

McGill Up Too

MONTREAL (CUP) - Students at McGill University can expect 25 per cent increase in residence fees next year, according to the Acting Director of Residences for the university.

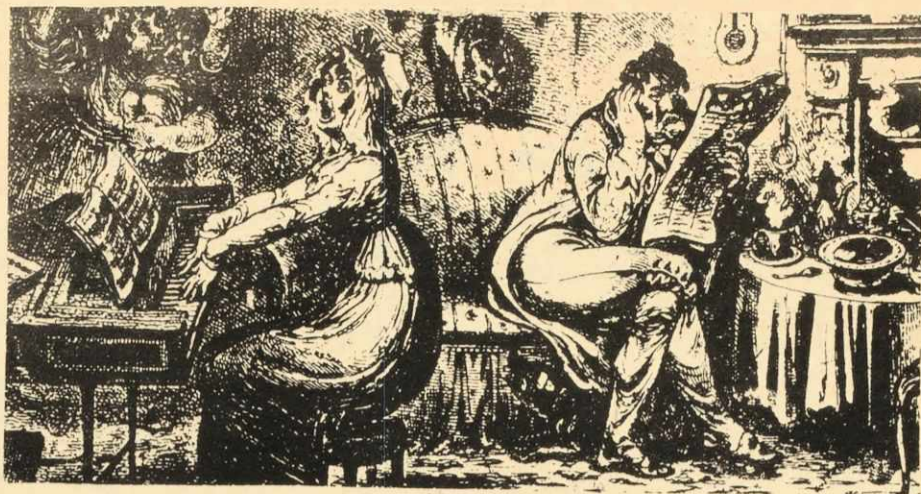
Residence fees for the current year are \$1,295 or \$1,425, depending on whether the resident eats in the cafeteria five or seven days per week.

Charlie Rannells, the Acting Director of Residences, says the increase will be "somewhere in the vicinity of 25 per cent, but that depends on the services the students want next year." Other sources put the increase anywhere between 16 and 32 per cent.

Rannells sees residence workers' wage demands as the motivating factor in the increase. Loyola residence employees do not receive parity with their counterparts at the Universite de Montreal.

Loyola residence employees also are exempt from the cost-of-living bonuses which other university employees receive from the provincial government. The province feels that residence workers are employees of the residence rather than of the university.

Lack of provincial funding for residences means that students will have to pay the increase, according to Rannells.



Sound Tracks

by Mark Teehan

HUDSON-FORD: "Free Spirit" (A&M). After the polished pop-rock (with plenty of Apple influences) of "Nickelodeon," these Angloids set themselves up for a fall, but this proves that it hasn't happened - yet. A very successful follow-up even if it doesn't quite have the consistency (material-wise) of its predecessor. This time out, Richard Hudson (vocals, acoustic guitar) and John Ford (vocals, bass) have assembled a full-time band and it shows in the music: strong and vibrant. Side 1 may be mostly anonymous boogie (except for the title track), but the flip is full of engaging winners ("Silent Star," "Such A Day," and "Floating In The Wind"). Very melodic and at the same time progressive; the last-mentioned cut also contains some rare flashes of lyrical insight. Stands out amidst the flood.

JOHN WALSH — "So what" (ABC). One might feel that way not having heard this dude's stuff, but believe me, there's some interesting sounds goin' on here. I say sounds 'cause that's what Walsh dabbles in - overdubbed guitars, synthesizer, mellotron-all arranged to maximum effect. Sort of a progressive hard country-rock thing, tho even that might be pinning it down too far, quite bluesy in places. Underneath there's a wise, laid-back weariness that connects well. Definitely a surprise from an ex-James Gang axe star, but with this being his 3rd solo job he must be over that experience. I can see now why he left 'em.

JACK BRUCE — "Out of the Storm" (RSC) Now this here's a strange album from the virtuoso Cream bass man. When I first heard it, my impressions were mostly negative: the material was quite incoherent and rambling, his vocals didn't impress, etc. But now, after a few spins, I think his moody introspection works better. Plus there are some good spooky touches. A bit macabre maybe. Could be a sleeper, tho tread carefully.

BADFINGER — "Wish You Were Here" (Warner Bros.). Badfinger will always be remembered for their endearing Apple pop-rock, which made some people momentarily wonder if the Fab 4 weren't close at hand. By the time of their 3rd album "Straight Up," they had developed a very strong early Harrison-esque (cf. "All Things Must Pass") style and sound which suited them perfectly. Thereafter things went less well-actually degenerated - to the point where the appropriately titled "Ass" was one of the worst disappointments of last year. Terrible. And the LP after that (with the goofy cover) got such horrible reviews that I stayed away. But this here's a definite improvement: the recession's over. The tunes are more up to usual high Finger standards, and the band sounds healthy. Standouts include "Just A Chance" (galloping rocker), "Got To Get Out Of Here" (yeah, that's for sure), and "Know One Knows" (how good it feels?). Time to come and get it.

MURRAY McLAUCHLAN — "Keeping The Spotlight Away." (True North). The little bit I heard of Murray's 4th album convinced me that he's never sounded better and still

ranks as one of Canada's top singer-song-writer-guitarists. Also interesting to see he's nudging south across the border. But until True North stops putting out crappy (warped) records (2 returns from 2 different stores - that's bad) I can't say much more. I'd like to know what those rip-off record cos are leaving out/putting in their "products" these days. It's a real bummer at any rate, and it's happening much more these days.

J. GEILS BAND — "Nightmares ..." (Atlantic). Don't believe that crap in Creem about "rehash funkblues." "Suspended" my ass. This is some of the best white r&b you're gonna hear on vinyl, and the album's solid. Anyone who can't get the twitchies with "Detroit Breakdown," "Givin It All Up," and "Must of Got Lost" is either hopeless anyway or a terminal John Denver/Carpenters schlockhead. And tho I've never had the good fortune to catch 'em "live", just hearin' the knocked-out comments of those who have is enough for me. And there's always "Full House" as further evidence. Acquitted. Go on to next review.

JO-JO GUNNE: "So ... Where's the Show" (Asylum). After listening to this farce of an album, that's exactly what I was wondering. Totally (well almost) without musical value. Yankee vapidity at its best/worst (your choice). When this band was first formed by Jay Ferguson (keyboards, lead vocals) about 3 years ago on the ruins of Spirit and put out "Bite Down Hard," they had some validity. Hard r'n r - chromium rock delivered with typical mindless fury. The group's main problem alas has been coming up with enough decent material to fill a complete LP; "Bite Down" started to run out of gas after the 1st 2 cuts and there ain't no refills either. A real joke if I ever heard one. But if still interested, you are referred to the group's fine 2nd ["Jumpin' the Gundle" - the one with the obscene cover] album, chock full of ass-busters like "Getaway" and "Red Meat." It now sounds like that's where they shot their wad.

BIG STAR — "Radio City" (Ardent). Released over a year ago in Jan. '74, this record has become something of an underground classic amongst rock critics. And this is one of those few times that all the acclaim is more than well-deserved. Fronted by ex-Boxtops lead singer Alex Chilton, Big Star operate loosely in the mid-60s pop-rock tradition, but unlike the Raspeberry/Badfinger brigade they do it with such raw energy and innovation that their music has a decidedly fresh feel to it. The band is hard-hitting and the basic production job gives them a good "live" sound. And the songs are all great-simple, direct, pure fun. The tragedy of it all is that the band has never gotten any decent promotion for their now-folded record co., and in spite of all the raves public acceptance - in the form of commercial success - has been non-existent. But that doesn't change the fact that this is a minor masterpiece.

Mama, can this really be the end? Well ah it's been a gas and all that stuff. Keep on smilin and ROCK ON!