

"sloan"

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Although Sloan pride themselves on being a studio band first, their live efforts are considered extremely entertaining. But had the band not regrouped last year, thousands would have been cheated out of ever seeing them perform. When the band officially disbanded in 1995, it ended months of rumours and speculations about Sloan's breakup. However, while most dwelled upon the possible regrouping of the group, the members themselves were forced to live in the present, readjusting to life without Sloan.

Ferguson spent his downtime alone working with the band's record label. "I spent a lot of time doing *Murderer's* stuff, and I was always helping our manager, Chip [Sutherland], do stuff with the band *The Inbreds*. They're managed out of our office. I think I realized I like helping other bands. I like doing that, but I prefer working on my own band, doing stuff for Sloan. I just prefer having the control," he says.

Discussing the reformation of the band, Ferguson said that the quartet basically realized things weren't too bad in the first place. "Not to speak for Chris, but he also toured with The Superfriends. Matt Murphy, a good friend of his, is in Superfriends, and I think [Chris] was getting sort of tired of Sloan and though, 'Okay, I'll join a band with a good friend of mine and everything will be perfect.' But I think Chris realized that there's

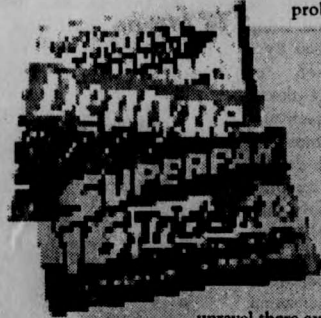
this past fall. And recording this record was pretty fun. So, we all get along and we see each other all the time, especially because of *Murder*. . . You think about most bands, like The Monkees, all living together in the same house, but it's not true. Everybody's friends, but we don't have to be with each other 24 hours a day. But, it's not so cold that we only show up and practice and then say, 'Okay, see ya later.'"

"You think about most bands, like The Monkees, all living together in the same house, but it's not true."

just as much conflict in another band as there is with Sloan. I'm not speaking for him, but it's what he said to me, anyway. So he sort of realized that it's just as intense as Sloan was, and Sloan was pretty excellent in hindsight. So everybody learned. It's fun playing in Sloan, too.

"Everybody likes everybody else's songs," Ferguson continues, "and we have a good time on tour. We've probably had the best time on tour

With their furthered experience and renewed dedication, Jay can foresee a promising future for Sloan. "I'm looking forward to making more records. I think we can still make a number of good records. [*One Chord to Another*] comes out in the States in early March, but we're not going to kill ourselves touring like we did previously because we want to keep our band together."



The joy of mastication

(That's "chewing," folks)

While most students may ponder how their future will unravel, there exists a more pressing question that they desire an answer to: Which gum out there is the best? A group of five people chewed their Saturday night away in an attempt to discover which gum proved the best overall in three categories: taste (flavour), texture (chewability), and longevity (whether or not the gum will survive through an entire class). All flavours sampled were tested in the following order and all flavours were Spearmint. Taste, texture and longevity are ranked out of five, and the overall mark is out of ten.

No animals were harmed in the course of this experiment.

	TASTE	TEXTURE	LONGEVITY	OVERALL
Dentyne	2.2	1.8	1.8	3.9
Trident	3.5	3.3	3.2	6.7
Extra	3.2	2.3	3.7	6.1
Wrigley's	3.8	2.8	2.7	6.3
Clorets	1.8	1.8	2.5	4.1
Excel	2.7	2.8	3.5	6.0
Dentyne Ice	3.3	2.8	3.5	6.4

NOTABLE COMMENTS:

Trident - "It's a 'Sunday afternoon drive' gum. . . [And] it's definitely a kissing gum."
 Dentyne Ice - "If gum could be a rock band, this gum would rock - hard."
 Wrigley's - "It has Trident's subtlety, but Dentyne's power punch. It's good."
 Extra - "It lacks in flavour, but it makes up for in longevity."
 Excel - "Excel is there."
 Clorets - "I was a better person before I tasted Clorets."
 Dentyne - "It gave me a headache."

*Special "chew review" thanks to Sarah McKim, Anthony Davis, Amy Ross & Gregory Davis.

CHSR Top 30 - January 12, 1997

- | | | | |
|----|---------------------|---------------------------------|-----------------|
| 1 | v/a | beavis and butt-head do america | geffen |
| 2 | odds | nest | wea |
| 3 | the bloody chiclets | presenting... | bmj |
| 4 | huevos rancheros | get outta dodge | mint |
| 5 | cake | fashion nugget | capricorn |
| 6 | rheostatics | the blueberry | cargo |
| 7 | torn | solitude | indie |
| 8 | jamiroquai | travelling without moving | columbia |
| 9 | v/a | rap assembly: 2000 | beat factory |
| 10 | enigma | 3 | virgin |
| 11 | orange glass | intensity | squirt |
| 12 | v/a | omni & timber | emi |
| 13 | mrs. tortrance | sera | bnj |
| 14 | v/a | evolution's greatest hits | tv |
| 15 | madeleine peyroux | accusant | atlantic |
| 16 | stephen king | what's screaming | indie |
| 17 | john osborne | early november | mercury |
| 18 | chicago | the blue | matador |
| 19 | bodeans | shelk | slash / reprise |
| 20 | tanya donnelly | sliding into you | 4ad |
| 21 | the inbreds | the sydney or the bush | pf / tag |
| 22 | v/a | mortal combat - more combat | tv |
| 23 | dj shadow | endro lucing... | mo wax / fir |
| 24 | hayden | missing careful | sonic unyon |
| 25 | dj vadim | v.a. r. repetitive | ninja tune |
| 26 | hhead | oze | handsomeboy |
| 27 | noise therapy | the dr. ohmy fever | spinner |
| 28 | daylo abortions | corporate where | god |
| 29 | suede | coming up | nude / columbia |
| 30 | v/a | safe and sound | mercury |

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Deadly theatre - An eccentric experience

CHRISTOPHER BARNES
THE BRUNSWICKAN

As a society, human beings are generally obsessed with extremes. We love hilarious comedies, we love heart-wrenching tragedies, we love tear-jerking romances and we love terror filled horrors. As long as the event or story is filled with extreme craftiness and exotic details, 'we love it'. As part of Campus Classical series, Creative Arts UNB/STU presents *A Sweet Round of Poison*, a play directed by Felix Mirbt that will bombard your senses with both technically amazing production and a bittersweet murderer in the story. This play is an unusual, enjoyable and memorable production.

The intriguing story is the tale of the lovely Madame Gottfried who makes unusual and deadly choices in life. She plays "god" and eliminates husbands, lovers, and unwelcomed brothers. She 'liberates' women from the lives they live and ensures her own survival by offering them her savory coffee. The world is being reshaped around her as she symbolically picks up mud, forming it to her likeness, and then destroys it again.

This 'Everywoman' takeeth and giveth with and without reason as the story builds around last suppers, first discoveries, and sweet, sweet coffee.

Traditionally, theatre evokes the image of actors playing characters in dramas that are presented on stage sets. They don costumes and use props, special effects, sound, images, music, dance, and various other mediums to bring the audience into the surreal world in which the characters live. However, in *A Sweet Round of Poison*, the audience will see only two manipulators-actors on stage who hold their own masks and carry lightweight sculptures. Off-stage, a contadora sings and recites a text which adds emotional and narrative dimensions to the whole production. This eliminates dialogue for the two manipulators and actors, leaving them free to fully express the characters. These 'pretend' actors bring the characters to life and give them emotion by carefully studying and choreographing and personifying their every movement.

Felix Mirbt worked in collaboration with sculptor Carolyn Davis to create the stunning visuals in the play. With open

manipulation, the audience will be able to see all the tricks and images that are suggested. These infinitely interchangeable and expandable set of building blocks tell the story in a simple but visually surprising and effective manner. Mirbt has broken theatre traditions by bringing puppets onto the stage in conjunction with manipulator-actors and treating the voices separately.

Mirbt's work has won various nominations and first prizes. These include the Dora Mavor Moore Awards and Radio Canada, a UNIMA Citation for Excellence, and a First Prize for design at the Quadrennial in Prague.



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