

# UNB to be invaded by Inbreds

PETER J. CULLEN  
THE BRUNSWICKAN

Mike O'Neill and Dave Ullrich stand out from most Canadian bands. First of all, they're the only two people in their band. Mike arms himself with a bass guitar, and Dave pounds out additional rhythm on the drums. Their other distinction is the band's oddly humorous name: The Inbreds.

"There's an element of [the name] now—especially since we've been doing it so long—that's a little juvenile regret," Ullrich admits while laughing. "There's definitely an element that we don't take ourselves too seriously. You want to be serious musically, but as far as what a band's all about... well, it says something about us. Hopefully not 'Those guys are a bunch of jerks,' though [laughs]. It's not intended to be serious."

The duo first hit upon the name when they formed back in 1992. After plying their trade as musicians in Kingston, Ontario for a while, the pair eventually won a "battle of the bands" contest (the grand prize being a guitar, the perfect gift for a bass/drum duo), that helped guide them to further success. Ullrich thinks that the "two man show" concept might have helped them in the beginning. "To our knowledge, particularly in the Canadian indie scene, there was no other bass and drum combo [when we started]. When we had this thing that was just bass, drum and voice we just kind of thought

to ourselves, 'Hey, this is a band,' and we kept going."

Although the duo's first two major albums—*Hilaria* and *Kombinator*—were basically bass and drums, the new album differs slightly. "On the most recent album—to be true to what it is—there's a lot of other instruments on there. But *Kombinator* and *Hilaria* are mostly bass and drums. And we always played it that way until the release of *It's Sydney or the Bush*... We started doing guitar, bass and drums, or bass, bass and drums. We wanted to reflect the fact that there's a lot of overdubbing in *It's Sydney or the Bush*," he says.

For example, the Inbreds even turned towards some classic instruments, like

one [laughs]."

Whereas the Inbreds aren't quite a household name, they are, in fact, one of the Tragically Hip's favourite bands. Gord Downie wore their *It's Sydney or the Bush* album cover T-shirt on stage during the Hip's performance in Saint John last December, and they also avidly listen to the Inbreds' latest disc. "We've always had a lot of support from other bands," Ullrich says, "and the Hip are the biggest band in Canada. They're also from Kingston, so at this point we really get along with those guys really well and we talk to them all the time. And their band is an enviable position; they're one of the most well-adjusted bands as people."

**"Our sound isn't excessively weird, so it can fit on the radio. It's just a question of finding our place."**

— Dave Ullrich

the trumpet. Ullrich describes how some of the new styles came about: "Wanna Be Your Friend" was very different in its demo form, so we did an arrangement that was mostly bass and drums, but it wasn't working... Our producer [Lincoln Fong] said, 'Try it on acoustic guitar.' Then that changed it all at once. So Mike added some bass, and we added voices and stuff, but then there was a middle section... and we were like 'what do we do?' and Lincoln is very big on trumpets and strings... He said, 'Why don't you guys try some trumpet here?' and we said, 'Sure.'"

A conversation with the band or a glance at their web site will definitely convey the duo's great sense of humour. Although it isn't evident in the songs, the samples that the Inbreds choose to include on their albums, such as "Rap & Tap" on *It's Sydney*, help make that point. "I remember when we did *Kombinator* there were a few samples like that. Lyrically our sense of humour doesn't come across, but the samples are supposed to be funny so that's our way of trying to get our sense of humour across on an album. So 'Rap & Tap' was a great

Not only are the Hip fans of the Inbreds, but they also invited them along on last year's Another Roadside Attraction tour, something that Ullrich will remember for quite a while. "Another Roadside Attraction is so big and there's so many people. There's tons of food and everything, and it's a full day [event]. But it was great because we made friends with Matthew Sweet, and it was the first time we had ever toured with Eric's Trip, so we made friends with them, too... There are a lot of good people and there's lots of joking around. And doing all the shows in a row has more continuity, so you get to know more people. So six months down the road, that's what you really remember."

The higher profile the Inbreds received because of the ARA tour may be a sample of what's to come for the band, should they receive endorsement from a major record label. "We've never had a major push behind our band. Probably next time around we're going to try to make an effort to release it with real backing behind it... That's basically our goal. We've always been more or less independent. These days we're sort of not independent, but we're always toying this line," Ullrich says.

"Everyone always keeps telling us to keep doing it... Our sound isn't excessively weird, so it can fit on the radio. It's just a question of finding our place."



## BEAVIS AND BUTT-HEAD DO AMERICA

This is some funny stuff (I should warn, however, that although I'm trying to be objective, I'm beginning to prefer Beavis and Butt-head to Leno and Letterman).

Our pubescent "heroes" Beavis and Butt-head are forced to leave the house when their TV goes missing. Severe video-withdrawal pains lead them to a motel, where they encounter a thug (Bruce Willis) who offers them money to "do his wife" (Demi Moore).

They accept, and cross the country setting off a series of accidents which cause them to be labelled The Most Dangerous Men in America by a cavity search-obsessed FBI Agent (Robert Stack), Cloris Leachman, Greg Kinnear, David Letterman, David Spade and, of course, creator Mike Judge also supply voices.

The movie relies on the stupidity of Beavis and Butt-head, not that of music videos, for humour, which makes it even funnier than the show. Imagine: Beavis and Butt-head as giants in a big city, or as cops in a '70s movie. Beavis and Butt-head alone on a tour bus with nuns, alone at the controls of a huge dam, or wandering through the White House. Best of all, imagine Beavis dragging himself, inadvertently but repeatedly.

Although only 80 minutes long, Beavis and Butt-head Do America is so well-written you'll feel like you've been laughing (huh huh huh) for two hours.

• CYNTHIA KIRBY

## THE ISLAND OF DR. MOREAU (NOW ON VIDEO)

The *Island of Dr. Moreau* is another of "those movies"; it's more of a testament to the person who created the trailer, not quite living up to the promise of its advertisements. Based on a novel by H. G. Wells, the movie should be satisfying to people interested in action and suspense but it never really achieves the depth it requires.

The narrative centres around a stranded Englishman who is rescued and taken to the island by Montgomery (Val Kilmer). When they first meet, Montgomery describes himself as "sort of a vet," but it soon becomes clear that he's much more than that. Once on the island, Montgomery locks the confused Davis inside a room in Dr. Moreau's house, with the explanation that "it's for your own good." When Davis manages to break out of his room and starts wandering around the compound, you get the feeling he really should have

listened to Montgomery's advice. He soon finds himself running around the island being chased by a bunch of half-man, half-animal creatures and, although his life isn't really in danger, it's obviously a pretty disturbing situation to be in. Bumping into a half-man, half-hyena type in the woods can be a bit alarming.

Suspense gives way to comedy when Dr. Moreau (Marlon Brando) shows up and introduces himself and some of his more favoured offspring. Dr. Moreau is a Nobel Prize-winning scientist who has been exiled to this island and is spending his time trying to breed the perfect being.

It hasn't been really smooth going, but he does have a utopia of sorts established, as we see in a beautiful scene in which Brando and his tiny butler play matching pianos. But the peace is shattered when Montgomery, with his unexplained destructive tendencies, sets anarchy snowballing on the island. From then on, it's a downhill slide and the movie only redeems itself for a few minutes at the end during a surprisingly satisfying moral-of-the-story scene.

The *Island of Dr. Moreau* runs for about an hour and a half, but it really could have used an extra half hour to add some depth to the characters and the plot. As it is, the movie falls short.

• MARY ROGUE-BLACK

## ONE FINE DAY

The movie *One Fine Day*, which opened in theatres on December 20th, portrays both Michelle Pfeiffer and George Clooney as single parents who upon their first encounter, despise each other. When their children miss a daylong field trip due to Clooney's absent-



Clooney

mindedness, the two must compromise on with whom the kids will go to work. After much debate, the decision is made to split the day into two parts. Clooney having the boy and girl tandem for the early part of the morning, and Pfeiffer having the children for the afternoon. An interesting mishap occurs that allows the two parents



Pfeiffer

to realize how much they depend on each other and how much they really do enjoy each other's company. The two actors eventually go their separate ways—quite an interesting twist compared to most romantic comedies out in today's movie industry. However, this twist was used for a purpose but you'll have to go see the movie to find out why. Overall, this movie was a pretty decent flick, although the plot structure had a little to be desired. The pair of Pfeiffer and Clooney added life to this movie and made it quite enjoyable.

• SUZANNE CRAFT



THE DYNAMIC DUO: The Inbreds are set to open for Sloan here at UNB this coming Thursday.

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