

Opportunities at the Aitken Centre

by PAM SAUNDERS

The Aitken University Centre (AUC) has a lot to offer students, according to its director, Gordon Lebel. As well as providing a stage for top name artists such as Burton Cummings, the AUC offers facilities for a variety of sports. Free skating weekday noons, varsity hockey and intramural hockey programmes are made available in the Centre by the Faculty of Physical Education. Students or groups can book ice

time at \$50 per hour. Lebel emphasized that the Centre is an important source of student employment. Last year, over \$35,000 was paid to ushers, campus police, vendors and clean up personnel. An usher can expect to receive about \$16 for four hours' work. Lebel would like to see more co-operation between the SRC and the Centre. The SRC should tell him what sort of events the

students want, he stated, then possibly shows could be co-promoted. He is particularly interested in having the Red & Black appear at the AUC.

Recently, Trooper and Jose Feliciano appeared at the Centre, both being brought in by outside promoters who rented the facilities. Lebel said that basically, "We wait for them to come to us."

Lebel has pushed promoters to bring certain talents to Fredericton, notably Burton Cummings, but he explained that his power to influence the major promoters was limited. Donald K. Donald and C.P.I. have a virtual monopoly in the rock promotion business, and their plans to run tours depend on the market in Moncton and Halifax, not just in Fredericton.

Lebel stated that since he has been director, the AUC has not directly sponsored any concerts. Adding up yearly deficits the Centre has accumulated a deficit of just under \$175,000 in operating costs since its opening, and according to Lebel, he is "not in the business to take risks." The risks inherent in the promotion business were illustrated this summer by the cancellation of three tours scheduled to stop in the Centre, due to poor ticket sales in the whole Maritime region. The promoters, not the AUC, cancel concerts.

While Lebel has tried to attract stars such as Gordon Lightfoot and Anne Murray to the AUC, they are either not interested or too expensive. The Centre was offered a chance to sponsor Helen Reddy for a November concert, but Lebel said that after much consideration, it was decided that the risks were too great. Such

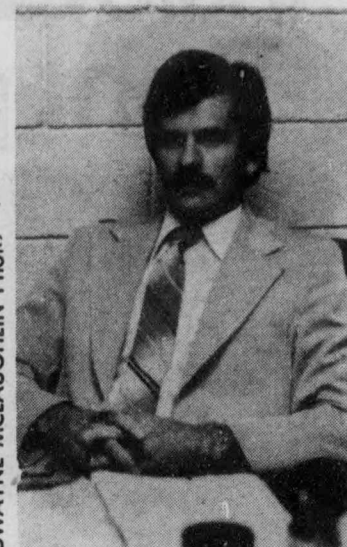
caution dated back to an SRC sponsored concert in 1976 at the AUC which resulted in a \$20,000 deficit. 3,000 tickets would have to be sold at \$8.50 each for the Reddy concert to break even, and a random telephone survey indicated that the interest just was not there. Lebel does not use market surveys extensively, as he believes that more people will indicate an intention to purchase tickets than will actually buy.

However, Lebel added that "if you can convince us that a talent can do break even business, we will try it."

The Centre has not depended on student interest to this time, stated the Director, since the student population was settled in the city for only part of the year. Student rates are not offered, unlike the policy followed by enterprises such as Theatre New Brunswick.

The use made of the Centre has been increasing, from 52% in the year 1976 to 65% in 1978. Conventions, hockey games, university functions, circuses, boat and car shows, as well as concerts, keep the Centre occupied. The past concert season included John Allan Cameron, Catherine MacKinnon, the Irish Rovers, Johnny Cash and Dr. Hook. Roger Whittaker and Burton Cummings, who packed the Centre last year, will be returning. Tentative arrangements have been made with promoters to present Nana Mouskouri, Harry Belafonte and Vera Lynn.

Operational costs total \$600 a day when the building is not in use, said Lebel. Those who rent the Centre also face the costs of staff and electricity, making the basic minimum rental fee \$1,000 per day. Entertainment events are



DWAYNE McLAUGHLIN Photo

Gordon Lebel, director of the Aitken Centre

charged \$1,000 or 10% of the gross, whichever is greater. Hockey games pay a minimum of \$350, and ice time rents for \$50 an hour. Added to these costs are extra fees for such services as security, ticket sales, clean-up, and ushers.

The university must pay for use of the AUC, but is given a reduced rate of \$500 per day for examinations, encaenia, rehearsals, and registration. Combined with the rental fees paid to the Department of Physical Education, the university spent \$45,000 to rent the Centre in 1978 according to Lebel.

Lebel noted that many groups, often of a non-profit nature, wish to use the Centre, but cannot afford to. The AUC is not a service facility, he stated, and while he would like to see it continuously in use, it cannot be "given away."

Lebel is responsible to Eric Garland and James O'Sullivan. An AUC Advisory Council meets twice yearly to set policy.

Reelspiel

by Sadie Potter

MOVIE: "Barry Lyndon"
SHOW TIME: Sunday, Oct. 7, 7 & 9 p.m.
PLACE: Tilley Hall, Room 102
PRICE: \$1.50

When movie buffs peruse the names of producers and directors, searching for those who have contributed to the world of motion pictures as an art form, certain figures, undeniably leap out from the group. One of these is Stanley Kubrick.

With a background in journalism and a handful of semi-professional films, American born writer-producer-director Stanley Kubrick emerged on the scene. Wavering far from the conventional trends, he took his public by surprise and startled them with his novel approach to the world of cinema. "Barry Lyndon" appeared in 1975 as the last of his trio of well-known films. Though adapted from William Makepeace Thackeray's first novel, "The Memoirs of Barry Lyndon, Esq.," the plot is merely one aspect of the complete structure of the film. As in Kubrick's two preceding films ("2001, A Space Odyssey" and "A Clockwork Orange"), each element is important and cannot be considered as separate from the whole work. The musical score captures the oppressive triviality of aristocratic life and intensifies the awesome beauty of Irish, German and English country landscapes. The photography (John Alcott) symbolically stretches the manner in which the subject is presented: zooming away from close-ups of repulsively ugly faces to view the society and environment from a distance. The use of an off-screen narrator deliberately alienates the characters from reality. Each successive frame is a masterpiece that captures people, buildings and countryside more with paint on canvas than with true-to-life photography.

The supporting actors perform superbly (especially Marisa Berenson as Barry Lyndon's wife, Lady Lyndon) epitomizing the lack of sentimentality and the right of the gaudy aristocracy to be boring. The length of the movie (approximately 3 hours) can be tedious for the impatient among us, but is absolutely necessary to convey the message of the film and scope of the subject. The tedium is soon forgotten when the spectator relaxes and enjoys the panorama displayed before him.

The futuristic setting of "2001" entertained the idea of a higher intelligence existing outside the earth and into which the ever-developing human mind would melt, should society continue in its trend of adolescent astronaut idolizing mentality. Sharp, harsh colors, silence and sound absorbed the one-dimensional space-travellers.

"A Clockwork Orange", also set in the future, show with extreme violence the contradictory nature of individuals and institutions; the brutal precivilized "Droogs" and the society's worse evils committed in attempts to cure the wrong-doers.

"Barry Lyndon", though set in the past, is yet another version of Kubrick's outlook on Man and society. He examines the privileged class leisurely but minutely, using the "wandering and disconnected" life, of Barry Lyndon, played by Ryan O'Neal, as a focal point.

If you have any interest in movies, "Barry Lyndon" is well worth the three hours of sitting and of appreciation.

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Student Union Building

Thurs. Oct. 4, 1979 11:30am-1:00pm

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Potato and Vegetable,
Roll and Butter, \$2.99
Salad Bar,
Dessert and Beverage.)

**Deadline for Inside articles is 5:00 p.m.
Tuesday If submissions are not
received by this time, they will not be
guaranteed publication.**

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STUDENT LOANS (Not Canada Student Loans) will be
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Memorial Building, after October 9, 1979

Due to the high demands normally placed on the
University Loan Funds during second term, and the
restricted amount of funding available, only a limited
number of loans will be granted for the Fall term, to
those with exceptional documented circumstances.

Should you urgently require a University Loan First
term, apply at the Awards Office before Friday,
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Please Note Students are not considered
for University Loans until they
have successfully completed
one term at U. N.B.