

Brunswickan



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T. V. Ads

Television commercials, as has been written previously concerning little boys and girls, come in assorted shapes and sizes, but as they cannot be written pertaining to little boys and girls, the rate of their production remains quite fixed, usually three for every half-hour of program. The Madison Avenue men prefer to think of them as an "American institution". The general public thinks of them, for the most part, as being dull, tiresome and unnecessary. In fact, to most picture-tube worshippers the sixty odd seconds which the advertisement consumes represents a chance either to (1) race down to the basement and get another log for the fireplace, (2) check what program is on any of the other channels, (if, indeed, you are fortunate enough to have a choice), or (3) dash to the kitchen and replenish the wasting snack tray. Recent studies of this subject have revealed that approximately sixty percent of all viewers pass the time the commercial is on the screen following the third above-mentioned pastime. It is regrettable, however, that concerning this occupation of commercial time, the following fact must become known: After exhaustive research, the study has revealed that on the average, most advertisements fall short by some eleven seconds in allowing one to answer his hunger needs. This information is not only discouraging to the TV patron, but also highly annoying. All that is required to remedy this unfortunate situation is for the ad-men to write roughly an extra eleven seconds onto the average television commercial. If this were to be brought about, then the interruption would become useful rather than simply annoying. Let us examine a hypothetical case as the situation now stands:

Our subject is reclining peacefully, watching his favourite TV program. Suddenly the commercial flashes on the screen. The hunger pains which seem unconsciously to seep into one's mind in anticipation of the approaching commercial time suddenly spring alive. The subject leaps from his TV chair and dashes for the kitchen arriving there some ten seconds after the advertisement has begun. This leaves just fifty seconds to prepare three sandwiches, thrust a sweeping hand into the cookie jar, and pour a large glass of milk. Naturally this is quite impossible and our hero finds that it is during the buttering of the third sandwich that the commercial is once again displaced by a program. He is now faced with the trying situation of whether to return to the TV set with inadequate victuals or to complete the preparation of his much-needed lunch and consequently chance missing something vitally relevant to the plot. We shall assume that our hero makes a comprimal decision, satisfying himself with two sandwiches, not invading the cookie tin, and pouring a smaller glass of milk, which in his haste he spills and must lose further time by pausing to clean it up. Now, the adage about the uselessness of shedding tears over spilled milk was undoubtedly not intended for such a literal interpretation but surely a tear or three at a time like this would be quite excusable. By now, the entire continuity of the program has been lost and the subject has still not really fulfilled his gastric cravings. All of this is due to the inconsideration of a few grey-flannel suited automatons who occupy the floors above Madison Avenue.

The current advertisements may be divided into roughly three classes: (1) Beer ads (absent as yet in Canada but very prevalent in the United States), (2) Cigarette commercials, and (3) automobile ads. As yet unable to be included in the top three but making a definite intrusion into the world of television advertising are the commercials heralding the "instant miracle relief" rewarded by such products as Aspirin and Bufferin.

The most popular type of ad is the cartoon commercial in which an animated pitchman vaunts the qualities of his product by portraying an exaggerated situation in human life. Breaking this down further, a well-worn parrot sells for no less than a razor company, a noted soft-drink firm, and a recognized soap establishment. The most irking of all commercials, however, is the type in which the Western hero battles his way through hordes of redskins, rescues the school-marm from the clutches of the renegade trader who has been selling guns to the injuns, and sees the food shipment safely reach the desperate miners before relaxing with a cool refreshing drink of Pepsi-Cola, or a cup of Nescafé or perhaps freshening up with a shave with his new Remington-Rand. Surely Western shows could be equipped with some product which they had back in that golden age of our pioneer civilization. How about genuine Comanche peace-pipes or some such thing?

It is hoped that some improvement in this unfortunate situation will be forthcoming very soon.

King David

In a surprise move yesterday Mr. David A. Fairbairn, recently under severe criticism from the Brunswickan editor, announced his intention to run as an independent entry in the forthcoming Campus King Contest.

A Ladies Society Representative welcomed Mr. Fairbairn to the contest, but expressed doubt as to the chances of anyone campaigning for him. Fairbairn's only comment was, "any girl on the campus would give her right arm to be my campaign manager".

Mr. Fairbairn also had this to say: "I chose to run after having surveyed the other competitors. Without my presence, the election would have been somewhat of a farce. It has always been understood that I am the handsomest, most intellectual student at UNB. This, coupled with my vibrant personality and outstanding athletic ability, would make me a Campus King that any university would be proud to possess".

Mr. David Folster, past associate of the candidate felt that Fairbairn's action was derived from psychological necessity to disprove the theory that he was disliked on all campus fronts.

campus calendar

by MARYANNE MOFFATT

For listings in the Brunswickan of coming events contact the Campus Co-ordinator at GR 5-9091. Deadline for Tuesday issue is 6 pm previous Thursday and for Friday issue, 6 pm Tuesday.

Tuesday:

BRIDGE CLUB: Oak Room, Student Centre, 7.30 pm.

Wednesday:

BRYAN PRIESTMAN MEMORIAL LECTURE: Sir Robert Watson-Watt; Topic: "Scientists and Statesmen", Teachers' College Auditorium, 8.15 pm.

CARD PARTY: Co-eds only, Maggie Jean Chestnut Residence, 8 pm.

HOCKEY GAME: St. Thomas at UNB, 8 pm.

SRC: Oak Room, Student Centre, 8 pm.

Thursday:

BRYAN PRIESTMAN MEMORIAL LECTURE: Sir Robert Watson-Watt; Topic, "Physics is Not Enough", Chemistry Building, 8.15 pm.

STUDENT WIVES BRIDGE CLUB: Oak Room, Student Centre, 7 pm.

'CUNB': General Meeting, Conference Room, Student Centre, 8 pm.

SPORTS CAR CLUB: General Meeting, Jones House, 7.30 pm.

MEN'S BASKETBALL: Invitational Tournament, Mount A, ASTC,

The Reviewing Stand

'INTERVALES'

Reviewed by ALAN DONALDSON

This year's *Intervales* seems to me to contain a great deal of very credible work and to be of a decidedly higher literary quality than last year's, possibly because the existence of the magazine had the effect of encouraging writing on the campus by providing an outlet for it. Although it is usually assumed that a magazine comes into existence because people are writing, it is just as true to say that people begin writing because there is a magazine in existence. This is especially true of students who have comparatively few avenues of publication open to them.

The most obvious defect of any volume of student work is, of course, a certain degree of immaturity, which would seem to have its roots, not so much in lack of experience, as in a misunderstanding of the nature of the relationship between a writer and his work. This relationship is customarily described in terms of "objectivity" and "subjectivity", and the division is a convenient one for purposes of freshman instruction.

What the "objective" writer does essentially is to employ his own emotions in such a way that he creates the character on which he is working within himself, repressing within himself whatever is contrary to the characterization and as it were expanding certain perhaps undeveloped and germinal aspects of himself until they occupy for the moment his entire personality and enable him to feel the inner logic of the proposed characterization. On the character so realized, the detached creative intelligence then works. The "subjective" process differs from this only in the sense that

Ricker College and UNB, First game, 7 pm.

IVCF: All-Purpose Room, Student Centre, 7.30 pm.

Friday:

BRYAN PRIESTMAN MEMORIAL LECTURE: Sir Robert Watson-Watt; Topic, "Radar's Birthday", Chemistry Building, 11 am (All lectures cancelled 11-12 am).

the body of emotions and ideas with which the writer is dealing are those which are more naturally his own, although even here a certain amount of magnification and selection inevitably has to take place, especially in lyric poetry, if the effect is not to be generalized and diffuse. The elements in both these processes are, however, the same—a body of emotions and ideas within the writer ordered by a detached intelligence, the writer as a person having become the object of the writer as a writer. What happens in immature writing is that these relationships are confused. In "objective" writing the inner realization of the proposed characterization does not take place, and the result is a certain degree of hollowiness and externality, reflecting itself in inconsistencies of style and thought processes, as in Miss MacPherson's "Pink Cotton Candy", abrupt excursions into melodrama, as in Mr. Henderson's "The Sanctuary", and a general tendency to lose hold of the reality of the subject matter and to resort to flat writing and clichés—"courage and heartbreak", "So rapt was he", "Her aunt's smile was a mask", and so on. On the other hand, in "subjective" writing, there is insufficient detachment from the self. The result is self-pity and a tendency to confuse puberty with metaphysics and thus produce diffuse and unparticularized lyrics, such as "The Forest of Desolation" and "Bleak Honesty".

All of this is not peculiar by any means to the writers of *Intervales*, but it is common to most student writers. Within the limitations which I have described the general level of writing in the magazine is good, and there are a number of stories and poems which represent a level of accomplishment to which much of the above does not apply. This is particularly true among the stories of Mr. Manzer's "One Mile Run" and Mr. Drew's "Come Down, Come Down", and among the poems of the work of Mr. Stockdale.

V
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MULDER Junior Rep.

Carl Redstone for 1st V. P.

As first Vice-President of the SRC, one should be well experienced in the multiple functions of this governing body. Intelligent participation in committee work, as well as the ability to organize, is of extreme importance with regards to this position. It is the duty of the first Vice-President to act as chairman during the President's absence, to act as Chairman of the Students' Disciplinary Committee, and to be Chairman of the Applications Committee.

Carl Redstone has been class Representative on the SRC for two years, and during that time has served



on the Applications Committee. During his Freshman year, he was on the Class Executive. For a conscientious person interested in Campus activities, VOTE Carl Redstone for your first Vice-President.

ROSS-DRUG-UNITED

402 Queen St., Phone GR 5-4451

602 Queen St., Phone GR 5-3142

361 Regent St., Phone GR 5-4311

