Senior students' presence growing

By Paul Serralleiro

The number of senior students at Concordia is increasing.

Seniors are coming to the University after long working careers, not for practical benefits such as career advancement or diplomas, but for the sheer pleasure of learning.

George Roizin, 60, a former businessman is studying philosophy "mainly for pleasure, but for the challenge, for knowledge". Doris Bantery, 60, an office worker, is studying political science for, as she says, "my own education and enjoyment". Nathan Berksen, 66, a semi-retired surgeon is back at school studying environmental biology "for fun," and says that it feels "fantastic."

Much of this came about through the efforts of Willy Schiff. Schiff, now 80, came to Concordia (then Sir George Williams) in the early 1970s after 40 years of shop work. At university, he cultivated a passion for philosophy which had been dormant all his life. Though Schiff had kept intellectually active throughout his life, he wasn't sure he could handle the rigor of an academic life. But he did very well.

At Concordia, Schiff became an activist for the senior students' cause. The first problem was financial; here, with a lot of initiative and persistence. Schiff, with some assistance from faculty, was able to convince the University to reduce the fees for students aged 55 and over from $120 to $12 per course.

Schiff became a hero among social workers and the community at large, appearing on television and speaking at senior group meetings around town. It was at one such speech that he learned of further problems facing seniors interested in academic challenge.

"After the talk," said Schiff, "there were questions and many people came over and said Mr. Schiff, we would like to do what you're doing but we know we couldn't write exams. They were right. Exams are not easy. You have to do in two hours what you learnt the whole year and without the text."

This brought Schiff to the idea of introducing non-credit courses for seniors which would allow them to attend courses without having to write exams. The proposition was accepted and in 1983 it was adopted as a pilot project: Seniors could register for non-credit courses.

At Concordia there is now a Senior Students Committee which will study the factors and see "SENIOR" page 3

MBA Case Competition to be bigger than ever

By Patricia Moser

Indications are that this year's Concordia MBA Case Competition will be the biggest and best yet. "Last year we didn't have any teams from the far west and this year it looks like we'll get UBC. In all, we expect about 15 teams to take part," said Luigi Franco, one of two coordinators from the Case competition.

This is the fourth year that the competition is being held and each year it has generated more interest. And this student-organized event fulfills a number of purposes.

"The Case competition promotes Concordia to the business world and it shows Concordia to be a top business school to both academics and businessmen. It also brings the business world inside the university in the form of judges for the competition," said Franco.

The Concordia Centre for Management Studies provides funds for the major portion of the competition, with the remainder coming from corporate donations.

The competition will be held from January 26 through January 29. Each team will be required to partake in three matches, with the finalists taking part in a fourth. Each match will be seen "MBA" page 2

Senior Students Committee set up

By Howard Shrier

The results of the Concordia Theatre Department's recent innovations.

The department is presenting three plays in repertory until December 3. Table Manners and Round and Round the Garden, from Alan Ayckbourn's-Norman Affairs, the Liberal Arts College, School of Community and Public Administration Committee. Essentially excluded were the closely-knit advantages and the need to maintain the continuity.

Examiners give high marks to colleges

By Howard Shrier

The reviews for the College Evaluation Committee.

The reports of three external examiners with regard to the School of Community and Public Affairs, the Liberal Arts College, and Lonergan College all point to one conclusion - small is better.

Without fail, the examiners concluded that the closely knit atmosphere of the five-year-old college is one, if not the biggest common advantage.

The examinations were carried out last spring as a five-year review for the College Evaluation Committee. Essentially examiners were asked to review the college programs in their totality - curriculum, faculty, classroom settings, space, method of instruction and workload.

External examiner Jules Brody from Harvard University found much with which to commend the Liberal Arts College (LAC). He found the faculty more than competent, the students bright and inquisitive. The most fundamental problem confronting the LAC is one of faculty recruitment. "The principal of the school, Fred Krantz, views the central problem as one of continuity: the need to maintain the participation of willing and successful fellows over a reasonable period so that planning for the program may take place in relative sanity," states the report.

Brody suggests several ways of instilling some sort of predictability but warns that "the worst possible arrangement would be a permanent teaching...

Table Manners debuts tonight; Round & Round the Garden tomorrow

By Howard Shrier

Beginning tonight, the public will have its first chance to see the results of the Concordia Theatre Department's recent innovations.

The department is presenting three plays in repertory until December 3. Table Manners and Round and Round the Garden, from Alan Ayckbourn's-Norman Affairs, the Liberal Arts College, School of Community and Public Administration Committee. Last spring as a five-year review for the College Evaluation Committee. Essentially excluded were the closely-knit advantages and the need to maintain the continuity...
A professor's guide to perpetuating poor writing among students

By John Keenan

Although students in past years have received generous help from their instructors in maintaining and developing poor writing habits, the current clamor for "writing across the curriculum" threatens to make poor writing passe.

It is probably unnecessary to remind my colleagues in academe that any rise in student literacy will endanger our present sense of superiority and deprive us of one of the best topics for lunch-table complaining. So, in the interest of perpetuating the hallowed tradition of hollow academic prose, I offer here some suggestions to professors interested in maintaining the current level of student literacy:

* Assign 20-page papers.

There is nothing like the long paper for developing students' skills in padding and plagiarizing. When you hit freshmen with an assignment to write a 20-page paper, they will quickly learn that they do not know enough about the subject and are thus resourced in turning words into phrases, phrases into clauses, and clauses into sentences.

They will also learn that a good long quotation can use up almost a page of the 20 and that there are many ways of repeating the same generalization in different words. Such knowledge is something they can build on throughout their college careers.

* Keep the assignment or examination question as general as possible. If you let students know the purpose of the assignment, they will not have the opportunity to let their imaginations soar. When asking an examination question, give the students room to demonstrate what they know.

I remember fondly my examination in ancient history, which contained only two well-thought-out questions: 'Discuss the history of ancient Greece' and 'Discuss the history of ancient Rome', written as if they were inventions that examination inspired.

My brilliant effort was soon overshadowed by a colleague, however. I want a 20-page research paper by the last week of the course," he said smiling to his class one September morning. "Passage. Silence. Throats cleared, glances exchanged. Finally a hand raised. A student in the first row said nervously, 'Will you be announcing the topics soon?'

The instructor's timing, I must admit, was masterful. 'No topic. Just write a good paper on something to suit this course.'

Those poor freshmen never know what hit them. If it weren't for the fraternity files, some of them would never have finished in time.

* Forbid first-person pronouns. By doing so you will provide the students with a scientific objectivity which, as we all know, depends on the passive voice. By not allowing the use of I or we, you will also be maintaining the pillars of poor writing: the passive voice ('It was observed that ...'), the wordy construction ('It is the opinion of this writer that ...') and the dangling modifier ('Having analyzed the data, the elephants appeared as a symptom of delirium tremens').

Loren Singer

Librarian

By Philip Sporer

How shall we ever find the grains of truth in all this mass of paper?

Virginia Woolf

Virginia should have contacted Loren Singer. Not only was Loren Singer guided her to the right source to attain the result, she would have removed all that bottled-up self-doubt as well. But Singer and co-author Elizabeth Seccia have cited Woolf on page one of their recently published Visual Arts Reference and Research Guide.

And it's a pit in a way. Singer radiates confidence and ability in the face of challenge. And she's accessible.

Although her duties at the University are varied and demanding, the life she's created for herself is everything she wanted it to be: 'I love what I do... My job as Visual Arts Non-Print Librarian is a first substantial job. In a way I feel as if I've never really graduated, since I've been in a university atmosphere almost my whole life.'

In this capacity she's primarily responsible for collection development of periodicals and books in fine arts.

'she's also head of the non-print unit. Here she's confronted by what she calls "tremendous technology."'I have to find out about the latest software on the market because we have a large proportion of students who come out of CEGEP need media centres in addition to traditional libraries.

Where there's work, there's always more work to be done. 'I respond to new projects,' Singer says whimsically.

'she's the project director of Oral History Montreal Studies. The Library was given a Shell Canada grant to supervise the compilation of an oral history of Montreal.'

And she's the co-editor of Art and Architecture in Canada: A Bibliography, and the above-mentioned reference and research guide.

As if she weren't busy enough, last year she began to teach a graduate seminar in Art Education and Art History.

Two teams are then pitted against each other; one team presenting first and then the other presenting the same case. The judges, who hail from business and academia, can question the teams for 30 minutes. At no time do the teams interact.

A Concordia team has not yet seen the face of challenge. And she's commended, he continued. - last year she began to teach a.

With all this activity, she does the motivation come from? 'I enjoy the subject. The interest is there... the drive is there. And I've been in lucky, lucky situations."

Thinking about the competition in some ways the problems of women who work have become more complex.'

With all this activity, though, she does have one nagging long-term question: 'At some point, I'm going to face the crisis of retirement. What will I do with my leisure time?'

All she really need ask is will she have the energy to build a new network of connections. The answer is obvious.
Barber honored by Concordia

Dr. Lloyd I. Barber, President and Vice-Chancellor of the University of Regina, has been named the 1983 recipient of Concordia University's Advisory Committee to the Rector on Public Affairs Award for distinguished service and achievement in the fields of higher education and public affairs. Dr. Barber recently completed his term as President of the Association of Universities and Colleges of Canada. In his acceptance speech, Barber noted that Concordia University has always been a leader in public affairs, and that the award is a recognition of the university's commitment to public service.

The dinner was hosted by committee member H. Stuart McEvoy, President of Alcan Metals Marketing Limited. The recipient's dinner speech was presented by Dr. O'Brien and Chancellor W. Earle McLaughlin, Concordia University's first Chancellor. The event was held at the Ritz-Carlton in Montreal.

The Advisory Committee to the Rector on Public Affairs Award is sponsored this year by Akan Aluminium Limited. The award was presented by William A. White, Senior Executive Assistant to the Rector. The Advisory Committee was established in 1980 to promote the exchange of ideas between the university and the community, and to encourage dialogue on public issues.

In addition to Dr. O'Brien and Chancellor W. Earle McLaughlin, the guests of honor included Jacques Girard, outgoing Quebec Deputy Premier; Maurice Cohen, Chairman of the Council of Canada; Emeritus and Professor of Law at The University of Michigan; Sheldon; Associate Vice-Rector (Academic Planning) James Taddeo. Also present were Executive Assistant to the Rector Michael French, Bob Roy, (Provost) Martin Singer, M.N.S. Swamy, and Don Kenniff.

Whitelaw; the Advisory Committee Co-Chairmen: David Allnutt, Imperial Oil's Directeur-général for Quebec; Joyce A.B. Reed, Vice-President and General Counsel, the SNC Group; J14anon Vennat, AES Data Inc.; and Carole Kleingrib, Public Affairs Analyst, Canadian Council of Christians and Jews; ' Gabor Jellinek, Bell Canada's Vice-President for Corporate Communications; John Vennat, Vice-President and Publisher of La Presse; and Bernard Wood, Executive Director of the North-South Institute.

The members of the Advisory Committee are: William Bradford, Deputy Chairman, The Bank of Montreal; Donald Cruckshank, Bell Canada's Vice-President for Corporate Communications; John Diefenbaker, President of Pêtrum Inc; Victor Golobin, President of the Canadian Council of Christians and Jews; Gabor Jellinek, President of Joseph E. Seagram's Sons Limited; Jean Paul L'Allier, Directeur général du Québec à Bruxelles; Roger Blaché, President and Publisher of Le Courrier; Norman MacDonald, Chairman of the Executive Committee at Public and Industrial Relations Limited; Joseph Regan, The Royal Bank of Canada's Senior Executive Vice-President for Domestic Banking; I. Barry Scott, Canadian Pacific Limited Vice-President for Administration and Public Affairs; and Bernard Wood, Executive Director of the North-South Institute. In addition to the Rector and Chancellor McLaughlin, the ex-officio members of the Committee are Donald McNaughton, Chairman of the Board of Governors; and William Stinson, National Chairman of Concordia's Capital Campaign.
Conservatory of Cinematographic Art gains recognition

Over 80,000 admissions last year; violence, sex in films still most popular

By John Morrissy

Slowly and steadily, during the course of its first 15 years, the Conservatory of Cinematographic Art has gained in stature and recognition to the point where it now attracts 80,000 film-goers a year.

Its library now includes some 3,000 titles, about two thirds of which are owned by the University. The rest are on deposit, some permanently, and were gleaned from numerous sources, such as the Cinematheque Francaise.

And while sex and violence still prove to be the most popular items on the menu, the conservatory has built up its following not by appealing to commercial or prurient interests, but by offering a respectable selection of films from around the world.

Mario Pasetto, chairman of the department of Cinema and Photography, says the film library "has been essential to film students at Concordia and has been absolutely essential to the development of our film program. We as a University have greater access to a broad range of films than most other universities do."

Through director Serge Losique's efforts, the conservatory has in recent years been named as an official depository for archival films from the National Film Board and as a depository for Canadian films under a program initiated by the federal government (see accompanying story).

As well, the university now owns prints of more than 200 film classics. The list includes such greats as The Seventh Seal by Ingmar Bergman; Rome, Open City by Jean Renoir; Otto Ross by Orson Welles; The Maltese Falcon by John Huston; Dach Soup with the Marx Brothers; Notorious by Alfred Hitchcock; Potemkin by Sergei Eisenstein and La Strada by Federico Fellini.

Called the University Film Studies Collection, these films were selected by a joint committee involving Fine Arts, Communication Studies and the conservatory. All three use the films.

This avoids expensive rental charges and allows professors to pre-screen movies in order to prepare for future lectures when the films will be shown, says Danielle Cauchard, the conservatory's director of programming.

The conservatory's archival collection is acquired, in part, from distributors who lose rights to films and would otherwise destroy them. Permission of the producer is required before the University can screen the film.

Losique says, "we have a lot of films that we're not sure Only time will tell if they are of value."

"I would say the strength of our collection is its diversity. What we need to improve on are the number of films which are not distributed in Canada any more [such as La Strada by Fellini] for whatever reasons."

The conservatory publically screens about 600 films yearly. Retrospectives run from one to several weeks and showcase particular themes, actors, directors, or national cinemas. Other series, like those featuring French, Canadian and Quebec cinema, are shown once a week year-round.

And over the years, Losique has helped put the conservatory on the map by arranging guest visits by such film luminaries as Louis Malle, Jean Luc Godard, Werner Herzog, Stan Brakhage and Frank Capra.

Since 1968, the year of its inception, the conservatory has had special presentations highlighting the following: the acting of Humphrey Bogart, Marilyn Monroe, Yves Montand and Charlie Chaplin, among others; the national cinemas of Japan, India, Mexico, Sweden and Germany; and the directing of R.W Fassbinder, Chuck Jones, Roger Corman, Jean Cocteau and Ken Russell.

"We try to show everything, as great a diversity as possible," says Cauchard. "Except for pornography. It's funny though, we were looking for attendance figures [determined by ticket sales - monthly average 6,600] and we noticed that our highest monthly attendance was for our 'Film Noir' retrospective [12,000 - one month] and another called 'Love and Eroticism in the Movies' [9000 - one month]. I guess sex and violence will always be the most popular."

"Although we sometimes have shorter retrospectives lasting, say, one week, which are proportionately as successful. Sometimes, on the other hand, we will show a good film and attendance will be low. I can't say why. Success has nothing to do with effort. But we have to show everything. We're not a commercial enterprise (tickets sell for $1.75)."

"There's no publicity as such, but as the years have gone by the word has spread. We started off with mostly film buffs and cinema students, but now we draw the general population as well.

"We get people who live in the vicinity, from Concordia, from the whole downtown area. It really depends on what we show. When we show a Latin American film, Latin Americans come."

"Why do they come? Quan LeQuang, history student. "I come to see European films. I like it because it's cheaper than other places. The crowd doesn't make so much noise with chip bags. In terms of variety it's one of the best theatres around - compared with the Outremont, Omuinetoscope or Seville."

Peter Sandmark, Fine Arts graduate student and independent filmmaker: "It's my favorite theatre in town, because they play good movies you can't see anywhere else. Also, it's a great deal."

Attendance is such that Losique now claims acquiring additional space for research and another, smaller cinema is central to any further development of the conservatory's activities: "We're always fighting just to get access to H-110, so we're hoping to get some more space in the new library building [scheduled to be built across from the Hall Building]."

Yet Losique, a man with a restless need for accomplishment - witness films made, books written, courses taught and work in starting both the Canadian Student Film Festival and the Montreal World Film Festival - takes time enough to See "CONSERVATORY" page 5

Conservatory acquires large film collection

The designation two years ago of the Conservatory of Cinematographic Art as a depository for Canadian films has resulted in the acquisition of a "giant collection" of documentary films by Harry Rasky.

Conservatory director Serge Losique, explaining that the idea for this special status was "mostly mine", says he hopes to build "a very important Canadian collection in cinema."

That this is the first and only acquisition results from the fact that requests for films or collections must pass through the hands of several committees, Losique said.

He describes Rasky as one of the best filmmakers in Canada, a man who has chronicled the lives of some of the most important people of our time in his films.

The son of Russian Jews who fled to Canada after the Revolution of 1917, Rasky was born in Toronto.

He worked in Canada for the CBC and as an editor for Saturday Night magazine, but was not long into his career before he went on to make movies for the American television networks.

Among his films are: Cuba and Castro Today; Tennessee Williams' South; The Wlt and World of G Bernard Shaw; Homage to Chaplin; - The Colours of Love: The Man Who Had None Frank; Peter; Upon This Rock; and Next Year In Jerusalem JM.
the living room in R & RTG. "The earlier stages made for very careful planning," says Gross. "There were lengthy discussions to overcome what could have been problems. The two visions of the directors were not the same, but we cooperated with each other. "It was fulfilling but not easy," he concluded.

Said Spensley, who last directed Euripides' Trojan Women at the Chameleon: "I am very eager, as is my cast, to see Round and Round The Garden, to see what the other director and cast have done with the same characters."

Although separate auditions were held for the two plays, the directors worked out their casting together.

"It's a pedagogical decision as well as a theatrical one," said Spensley. "We're still teachers and they're still kids in school. We had to consider their needs at this time in their development."

Acting as a referee, mediator and sounding board was designer Labrie, who was assistant designer on last year's Restoration comedy, The Country Wife.

When the two directors strayed too far from each other, said Labrie, "We had to bring them back together."

The result is an angled, Gothic interior which sets off the dining-room table, the arena where family members fight for control of each other; and an overgrown, unkempt garden contained by a sagging fence, an obstacle course of scattered, rusting tools. Both speak of the decline of values held in England before the wars.

ConverSATORY continued from page 4

Now showing at the conservatory is a series called "Censorship and Cinema." It runs until the end of December. For listings see TJR'S The Backpage.

THEATRE continued from page 1

the set is built on eight air casters which create a hydraulic cushion underneath it, so that it easily revolves 180 degrees.

Labrie, for one, appreciated the department's new schedule: "It was good in terms of building a set. Before, students could only work for two or three hours between classes. You couldn't start a job and work until you finished it. This works a lot better."

Gerry Gross agreed: "It more nearly resembled professional theatre. And it was pedagogically superior, as one of the constituents of an education in theatre. I think all things taken into consideration, that it was a good innovation, one I hope will continue."

Philip Spensley said he had some reservations which he did not want to discuss prior to pending departmental review of the new format, but agreed that it gave his cast and crew a closer view of a professional situation, "demanding that they move more quickly."

"I enjoyed working days," he added. "It's more fun to do work."

He also said he hoped theatre-goers would take in both shows, since they complement each other. "They are independent of each other and can be seen in any order you please."

"They are superior comedies in themselves, but there are additional benefits to be derived from seeing them both."
An Open Letter to the Rector

We, the undersigned, wish to express our appreciation for your valued contribution to Concordia University. Under your leadership Concordia has acquired a growing reputation among universities in Quebec and Canada. As non-academic staff, we take this opportunity to thank you for fostering both a supportive and an agreeable work environment.

This letter has been paid for by the signatories.

Monies in excess of the amount required for the placement of this letter will be donated to the Scholarship Fund.
Theologian Hans Küng to speak

The well-known theologian will speak on "What is the future of religion?" on November 29 at 8 p.m. in Loyola's P.C. Smith Auditorium.

EVENTS continued from backpage

a topic in finance, 12 noon -2 p.m., in H-420, Hall Bldg., SGW campus.

WOMEN'S HOCKEY: Concordia vs. John Abbott at 7:30 p.m., Loyola.

SGW FACULTY CLUB: Please come and enjoy our daily Sundae (special prices) from 5 to 6 p.m. in our Bar and Lounge Area; also, every morning, coffee time between 10:30 and 11:30 a.m. Enjoy lunch in the Dining Room, 12 noon - 2 p.m. Have afternoon tea from 5 to 6:30 p.m. and supper until 8 p.m. in our Terrace Café. On Thursdays TGIF (Sundays plus FREE hors d'oeuvres) 5 -7 p.m.

Saturday 3

CONSERVATORY OF CINEMATOGRAPHIC ART: The Joyful Street [filmed in Quebec City] (G.W. Pabst, 1929) (silent) with Grete Garbo, Asta Nielsen, Valeska Gert, Werner Krauss and Einar Hanson at 7 p.m.; La Grande Illusion [Jean Renoir, 1936] (English sub.) with Arletty, Louis Jouvet. Annabelle, Jean-Pierre Aumont and Bernard Blair at 8 p.m. in H-110, Hall Bldg., 11.75 each, SGW campus.

MUSIC: An afternoon performance of two cantatas by Johann Sebastian Bach and two quartets by George Philipp Telemann at 4 p.m. in the Loyola Chapel. Concordia's Christopher Jackson and Liseli Adams will be joined by L'Ensemble Carl Philip, directed by Jean François Rivest, and soloists Winston Purdy and André de Rempigny.

NOTICES

ALL SPRING '84 CERTIFICATE, DIPLOMA, BACHELOR'S, MASTER'S AND DOCTORAL DEGREE CANDIDATES: If you are completing the requirements for your Certificate, Degree, or Diploma program during the Fall 1983 or Winter '84 sessions and therefore expect to be considered as a graduation candidate next Spring, YOU must inform the Graduation Office by submitting a Spring '84 Graduation Application no later than January 15, 1984.

STUDENTS WHO DO NOT APPLY BY THIS DATE WILL NOT GRADUATE NEXT SPRING. Obtain your form from the Registrar's Services Department on your campus and submit it to-day. Loyola, CC-214; SGW, N-107.

SGW FACULTY CLUB: Please come and enjoy our daily Sundae (special prices) from 5 to 6 p.m. in our Bar and Lounge Area; also, every morning, coffee time between 10:30 and 11:30 a.m. Enjoy lunch in the Dining Room, 12 noon - 2 p.m. Have afternoon tea from 5 to 6:30 p.m. and supper until 8 p.m. in our Terrace Café. On Thursdays TGIF (Sundays plus FREE hors d'oeuvres) 5 -7 p.m.

Sunday 4

CONSERVATORY OF CINEMATOGRAPHIC ART: Children's cinema - Black Beauty (James Hill, 1971) (English) with Mark Lester, Walter Slezak and Peter Lee Lawrence at 3 p.m. in H-110, Hall Bldg., 11.25, SGW campus.

CONSERVATORY OF CINEMATOGRAPHIC ART: Alexander Nevsky (Sergei Eisenstein, 1938) (English sub.) with Nikolai Cherkasov, N. Okhlopkov and A. Abrikosov at 6 p.m.; Hôtel du Nord (Marcel Carné, 1938) (English sub.) with Arletty, Louis Jouvet. Annabelle, Jean-Pierre Aumont and Bernard Blair at 8 p.m. in H-110, Hall Bldg., 11.75 each, SGW campus.

THEATRE: Female Transport by Steve Gooch, at 2 and 8:30 p.m. in the Cheamelon Theatre, Loyola campus, 7141 Sherbrooke St. W. FREE.

December 1

Electro-acoustic concerts to be held

Three different programs of electro-acoustic music will be presented by the Concordia Electro-acoustic Composers Group (CECG) at the Visual Arts Building, 656 Sherbrooke W. on Friday, Saturday, Sunday the 25th, 26th and 27th of November. The three concerts, each starting at 8 p.m. are free, and will include works for tape and slides, live performers, tape alone and processed tape with slides.

The most important feature of each concert will be the first public performances of works by students currently in the Faculty of Fine Arts, from music, visual arts and animation. From among the new pieces by students which will premier over the weekend, two will be selected.

FEMALE continued from page 5

Gooch's drama has as much to do with economics as sexism. Sproule said, "Because of economics, there was not much choice. Women could do [but crime]. And it's not a bowl of cherries for the men, either. They don't much better off than the women."

and their composers will be presented with a small award in the form of $75 worth of recording tape. (The CECG gratefully acknowledges the material assistance of Sonic Tronic, Sirius Music, Kaya Music, Symphonie Electronique and Titicket in making this possible.)

Rosemary Miller, Claude Rivest and John Miller (chairman of the Dept. of Painting and Drawing) are the group Ad Hoc, and they will be presenting two new works (or tape and slides) with slides by the three composers and by the Montreal photographer Doron Buckow.

A piece for guitar and electronic, Pagan, by Shawn Bell (BA '84) and Kevin Austin will start the Saturday concert, and the programs will be rounded out by works on tape with live performance, by the members of the CECG. John Wells, James Talon, Dave Lindsay, Dani Jeft and Jill Bedoukian.

For more information, contact: Kevin Austin, 482-0320 at locals 539, 611 or 614.

The December 1 Thursday Report is the last issue for 1983. The next issue will appear on January 12, 1983. If you have items to submit for TTI, the deadline is Monday noon, January 28 in Room BC-215. (Contact M. Perrault for events, Notices, Unclassified.)

SKATING WITH BLIND CHILDREN: Volunteers are needed to skate with blind children from Montreal Association for the Blind school, every Friday morning from 8:30-10 a.m., at the Loyola Athletic Complex. Call 444-4095 for more information.

CONTACT THE OMBUDSMAN: The Ombudsman are available to all members of the University for information, advice and advocacy. Call 482-0320, ext. 257 (AD 304 on the Loyola campus) or 879-2147 (2100 Mackay) on the SGW campus. The Ombudsman's services are confidential.

IMPROVE YOUR ENGLISH: You can take advantage of a set of refresher lessons on English writing skills that are available to students on the University's main computer. You do not need a computer account and no knowledge of computer is required. Come by the Language Lab (H-523) between 2 and 6 p.m. for information. FREE.

LOYOLA CAMPUS MINISTRY: Loyola Chapel - Sunday Liturgies at 11 a.m. and 8 p.m. and every weekday, Monday to Friday at 12:30 p.m.

LESBIAN & GAY FRIENDS is sponsoring an informal discussion group that is limited to male university students in a non gay environment. This group will meet Monday evenings, 7:30 to 9:30 p.m., in room 207, Talon. For more information call 876-8406.

PHD IN HUMANITIES: There's no need for a seminar on "Contemporary Cultural Theory, (835/4) with Dr. Arthur Kreiner, for more information call Nancy Peuser, at 482-0320 loc. 213.
EVENTS

Thursday 24

DEPARTMENT OF ART
HISTORY: Lecture by Adele Holcomb, Art Historian, Bishop's University, on Turner and Rome: Italy and the Literature of Italian Travel at 2:45 p.m. in the Conference Room of the Protestant School Board of Greater Montreal (conference room 201). 

PHD. IN HUMANITIES
PROGRAM:

Interdisciplinary Symposium on Karl Marx - Prof. Claude Bruneau, Sociology Dept., Bishop's University, and a Marxist Approach to the Metatheory of Psychoanalysis, 9:30-10:30 a.m. in H-455, Hall Bldg., Professor Kathleen Ervine, French Department.

CONCORDIA ELECTRO-ACOUSTIC COMPOSERS' GROUP: Public performances of works by students currently in the Faculty of Fine Arts, at 8 p.m. in the Visual Arts Gallery, 1355 Dorchester Blvd. West. FREE.

Saturday 27

CONSERVATORY OF CINEMATOGRAPHIC ART: Children's Cinema - A Night at the Opera. Features: Jules Massenet's opera, with The Marx Brothers (Grouch, Harpo, Chico, Margaret Dumont and Ritz), 7:30 p.m. in H-110, Hall Bldg. 11.25. SGW campus.

MEDITATION INSTITUTE:

Tuesdays 7:30-8:30 p.m., Meditation, Peace, and Relaxation in the Meditation Centre, 1455 de Maisonneuve Blvd. W.

OTHER SPECIAL EVENTS:

Monday 28

CONSERVATORY OF CINEMATOGRAPHIC ART: Zan de Fava Colette (French), 8 p.m. in H-110, Hall Bldg. 11.75. SGW campus.

Thursday 30

CONSERVATORY OF CINEMATOGRAPHIC ART: Conquest (Spanish), 7:30 p.m. in the F.C. Smith Auditorium, 1455 de Maisonneuve Blvd. W. FREE.

Wednesday 7

CONSERVATORY OF CINEMATOGRAPHIC ART: A Night at the Opera. Features: Jules Massenet's opera, with The Marx Brothers (Grouch, Harpo, Chico, Margaret Dumont and Ritz), 7:30 p.m. in H-110, Hall Bldg. 11.25. SGW campus.

DRAMA LAB: The Blue Angel (Joseph von Sternberg, 1930) (English) with Emil Jannings, Madlene Dietrich, Hans Albert and Kurt Gerron at 7:30 p.m. in the D.C. Clarke Theatre, Hall Bldg., 1455 de Maisonneuve Blvd. W. FREE.

Monday 31

CONSERVATORY OF CINEMATOGRAPHIC ART: Female Transport (Spanish), 7:30 p.m. in the F.C. Smith Auditorium, 1455 de Maisonneuve Blvd. W. FREE.

Friday 3

CONSERVATORY OF CINEMATOGRAPHIC ART: Round the Garden (II Generale della Rovere) (English) with Vittorio De Sica, Hannes Messemer, Sandra Milo and Giovanna Ralli at 7:30 p.m. in H-110, Hall Bldg. 11.25. SGW campus.

Monday 6

CONSERVATORY OF CINEMATOGRAPHIC ART: The Song of Love, or Sundown (G.W. Pabst, 1930) (English) with Emil Jannings, Urose von Sternberg, Madeleine Dietrich, Jean Hersholt, Astrid Allnutt, and Gene Harris, at 7:30 p.m. in the D.C. Clarke Theatre, Hall Bldg., 1455 de Maisonneuve Blvd. W. FREE.

Tuesday 7

CONSERVATORY OF CINEMATOGRAPHIC ART: The Spanish Main (Joseph von Sternberg, 1934) (English) with Lionel Atwill and Claire Trevor at 7:30 p.m. in the D.C. Clarke Theatre, Hall Bldg., 1455 de Maisonneuve Blvd. W. FREE.

Wednesday 8

CONSERVATORY OF CINEMATOGRAPHIC ART: The Gallery Players: Round the Garden (II Generale della Rovere) (French) with Sandro Pertini, Luigi Tenco and Franco Francioli at 8:30 p.m. in H-769, Hall Bldg. 11.25. SGW campus.

Friday 9

CONSERVATORY OF CINEMATOGRAPHIC ART: The Mask She Knew (French) with Jean Gabin at 7:30 p.m. in the D.C. Clarke Theatre, Hall Bldg., 1455 de Maisonneuve Blvd. W. FREE.