

Journal planned

The Dalhousie-King's campus is soon to have its own literary journal. The first edition of **Skylight** is presently being put together by a group of university students for publication in March. Its intention is to provide a forum for both student and local work as do **Fiddlehead** at UNB and **First Encounter** at Mount Allison. The university at this time has no such outlet for students interested in writing.

The proposal for such a journal has met with enthusiastic support. Funding has been promised from the administrations and student councils of both King's and Dalhousie which will cover publishing costs. The magazine will be free of advertising and provide

liberal space for the presentation of both poems and short stories as well as graphics and photographs. A short introduction by Silver Donald Cameron is also planned.

The journal is to be produced at the Dalhousie Printing Centre on bond paper in a first edition run of 500. Free copies will be sent to contributors whose works are selected—otherwise the proposed price is \$1.50.

Those who wish to contribute to this first edition should direct their submissions to Scott Vaughan or Sheena Masson at Skylight c/o the **dalhousie gazette**, Student Union Building, Dalhousie University, Halifax B3H 4J2.

Yet another concert

On Monday evening the Dalhousie Music department presented yet another enjoyable concert—this particular event was a fun two hours with the Department's Joseph Riedel. Riedel, the Low Brass Instructor of the Department, entertained his small audience with his witty trombone talents.

His concert consisted of selection by six twentieth century composers, each of which showed a fresh and different facet of the art form. This versatility was attained through different combinations of instruments, different types of trombone music, and also the difference of the various compositions themselves. In particular the world premiere of Glenn Smith's Pictures

of an Exhibitionist was particularly successful with the audience. This phenomenon combined Riedel's trombone and dramatic skills to present to his audience the descriptive qualities and abilities of a solo musician.

This piece was in four movements, each of which exposed the true abilities of the performer. It possessed a humorous quality that brought a smile to everyone and it also managed to bring upon the enthusiastic audience a pleasant feeling of intimacy.

I thank the music department for presenting such fun and talented performers as Joe Riedel to the Halifax public. I hope to see them produce more of this same good entertainment.



Joseph Riedel of the Dalhousie music department, performed an intimate and enjoyable concert this past Monday night.



Close Encounters

by Cheryl Downton

Communication: there are ways to communicate with just about anyone these days; all it takes is a little imagination. **Close Encounters of the Third Kind** is definitely a work of imagination, but nonetheless is realistic enough to carry the promotional line, "we are not alone", and be believed.

Close encounters are not necessarily something that can only be derived from fertile imaginations. There are countless reports every year of ufos and sightings, and even contacts with objects and beings from another sphere. A movie about such occurrences, then, is not that difficult to swallow.

Steven Spielberg, the film's author and director, seems to have an inside source as to what the viewing public will pay to see these days. **Jaws** has grossed more than four hundred million dollars thus far, and it appears likely that Spielberg has again guessed right and **Close Encounters of the Third**

Kind will possibly top the mark.

The movie is not an attempt to explain or simplify the unexplainable. It's a story about everyday people in any small town who experience something they can not understand but feel compelled to try. Those who have been 'touched' are thwarted at every turn by high level bureaucracy's attempt to keep all the answers from everybody else.

Richard Dreyfuss as Roy Neary, a middle class, unassuming power corporation employee is haunted with a vision he cannot place. It is this vision, which he shares with a handful of others, that binds him with these others and inadvertently destroys his family life. He is unable to share his vision with those who are not similarly 'touched', but finds he cannot ignore its powerful pull, no matter what the consequences. Dreyfuss gives an excellent portrayal of the average person—he is totally believable. Had Dreyfuss not been as convincing; the plot would not have worked.

Francois Truffaut plays the sincere, well-meaning professional Frenchman whose one aim in life is to communicate with the beings he knows are there. He is a believer who tries desperately to get others to believe. He feels that in belief there is acceptance, and in acceptance there lies the only real road to understanding. Truffaut gives a warm and 'human' performance, and one hopes this will not be the last of his acting endeavours.

The special effects for **Close Encounters of the Third Kind** rival those of **Star Wars**. Douglas Turnbull (**2001 A Space Odyssey**) proves he still has the touch. The very impressive mother ship is too remarkable for words—hard to believe the lighting circuits are simple Christmas tree lights!

The film shows how it could be, perhaps will be. The key to open the doors is communication. When the man with the recently sun burned face states in a voice filled with wonder, yet acceptance, that the sun sang to him last night, he's got the right idea.



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