

Creative literary journal born

Fathom Editor Greg McSweeney was interviewed by Glenn Walton

W: What is **Fathom**?

McS: It's a literary journal run by students in the English Department and is a publishing outlet for poetry and short prose by Students at Dal and King's.

W: Only Dal and King's?

McS: Yes, for the time being; that policy may change after the first issue, depending on the number of submissions we receive, in which case we'd invite submissions from students at other local universities or from the public outside the academic community.

W: Where should people bring their submissions?

McS: To the main English House on Henry Street or the SUB enquiry desk. For the first issue, November '81, the deadline is 19 October.

W: How many issues will there be?

McS: One per term, from here to infinity.

W: You're the editor - is there a board of associate editors?

McS: Yes, Larry Gaudet, Margo Griffiths, Alexina Scott-Savage, and Paul Tyndell.

W: All English students. Are you looking for involvement from people in other faculties?

McS: Yes, certainly. English students have no patent on

creativity. Look back at some of the local literary competitions - they've been well represented by people in Law, Sciences, and other disciplines. Our first cover, for instance, was designed by an MBA student, Bruce Haines, and we hope to receive material from people in all faculties.

W: Can people consult with one of the editors after sending in a submission?

McS: Absolutely. We'd like people to make sure that they've included their phone number or address on each submission so that we can contact them if necessary. Also, there will be some one in the **Fathom** office in the basement of the English House on Tuesdays and Fridays from 12:30 on to consult with contributors about their work.

W: **Fathom** should be especially important as a creative outlet for writers on campus because there is no creative writing course in the English Department.

McS: That's right.

W: Why isn't such a course offered?

McS: I don't know.

W: Where would one have to go to find one?

McS: There are good programmes at UNB, U of Windsor, UBC, and at SUNY at Buffalo, where I think Robert

Creely is still teaching. There must be many others I don't know about. They exist.

W: What about the length of submissions?

McS: Poetry of any length, no epics, and prose up to 1000 words. Of course, if something is really good and doesn't conform to those restrictions, we wouldn't ignore it.

W: What kind of writing do we have on campus today?

McS: What we have is some very good stuff with very few local markets. I'm sure you know that from editing **Skylight**. Let's face it, originality is not the most appreciated quality in a term paper or an exam. People need a place to express themselves the way they want to.

W: Do you think they want to express themselves?

McS: Of course. In any academic institution the pressure to conform is nearly irresistible. Even as we speak, there are hundreds of people walking around the campus in Topsiders whose only exposure to sailing has been to ride the ferry to Dartmouth on a wet day. But it's very easy to shed your Lopi and Nikes and to think originally. You won't turn into a Communist. That's just a rumour.

They only did it for the money

Record review: The Payola\$

In A Place Like This

by Chris Hartt

I really liked this album - that's unusual for a promo that comes to the **Gazette** but The Payola\$ are a good energetic "new wave" band. This album, containing the single "China Boys" moves you to a great beat and entices with imaginative lyrics. This definitely restores my faith in Canadian new wave music, especially after the debacle at the Misty Moon last week with Martha and the Muffins.

Of course Martha's first album was good too, but the Payola\$ compel you to listen. "China Boys" is definitely not the only radio cut on the album, but like "China Boys," all the cuts are not typical AM material. They all attract the listener with dancibility and energy.

The music of "I'm Sorry," the second cut, doesn't grab you right away but as one hears the words "I'm sorry, I only did it for the money," you feel drawn to listen harder. You begin to like the song more and more until the grooves are gone. Several of the cuts have this growing quality, some (two or three) like

"China Boys" and the title cut "In A Place Like This" take you by the ... right away and carry you along. There is nary a riff which I disliked.

Those of you who dislike social comment should stay away from this as you should all good new wave records. "In A Place Like This" starts with the line "Johnny's in a factory making war machines" and tells you that he "doesn't wanna die, in a place like this." "It's not funny" but it's good.

The next time you have a party, bring the Payola\$ and have a damn good time, and don't be "Too Shy To Dance."

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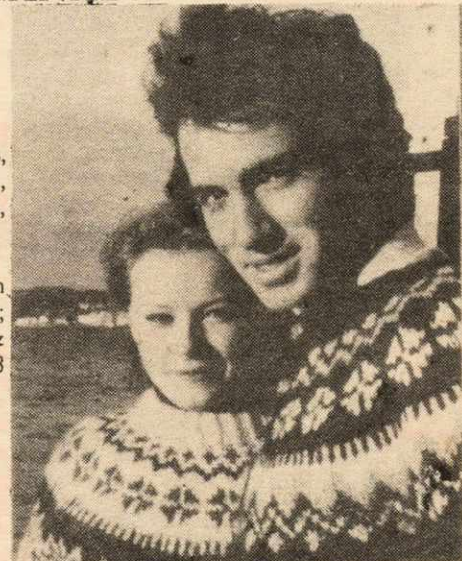
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