students. Going to school in the summer is a distinct advantage also since the weather is nicer and there are more parties".

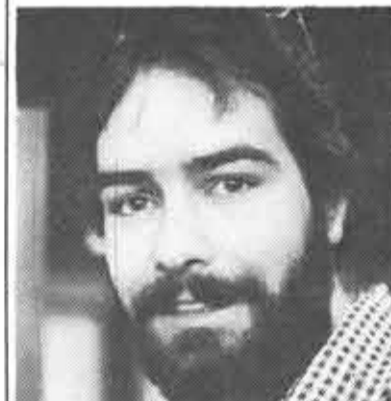


Cyndy Peters
1st year Sociology

"I am getting a little fed up with school right now. It seems as though all of the essays are due at once. The time has gone fast this semester though".

Cathy Hilborn
1st year General Arts

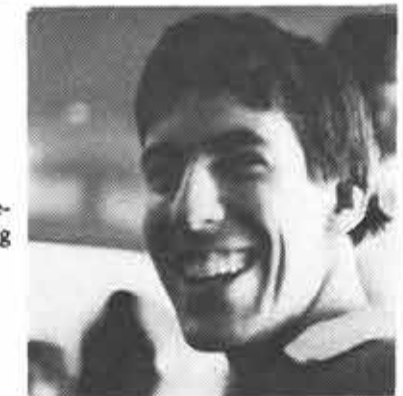
"I am eagerly awaiting next week when all the essays are finished. I am going to take a break, then fire off into exams".



Greg Hayman
last year, General Arts
"I'm just waiting for the end of exams".

Mike Angus
2nd year Honours Drinking

"hung over from too many pre-summer parties! I'm looking forward to being Florida-bound".



Patty Klein
1st year General Arts

"Since I'm only in first year I had a really good time this year but I'm glad it's almost over".

and me...

great! It's been a good year so far, but I am really looking forward to a fun-filled summer!

Comment

DAVE VAN DYKE IN RETROSPECT

by Karin Neukamm

Dave Van Dyke, author of the controversial articles "Women in Business" and "Birth Control Responsibilities" printed in past issues of the Cord, is truly an enigma. In order to preserve this enigma for posterity while determining what makes him tick, I decided to interview Mr. Van Dyke before his graduation and departure from K-W.

Presently a fourth year student here at Laurier, Mr. Van Dyke only began writing for the Cord this fall, for reasons he says "are varied". In the past, Van Dyke felt dissatisfaction with the way certain things are at Laurier: thus his articles on the typical dress of students ("Let's Get Dressed" Nov. 6), student apathy ("A Certain Lack of Solidarity" Mar.5) and non-involvement of parents in our education ("Mom and Dad Come to School" Nov.13). However, Mr. Van Dyke's opinionated columns did not end there. His November 27 article "Women in Business" followed in January by his comments on birth control responsibilities served to do more than merely alleviate his personal dissatisfaction with "the way things are." These articles caused uproar among the females of Laurier resulting in a flood of letters arriving at the Cord and at Mr. Van Dyke's home.

As far as Mr. Van Dyke can determine, women are not as aggressive nor as competitive as their male counterparts in the business world, although they

should be. He defined aggressiveness as "going after top jobs by working hard and not settling for one job with no advancement opportunities." Continuing, Van Dyke repeated that this situation is not desirable, rather "a pathetic statement of present fact." "As the number of women in the business increases, their actions and attitudes will have to change if they hope to keep up with their male co-ordinates."

In a way it is not surprising that Dave Van Dyke is not a very popular figure with Laurier's female population. When asked why he apologized early in his article for insulting anyone with his generalizations about women, Van Dyke replied, "Women get upset." It is this attitude that has alienated Van Dyke from the female population. However, he does not

believe that he is disliked as a result of his articles. Rather, "only those girls who really know me, hate me. Those who only know what I wrote, only hate my written opinion." Further, "the girls who know me hate me because I don't treat them as women, I treat them as people."

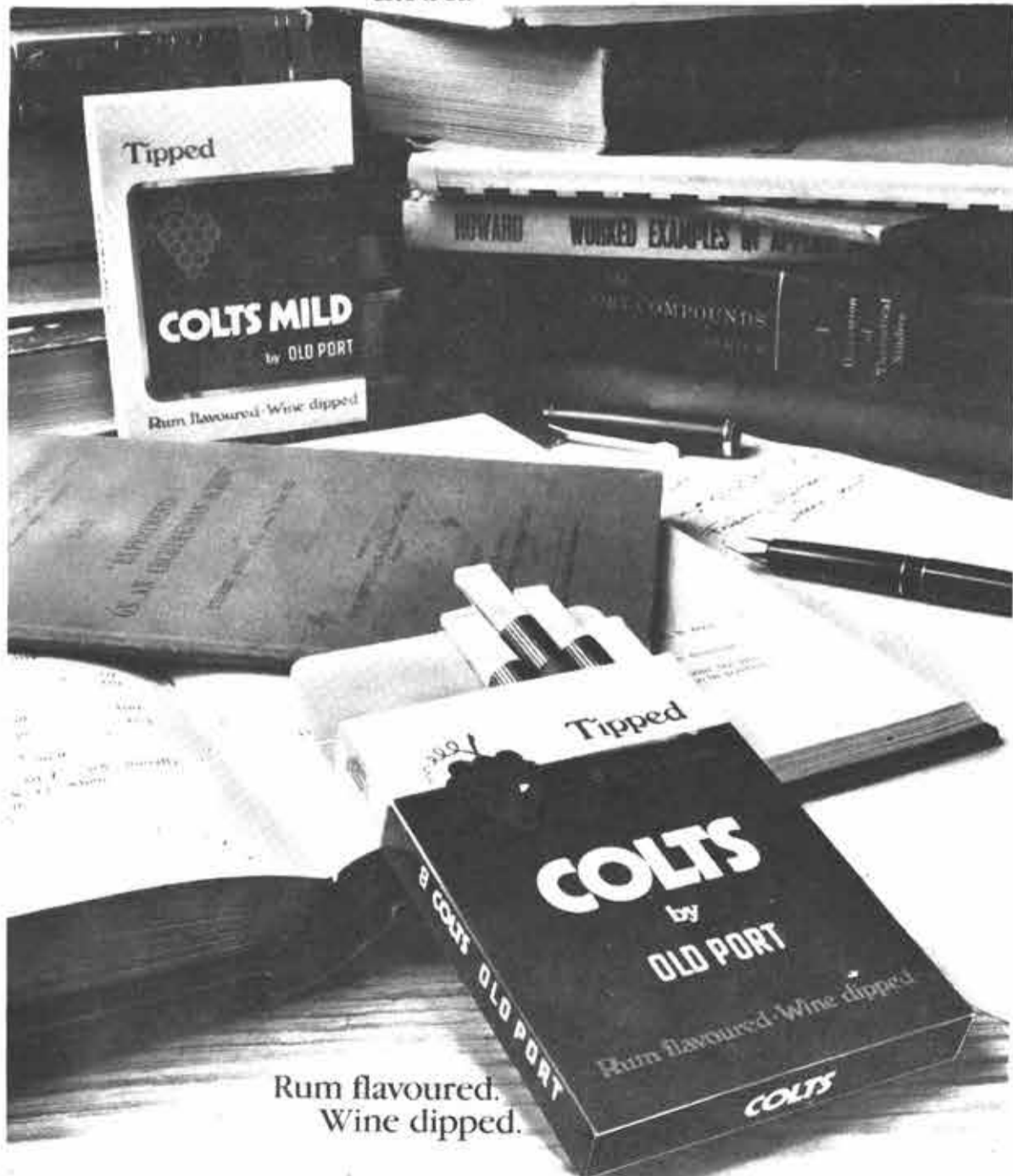
This attitude is too hard to believe of the man who claims that birth control is 100% a woman's responsibility. He says that women ultimately have control over the intimate encounters that could lead to pregnancy, thus they are the ones with the most to lose (or gain?) depending on how the situation is handled. However, in both of his questionable articles, Mr. Van Dyke's wording, tact, comparisons are far from diplomatic.

But if he had it all to do over again, Dave admits he would make only a few changes. He would become more involved at Laurier starting in first year but as far as his opinions go, nothing would change.

So whether he is right or wrong, Dave Van Dyke, champion of the opinionated, non-conformists, is and remains a mystery....for the time being at least.



This is one of the more crowded bulletin boards around, of the "student" variety. The Admin has graciously seen fit recently to put up much appreciated BIG new bulletin boards near where the Concourse lockers used to be.



Rum flavoured. Wine dipped.

Crack a pack of Colts along with the books.

Analysis

Posters: Us and Them

by Carl Friesen

A few weeks ago (months? is it months already? Do you realize this is the last serious Cord of the year?) we ran an article about some people in Vancouver who were trying to stop other people from putting up posters. The protagonists in the story were the Poster People, who felt they should be allowed to beautify Vancouver's ugly green lightposts with cheap yellow posters. The mayor of Vancouver disagreed, and said he would make the police

This is a POSTER It has a RIGHT to be here

bust anybody who dared deface a public object. The Poster People went the civil disobedience route, and soon the city sprouted with countless posters like the one on the left (note it is the Left; this is a Commie plot) affixed everywhere. City Hall eventually capitulated after being made to look totally ridiculous; the People had triumphed.

Another article we printed dealt with posters here at good ole WLU. To cut down on fire hazards posters were to be restricted to the appointed places, meaning selected bulletin boards. I talked with the fire marshall about this, and he drew graphic pictures (with words, anyway; he may have been doodling a fire on the notepad in front of him but I don't know for sure because this was over the phone) of a fire sweeping right around a room if flammable materials weren't isolated on bulletin boards.

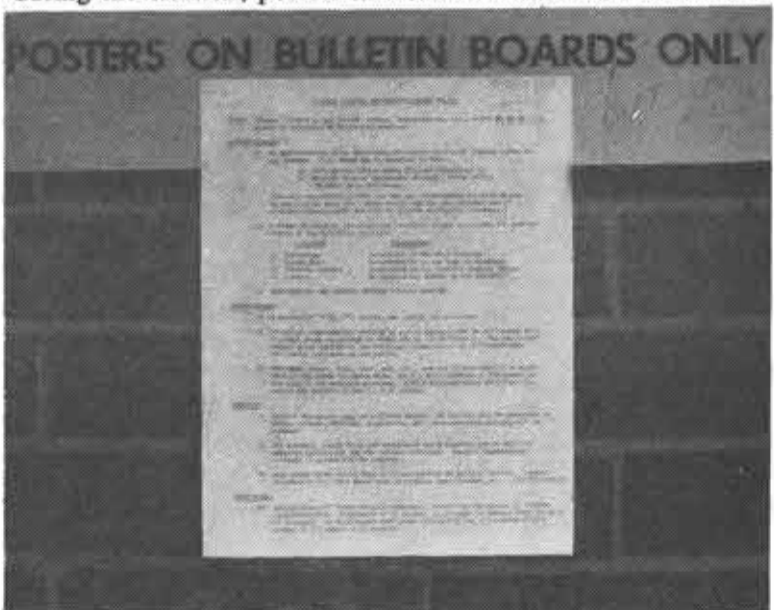
Posters were especially not to be near stairwells, because that would be like a chimney drawing the flames upwards. That is why the escalators in the CTB have those nice little red and white numbers telling us not to put anything on the walls there.

These rulings were handed down from On High just in time for the WLUSU elections, with their traditions of massive paperhanging jobs all over the place in the Concourse, Dining Hall, and Torque Room especially. The new poster policies gave rise to visions of candidates fighting each other over space on the decidedly inadequate available boards. One candidate told me his strategy involved having his supporters posted (pardon the pun) at prime pieces of wall, ready to slap up his visage and exhortations the instant campaigning started.

That scenario was thankfully averted when those in charge decided to set aside the Poster Policy during special occasions like WLUSU elections and Oktoberfest.

So as usual, the school was festooned with gaudy and flammable paper posters, just itching to set the place on fire. Nobody apparently asked the fire marshall what he thought about his regulations not being followed.

But it was made sure that everyone knew about the Policy. Even during the election, posters like the one below started to make



their appearance on unsanctified bits of wall. These posters would burn. Are they only temporary? Are future generations of students supposed to know about the Policy by instinct whereas we have to be told? And these flammable bits are not the only Administration announcements where they aren't supposed to be; other notices from those In Charge appear with impunity from time to time. I guess the Administration decides what is important and what isn't (student announcements aren't; remember the school is run for the convenience of the Administration).

But imagine my surprise when I entered the Biz Building recently to see a humongous brown paper thing gracing the biggest chimney-waiting-to-happen in the school--the atrium! And other posters were all over the place, also mostly to do with the Tamiie election. When does the Administration plan to start enforcing the Poster Policy? An election for a club, even if it is a Business club (and also fairly large) does not rate in my mind as a "special occasion" like Homecoming.

As can be seen, the situation is a little ridiculous. A type of Apartheid is followed, in which there are "student" bulletin boards and "Administration" ones. The student boards are jungle-like things with posters piled on posters on posters. The Administration boards are uncluttered. Are Administration announcements necessarily more important than somebody trying to sublet an apartment?

You might shrug and say That's Life. But it's life as it is and need not necessarily be as it should be.

ENTERTAINMENT



The band Toronto, who recently cancelled out of the Turret, showed up in K-W opening for Ted Nugent at the Auditorium. They were the best band of the evening.

Ted Nugent Disappointing

Ted Nugent, the wildman of rock'n'roll put on a dismal show at the Kitchener Auditorium last Saturday night. The basic reason, I would conjecture was the presence of his new backup band, four new guitarists from his hometown city of Detroit. Five guitars cannot be synchronized to produce even a palatable sound let alone one that resembles the one heard on record.

Iggy Pop and the proto-punk rock movement out of Detroit in the early seventies may have sounded something like Nugent that night, but I sort of doubt it. Nugent's material, on record at least, does not consist of three chords and rapidfire guitar licks. His embellished, arhythmic bottleneck guitar solos fit well upon the tight, hook-laden riff base structures, eg. "Cat Scratch Fever".

This sound was not duplicated at the concert, although Nugent did hold up his part, if unfortunately, to little effect. His stage act (antics) also left much to be desired. Apparently at one point he swung across the stage on a rope, but this reviewer missed that exciting highlight, dare say it, the highlight of the show. Of course the stage antics he is renowned for, climbing up and down on ten foot speaker banks and the like were not going to be part of the concert's itinerary because of the insignificance of this particular

show and no slight possibility of incurring broken limbs in the enacting of such lunacies.

Nugent's facial expressions and manner of throwing his mane of hair around were of some amusement but only to those packed in at the front. The semi-orgasmic position he adopts when he goes into his solos, a standard heavy metal cliché, was tedious at best. Toronto, the opening act, put on an acceptable performance but their 'act' is bereft of any originality and genuine excitement. They are a tight and talented band but their music can only have limited appeal.

The best part of the concert was seeing the people who came out to see him. Clad in jeans and checkered cloth jackets, cigarettes dangling from their mouths, the males came with girlfriends whose curled hairdos and rouged faces are seldom seen in a university environment. And, these were the more reputable sorts that were there.

Despite this, it was an extremely behaved crowd. I imagine they all had fun and thought it was a good concert and this, even without altering their states of mind to a great extent. And if these people enjoyed themselves, whether or not they should have enjoyed themselves being another matter, and purged all the monotonous crap of their daily lives, then the concert was a success.

A Festival of Canadian Film "Canadian Images"

by Fred McAuley

It was an enjoyable time experienced by all who attended the fourth annual "Canadian Images" Film Festival that ran from March 12th to March 15th in Peterborough. Some of the finest Canadian movies produced in 1980, including many Genie nominees, were presented at this gala event. Unfortunately, this observer of the festival was only there for one day and would have liked to stay much longer. However, I did get a general impression of how far Canadian Film has come over the years and possibly where it is going.

I did manage to see two feature films at the festival and the film that impressed me the most was a Quebec-France musical co-production called "Fantastica". It is about the young female star of a travelling musical group and the struggles she has with herself and her boyfriend, the group's music composer. Canadian musician Lewis Furey plays the role of the boyfriend and was nominated for a best actor Genie award. The film is quite entertaining although sloppy in spots and the

musical score fits the mood of the picture quite nicely.

A wide variety of films were screened, including documentaries, animated shorts, educational and experimental films and feature length films. Many were produced in Quebec while others originated from all parts of the country. Naturally, the National Film Board presented their share of films, the majority consisting of animation and documentaries. Most of Canada's feature length films are rarely seen by Canadians and few Canadian actors, directors, cinematographers or technicians receive public recognition for their accomplishments. The Canadian Images Festival served the purpose of exposing this talent to all those interested in the Canadian cinema.

The highlight of my stay at the festival, was the presentation of a seminar on portrait documentaries. Those participating included CBC filmmaker Harry Rasky and Canadian novelists Margaret Lawrence and W.O. Mitchell. Rasky is a specialist in making portrait documentaries while Lawrence and Mitchell

have both had films made about them. Their comments on this subject were very interesting as they focussed on the difficulties involved in directing the person who is being portrayed.

Uneven scripts usually are characteristic of Canadian movies and this film is no exception. I feel that this unevenness frequently results from Canadian filmmakers trying too hard to make a high quality film. Canadians excel in the animated and documentary film but lack the smoothness that is needed in feature films. If this festival is any indication I am sure that Canada is well on its way to becoming a major movie producer.

Generally speaking, the Canadian Images Film Festival was a great success as nearly 3,000 visitors turned out to view the films. One main reason for this is the incredible value of the festival with the price of admission being a mere \$4.00.

Judging from this, the festival should attract even more film buffs next year and no avid follower of Canadian film should miss this great cultural event.

Here Come the Brides

by Andy Risdon

Tonight in the Turret, a Band called the BLUSHING BRIDES will be performing. A Canadian band from Kingston, the Brides consider themselves to be the North American version of the Rolling Stones. The Blushing Brides blend the music of the Rolling Stones with that of their original material, combining a mixture of blues, rock and 'funky punk'. The Brides have gigs at Toronto's El Macombo, Boston's Mr. C's Rock Palace and a 1,600 seat bar in Ottawa.

Due to the fact that Rolling Stones tours have become very infrequent, there has been a market for reproduced material by several imitators. The Blushing Brides are among the

premier acts in this category. When asked if he objected to the imitators re-hashing his music, Mick Jagger replied, "no it's not offensive to me; it's just mad", admitting that he'd never seen any of the groups because "That's not really what I'd do with an evening."

It has been reported that lead singer Maurice Raymond has a style similar to that of Jagger. Keith Richard's role is Paul Martin, the founder and lead guitarist who apparently adds a "spikey-hard" sidekick to the nature of the band.

Thw WLU student price is only \$2.50 and if you are a Rolling Stones fan, I recommend you catch this performance.

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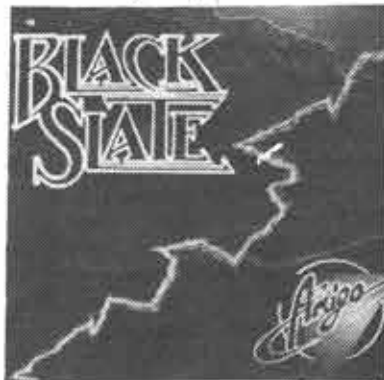
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NEW REVOLUTIONS

Black Slate
by Greg Brown



BLACK SLATE. While their music is definitely nothing other than reggae, the something extra the group provides will help them in the future.

Canadian fans of BLACK SLATE no longer have to search for hard-to-find import copies of the group's debut album "Amigo". BLACK SLATE is a unique combination of the reggae musicians; unlike most groups which consists exclusively of West Indians, the members of this group include 3 Jamaicans, an Anguillon, two Englishmen of Jamaican origin.

The cultural diversity of the six members provides music different from the usual reggae; Keith Drummond (lead vocals); Chris Hanson (lead guitar); Anthony Brightly (keyboards); Cledwyn Rogers (rhythm guitar); Elroy Bailey (bass guitar); and Desmond Manoney (drums) together create music which goes far beyond traditional reggae, while remaining true to its roots.

Undoubtedly, one of the greatest factors in the band's success is the cross of musical styles which gives BLACK SLATE's reggae sound a unique feel. As drummer Desmond Mahoney explains, "Reggae was always in our minds, but we were into other things too. A couple of the guys were into soul, some were playing jazz, others dabbled with calypso." "Amigo" is proof that their attempt to utilize more than standard reggae is a success for

Nash the Slash

by Greg Brown



It's not "The Invisible Man" returned to haunt us, it's NASH THE SLASH, an incredible one man band who produces such an immense sound and totally bizarre environment that it's hard to believe the music comes from just one man. Nash has single-handedly established an incredible base in his hometown of Toronto via the

Second Rate Horror Story

by Jerry Zeidenberg

After seeing *Alien*, one might consider giving up seafood. Or monster movies. Or both. *Alien* a horror flick in a science-fiction setting, was screened at IEL last Tuesday. The film concerns a slimy, stomach-turning, eel-like creature that terrorizes the crew of a spaceship; it is, however, not overly terrifying — while some shuddered, and others dashed out for a fix of Alka-Seltzer, most in the audience that night simply laughed.

The crew of the spaceship *Nostromo* (I'll explicate a rather plodding plot—quickly), answers the distress call of a crashed-out

release of one single ("Deadman's Curve"), 1 LP ("Beside Companion") and one LP ("Dreams and Nightmares"), all on his own Cut-Throat label. Sales of the EP and LP (released only in Canada) now exceed 7,000 units.

Nash began playing professionally back in 1966 when he formed the band BREATHLESS, with whom he worked for five years. He subsequently joined FM and was with the band when they recorded their album "Black Noise" which went gold via the now defunct GRT label. In 1977, he went solo and formed CUT-THROAT.

He not only records himself, he is his own manager. Stephen Pollard creates his stage show visuals, and Tony Dummit occasionally contributes to his lyrics but basically Nash does everything himself. Last year, Nash was special guest of Gary Numan on his massive tour of the UK. An exclusive, lone-term contract with Virgin/Dindisc (Martha and the Muffins) resulted from his spectacular performance at the giant Hamersmith Odeon.

On completion of the tour, and with the contract signed, Nash began work on his debut Dindisc album "Children of the Night", which was produced by Steve Hillage. "Dead Man's Curve", a remake of the Jan and Dean classic, is the first single; the "B" side is "Metropolis", one of Nash's own compositions. Other selections on the album include new versions of the Stones' "19th Nervous Breakdown" and Deep Purple's "Smoke on the Water" (re-titled "Dope on The Water").

All other tracks were written or co-written by Nash and Toby Dammit. A full North American tour is scheduled tentatively for the latter part of April through May to coincide with the US release of "Children of the Night". Plans provide for the inclusion of several Canadian dates.

Cash Cows

by Laura May

To look at the album cover of *Cash Cows*, one would expect a children's album describing different parts of the cow's body which could be used to make money. But the music itself can explain how money is made.

The Jersey cow on the cover of the album from Virgin Records and Polygram Canada couldn't be more contented and the expression on her face is sure to be reflected by the record-buying-public when they discover that *Cash Cows* is a full-length album with thirteen songs from thirteen Virgin and Dindisc artists—all for the price of a 45. This phenomenal bargain provides both brand new artists and established stars a chance to please everyone with a variety of musical talents.

This album provides a punchy and aggressive sound of XTC from "Making Plans for Nigel" fame and goes to another extreme with the hard rock sound of *Gillan* whose musical style sounds faintly similar to that of *Styx*. The leader of the group *Fingerprinz* Jimmie O'Neill, says that his music is rock'n'roll but it is also experimental and has been

lumped into 'new wave' genre and has even been called pop, but whatever it is, it certainly is exciting.

Canadian talent shines through on this LP. Toronto's own *Martha and the Muffins* from 'Echo Beach' fame, make an appearance with 'Suburban Dream' from their second album 'Trance and Dance'. The musical beat of *Suburban Dream* is very similar to the song *Echo Beach* but stereotypes Canadian living: if Hockey Night in Canada gets boring we all race around town in dad's new car. A Quebecoise, Valerie LaGrange comes from her acting career to perform the only French song of this album 'Le Jeu' (the game). Another group *Nash the Slash* who have opened for big names such as Gary Numan play 'Swing Shift' which is emphatically in the rock genre.

'A Song From Under the Floor Boards' by *Magazine* emanates a stunning strength of musical ability which has journalists calling them one of the best bands around. Captain Beefheart of *HOT HEAD* has been hailed by pundits as one of the greatest musicians, not just of the seventies but of the century because of the unique and individualistic visions he creates with a faint tint of Oriental sound. The uptempo number from *Japan* and the vibrant sounds can only explain the large following this group has in Japan and which is growing in Canada.

The energy and determination from the penultimate track from the group *Orchestral Manouvers in the Dark* leaves little to question why this group has achieved something great and rare for proponents of electronic music. The *Human League* presents an open minded approach to electronics on synthesizers. The *Human League* presents an open minded approach to electronics on synthesizers. The *Flying Lizards* present a more musical aspect of this album but the sensuous symphony of electronic music from *Tangerine Dream* completes this unique collection of musical wizards.

George Thorogood

George Thorogood and the Destroyers have maintained a non-descript upbeat melody of 'I'm Wanted' and 'Restless'. The music is great for dancing as rock'n'roll persists with the sax playing sounds from the fifties and the guitar wailing as in the sixties but the lyrics have little to be desired. The simple repetitive lyrics can be picked up instantly but deep philosophical phrases are missing though the basic message of freedom and of a simple life was definitely suggested.

Although the beautiful and meaningful lyrics of 'Can You Hear Me Calling' and 'Vancouver Nights' by *Roy Hill* express the loneliness of a break-up, the overbearing loudness of the guitar and piano drown his potentially great ballad. The music is powerful if you want to ignore the singing but then the music is just a basic line of notes. Roy's voice may be considered great for hard rock, loud sound, but here his voice overwhelms these slow ballads.

space-vehicle on a nearby planet. The distress signal, however, turns out to be a ploy—when the crew of the *Nostromo* goes out to investigate, one member is attacked by a mushy, octopus-like creature which attaches itself to his face, and plants its seed into his body. (This unlucky character is played by John Hurt, who gained some fame for his role as Caligula in *I, Claudius* and *Elephant Man* and very little for the one in *Alien*).

Later, the octopus falls off Mr. Hurt's face and everyone thinks all is well. But, alas, while he eats supper, the creature bursts out of his chest in an avalanche of

blood. The rest of the film deals with the gradual elimination of the remaining spacemen, all of whom—with the exception of one—enter the jaws of the ell-monster (which has grown to an enormous size in one or two days).

The second-rate story line is matched by equally shoddy sets. Most of the action takes place in the good ship *Nostromo*; frankly speaking, *2001: A Space Odyssey*, which antedates *Alien* by more than 10 years used a more believable spacecraft, and created a much more convincing sense of the future. An compared to, say, *Star Wars*...well, suddenly there is no more sense making comparisons.

Talking Heads Beheaded

by Ian Head
Mojique sees his village from a nearby hill
Mojique thinks of the days before the Americans came
He sees the foreigners in growing numbers
He sees the foreigners in fancy houses
He thinks of days that he can still remember...now

Shortly after the third Talking Heads album, *Fear of Music* was completed in a New York studio in August 1979, Brian Eno, who produced the L.P., invited TH leader David Byrne (guitar-vocals) to join him in L.A. to work on his latest project entitled, *My Life in the Bush of Ghosts*. The idea or inspiration for *Bush of Ghosts* had originated from *Fear of Music's* uncharacteristic track, "I Zimbra", a musical improvisation which brought into focus for Byrne and Eno the intriguing possibilities for experimentation that African music provided.

Thus, the *Bush of Ghosts* project (which Eno added to a long list of achievements with the likes of Roxy Music, Genesis, David Bowie and Devo) became loosely based on the concept of exploring the untried frontier of what Eno described as "the African-psychedelic collision"; a concept which in many respects paralleled its namesake, a book written by Nigerian novelist Amos Tutuola which tells the tale of a young man who ventures out beyond the security of his native village.

The Byrne-Eno project was finished just in time for the beginning of rehearsals for TH's fourth release, *Remain in Light*, and although Eno expressed no interest

in producing the group again he eventually (at the group's request) agreed to join them as a musician and help work on the basic tracks. After just three weeks of rehearsal, it became apparent that *Remain in Light's* material (almost all of which was written by Byrne/Eno) represented a radical departure from the band's traditional song format, a circumstance which irritated the other members of the band (Tina Weymouth-bass, Chris Frantz-percussion, Jerry Harrison-keyboards).

The new format, which was more complex than any of Talking Head's previous endeavours, also required the addition of five new members; thus forming an expanded aggregation which seemed to dissipate the identity of the original quartet structure.

Accusations soon arose which implied that Byrne and Eno—fresh from the *Bush of Ghosts* sessions, had virtually taken over Talking Heads for their own experimental purposes (an extension of the *Bush of Ghosts* concept) on *Remain in Light*. And while rumours suggested that the tensions were of such magnitude that the band might never record again, no official comment came from the other three band members until Tina Weymouth unburdened herself in the January issue of *The Face*.

They're (Byrne and Eno) like two fourteen year old boys making an impression on each other. By the time they finished working together for three months, they were dressing like one another...I can see them when they're eighty years old and all alone. There'll be David Bowie, David Byrne and Brian Eno, and they'll just talk to each other".

Where the Heads will go from this

point is largely open to speculation. The group seems to be in somewhat of a dilemma, since although the "Remain in Light" format severely limited the role of Weymouth, Frantz and Harrison, they could not deny that the Byrne/Eno guidance has led to a release which was destined to become their most successful (commercially) and most penetrating (musically) to date.

And was this guidance really anything new? Byrne had always been the driving force in the quartet, a force of which Eno had been an integral part of since joining the group as producer in 1978; suggesting that the present state of affairs was merely a natural evolution of the Talking Heads entity. Or had Byrne perhaps gone too far with his infatuation with Eno (and vice versa) and as a result, essentially alienated himself from the rest of the band?

The final word comes from David Byrne in a *Rolling Stone* interview (March 5th, 81) in which he stated, "There is some dissention, on and off, but there is with every group. We'll probably start working again in the not-too-distant future, and we'll see what happens then".

Mojique holds the package in his quivering hands
Mojique sends the package to the American man
Softly, he glides along the streets and alleys
Up comes the wind that makes them run for cover
He feels the time is surely now or never...more

The wind in my heart
(Come to) Drive them away
Drive them away.
 -Listening Wind, from *Remain in Light* (Byrne/Eno: 1980)

American Pop, Bizarre Plot

Rating: Minus Two

by John Watts
 Psst. Wanna see a really bad movie? Sure you do. *American Pop* is everything you've ever wanted that's bad in an animated film. Ralph Bakshi, the animation demi-god who gave the world the less than memorable *Lord of the Rings* and the drive-in "classic"(s) *Fritz the Cat*, manages the impossible: ruining some of the great music America has produced. All this in an effort to produce an "art" film which grasps the entire range of 20th Century America. The result is pretentious in a way which manages to insult practically all who care about history, America, music, and animation.

The historical aspect of this film is, in a word, bizarre. The plot is intertwined with 20th Century

history, including Czarist Russia (I know! But don't ask me why!), pre World War I New York, World War I, the Twenties, the Thirties/Forties combined, and the Fifties/Sixties/Seventies combined. Not a bad idea, tracing the course of American Pop music, but too much of the great Americana like Cole Porter, the Gershwins, Benny Goodman etc. is badly timed with the appallingly poor animation. Not being a student of the art, this hack, and even the numerous heads and boppers in attendance, decided early on that the Disney studio and Merry Melodies produced animated works of far superior quality and intrinsic value.

Plot wise, there was no plot. Actually, it traces the rise, and fall, of an American music family.

Dragging in elements of organized crime, the Wars, social decay, discontented American youth, Kansas corn(I know, I know!), music moguls etc. etc. ad nauseum, the only redeeming factor was snippets of real music which, like in *American Graffiti*, provided the necessary historical reference and mood music. Don't believe the ads, though. There's only one Hendrix song (Purple Haze), one Doors song (half of "People Are Strange") and a character which is a Joplin rip-off. The soundtrack, if and when released, is the only element of value in the film whose "only discouraging word" is unprintable.

American Pop previewed with *The Dogs of War*, on Sunday, March 15, should be in the local theatres within the next week. Go see *Dogs of War* before you see this cinematic horror.

Spanish Dance at Centre in the Square

Manuel de Falla's full-length ballet, *El Amor Brujo*, will be performed by the Paula Moreno Spanish Dance Company on Friday and Saturday March 20 and 21 at 8 pm. in Kitchener's The Centre in the Square.

This will be the first time in Canada the ballet has been performed with an orchestra and singer. The Kitchener-Waterloo Symphony Orchestra, Raffi Armenian, conductor, and singer Pieterella Scholtes will provide the musical accompaniment for the performance.

Choreographed by Paula Moreno, who will also dance the lead role of 'Candelas', *El Amor Brujo* (translated as Love Bewitched or Love the Magician) tells the story of a woman who is haunted by the ghost of her deceased gypsy lover. His jealous Spetre torments her and she is unable to return the lover of her new suitor. But a friend comes to her aid by performing a dance that distracts the attention of the Spetre to break his spell over the woman. Created by Manuel de Falla for

the famous Spanish dancer Pastori Imperio, the ballet was first performed in Madrid in 1918.

Formed in 1971 under the direction of Paula Moreno, the Spanish Dance Company is the foremost Spanish dance ensemble in Canada today. Paula Moreno, who remains artistic director of the company has danced extensively in Europe, Canada, and the US on stage, in films and on T.V. She has studied every aspect of Spanish dance and in 1969 was awarded the Bronze Plaque of Merit by the Spanish government in honour of her work in this field.

In addition to the ballet, the Orchestra will also perform Rossini's 'Barber of Seville Overture', Rimsky-Korsakov's 'Caprice Espanol', Chabrier's 'Espana' and Albeniz' 'Cantos d'Espana' at the two concerts.

For ticket information, contact the box office, 578-1570.

The National Arts Centre Orchestra, hailed since its inception in 1969 as "a national treasure" will

perform for the first time in Kitchener's The Centre in the Square, for one performance only, on Wednesday, March 18 at 8:00 p.m.

For their Kitchener appearance, the Orchestra will perform Ernest Bloch's Concerto Grosso No. 1. for Piano/forte and Strings; J.S. Bach's Concerto in C Minor for Violin, Oboe, Strings and Continuo; and Mozart's "Jupiter" Symphony No. 41 in C Major, K. 551.

Tickets for the Kitchener performance cost \$6, \$8, and \$10 from The Centre in the Square box office, 578-1570. The toll free number for the 519 area code is 1-800-265-8977.

OOPS!

The K-W Chamber Music Society presents the upcoming concert with the Austin Quartet. (Not the K-W Symphony Orchestra as stated on page 9 of last week's issue) Sorry for any inconvenience this may have caused.

AT THE TURRET

Thursday, March 19

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Mrs. Filsinger

POETICS

CLASSIFIED UNCLASSIFIED CLASSIFIED
 Next week is the joke issue: In honour of this great event in the lives of students, the Cord Weekly is offering space in the classified/unclassified section FREE. That's right, a maximum of 15 words, printed 3,000 times in the Cord, no charge. All classified/unclassifieds must be in to the Cord office by Monday at 7 pm.

Mr. John's trip to Barrie was a success thanks to the Scout auto repair manual. A thesis proposal missed is a thesis proposal missed—Mr. John's quote of the week.

Graduates, Co-ops, Working in Kitchener? Decent, carpeted, 2 bedroom townhouse for rent. Call 742-1948. Washer and dryer included.

Beware, the notorious sock stealer is on the loose and his notorious friend doesn't intervene to get them back.

Definition of twins: womb-mates

To the 4th year 'elites'—thanks for Ottawa, Bruce, Teenage Head, Sonny's picnics, G.G.'s levee, 'scour'ing expeditions, Armadillos, the Lanc, etc, etc. Good Luck next year, and you'll have to come back and share my mickey-and-a-half.

Love,
Snake

Oh-Pu-Pu-Pu-Pu!

To Sir Christopher of the Round Tables:
Hope the walk home wasn't too cold. That is, cold enough to freeze your rye (Just Jousting).
The Hawaiian Punches

Found: Bank Book, corner of Albert and University. Number 55756. Contact Joe in WLUSU.

Untitled

Yogi Bear and Q.T. Hush
 Hands to wash and teeth to brush
 Then bedtime stories full of fun
 Oh, to be a kid again.

Trikes and bikes and pick-up trucks
 Dolls and falls and Will you grow up?
 Dares and stairs I can't climb up
 Oh, to be a kid again.

Kites and fights and running home
 Laughing, crying, throwing stones
 Not allowed to cross the road
 Oh, to be a kid again.

Swearing, hitting, feeling sad
 Leaving dinner, parents mad
 Brother beating, telling Dad
 Oh to be a ... dog ... or a cat ...
 or a chicken ...

Alison Taylor

Glued to Mind

I wish I could see in your eyes
 Whether you are now or never
 Whether you will change for better
 Y'know your face is glued to mine
 I know you have the time.

'cause you're my valentine
 You're my valentine
 I love you in my heart
 I love you in my mind
 'cause you're my valentine

I wish you could understand why
 One time I'm in, the other time out
 One time I was never in doubt
 To you, all times benign
 We could cruise up the Rhine.

I wish I could understand why
 Sometimes you are weak, then stronger
 Sometimes you don't last no longer
 For me, please show a sign
 We could drink wine and dine.

I wish you could see in my eyes
 That my love for you is ceaseless
 That my petitions are useless
 Y'know I'm here for you to find
 Y'know you unglue my mind.

J. Bryce

the taste of salt

safer on the sea
 than in the harbour
 where we rot and are
 forgotten whether
 warm
 and comfortable
 cold
 and
 crying.

the savage air
 is all that tells
 me I'm alive
 and reminds me
 there are many
 harbours if I want
 them

the thrills of other
 ships of other sails
 of new freedom is
 too great to ignore
 to ever forget
 the taste of salt

I must force
 onwards
 sometimes
 with you at my side
 sometimes
 not.
 when you leave your
 harbour
 and stop pretending
 will you
 come out and play?
 the sea is waiting
 the sun is bright
 I am out here.

Martin Kuske

Handle It

I see better possibilities
 than where we're at now
 There's no good reception,
 Cables down the ground
 Lost in triviality--
 Tut-tut!
 Practice what you preach,
 The future's not long
 No! No!
 Because you're so untouched
 You must learn to handle it,
 So-so.
 Right around the corner,
 A closer tomorrow
 Down the ladder of keyholes,
 Open up the door,
 It'll make you feel better
 Clothes are immaterial,
 They may make you feel better
 I have hair, You have none--
 A peepshow!
 You're so untouched,
 You must learn to handle it,
 Oho!

Jeffrey Bryce

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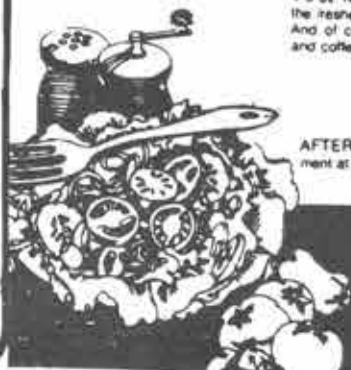
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Waterloo Motor Inn

to be...to be...to be.. to be...to be

CONCERTS

March 19
Music at noon will feature New Music Concert, Electronic Music, Irving Ilmer, violin. Concert will be held in the Theatre Auditorium at 12 noon. Admission is free and everyone welcome.

PRESERVATION HALL JAZZ BAND will perform legendary jazz music at the Centre in the Square at 8:00 pm, tickets for this performance are \$9.50, \$11.00 and \$12.50 with special discounts for groups of 25 or more.

Mar.20
Evening concert will feature the Laurier Singers, Victor Martens, conductor. Concert will be held in the Theatre Auditorium at 8:00 p.m. Admission: Adults \$4.00/Students \$2.00. Everyone welcome.

Mar. 24
Graduation recital by Angus John Franklin Sinclair, organ. Recital will be held in Guelph at the Dublin Street United Church. Admission free and everyone welcome.

Mar. 26
Graduation Recital by Irene Helen Neufeld, voice. Recital will be held in the Theatre Auditorium at 8:00 p.m. Admission free and everyone welcome.

Music at noon will feature the Chapel Choir, Barrie Cabena, director. Concert will be held in the Keffer Memorial Chapel at 12 noon. Admission free and everyone welcome.

Mar. 27
Graduation Composition by Sheila Forrester, performed by New Wind Ensemble, Owen Underhill, conductor. Concert will be held in the Theatre Auditorium at 8:00 p.m. Admission: Adults \$4.00/Students \$2.00. Everyone welcome.

A varied program is presented each week by students of the Faculty of Music at WLU. These will be held at 11:45 a.m. in the Theatre Auditorium. Admission free and everyone welcome

Apr. 3
Evening concert will feature WLU Wind Ensemble, Michael Purves-Smith, conductor. Concert will be held in the Theatre Auditorium at 8 p.m. Admission: Adults \$4/Students \$2. Everyone welcome.

Apr. 9
Music at noon will feature Alumni Recital Series Che Anne Loewen, piano. Concert will be held in the Theatre Auditorium at 12 noon. Admission is free and everyone welcome.

Apr. 10
The Wilfrid Laurier University Choir and the Wilfrid Laurier University Orchestra directed by Victor Martens will perform the Brahms Requiem at 8:00 pm in the Centre in the Square. Admission is \$6.00, \$5.00 and \$4.00. Tickets are available at the music office, MACDONALD HOUSE, 884-1970 ext. 432 or at the Centre in the Square.

FILMS

March 19
Wilfrid Laurier University will present two films on astronomy and associated subjects at 7:00 pm in the Arts Bldg. room 1E1. The series is sponsored by the WLU physics department with host Prof. Raymond Koenig, a WLU astronomer. Tonight's films, many produced by NASA, are Search for Anti-worlds, Knowledge or Certainty. Admission is free and everyone welcome.

Mar. 23

AGUIRRE, THE WRATH OF GOD and two short subjects, DEMON AND MARVELS and CHAIRMEN will be screened at the Humanities Theatre at U.W. Show starts at 8:00 pm sharp.

Mar. 24

The movie in 1E1 this Tuesday is O GOD BOOK II, at 7:00 p.m. and 10:00 p.m. Price of admission is \$2.00.

Mar. 31

The last big movie to be shown in 1E1 this year is THE ROSE starring Bette Middler, Showtime is 7:00 pm and 10:00 pm and admission is \$2.00.

LECTURES

March 30

There will be a seminar featuring a speaker from Nestle's advocating Nestle's involvement in infant formula distribution. Also on hand will be a member from an opposition group INFAC. Starting time is 7:30 p.m. in the Paul Martin Centre,

Small Clubs

March 25

The WLU campus PC club is holding informal discussion sessions during the lunch hour. If you're interested in politics and current events come out to room 2C7 anytime between 11:30 a.m. and 1:30 p.m.

The Political Science Association will have its election of officers: chairman, vice-chairman and secretary. Nominations must be in by March 20. Then, partytime at Wilf's afterwards . . . from 8:00 pm until 12:00 pm. Free admittance for members and guests.

March 27

The Laurier Christian Fellowship group is sponsoring a Coffeehouse in the Paul Martin Centre from 8:30-11:30 pm.

PERFORMING ARTS

Mar. 21

THE GRAND OLE OPRY will present two shows at the Kitchener auditorium, one at 2:00 pm and the other at 8:00 pm.

March 22

The UW dance dept. presents its annual choreographic workshop. An evening of dance performed and conceived by the Faculty and students of the UW Dance Dept. The event will take place in the Humanities Theatre at 8:00 pm and

admission is \$2.50 and \$1.50 for students.

Mar. 28.

The SHEVCHENKO ENSEMBLE and the Toronto Mandolin orchestra will give a performance at 8:00 p.m. in the Humanities Theatre at UW. Tickets are \$8.00 and \$6.50 for students.

March 24-25

The National Ballet of Canada will perform the Sleeping Beauty at 8:00 pm at the Centre in the Square. Tickets are \$9.00, \$10.50 and \$12.50.



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Graduate Management Admission Test	March 21, 1981 July 15, 1981	Jan. 28, 1981 May 21, 1981
Graduate Record Examination	April 25, 1981	March 16, 1981
Law School Admission Test	June 13, 1981 June 20, 1981	May 4, 1981 May 21, 1981
Medical College Admission Test	April 4, 1981 Sept. 12, 1981	March 6, 1981 August 14, 1981

TOEFL and SLEP applications available in PCS.
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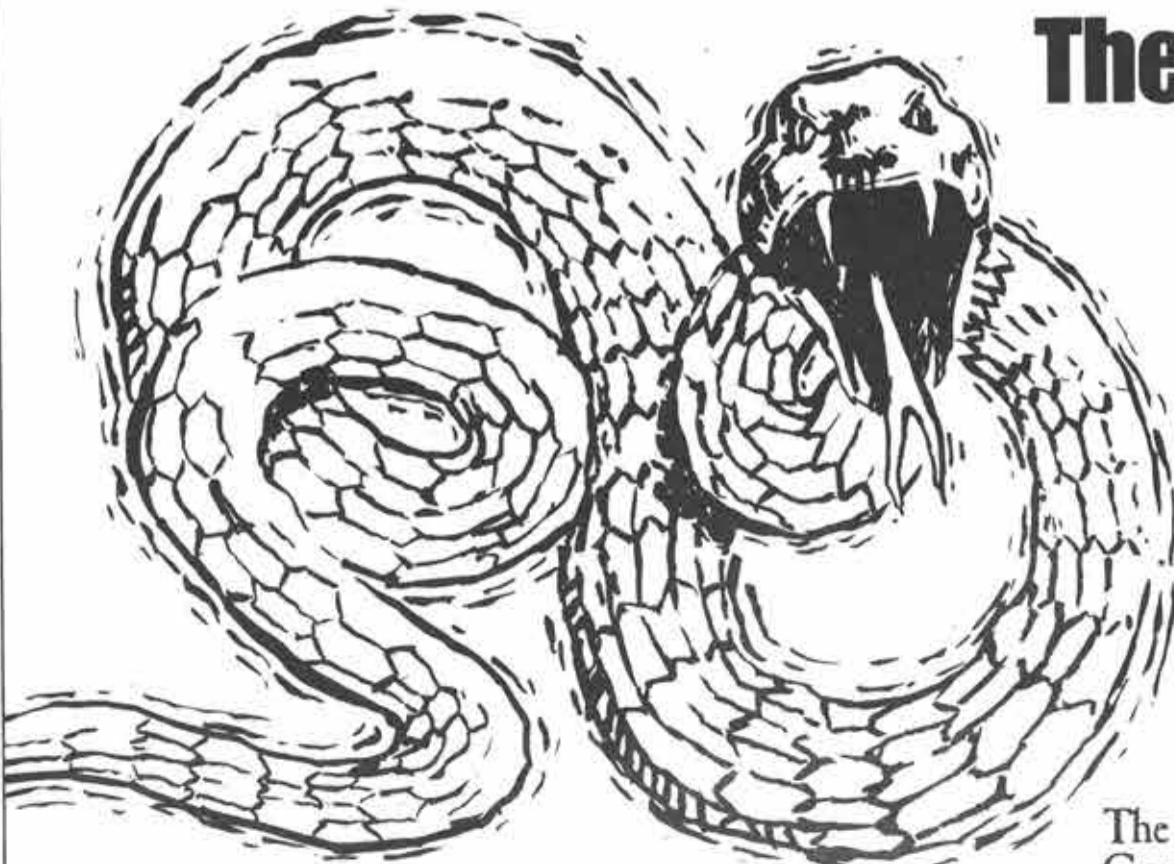
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Yukon Jack



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SPORTS

by Tony Goerzen

The University of Waterloo hosted the Canadian Interuniversity Athletic Union basketball finals last weekend, March 12-14. It was all there - speed, strength, brains. Canada's premier talent assembled under one roof to battle it out until only one remained.

The first round went pretty much as was expected except for (4) St. Francis Xavier's upset of (1) York. It was like a nightmare come true for York as they came out flatter than a pancake. Their shooting was 40% from the field as compared to their usual 50% performance. Even Dave Coulthard (14), who was named for the fourth time to the All-Canadian Team and CIAU MVP for the second time, shot a dismal 2 for 11 in the first half. After the game, none of the players could explain why it happened. So, for the second year in a row, York lost in the first round crushing their title hopes.

On the other side of the coin, the game turned out to be very costly for St. Francis as well as they lost their big gun, Second team All-Canadian Mark Brodie, to an ankle injury.

In other first round games, (3) Victoria defeated (6) Windsor by a score of 82-71; (2) Brandon lost to (7) Concordia 81-69; and (5) Acadia beat (NR) Waterloo 95-89.

In the consolation round game, the Windsor Lancers met the Brandon Bobcats. It was a slow, patient game as both teams took the time to set up and execute the offense. But at this style of play, the young Brandon club didn't stand a chance against the more experienced Lancers. Led by 6'8" All-Canadian Centre Stan Korosec (50), Windsor looked as though they were going to run away with it. Throughout this time, Brandon maintained a complacent attitude towards each other and the officials—a trait which does not fit in at this level of play and which testifies to their inexperience. However, the Bobcats did manage to stage a near comeback but it proved too little too late. The Lancers were just too solid underneath the boards. Windsor went on to win the game 88-75.

The other consolation round game saw the York Yeomen take on the host Waterloo Warriors. In what could almost be termed a "farce", York annihilated Waterloo in every aspect of the game. Waterloo's hands were full as they could not find a way to control Dave Coulthard (14), or Bo Pelech (30) ... or Grant Parabec (32) ... or John Christensen (35) ... Coulthard, who has been called the "best Canadian shooter ever", certainly lent some credibility to that remark as he shot 10 for 15 or 67%. Coulthard finished with a game high of 21 points and Peter Greenway (5) collected 19. On the Waterloo end, Tony Fugedi (35) totaled 17 points, and Doug Vance (44) and Paul Van Oorschot split 20. The game, in a word, was uneventful; the York starters sat bench most of the game to watch their replacements finish the game with a score of 89-55.

On the other side of the tournament, the Victoria Vikings faced the Concordia Stingers. Victoria was the stronger team and they controlled the game right from the opening tip-off. Victoria's is a running game backed up by agility and strength on the boards. The difference in the game was Eli Pasquale (13) and Greg Kazanowski (12) as they worked together to make steals and cause turnovers. It took the Stingers almost a full 10 seconds to get the ball over the half every time. To make matters worse, Concordia's big man, 6'7" John Gissendanner (5), got into foul trouble with only 6 minutes gone in the first half. The first half ended with Victoria on top by a score of 40-32.

CIAU Basketball Finals



Eventual winners Eli Pasquall (13), Kelly Dukeshire (44), and Graig Higgins of Victoria look on as unknown Concordia Stinger leaps for a shot. Pasquall was tournament M.V.P.



Acadia's Bo Hampton (55) fires pass to baseline through swarm of St. Francis Xavier X-men.

The second period started just as the first ended - all Vikes. Nevertheless, amidst all the noise and confusion, Concordia remained a coll, posed team. Perhaps too cool as Victoria began to pull away. The combination of Kazanowski's outside shooting and the inside ability of 6'5" forward Kelly Dukeshire (44) proved to be fatal to the Stingers. Also, as players got tired, only Victoria was able to substitute without danger due to the strength of their bench. The major factor in this championship semi-final was intensity. The Vikings played with a controlled abandon which could not be denied. Eli Pasquale finished off the game with 16 for Victoria and Gary McKeigan contributed 19 to the Stingers as the game ended Victoria 75, Concordia 63.

IN the second championship semi-final, the St. Francis Xavier X-men and the Acadia Axemen met. This was the rubber match of the

AUAA finals where St. Francis surprised Acadia and took the Atlantic title in overtime by a score of 96-95. With Acadia looking for revenge and St. Francis determined to do it again, the stage was set.

Acadia came out fired up and ready to play. The combination of Larry and Bo Hampton's ball handling skills and 6'5" All-Canadian forward Ted Upshaw's inside power overwhelmed the X-men despite the superb shooting on Second Team All-Canadian guard Varouj Gurunlian (12) and Geoff McIver (21). In addition, luck was not on their side as the X-men seemed to get more than their share of attention from the officials. Emotions flared and came to climax when X-men Head Coach Steve Konchalski received a technical. As the first half drew to a close, the Axemen led by score of 61-47.

Acadian came out a-blasting in the second half. And it looked as if St. Francis had given up. It was obvious

the X-men missed the presence of the injured Mark Brodie. The players were sluggish except for sudden bursts. At this point, the crowd, who were solid Acadia fans initially, began to cheer any good play made. These good plays, however, were few and far between as both teams were discouraged by the sometimes questionable calls by the officials. Some fans went as far as shouting out insults at the officials (as if the referees were trying to ruin the game). One total ass in the crowd even threw a pop can at an official on the court. An irritated St. Francis player threw it back. But, as one spectator put it, "to come and see a bunch of guys who just run up and down and shoot baskets wouldn't be as much fun."

Then, without warning, the X-men caught on fire and began to hamer at their 20 point deficit. With most players on the floor in foul trouble, it became a battle of nerves—who was willing to go all out at the

risk of fouling out. St. Francis came to within 4 points with less than a minute when Acadia finally decided to put a cap on it. The smell of upset subsided and a heart-broken St. Francis club finished below Acadia with a score of 102-96.

The York Yeomen were to play the Windsor Lancers in the consolation final. This was, as the Acadia-St. Francis Xavier game, also a rubber match. York and Windsor had met previously in the OUA finals which York won 83-72.

York set the pace, playing their own game. It didn't seem like Windsor's hearts were in it. At times, York led by more than 10. Windsor's All-Canadian Stan Korosec, who had been a powerhouse until then, failed to come through on the boards. He looked very tired as he beat his way from hoop to hoop. Slowly, Windsor started to come back; they had decided to make a game of it. With this momentum behind them, Windsor went to the locker room only 5 points behind the Yeomen.

In the second half, Windsor's Korosec started to work. Grabbing several key rebounds and points, Korosec led the Lancers to overtake York at the 10 minute mark. It was York's Ron Kaknevcicus (23), who kept them in the game since Coulthard, Pelech, and company could not buy a basket. Finally, York got a handle on the game once more and regained a 5 point lead with 3 minutes left. However, Windsor would not say die as they came back to tie it again with 16 seconds remaining. In the following play, the ball was inbounded to Coulthard who pulled up at 35 feet and put it in. Time ran out before Windsor could get back down the floor and the game ended 76-74.

Coulthard, in his most impressive game of the tourney, shot 14 for 27 and got 30 points. Phil Hermanutz (20) shot 9 for 17 totalling 23 points for Windsor. The victory confirmed a fifth spot ranking in the final standings for York and sixth for Windsor.

The next game was to decide third and fourth place in the country. It was a contest between the outside shooting of St. Francis and the inside strength of Concordia. As the ball went up and down the court, Concordia relied on the high percentage shots from their experienced forwards while the X-men were content to bomb from far out. As was expected, Concordia slowly crept ahead since they were hitting 51% of their shots as compared to 39% by St. Francis. St. Francis' Second Team All-Canadian guard Varouj Gurunlian (12) was the only one who played well for the X-men as Geoff McIver (21), who had been so successful in the York game, failed to come through.

Despite the finesse and heads-up play of Gurunlian, the one man could not fend off the team effort of the Stingers. 6'6" Gary McKeigan (42) and 6'7" John Gissendanner (50) were simply too much to handle underneath the boards as Concordia began to run away with the game. Finally, with 2 minutes left in the game, the X-men conceded defeat and both teams threw in their bench. The game ended with Concordia on top 82-65.

Then came the game which every coach and player dreams of being in—the national finals. The favoured Acadia Axemen, who held the number 1 position for the last six weeks, were to face the defending champion Victoria Vikings. One newspaper in the pre-season had said that this was a year for the Vikes to "rebuild" due to a roster depleted

PIC BY IAN TROOP

PIC BY IAN TROOP

con't on pg 14



B-3 Bucs Littlehouse: Road Hockey Champs

Goalie - John Hayhow, Steve Finlay, Mark James, Jim Brown, Terry Muzurenko, Dave Howe, Don Beattie, Dave Bradley, Pete Sibold, Terry Bulger, Dave Reis, Rob Watson, Malcolm Orтели, Warren Collins, Doug Aitchison, John Boothby, Blair Mitchell, George Hurst, Lorne Johnson, Coach Kevin Peckam

Road Hockey Champs

by Rock Aitchison

Last week, the Flounders wrote the final chapter of their incredible story by emerging victorious in the Intra-Mural Road Hockey Championships. Their victory was even more gratifying, though, as they knocked off the defending champion Rowdies 2-1 in a grueling, defensive final game.

Throughout the season the team was inspired by the strategic coaching of Kevin "Hoppy" Peckham and the sparkling goaltending of team M.V.P. John "Vezina" Hayhow. Hayhow's netminding antics were nothingshortof brilliant

throughout the season and early playoffs, but he was awe-inspiring in the final. Hayhow held the Flounders in the game, while the Rowdies efficiently collared the free-scoring co-captain efficiently collared the free-scoring Flounder's offense. (70 goals in 7 games). The score itself was deadlocked until co-captain Malcolm Artelli's sizzling wrist shot pierced the lower right hand corner, to provide the 2-1 final result. The Rowdies then pressed furiously, but could not get the equalizer in the remaining time, and the Flounders had become the 1981 champions, capping a satisfying, undefeated season.

Tamiae Playoffs

by Chris Lomore

In Tamaie Hockey League action last week, Killer Kelsy got his first point of the season in leading Bus. 4 to a 6-3 victory over Bus. 8. In the locker room after the game "Killer" explained his scoring rampage as follows, "I was standing in front of the net when the puck bounced off my head to my teammate who popped it home." McCorquindale had two goals for the winners with singles going to Ross, Newman, Curtis and Codrington. Codrington who turned in one of the best defensive performances of the year, deserves much of the credit for the bus. 4 win. Howald had two goals, and Brown one in a losing effort for Bus. 8. With only one game left in this playoff series Bus. 8 is going to need a superior effort from Luke Brown, the Tamaie

scoring champion to defeat Bus. 4. Bus. 4 on the other hand, needs another superb goaltending effort from Ivan Chittenden.

In other action Bus. 1 defeated Bus. 6 by a score of 5-3 to sweep their best of three series two games to none. Thorn paced the winners with two goals while Curtis, Young and Hundt all had one. McMullen had two goals and an assist for Bus. 6 in a losing effort.

In all likelihood, Bus. 1 will meet Bus. 9 in the second round of the playoffs. In the second half of the season Bus. 1 has turned it around with the addition of Norm Smith and Roy Fraser. The line of Smith, Curtis, and Young has been terrorizing the league. Bus. 9 who won it all last year, has a more balanced attack with 3 strong forward lines. This possible series could prove to be a very interesting matchup.

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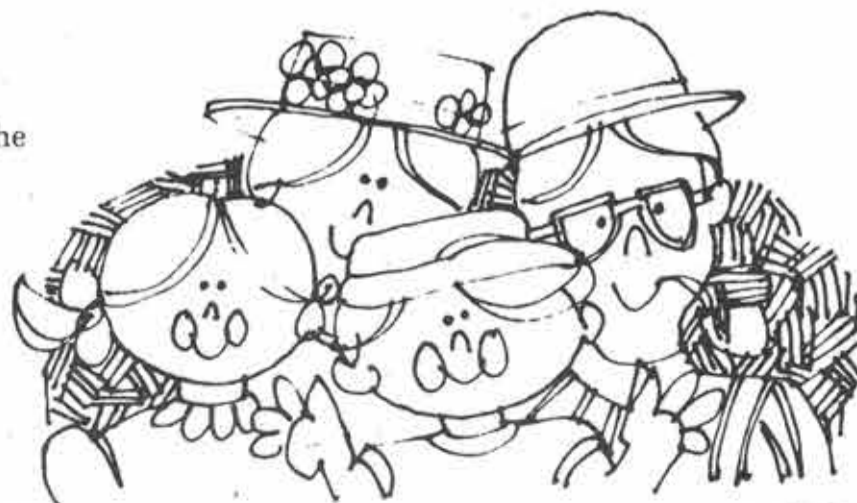
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WLU Awards Presentations

The March 10th Wilfrid Laurier Awards Dinner showcased the best our school has to offer and their coaches in the various athletic disciplines. Athletes, coaches, media and others associated with Laurier lined up first to fill their plates with chicken and ribs and then to listen to the presentations. During the evening the Most Valuable Player and Rookie of the Year Awards were presented to competitors in the major sports. Achievements in various events throughout the year and years of participation were presented to athletes in minors sports as well as major ones. League All-Star and All-Canadian Awards were presented as well. All-Canadians were Rich Payne and Barry Quarrell (football) and in Soccer, Scott Fraser and Paul Scholtz (second team).

Barry Quarrell on top of being a football All-Canadian was presented with the male award for contributing the most to WLU athletics. Judy Guss was the woman who was the winner of this award. She also was recognized as WLU athletics 'unsung hero'. Congratulations! On the whole it was a successful evening. Many deserving of recognition for their efforts received it and good if somewhat rowdy time was had by all.

- BASKETBALL (MEN)**
MOST VALUABLE PLAYER — TIM BRENNAN
ROOKIE OF THE YEAR — DAVE BYCK
- FOOTBALL (MEN)**
MOST VALUABLE PLAYER — RICH PAYNE
ROOKIE OF THE YEAR — DAVE SHOULDICE
LINEMAN OF THE YEAR (RICH MATHERS MEMORIAL) — BOB YEOMANS
- HOCKEY (MEN)**
MOST VALUABLE PLAYER — TERRY THOMPSON
ROOKIE OF THE YEAR — JEFF CLARK
- SOCCER (MEN)**
MOST VALUABLE PLAYER — (EARL SHELLEY TROPHY) — SCOTT FRASER
ROOKIE OF THE YEAR — (GEORGE LEWIN MEMORIAL TROPHY) — EYMBERT VAANDERING
- VOLLEYBALL (MEN)**
MOST VALUABLE PLAYER — BILL PRAUGHT
- BASKETBALL (WOMEN)**
ROOKIE OF THE YEAR (MARGARET UTMAN MEMORIAL TROPHY) — MARG MATTHEWS
MOST VALUABLE PLAYER — TRACEY BOURNE
- VOLLEYBALL (WOMEN)**
ROOKIE OF THE YEAR — (MARGARET UTMAN MEMORIAL TROPHY) — MAUREEN PYKE
MOST VALUABLE PLAYER — PENNY GREENE
- PERSON CONTRIBUTING MOST TO ATHLETICS (MEN) BARRY QUARRELL**
PERSON CONTRIBUTING MOST TO ATHLETICS (WOMEN) GUDY GUSS

con't from pg 12

by graduation and the "fresh look of the 1980-81 Vikings is one of promise and, quite possibly, surprise". Well, surprise they did, as in front of a capacity crowd they took control of the game. It was a classic confrontation between the "run and gun" style of the east versus the teamwork and defensive style of the west. It was everything a basketball fan could hope for - slam dunks, superb outside shooting, some fancy footwork, and even a little bit of Hollywood.

Both teams looked very loose considering what they were playing for. Victoria's Eli Pasquale (13) continued to dazzle the audience with his ball handling and passing skills. The alert and aggressive Victoria club made it extremely difficult for Acadia to penetrate, so the Axemen had to be content to take pot-shots from outside. Slowly, but surely, the Victoria lead was increased to as much as 12.

In addition, 6'7" centre Gerald Kazanowski (24) and 6'7" Bruce Hamilton (54) took All-Canadian Ted Upsaw to the cleaners as his shots were blocked and he continually came up empty handed on the boards.

The game fluctuated from a 5 to 12 point difference between the two clubs as the half ended with Victoria on top by a score of 50-38.

Right from the tip-off of the second half, Victoria took it to the Axemen as the Vikes scored twice before Acadia was able to answer. The Acadia guards, Larry and Bo Hampton, were shut down by the incredible play of the Victoria guards, Pasquale and Kazanowski. As such, Upsaw was not able to get the ball. Forward Garry Kazanowski (24) was simply unstoppable near the hoop and Victoria opened up their lead to 19.

But Acadia was not finished yet. Against tough opposition, they battled their way back closing the point spread to 5. This was as close as they got, however, as a very poised Victoria club fended off the attack and re-establish their authority.

With only 2 minutes left, victoria began to stall and then went on to win the national title by a score of 81-70. Gerry Kazanowski netted 21 points for the winners and Eli Pasquale got 18. Bo Hampton made 17 points for the runners-up.

It was an incredible game played by incredible teams. Both teams displayed character and maturity and an awesome sense of pride.

In the post-tourney presentations, the Vikes accepted the W.P. McGee Trophy before a standing ovation. After that, the announcer didn't

even have to say it - everyone knew that Eli Pasquale of Victoria would be named the MVP of the tournament. The All-Star team included Pasquale, Doug Whaley (24) of Concordia, Bo Hampton (55) of Acadia, Ted Upsaw (22) of Acadia, and Gerald Kazanowski (24) of Victoria.

"It's frustrating", admitted a still smiling Ted Upsaw of Acadia, "we tried, but we just fell short." "But", he continue, "we are happy with our success this year and that we made it to the finals...especially since no one expected us to do anything at the beginning of the year." Upsaw is the only major loss to Acadia for next year and they will definitely be back.

"The victory is sweeter this year because it's the second time around", a beaming Eli Pasquale said after the game as champagne dripped from his face. "We knew what we had to do and we did it... we played our type of game." Pasquale attributes their success to U.Vic. Head Coach Ken Shields. "We were confident of victory...we have the best defensive unit in the country and 5 offensive threats on the floor at all times", commented Pasquale. He added, "last year we had All-Canadians on the team; everyone expected us to win. This year, we have no stand-outs...we work as a unit...half of the starting line-up this season didn't see any floor time last year."

Eli Pasquale, a second year Economics major from Sudbury, Ontario, says that he went to the University of Victoria for "coaching reasons". Also, in B.C., Pasquale, and any other varsity athlete, receive a \$1000 scholarship from the B.C. government. Because of Ontario's decision not to grant scholarships, Pasquale feels that "Ontario might be hurt". In addition, it would spell the end of the CIAU and all national finals since Ontario would not compete with other provinces.

"What's wrong with giving an athlete a scholarship in compensation for the time spent training instead of working?" asks U. of Victoria's Assistant Coach Bill Turney-Loos. "What people are afraid of is crooks going berserk, trying to buy talent, which is what has happened in the states." But he was quick to point out that "you can't legislate morality".

Presently B.C. scholarships of \$1000 are given to any B.C. resident who plays a varsity sport at a B.C. university. It is given out by the government and coaches have not control over it.

According to U. of Victoria's coaching staff, it is only fair and besides, it has made B.C. the "basketball capital of the country."

Yuri Rubinsky, Co-Ordinating Director of the Banff Publishing Workshop will discuss

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Wilfrid Laurier 10km Race

by Dave Meaney

On Sunday April 5th there will be a 10 km road race at Laurier. Starting time is 10 a.m. For those of you who are into jogging this 10 km is an excellent opportunity to have a good workout.

Ten kilometers is 6.2 miles; not a short distance granted, but neither is it a long endurance type of run, of the nature of a marathon. Usually, the winning time is in the thirty to thirty three minute range, whereas an "average" time is somewhere near forty to forty-four minutes. Finishing time is not a prime concern, however, to many runners who regularly enter these road races.

Oftentimes the mere intrinsic satisfaction of pushing yourself a little harder than you do in training provides enough motivation to spur numerous (probably most) runners to regularly participate in such events. The beauty of the 10 km is that it requires relatively little time to train for in terms of miles per week. The time spent in training (or weekly running) is negligible in terms of the benefits it gives rise to.

Simply put, it is a good investment. I know of runners who put in as few as two hours a week and breeze through a 10 km run. It's quite a different story if you intend to be among the leaders though. But for most, the distance is of a length which allows one to run hard for the race's entirety, enjoying a good workout in the process.

I have often found that it's difficult to train at race pace no matter what my level of motivation happens to be. These 10 km runs help to sharpen my pace, and in the summer when races can be found once every week or two, I find my times get better simply because I am running faster more often. Unfortunately, the front runners

also become faster and leave people like me in their dust.

If you're looking for something to do on April 5, enter Wilfrid Laurier University's 3rd annual road race. The start and finish are here at the school (see route diagram). Entry fee is \$2.00 per person until March 20th, after which time it will be \$3.00. Entry forms are available in the A.C.



Archibald Near Top

by Rick Pajor

There were only three University athletes in Canada who were faster in the 60 meters than Ron Archibald on Saturday, March 14, 1981.

That was the day that over 140 of the nation's top tracksters gathered to compete in the country's indoor championships held at the Saskatoon Field House.

Archibald placed second in his heat with a clocking of 7.05 seconds. In the final, the third year veteran scampered to a time of 7.00 seconds and earned a fourth place standing.

University of Toronto's Mark Evelyn hit the wire in 6.89 seconds and captured the gold medal. Western's Rocco Stella placed second with a time of 6.96 seconds.

The high calibre of the OUAA athletes was evident as five of the top half dozen finishers came from the Ontario ranks.

Ian Newhouse highlighted the day long meet as he recorded the second fastest time ever indoors and registered one of the top six indoor times ever in the 300 meters.

The University of Calgary student

was clocked in 17.52 seconds in the 600 and set a new Canadian record in the 300 with a time of 34.15 find itself on the short end of a score in a playoff encounter.

Newhouse also anchored the Calgary 4x400 relay team tallying a time of 47.05 seconds in his leg of the race.

While Newhouse was setting new Canadian marks, National team member Angella Taylor collected two gold medals of her own as she won both the 60 and 300 metre events.

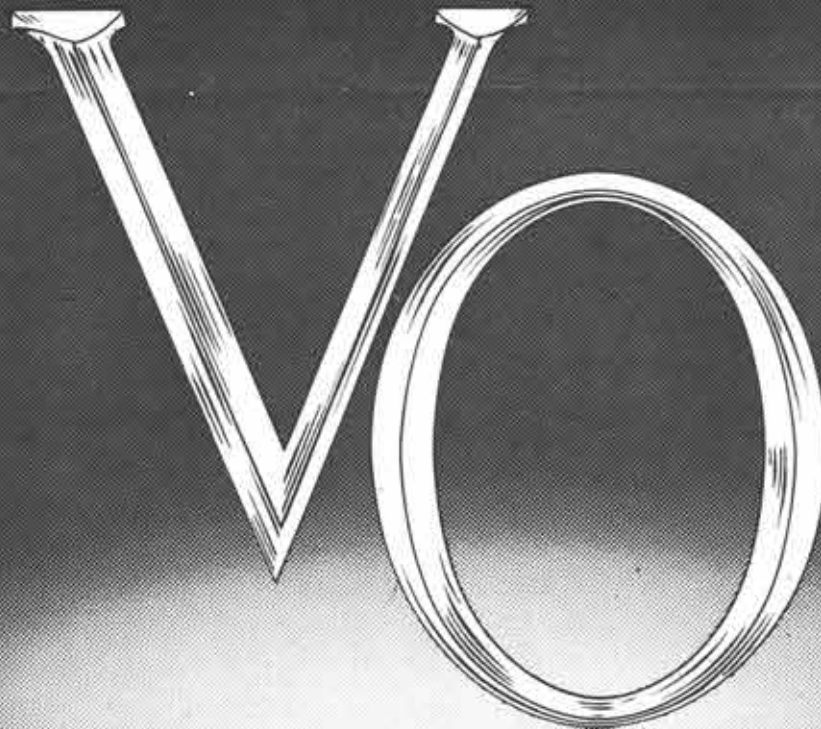
Taylor, a member of York's team covered the 60 meters in a world class time of 7.26 seconds and halted the clock at 37.09 seconds in the 300 metre event.

The University of Toronto won the men's overall competition while the University of Western Ontario captured the Women's title.

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