

Letters to the Editor

Man offers lesson to Women's Lib

Today I attended, or at least attempted to attend, a Women's Lib meeting in Ross, S128 at 2 p.m. with the purpose of passive observation. I got only as far as the doorway as the room was packed, the greatest number of packages being female. Supposedly the meeting was intended to be organizational and have a special guest speaker, but I don't really know. When I arrived a hassle was in progress centering around the presence of a few males. I gathered, from my moments of participation, that males should not be allowed to attend these meetings until they (the females) were organized and capable of coping with the male influence in their discussions. It was offered that some females accept a passive role in the presence of men and would not speak their minds and that this attitude would impair the participation and results of their meetings. I find this kind of attitude extremely juvenile and consider it dangerous. If these so-called mature responsible creatures do not realize, at this stage, that the frustration of not being able to express oneself is a personal problem and should be treated as such, how can they ac-

complish whatever their aims? Furthermore, if frustration is not a problem and they still remain silent, then they must place little value on their opinions or their right to express their opinions. The female participants in favour of opting the males out and not all of them were, were taking the position of little sister in obscurity of big brother. Certain things just cannot be said, or asked in his presence. Not only is a communications gap in effect but also a camouflaged construction of a communications barrier on the female side of the trench.

I admire women's lib for taking the initiative in starting what has become the human movement now in effect. I acknowledge the necessity of the participants in room S128 for wanting to create their own organization. I understand their uncertainty and perhaps anxiety, in getting their group off to a good start. In support I would like to suggest adding specifics, something like 'male observers welcome'. (Christ, what a promotional gimmick if I interpreted literally) to their notices of a meeting and at the initiation of the meeting, which now allows male attendance, outline this principle as being in effect and stick to it. No hassle, no offense to and no

indifference from those who support male participation and no discrimination!

At this point I would like to offer the points outlined in 'A Students Bill of Rights' as printed in the October issue of Balloon, the Atkinson College Students' Association's paper, not against an educational system, but rather against the aforementioned Women's Lib

meeting as a male's bill of rights. If some feminists are experiencing difficulty in expressing themselves, might I suggest the setting up of a group within your organization, which I hope came about at the meeting, to deal with this problem. Some of you must know an understanding male who would gladly aid in the personal development of the frustrated

through group sensitivity meetings or whatever.

I accept and favour Women's Lib as a significant human movement and would like to wish you success. I have not been offended or feel that my ego has received undue punishment, only that I am annoyed with such an attitude and behaviour. Do you really value secrecy as being worth the hassle?

John Quick

Randy Backman's tales of the Guess Who

By LARRY LEBLANC

Talking with Brave Belt's Randy Bachman, sooner or later the conversation turns to the Guess Who. All roads lead to it. As if to avoid looking somebody in their glass eye. It's almost embarrassing.

In May, the Guess Who cracked and splintered. Bachman, an original member of the Winnipeg band and one of its key songwriters, left, determined to keep as far away from the music scene as possible.

It came as quite a shock to a good many people when Bachman, fresh from his decision to leave a group who enjoyed a great deal of success and million selling records, decided to build another group — especially a group that contained Chad Allan, a founding member of the Guess Who who had split the group four years earlier.

For a year, after leaving the Guess Who, he enjoyed an almost hermit-like existence, said Bachman in a recent interview. "I did nothing but stay home, lay around and play with my kids. I'd been married for five years and had never seen my wife for more than a week at a time. It was a real adjustment."

In the end, it developed that the idyll was brief. He had lots of spare time to make music. "I called Chad Allan and said 'what are you doing? Have you written any songs?' He came over and played some of his songs. They were really excellent. His voice had improved because he'd had a long rest.

"If you get any direction from the first album: if it's country, well, we really go country in the new album. If it's blues we really go blues. Basically, a lot of it is our own style and we've just gotten further into it."

A listen to Brave Belt's music is bound to conjure Buffalo Springfield images, but the target is rock and roll. No it's not folk. And it's not country. Oh yeah, it's got all that stuff but with some subtle softness and firm romance. For one thing the new four-man group are singing in three-part harmony. Fred Turner's voice has been added to those of Chad and Randy. The added vocal is definitely an asset. The three-part harmonies open up all kinds of possibilities.

"Yeah," agreed Bachman, stroking his chin with his hand, "and it will be split up three ways. Fred sings basically his songs. I sing mine. And Chad sings his. It starts out like an old Buffalo Springfield approach with the lead singer singing his song and the second verse, bang, everyone comes in singing and playing."

"With Fred we have a triangle. Three different writers and three different lead singers. I find it's a real flexible sound in our voices because we can all hit the same notes and the same low notes. The only difference is in the strength of voice. I have the weakest. Chad has the smoothest. Fred has the heaviest and screamiest. But when we're all singing harmony, it's really a nice blend.



Brave Belt — a new group.

"I started producing him as a single artist. I wasn't interested in playing but then I started playing guitar, then bass. I'd start singing and I'd say 'do one of my songs'."

Presto, the new group — Brave Belt — was born. Bachman recruited his younger brother, Robin, as a drummer, rehearsed the group and recorded an album for Kinney Records. It's unsophisticated album by current rock standards: simple, open, cautious, honest and homespun.

"The album is basically country and western," said Bachman. "I wrote half. I sang half. It's the first time I've sung lead. I always did harmony with the Guess Who. Chad sings half and wrote the other songs. I'm really pleased with it."

Since recording the first album, Brave Belt added singer-guitarist-bassist Fred Turner to the group. The next album, recorded at RCA's Toronto studios, is similar to the last one in that it is a low key blend of country and rock idioms, but Turner's presence on the album seems to have worked an amazing change in the music of the group.

Bachman nodded agreement: "His voice is just like he looks. He's like 10 John

Fogartys. He's a real screamer. He plays very good lead guitar and bass. There's times when Chad's playing bass and Fred and I are playing two lead guitars. Kind of an Allman Brother's thing. Or if it's countryish, it's Buffalo Springfield.

When we're singing a lead there's a real distinction.

"Now, for the first time in I don't know how many years I'm having fun," he confessed.

"The schedule we were on was hectic. Three and four hours of sleep a night. Once we got into No Time and American Woman the group hit \$10,000 a night. "Well, let's not have any nights off. Let's kill ourselves" is what we thought. I just fell apart. When I had a reason to leave it was a welcomed out.

He hated it. He hated the pace of having to write incredible songs, the great gulps of frustration and anger that followed. He hated it so much he hasn't mellowed the hate with Brave Belt. It's a slow, down-to-earth pace. What's happened in his life is a balance. He's somehow managed to balance the best of two worlds: the musician and the individual; probably every musician's ideal dream.

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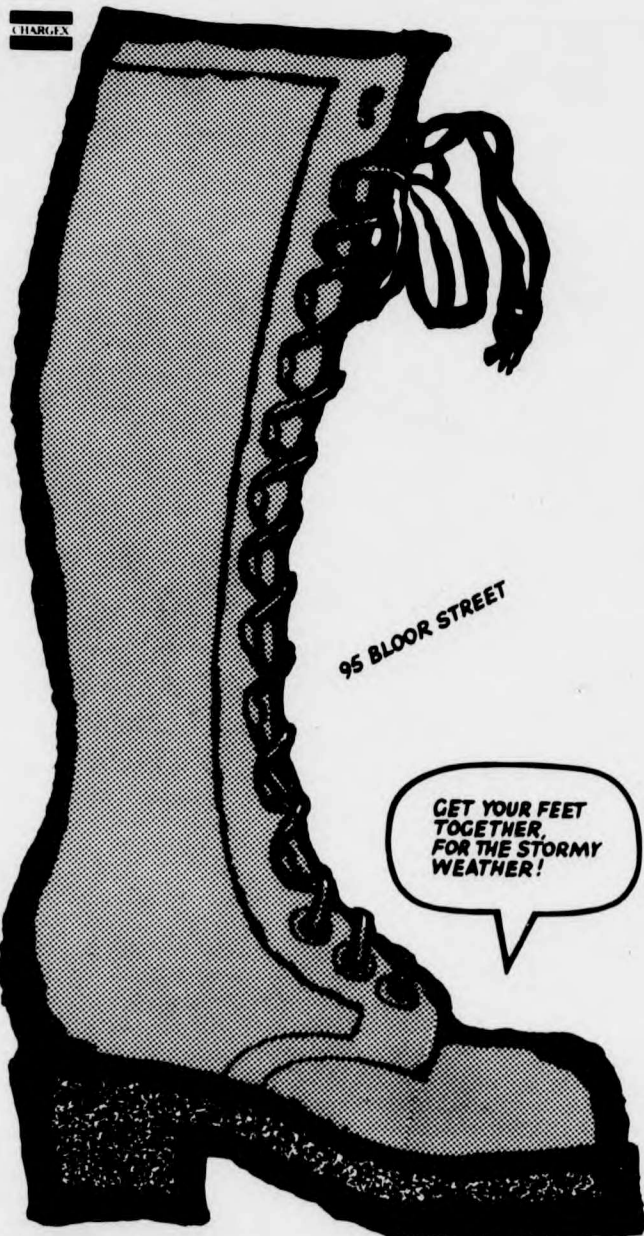
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