

**Vol. 130, Issue 10**  
**November 15, 1996**

1) CHSR Program Guide insert to be filmed at the end of this issue, 16 unnumbered pages

2) Imaginus insert to be filmed at the end of this issue, 4 unnumbered pages



# the BRUNSWICKAN

Volume 130 • Issue 10

November 15, 1996

Second Class Mail #8120

Canada's Oldest Official Student Publication • University of New Brunswick, Fredericton, N.B.

## Orientation '96 under budget Gym closed over chlorine leak

GORDON LOANE  
THE BRUNSWICKAN

It looks like the Orientation '96 committee has completely reversed the financial plight experienced by their predecessors.

While Orientation '95 ran a large deficit, Orientation '96 looks like it will run a fairly large surplus, according to UNB SU Vice-President (Finance and Administration) Monique Scholten.

"It is looking very good," Scholten told *The Brunswickan* this week. "So far they are showing a \$15,000 surplus."

Scholten emphasized there are still

some expenses which have not been paid but they are not significant. "I certainly anticipate a surplus when all the expenses are accounted for."

"They budgeted for a \$3,000 surplus this year, but it is pretty safe to say that Orientation '96 will do better than that," she said.

Scholten also pointed out that revenues from some sponsorships are still not in yet and a contribution of about \$5,000 from the UNB Dean of Students has yet to arrive.

"A significant factor in the healthy financial picture is that Moist performed at Orientation '96 for free," said Scholten.

"A booking mix up occurred with the band and they offered to change the night and they said if we agreed to change the night they would do the concert for free."

Scholten was quick to praise Sean Burnett and his Orientation '96 committee for a wonderful job. "Sean worked all summer, he got a lot of sponsorships and extra revenues and the price of the frosh packs did go up."

Scholten admits she kept a close eye on the Orientation Committee when it came to finances.

"I did watch them pretty closely and sometimes they were not too happy with me," she said.

GORDON LOANE  
THE BRUNSWICKAN

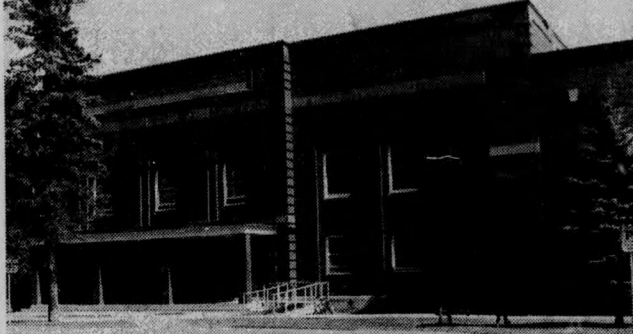
A worker mixing pool chemicals created chlorine fumes that forced the evacuation and subsequent closure of the Lady Beaverbrook Gym on Tuesday.

The chlorine fumes spread throughout the building until the Fredericton Fire Department arrived on the scene shortly after 9:30 am.

Firefighters equipped with breathing apparatuses removed the covered container of chlorine from the building. UNB employee Richard O'Neill was taken to the Dr. Everett Chalmers Hospital after apparently breathing some fumes. He was later released, and returned to work the next day. There were no other injuries.

As a precaution, the Gym was closed for the remainder of the day on Tuesday. Normal operations began the following morning.

Fredericton Fire Platoon Chief



The Lady Beaverbrook Gym: closed due to chlorine

MARIA PAISLEY PHOTO

Lawrence Burton, the Fire Department's Hazardous Materials Officer, said a chemical company was called in to help neutralize the chlorine fumes.

According to UNB Security Chief Rick Peacock, the chemical has been removed to a storage area on campus.

"The chlorine waste will be disposed

of through our normal procedures," he said.

Peacock said he and UNB Campus Safety Coordinator Pat Ovenden will be meeting with the workers involved to see what needs to be corrected and to determine how the incident occurred.

## SU audit forthcoming says Scholten

GORDON LOANE  
THE BRUNSWICKAN

Six and a half months after the UNB Student Union's 1995-96 fiscal year ended in April, a full financial audit of last year's operations has not yet been finalized and presented to Council.

UNB SU Vice-President (Finance and Administration) Monique Scholten predicts it will be at least two more weeks before the audit is ready.

Scholten told *The Brunswickan* this week that the chartered accounting firm Doane Raymond, should complete final adjustments today.

The audit would then be presented to the SU Finance Committee before arriving on Council's desks November 26.

Scholten admitted the audit has been dragging while final arrangements were being hammered out between the SU

and the UNB Administration over a long standing sponsorship agreement with Coca-Cola.

SU General Administrator Barb Kirk told Student Council on October 29 that a cheque for \$16,820 had been received from university officials to make up for money the Union discovered it was promised but had not received over two years.

A cheque for \$6,080 is expected from the UNB Administration in the Spring of 1997, marking the end of the Coke contract.

"A major hold up was trying to figure out what was going on with the Coke agreement," said Scholten, referring to the delay in presenting a completed audit.

Scholten said she is also consulting with the auditors about an internal SUB expansion fund containing some \$43,000.

"The auditors have a few technical accounting concerns about this fund which we should resolve this week," said Scholten.

Pending any last minute minor adjustments, the preliminary indication is that the SU recorded a \$13,000 surplus on its day to day operations in 1995-96, according to Scholten. The surplus has not yet been allocated to any area of 1996-97 SU Budget.

"The UNB Foundation for students has a policy of incorporating the surplus/deficit from a previous year into the current budget year, but that has not yet been done," said Scholten. "The surplus will likely be allocated to the contingency or reserve fund."

## Computerized confessionals coming?

GORDON LOANE  
THE BRUNSWICKAN

It appears that surveillance of citizens in our high technology society may even extend to the confessional.

Canada's Privacy Commissioner Bruce Phillips has related the contents of a story that he recently read in a Toronto newspaper.

It's a story about the computerized confessional.

"It seems it is no longer necessary to seek the intercession of a living, breathing priest any longer," he said.

"You can now walk into the booth, punch up the appropriate venial or mortal sin as the case may be and pull the lever."

"The proper penitence would be

described to you on the screen," said Phillips, to the amusement of many in the audience at a lecture at Saint Thomas University.

But Phillips was not quite finished.

"The matter raised an interesting question in my mind," he said. "Who is keeping the data base and how are they going to ensure that it gets to the proper destination?"

## Nurses Association of New Brunswick says

## Nurses in the workplace at risk

K BROOKLAND  
THE BRUNSWICKAN

A position statement aimed at reducing violence against nurses in the workplace was ratified by the Board of Directors of the Nurses Association of New Brunswick.

Ruth Rogers, Nursing Practice Consultant for the NANB, says that nursing students at UNB would be exposed to the same hazards in their clinical work as nurses in the workplace.

"Violence does not just mean physical violence, but verbal and emotional abuse as well as sexual harassment," says Rogers.

Roxanne Tarjan, president of the NANB, said "As a group of professionals, the Board of Directors stated its position on violence in the workplace. The rate of incidence recognizes that a problem does exist and that we must turn this situation around."

"Research shows that nurses experience high rates of verbal and emotional abuse, physical violence and sexual harassment in the course of their work from a variety of sources including patients, families of patients and co-workers," Tarjan said.

Tarjan went on to say the NANB's position is one of zero tolerance. "A safe and secure work environment is an undeniable right of every nurse and is an essential element in providing quality care. Individual nurses, employers, government and nursing organizations have a shared responsibility in promoting changes in societal attitudes regarding violence."

An accompanying position statement dealt with outlining when and under what circumstances nurses can provide

non-traditional, complementary therapies.

Lucille Auffrey, NANB executive director referring to the position statement on complementary therapies said, "public safety was the basis for looking at this issue." Auffrey outlined

the standards and guidelines that must be set down, some of which included successful completion of a formal education program in the particular area and ensuring client access to information to ensure there is informed consent.

## Aquinian Editor resigns

CYNTHIA KIRKBY  
THE BRUNSWICKAN

A week after being put on probation, *The Aquinian's* Editor-in-Chief resigned.

In a letter presented to *The Aquinian's* Board of Directors on Wednesday, former Editor-in-Chief Tracy Carr stated that she could not continue to hold her position due to staff tensions.

"In light of the recent conflict between the editorial staff and myself I feel that this would be the best choice both for the newspaper and for myself personally," she wrote.

Carr had prepared a letter of resignation for the November 6 meeting of the Board of Directors, to present if she were not impeached. When asked why she bothered to sit through the process if she intended to resign, Carr responded, "I had to prove I'm not wrong."

However, following the Board's decision to allow Carr to remain as Editor-in-Chief on a probationary basis until January when the Board would review her performance, Carr decided to wait until Wednesday's meeting to put it forward. "I wanted to give it a week to see if the situation improved," she said. "It didn't."

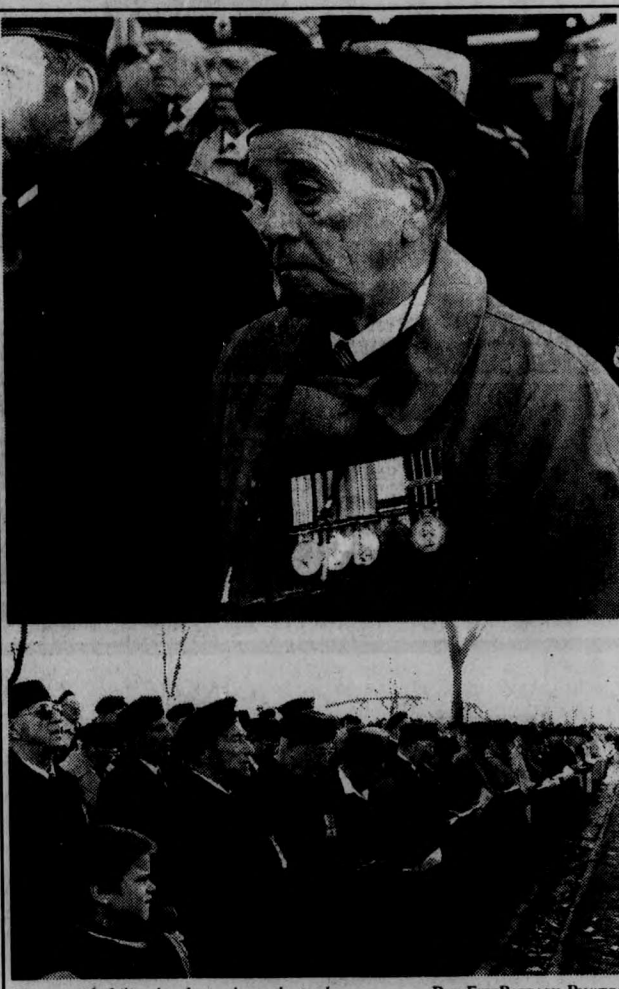
This is *The Aquinian's* third resignation in as many weeks. Alex Hachey resigned as Entertainment Editor before the Editorial Board's attempt to impeach Carr, which was reported in last week's issue of *The Brunswickan*. "My reasons for resignation have nothing to do with my co-workers," Hachey wrote in the November 6 issue of *The Aquinian*. He could not be reached for comment.

J. Scott Forward resigned last week, following the Board of Directors' decision last week. He said that he would like to help with the last issue, but is unsure of what he'll do beyond that. "I'll definitely go in and help them with the Christmas Issue and after that I think the whole Editorial Board has to sit down and make a decision about what needs to be done."

"I'll see how things go," he added. "I might appeal [my resignation] later."

Forward was the only member to follow through after telling the Board of Directors that the Editorial Board would quit if Carr were not impeached.

Adam Jarvis, who, as Managing Editor, will act as Editor-in-Chief until a replacement can be found, could not be reached for comment.



To you with failing hands we throw the torch PAT FITZPATRICK PHOTOS

## Moncton last to join NBSA

JOSEPH FITZPATRICK  
THE BRUNSWICKAN

The New Brunswick Student Alliance now represents all university students in New Brunswick after l'Université de Moncton voted to join the provincial student lobbying group on October 30.

Moncton joins UNB, UNB-SJ, St. Thomas, Mount Allison, University de Moncton (Edmonston), University de Moncton (Shippigan), and St. Andrews College.

"The Alliance has proven itself as an effective voice for post-secondary students through its lobbying campaigns," said Martine Blanchard, Vice-President of U de M's student association (Federation des Etudiant et Etudiantes du Centre Universitaire de Moncton - FEÉCUM).

NBSA President Shawn Rouse points out that the addition of U de M means that students of New Brunswick now have a unified voice when lobbying the government. Rouse contends that this will "definitely increase the credibility of the Alliance."

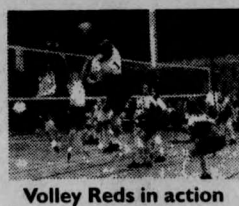
"When you speak for every university student in the province," he continued. "The government must listen."

According to Rouse, U de M will pay a pro-rated membership fee of \$1 per student. Membership will start in December, the middle of the fiscal year.

The total number of students represented by the NBSA now stands at 22,000 (full-time and part-time). UNB and STU are both members of the Alliance, and pay an annual membership fee of \$2 per student.

**INSIDE THIS ISSUE**

- Venture callers raise \$1 million - News, page 3
- Big Sugar - Entertainment, page 8
- Art Centre - Entertainment, page 7
- It's that time of year - Final Exam Schedule, page 11
- Hockey action: UNB vs. STU - Sports, page 11
- Mixed results for UNB Basketball - Campus, page 11



Volley Reds in action Sports, Page 11

Editorial	4
Entertainment	6
Books	10
Sports	11
Distractions	13
Viewpoint	14
Campus	15

Do you know where you're going  
**'TONIGHT'**

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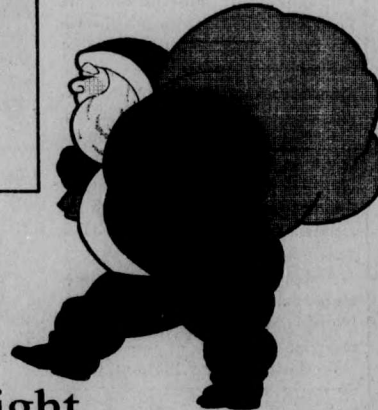
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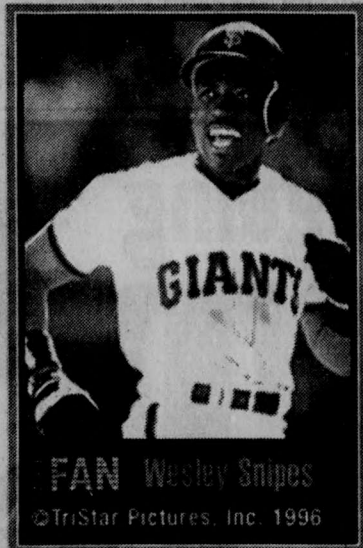
Wednesday,  
NOVEMBER 20<sup>th</sup>

at  
7:00 and 9:30p.m.

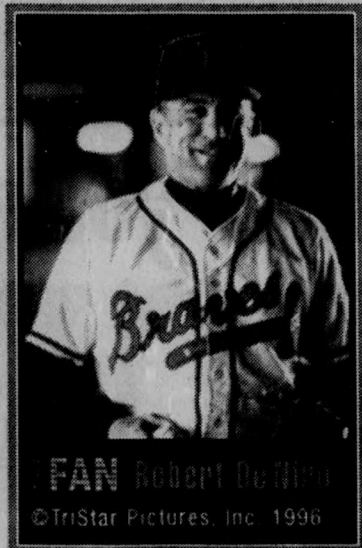
STARRING  
Wesley Snipes  
&  
Robert DeNiro



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# NEWS

THE BRUNS ONLINE: <http://www.unb.ca/web/bruns>

## Students raise over one million for Venture Campaign

STEPHANIE SHUFFELT

THE BRUNSWICKAN

Did you ever wonder where the money was coming from to fund all the activities, buildings and costs of running the university? Well, some of it comes from the hard work of students here at UNB.

The Venture Campaign's calling centre was started with a \$1,000,000 goal in mind, which has not only been achieved but surpassed. It was raised by students who called alumni asking for a pledge toward the campaign. The callers were also available to answer questions and hear concerns of the alumni as well as to keep them up to date on activities at the university.

"You get them talking about the good old days," said Jacque Lovely, a supervisor at the call centre. He said the callers make the contact a positive experience for alumni.

Most of the time students have a great conversation with their caller and "bond," said Sarah Jennings, another supervisor.

The work environment at the call centre is friendly and relaxed. Jennings is in charge of incentives for the students. There are rewards for the callers who make the first pledge and for those who make the most pledges.

"My job is to keep the students happy and motivated," she said.

The callers also organize activities outside of work like sleigh rides,



Student callers have raised more than one million dollars for the Venture Campaign

DREW GILBERT PHOTO

bowling and barbecues. One couple who met at the call centre is engaged to be married.

The organisation and professionalism of the student callers is made obvious by the fact that they have raised an impressive \$1,111,000!

The students also enjoy other aspects of their job. "The nicest thing about it

is you get to hear about when [the alumni] were in school," says Jennifer Price, a student at the call centre.

Sometimes the callers get a little tongue tied. Rajan Verma once asked if the caller would like to pledge to the "denture campaign." Another caller said she hoped she was "calling for a good time" instead of "calling AT a

good time."

The main goal of the campaign was to raise \$1,000,000 for the Academic Opportunities Fund, which will be used for initiatives including special curriculum development and creative new programs such as quality teaching, entrepreneurship, environment, and fine arts.

## Council Watch

MARY ROGAL-BLACK

THE BRUNSWICKAN

The Student Directory was shuffled off to the information highway by council this week after VP Student Services Trish Davidson suggested that it would not be financially responsible to publish the phone book this far into the academic year.

In the most heavily-debated motion of the evening, Davidson argued that money could be saved by putting the directory listing online. The publication has been delayed for some months by what Davidson said were problems getting the information from the Registrar's office in the right format. Because of the delay, she said, it was not worthwhile to put out a paper copy of the directory that would only be current for three or four months. Davidson told council the directory would cost four to five thousand to print. Last year's directory cost \$4000.

Several councillors were concerned that an online directory would be inaccessible to students who don't use the internet. VP University Affairs Anoushka Courage pointed out that only sixty per cent of students are using their e-mail accounts and that not a lot of people have computers at home.

Davidson, who said that the directory could be printed out and/or photocopied for students who requested hard copies, appeared unsympathetic to the plight of the unwired. "Come hell or high water, students are going to have to get on the web and get used to it," she said.

Forestry Representative Blair Saulnier took an environmental approach to the debate. "I think you should save the paper," he commented.

Business Representative Matt Hanrahan was also in favor of financial restraint. "I can't justify \$5000 for three months of usefulness. We're here to represent students as well as we can. I can't justify this at all." Hanrahan compared the expense to babysitting since students could access the information online.

However, VP Finance Monique Scholten pointed out that the cost of the directory was already budgeted for and that, especially since a lot of students don't use their e-mail, it was a handy resource to have at home. "I'll never underestimate the importance of every dollar, but it works out to less than fifty cents per student," she said.

Other alternatives, such as including the directory as an insert in *The Brunswickan* or publishing it in a shorter print run, were suggested by some councillors at the table, but council seemed uninterested. "I'm sick of talking about it," Davidson said, and the motion was called to question. It carried 13-9-0.

President Joie Hellmeister was unhappy with council's decision. "I think it's a great service we provide to students and it's disheartening to see it go up on the web when we don't even know how many students use it," she said. "Sure it's going to save money but this is a service students have paid for and I think it's a service students should receive."

The directory of UNB students, as published in past years, included names, degree program, year, and e-mail addresses. This information is also currently available through a search on the university website.

*The Consumer's Guide*, another SU publication that falls into Davidson's portfolio, ceased printing this year as well, with the promise that it would go online. You won't find it at <http://www.unb.ca/web/unbsu>, but Davidson assured council that the Student Directory would be on the site within two weeks. The SU web site is maintained by Publications Editor Mark Morgan.

Chief Returning Officer Matt Tingley gave his report to council this week, following last week's by-elections, in which *Engineering Rep* Tim McEwen won the only contested position with 62 votes over Michael Cormier (36) and Tahsin Rouf (17). Tingley recommended several changes to bylaws governing SU elections, including one that would prohibit council from making changes to election procedures after the election has been called.

"Elections need to remain independent from the political will of council," Tingley said. In a related issue, he suggested that the bylaws need to be definite with regards to acclamation of councillors. Tingley said that many of the students he spoke with during and after the election were unhappy that they were not given the opportunity to vote in those positions that involved yes/no decisions. Council decided the week before the by-election to seat those candidates who were running uncontested.

Tingley also asked council to make a bylaw amendment giving the CRO the flexibility to change polling station locations. He said that regulations required him to keep a polling station open in the SUB, and the expense of staffing the booth with two people for eleven hours for three days was not justified by the 6 votes cast at the station.

Trish Davidson (VP Student Services), who "boycotted" providing council with her agenda items this week, said she had several productive meetings in the past week.

Plans for the Employment Opportunity Bureau are underway. The student-run organization aims to emphasize helping students to help themselves. Information on job search techniques as well as volunteer and employment opportunities will be made available at the Bureau.

Davidson said that at a meeting with Social Issues Commissioner Kate Rogers, they decided to make some shifts in focus from past years. Instead of focusing primarily on students with physical disabilities, Rogers hopes to address the issue of learning disabilities.

As well, Davidson said that she and Rogers agreed that last year's "slightly feminist stance" on social issues needs to be expanded to male and female issues, to become more all-inclusive. Davidson commented that she did not think that a feminist stance was a good thing or a bad thing. "I'm going to sit right on the fence on this one."

Anthony Knight (VP External) gave a report on a meeting of Atlantic university Student Unions he attended at Acadia University last week. He said that the NBSA was also there and that the schools agreed to make a coordinated effort on the education funding campaigns. The "Mr. Premier why don't you want me to work" campaign begins on Monday. (See "NBSA to hold Student Loan campaign next week," this page)

Monique Scholten (VP Finance) reminded councillors that honoraria recommendations are due this week from anyone requesting honoraria for volunteer work in the first term. The SU has budgeted over \$50,000 for honoraria this year.

Scholten also told council that during the course of the audit of last year's finances, it was discovered that the SU had been spending money from the budget on administrative expenses for SUB Expansion (such as architectural drawings and a portion of the SU General Administrator's salary) although it had set up a separate fund in 1992 for this purpose. In effect, Scholten explained, previous Councils spent the money twice, comparable to putting rent money aside at the beginning of the year and then using grocery money for rent.) At Scholten's suggestion, Council voted unanimously to move the fund's balance of \$33,675 into the SU Budget for the current year.

Anoushka Courage (VP University Affairs) told council that she will be working on an educational campaign to raise awareness of the problem of plagiarism on campus, which she said is on the rise this year. She reported that the Advocacy Centre has been busy, handling five or six cases per week. As well, Courage said that two yearbook editors have been hired.

President Joie Hellmeister was pleased to report that *The Paper Trail* got approval from the SUB Advisory Board to provide movie rentals to students. Hellmeister also said that she had to fight hard to keep the Student Resource Centre from getting charged commercial rent rates for their space in the building. Hellmeister said that the SRC, which provides several services for students, deserves space in the SUB. "It really upset me that we were considering paying rent on that space," she said. The Board agreed not to charge the SRC more than the \$1 per year rent it pays now.



Quote of the week

"Last year it was all the same thing and they didn't budge so I don't hold out a lot of shining hope." - Trish Davidson, commenting on the move to get changes in the current parking situation on campus.

## Surveillance Society theme of Vigod Memorial lecture

GORDON LOANE

THE BRUNSWICKAN

With the latest in high technology, are we increasingly living in a surveillance society as George Orwell predicted thirty or forty years ago? And what are the implications of protecting privacy in a so-called surveillance society?

This is a subject that Professor David Flaherty, then of the University of Western Ontario and now Privacy Commissioner of British Columbia, raised several years ago in a book entitled *Protecting Privacy in Surveillance Societies*.

Privacy Commissioner of Canada Bruce Phillips referred to Flaherty's book in a speech at Saint Thomas University as he delivered the seventh Dr. Bernie Vigod Memorial Lecture in Human Rights.

"In the book Flaherty argues that so-called high technology surveillance techniques have negative implications for a private life," said Phillips. "That is a real understatement coming from an academic if I have ever heard one."

Phillips noted numerous examples of the effect a high technology surveillance society can have on privacy rights.

In his recent annual report to Parliament, Phillips affixed a "Day in the Life" sample of the high technology

surveillance any ordinary Canadian citizen faces day to day.

"We got to twenty-six items before we ran out of space on a single page," said Phillips.

The list includes the number of times a citizen is seen by a camera, had their name printed by a machine that they may or may not know about, or had a record made of something they had done that day.

To take a Fredericton example, Phillips visited a large national department store while in the capital.

"I was in the store five minutes and I found eight cameras watching me," he told the audience at the lecture. "Now you might think that is excessive, but you could also argue that the department store has the right to enough surveillance over its customers to make sure its property is protected."

Then, there is a recent move by Human Resources Canada that has Phillips offended.

HRC is now taking customs forms filled out by Canadian air travellers to the United States and running them up against another database in the possession of the Unemployment Insurance office, according to Phillips.

"They want to see whether all the people travelling to the US have or have not been recipients of Unemployment Insurance during the

period of their absence and have complied with their obligations to report that absence to the UI office."

Phillips said what they are doing is fishing around in the records that you have supplied to your government, information that the Supreme Court itself has said is fundamentally your own and that you have provided to the government of Canada on the basis of a trust relationship.

"They are abusing that trust," Phillips emphasized.

Then there is an American Direct Marketing Company that will sell you a list with the addresses of 80 million people on it, subdivided by ethnic groups, according to Phillips.

"The information can also provide the names of children and their families, their age ranges and their sexes," he said.

"Wouldn't a terrorist group be happy to get a hold of something like that?"

Phillips said a service on the Internet offers to help track down any of 160 million individuals living in the United States.

The information service will provide the address, telephone number, names of household members, dates of birth and even a list of neighbours, according to Phillips.

A program called Pharmnet in British Columbia now records all of the

prescriptions issued and stores it in a provincial database linked by name to the individuals receiving the prescriptions.

It's purpose is to protect individuals from obtaining conflicting prescriptions.

"But in addition the information obtained from this list can be shared with others, such as the police, for purposes completely unrelated to the health care of the individual," Phillips noted.

Other examples of the invasion of privacy abound.

In the United States, a high school in Indiana requires the random drug testing of students if they take part in open lunch, cheerleading, or even park on school property.

The Clinton administration is developing a plan which would involve drug testing for anybody who applies for a drivers license.

In Great Britain, a House of Commons Committee is proposing that every male child born in Britain should be required to give up a DNA sample at birth against the possibility that they might be involved in crime at some point in their lives.

"I am sorry to say it but the Mother of Parliaments is suggesting that every male child at birth is to be regarded as a potential criminal suspect," said Phillips.

Phillips also told his audience about two new items of high technology that hold troubling implications for the protection of privacy rights.

"Technology can now make a digital image of your face, store the image and then link it up with a camera to scan a crowd and see whether you are in this crowd."

Phillips noted that the manufacturers of one such system claim that by next year their product will be able to scan a data base of 50 million faces in less than a minute.

A service known as a passive millimeter wave detector, a form of radar, can see beneath your clothing, detect items such as guns and drugs over a range of twelve feet and look through building walls and detect activity.

"That someone without recourse to a judicial warrant or anything else except curiosity can stand outside and point a camera and see through your walls is disturbing," said Phillips.

Phillips notes that there are usually four principle justifications for increased surveillance: safety and public order, law enforcement, economy, and convenience.

What is troubling to Privacy Commissioner Phillips is that there is a supine, accepting public for all of this. "The public is insufficiently critical and questioning because we don't see these things in our daily lives and because we are by nature in Canada a trusting and tolerant society."

Phillips is still hopeful that a healthy mix will be struck between the benefits of high technology and privacy rights.

"Unless all of these applications of new technology are hedged about with proper rules which require that they only be used in circumstances that pay reasonable respect to the privacy rights of the individual, are they going to be accepted in society," he predicted.

## NBSA to hold Student Loan campaign next week

JENN BROWN

THE BRUNSWICKAN

"Mr. Premier, why don't you want me to work?"

That is the name of the campaign the New Brunswick Student Alliance (NBSA) will be conducting from November 18 to 22. The purpose of the campaign is to raise student awareness concerning governmental policy on part-time wages for students who are receiving

## Corrections

In last week's edition of *The Brunswickan*, Preston Manning was incorrectly referred to as the leader of the Official Opposition. He is the leader of the Reform Party of Canada.

In Council Watch, Forestry Rep Blair Saulnier was reported to have said that participants in the Foresters' party had been written a letter by Trish informing them of federal offenses they had broken while being transported by the company. Contrary to what was reported, the letter that the Forestry students received was a warning, stating that these offenses had been committed before on Trish vehicles.

The total amount raised by the faculty of Engineering in "EUS Penny Drive" raises 84589 pennies for Fredericton Boys and Girls Club was incorrect. The department of Electrical Engineering raised \$613,02, while the faculty of Engineering raised \$1469,24. Combined with the funds from the faculties of Business Administration, Computer Science, and Nursing, the Penny Drive raised \$1702,77.

*The Brunswickan* apologizes for these errors and for any inconvenience they may have caused.

student loans. Under the current student loan regulations, a student working part-time is expected to spend 80% of his or her income on educational expenses. The income is deducted from the student's loan. This means that a student working 20 hours a week at \$5.50 an hour will have a take home pay of \$17.56. That breaks down to 88 cents an hour.

NBSA President Shawn Rouse says the organization is concerned with what this means for students relying on student loans. "What the government has done is take away the ability of students to work their way through school by taking 80% of their income. In other words, students start off with the very basic level of loan they need

to live and if they try to work their way past that level they lose almost all their part-time income. A student loan shouldn't be a vow of poverty."

Anthony Knight, Vice President External Affairs for the Student Union said "The campaign is an opportunity to get the facts out and create understanding for the need for change."

When contacted for comment Don Chevarie, The Director of Student Aid, agreed that current policies make it difficult for students to make extra money and recognized the need for change. "Discussions are continuing with the Federal government and we remain hopeful that there will be changes," he said.

## UNB Debaters make splash at Atlantics

KURT PEACOCK

THE BRUNSWICKAN

After a few years hiatus, the UNB Debating Society has returned to the Atlantic Debating circuit with a vengeance. This was evident last weekend, as the UNB debaters surprised many by placing well at the Atlantic Debating Championships held at St. Francis Xavier University, in Antigonish, Nova Scotia.

All of the UNB teams fared well in competition, but it was the individual performances of two debaters which put UNB on the podium. UNB Debating Society President Darren Thompson,

and law student Sheilagh Murphy, placed second and third respectively in the Public Speaking Finals.

When asked about the team's performance, Thompson said "We're very pleased. It was a very competitive tournament and Dalhousie, in particular, had a strong team. I think that UNB is starting to make a name for itself among Atlantic Debating circles."

UNB has a few more chances at glory next semester. They hope to send debating teams to tournaments at UPEI and UCCB, and Thompson hopes to send a delegation to the national championships to be held at Dalhousie University in Halifax later on this year.

Learn lots of stuff and meet new people - just like school but exam-free!  
The Brunswickan is looking for news writers, no experience necessary.  
Call 453-4983 and ask for Cynthia.

**Editorial**  
Mary Rogal-Black

**Take it easy: make it a Blockbuster night**

Doesn't going to Blockbuster kind of make you sick? I live from day to day trying, in my own way, to be a fairly responsible citizen, be good to other people and think about what kind of world I want to bring my kids into. Then it's the end of the week and I'm ready to forget everything, put my feet up for a while and - whammo! - it's a Blockbuster night.

Greeted by salespeople like a long-lost friend as soon as I walk in the door, I practically sprint past the seedy dishonesty of exchanged hellos. I enjoy friendliness between strangers and have been known to deplore the number of discourteous waiters in Fredericton, but I can't manage to accept the phroniness of paying someone to say hello to a neverending stream of strangers.

The next hurdle is finding a path through the racks of strategically placed merchandise to the coveted new releases. Blockbuster has purposely created a maze of goodies to distract the simple video-watcher, turning them into crazed consumers with almost uncontrollable urges to buy Star Trek calendars and Amanda Marshall CDs with that rental of *Happy Gilmore*. They're not even trying to be subtle about it. What do you go to Blockbuster for? Movies, right? They know that. Yet they place a rack of CDs on the shelves in the middle of the highest traffic area, with the new releases on either side. Blockbuster puts things at the tips of our fingers. A boxed set of *Die Hard*, they've got it. Music videos, *X-Files* t-shirts, drama, blood and gore, tears and happy endings. You want to relax at the end of the week and Blockbuster gives you what you want. Or at least it tells you what you want (via those video monitors playing round the clock movie "information" and the Blockbuster theme song) and then gives you that. Even if you know you deserve to relax at the end of the week, you might be suspicious of the blatant manipulation that goes on from every "hello" to "that's due back Sunday at midnight."

The only thing more depressing than Blockbuster's expectation that sensible adults will be easily conned into buying "a little extra" is the knowledge that it works. It's easy to create a consumer: make them stand next to stuff. But I won't hold a faceless corporate entity to blame for the Blockbuster phenomenon. They're only counting on something many of us don't even believe in: the power of the individual. Each person who succumbs to their buy-buy-buy pressure contributes to the profits and every dollar counts. Meanwhile, many UNB students don't vote, protest or speak out because, well, what's the point? I'm only one person.

I'm afraid Blockbuster is smarter than we are. Sure as they're greeting us at the door, they know every person counts. I suspect that the only reason we keep telling ourselves we have no power as individuals is because that's the easy route to take. It's easy to be absolved from guilt and blame when the candidate you didn't vote for or against does something you don't agree with; easy to feel powerless when a large chain moves in and puts small stores out of business; easier to watch imaginary criminals on *NYPD Blue* than real ones on *The National*. I like to take it easy, too; I'm just not sure the easy world is the one I want my kids living in.

One antidote to a Blockbuster night, if you're interested, is a little radio station in your own backyard. It's not trying to sell you much more than a good time, it doesn't have a perfectly engineered assault for your senses and it's not really about learning to enjoy whatever new release you can find on the shelves after the other vultures are done. It's about listening. CHSR-FM is that station you never listen to. Some of the DJ's "um" and "ah" until you want to scream. They play music you haven't seen on the shelves at Blockbuster or heard in rotation on Much Music. Instead, they give you something you don't know you want, something you have to work for - real life and a real community. You give Blockbuster hours of your life. You owe it to yourself to do the same for CHSR. Read this week's insert edition of *Soundcheck* and be prepared to work for entertainment you can respect.

**EIC: a work in progress**

I'm taking the opportunity this week to go back on a decision I made last week. A letter to the Editor from *Matin Yaqzan* was published in *Blood and Thunder* last week with selected passages removed because I judged the comments to be particularly offensive. I later regretted the choice and decided to reprint the letter in full this week.

There will always be people and ideas that we don't agree with, but removing them from a public forum only obscures real elements of the ongoing debate about what we want our community to be.

**Mudwump**

Joseph W.J. FitzPatrick<sub>3</sub>

Mud has cooed over many topics so far this year and now it shall ooze into the domain of feminism. This comes to bear particularly because of the peculiar way I was intellectually stimulated by Carla BEY Iam's *Womynsey* piece which ran last week.

Regarding Women's Studies. The piece reveals that, in fact, Women's Studies does exclude men. This doesn't seem to bother you particularly. The message I got from your article was that men can't handle "women-centered pedagogy."

But, I am wrong. I can not say that women do not react differently that men when confronted with men in history, or men in literature. And why am I so certain of my uncertainty? I can't deny that I personally react differently to a female professor, to a female writer, to a female classmate, although I may personally deny that it has any consequence. But that is a lie. It is not a matter of believing that a man or a woman is a better professor, or historical figure, or writer, or classmate, but recognizing that their gender does make a difference.

Although I tell myself I do not think in this way, I am unable to say that I have not based my reactions to female professors on the relations that I have with my mother, my grandmother, my sisters, my female friends, women in the media, women in fiction, women in movies. To say that I do not consider different things about a female professor than I would a male professor is to deny my own centrism.

It is quantifying this difference which can and must be addressed in an academic setting. We may be told that while there were women writing in the Romantic Period, the men were more important. And some of us believe it. Others read the writings of those women and ask - why are they not mentioned, they seem at least as good as the men we study?

**BLOOD & THUNDER**  
*Letters to the Editor*

**Get the facts straight!**

To the Editor:

I am writing this letter to question the competence of the staff news writers. In the past few issues, there have been several notable errors. The error that applies directly to me was the article concerning the EUS Penny Drive. I was very disappointed to see, in the title, a great error in the total raised. The title should have read "170,277 pennies raised," as opposed to "84,589 raised." My question is, how could such an error be made. The actual number was more than double the total printed by your publication? I, personally, sent an article, that specified the total raised, \$1,702.77. It also contained the figure of \$613.02, clearly stating this was the total raised by the *Electrical Engineers*. The seven engineering disciplines together raised \$1469.24.

Upon calling *The Brunswickan* to notify someone of the error, I was told that the writer had investigated the amounts in order to get the totals for Nursing, Business Admin. and CS. I was told that the writer had the total for Engineering. If there was any confusion as to where the total came from, should we not have been contacted? At this time, I would also like to personally thank all those who contributed to this event. I assure you that the total of \$1702.77 was collected, and presented to the Boys and Girls Club (see upcoming *Pillar* article).

The second noticeable error was in an earlier issue of *The Brunswickan* concerning the Neville House bed push. This was wrongly reported, in very large letters, to be the Bridges House bed push. Again, how could such an error be made? This particular event is an annual one, raising several thousand dollars for charity.

In a newspaper such as *The Brunswickan*, being "Canada's oldest official student publication," one would expect a certain level of journalistic ability to be found in the writers. As far as I know, one of the first traits of a journalist is that they can report facts accurately! This would appear to be lacking, and is very disappointing to see as a UNB student. I hope that in the future, the time will be taken to ensure that what you are printing is correct.

Stephen Meyer  
Organiser, 1996 EUS Penny Drive

**Team's success not reflected**

To the Editor:

I am downright appalled by the article "National Disappointment." How do you expect the university to have respect for you, if you can't support your Varsity teams when they need it?

For the last two and half months, I have been drowned in commitment, working three hours a day, five days a week, (not including games or road trips). This was also the case for my 18 enthusiastic teammates who were all striving for one goal. Now, I'm sure my teammates would agree, that things did not go as planned, but sometimes things don't work out in your favor.

Nevertheless, we are still AUA champions; we just won our 25th AUA title for UNB, and are currently sixth in Canada, a position many teams would kill to be in. To read your incompetent article was not only a slap in the face, but also a stab in the back. I saw many of my teammates very upset by some careless and unacceptable writing. The point being: if our school isn't behind us, then who is?

I realize, however, the school does care and this is just another reason to throw a pile of *Brunswickans* in the recycling bin.

I would like to thank UNB for sending us to British Columbia for the Nationals. Even though the scores may not have been in our favor, the memories are something we'll cherish for a lifetime.

As far as *The Brunswickan* is concerned, I think it is clear that even in our most horrific moment at the nationals, it does not compare to your one-sided, non-edited reporting in the last edition. Thanks for your support!

Rachel Bartlett  
Field Hockey Player

**Congrats for balanced coverage**

To the Editor:

In response to Cynthia Kirby's story "Aquianin Editor on probation" in the November 8th issue of *The Brunswickan*, I would like to thank Cynthia Kirby for doing a fine job covering the Aquianin Board of Directors meeting on Wednesday, November 6th. Considering the tension and borderline personal attacks that were present at that meeting, you have done an excellent job at being impartial and separating the relevant from the irrelevant. I look forward to reading more of your articles.

Adam Jarvis  
Managing Editor, *The Aquianin*

**Yaqzan offers Bruns criticism (unplugged)**

*Editor's Note: The following is the unedited version of a letter that appeared in Blood and Thunder last week.*

To the Editor:

I have been reading *The Brunswickan* for the last 30 years during its 130 years of publication, and have made occasional contributions to it. As a matter of fact, an opinion column by me published exactly three years ago on November 5, 1993, led to my early retirement as a member of the faculty at UNB. May I make a few comments and suggestions.

1. I find this year's large format of *The Brunswickan* inconvenient and unwieldy. Unless the vast majority of its readers prefer it, you should go back to the earlier format.
2. The print size is too small. You should adopt the same size as in *The Globe and Mail* of Toronto or *The Telegraph Journal* of Saint John.
3. There is no such word as "womyn." You should correct such errors when your contributors misspell.
4. With reference to your editorial of November 1, 1996, the use of the word "alleged" in reporting a crime that has not been established, is perfectly reasonable. While it would not be appropriate to use the word "alleged" to report that a murder, car accident, fire or an earthquake had occurred, a reporter must use "alleged" to indicate the possible "murderer" or the "driver responsible" for the car accident.

In the same vein, when a person claims to have been sexually assaulted, a reporter must use the word "alleged" with the name of the accused. There is no question of "gender politics," or the bias on the part of the "male dominated media" in such reporting, as suggested by Mr. Mark Pederson of CBC, and quoted by you in your above editorial. The last sentence in your above editorial reads as follows: "There is no substantial legal reason to 'allege' about sexual assault and, despite our reluctance to believe the horror of rape, it's past time for the media to admit that sexual assault is just as real as car theft."

Whether or not there is "substantial legal reason" to use the word "alleged," it would be inaccurate for a reporter to say that a sexual assault actually took place, unless the reporter himself or herself was the guilty party. You quote your legal advisor as saying: "The thing is to avoid the imputation of guilt. Sometimes the word 'alleged' helps to do this, sometimes it is just a thin veneer over a defamatory imputation of guilt which is nonetheless defamatory."

To impute is to attribute blame, and it is not a reporter's job to blame the accused of the crime or the accuser for making a false charge. The use of the word "alleged" does imply that the reporter is simply reporting and not making a judgment about the veracity of the accuser. Otherwise, if you don't use the word "alleged," how do you avoid the "imputation of guilt?"

Your expression, "horror of rape," reminded me of a question I had asked a female faculty member at McMaster University, in the context of the furor following my article on 'date rape' published in *The Brunswickan* in 1993: "If a prostitute does not get paid by a customer, would it be correct to describe it as a rape?" She did not answer the question. Today, any unwanted sexual intercourse is described as "rape," but the "horror of rape" for a prostitute has to be very different from that of an unsuspecting virgin.

5. Mr. FitzPatrick, your Managing Editor, is quite correct in surmising that some students would be better-off having been trained in a specific trade rather than enrolling at a university and obtaining a degree. A university education should not depend upon a person's financial capacity, rather his or her mental capacity. I wrote about it in *The Brunswickan* sometime in the early seventies.

6. *The Brunswickan* had a tradition of an "Opinion Column" written by a student or a faculty member, besides the opinions expressed by the editor or its other regular columnists. It would be a good idea to continue that tradition, although some faculty members are liable to be reluctant to take a chance in view of what happened to me for writing an opinion column.

7. A university student's mind should be exposed to something intellectually more stimulating than the musings of homosexuals and the feminists. Homosexuality is at best an aberration in nature, and the feminist philosophy simply violates human nature. There is little intellectual content in the interminable discussions about them.
8. You should invite some of the international students to provide a weekly feature about their countries and customs, problems and possible solutions. Some students in the sciences, engineering and the computer science, and for that matter, nursing, can write articles that would be informative and entertaining for the students in other fields.
9. It would be helpful if your contributors indicated their field of specialization and/or the year at the university. *The Brunswickan* did do exactly that in the past. It is helpful in determining whether the writer deserves credit or sympathy during a critical review, or accolade for his or her ideas.
10. The commercial ads should be kept at a minimum.

Matin Yaqzan  
Retired (Jan 1994) member of the Department of Mathematics and Statistics, UNB.

**Am I a latent feminist?**

One of the principle reasons that Women's Studies has remained a program with a relatively small enrollment is that it is a separate program. All the introductory levels should touch on Women's Studies (maybe even have a guest lecturer for a week or two). There should be a concerted effort to address women, and feminist thought in lectures. This will not weaken a curriculum, unless there is no effort to tie it in to the rest of the course. After all, most standard texts should be read with a critical eye. What the standard texts omit, is often as significant as what they include. I believe strongly that leaving Women's Studies as a distinct program with little correlation from the general introductory courses is quite useless to all except those few students in Women's Studies.

And let me say this one of the reasons I have not taken a Women's Studies course is that it would not serve my current degree program. Comfort or alienation has nothing to do with it. Now that I am dauntingly close to the end of my program, I am strongly considering at least auditing WS 1000. To me, Women's Studies presents a challenge to the education I have received so far, a challenge to accommodate a different type of thought into my education. And those that dispute that Women's Studies presents a challenge which should be met, rather than ignored, have walled themselves into an ivory tower.

And now for the metaphorical conceit: without hot water, there will only be cold. Cold is numbing, but after a while, it begins to feel warm, even comforting. When you are out in the cold, for a long time, there is a creeping, deceptively warm and drovry feeling, which though soothing is deadly. To save us, then, dash us with the burning water, crack our shells, set our selves free from this icy embrace.

**the brunswickan**  
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The opinions contained in this newspaper are those of the individual writers, and do not necessarily reflect the views of *The Brunswickan*.

All members of the university community are encouraged to contribute to *The Brunswickan*. While we endeavour to be an open forum for a variety of viewpoints and ideas, we may refuse any submission considered racist, sexist, libellous, or those containing attacks of a strictly personal nature. *The Brunswickan* reserves the right to edit for brevity. Letters generally shouldn't exceed 300 words in length and must contain your signature, student number and phone number, or they will not be printed.

All copy submitted must be double spaced, on one side of the page only and must be legible. If we can't read it, we won't print it. *The Brunswickan* accepts copy on 3.5 inch disk, either Macintosh or MS-DOS format. Articles printed in *The Brunswickan* may be freely reprinted provided proper credit is given. 'Cause nobody likes a plagiarist.

*The Brunswickan* is proudly printed by New Brunswick Publishing Inc. of Saint John. This week's paper was delivered in a tan Sierra by Jud DeLong and Jen Trites. I guess that was their accomplice in the wood chipper.

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Student Union Building  
University of New Brunswick  
P.O. Box 4400  
E3B 5A3 CANADA

Phone: (506) 453-4983  
Advertising: (506) 453-5073  
Fax: (506) 453-4958  
E-Mail: [bruns@unb.ca](mailto:bruns@unb.ca)  
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# Metanoia

John Valk

Universities have a long tradition of naming their buildings after individuals who have played a significant role in their history. UNB is no exception. Etched or engraved on the portals of many buildings are the names of those who have contributed to the university in a unique manner.

Sometimes only a generation or two of students or faculty remember the individuals whose names now identify many of UNB's buildings. They and their memories soon fade into history. But what of their contributions? What of the things they said or did? Does their legacy continue to impact or influence the present?

Kierstead Hall, which today houses the Psychology Department and Audio-Visual Services, was named after Wilfred C. Kierstead (1871-1918). Kierstead received his Ph. D. in 1905, magna cum laude (with highest praise), from the University of Chicago. In 1908, he became Professor of Philosophy and Economics at UNB. He taught at UNB until his retirement, and maintained active contact with the university until his death.

The UNB Library Archives house the W. C. Kierstead Papers. These include numerous of his lecture notes, newspaper and journal articles, Baccalaureate sermons, and Encaenia addresses. From these records we gain not only a good glimpse of the personality of this scholar, but also what lay at the foundation of his scholar ship. It is the latter that I found rather intriguing.

In a Baccalaureate sermon given at UNB in 1907, which was reprinted in the *Carleton Sentinel*, Kierstead stated, "The ultimate aim of education is one with religion. Education seeks to culture the feelings, develop higher thinking, and to present noble ideals. To appreciate

the beautiful, to know the truth, to love the good, and to express this in character and society, is the mission of education. The goal of education is social service."

How many of us today think about education in this manner? How many attend university in order to gain skills for social service? How many see the ultimate aim of education as one with the aim of religion?

Was Kierstead out of step with his university culture? Perhaps he was ahead of it. In a speech given at Acadia University in 1934, we get a sense that Kierstead may have recognized an emerging corporate agenda impacting Canadian culture. A local newspaper stated that the speech was "a polemic against the pecuniary motive in industry and commercial life and the false value placed upon money in our culture."

Kierstead believed that "the good of the self is bound up with the whole social good." The pursuit of unbridled economic activity militated against social responsibility. Did Kierstead fear a culture increasingly absorbed by the "bottom line," of commercial life religiously driven by competition and the profit motive? Was he fearful that this kind of religion might eventually impact the educational system?

Kierstead was indeed a religious man. He had been a Baptist clergyman before his UNB appointment. But what kind of religion was he advocating? According to the *Canadian Journal of Economics and Political Science*, Kierstead was "a philosopher by nature and training. He was a devoutly religious man, and his religion was made up of the kind of charity and tolerance that is real Christianity. In an "In Memoriam," Austin McPherson wrote the following: "Dr. Kierstead belonged to that generation when public spirited

men were motivated by a religious passion. The religious drive was dominant, and the conscious attempt was made, with outstanding success, to harmonize the religious urge with one's social responsibilities."

# Kierstead Hall

One of the downsides to writing a weekly column is often you have to choose between two or three column ideas. (The upside is, of course, that you only have to write it once a week.) As such, I've noticed lately that there are all sorts of things dying for comment that are piling up on my desk. Therefore, please bear with me as I fire off a few memos to clear my "in basket."

MEMO TO: Randy White, Reform Party MP from Western Canada  
RE: Your dislike of "handouts" to Atlantic Canada

Frankly, Randy, I'm hurt.

I know how you hate government spending. I thought maybe it was simply an intemperate moment that led you to say how sick the West was of funding business start up grants and social programs that some of us Maritimers use.

But you keep saying it, Randy, and after a while, a downcaster might almost think that you're trying to make us feel guilty about the fact that our economy isn't booming. And now that you've made me realize how much you hate helping us start businesses and make it through the hard times, I can only say one thing.

Tough clams, Reform Boy.  
Please remind the folks in the West that we built a little thing called a railroad for you guys when you were nothing but two lumber camps and a canoe. So just because a few dinosaurs up and died on your tundra, don't pretend like you don't know who we are. It's called a country, and it's your turn to remember it.

MEMO TO: President, Bank of Montreal  
RE: Those wonderful "Times They Are A Changin'" ads.

Dear Sir:

Love the Bob Dylan thing. But you know, babe, I dig that retro is hip, but those lyrics are so passe. Sure, sure, "don't criticize what you don't understand" was great in the 60's, but Dylan isn't a "now" kind of writer, am I right? So, I've taken the liberty of updating the lyrics to say what we mean.

*Come gather all people, wherever you are  
The prime lending rate is well below par  
Though we may repossess your house or your car  
The gamble is well worth your takin'  
So make regular payments on your new Mastercard  
For the banks, they are a-changin'*

*Come students and learners, you've nothing to fear  
We'll help you pay for tuition and beer  
But don't try to leave, or you'll wait for a year  
Your finances we'll soon be freazin'  
Miss one lousy payment and your first born is ours  
For the banks, they are a-changin'*

# But I Digress... Kelly Lamrock



*Come listen all hippies and aging pinkos  
Your rallies are totally, like, so long ago  
We made four billion dollars, and our tax rate's zero  
And our service charges are risin'  
So throw down your incense for a T-Bill or two  
For the banks they are a-changin'*

*Come gather all purists, lend us your ear  
They're using Beethoven to sell pretzels and beer  
Next we'll be buying the rights to Shakespeare  
And drinking Pepsi with the Mona Lisa  
So how about Hamlet with a low interest loan?  
For the banks, they are a-pallin'*

MEMO TO: Those law students who didn't like the Professor "Judge Dredd" thing  
RE: Your charming letter

Really enjoyed my first bit of hate mail. I especially liked how you managed to represent every trite word used in letters to the editor, including "inane" and "childish". You left out "nyah-nyah" and "I know you are but what am I", but I appreciate your point about raising the level of debate.

The point, my friends, was that a professor should not use his power to break rules granting privacy rights of students. While I plead guilty to using satire to ridicule that action, that, and none of Dr. Gochbauer's personal characteristics (which I am sure are laudatory) were the point of the column.

I find it interesting that when my column appeared five weeks ago, it was not worthy of comment. However, once people discovered it was a professor who (coincidence, surely) was teaching one of your courses, well, I can see how you couldn't stay silent any longer.

Thanks to the hundred or so students who didn't sign the letter at the law school when it was passed to them. And folks, sometimes a lawyer has to choose whether to play the system for advantage or stand up for the rights of your peers. That's not posturing, that's doing the right thing. And, I might add, that's what I would expect from those elected to stand up for law students, like the LSS vice-president. I respect your difference of opinion, but no apologies.

# Womynsay

## WOMAN, WOMIN, WOMEN, WOMYN...

Last week, a woman I think very highly of told me she felt offended by the spelling in *womynsay*. She said spelling woman womyn was ineffective because it was just spelling and wouldn't change anything. My answer was that while a letter alone may not change anything, the spelling did catch her eye and pique her interest, leading to our conversation. Talking about it can certainly lead to change.

So what's the reasoning behind the unconventional spelling that many of the writers of *womynsay* use? (You may have noticed that instead of woman you will see womin and instead of women, womyn.) I don't change the spelling because I believe it will change the world and make it a better place for womyn. I do believe that it raises a very important point, though. Language is very often oriented around the male and not the female.

Does it piss you off to see me spell womin and womyn as I do? Why? If it is only a word who decides that it must remain as it has been for so long, a diminutive of man and men? Man is the measure of what is human.

womin is something other than a man. Men get recognized, womyn remain the supporting cast. If all the world is a stage, where are the womyn at the curtain call? Extend the spelling changes to history and make

*Our recorded histories are not the histories of all of us. Many stories are not there, including those of womyn. When feminists call womyn's stories herstory, we are using a word to express this.*

herstory and this point becomes particularly clear. While the derivation of history is not his story, essentially that is what it is. Our recorded histories are not the histories of all of us. Many stories are not there, including those of

womyn. When feminists call womyn's stories herstory, we are using a word to express this.

If you read *Blood and Thunder* last week, you may have noticed that Matin Yaqzan wrote a letter. I thought long and hard about whether I wanted to legitimize his comments with a response. Then I realized that he provides an example of why writing womyn can be powerful for feminists. He wrote that "there is no such word as womyn." His comments are a starting point for discussion.

Part of the point of the use of womin and womyn is to challenge what has been accepted as "human nature." Human nature is not necessarily natural, no more than "common sense" is common or sensible to all. We are each built by what we learn and experience. When that learning excludes womyn and that experience is defined in relation to the values of the masculine, we must ask why. What's

wrong with the spelling of womyn? The rules of grammar are no more correct or complete than male-centered versions of history are.

Chronicling herstory and changing the spelling of woman and women to womin and womyn focuses attention on the oppression of womyn within society. It is a difficult thing to talk about because inevitably someone feels blame or guilt. It is not the aim of feminism to make men feel bad or guilty. Instead, it is to liberate womyn from oppression. This can only happen when, as men and womyn, we begin to talk. Talking about spelling is one place to begin.

Yes, I am a womin. In fact, many of my friends, and yours, are womyn. Changing how you spell it doesn't change us, but maybe it will change how we experience feminism. Whether you like it or loath it, this is what thinking is all about.

*Elise Craft is a member of the UNB Womyn's Collective. All womyn interested please attend the next meeting on Nov 25 in Tilley 222 at 5:30 pm.*

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# ENTERTAINMENT

...music...films...exhibitions...theatre...arts...

## Live music: As you like it

From left: California's 1000 Mona Lisas entertained the crowd at Rye's Deli last Tuesday; up-and-coming Molly's Reach, from Edmonton, drew applause for their set at the same show; Fredericton's own Stokom Sisters played many covers and some original material down at The Cellar last weekend.



DREW GILBERT PHOTO

ADAM ARGRAVES PHOTO

## Acquisitions on display



DREW GILBERT PHOTO

"ITALIAN AND MEXICAN": One of the pieces highlighting the Acquisitions 1995-1996 exhibit.

JETHILO E. CABILETE

THE BRUNSWICKIAN

This month the UNB Art Centre presents a collection of works entitled *New Brunswick Art Bank Acquisitions 1995-1996*. This exhibition displays a selection of past and recent artworks collected by the New Brunswick Art Bank. *Acquisitions 1995-1996* is intended to publicize the selection of pieces chosen from this year's juried discourse for the Art Bank. Overall, seventeen artists have had their pieces chosen for this collection, and a comparative selection of previous Art Bank acquisitions has been presented in conjunction with this year's selections.

The Art Bank is dedicated to the preservation and presentation of New Brunswick art and artists. Established in 1968, the current collection

houses over five hundred works representing two hundred artists. This massive collection is available on loan and has been displayed in public areas, government institutions and various exhibitions in New Brunswick and beyond. The jury system was created in 1990 and is made up of a selection of approved jurors by the New Brunswick Arts Board, artists and arts organizations. The group of three panelists involves two visual artists and either an art historian or curator. Selections are chosen every two years with a new jury appointed biennially. The *New Brunswick Art Bank Acquisitions 1995-1996* displays some beautiful and fascinating artwork by established or new artists. The seventeen works from the 1996 acquisitions artists in the East Gallery provide some wonderful selections of classical and modern artistic styles. The pieces provide a rich

counterpoint to each other in their respective merits. For instance, the massive and complex structure of Jacques Arsenault's *Italian and Mexican* presents interesting multimedia workmanship. Yet the simple but detailed piece by Suzanne Hill entitled *Denial* is in stark contrast to Arsenault's work. In another comparison, M. C. Parker Hunter's *Regeneration* is a colourful and restive painting; a dissimilar style to Brigitte Roy's dark and spirited *Cycle Salin*. Other talented artists include Rebecca Burke, Janice Wright Cheney, Francis Coutellier, Ray Cronin, Isabelle Devo, Mark Dixon, Linda Rae Dornan, Paul Healey, Louisa Barton Johnson, Sarah Maloney, Raymond Martin, Robert McLean and James Wilson.

In the West Gallery, *Acquisitions 1995-1996* provides an historical presentation from previously selected works. One can see the juristic styles that underscore the selection process between past jurors and the present committee. There are examples of some well-favoured pieces in this collection. The works by Molly Lamb Bobak (*The Legislature*), Brigid Toole Grant (*Sasha's Garden*) and Claude Gauvin (*Autobiographie*) provide a wide range of media representation, from colourful to minimalist, detailed to simplistic. Again there is the presentation of classical and modernistic art styles, yet there are subtle differences in the past and present selections.

The 1995-1996 pieces present some differences in art media that have not been represented in the West Gallery's selection. The photographic media represented by the ensemble by Robert McLean and James Hooper is not a part of the previously chosen pieces. By the same token, the sculptural process represented by Ned Bear and Kathy Hooper are missing in the East Gallery's display. Nevertheless, the Art Bank has selected a fine example of New Brunswick art that will be enjoyed in the years to come. For those who wish to see this exhibition, it runs from November 4 - November 24, 1996.

## Gowan gearing up for F'ton

PETER J. CULLEN

THE BRUNSWICKIAN

Larry Gowan makes his return to Fredericton, playing *The Dock* almost exactly one year after his last performance here. During his last visit, despite the naysayers and critics that stated Gowan was past his prime, the Canadian rock legend surprised some and pleased all who attended the performance.

But this time he's in his own. Aside from his road crew and piano, Gowan is travelling solo this time out.

"The audience seems very into it," he says during a phone interview before a soundcheck in Quebec. "When we first started doing these solo shows I didn't think it would be something people would be able to hang on to for an entire evening. ... I really think there's something out there and you just don't want to question it."

Still promoting last year's *The Good Catches Up* album, Gowan maintains his focus on the song writing aspect that has enabled him to secure the high profile he wields in the Canadian music industry. "It's certainly more of a singer/song writer approach when you hear the live shows. Most songs are originally formed on one instrument ... [and] for me it's enjoyable because I get to rediscover where the song came from and re-live what it sounded like before I played it for anyone else."

Gowan's image hasn't been prominent on video stations like it was when songs like "A Criminal Mind," "Strange Animal" and "Moonlight Desires" were released, but that's only a sign of Gowan's maturation process and intense focus on song

writing as of recent years. "Videos have become much less of a factor in putting the music across. I'm pleased with how those [songs and videos in the '80s] were done and I'm still very pleased with that period. That's why I don't feel bad about playing those older songs at my shows."

However, Gowan is planning to unveil those older songs again — and some new ones — on an upcoming greatest hits album. "That looks like it's going to happen next year. Probably just before the summer," he says. While the music hasn't been selected for that album just yet, Gowan also has another project in the works.

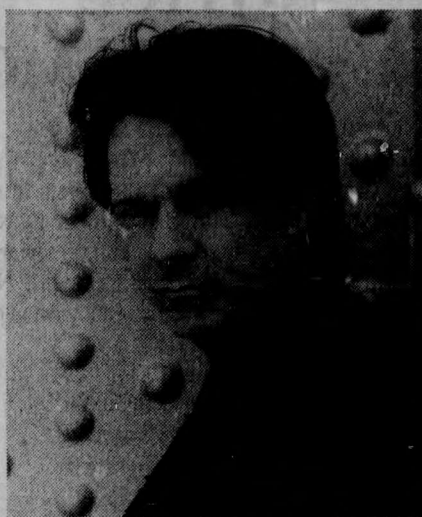
"Well, right now we're recording the solo shows so I'm probably going to put out a live record of the solo performances. They really seem to have a really big flavour to them."

Continuing on about his live exhibitions, he adds that "the show is very spontaneous and it spans the last 11 years of music for me, and it keeps jumping back and forth between the past and the present. Plus I've been able to play a couple of the influential songs that have come along and shaped the kind of music that I do. I get a chance to play some other people's music at the show that I normally wouldn't get to do with a band."

In addition to travelling throughout Canada on his solo set, Gowan is also scheduled to tour throughout Egypt, Israel, Croatia and even Bosnia during the month of December. "I'm anxious to get started on it, but at the same time a couple of places that we're going into will be pretty

dangerous. I have a little bit of concern, but that's always a minor detail. I think it should be a great experience."

Despite playing to crowds in excess of 100,000 at certain festivals this past summer, Gowan admits he is looking forward to seeing small town Fredericton again. "Last year was tremendous. [Playing a bar] is the smallest place I get a chance to play, but I like the audience. I remember playing there last year and I remember how the audience reacted. I'm looking forward to getting back there. Fredericton's been a good town for me."



## The Big Sugar rush

PETER J. CULLEN

THE BRUNSWICKIAN

Big Sugar seem much more content nowadays. They've settled in with A&M Records after communication breakdowns with their former record label, and now the band has recently released *Hemi-Vision*, blending rock, blues and reggae in the audibly delicious manner that Big Sugar does so well. With the lead-off single "Diggin' a Hole" charting well on MuchMusic, the band itself is hellbent on promoting their project. Especially the ever-popular frontman, Gordie Johnson.

Johnson doesn't hesitate to express how his latest album sounds: "Rock. No doubt," he says in a quick, clipped fashion. He hesitates, then slowly contemplates what he has said. "Well, it's not really straight out rock. If you think of it that way, you sort of think of AC/DC or Aerosmith. But we're pretty much straight out," he continues in a pleasant tone. "You could call it anything, really. ... If you look at the Rolling Stones, you could call them blues, you could call it country, you could even call it disco. Even Led Zeppelin was blues and weird celtic stuff. ... [But] ourselves, we've got the elements of blues and reggae."

Johnson sort of drifts off as he discusses the band's sound, but he firmly asserts that he's very happy with *Hemi-Vision* and the present formation of his band. Accompanying musicians would play for Johnson one day but then he would seemingly replace them in the blink of an eye. Until now, that is.

Kelly Hoppe (harp, sax, melodica) first began with Johnson in a blues band, while renowned

loves his music and he loves it loud. Observing acts such as Rush, Queen and KISS in concert influenced his decision to glue the volume knob at 10. "These people played super loud to crowds of 30,000 people, and I thought that's how it was supposed to be done. Recently, bands will play mostly small clubs, so that thing has pared down. In the last 10 years, people snub arena rock, but that's where it's at for me."

Above all else, Johnson believes in quality, especially in regards to his music. "Great sound with shabby lyrics just amounts to nothing. Great poetry without the music — nothing. I just let the songs happen. If I feel that strongly about something it's just going to come to the surface. ... It's all gotta work together."

*Hemi-Vision* took four months to complete, a statistic that displays the diligence Johnson and the band put into their work to create a product worth buying. "The record company wants us to get people to the show [in order] to sell records, but we're the opposite; we want to sell the records to get them to coming to the show."

However, Johnson's belief in quality extends far beyond the music. Aside from their eclectic musical sounds, Big Sugar also stand apart because of their attitude. And Johnson's attitude towards classiness, in general, is noteworthy. "Look, I don't say in dumps. I mean, you're bringing me to your city. I love to play. I do it for a living for money. I've been doing it since I was a kid. Don't ask me to do an amateur level. I'm doing you a favour playing your venue. ... I mean, where can I iron a Hugo Boss suit in a reach motel?"

But Johnson doesn't consider himself "above it all"; it's merely his professional attitude speaking.

BIG SUGAR (l-r): Garry Lowe, Kelly Hoppe, Gordie Johnson, Paul Brennan.

Johnson (l-r): Garry Lowe, Kelly Hoppe, Gordie Johnson, Paul Brennan.

"I sweat all that I can sweat."

— Gordie Johnson

bassist Garry Lowe and former Odds drummer, Paul Brennan, establish themselves as permanent fixtures in Big Sugar. "I had always hired guys on before, always striving for perfection," Johnson states, "[But this album] is definitely more band-oriented. The four of us have been together for about a year, and now we're much more a unit."

Johnson says the writing process for *Hemi-Vision* didn't differ much from previous works — apparently he still sits in the driver's seat. "The songs come pretty complete. I do them on an acoustic guitar, then I electrify it. I might get Paul to do this, or do that thing that you do, or else I'll get Garry to do that thing you did at sound check. I incorporate what I know they can do into the song."

Johnson also wants to make the point that he

"I dress for the stage. It's the whole stage appearance. I shine my shoes, just the same as I would tune my guitar. I do what I can, y'know. I can't sweat more than I can sweat."

Not all bands possess the workhorse ethic of Big Sugar, either. "The main thing is recording, but the big deal then is touring, getting people to the concert," Johnson says. And he means it. While recently on the road for three weeks straight, the group took a breather for only one evening. "And I feel fine! There's no problem with my voice. I mean, what are we supposed to do [when we're not playing]? Sit in the hotel and watch MuchMusic? Our reps ask, 'Are you sure you know what you're doing?'"

Johnson pauses, then summarizes everything succinctly. "Yeah. Yeah, I'm sure."

### KNOW WHERE TO GO?

#### ARTS

• Theatre UNB. Norm Foster's *The Sitter*, Nov. 23-25 and Jean Anouilh's *Episode in the Life of an Author* Nov. 21-23. 4 bucks for students, 5 for others.

• *The Trojan Women* at STU's Black Box Theatre, Nov. 19-23.

• The Beaverbrook Art Gallery  
Jack Humphrey: *Compartmentalized Space*  
Now - Jan 5/97

Saturned Fields: *Colourfield Painting in the Permanent Collection*

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Exotic Foreign Locations

Nov 9 - March 16/97

Info: 458-2024.

• *Exfoliation* at Gallery Connexion, Donna Nield, Now - Dec 15. Info: 454-1433.

• UNB/STU Creative Arts presents Toronto Dance Theatre at The Playhouse, Nov. 16, 8 pm, \$25 adults, \$15 students.

Capital Film Society presents Lone Star at Tilley Hall 102, Nov. 18, 8 pm, \$3 members, \$5 non-members.

#### MUSIC

• The Cellar presents Brent Mason, Nov. 15.

• The Dock:

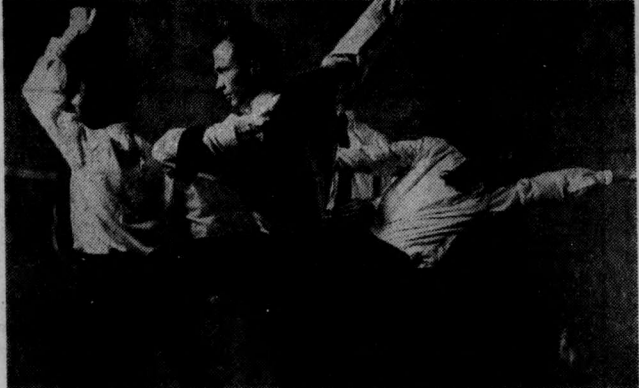
Larry Gowan, Tonight.

Big Sugar, Nov. 21.

• Kelp Records and UNB Art Centre present Kirk McInerney and Jon Bartlett at Mem Hall (East Gallery), Today, 12:30 pm, FREE.

• PeaceDog Chris Colepaugh, Cosmic Crew and Simple Pleasures, Oddfellows Hall, corner of Brunswick and Carleton, Tonight, \$5, \$4 w/ non-perishable food item, 8 pm, ALL-AGES.

# The Talented TDT



"DANCE ME TO THE END OF LOVE": Toronto Dance Theatre perform in town tomorrow.

CHRIS BARNES

THE BRUNSWICKAN

On the still stage, musical impulses reflect the sinuous movements of a dancer's body, hip swivels and vivacious physical expressions. This is the art of the Toronto Dance Theatre (TDT) which has been in the vanguard of

Canadian dance creation and performance since 1968. So what is this theatre and why is it interesting?

Experimental devotees may consider TDT old-fashioned while others consider them exotic. The continually delicate balance and freshness of the group lies in the company's commitment to creativity

in which familiar things are bent out of shape until something new emerges. Their repertoire is filled with high-energy and intensely physical works that bring the audiences' imagination into play while blatantly expressing different mood shifts.

Viewers will not see dancers recite monologues, wear combat boots or perform in the nude. Rather, the company will be presenting *Visible Distance*, *Artemis Madrigals*, *Fjeld* and *Pinko Slink* on November 16 at The Playhouse. This is a presentation of the ongoing UNB/S 'U Creative Arts 'On the Town' series. The audience will be dazzled with prolific choreographic craftsmanship, intellectually challenging content, intense mood and emotion and superbly trained dancers.

For those who may think that an evening of contemporary dance is unfathomably boring and incomprehensible, perhaps a quick profile of *Pinko Slink* may change your mind. This piece is a tribute to a Portuguese espresso coffee with just a drop of hot sweet foam. The

dancers, or their steps, do not 'drip'; rather, their caffeinated movements add energy and excitement to music that demands joyful bursts.

In the other three pieces, ambiguity, mysteriousness and a playful energy characterize the dancers' precise execution of technique. Ideas are distilled to an essence, leaving images that hint at deeper meanings, but a background of contemporary dance is not necessary to appreciate what is seen onstage.

The four different pieces are presented by Christopher House, TDT's artistic director. Born in St. John's, Newfoundland, he studied political science at the University of Ottawa, grooming himself for a diplomatic career, but was lured away by a dance elective course. Upon completion of his degree he studied dance in New York, Toronto and Montreal. In joining TDT, he was recognized as a superb dancer who possessed amazing choreographic abilities and later was appointed to the position of Artistic Director. He has received numerous awards for his choreography.



The first time I saw The Inbreds, they were opening for The Rheostatics so the bar was a little on the crowded side. That meant I couldn't see the stage at all - I could simply hear the wonderful music and that was it. And I couldn't quite work out how many people were in the band (I guessed a conservative 'three'), and when I finally found out that there were only two members, I was a little taken aback - their bass and drums sound was unique, and very appealing.

Their third album, *It's Sydney Or The Bush*, is their first to come out on a major label and that means that they had a little bit of a budget to play with. And where better to spend that budget than in the recording studio, adding some polish that was lacking on their previous two releases. The problem is

that the stripped-bare sound was the thing that made The Inbreds stand out from everyone else, and by trying to re-invent themselves even a little bit (by adding strings, or a real guitar) they lose some of their individuality. That doesn't mean that they aren't still producing some nice pop music, it just means that they sound a bit more like other bands (The Superfriendz spring to mind) at times. There are some 'classic' Inbreds moments like 'Drag Us Down' and 'North Window', but you can regard this as their first real studio album.

Rick Rubin's crusade to restore rock icons back to their rightful position in the eyes of the record-buying public continues. After doing such a great job on Johnny Cash a few years ago, he has turned his hand to coaxing a new album out of 60's folkster Donovan. Donovan will always be best remembered for his string of hits in the late 60's, including 'Sunshine Superman', 'Mellow Yellow' and 'Hurdy Gurdy Man' (some of which turned up in the recent movie *I Shot Andy Warhol*), but has been in relative obscurity ever since. That doesn't mean his influences weren't felt in the music world, though - John Lennon and the rest of The Beatles had all kinds of nice things to say about him, as do all the other artists that have covered his songs over the years.

The new album, *Sutras*, is a very low-key recording that weaves a subtle spell rather than grabbing you right from the start. Donovan's voice is quite mesmerising, and it pulls you in as he spins tales of mysticism and spirituality. It really isn't a big jump from his earlier work (some musicians of that earlier period are recruited on *Sutras*), but that is the main reason for picking this up. Rick Rubin hasn't tried to compromise Donovan, and that is why *Sutras* is a success. A success on its own terms.

Staying with the 60's in a peculiar kind of way, there is Zumpano. They played a rather wonderful gig in town a couple of weeks back, and they've also just released their second album, *Goin' Through Changes*. But how exactly can they be linked to the 60's? One word: The Zombies. Well, that's two words, I suppose. Anyway, The Zombies were obviously a big influence on Zumpano, and that means that there is a big reliance on the keyboards of Michael Ledwidge to produce some very carefree, catchy pop music that wouldn't have sounded out of place thirty years ago. But I shouldn't take anything away from the band because they add their own personality to the music, and that is particularly true on their new CD. The actual songwriting has come along in leaps and bounds, and this is a much more mature piece of work than their debut - a casual listen to 'The Only Reason Under The Sun' will assure you of that with its complex melody and vocal harmonies. And the eleven other equally memorable songs make this a very, very good album. In fact, I'll even go one step further and say that *Goin' Through Changes* is one of the best albums by a Canadian artist this year, and a near-essential addition to anyone's record collection.



While it may not be possible to pick out a single band that Seely may have been influenced by, a quick listen to *Julie Only* will help you compile a shortlist. Mine mentions Lush, Slowdive, My Bloody Valentine, Stereolab and a few others too, and that hints towards the fact that Seely are probably the kind of band that would fit in well with the rest of the Too Pure stable. And that's a good thing because Seely is Too Pure's first American signing. Another clue to their sound comes from their choice of producer - John McEntire (from Tortoise). Combine all the sounds of all those afore-mentioned bands, and you get Seely. They don't really do anything particularly original, but they do it well and that alone makes *Julie Only* good for a few listens. Over the duration of 14 tracks, things can drag a little but the highlights are very high - 'Wind And World' reminds me of the very early days of Lush while 'Exploring The Planets' has the male/female vocal dynamic that made Slowdive (and now Mojave 3) so special. Ultimately, Seely are just another one of those bands that blend guitars and voices together to produce a swirling aural mess from which something nice emerges. But they do a pretty good job of it, so they get a partial recommendation for that.

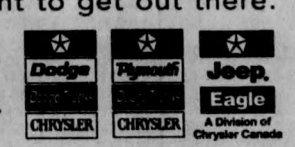
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# Final Exam Timetable

ABRG684 1A PERLEY, D.	44 9 AM Sat Dec 7	D'Avray Hall 322	CE1013 2A SCHRIEVER, A.	25 9 AM Wed Dec 11	D'Avray Hall Gym A & B 1-10	EE3811 COLPITTS, B.	28 7 PM Mon Dec 9	Head Hall 135
ANTH1000 01 *LOVELL, P.	126 9 AM Tue Dec 10	L.B. Gym-West A & B ALL & LB GYM-MAIN A 1-4	CE1013 3A SCHRIEVER, A.	33 9 AM Wed Dec 11	D'Avray Hall Gym A & B 1-10	EE4273 1A DIDUCH, C.	24 9 AM Wed Dec 18	Head Hall 135
ANTH1000 02 LOVELL, P.	253 9 AM Tue Dec 10	L.B. Gym-West A & B ALL & LB GYM-MAIN A 1-4	CE1013 4A SCHRIEVER, A.	23 9 AM Wed Dec 11	D'Avray Hall Gym A & B 1-10	EE4342 1A TAYLOR, J.	13 2 PM Sat Dec 7	Head Hall 135
ANTH2114 1A WIBER, M.	25 9 AM Wed Dec 18	Carleton Hall 140	CE1013 5A SCHRIEVER, A.	33 9 AM Wed Dec 11	D'Avray Hall Gym A & B 1-10	EE4411 HILL, E.	21 9 AM Sat Dec 14	Gilpin Hall C122
ANTH2144 1A DALTON, W.	47 7 PM Mon Dec 16	Tilley Hall 303	CE1013 6A SCHRIEVER, A.	9 AM Wed Dec 11	D'Avray Hall Gym A & B 1-10	EE4533 1A STEVENSON, M.	26 2 PM Thu Dec 19	Gilpin Hall C122
ANTH2301 BLACK, D.	41 9 AM Sat Dec 14	Tilley Hall 404	CE1013 7A SCHRIEVER, A.	19 AM Wed Dec 11	D'Avray Hall Gym A & B 1-10	EE4653 1A CHANG, L.	9 AM Thu Dec 12	Head Hall D33
ANTH3340 BLACK, D.	12 2 PM Sat Dec 14	Amnes C 2 & 4	CE1013 8A SCHRIEVER, A.	15 9 AM Wed Dec 11	D'Avray Hall Gym A & B 1-10	EE4852 1A COLPITTS, B.	10 2 PM Mon Dec 9	Head Hall D33
ANTH3412 E HOLDER, M.	7 7 PM Mon Dec 9	Carleton Hall 306	CE2023 1A HILDEBRAND, E.E.	58 2 PM Wed Dec 18	Gilpin Hall C122	EE4863 1A LEWIS, J.	15 7 PM Thu Dec 12	Head Hall 105
ANTH3431 THOMAS, E.	35 7 PM Mon Dec 9	Tilley Hall 5	CE2401 ARAY, S.	68 7 PM Thu Dec 12	Head Hall C10, C11	EE4933 1A THOMPSON, M.	10 7 PM Sat Dec 14	Head Hall D33
ANTH3522 EX MCLAUGHLIN	26 7 PM Thu Dec 12	Tilley Hall 5	CE2703 1A NOBLE-SHARP, T.	72 2 PM Mon Dec 9	Head Hall 128	ENGL1000 01 AUSTIN, D.	29 7 PM Mon Dec 16	L.B. Gym-Main A 1-3
ANTH3644 1A DEKLAN, A.	33 7 PM Wed Dec 18	Tilley Hall 223	CE2943 1A HILDEBRAND, E.E.	52 9 AM Tue Dec 17	L.B. Gym-Main B 7-11	ENGL1000 02 STEELE, T.	27 9 AM Mon Dec 16	Tilley Hall 302
ANTH3644 1A POOL, G.	28 9 AM Mon Dec 16	L. Bailey Hall 102	CE3033 1A SCHRIEVER, A.	57 2 PM Wed Dec 18	Gilpin Hall C127	ENGL1000 03 GUR/ADAMS	26 9 AM Mon Dec 9	Tilley Hall 302
ANTH3704 1A MITRA, R.	7 2 PM Mon Dec 9	Carleton Hall 306	CE3073 1A DORVILLE, E.	64 7 PM Sat Dec 14	Head Hall 133	ENGL1000 04 GUR/ADAMS	22 9 AM Mon Dec 9	Carleton Hall 140
ARTS1000 01 AARGAZ, G.	7 9 AM Wed Dec 11	L.B. Gym-Main A & B ALL	CE3113 1A *LANDVA, A.	79 2 PM Mon Dec 16	L.B. Gym-West B 1-8	ENGL1000 05 DREW, L.	22 7 PM Mon Dec 16	Singer Hall 303
ARTS1000 02 LIKELY, D.	17 9 AM Wed Dec 11	L.B. Gym-Main A & B ALL	CE3201 *ANNES, J.	56 9 AM Sat Dec 14	L.B. Gym-Main B 1-5	ENGL1000 06 STEELE, T.	27 9 AM Mon Dec 16	Tilley Hall 302
ARTS1000 03 *DONALDSON	19 9 AM Wed Dec 11	L.B. Gym-Main A & B ALL	CE3403 1A WARD, G.	57 7 PM Tue Dec 17	Gilpin Hall C122	ENGL1000 07 GUR/ADAMS	26 9 AM Mon Dec 9	Tilley Hall 302
ARTS1000 04 LIKELY, D.	19 9 AM Wed Dec 11	L.B. Gym-Main A & B ALL	CE3535 1A MICQUARRIE	17 9 AM Tue Dec 10	Head Hall 135	ENGL1000 08 GUR/ADAMS	22 9 AM Mon Dec 9	Carleton Hall 140
ARTS1000 05 KENT, P.	20 9 AM Wed Dec 11	L.B. Gym-Main A & B ALL	CE3933 1A *FRANCIS, R.	85 7 PM Sat Dec 7	Gilpin Hall C127	ENGL1000 09 GUR/ADAMS	22 9 AM Mon Dec 9	Singer Hall 303
ARTS1000 06 SCHERE, K.	17 9 AM Wed Dec 11	L.B. Gym-Main A & B ALL	CE3961 1A WARD, G.	53 9 AM Tue Dec 17	L.B. Gym-Main A 1-7	ENGL1000 10 RIMMER, M.	31 7 PM Mon Dec 16	Tilley Hall 5
ARTS1000 07 DONALDSON, S.	17 9 AM Wed Dec 11	L.B. Gym-Main A & B ALL	CE4113 1A CHRISTIAN, J.	22 2 PM Fri Dec 13	Gilpin Hall C123	ENGL1011 CE MURRAY, M.	34 7 PM Tue Dec 17	Tilley Hall 309
ARTS1000 08 JOHNSON, D.	21 9 AM Wed Dec 11	L.B. Gym-Main A & B ALL	CE4304 1A BISHOP, E.	14 7 PM Thu Dec 12	Head Hall C10	ENGL1103 1A BELYEA, E.	26 7 PM Sat Dec 7	Carleton Hall 224
ARTS1000 09 EVANS, K.	21 9 AM Wed Dec 11	L.B. Gym-Main A & B ALL	CE4541 1A VALSANGAR, R.	21 2 PM Tue Dec 17	Head Hall C10	ENGL1103 2A DIAHHR, S.	32 7 PM Sat Dec 7	Tilley Hall 5
ARTS1000 10 KENNY, J.	18 9 AM Wed Dec 11	L.B. Gym-Main A & B ALL	CE4613 1A CHRISTIAN, J.	22 2 PM Fri Dec 13	Gilpin Hall C123	ENGL1103 3A DIAHHR, S.	28 7 PM Sat Dec 7	Carleton Hall 223
ARTS1000 11 MACDONALD	18 9 AM Wed Dec 11	L.B. Gym-Main A & B ALL	CE4821 DOUGLAS, R.	9 9 AM Mon Dec 16	Head Hall D33	ENGL1103 4A THOMAS, P.	29 7 PM Sat Dec 7	Tilley Hall 304
ARTS1000 12 BOURNE, K.	19 9 AM Wed Dec 11	L.B. Gym-Main A & B ALL	CE5222 1A HILDEBRAND, E.E.	15 2 PM Mon Dec 9	Gilpin Hall D124	ENGL1103 5A MACDOUGALL	30 7 PM Sat Dec 7	Tilley Hall 302
ARTS1000 13 MACDONALD	18 9 AM Wed Dec 11	L.B. Gym-Main A & B ALL	CE5315 1A *RCHA, M.	59 9 AM Tue Dec 10	Head Hall D33	ENGL1103 6A GAIR, R.	10 7 PM Mon Dec 16	L.B. Gym-Main B 1-10
ARTS1000 14 MURRAY, J.	18 9 AM Wed Dec 11	L.B. Gym-Main A & B ALL	CE5411 PAGEL, S.	17 9 AM Tue Dec 10	Head Hall D33	ENGL1145 2A *ROBBINS, W.	116 7 PM Mon Dec 16	L.B. Gym-Main A 4-13
ARTS1000 15 MACGILL, N.	20 9 AM Wed Dec 11	L.B. Gym-Main A & B ALL	CE5421 LIN, K./KAN, K.	5 7 PM Tue Dec 10	Head Hall D33	ENGL1403 1A THOMAS, P.	22 9 AM Mon Dec 9	Carleton Hall 140
ARTS1000 16 MACGILL, N.	21 9 AM Wed Dec 11	L.B. Gym-Main A & B ALL	CE5473 1A WARD, G./LIN, K.	7 7 PM Tue Dec 10	Gilpin Hall C123	ENGL1403 2A THOMAS, P.	22 9 AM Mon Dec 9	Carleton Hall 140
ARTS1000 17 PUGH, A.	29 9 AM Sat Dec 14	L.B. Gym-Main A & B ALL	CE5612 1A WAUGH, L.	12 9 AM Sat Dec 7	Head Hall 135	ENGL1403 3A THOMAS, P.	22 9 AM Mon Dec 9	Carleton Hall 140
ARTS1000 18 SLAUNWHITE	20 9 AM Wed Dec 11	L.B. Gym-West A & B 1-13	CE5812 1A CHAPLIN, R.	4 2 PM Mon Dec 16	Gilpin Hall C112	ENGL2203 1A MULLAY, E.	43 2 PM Tue Dec 10	Carleton Hall 106
ARTS1000 19 MCTAVISH, L.	12 9 AM Wed Dec 11	L.B. Gym-West A & B 1-13	CE5854 1A MATTAR/DESLONGCHAMPS	356 2 PM Mon Dec 9	L.B. Gym-West A & B ALL & LB GYM-MAIN A 1-3	ENGL2703 2A THOMAS, P.	7 7 PM Fri Dec 13	Carleton Hall 306
ARTS1000 20 THORPE, B.	20 9 AM Wed Dec 11	L.B. Gym-West A & B 1-13	CHEM1006 1A *SEARS, M.	286 2 PM Tue Dec 17	L.B. Gym-Main A&B 1-13	ENGL2813 1A CANITZ, C.	6 2 PM Tue Dec 10	Carleton Hall 306
ARTS1000 21 MACTAVISH, L.	20 9 AM Wed Dec 11	L.B. Gym-West A & B 1-13	CHEM1056 1A SEARS, M.	56 7 PM Wed Dec 11	EJ-Toole Hall 103 & 125	ENGL3003 1A CANITZ, C.	7 7 PM Thu Dec 12	Carleton Hall 306
ARTS1000 22 ROGERS, K.	15 9 AM Wed Dec 11	L.B. Gym-West A & B 1-13	CHEM1801 GREEN/TONG	175 7 PM Sat Dec 14	L.B. Gym-West A&B 1-8	ENGL3073 1A COLSON, T.	28 2 PM Mon Dec 16	Carleton Hall 140
ARTS1000 23 BOURNE, K.	23 9 AM Wed Dec 11	L.B. Gym-West A & B 1-13	CHEM2111 BREWER, D.	26 2 PM Tue Dec 17	Science Library 107	ENGL3813 1A BALL, J.	18 7 PM Mon Dec 9	Carleton Hall 140
ARTS1000 24 ROGERS, K.	15 9 AM Wed Dec 11	L.B. Gym-West A & B 1-13	CHEM2200 BOTTMOLLEY, S.	52 9 AM Mon Dec 9	EJ-Toole Hall 3	ENGL3975 1A SPACK, R.	9 2 PM Tue Dec 17	Carleton Hall 307A
ARTS1000 25 BOWMAN, C.	20 9 AM Wed Dec 11	L.B. Gym-West A & B 1-13	CHEM2401 BISHOP, E.	20 2 PM Mon Dec 16	L.B. Gym-Main A&B 1-10	ENGL4501 CE MURRAY, M.	7 7 PM Tue Dec 17	MacLaggan Hall 18
ARTS1000 26 TURK, S.	27 9 AM Wed Dec 11	L.B. Gym-West A & B 1-13	CHEM2411 PENNER, B.	28 7 PM Mon Dec 9	EJ-Toole Hall 303	ENGL5125 1A PLOUDE, R.	7 2 PM Sat Dec 14	Carleton Hall 204
ARTS1000 27 PUGH, A.	29 9 AM Sat Dec 14	L.B. Gym-West A & B 1-13	CHEM2601 UNGER, I.	69 9 AM Fri Dec 13	EJ-Toole Hall 3	ENGL5157 1A COLSON, T.	13 2 PM Tue Dec 10	Carleton Hall 140
ARTS1000 28 BOWMAN, C.	19 9 AM Wed Dec 11	L.B. Gym-West A & B 1-13	CHEM2850 PENNER, B.	49 7 PM Mon Dec 9	L.B. Gym-Main B 1-7	ENVS2000 DILWORTH, L.	30 7 PM Wed Dec 11	Tilley Hall 302
ARTS1000 29 DONALDSON, W.	13 9 AM Wed Dec 11	L.B. Gym-West A & B 1-13	CHEM2850 THAKKAR, A.	19 2 PM Mon Dec 9	EJ-Toole Hall 303	FE343 1A GNANENDRAN	16 2 PM Wed Dec 18	Forestry/Geology 203
ARTS1000 30 DONALDSON, S.	21 9 AM Wed Dec 11	L.B. Gym-West A & B 1-13	CHEM3200 VILLEMURE, L.	17 9 AM Tue Dec 10	EJ-Toole Hall 303	FE323 1A MENG, C.	33 3 AM Sat Dec 7	D'Avray Hall Gym A
ARTS1000 31 MYERS, S.	19 9 AM Wed Dec 11	L.B. Gym-Main A 1-5	CHEM3211 DECKEN, A.	14 7 PM Sat Dec 7	EJ-Toole Hall 114	FE303 1A SHORT, C.	15 7 PM Thu Dec 19	L.B. Gym-Main B 1-8
ASTR1003 1A EDWARDS, M.	51 9 AM Sat Dec 14	Tilley Hall 304	CHEM3401 VALENTA, Z.	46 9 AM Sat Dec 14	L.B. Gym-Main B 7-11	FE313 1A SHORT, C.	66 7 PM Thu Dec 19	L.B. Gym-Main B 1-8
BA1001 1A BONNELL, A.	40 9 AM Sat Dec 14	L.B. Gym-Main A & B 1-6	CHEM3601 ADAM, A.	19 9 AM Sat Dec 14	EJ-Toole Hall 303	FE601 RICHARDS, J.	33 9 AM Fri Dec 13	Forestry/Geology 306
BA1203 E *BETTS, N.	57 7 PM Tue Dec 10	L.B. Gym-Main A & B 7-13	CHEM3701 MCELROY/TBA	7 7 PM Tue Dec 10	Science Library 197	FE703 1A ROBAR, E.	40 2 PM Tue Dec 10	Forestry/Geology 306
BA1203 ET MAHER, E.	10 7 PM Tue Dec 10	L.B. Gym-Main A & B 1-6	CHEM4201 BOTTMOLLEY, S.	5 9 AM Tue Dec 10	EJ-Toole Hall 202	FOR1000 ZUNDEL, P.	20 2 PM Mon Dec 9	Forestry/Geology 203 & 303
BA1203 LA BETTS, N.	67 7 PM Tue Dec 10	L.B. Gym-Main A & B 1-6	CHEM4501 PSLONGCHAMPS	2 2 PM Tue Dec 10	EJ-Toole Hall 303	FOR2105 1A *POWELL, G.	77 9 AM Tue Dec 10	D'Avray Hall Gym A
BA1203 MA MAHER, E.	65 7 PM Tue Dec 10	L.B. Gym-Main A & B 1-6	CHEM4801 N.Y.	26 2 PM Fri Dec 13	Gilpin Hall C11	FOR2305 1A *ARR, R.	107 9 AM Tue Dec 10	L.B. Gym-Main B 1-10
BA2203 E *HENSON, J.	37 7 PM Tue Dec 10	L.B. Gym-Main A & B 1-4	CHE2012 1A PUGSLEY, T.	61 9 AM Mon Dec 16	Head Hall C12	FOR308 1A LEBLANC, D.	16 2 PM Sat Dec 7	Forestry/Geology 303
BA2203 LA MASTERSON, P.	44 7 PM Tue Dec 10	L.B. Gym-Main A & B 1-4	CHE2401 N.Y.	23 2 PM Fri Dec 13	Gilpin Hall C122	FOR3445 1A *QUIRING, D.	8 2 PM Fri Dec 13	L.B. Gym-Main A 1-8
BA2203 LA BENSON, J.	43 7 PM Tue Dec 10	L.B. Gym-West A & B 1-4	CHE2503 1A *THIRING, R.	137 2 PM Thu Dec 12	L.B. Gym-Main B 1-13	FOR3455 1A *ROBERTS, M.	86 9 AM Sat Dec 14	D'Avray Hall Gym B
BA2203 JA TRENHOLM, B.	37 7 PM Tue Dec 10	L.B. Gym-Main A & B 7-10	CHE3004 1A COUTURIER, S.	55 9 AM Fri Dec 13	Gilpin Hall C122	FOR4005 1A THOMPSON, S.	37 7 PM Mon Dec 16	L.B. Gym-West B 1-6
BA2203 JA TRENHOLM, B.	37 7 PM Tue Dec 10	L.B. Gym-Main A & B 7-10	CHE3014 1A CHAPLIN, R.	13 9 AM Wed Dec 18	Head Hall D33	FOR4545 1A AB/FORBES, S.	66 9 AM Sat Dec 14	D'Avray Hall Gym B
BA2223 2A LAUGHLAND, A.	33 9 AM Thu Dec 19	L.B. Gym-Main A 1-6	CHE3401 1A CHAPLIN, R.	13 9 AM Wed Dec 18	Head Hall D33	FOR4625 1A *METHVEN, N.	68 2 PM Tue Dec 10	L.B. Gym-Main B 1-7
BA2223 3A LAUGHLAND, A.	34 9 AM Thu Dec 19	L.B. Gym-Main A 1-6	CHE3401 1A CHAPLIN, R.	13 9 AM Wed Dec 18	Head Hall D33	FOR4625 1A *METHVEN, N.	68 2 PM Tue Dec 10	Forestry/Geology 203
BA2304 E *GRANT, S.	35 7 PM Mon Dec 9	L.B. Gym-Main A 1-4	CHE3804 1A LISTER, D.	4 7 PM Wed Dec 11	Head Hall D33	FOR4625 1A *METHVEN, N.	68 2 PM Tue Dec 10	L.B. Gym-Main B 1-7
BA2304 JA GRANT, S.	37 7 PM Mon Dec 9	L.B. Gym-Main A 1-4	CHE3804 1A LISTER, D.	4 7 PM Wed Dec 11	Head Hall D33	FOR4973 ARR, P.	68 9 AM Mon Dec 16	L.B. Gym-Main A 1-10
BA2304 LA GRANT, S.	40 7 PM Mon Dec 9	L.B. Gym-Main A 1-4	CHE3814 1A FRIELTURIER, M.	17 9 AM Tue Dec 10	Head Hall C10	FR1034 1A HOUSE, A.	20 7 PM Sat Dec 14	Singer Hall 250
BA2304 MA GRANT, S.	42 7 PM Mon Dec 9	L.B. Gym-Main A 1-4	CHE3824 1A LOWRY, B.	13 2 PM Tue Dec 10	Head Hall D33	FR1034 2A LEBLANC, D.	11 7 PM Sat Dec 14	Singer Hall 351
BA2313 EX RASHID, M.	29 7 PM Wed Dec 11	Tilley Hall 304	CHE3874 1A CHAPLIN, R.	13 9 AM Wed Dec 18	Head Hall D33	FR1034 3A BROWN, A.	17 7 PM Sat Dec 14	D'Avray Hall Gym A
BA2413 1A SRINIVASAN, G.	32 7 PM Wed Dec 11	L.B. Gym-Main A 1-7	CHE3874 1A CHAPLIN, R.	13 9 AM Wed Dec 18	Head Hall D33	FR1034 4A BROWN, A.	17 7 PM Sat Dec 14	D'Avray Hall Gym A
BA2413 2A SRINIVASAN, G.	32 7 PM Wed Dec 11	L.B. Gym-Main A 1-7	CHE3874 1A CHAPLIN, R.	13 9 AM Wed Dec 18	Head Hall D33	FR1034 5A BROWN, A.	17 7 PM Sat Dec 14	D'Avray Hall Gym A
BA2504 1A STORV, R.	41 2 PM Tue Dec 17	Tilley Hall 304	CLAS1023 1A GEYSSEN, J.	28 7 PM Fri Dec 13	D'Avray Hall Gym B 1-8	FR1184 2A MATTACCLA, A.	25 7 PM Sat Dec 14	Tilley Hall 303
BA2603 E KABADI, S.	37 7 PM Thu Dec 19	D'Avray Hall Gym A & B 1-4	CLAS1033 1A MCANANY, D.	20 2 PM Fri Dec 13	Carleton Hall 140	FR1184 3A MATTACCLA, A.	25 7 PM Sat Dec 14	Tilley Hall 303
BA2603 JA KABADI, S.	37 7 PM Thu Dec 19	D'Avray Hall Gym A & B 1-4	CLAS1053 1A MCANANY, D.	20 2 PM Fri Dec 13	Carleton Hall 140	FR1184 4A MATTACCLA, A.	25 7 PM Sat Dec 14	D'Avray Hall Gym A
BA2603 2A KABADI, S.	37 7 PM Thu Dec 19	D'Avray Hall Gym A & B 1-4	CLAS1053 2A MCANANY, D.	20 2 PM Fri Dec 13	Carleton Hall 140	FR1184 5A MATTACCLA, A.	25 7 PM Sat Dec 14	D'Avray Hall Gym A
BA2604 1A *BHADURY, J.	37 7 PM Thu Dec 19	D'Avray Hall Gym A & B 1-4	CLAS1053 3A MCANANY, D.	20 2 PM Fri Dec 13	Carleton Hall 140	FR1300 LISTER/ALLAIN	13 9 AM Thu Dec 12	Tilley Hall 200
BA2604 2A BHADURY, J.	37 7 PM Thu Dec 19	D'Avray Hall Gym A & B 1-4	COM12813 1A CANITZ, C.	2 2 PM Tue Dec 10	Carleton Hall 306	FR1324 1A *PUGH, A.	78 9 AM Thu Dec 12	L.B. Gym-Main B 1-8
BA2604 3A BHADURY, J.	37 7 PM Thu Dec 19	D'Avray Hall Gym A & B 1-4	CS1003 E MCOLLISTER, A.	28 7 PM Wed Dec 11	L.B. Gym-Main B 12-14	FR2034 1A LEBLANC, D.	19 9 AM Sat Dec 14	Singer Hall 260
BA3101 2A WHALEN, H.	41 9 AM Mon Dec 16	L.B. Gym-Main A 1-8	CS1013 2A BOOTHROYD, G.	60 7 PM Wed Dec 11	L.B. Gym-Main B 1-11	FR2034 2A LEBLANC, D.	19 9 AM Sat Dec 14	Tilley Hall 200
BA3101 3A WHALEN, H.	41 9 AM Mon Dec 16	L.B. Gym-Main A 1-8	CS1023 1A OMBINO, C.	55 2 PM Wed Dec 11	Gilpin Hall C127	FR3004 1A BROWN, A.	32 9 AM Sat Dec 14	Tilley Hall 302
BA3235 1A ABEKAKI, J.	24 9 AM Tue Dec 17	Tilley Hall 303	CS1043 ET FEGAN, R.	11 7 PM Thu Dec 12	L.B. Gym-Main A & B 11	GEOL1001 *PICKERILL, R.	374 7 PM Thu Dec 19	L.B. Gym-West A & B ALL & LB GYM-MAIN A 1-3
BA3235 2A ABEKAKI, J.	24 9 AM Tue Dec 17	Tilley Hall 303	CS1043 ET FEGAN, R.	11 7 PM Thu Dec 12	L.B. Gym-Main A & B 11	GEOL2201 SPRAY, J.	23 2 PM Thu Dec 12	Forestry/Geology 5
BA3424 1A OTUTEYE, E.	29 9 AM Mon Dec 9	L.B. Gym-Main A 1-10	CS1043 ET FEGAN, R.	11 7 PM Thu Dec 12	L.B. Gym-Main A & B 11	GEOL2201 WILLIAMS, P.	25 9 AM Tue Dec 10	Forestry/Geology 103
BA3424 2A OTUTEYE, E.	29 9 AM Mon Dec 9	L.B. Gym-Main A 1-10	CS1043 ET FEGAN, R.	11 7 PM Thu Dec 12	L.B. Gym-Main A & B 11	GEOL2201 WILLIAMS, P.	25 9 AM Tue Dec 10	Forestry/Geology 103
BA3424 3A OTUTEYE, E.	29 9 AM Mon Dec 9	L.B. Gym-Main A 1-10	CS1043 ET FEGAN, R.	11 7 PM Thu Dec 12	L.B. Gym-Main A & B 11	GEOL3131 SPRAY/DUNN	14 7 PM Sat Dec 14	Forestry/Ge

# UNB Final Exam Timetable

ME2121 SULLIVAN, P. 53 9 AM Tue Dec 17 Gillin Hall C122&C123	PHYS2011 ROSS, S. 13 2 PM Tue Dec 10 Physics Bldg 204	SE2101 KLUSSBERG, A. 10 2 PM Mon Dec 16 Head Hall E4
ME2143 IA BIDEN, E. 48 9 AM Fri Dec 13 Gillin Hall C127	PHYS2041 BALCOM, B. 6 7 PM Tue Dec 17 Physics Bldg 204	SE2501 NICHOLS, S. 19 7 PM Mon Dec 9 Gillin Hall C112
ME2321 SCOTT, D. 39 7 PM Fri Dec 13 Gillin Hall C122& C122	PHYS3021 VAN DER LINDE 7 2 PM Fri Dec 13 Physics Bldg 204	SE2801 CHRZANOWSKI 52 2 PM Fri Dec 13 L.B. Gym-Main A 10-14
ME341 SMITH, T. 57 2 PM Mon Dec 16 Gillin Hall C127	PHYS3031 VAN DER LINDE 7 2 PM Sat Dec 14 Physics Bldg 204	SE3111 BISNATH, S. 23 7 PM Thu Dec 12 Head Hall 214
ME3423 IA *VENKAT, J. 64 9 AM Tue Dec 10 L.B. Gym-Main A 6-11	PHYS3041 BALCOM, B. 14 2 PM Tue Dec 17 Physics Bldg 204	SE3202 IA VANICER, P. 13 2 PM Wed Dec 11 Head Hall 214
ME3511 HOLLOWAY, G. 47 7 PM Tue Dec 17 Gillin Hall C127	PHYS3021 VAN DER LINDE 7 2 PM Thu Dec 19 Physics Bldg 204	SE3303 IA DERENYI, E. 18 7 PM wed Dec 18 Head Hall E4
ME3703 IA FIGUEROA, E. 53 7 PM Tue Dec 10 Gillin Hall C127	POL1000 01 BEDFORD, D. 54 2 PM Fri Dec 13 L.B. Gym-West A & B 10-14	SE4041 CHRZANOWSKI 7 2 PM Tue Dec 17 Head Hall E4
ME4343 IA HUSSEIN, E. 61 2 PM Wed Dec 11 L.B. Gym-Main A 9-14	POL1000 02 BEDFORD, D. 45 2 PM Fri Dec 13 L.B. Gym-West A & B 10-14	SE4222 IA VANICER, P. 22 2 PM Wed Dec 11 Head Hall 214
ME4623 IA LYON, D. 47 9 AM Thu Dec 12 Gillin Hall C122	POL2200 HYSOON, S. 22 7 PM Mon Dec 9 Singer Hall 151	SE4323 IA FAIG, W. 20 2 PM Sat Dec 7 Head Hall C10
ME4911 SCOTT, D. 68 7 PM wed Dec 18 L.B. Gym-Main B 1-7	POL2503 IA ALLEN, G. 10 2 PM Fri Dec 13 Tilley Hall 5	SE4342 IA DERENYI, E. 19 7 PM Mon Dec 16 Head Hall E4
MM1001 CAMERON, B. 69 2 PM Sat Dec 7 MacLaggan Hall 18	POL2640 WORKMAN, T. 28 9 AM Thu Dec 12 Tilley Hall 5	SE4403 IA COLEMAN, D. 25 7 PM Tue Dec 17 Head Hall 211
NURS1011 IA WOODSIDE, R. 22 2 PM Tue Dec 17 MacLaggan Hall 18	POL3310 BEDFORD, D. 36 7 PM Sat Dec 14 Tilley Hall 302	SE4643 IA COLEMAN, D. 23 7 PM Mon Dec 9 Head Hall 302
NURS1021 IA WASSON, D. 35 2 PM Sat Dec 14 MacLaggan Hall 18	POL3341 ALLEN, G. 10 2 PM Wed Dec 11 Tilley Hall 223	SE4803 IA COLEMAN, D. 13 7 PM Tue Dec 17 Head Hall 211
NURS2021 IA MACDONALD 25 2 PM Sat Dec 14 MacLaggan Hall 16	POL3361 IA WORKMAN, T. 16 2 PM Thu Dec 19 Tilley Hall 307	SE4843 IA COLEMAN, D. 4 7 PM Mon Dec 9 Head Hall 302
NURS2041 IA MORIN, C. 25 2 PM Mon Dec 9 MacLaggan Hall 14	POL3341 KULASEGARAM, I. 9 AM Sat Dec 14 Singer Hall 351	SOCI1000 E LAUTARD, H. 28 7 PM Mon Dec 9 Tilley Hall 304
NURS2041 IA WEAVER, K. 25 2 PM Mon Dec 9 Tilley Hall 223	PSY1000 E WORN GRUCHY 88 9 AM Sat Dec 7 D'Avray Hall Gym B 1-8	SOCI1000 01 VAN DEN HOONAARD, W. 47 9 AM Mon Dec 16 Tilley Hall 404
NURS124 PT TABERN-HELMAN, 19 7 PM Mon Dec 16 MacLaggan Hall 16	PSY1000 01 *MCDONNELL, 9 AM Sat Dec 7 L.B. Gym-West A & B ALL	SOCI1000 02 MHEJEMA, B. 52 9 AM Mon Dec 16 Tilley Hall 303
NURS1421 *GETTY, G. 61 7 PM Tue Dec 17 D'Avray Hall Gym B 1-8	PSY1000 02 *ROBINSON, L. 285 9 AM Sat Dec 7 L.B. Gym-Main A & B 2-14	SOCI1000 03 WINIEWSKI, L. 87 9 AM Mon Dec 16 L.B. Gym-Main B 1-8
NURS1424 IA MACDONALD 32 2 PM Thu Dec 19 MacLaggan Hall 18	PSY1000 03 HARE/FIELDS, L. 120 9 AM Sat Dec 7 L.B. Gym-West A & B ALL	SOCI1000 04 MACDONELL, A. 44 9 AM Mon Dec 16 L.B. Gym-Main B 1-8
NURS1424 IA DUPUIS, M. 27 2 PM Wed Dec 11 MacLaggan Hall 16	PSY1073 IA MCDONNELL, P. 34 2 PM Fri Dec 13 Tilley Hall 5	SOCI1503 IA *POLSTER, C. 28 9 AM Mon Dec 16 L.B. Gym-West A 1-8
NURS1444 PT RYAN, M. 2 7 PM Mon Dec 16 L.B. Gym-West A 1-6	PSY1273 IA RICHARDS, B. 48 2 PM Sat Dec 7 D'Avray Hall Gym A 1-6	SOCI1503 2A POLSTER, C. 39 9 AM Mon Dec 16 Tilley Hall 302
NURS1444 IA POTVIN, D. 62 2 PM Mon Dec 16 D'Avray Hall Gym B 1-9	PSY2103 IA *MICKELIAN, H. 60 7 PM wed Dec 18 L.B. Gym-Main B 1-14	SOCI1503 3A HORNBOSTLY, J. 32 9 AM Mon Dec 16 Tilley Hall 302
PHED2081 *MAGLIVRAY 9 7 PM Tue Dec 10 L.B. Gym-Main B 9-14	PSY2203 EX LAMROCK, L. 42 7 PM Tue Dec 17 L.B. Gym-Main B 1-9	SOCI1513 IA MACDONELL, A. 25 2 PM Thu Dec 19 Tilley Hall 309
PHED2091 IA STEVENSON, C. 30 7 PM Thu Dec 19 L.B. Gym-Main B 9-14	PSY2203 IA MCDONNELL, P. 99 7 PM Tue Dec 17 L.B. Gym-Main B 1-9	SOCI2603 IA *MCCLEOD-MACKNIGHT, W. 129 2 PM Wed Dec 11 L.B. Gym-West A 1-8
PHED2223 IA SLEP, J. 15 9 AM Tue Dec 10 L.B. Gym 210	PSY2343 IA *CLARK, D. 77 2 PM Wed Dec 18 L.B. Gym-Main B 1-5	SOCI2703 IA LAUTARD, H. 13 7 PM Tue Dec 17 Carleton Hall 306
PHED2223 IA BRISON, T. 33 9 AM Sat Dec 14 L.B. Gym-Main A 12-14	PSY2353 IA SEARS, H. 52 9 AM Tue Dec 17 L.B. Gym-Main B 1-5	SOCI3004 IA PEPPERDENE, B. 78 9 AM Mon Dec 9 L.B. Gym-Main B 1-8
PHED3041 BOWELL-MYERS70 2 PM Fri Dec 13 L.B. Gym-Main B 1-7	PSY2643 IA MIKHAELIAN, H. 45 9 AM Wed Dec 18 Tilley Hall 404	SOCI3103 IA RICHARDSON 40 2 PM Sat Dec 7 Tilley Hall 304
PHED3042 IA SEKSMITH, J. 11 9 AM Thu Dec 12 L.B. Gym 116	PSY2753 E FITZGERALD, L. 64 7 PM Sat Dec 7 L.B. Gym-Main A 8-13	SOCI3123 IA POLSTER, C. 27 2 PM Fri Dec 13 Tilley Hall 223
PHED4043 IA TREMBLAY, M. 12 2 PM Sat Dec 7 L.B. Gym 116	PSY2903 IA *KREPOS, P. 115 9 AM Fri Dec 13 D'Avray Hall Gym B 1-11	SOCI3253 IA STARKS, G. 73 9 AM Tue Dec 17 L.B. Gym-West B 1-7
PHED4081 BURKARD, J. 26 2 PM Wed Dec 11 L.B. Gym-Main A 1-8	PSY2963 IA DUTTA, S. 37 7 PM Fri Dec 13 Keirstead Hall 3	SOCI3303 IA NASON-CLARK 19 2 PM Thu Dec 19 Singer Hall 351
PHIL1000 01 *CUPPLES, B. 88 2 PM Sat Dec 7 Tilley Hall 223	PSY3343 IA *BYERS, S. 195 9 AM Thu Dec 19 D'Avray Hall Gym A & B 1-9	SOCI3523 IA IVERSON, N. 14 7 PM Mon Dec 9 Tilley Hall 302
PHIL1033 IA CUPPLES, B. 34 2 PM Thu Dec 19 Carleton Hall 140	PSY3443 IA *DUTTA, S. 89 7 PM Sat Dec 14 L.B. Gym-West A&B 10-14	SOCI3536 IA RICHARDSON 18 7 PM Mon Dec 16 Singer Hall 351
PHIL2073 IA MACDONALD 21 9 AM Sat Dec 14 L.B. Gym-West A 1-7	PSY3623 IA DONALDSON 31 9 AM Tue Dec 10 L.B. Gym-West A 10-14	SOCI3713 IA LAUTARD, H. 5 9 AM Wed Dec 18 Carleton Hall 303
PHIL2103 IA WILLIAMSON 76 9 AM Thu Dec 12 Carleton Hall 306	PSY3713 IA *POULIN, C. 45 7 PM Mon Dec 16 Tilley Hall 404	SPAN1113 IA NOEL, D. 11 2 PM Tue Dec 17 Carleton Hall 306
PHIL2113 IA CUPPLES, B. 15 9 AM Thu Dec 12 L.B. Gym-Main A 1-8	PSY3913 IA *WHILAN/KREPOS 12 2 PM Fri Dec 13 Keirstead Hall 3	SPAN2003 IA POYATOS, E. 7 2 PM Mon Dec 9 Carleton Hall 307A
PHIL2153 E WILLIAMSON 19 7 PM Fri Dec 13 Tilley Hall 223	PSY4053 IA *NICKL, R. 37 9 AM Thu Dec 12 Keirstead Hall 103	STAT1213 IA TURNER, R. 30 9 AM Tue Dec 17 L.B. Gym-West B 1-9
PHIL2153 IA LARAMER, R. 46 7 PM Fri Dec 13 Tilley Hall 303	RLS1013 IA *WRIGHT, P. 109 7 PM wed Dec 18 L.B. Gym-Main B 8-13	STAT1263 IA TINGLEY, M. 78 7 PM Wed Dec 11 L.B. Gym-West B 1-9
PHIL2703 IA IWANICKI, J. 30 7 PM Mon Dec 9 Carleton Hall 218	RLS2012 IA BORN, J. 27 9 AM Tue Dec 17 L.B. Gym 210	STAT2264 IA *MUREKA, R. 52 9 AM Thu Dec 12 L.B. Gym-West B 1-11
PHIL3023 IA ELDERKIN, W. 12 2 PM Fri Dec 13 Carleton Hall 218	RLS3051 REHL, L. 13 2 PM Thu Dec 19 L.B. Gym 116	STAT2264 2A O'CONNOR, A. 65 9 AM Thu Dec 12 L.B. Gym-West B 1-11
PHIL3034 IA LARAMER, R. 10 7 PM wed Dec 18 Carleton Hall 218	RLS3061 CLEVELL, S. 17 9 AM Wed Dec 18 L.B. Gym 116	STAT2593 IA *TURNER, R. 88 9 AM Mon Dec 9 L.B. Gym-West A 1-12
PHIL3093 IA MACDONALD 15 9 AM Wed Dec 18 Tilley Hall 223	RLS4081 REHL, L. 16 9 AM Mon Dec 9 L.B. Gym 116	STAT3083 IA *FANERJEE, P. 39 9 AM Tue Dec 17 Tilley Hall 404
PHIL3173 IA LARAMER, R. 22 9 AM Tue Dec 17 Singer Hall 161	SE1001 1A *SECORD, J. 42 9 AM Tue Dec 17 L.B. Gym-West A 1-14	UNIV1001 CE SHACKER, R. 76 9 AM Mon Dec 9 L.B. Gym-West B 1-7
PHYS1040 *SHARA, A. 273 2 PM Sat Dec 7 L.B. Gym-West A & B 1-13	SE1001 2A SECORD, J. 39 9 AM Tue Dec 17 L.B. Gym-West A 1-14	WS2003 E FERGLUSON, C. 22 7 PM Sat Dec 14 Tilley Hall 223
PHYS1045 *LEE, K. 256 2 PM Wed Dec 18 L.B. Gym-Main A&B ALL	SE1001 3A SECORD, J. 32 9 AM Tue Dec 17 L.B. Gym-West A 1-14	WS2003 IA ROBBINS, W. 20 7 PM Sat Dec 14 Tilley Hall 307
PHYS1050 ROSS/S./LEES, R. 25 2 PM Sat Dec 7 Science Library 107	SE1001 4A SECORD, J. 39 9 AM Tue Dec 17 L.B. Gym-West A 1-14	
PHYS1055 BENTON/LEE 25 9 AM Thu Dec 19 Science Library 107		
PHYS1013 IA *DEMILLE, G. 161 2 PM Thu Dec 19 L.B. Gym-West A & B 1-8		
PHYS1018 IA *BENTON/LEE, 154 2 PM Wed Dec 18 L.B. Gym-West A 1-14		
PHYS1040 *SHARA, A. 176 7 PM Tue Dec 17 L.B. Gym-West A&B 1-8		
PHYS1045 LEE, K. 167 2 PM Wed Dec 18 L.B. Gym-West B 1-14		

### Notes to Students:

- Deferred examinations, for details, please refer to the regulations as found in the UNB 1996-97 Undergraduate Calendar, page B.12, section I.
- Examination aids, other than normal writing instruments (such as pens, pencils, rulers and erases), candidates must have the explicit permission of the examiner to use or have access to any additional aids, such as table, formulae, memoranda, other electronic or mechanical aids and the like.

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The sun is horizontal, so the flesh of the near-naked girl bouncing a ball is netted in its light, an orange mesh waving beneath her and the shadowed wall. She kisses the hand beside her mouth. It is the duty of intellectuals to tell the truth and expose lies. Noam Chomsky

## Vivid images and strikingly real characters dominate acclaimed work Featured Author: David Guterson

ELISE CRAFT

THE BRUNSWICKAN

David Guterson grew up in the Pacific Northwest and still resides on an island in Puget Sound with his family. His first novel, *Snow Falling on Cedars*, was published in 1994. It was widely recognised as an incredibly well-wrought novel, and received the Pen/Faulkner Award in 1995. A second book, *The Country Ahead of Us, The Country Behind* is a collection of short stories and has just been released. The rich images and powerful characterization that Guterson employs have culminated in remarkable works, that at one strike the reader as incredibly insightful and stunningly beautiful.

At thirty nine, Guterson cites *To Kill a Mockingbird* as his favourite book. An English teacher until recently, he is presently planning a third work of fiction. He says, "I get really serious when I sit down to write. It's a brooding melancholy that haunts me." (Source: *Boston Book Review*).

### Snow Falling On Cedars

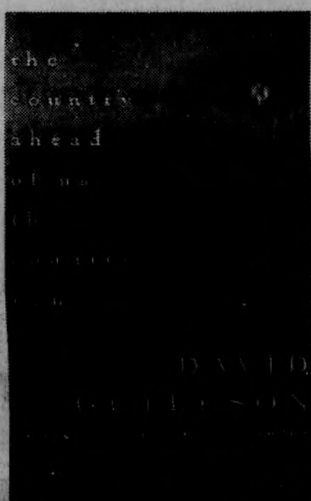
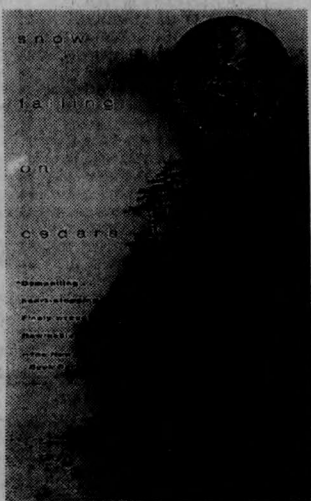
By David Guterson  
(Vintage Books)  
460 pages

Set against the backdrop of an island in Puget Sound, *Snow falling On Cedars* is a novel of many levels. It is a courtroom drama, a murder mystery, a story of racial tension and the history of a community all in one.

The novel begins at the trial of Kabuo Miyamoto, an American of Japanese heritage accused of the murder of a fellow fisherman. Set in 1954, the story eloquently analyses the interplay between Japanese and non-Japanese islanders within this small community. As the plot progresses a love story emerges, and Guterson exposes hidden passions, secret animosities and powerful jealousies as the characterisation unfolds.

As a narrative of war and its ravages, Guterson's powers of observation provide each of his characters with depth and subtlety. As the trial progresses, *Snow Falling on Cedars* becomes more and more the story of a community torn between commitment to one of its own, and memories of the Japanese enemy of the Second World War.

Kabuo Miyamoto is a first generation Japanese American. Interred when the US enters the war, he enlists to fight against the country of his family because he feels so much a part of his community. Returning an honoured veteran, he is instantly suspected when a fisherman is found, apparently drowned in his own net under suspicious circumstances.



Throughout this novel, Guterson narrates the common history of the community bound on all sides by the sea and inside by the tension of mistrust and suspicion. Yet finally, the story is about none of this. Against the backdrop of a snowstorm that envelops the island, the conclusion of the novel comes as both an unforeseen and natural extension of the plot.

*Snow Falling on Cedars* is one of the most overwhelming and rewarding books I have read in a long time. It is beautifully imagined and breathtakingly written. A wonderful gift for the holidays, and a great book to curl up with when the snow howls around your own personal island.

### The Country Ahead of Us, The Country Behind

By David Guterson  
(Vintage Books)  
164 pages

This collection of short stories was first published in 1989. It is a varied and stimulating set of tales. Again Guterson has captured on paper the lifeblood of his characters as they experience things that are both familiar and comforting.

The strength of the images of family and human interaction that he constructs makes one yearn for the same kind of clarity in ones own life. Snapshots of moments hang suspended in perfect detail, and the characters become larger than the short stories that hold them.

While Guterson uses similar techniques as those employed in *Snow falling on Cedars*, this collection is a brilliant contrast and companion to his full length novel.



JILL SABELLA PHOTO

## Famous New Brunswick photographer releases new book, *ShadowLight*

PAT FITZPATRICK

THE BRUNSWICKAN

World renowned photographer and writer Freeman Patterson has recently released a retrospective book on his career. He spoke with Brunswickan staff photographer Pat FitzPatrick about the book and his approach to his craft.

BRUNS: This seems to be a much more personal work than many of your previous books, at least in the sense that there seems to be more emotion, more insightful analysis, more of you as a human being — not only in the autobiographical sections but particularly as you explain how you came to the photos and concepts of visual design, of what you drew from each photograph.

FP: Well, four of the other books were instructional, then there were others which had a different purpose. I'm not really keen on autobiographies. So when my editor suggested calling it a retrospective, it sounded a lot better to me. In the end, we decided it was a kind of self-portrait, complete with wrinkles. The whole point of this book, fundamentally, is to show that my life and work are not separate entities. I don't compartmentalize them, and from the beginning, photography has meant a great deal to me and it is also how I have made my living. I have been one of the fortunate people to be able to do that.

The wonderful thing about it is that not only as I photograph and teach and so on, but also as I go back over my work, I've come to realize that the photographs are like my life history. In two ways — one in the kind of things I chose to photograph and choose now to photograph. More importantly, I have been able to trace certain changes that took place over the period of my life that showed up in the photographs very clearly. I wasn't aware of them, at least to the same degree, until I started looking at thousands of images to make selections for the book and then I could see the periods and see the changes.

That gave me an opportunity to take a good, hard look at myself and say here is where I have grown, here is where I am stuck and so on. And I think one of the reasons I put in the chapter on dreams is that I began to see recurring symbols in my photographs which came and perhaps lasted for years and then disappeared. Very much in the same sense that we have recurring dreams — until we deal with the issue it is trying to force on our consciousness, it will recur.

BRUNS: Who would you consider to be influences or favorite photographers? Obviously, Helen Manzer fits in there, so perhaps we could start with her and go on from there...

FP: Well, she was a very gifted teacher and a very good photographer as well. I'm going to mention one photographer. He's Japanese and would be quite elderly now if he is still living — Shinzo Maeda. But rather than one person or two people, I get my inspiration just as much from painting, from modern dance, from fine fiction. In other words, there's a real cross-fertilization. You can't compartmentalize photography.

Music is another very obvious influence. I'm still on this book tour, and one of the things I have to do is spend nights in hotel rooms from one end of the country to another. I've watched more television in the past month than I usually do in a year. One of the things I find myself doing is tuning in to *MuchMusic*. I find that so

many of the videos are highly creative and I get turned on by what they are doing visually, the juxtaposition of images and the quick cuts. Some of the music I like a lot and some I don't nearly as much, but I certainly do get turned on by what they're doing in so many of these. Most of them are very up-front and they're either very in your face or very subtle, and I like them both.

the darks, around the tones. This is why I think of myself as a black and white photographer who works in colour. Now, some people do 8x10 (inch) negatives with incredible landscapes in black and white and I love them. But I know that if I was standing side by side with that person, I could not bring myself to use black and white because, particularly in the spring scenes, it's the gentle gradation from yellow into green as the grass is coming in and all those subtle shadings of colour which drive me to make the photograph. Those nuances really get me.

I guess you might say that the colour is the right brain part and the structure of the picture, the tonal part, is the left brain portion. In that sense, I'm just like any black and white photographer, paying attention to the tones.

BRUNS: Would you care to have the last word about your upcoming *Fredericton* show?

FP: The thing worth mentioning is that this particular evening is for everybody. It's not just for photographers. People who compose music — everyone listens, few compose. The same is true of the photographs. I don't take photographs just for other photographers. It's a great blending of music and photographs, a beautiful exploration of the two media. I try not to get music which is merely sound effects but rather soul-effects. The music has to generate in me the same emotion that the photographs are generating. I've been saying it for Aunt Minnie and Uncle George, your cousin doing a course in design. It's for anyone who wants to explore.

Freeman Patterson will be appearing in Fredericton at the Centre Communautaire Sainte-Anne this coming Tuesday, Nov. 19. Tickets are available at most photo outlets and the UNB Bookstore.

The complete text of this interview is available through the BRUNS Online. FIND US AT <http://www.unb.ca/web/bruns/>. We would also love to hear your comments on the new books section.

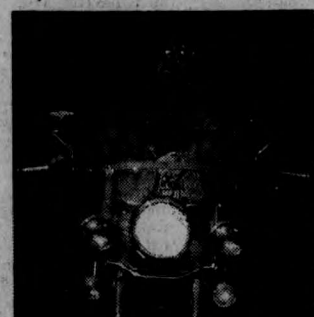


PHOTO CREDIT: ANDREW CLYDE LITTLE  
Freeman Patterson on his Harley, 1993.

*ShadowLands* is a "self-portrait, complete with wrinkles."

BRUNS: In examining your work stemming back to the early 1960's, it seems to me that you shoot almost exclusively in colour. Although "personal" photos in your books often appear in black & white, the meat of your work is rarely so. Why did you decide to work in colour for nature photography?

FP: It's an emotional thing. I love black & white when other people shoot it well, but when I use it myself, it's invariably for people. If you go through the book, you will notice that a very, very large number of the images are only one colour. For some reason or another, that colour has been the emotional stimulus which drove me to make the picture — but the picture is actually organized around the lights and

## From book to movie: the "happy ending" transformation

ELISE CRAFT

THE BRUNSWICKAN

One of the fastest growing genres of movie in recent years has been that of the "woman's movie." That is, movies that are either about women or feature primarily female casts depicting an aspect of women's lives. Whether this is because moviemakers have realised that women's experiences are interesting movie material, or that women have disposable income to spend on movies, it raises an interesting question: when books are made over into screenplays, why are the endings often changed to happy ones?

Recent examples of popular movies in which this has happened are easy to find. *Cliff of Friends*, *The Scarlet Letter*, *Disney's Pocahontas* and *The Hunchback Of Notre Dame*, and *How to Make an American Quilt* are but a few. What makes them so popular? If the idea is to present a story that was good as a book and everything else is film-worthy, why do original endings morph into happy ones?

The first book that comes to mind is *Circle of Friends*. The woman in this book is characterized as plain and socially awkward. She falls in love with the most handsome man in her class and he in turn looks beyond what is socially expected of him to see her true beauty. They become involved, but her Irish Catholic background prevents them from becoming lovers. He sleeps with her best friend and long-story-short, they break up.

In the book, he begs for her to take him back, but she refuses him because he has betrayed her trust and love. In the movie however, he grovels for a moment and then she accepts him, albeit reservedly. Perhaps this ending is more emotionally rewarding for the moviegoer. For one who has enjoyed the book, it falls flat.

Another book turned movie that does the same thing is *How To Make an American Quilt*. In this book, a young woman spends the summer with her grandmother and her grandmother's quilting circle while working on her thesis. She is also engaged, and having

doubts as to whether she has made a good decision. Through the course of the book, a series of flashbacks provide insight into the lives of the women who quilt at the house, each of whom has become stronger through their experiences. Meanwhile the young woman meets and develops an attraction to a local man. This causes her to realise that she is not ready for marriage. She decides not to marry her fiance but rather to take the time to experience life on her own.

In contrast, the movie ends with the heroine realising that she loves her fiance, not the local man. Again, the ending of the book is consistent with the characters within it but the movie ending seems out of place and hollow.

So why do great books like this undergo the happy ending transformation? The result is not simply happy women, but rather women who are happy because they have chosen the right man. Whether this is what happens in the real world or not, changes like this are only valid when supported by the characters they apply to. In the cases here, and many more, the happy ending is neither supported by nor consistent with the book.

This transformation is not limited to movies about female characters. Many books with sad or harsh endings get reworked for the movies, whatever the subject matter. Is it because we, as the audience, don't like unhappy endings? Perhaps our concept of "happy" is the issue. We are all supposed to believe that happiness is achievable for each of us. When a movie creates happiness where we don't expect it, it reinforces this notion.

Strong books often change into very different stories for film. Challenge yourself - read the book.

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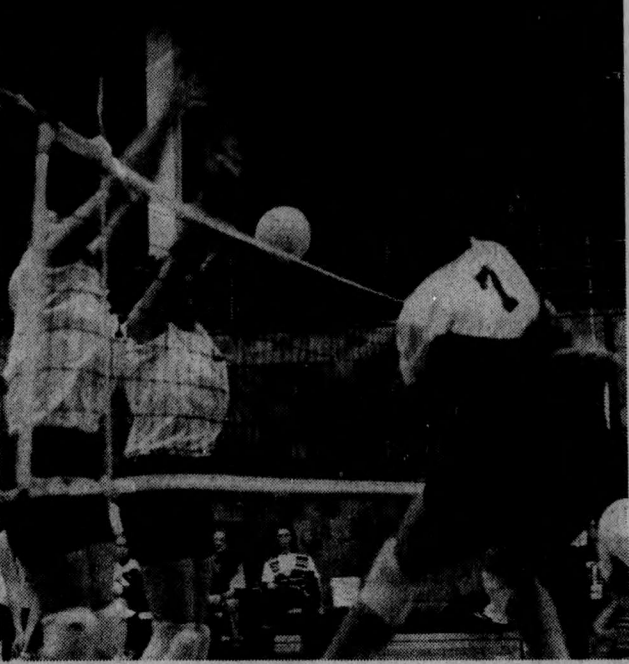
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## Reds spiked by Huskies



Chantal Martin goes cross court against the Huskies. SCOTT McFADDEN PHOTO

NEIL DUXBURY  
THE BRUNSWICKAN

After starting their season 2-0, the Varsity Reds women's volleyball team ran into two of the best teams in the AUAA. After dropping a midweek encounter to the UdeM Anges Bleu, the Reds opened their home schedule with a pair of games against the Saint Mary's Huskies.

The Huskies were a point away from taking the first game, leading 14-12, when their serving let them down. The resulting possessions gave UNB the opportunity to tie the game up at 14. Sandra Morrison provided the two points the Reds needed to take the game 16-14.

After such a promising start, the match started to slide away from the Reds. In both the second and third games, the Huskies took early leads and didn't relinquish them, winning 15-9 and 15-2. Nadine Sinclair sealed the latter with 10 straight points off her service.

The Huskies seemed to be cruising to the win, up 9-4 in the fourth, when UNB suddenly clicked back into gear. Morrison and Chantal Martin made critical points as UNB stormed past SMU into a 13-11 lead.

SMU's two big guns, Karen Sloan and Dana Olson, responded to this challenge, powering the Huskies to clinch the game (15-13) and the match (3-1). UNB coach Al McGarvie saw his team as being physically outmatched.

"What was hurting us was their big number 7 [Olson] and their big number 2 [Sloan]. Last night between the two

of them they had 44 kills. It's a big part of their offense," he said. "You need big girls to counter them and my two are a little too small." In response Martin and Morrison combined for 38 kills.

McGarvie tried to lessen the influence of Olson and Sloan on Sunday's game with tactical switches. "We tried to work the ball away from them - more to the outside. We also tried to move Chantal into the middle to help out a bit."

Neither that switch or a blackout could stop the Huskies from taking Sunday afternoon's rematch.

The Huskies were already up two games (15-8 and 15-7) and tied at 3 in the third when the lights went out. UNB were quickest to readjust once the lights had gone up, but once again the Huskies came back to take the game (15-13) and the match (3-0).

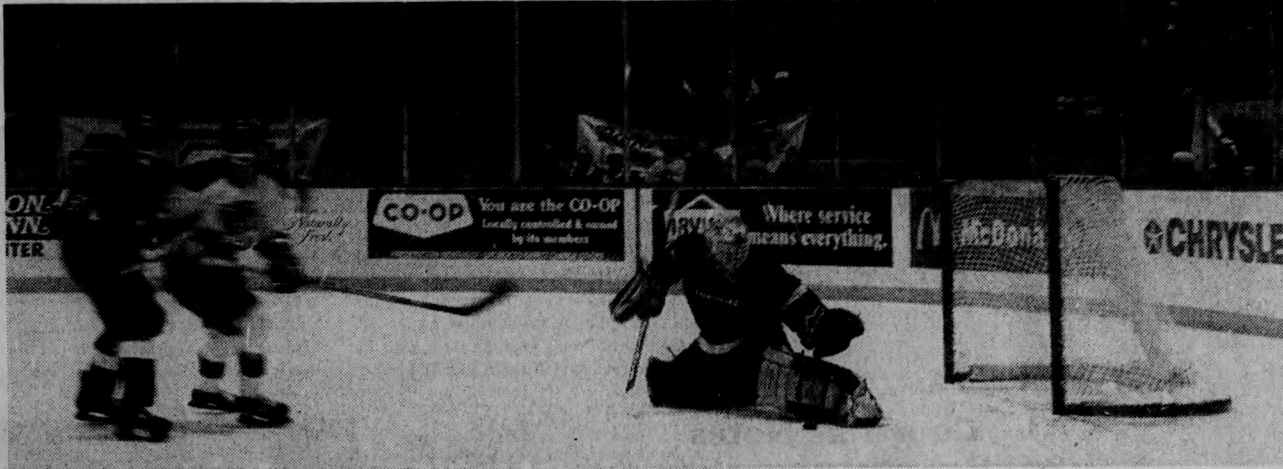
Olson and Sloan again outgunned Morrison and Martin, this time 30 kills to 16.

After dropping three straight to conference powerhouses Moncton and SMU, McGarvie hopes games against Mount Allison and St FX will bolster his young team's confidence. The team has seven rookies on the 12 deep roster, three of them in the starting lineup.

UNB took the Mount Allison game 3-0 on Wednesday night at the Main Gym. Chantal Martin had 20 kills and 4 service aces while Sandra Morrison had 11 kills as UNB won 15-8, 15-7 and 15-11. UNB's setter Amanda Wood earned Player of the Match honours.

The Reds face the X-Women Saturday at 7pm and Sunday at 1pm in the Main Gym.

## Battle Commences: UNB 4 - 2 STU



Hay stopped this effort but couldn't keep the UNB attack at bay. CHRIS DUNNETT PHOTO

MARIA PAISLEY  
THE BRUNSWICKAN

The Reds took the first edition of the "Battle of the Hill" doubling the Tommies 4-2.

UNB's Jason Campbell was robbed by Tommies net minder Scott Hay on a break away early in the game.

STU got on to the board first when Tommies Eric Rylands took a feed from Eric Bissonette and shovelled the puck past V-Reds goalie Ken Carroll 7:59 into the first period.

Chris Zanutto responded for the Reds at 13:02 in the first period to tie the game up at 1 a piece. Dax MacLean and Jeff Andrews broke down the wing and fed the puck to Zanutto who slammed it home.

Carroll made sure the Tommies didn't

get on the board again with just over 2 minutes remaining in the period by robbing Rob Frid with a shot from the slot.

The teams headed into the dressing room tied at 1 a piece. The Reds out shot the Tommies 6-14.

Jason Campeau got the go ahead goal for the Reds 5:40 in the second period. Scott Muscutt fed the puck to Toby Burkait who fired a shot. Net minder Hay stopped the shot with his pads but gave a little rebound that Campeau neatly tucked into the net.

UNB's MacLean got his second point of the night on a power play goal at the 19:18 mark of the second period. The goal came as Tommies rookie Jeff Dewar landed in the sin bin for roughing and there was a scramble around the net. Assistant captain Bill Wright

fed the puck to MacLean who fired it through the five hole.

The Reds ended the second leading the Tommies 3-1.

UNB returned in the third to use Tommies penalties on Jason Hughes and Bissonette to their advantage with a on 5-3. Reds Andrews beat Hay for his second point of the game.

The Tommies battled back and Dave Gilmore beat Carroll on the power play at the 11:54 mark to end the game at 4-2 in the Reds favor.

Reds Head coach Mike Kelly found some good aspects of the game although the team didn't play 2 of the 3 periods. Kelly considers the Tommies a "tough team" and not one which the team can take it easy with.

Kelly feels "the week won't get any easier when UNB hosts both Acadia

and Dal on the weekend. The Reds will be hosting the defending national champs Acadia Axemen on Saturday at 7:30pm. UNB will return to host the Dal Tigers on Sunday with a 2pm start, both of the games are at the Aitken Center. The V-Reds are currently ranked seventh in the nation, at press time while the Axemen are ranked third, while the Tigers are ranked 10th.

### MacAdam Division (14/11/96)

	W	L	T	PTS
UNB	6	4	0	12
STU	4	4	1	9
UdeM	3	4	1	7
UPEI	3	7	0	6
McA	2	6	1	5

### COMMENTARY

## Take pride in your field hockey team

MEGHAN NESBITT  
THE BRUNSWICKAN

It seems incredibly unjust that one of UNB's best teams might be remembered for one thing they didn't do, after you look at all the things they did do. The UNB Varsity Reds field hockey team did not leave the CIAU tournament with a medal. That's right, they weren't in the top three in the country, they are the sixth best team in the country. How many universities can proclaim such a prestigious accomplishment? How many teams at UNB alone have so consistently reached such an honour?

The field hockey team has been the reigning champions of the AUAA for the past eight years. They have won a record total twenty-five AUAA championships. These women have worked incredibly hard, putting in unbelievable time, energy, and heart into a highly unrecognized sport. This year's team was no exception, and they deserve recognition of their accomplishments. Bean stated the women of Reds field hockey team, "represent the school well, if they win or lose." Yet losses at the CIAU championship appear to have cast a shadow on everything the Reds achieved.

While the Reds were unable to capture a victory at the CIAU tournament, there were positive aspects of their play. As Stacey Bean stated, there were "flashes of brilliance," but not often enough. "The potential was there, but putting it all together for 70 minutes wasn't," Bean added. For example, every game the women played, they were outscored in the first half, but they were able to score more goals than their opponents in the second half. Unfortunately, UNB never cut the lead enough to capture a victory.

Contrary to the report in last week's Brunswickan, Bean did not feel the number of rookies on the field was a negative factor for the team. Bean said she was, "very happy with the way our younger kids played." While Bean felt all the rookies played very well, in particular she noted the efforts of left full-back Renee Poirier. Renee's smart positioning and strong defensive play even drew compliments from one of the National team coaches.

Another individual Bean was particularly impressed with was fifth-year veteran Becca Wright. Wright, one of the most unrecognized players on the field, is viewed by Bean (and most people who actually understand field hockey) as one of the top four players in the AUAA. Even though Wright wasn't given an AUAA all-star, Bean said Wright, "shrugged it off and played an outstanding tournament."



CIAU Championship Action. RICHARD LAM PHOTO

a difficult pool with a difficult schedule. By having wild card teams rated higher than UNB, the Reds were put in a pool with the University of Toronto and the University of Victoria. U of T won the tournament and UVic came second. Furthermore, there was only an hour break between those two games for the Reds.

The coaches passed a motion to guarantee conference champions a ranking above wild card teams. They also agreed to look into possibilities of revamping the schedule so no team has to play back to back with insufficient resting time. (Playing for 70 minutes, taking a 60 minute break, and playing another 70 minutes is obviously not the best way to ensure a CIAU level of play).

As well, Bean has set to work to change some AUAA regulations as well. The AUAA has imposed a limit of 14 regular season and exhibition games. Any team in the AUAA only has a maximum of 2 championship games as well. There is no such limit in the other conferences in Canada. The result is the representative of the AUAA may have played 16 games, and then they face teams like U of T who have played almost 30 games.

Hopefully, if these and other changes are implemented, the AUAA championships will have an even stronger pull in upcoming CIAU championships. Until that time, UNB's field hockey team should not allow one set of losses to overshadow extraordinary and praiseworthy accomplishments. Their heads should be held high. They are one UNB's most successful teams, and have all given a great deal to this school. Look at everything they have accomplished, and be proud.

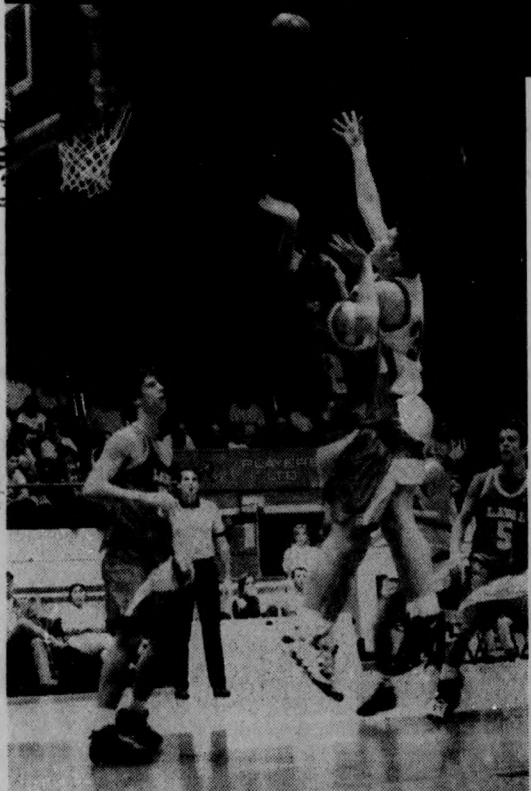
**CIAU-USIC All-Canadians**

**First Team**  
Tina Cormier (Field Hockey)  
Charla Currie (Field Hockey)  
Leslie Hachey (Soccer)

**Second Team**  
Jolene Bourgois (Field Hockey)  
Mike Green (Soccer)

Results	Schedule	Athletes of the Week		
<p><b>Men's Volleyball</b> UNB 3 - 0 MUN UNB 3 - 1 MUN</p> <p><b>Women's Basketball</b> UNB 75 - 71 Husson Col. UNB continued their tremendous preseason with a win over Husson College at Newman Gymnasium in Bangor, Me. Up 42-27 at the half, the Reds weathered Husson's second half storm emerging 75-71 victors. Leading scorers for the Reds were Shelley Ryan and Donna Retson, both with 18 points.</p>	<p><b>Hockey</b> UNB 9 - 2 McA STU 2 - 4 UNB</p> <p><b>Women's Volleyball</b> UNB 0 - 3 UdeM SMU 3 - 1 UNB SMU 3 - 2 UNB McA 0 - 3 UNB</p> <p><b>Men's Basketball</b> "The National" Laval 52 - 78 UNB MCI 91 - 75 UNB Bishop's 69 - 61 UNB</p>	<p><b>Hockey</b> Acadia @ UNB Saturday, 7:30pm Dal @ UNB Sunday, 1pm</p> <p><b>Men's Volleyball</b> Dal @ UNB Friday, 7pm Saturday, 2pm</p> <p><b>Women's Volleyball</b> StFX @ UNB Saturday, 7pm Sunday, 1pm</p>	<p><b>Chad Rennie, Volleyball</b> Chad Rennie was named Valley Graphics Male Athlete of the Week as he led his volleyball team to a weekend sweep of matches at Memorial University in Newfoundland. The Varsity Reds posted a 3-0 win on Saturday as they opened their AUAA conference schedule, and followed that up with a 3-1 on Sunday to complete the weekend. Rennie, the team captain, led the team with 23 kills, 3 blocks, and 7 digs over the course of the two matches. UNB head coach Mark Thibault stated "Chad played extremely well this weekend both as a starter and coming off the bench. He was a major factor in our team's success." Rennie, from Alberton, P.E.I., is a fourth year member of the Varsity Reds men's volleyball team. He is studying in the Faculty of Business Administration.</p>	<p><b>Chantal Martin, Volleyball</b> Fifth year Arts student Chantal Martin, a member of the UNB Varsity Reds women's volleyball team was named UNB's Valley Graphics Female Athlete of the Week. Martin, the team captain, had 50 kills, 7 blocks, and 3 service aces over the course of the week. UNB lost three tough matches to drop to 2-3 for the season. UNB fell 3-0 to U de M on Wednesday, 3-0 to SMU on Saturday, and 3-1 to SMU on Sunday. UNB had coach Al McGarvie stated "Chantal continues to show why she is one of, if not the strongest, hitters in our conference. When she is on her game she is very difficult to contain." A native of St. Ignace, N.B., Martin is a current member of the Canadian National University Team, has been named an AUAA first team all star three times, and was the team's MVP in 1995-96.</p>

## Reds host National tournament



The major loss suffered by the UNB Varsity Reds this weekend was Jon Kreiner, who was injured in their first game against Laval. Kreiner suffered a severe charley horse and is expected to be out for "a little while" according to Hamilton.

The injury didn't stop the V-Reds from beating the Laval Rouge et Or 78-52. Laval got on the scoreboard first but the Reds took a 36-29 lead into the dressing room at half time.

The Reds returned for the second half to widen the point gap to win the game 78-52.

V-Reds Gordon McNeilly lead the team with 16 points and rookie Danny Gomez added 12 points. Dave Low added 10 points to help the Reds' cause. Laval's David Dumas lead in game scoring with 18 points in a losing cause. Third year veteran Dan Graf won the game MVP for his efforts.

UNB faced the tournament favorites, MCI Huskies, on Saturday in front of a good crowd. The Reds held a narrow lead over the Huskies early in the game but were never to regain the lead again.

UNB headed into the second half down 39-46. The Huskies kept the lead in the second and took the game 75-91. MCI continued their unbeaten streak at two games.

Gordon McNeilly lead the Reds with 16 points and veteran Jeff Tegart added 14 points

for the losing cause. Rahim Johnson of the Huskies lead the game in scoring and took the game MVP honors.

UNB returned on Sunday for their final game to battle against the Bishop's Gaitors and were narrowly upset 69-61.

The Reds drew first blood in the battle, but the Gaitors were able to tie the game up on foul shots. The Gaitors then proceeded to keep the lead for most of the first half, although the Reds kept fighting back.

The Gaitors added a 3-pt. 39 foot toss at the half time buzzer to take a 6 point lead into the dressing room. Bishop's returned in the second half to keep the Reds at bay and win 69-61.

UNB's Dave Low tossed in a game high of 21 points for the losing cause. Simon MacDougall added 10 points for UNB. Bishop's Kris Righter took the game MVP award and was their highest scorer with 16 points.

The Reds ended their tournament with a 1-2 record but played tough games and had to settle for fourth place at the tournament. The loss of Simon Orr-Ewing and Brian Scales from last year's squad and the injury to Kreiner forced a number of the veterans and rookies to adapt to new roles.

UNB will be heading to Sydney, NS to take on the UCCB Capers this weekend for a double header. The Capers were one of the teams that the Reds did not face in the tournament.



## "The National" Scoreboard

UPEI	68	Bishop's	81
Acadia	86	Regina	72
UNB	78	Laval	52
UCCB	83	MCI	97
Regina	82	UPEI	70
Laval	64	UCCB	77
UNB	75	MCI	91
Bishop's	64	Acadia	83
UPEI	84	Laval	79
Regina	88	UCCB	86
UNB	61	Bishop's	69
MCI	72	Acadia	68

(for 7th)  
(for 5th)  
(for 3rd)  
Championship

## Records

Team	Won	Lost
MCI	3	0
Bishop's	2	1
Acadia	2	1
Regina	2	1
UNB	1	2
UCCB	1	2
UPEI	1	2
Laval	0	2

## Courtside Notes

The pre-tournament favorites, Maine Central Institute Huskies, won the UNB National Men's Basketball Tournament title by defeating Acadia Axemen 72-68.

The Axemen battled back in the final 4 minutes of the game to either take the game or send it into overtime. Huskies Carl Johnson was named as the game MVP for his efforts.

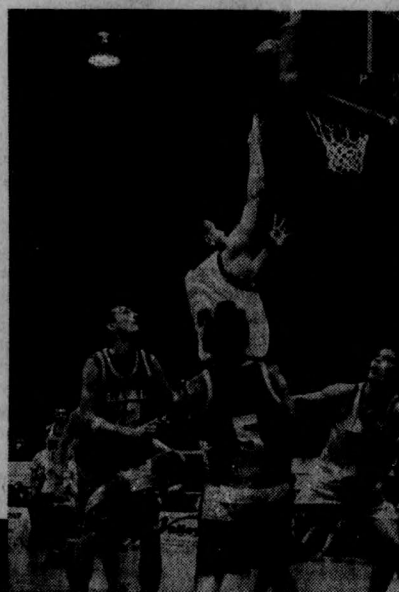
MCI's Head coach, Max Good, commented on the competition at the tournament by saying,

"Each team played very well and Acadia is a very disciplined team. I'm very proud of the team (MCI), we average 17 years of age."

He complimented the tournament organizers stating that it was a "beautiful tournament, great facilities, hospitality was great. Of course, that's all tempered by the fact we won (the tournament). It's not good to come up here and go 0-3. But of course I wouldn't feel quite as charitable because obviously the object is to win."

The tournament also featured a coaching clinic on Saturday morning for the second annual National Coaches Clinic. Last year the clinic was popular with about 50 coaches who tapped into the expertise of the eight coaches who's teams were part of the tourney last year. This year more than 50 coaches were expected to attend the clinic.

The youngsters also got involved in the tournament through Saturday's "Youth Night" which featured a half court mini-basketball games at the 7pm and 9pm games.



Articles: Maria Paisley  
Photos: Christina Atkinson & Maria Paisley

## Reds place 4th at International Meet

PAULA CRUTCHER

THE BRUNSWICKAN

The Varsity Reds swim team travelled to Sherbrooke, Quebec over the weekend to compete in the 9th annual Canadian American Challenge. Their trip was gratefully made possible by the Helen Neil Campbell Family Fund which helped support the teams' weekend.

The funding was put to very good use as the Reds captured a strong fourth place weekend finish. The teams total point score tallied up to 749 points. This placed them behind McMaster, who took first place, McGill and only 58 points behind Laval who took third. The team rose above Sherbrooke, Dalhousie, University of Montreal, Brock University and 11 other teams from across Canada and the United States.

The men's team took fourth place, only missing a second place finish by

22 points behind McMaster and Laval. The female team had a strong fifth place finish coming in only 44 points behind their Dalhousie rivals who captured third place. The female team had only 9 of their 15 team members in attendance at the meet.

The weekend offered a very elite level of competition, including such names as Marianne Limpert, Canadian Olympic silver medalist. The primary objective for the weekend was for the swimmers to have the opportunity to experience some great racing and to take a look at their cross country competition. The general consensus is the the Varsity Reds measure up quite well.

Medal winners over the weekend included Michelle MacWhirter, who took bronze medals in the 50 and 100 metre freestyles and the 100 metre fly, Chris Jones and Josh Ballem each captured bronze medals in the 50 metre backstroke and 50 metre fly respectively.

Iain Tennant won gold in the 50m butterfly, Krista Morrison took bronze in the 200 and 500 metre breaststrokes while Marty Laycock took bronze in the 100 and 200 metre breaststrokes along with a gold medal in the 50 metre, Carla Guerts won gold in the 400 metre individual medley, 1500 metre freestyle and an impressive finish in the 200 metre freestyle to touch out Marianne Limpert. The women's 4x50 metre free-

style relay of Michelle MacWhirter, Krista Morrison, Robin Fougere and Megan Wall put forward a great effort to capture a second place, silver medal finish.

The team had a great weekend in Quebec and are now back in the pool concentrating on the task at hand. The Reds travel to Halifax this Saturday to compete in a dual competition against the Dalhousie Tigers

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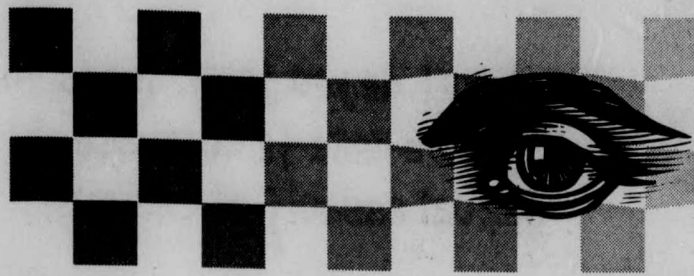
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# Distractions

it's something else

## UNTITLED

THE GRASS TURNED GREEN AGAIN TODAY  
 AFTER A WEEK OF WINTER'S COLD  
 I STOOD SILENT,  
 PERCHED  
 BASKING IN THE LIGHT OF THE  
 WHICH WAS SHIMMERING  
 THE CALM, BLACK AND BEAUTIFUL  
 NATURE IN ALL ITS GLORY  
 LIKE A KNIFE I CUT THE WATER WITH A SPLASH  
 MY SENSES EXPLODED INSIDE ME  
 LIKE AN AWAKENING FROM A THOUSAND YEAR DEEP  
 LIFE WAS GOOD  
 THE NIGHT  
 I SWAM IN THE LAKE.

- DREW GILBERT

## THE LONE MELANCHOLY

HE SAT ALONE, ALONE THINKING  
 BROODING LITERALLY  
 HIS FOREHEAD SHONE WITH SWEAT AND THOUGHT  
 A MAN HIS AGE  
 WHAT WAS HE DOING, BROODING SO DEEPLY?

COULD HE LOSE HIMSELF  
 THAT HE COULD LOST HIMSELF  
 DEEP IN THE RECESSES OF HIS MIND?  
 COULD IT BE FORGOTTEN  
 THAT HE WAS FORGOTTEN  
 HOW TO SEPARATE REALITY FROM FICTION?

THE CLOAK OF MELANCHOLY  
 ON A WINTER'S NIGHT  
 SURROUNDED HIM SO COMPLETELY  
 IT WAS UNDENIABLE, THE THOUGHT  
 OF HIS HEART  
 BEING CHOKED WITH SINCERITY.

LET TRUE FAITH AND TRUE LOVE  
 OVERCOME ALL  
 AND DEPART FROM TRUTH  
 THE DEEP - SEATED MELANCHOLY  
 THAT LIVES IN THE HEARTS OF MEN AND WOMEN  
 GIVE WAY TO FREEDOM FOR ETERNITY.

- JITT

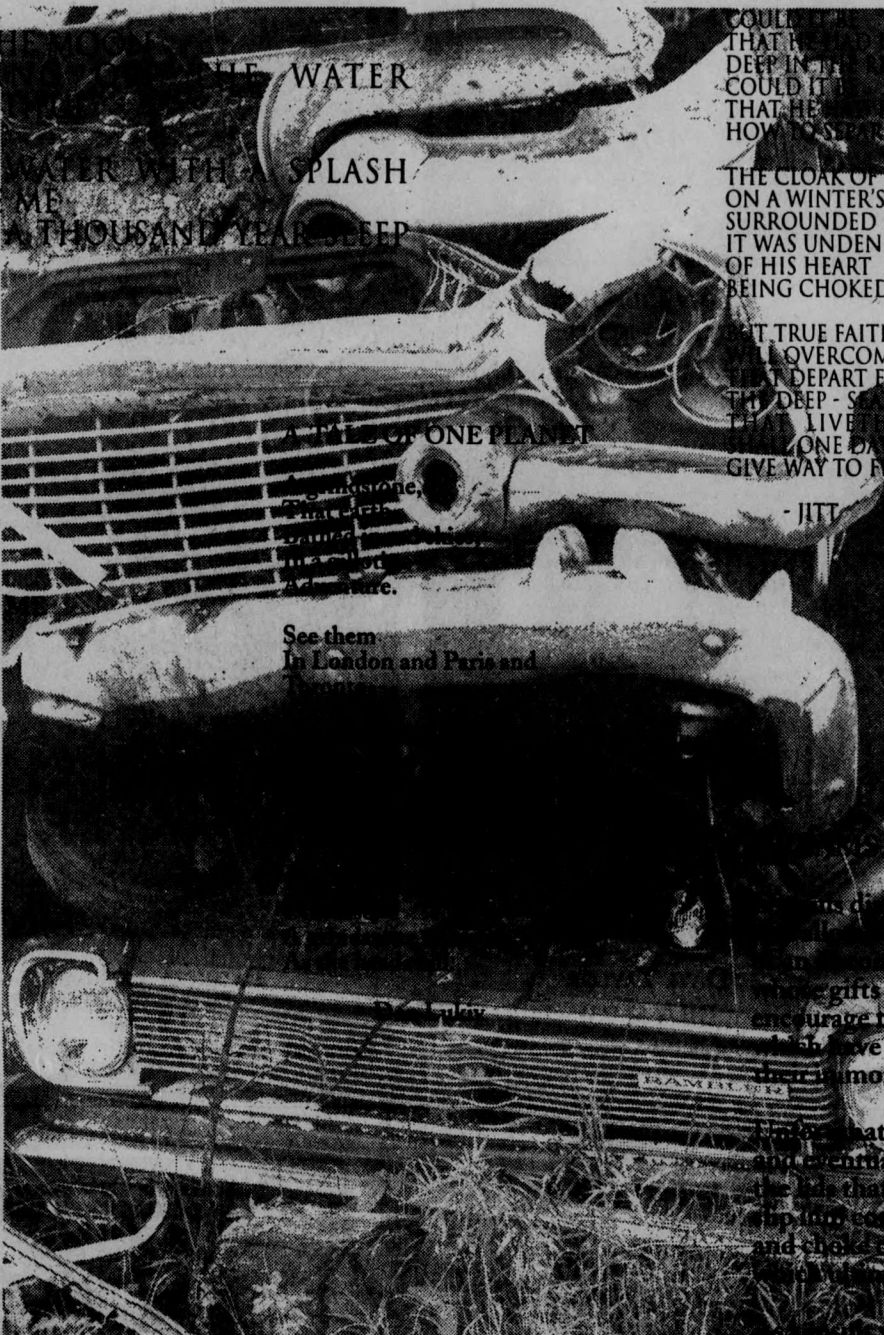
## WITHIN HUMANITY AND BEYOND

I woke up one day  
 I ate an apple  
 "Nature's Toothbrush"  
 said the snake  
 Ever since then  
 I've had a belly ache  
 the pain got worse  
 when they burned me at the stake  
 But it says I'm not a person  
 so this is what I have to take.

I've had to sell my body  
 all my life for money  
 and when it beats the shit out of me  
 it always calls me "honey"  
 I'm beautiful, I'm ugly  
 But never smart nor funny  
 I'm available, I'm useable  
 I'm a commodity, it fucks me

Suddenly, one day  
 it seemed to listen to me  
 ever since I changed my voice  
 and created this new identity  
 it wasn't anything personal  
 it just didn't want me  
 now I just pretend I'm it  
 and it pretends not to hurt me.

- Jayne Francis



PAT FITZPATRICK PHOTO

... support the lies of our unnatural reality  
 ... to frolic in the freedom  
 ... controllable and overwhelming open mind  
 ... gifts of love, and faith, and compassionate strength  
 ... encourage the cultural re-birth of stagnating generations  
 ... have lost touch with  
 ... immortal inner-sanctums of youthful simplicity.

... ately this peace of mind is momentary  
 ... essentially we pry open  
 ... the hole that shelter this alienated world,  
 ... consciousness,  
 ... and the sorrow and loneliness of a reality  
 ... ately tends to condemn such dreams.

... we are shammed into stashing our dreams  
 away into a vast universe of human emotion and desires  
 that are continuously blocked off from spiritual exploration  
 by the guilt ridden gag of conformity.

- Ryan Collins

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# viewpoint

"...and I do have one"

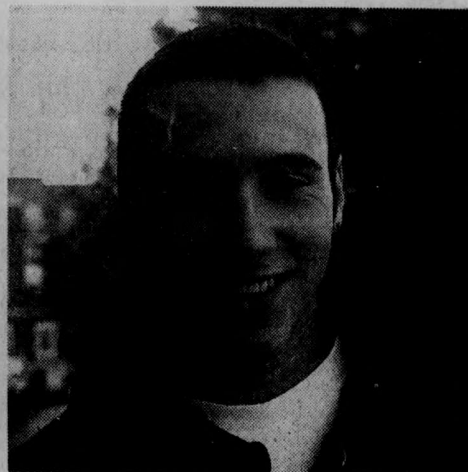
What do you think needs to be done to decrease sexual assault on campus?

Photos by Lesley Graham



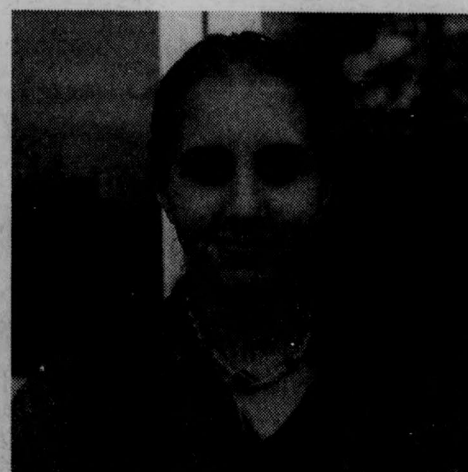
**GLEND A MYLES**  
BBA(3)

"Teach people to be socially responsible."



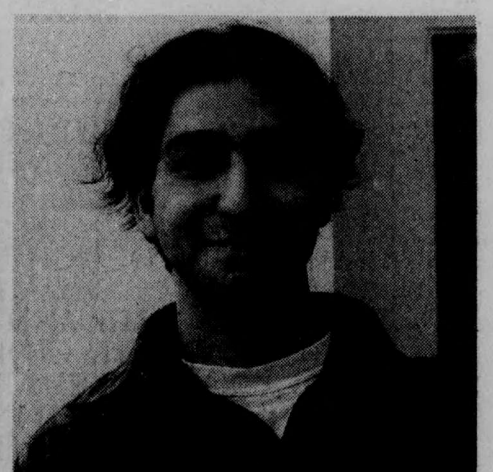
**JAIMY JOUDOUIN**  
BA (1) STU

"Free billy clubs with each frosh kit."



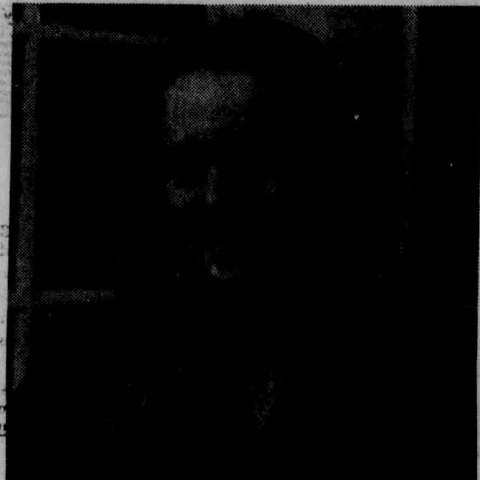
**MICHELLE TARDIFF**  
BA (2)

"Put more cute guys on Safewalk."



**PIERRE HANNA**  
BBA (4)

"Better lighted walkways."



**JODY STEEVES**  
BA (2)

"Free can of mace with Social Club membership."



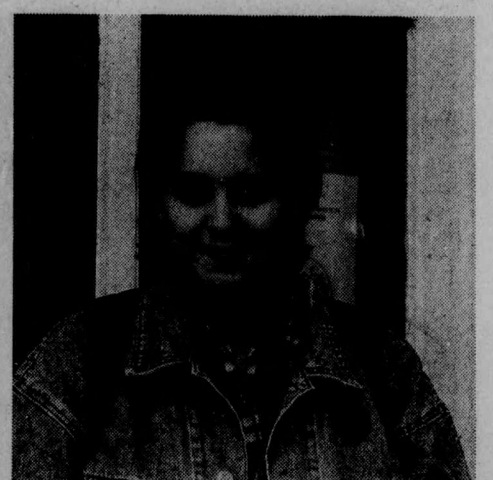
**DAVE TAYLOR**  
BBA (2.75)

"More publicity for Safewalk."



**PATRICIA TETREAU**  
BA (2)

"Limosine service from the Social Club."



**LEANNA KENNEDY**  
BA (2)

"Use the buddy system!"



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# CAMPUS

## body spirit

### Paying off the Sleep Deficit

Have you ever wondered what that hour of exam cramming at the expense of an hour of sleep means to your body? Stanley Coren, author of *Sleep Thieves*, is more than willing to tell you. He argues that North America is nearing a sleep crisis. Coren claims that without adequate sleep we become "slow, clumsy, stupid, and possibly dead." Coren does have some impressive statistics to back up his claims. For example, the average North American today sleeps for 7 hours and 20 minutes each night, a significant drop from averages of nearly 10 hours at the turn of the century, and apparently an inadequate amount if we are to function optimally. University students according to other studies, get even less sleep at approximately six hours a night; our lack of sleep becomes particularly problematic when we consider that researchers estimate that most university students need almost as much sleep as children, nearly ten hours for optimal rest and functioning.

Sleep deprivation can have some pretty severe effects, the least of which is dozing off in class. Concentration, memory, and reaction time are all adversely affected; when sleep deprived, we need to work one and a half times as long to retain the same amount of information as we would when well rested. Moreover, we may become more irritable and frustrated than we otherwise would

be; and we certainly catch more colds and infections. Various university studies have also found that we eat more when we're tired and that alcohol has a greater effect on us; for example, a Stanford researcher found that one glass of wine had the same effect on a sleep deprived student as a six pack did on a well rested one.

Because sleep patterns are highly individual, you may not have a problem if you are sleeping less than the recommended time but feeling rested. However, if you feel tired most of the time and find yourself dozing off in front of the TV, in class, or over a book, chances are that you need more sleep. Fitting more sleep into a busy schedule, however, is not necessarily easy. You may have to do such things as set an alarm clock in the evening to remind you to go to sleep and saying no to a few extracurricular events, including that party that you didn't feel like going to anyway; exhaustion is a perfectly acceptable excuse. Good time management skills and tackling procrastination (the easiest of tasks!) should also help. Another tactic to try is reducing caffeine and sugar intake in the evening; without the chemical boost you should be able to go to sleep when your body tells you it's time. Finally, if you know that getting enough sleep at night is an impossibility, try to take a few power naps during the day as an alternative to drinking more and more coffee.

*The Student Body, November 1996, McGill Health Services*

### Where's the Work in the Jobless Society?

With all the hype about the 'jobless society', do you worry about finding work when you graduate? If so, there are three things you should know. First, the jobless society does NOT mean a worldless society. The 'job' as a stable entity with fixed responsibilities and activities was developed to fit the industrial model of production (one person, one piece). Today's organizations are moving towards unstructured work environments where employees and contract workers form teams for special projects. They reorganize into different work clusters as the need arises.

Think about occupational titles. What does an engineer do? A teacher? Their 'jobs' consist of many different activities or tasks (for example, managing a project, delivering a curriculum, evaluating results, assessing needs). Each activity requires numerous skills such as anticipating outcomes, explaining something clearly and sequentially, analyzing data and observing behaviour.

It is true that the number of fulltime permanent jobs is decreasing. At the same time part-time, casual and contract work is increasing. Employers are starting to describe work in terms of fluctuating activities and skills rather than conventional static jobs. Some work is being privatized and outsourced. University graduates will be the core of the professional contingency workforce. You will think of yourself as a business, marketing your professional expertise (all your transferable and knowledge skill!).

*Mary-Louise Luck, Counselling Services*

This brings me to the second thing you need to know. What are your transferable and specialized skills? What do you love to do? What are you good at? When you work on a group project, what role do you like best? Researching in the library? Interviewing people? Analyzing and organizing the information? Writing the final report? Or presenting the finished product to the class? Functional skills like these provide clues to the work roles you will best fill. They are personal characteristics you bring to the work such as patience, persistence, initiative or imagination.

On the other hand, work content skills are more specialized and pertain to a specific field of interest. Often this is the content you study in school (history, engineering, counselling or theory). Or it may be information that you pick up through hobbies, volunteer work and other experiences. Work content skills tend not to be as transferable from field and may form the basis for 'credentials' that qualify you to work as an engineer, physician, teacher, or psychologist. Remember - as you learn the content, you are developing many transferable skills. Often graduates find excellent work opportunities in situations that are not linked directly to the field they studied.

The third thing you need to know is this: where is the action out there? What's the leading edge in the field you are studying? What are the growth areas? Get the most up to date information from the InterNet and specialized magazines and newsletters. Read the 'Futurists'. Interview those who love their work.

### TOP TEN EXCUSES FOR MISSING YOUR CHRISTMAS EXAMS

1. Two words - incessant itching.
2. My room-mates held me hostage in our apartment until my parents paid a \$2 million ransom.
3. I was having the fluid drained from my brain.
4. I was reading *The Brunswickan* and the next thing I knew, I lapsed into a coma.
5. Exam? I don't need to take your stinking exam to know what I'm a lot smarter than you'll ever be.
6. I sneezed so hard that I destroyed half the city, and spent three days in the rubble before a pack of rescue dogs saved me.
7. The Rubbermaid container of stuff that lives at the back of my fridge attacked me.
8. My boyfriend/girlfriend broke up with me (sometimes the old excuses are the best ones).
9. I thought an open book exam just meant you had to open a book, and I did that yesterday at home.
10. I was momentarily possessed by the spirit of Jack The Ripper, and had to go on a mammoth killing spree. I'm finished now, though.

### Volunteers Needed

**Men Against Sexual Aggression** is a program organized by Counselling Services and is aimed at preventing sexual aggression among students of UNB-F and STU. The project involves male students from both universities in educating other men about sexual aggression. You will receive three days of training as peer educators to provide 1-2 hour educational programs for other men on campus. The aim of the project is to help men examine their attitudes and values about women in the context of romantic relationships.

Any male student interested in volunteering as a peer educator can pick up an application form and project description at Counselling Services, Room 19, Alumni Memorial Building. Application deadline is November 29. Call 453-4820 or E-mail us at [masa@unb.ca](mailto:masa@unb.ca) for more information.

**HAPPY BIRTHDAY**  
**Happy Birthday**  
**Mary-Kathryn!**  
 from Michael

UNB GRAD CLASS 1997

# GENERAL MEETING

Sunday, November 24  
 7 p.m. Tilley 102

Voting On Grad  
 Class Project



Ever get that sinking feeling



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The Rules: Classifieds are a free service offered by The Brunswick to the staff and students of UNB and STU. Content: 30 words or less each of which should be inoffensive on its own, or in conjunction with others. Duration of publication: One week. Disclosure: Classifieds are not confidential. If you are ashamed to submit your name with your classified, then it's not for us. Please don't use someone else's name. We will check. (Names are not necessarily printed, but we like to have them for our own records. We're not that way.) When submitting a classified in person, bring your ID. Inclusion: Acceptance of a classified does not guarantee publication. There are many many places to lose things in this office. Especially if that thing is your sanity. And finally: The Brunswick reserves the right to refuse to publish any classified. Offensive classifieds have as much chance of getting published as we have of seeing the light at the end of the tunnel of First term.

### FOR SALE

Winter tires (4) P205/60R15 Used for 2 seasons (approx. 10,000 km). Originally \$100 + tax each. Will sell all four for \$300. 454-7204. Please leave message.

White DODGE OMNI 1987. 131,000 km Ex. Cond. Sun Roof, new all-season tires, 2 extra snow tires with metal studs, auto. This owner never used any used parts. \$1,500. Call BOON at 453-5111 (Office 9:00 am - 16:30 pm)

93 Mustang LX, 4 cyl, black, air, cruise, automatic, pwr controls, spoiler, lov kms, ex-cond., \$7,900. Call 450-3893.

HUGE computer desk for sale. Two level desk with roll-out keyboard shelf, adjustable bookshelf and three large cupboards. Only \$63. Phone 455-7767. Will deliver.

One couch and chair. Great condition. Must sell. Moving and have no room. Asking \$60. Phone 455-3309.

Plane ticket - From Toronto. Female. One way. Departs Sat. Dec. 21 - changeable. \$200 O.B.O. Call 455-2521 or E-Mail: o5nk@unb.ca

Admiral front-free fridge, ex-cond. Asking \$100 or best offer. Located at Skyline Acres. Phone 457-0255 and leave a message.

WANNA GET FIT!! 8 month membership to Wellington's for sale. Moving and would like to sell membership. Paid \$285 for 8 mos., still about 7 mos left on the card. Make me an offer. Call Cheryl at 357-3891 in the evenings.

Hyundai Excel 1988, automatic with new tires, brakes, exhaust, and battery. Body without rust and in very good condition. \$2,300. Call 453-6918 (day time) or 459-7454 (after 6pm) or E-mail: asfing@unb.ca

The Classic - 1981 Console stereo featuring 8-track (yes, you read it right), AM/FM radio and record player in hardwood cabinet. Still has lots of life in it. Give it a good home for \$50. Will deliver. Please call 454-0015.

Australian Koolah oil skin field jacket, worn only twice. XXL. \$150 (neg.) Need money! Call Wes 454-2719.

SUZUKI FORSA. 1987. Good cond. \$1,500 O.B.O., call 458-2677 after 5:30 pm.

Double wide ski-doo trailer, tilt, swivel, spare tire incl. \$500. O.B.O. E-mail 8069.

Computer parts: HP1.4 Gb Tape Drive \$170; Logitech Cordless Mouse \$60; FX Fighter S20; Virtual Reality Madness (hook & CD) \$20; Corel CD Power Pak \$25; 250 mb 21x-40 Tapes \$10; 1mb VLB Video Card \$25; 4mb 72 pin SIMM memory \$30; 1mb 30 pin memory \$10 each. Phone 454-7761.

3rd yr CS student offers Computer Assistance/Tutoring installing and using software; upgrading hardware; connecting to Internet. Fee \$10 per hour. E-mail C-711@unb.ca or call 455-0083, ask for Stuart.

Cylinder Head of 1986 Dodge Omni Peugeot engine. \$200 O.B.O. Call 454-1259, leave message.

### WANTED

Used SU Patrol Coat. Size L or XL. Please call 454-0015.

House sitting wanted, Jan. to spring/summer, 1997. I am a very mature grad student, responsible and hard working who thrives on quiet, a non-smoker, green-thumbed and animal loving, who is looking for a low rent situation in order to complete a thesis. Lots of references available among university as well as larger community. Please E-mail Gail (50w@unb.ca) or call 457-1380 or 453-3508, ext. 6004.

Cash, Cash, Cash - I want new and used cd's, preferably newer releases. VHS movies, brand name electronics, super nintendo games and IBM compatible games. Everything will be checked for quality. Even if you want to get rid of quality jewellery. Call 459-7258, leave a message.

Wanted: new and used cd's, vega genesis and super nintendo games and systems. Top dollar paid. Call 458-5666 (home) or 451-7177 (pager).

Two tickets to Anne Murray in Saint John, Mon. Dec. 16. \$40 O.B.O. Call 454-4443.

Computer desk \$25, 14" TV \$80, WordProcessor \$80; Ghetto blaster \$50; 6 drawer bureau \$50. Prices negotiable. Call Tara at 455-6122.

Want to make \$10? Do you have a truck? We have a large couch & chair that need to be taken away. You can keep it or dump it, doesn't matter to us. Call 450-4971.

Need a pair of cross country "Roller Skate" skis to fit Salomon boot. Call 450-5658 after 6:00 pm.

Need a 386 or 486 PC with color monitor and keyboard. Must have mouse capability. No software required. Call 454-1298.

### APARTMENTS

Needed: 2 people to share 3 bdrm unheated apt. at 572 Newbliss. \$242 each. Available Dec. 1st. Call 454-9351, leave a message.

Roommates wanted: owner of large furnished house near O'Dell Park seeks mature roommates from present to end of April. \$250/month, all included, no lease, no problems. Call 454-0015.

Very nice for rent, in quiet apartment, 3 bedroom, large living room, kitchen and bathroom. To share with 2 male roommates. 505 Northumberland. One block from Super Store. Excellent location. Available Dec. 1 until end of summer. Rent \$250 plus \$30 towards utilities. Call 453-5720 (leave a message) or 453-5120 (after 6:30 pm) ask Jen.

Roommate wanted for spacious 2 bdrm apt. \$310 per month, utilities included. Security bldg., parking available. Available Dec. 1st. Call Heather at 455-5231 or at 458-5543 after 5:00pm

Large room on George St. \$270/mo Heat and lights incl. Prefer mature female. Call 454-6103 ask for Bonnie.

Mature, responsible roommate wanted for spacious two bdrm apt. \$310/mth + 1/2 utilities. Security bldg and parking available. Available for Dec. 1st. Call Heather 455-5231 (w) or 458-5543 (h) after 5 p.m.

Room for let: large 2 bdrm apt. Dunst's Crossing Rd., \$495/month + electricity, call Steve at 454-2031.

Partially furnished 2 bdrm apt located in Skyline Acres area w/ separate entrance. Heat, hydro & laundry facilities incl. \$600/mth. Phone 454-4055

Two room apt. available NOW!! 1222 Regent St. close to malls, 15 min. walk to campus, great location. \$625 monthly; heat and hot water incl; you pay for telephone, cable (if you want it), and electricity. Damage deposit of one month's rent required. Call 454-0807.

Apartment for rent, 233 George St. Maisonette, 3 bdrms, pine-panelled bathroom, recently redecorated. Available Jan 1st. Heat, lights, and hot water included for \$800/month (winter) and \$500/month (summer). Suitable for upper year students. Call Maurice Lemire at 450-7127.

Single furnished room, one minute to campus, rent \$300/month includes all utilities. Shared kitchen, bathroom, laundry. Call 455-0263, leave message.

### RIDES

Need a ride to Toronto or Montreal at Christmas time (return if possible). Will share car expenses and great conversation. Phone Sue 454-5608.

Looking for a drive to Halifax? I am leaving Ft. Thos. Nov. 21st at 5:00 pm, returning on Sunday. If interested call Jamie at 276-3242 (home, evenings) or 392-6797 (work, days).

### CLUBS

UNB/STU Gay and Lesbian Alliance meets every Wed. at 7:00pm in Room 1921 of the Alumni Memorial Building. GALA provides social and peer support for lesbian, gay and bi students and faculty who are coming out or those already out. New members and gay-friendly heterosexuals are always welcome. Wed., Nov. 20th meeting is a Potluck Supper, so bring your favourite dish!! Don't forget about the GALA Social on Fri., Nov. 15th at the George Martin Cafeteria at STU starting at 8:00 pm. This is a non-alcohol event with a \$2 cover.

The International Socialists meet every Wed. night at 7:00pm in Room 109 MacLaggan Hall. Wed. night's talk, entitled "Is Quebec an Oppressed Nation?" will be given by Stephen Johnson. All are welcome!

Opportunity to interact with companies. AIESEC's main cooperations partners are companies. If you consider for a moment the potential impact of business on the world combined with social consciousness and responsibility, then there is almost an endless ability to make a better world of all. If you are at all interested in interacting with business leaders, AIESEC is the place to be.

General Meeting Young PC's Tues. Nov. 19th, 6:00 pm at Tilley Hall, Room 300. Election of executive, nominations from the floor, \$5 membership fee. PC's RIGHT now, the RIGHT way. For more info 454-1641 or Rads@unb.ca.

UNB Liberals Meeting this Fri. at 3:00 pm in Singer Hall, Room 150. All political hacks welcome!

The UNB Debating Society meets every Thursday night at 7:00 in Tilley Hall, Room 303. New members are welcome!

Political Science Movie Night - Everyone welcome! The movie is "Bob Roberts" - a Tim Robbins spoof on the American political system. Thur. Nov. 21, Carleton, 139 at 7 pm.

UNB Student Environmental Society will be hosting Franz Gehrig on Tuesday, Nov. 19th at 12:30 pm in the Forest and Geology Bldg., room 309. He will be giving a talk on Woodlot Management and Alternative Management Methods. For information call Lee Ann Haggerty at 451-8413 or Eddy Park at 455-9658.

### PSAs

The Third Thursday Network is pleased to announce that Wendy Robbins, the coordinator of UNB Women's Studies program, will be speaking on "Women Students: Closing the gap between town & gown at the Lord Beaverbrook Hotel River Room starting at 12 noon. Buffet lunch, \$8 (coffee and dessert extra). All women welcome. Please phone 450-9422 to confirm before Nov. 19.

STU Annual History Lecture to focus on Women Travellers. Susan Mann, president of York University will speak on "Taming the Dangerous and Unknown: Nineteenth Century Women Travellers at 8:00 pm in room G2 of Sir James Dunn Hall at STU on Tues., November 19. Mann is editor of The Ngber Majesty, author of Dream of Nation and many other publications on Women's History and on Quebec.

Individuals who like to improve their Public Speaking skills and gain confidence in front of an audience join Toastmasters' Meetings from 7:30 to 9:00 pm each Tuesday in H301 at Head Hall. For more info contact 457-3121, 9417@unb.ca or http://www.unb.ca/web/TTM.

Kim Chisholm, Ph.D., Assistant Professor at St. Francis Xavier University in Antigonish will speak Friday, Nov. 22, 1996 at 3:30 pm in the Snodgrass Room of Keirstead Hall as part of the UNB-F Psychology Colloquium. The topic will be "Three

Years Later: Attachment and Indiscriminate Friendliness in Children Adopted from Romanian Orphanages. Children will be served. Everyone welcome!

### PERSONALS

Has anyone seen BUD? If so please contact Harvey's Staff, he's been missing meals. Layoffs could be next, we're worried. Harvey staff.

To Butch & Amanda, Please have consideration for others in the Blue Lounge. We really do not want to see you two groping each other in public. Offended Blue Loungers

Skiers and boarders looking to hit the hills for fun this winter (beginners to advanced) come of the meeting, Monday, Nov. 18, 7 pm MacLaggan Room 105.

To the guy who walked around the Science Library last week with "I HATE QUEERS" written on his shaved head: Why? A.R.

S.U.R.E. (Singles United for Recreational Enjoyment) is a non-profit group of single, separated, divorced and widowed adults. If you enjoy recreation, trips, dances, picnics, and other social gatherings, please join us. Contact June at 444-0996 or Leona at 472-7221.

All students with depression (unipolar and bipolar) are welcome to attend a support group meeting Nov. 18th, 7:00 pm in Carleton Hall, room 217. This support group was formed by students, specifically for students.

Today is Random Acts of Kindness Day! Do something nice for someone - it'll make you feel good about yourself!

A sincere thank you to the person(s) who returned by PHYS 1913 textbook to my professor. You are a real life saver.

FREDERICTON SCIENCE FICTION SOCIETY PRESENTS: ANIME (JAPANESE ANIMATION) EVERY SATURDAY 6 PM TO 11 PM, ROOM 105 MACLAGGAN. ADMISSION IS FREE

Student Services • Dean of Students • International Students Advisor • Registrar • Transition to Employment • Student Health Centre

JAPEC, Japan Association for the Promotion of English for Children, provides Canadian students who are interested in Japan and Japanese culture, an opportunity to visit and study in Japan. For more information write: JAPEC, Esak Yoshikawa Bldg. SE, 1-17-14 Esaka-Cho, Suita-shi Osaka 564, Japan. For background information contact the International Student Advisor's Office, Room 18, Alumni Memorial Building.

The Host Family Christmas Banquet will be held on Saturday, Nov. 23, at the Brunswick St. Church at 6pm. For details, contact the International Student Advisor's Office at 453-4860.

Leonard Foundation Financial Assistance Program - Students in an undergraduate or first professional degree program who are in financial need. All applicants must have a monetary need to qualify, but preference will be given to sons and daughters of clergy, teachers, military personnel, graduates of Royal Military College, members of Engineering Institute of Canada and members of the Mining and Metallurgical Institute of Canada. Applications available at the Undergraduate Awards Office, Registrar, Room 311 (3rd floor), Old Arts Building. Deadline is March 15, 1997.

CAMPUS • Rev. Neville Chisholm • De John Hall, 459-3000

A dinner and a movie - Every Friday beginning at 5 pm, a spaghetti supper and a Movie Review is hosted by Campus Ministry in the Senior Common Room, McConnell Hall. All are welcome. Do join us for fellowship and some good, thought-provoking discussions. Meet some new people.

Inter-varsity Christian Fellowship - For an evening of discussion, song, praise, fellowship and fun, join us every Thursday evening at 7:30 pm. Meetings are held in the Alumni Memorial Lounge. All are welcome. Bring a friend.

C.S. Lewis Reading Group - Interested in reading some of C.S. Lewis' works? We will begin with Mere Christianity. Come join us Wednesdays, 3:30 pm, Senior Common Room, McConnell Dining Hall. For more info, call John Valk.

Bible study - The book of Revelation is as intriguing as it is complex. It has also become much distorted, if not abused. Interested in having it become meaningful and alive? Come join a small group who is interested in in-depth study of this piece of Scripture. Wednesdays at 12:30 pm, Senior Common Room, McConnell Dining Hall. For more info, call John Valk.

Graduate Student Fellowship - Interested in meeting fellow graduate students to discuss what it means to be people of faith in an academic environment. Thursdays at 12:30 pm, Senior Common Room, McConnell Dining Hall. For more info, call John Valk.

Hiphop Services - Catholic Masses: St. Thomas Chapel, Monday at 11:30 am, Sunday Masses, 11:00 am and 4:00 pm.

Hiphop Services - Anglican Eucharist: Old Arts Chapel, Sunday, 11:00 am, Wednesday and Thursday 12:30 pm.

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United for Recreational n-profit group of single, d widowed adults. If you' dances, peclucks, and othe e join us. Contact June at 472-7221.

ssion (unipolar and bipolar) d a support group meeting Carleton Hall, room 217. was formed by students.

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Advisor • Registrar • ealth Centre •

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an undergraduate or first t have a monetary need to achers, military personnel, anada and members of the e Undergraduate Awards arch 15, 1997.

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? We will begin with Mer Connell Dining Hall. For

also been much distored, join a small group who is , Senior Common Rooms.

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# sound

interviews with

Mark Robinson   duotang   SLOAN   program  
plus five other bands   guide

# contents

- 3**  
A fun-packed interview with Atlantic superstars, Sloan.
- 4**  
Keep in touch with the latest hot sounds via the latest chart from CHSR-FM.
- 5**  
The world of pop music according to US band, The Pushkings.
- 6**  
Canuck double feature starring Duotang and SianSpheric<sup>4</sup>.
- 7**  
Your pull-out-and-keep CHSR-FM Program Guide - stick it to your fridge! Now with added articles and stuff.
- 1**  
A quick look at the independent scene, and an even quicker look at the local scene.
- 12**  
A bit of slop and tinkle with The Divine Comedy.
- 13**  
Probably the most important person you have never heard of in Soundcheck - Mark Robinson.
- 14**  
Those wacky guys The Killjoys have their say.
- 15**  
The true meaning of punk with Good Aidance.
- 16**  
A special bonus Viewpoint for everybody who just can't get enough.  
Plus your chance to win a copy of Sloan's new album, and a whole bunch of other stuff too.

## Music and campus media - the inside scoop

First of all, I'd like to welcome you to the first *Soundcheck* in quite a while. *Soundcheck* used to be CHSR's regularly published magazine that let you know which shows were on and when, brought you up to date with the latest, grooviest sounds and just generally tell you about what was going on in the wacky world of CHSR. Unfortunately, it hasn't been published for some time, and that is probably one of the reasons that most students don't seem to have a clue about what CHSR has to offer and that is a real shame. But more of that later.

This resurrected *Soundcheck* is a joint effort between the folks upstairs at CHSR and the people who lurk downstairs at *The Brunswickan* - campus media uniting to let the world know about the importance of music (or something like that).

University life is all about experiencing new things in every area and that includes music. For some people, that seems to involve discovering the music of the 1970's for the first time. While there is a place for classic rock (preferably a radio station in Saint John...), it makes a lot more sense to discover new music by the bands of today. That way, you can see them perform live without waiting for hell to freeze over, or having to pay \$100 for the privilege.

So that brings us to so-called 'alternative' music - a term which brings a chill to the heart of anybody who watches more MuchMusic than is healthy. For some reason, there is a certain amount of stigma attached to 'alternative' music because it is seen as being weird, loud or just not very good. And that just simply isn't true. First, the term 'alternative' music doesn't describe one particular type of music - it has come to mean any music that hasn't quite reached mass consumption yet. That doesn't mean that it never will, it just means that the majority of the public have yet to succumb to its charms. Historically (or at least in the last few years), there have been lots and lots of bands that started off as being labelled 'alternative' but have since found their way into the current music scene - think of the likes of R.E.M., Nirvana, Green Day, The Tragically Hip, Oasis and all kinds of other people too. If you look back at CHSR charts over the past couple of years, those names were turning up way before their sales were entitling them to platinum albums.

Another reason that it is impossible to describe 'alternative' music in a few words is because 'alternative' music is the most eclectic genre of music on the face of the planet. It encompasses rock, dance, country, folk, jazz, classical, world-beat and just about every other kind of music that you can imagine, so every preconceived idea you have about 'alternative' music is probably wrong. In fact, if you ask me, it's a much better idea not to call it 'alternative' music at all, and simply think of music in terms of being good or bad - approach everything with an open mind, and then make your mind up. But that could be a whole editorial by itself, so we should move on.

Now that you're convinced of the value of this new world of music, where should you start? Fortunately, the two branches of campus media are here to help guide you through the maze of undiscovered music.

CHSR features music programming that touches on all areas of music that you can imagine, and also a whole lot more, including ethnic shows, spoken word programmes and current affairs. This issue of *Soundcheck* has a handy pull-out-and-keep guide to all the shows on CHSR, and a quick description of what to expect from them. It doesn't hurt to be a little adventurous to begin with, and very soon you will find the shows that are right for you.

*The Brunswickan*, on the other hand, is a little bit more varied in the music that it covers. Sometimes it may seem to shun the less-commercial side of things, but we do still want to demonstrate our love for weirder things. So we are proud to present a collection of interviews and articles that encompass the more commercial side of 'alternative' (i.e. bands you have heard of, like Sloan and The Killjoys) right through to the more obscure and underground (i.e. people you have never heard of, like The Pushkings and Duotang) stopping off at independent music giants in between (i.e. people you should have heard of, like Mark Robinson).

Everyone involved with this edition of *Soundcheck* hopes that this is more than enough to pique your interest in a new and exciting world of music, and maybe convince you to do something impulsive like tune into 97.9 FM, or read the next *Genocide* in *The Brunswickan*. You'll be glad that you did. And if you really don't care, at least make sure to recycle.

One final note though - as a student who contributes money to campus media every year, you may feel that you are not being represented by either the newspaper or the radio station. What should you do? Here are two possible answers.

1. Bitch and complain to everybody and say that you want your money back.
  2. Do something about it by getting involved and making a difference.
- I'll leave it up to you to decide what the right answer is.

- Michael Edwards

## sound check

EDITOR: Michael Edwards  
 PROGRAM GUIDE LAYOUT: Mike Shand & Joe Fitzpatrick  
 FRONT COVER DESIGN: Neil Dumbury  
 CONTRIBUTORS: Jon Bartlett, Mike Shand, Jon Broyles, Andrew DeMerchaet, Pat Fitzpatrick, Brian Nicholas, Mary Royal-Black, Michael Sutherland, Jon Trice & N-J Whiskey.

### Quick and dirty biographies

Michael Edwards conducted all of the interviews in this supplement, and did most of the layout too. He's been real busy lately. When he isn't doing that, he writes the weekly music column in *The Brunswickan*, *Genocide*, and tries his best to stay in Canada. He failed on the latter count.

Tricia Shand is the Program Director at CHSR-FM, and has been for quite some time. She practically runs the station, and tries her best to make sure that good stuff goes on the air and bad stuff doesn't. She also wrote most of the Program Guide itself.

Neil Dumbury really does try his best. He tries to do some design work in his spare time, but he doesn't have much spare time and that is the problem. Nevertheless, he did a wonderful job on the front cover, and we all love him for that.

Jon Bartlett is involved with what seems like the majority of local bands, and also runs his own record label, Help Records. His band, Steaming Toilets, are working on their debut CD, and will be playing concerts around town all weekend long. Keep your eyes open.

Andrew DeMerchaet is the Music Director at CHSR-FM - he makes up the chart every week, and spends a lot of time on the telephone. When he leaves the station, he drums for 8 Months (unless they have changed their name again) and likes to press wild flowers.

The other contributors all do stuff at the radio station or newspaper, and are really nice people. Do you need to know any more than that? Anyway, I have just run out of space so it really doesn't matter.

**HEY THERE!!!**  
 There is a special Soundcheck Show on CHSR today at 1:30 pm featuring music by the interviewed bands and some giveaways too

# Sloan returns from the edge

Sloan is so popular, their second album, *Twice Removed*, was voted the best Canadian album of all time. Pretty darned impressive. And their recently released third album, *One Chord To Another*, has been doing rather well too. While it hasn't topped any major polls (yet), it is probably their best record to date, and has resulted in a couple of hit singles. Quite the achievement for a band that was supposedly breaking up a couple of years ago.

Sloan emerged from the Halifax scene back in 1992 when it was still being touted as the new Seattle. Their first release was also the first release on their own record label, Murder Records, but they didn't stay there for long - they were quickly signed to that very major label DGC (owned by the infamous David Geffen), and initiated a signing frenzy on the East Coast. The honeymoon only lasted for one LP as the response by DGC to the second album was lukewarm, and it almost disappeared without a trace. Rumours began about the band's future, and they seemed to vanish from the face of the earth.

But they reappeared again this year (as the initial paragraph should have told you), and band member Chris Murphy was feeling talkative enough to chat about all kinds of Sloan-related stuff.

**Exactly what has been going on in the world of Sloan in the last few years - there have been rumours of the band splitting up, being kicked off record labels - give us the true story.**

In December 1994, we talked about putting an end to our little ride, but for me, I was more interested in ending the band while things were still positive because the prospect of going on was very daunting. As for the record label, we were at a point in our contract where going on meant making albums three and four, but we just wanted to ask to be left alone. Some people saw it as a way to escape DGC, but it wasn't like that at all. So now we are back on our own Murder Records, but that's only in Canada - we still have to decide what we are going to do in the US. And somewhere in there, we started recording stuff that we thought would be a record for fun, and probably our final record. But things have been going so well, who knows.

**Were DGC disappointed with the way that *Twice Removed* was received?**

No, they were basically responsible for it. They received it quite poorly, and we had the president of the company telling us that we had to record songs for singles but we felt that it was good the way it was and didn't want to do anything to it. And I'm glad that we left it the way it was, even though it meant that the record company wasn't really interested in it. That led to lack of morale in the band, and we actually ended up petering out and finishing the band. But now that we've bounced back from it, I'm glad it all happened because it means that in the US, anybody who knows about that record knows about it by discovering it themselves, and that is the way to build the best fanbase for a band.

**And even though that record seemed to do so poorly, it ended up at the top of a list of best Canadian albums of all time.**

Yeah - whatever. I can sort of see how that's logical to that time and how people were voting thought that it was a sort of underdog record - it didn't come out the year that the poll was done so it wasn't too contemporary to vote for. So I can see how it would do well, but number

one of all time is just so silly. It's been embarrassing actually having to deal with that.

**So where would you have placed *Twice Removed* in the list?**

Oh, exactly where it was, and we would have had *Smeared* come up a little bit higher - just kidding. I would definitely have had Joni Mitchell's *Blue* at the top - it's humiliating to be higher than that. And not to be negative, there are other albums in the top ten that, to me, just look stupid there, and that makes me feel that being number one isn't as big a compliment as I wish it were. I'd like to see how the new record would do next year if it becomes an annual poll.

**The new album, *One Chord To Another*, is probably your best album to date as it seems to contain the most concentrated dose of Sloan yet.**

Ironically, on *Twice Removed*, I was scrambling around trying to get everyone to focus and to act like a band. I was also worried because the label didn't think we were much of a band. But with this one, I really didn't care, yet it seems to be a much more coherent record.

**Have you got some kind of deal to release *One Chord To Another* in the US yet?**

No, not really. I don't know what we'll do there. We've talked to Flydaddy a little bit, and they know we're here, but I don't think that they will. I really have no idea.

**Do you think there has been a logical progression in the band's sound since your debut album, *Smeared*?**

I remember when we recorded that, and the *Peppermint* EP, feeling very excited and also feeling it was really focused too with its grunge-meets-dream-pop sound, but now it feels so very dated. I can't even listen to it any more. I still like some of the songs, but the production is just so...even at the time I felt that we were at the tail-end of that stuff. Yet that stuff is still happening now - that alternagrungepop with heavy guitars sound; I find it disgusting. I can't stand it. But there are so many bands that are still riding that.

**Both *One Chord To Another* and *Twice Removed* are much more song oriented than people might have expected after your early work.**

At the time, *Twice Removed* may have been commercial suicide, but it did pave the way for the new record. And, if you excuse my blasphemy, I liken the difference between *Smeared* and *Twice Removed* to that between The Beastie Boys' *Licensed To Ill* and *Paul's Boutique* because it was so radically different, but it set up *Check Your Head*, their third record, so perfectly. That trilogy of records made them so credible as artists, so hopefully that is how people will think of us now that the third record has appeared. It has horns and other things that make you giggle and wonder "what are you those guys up to now?" but I hope that we can get away with it now.

**When I first wrote about the album, I succumbed to using the word 'Beatlesque'. Are you sick of hearing that yet?**

We copied The Beatles - it's true. But we copy a whole lot more than that - basically there is a Who song on there, and other bands like T-Rex and even Creedence. There's a real rip-off of The Rolling Stones too, and Patrick stole his horns from Chicago.

**All four band members contribute to the songwriting - do you collaborate, or do each of you have separate songs?**

This record wasn't very collaborative compared to *Twice Removed*, but there are still some part



Sloan's mandatory group shot (L-R: Jay Ferguson, Chris Murphy, Andrew Scott and Patrick Pentland)

where we did - in one of Jay's songs, 'The Lines You Amend', I wrote the middle part and Patrick and I sing it. Patrick and I made Jay put the 'ooh-ooh' parts on his other song too.

**So there is some input by the other members into each other's songs?**

Yeah, but Andrew came in with his songs finished, and he made them himself too. There is a trust that we would allow each other to do that, but at the same time, none of us are completely head-up-their-ass unwilling to rethink things. I really think we have an awesome band as there are all four members who contribute rather than just one main guy and other minions.

**And you even switch instruments every now and again just to keep us on our toes.**

If Jay or Patrick could play Andrew's guitar parts, I wouldn't switch. But Andrew is such a good guitar player, and I think he gets a bit frustrated back there playing the drums, rolling his eyes at us to tell us we suck. Andrew was just learning to play the drums when we started recording the first album, so he has come a long way - he really is a phenomenal musician. I really do enjoy playing with him. So, I end up going to play drums because neither of the other two

can.

**Which of the band members wrote 'Autobiography'?**

That was me.

**Well, I really must say something about those terrible puns in the song - I was just looking for a quick apology.**

[laughter] It's too much, I know.

**It is kinda funny, but you have to listen so closely to get it.**

It doesn't matter what you are saying - I think that the least important thing is what you say, and the most important is how you say it. But here's my apology - I'm sorry. It's stupid. Every time we play it, Jay rolls his eyes because he hates it. I didn't want it to be too Moxy Fruvous/joke rock, but it is outrageous so I apologise.

**Earlier this year, you played with Eric's Trip at their final show - how did that feel as both bands got signed at around the same time.**

It's funny because when we started up, I thought that we'd be stepping on each other's toes or something because, at a base level, if you were describing both bands back then to

continued on next page

**Sloan continues...**

someone's parents, we'd sound like the same band. So, in a way, we started out at around the same point, but evolved in different ways. And it was pretty obvious when we played that final show that we were completely different bands. I think that Eric's Trip are untouchably cool - the coolest band of all time.

**Do you ever regret that Sloan didn't take the independent path that Eric's Trip did?**

Well Sub-Pop hadn't heard of us until they heard our song on the radio in Boston or something, so they felt really scooped by Geffen. But I don't envy that at all, and I don't even think that Sub-Pop is all that cool.

**But would it have helped to stay on, say, Murder and use a bigger label for distribution like you do now?**

I really don't think that it would have happened the same way if we had just stayed on Murder, but we never really expected Geffen to get back to us. I mean, we were Canadian, and we were not from Toronto - we were from Nova Scotia, so of course we signed. But we signed way too early as we had only played about fourteen shows at that point, so we didn't know what we wanted, or what to ask for. The whole experience did work for us since it didn't break up the band. If we had broken up in 1994 then I might feel differently, but we're still around, we have a good profile, we can still put out records on our own record label and we're still selling nearly as many records as we did when we were on Geffen.

**What about playing in Halifax again with all your old friends - is that still as exciting as it was?**

Yeah, we feel a little bit lonesome down there as both Eric's Trip and Hardship Post have broken up, but Thrush Hermit and Jale are still hanging on - there's your Sub-Pop thing right there with Eric's Trip and Hardship Post both gone. We're not as community-minded these days because we aren't here so much, but with Murder, we still do help out with bands like The Superfriendz and The Local Rabbits from Montreal too. And I think there are other bands down there who wish that we had put out their records too.

**And you licensed your first release over the summer from Flydaddy Records down in the US too. Will that continue?**



Chris and Jay on stage at Eric Trip's farewell show in Moncton.

I hope so. I think that our relationship with Flydaddy is pretty good, and there is another Flydaddy band called Olivia Tremor Control who are great. I would like to have put out that record, but it came out too long ago. I would like to keep putting out stuff by them, but it is

a fine balance because we also want to concentrate on our own band. So we have to convince MCA that we are a viable prospect so they will continue to help us with distribution. That means we'll be concentrating on Sloan for the next while.

**Selected Discography**



1992 - Peppermint EP



1992 - Smeared



1994 - Twice Removed



1996 - One Chord To Another

(The Peppermint EP and One Chord To Another were released on Murder Records. Smeared and Twice Removed were released on DGC.)

**6.97.9 AM Chart**

**This Week's Number One:**



TW	LW	Artist	Title	Label	TW	LW	Artist	Title	Label
1	9	SNFU (CC)	Fyulaba	Epitaph	16	22	Apocalyptica	Plays Metallica	Mercury
2	6	Tool	Aenema	Zoo	17	—	Duotang (CC)	Smash the Ships...	Mint
3	1	Big Sugar (CC)	Hemi-Vision	A&M	18	—	Catherine Wheel	Like Cats and Dogs	Mercury
4	2	Marilyn Manson	Antichrist Superstar	Interscope	19	NE	Hanson Brothers (CC)	Sudden Death	Virgin
5	5	Conniption Fit (CC)	Conniption Fit	Indie	20	NE	Jon Spencer Blues Explosion	Now I Got Worry	Mataador
6	10	Zumpano (CC)	Goin' Through Changes	Sub Pop	21	28	V/A	Jabberjaw	Mammoth
7	12	Archers of Loaf	All The Nations Airports	Elektra	22	—	V/A (CC)	Pet-kout-koy-ek	Ecoversite
8	24	V/A (CC)	The All-Skanadian Club	Stomp	23	4	Pest 5000 (CC)	Interabang (!)	Derivative
9	7	Weezer	Pinkerton	DGC	24	21	Pure (CC)	Generation Six-pack	Mammoth
10	17	V/A	Harthouse 100	Harthouse	25	—	Plumtree / Inbreds (CC)	Split 7"	PF
11	30	Danzig	5blackacidevil	Hollywood	26	23	Billy Bragg	William Bloke	Polydor
12	15	V/A (CC)	Here Comes the Summer...	Square Target	27	—	Yatsura	We are Yatsura	Prinary
13	—	Chemical Brothers	Setting Sun 12"	Virgin	28	14	The Roots	Illadelph Halflife	DGC
14	3	Nerdy Girl (CC)	Twist Her	Nollife	29	18	The Mahones (CC)	Rise Again	Evtbg Must Go
15	11	V/A	Volume 16	Volume	30	8	Fiona Apple	Tidal	Clean Slate

The Key: CC - Canadian artist, TW - This Week, LW - Last Week

# So who the hell are The Pushkings?

One of the best things about the Halifax On Music festival (formally the much more jauntily-titled Halifax Pop Explosion...) is that it offers a platform for new bands to present their wares to a music hungry audience. This time round, we were treated to the international debut of The Pushkings, a four-piece band hailing from Massachusetts - they hadn't yet played outside the US, but considering the reaction they received in Nova Scotia, they will probably do it again.

Their initial release was a 7" single that sounded more than a little like their idols at that time, Pavement. They even got Pavement's head honcho Stephen Malkmus to write complementary sleeve notes for them. But then something happened - the line-up changed slightly to the current one of David on drums, Matt on bass and Finn and Carrick on guitar (with all of them, I believe, contributing vocals), and they started producing some wonderful pop music that didn't sound anything like Pavement.

They also jumped to a new record label - Sealed Fate Records, which is owned and run by Eric Masunaga from The Dambuilders. In fact, they are the only band on the label, so they benefit from Eric's production, experience and general loving care. After the show in Halifax, all four members of the band and myself huddled into their spanking new rental van to conduct what must be their first major Canadian interview - another *Brunswickian* exclusive!!!

**The first thing that I heard by The Pushkings was the 7" that had all kinds of nice things said by Stephen from Pavement on the back of the sleeve. But now you seemed to have changed your sound quite a lot to just good old fashioned pop. What happened?**

There was one 7" that intervened in between, but that first 7" was so long ago that maybe we just matured. We were a very young band then, and it was a form of adoration for Pavement - we always wondered if Stephen was making fun of us or not. But it is different, and we finally feel that we sound like we were aiming for.

**So what are you aiming for now?**

The top...top of the sound, top of the chart (laughter) - no, that's not true. We're aiming to write good songs, play quality shows and have a good time while we're doing it.

**Most people know practically nothing about The Pushkings - give us the potted history of the band.**

We've been together for about two years in this line-up, and we all met at school in Cambridge, Massachusetts. Back before this line-up, there was another bassist who we kicked out. When we were auditioning for a new bassist, there was one guy there and we were running through 'Queen Of Spain' from the first single, and Matt was in the hallway listening, so he came in and tried out. And then he eventually joined the band. But back then we sounded so much like Pavement...so let's talk about now.

**So were you still doing the Pavement thing when Matt joined?**

For a little while, but the first single was done before Matt joined. So basically, you can't blame Matt for it at all. We finally realised that it was cool to sing at the top of your lungs, to add both melody and harmony to the songs, to play well and to take some time to record the stuff. And now we have a new 45 coming out on Sealed Fate Records which is the label we are on now, and it sounds a lot like we do now - it isn't dated. Our previous releases sound like we used to, but we're striding past that. Now we really

do take the time to realize our potential, and we do everything we can to make it a flawless record, be it a 45 or a full-length. We're more mature...grown up - the album was going to be called The Pushkings - *Older*, but since George Michael got there first, we're going to call it *Puberty* instead.

**When is the album coming out?**

The CD is coming out in January, and the vinyl is coming out in November. But it's not some kind of Pearl Jam thing because vinyl is such a cool thing, it is out of necessity. We want to get promos out for the CD, so we're using vinyl for that. It'll be a little more rare, but basically the same album.

**What about your new sound? Are you just doing a pure pop thing?**

When you turn on the radio now, you hear shit. So, sooner or later, you end up listening to the oldies station, and it can feel that that is the only quality music out there - college radio is not what it claims to be. But the reason for our sound is not that we are nostalgists or obsessed with the past, it's just that quality songs were written then. People just took what was available to them then and put together quality songs and great records, and we eventually realised that's what should be done - take all of our potential and use it in the best possible way. That's what we're doing now. The sound may be different on the second album, but that's something that might just develop. We're trying to be what we've always dreamed a pop band can be.

**With pop, every song has to be something that will stick in someone's mind.**

Exactly, and every song has to present itself as a separate world mentally and sonically. That's our theory, and that's what we try to capture - thanks to Eric, we can do that. He is a total ace, and the best producer we could have. He seems to know everything we needed to make the record. He really does believe in us. We joke that the record could almost be a greatest hits album because every song is so strong.

**Initially, you always had that Pavement comparison, but now how do you compare yourselves to?**

We're not modelling ourselves after anybody now. We're basically taking everything we've ever loved individually and bringing that to every song. Other people have come to us with some viable comparisons that we don't disagree with, like Holiday. But that's not to say that we listen to those records and try to emulate them. Finn's mom keeps asking if we are part of something bigger because there are so many bands that are doing the poppy thing these days - we don't know, we'll see. But that's her theory. There seems to be more of that happening in Canada since people are more into pop than they are in places like Boston.

**So do you find difference between places like Halifax and Boston?**

Yeah, like after the show last night when Mark Robinson played. Usually in Boston, they kick you out before the band has even played the last note, switch on the lights and start sweeping up. But last night after the show, they put on 'Common People', everyone got on the dance floor and stayed there for two hours. It was awesome. This has been such a good experience.

**How did you end up here for Halifax On Music?**

We just got invited - it was partly because of Eric as The Dambuilders have played up here before. He also has a relationship with some bands up here - he spent some time recording with Superfriendz, and we played with them once in



Matt from The Pushkings strikes a pose at Halifax On Music

Boston. But we should apologise to them because we didn't really put together a good bill that night - the headliners were awful, but at least there were two good bands.

**And what does the future hold for The Pushkings?**

We see interviews all the time where bands say that the next album will sound like this, and then we'll sound like that, and we really just don't know. All we can say is that we've put together a record that we're really proud of. The music is almost less of the plan than our careers - we'd love to be able to pay some rent from our music, but if we can't then that's fine too. It would be so nice to be able to record in straight stints and then go on tour - we haven't done that much yet. Right now we are still pretty wide-

eyed about what is happening to us, and what we can do, and we'd like to maintain some of that - we still feel lucky, and we love what we're doing. Hopefully when the album comes out, we'll turn a few heads.

## Selected Discography

Well, not much at all really. There is a 7" on Sealed Fate Records, and an album to come soon too (but it isn't called *Puberty*...)



It's getting late, and we had this little space left to fill. So I decided to use a hedgehog just like in the good old days when I was in charge. Sigh.



## Duotang - bass, drums and that's about it

As soon as I heard that Duotang was a duo with one member playing bass, the other on drums, I made the inevitable jump that they were going to sound just like The Inbreds. In fact, I thought that they were just copying The Inbreds to try and pick up some of their popularity. Sigh. Of course, I now find my cynicism a little on the embarrassing side as I was fortunate to catch their live show in Halifax, and so I can say (with my hand on my heart) that they sound absolutely nothing at all like The Inbreds. And they are much sharper dressers too.

In the summer of last year, Rod Slaughter (bass) and Sean Allum (drums) formed Duotang in their hometown of Winnipeg. During the last twelve months, they have built up quite a following simply on the strength of their live shows which fall into the 'near legendary' bracket. After self-releasing their debut single, they jumped onto Vancouver's Mint Records and released what must be one of the best singles of the year so far - 'The Message'. That was followed by an equally impressive album (*Smash The Ships And Raise The Beams*), so the days of comparisons to that other band must surely be behind them now.

Right after they came off stage at Halifax On Music, Rod, Sean and myself huddled into what can best be described as a very small cupboard to carry out one of the more 'intimate' interviews I have ever had the pleasure of conducting.

### So who exactly is Duotang?

We're a pretty new band who hadn't really left Winnipeg, but then we got signed to Mint Records and we've started touring in the last couple of months. This is the first time that we've come past Montreal though. It's a little intimidating really playing at Halifax On Music with all these other bands because we are so new.

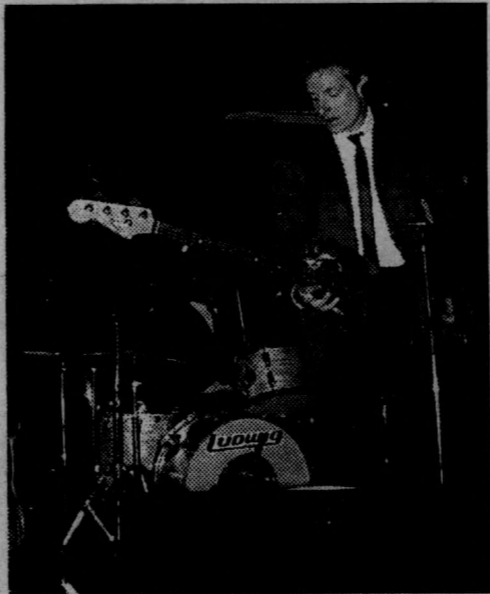
There's another band that you get compared to because of the whole 'two-members-playing-only-drums-and-bass' thing - I won't mention their name, but I'm sure you know who they are. How do you feel about that?

Well, I vary between nonchalant and rather perturbed because there are so many three-piece bands who not only have the same make-up, but also sound exactly the same and nobody mentions that. Anyone who compares us has probably never heard us. I can see why we do get compared - there aren't very many two-piece bands around. When we started up, we hadn't even heard of The Inbreds but now we have, and they are a great band, but they sound completely different than us.

So why is Duotang a two-piece band - why can't you be a normal band?

Originally, it was because nobody else would play with us. But now, we just really like the sound, and we really can't think of anything else to add - we might flirt with keyboards occasionally, but we don't want another full-time member just now. We like the sound, so why should we add another member just because people tell us there is another band with two members? People might think that being in a two-piece might be limiting, but it is the other way around - it doesn't limit us at all. This way we can add some other instruments when we want, but we're not stuck with a third member all the time.

You very much play a bass like a bass rather than use any tricks to disguise it. I use a lot of distortion but, otherwise, it is



The almighty live presence of Duotang

pretty bare bones. We try to get the songs to sound as minimal as possible and still have a song behind it. You can make an interesting sound with next to nothing - all you need is a melody and a hook. Think of Hayden or Broken Girl where there is just an acoustic guitar - I wonder if they get asked "why are you by yourself?" all the time. Probably not.

You even slipped a Beatles cover into your set - is that a brave or foolish move?

It was one of the things that started the band because we used to jam Beatles and Who songs, and we thought that it was such a happy version of 'She Loves You' that we had to throw it into our set - we get a kick out of it.

Are you not afraid that people might take offence at your trying to do The Beatles?

It seems to work for us because people think we're just two guys trying to hack it out on stage - it makes people laugh a little bit or sing along. We do have a recording of it, and at the end where it goes "With a love like that, you know you should be glad," it sounds like *The Beatles at The Hollywood Bowl* because the recording is so bad. So we just put the real Beatles on at the end and it sounds kind of funny. We might put that out on a compilation album or something.

How is the deal with Mint working out?

Originally, we thought it would be a goal of ours to be signed to a label like Mint or Murder or Sonic Unyon - those labels in Canada are just as good as a major because they work so hard and still retain a lot of quality. And now we are with Mint, we're surprised at how professional and hard working they are too - it is so good to think that there is someone sitting in an office working 14 hours a day just so we can get some promotion and PR work. They've also opened up all kinds of doors for us too in the States, and in places in Canada where majors just wouldn't be welcomed. They are very good at what they do. And it does feel like a family because all the bands are great - we've already toured with The Smugglers, and we're going on tour with Cub. Everybody tries to help each other out and that's so important when you're the new guys.

### Selected Discography

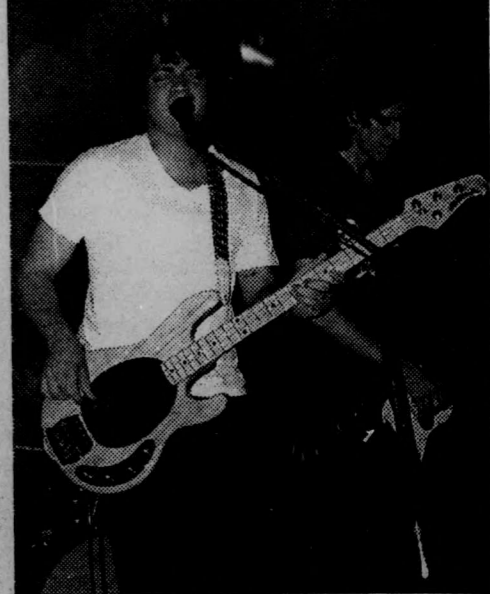
1996 - *Smash The Ships and Raise The Beams*

(released on Mint Records)

## The supersonic soundscapes of Sianspheric<sup>4</sup>

Anyone who attended Halifax On Music probably had at least one conversation with Steve Peruzzi, the lead singer from Sianspheric<sup>4</sup> as he appeared to attend every single show, and moved about the masses with such a level of enthusiasm that it was impossible not to be affected by him (and that's without mentioning just how damned friendly he is). Yet on stage, he gets so wrapped up in his music that he closes his eyes and just gives in to it.

Sianspheric's debut album, *Somnium*, was a real anomaly in the Canadian music scene since it didn't really sound like anyone else (particularly not Bryan Adams). Released on the very cool Sonic Unyon label, it propelled them into the limelight both in Canada, and more recently in the US where they have more than risen to the occasion. Not only did they turn in another wonderful live performance at the festival, but Steve actually stopped talking to everybody else long enough to talk at length about Sianspheric<sup>4</sup> and their music - no big deal for someone who is so very sincere about all music.



Sianspheric<sup>4</sup> get lost in music at Fredericton's Dock

The sound that the band has is very reminiscent of the early days of such British bands as Slowdive, Chapterhouse and Ride, yet it seems to be almost unique in Canada...

And also The Jesus And Mary Chain with that high end noise.

...and the songs are long and meandering - why did you pick that kind of sound?

Well, it wasn't predicted or anything, it's just how we write music. And that isn't the kind of music we all listen to either - I like really rocking music like Jane's Addiction - but it's how we express ourselves. And the songs don't follow the usual verse-chorus thing either. We might have the chorus then the bridge and that's it, or we reverse things altogether and have the chorus at the beginning. It's hard to explain. We play with song structure, and it seems to work.

Is there a large degree of improvisation in your work?

Every night is different for the guitars. The structure might be two of this, and one of that, so every night sounds different. That's the beauty of it; you could never make the same painting twice even if you wanted to - you could get pretty close, but never quite the same. Different things happen and the guitars fall off. Whatever.

The album's been out for quite some time now. Are you sick of still playing the old stuff?

I don't want to play those songs anymore. I still like the old album, but it's not really us. We've changed a lot since then. We're becoming a lot more focussed and squeezing things down a bit, but we do still have the same kind of sound. We do wear our influences on our sleeves like The Verve and My Bloody Valentine, but we don't copy them exactly, we put it all together into our own sound. The drums and the bass have to be right up there, but they have to be really simple to leave a path for the guitars.

I love the way that some songs build up slowly until at the very end, everything just merges together into one sound where you can't really distinguish between instruments.

We try to make a wall of sound where you can't see where anything is coming from, but you can just picture it. Sometimes it means we have to get the soundman to turn the vocals

down, but I don't mind because I've never really been all that into vocals. I'm a bass player first. The music has always been more important than the vocals to me. But vocals are cool too.

What about a new album? It's been a while...

We are making a new album right after we finish this tour, so it will be out next March. It's going to be more extreme, either more chaotic or more mellow. I was just talking about this today where I want to get everything together on one album, like the new Beck album, or Radiohead's last album where it just blows their other albums away. We want to do that on the next album - make it a lot shorter, but more intense. We would never put out an album shorter than 45 minutes since our songs need to be a bit longer. If they are too short, it's like getting half a picture, we need the development.

Do Sonic Unyon look after you well?

They are so cool because all their bands are so very different. There are metal bands, there are pop bands, there are space rock bands - there is everything. I think they are a very respectable label who knows everything that is happening so we can't complain about that. We're very happy on this label, and I want to release at least four albums here. I look at it like a Sub-Pop - it's there, but it isn't really appreciated yet. I like to think long term, so when people tell us that we've got it together, I tell them that we haven't yet. Maybe in five years.

So what is the five-year plan for Sianspheric?

Basically, to always top our last album, even if it takes us three years, we'd never put out a crappy album. And keep our head on straight too. I mean, I love Oasis' music, but their attitude is just too much to take. I don't even think that it is Noel - he's a genius - but his little brother Liam is just a jerk. I like sincerity in music. There are bands like Mojave 3 who are just starting over again, but they are so sincere in what they do.

### Selected Discography

1995 - *Somnium*



(released on Sonic Unyon Records)

# CHSR is not all it's crapped up to be

TRISTIS BHAIRD

CHSR PROGRAM MANAGER

"CHSR plays nothing but shit!"

I've heard that comment at least once a month for the past five years. I've always been a little curious about what people meant by it. Back in 1991, everyone who said it maintained that they were into classic rock, the stuff you could hear on CFNB and CIHI. At that time, CHSR was playing Nine Inch Nails, Nirvana, Smashing Pumpkins, and Sarah McLachlan. Five years later, the folks who muttered those infamous words are listening to CIHI and Capital FM play the stuff CHSR played in '91 but still claim that what we're playing now is shit.

That's okay. It's what we're all about. We break new ground and introduce new music to the scene. If we had obeyed the demands of the classic rock enthusiasts five years ago, if all the other Campus/Community (C/C) and alternative radio stations throughout Canada and the U.S. had obeyed that demand, we would still be stuck there, listening to hits of the 50s, 60s and 70s. Okay, a bunch of people enjoy that music at least part of the time. But would you like our music industry to freeze there? Of course not.

If we stopped today, if we only played what was familiar and comfortable, the same calamity would occur. Believe us when we say there are really cool groups making downright awesome stuff right now - stuff that you are going to be into in a big way...eventually. By listening to C/C radio today you'll get a sampling of that art.

It's a strange thing music does to the human soul. It can mellow us out, pump us up, feed our imagination or help us zone out. It's part of our ritual and part of our rebellion. We want it to move us in new ways and we want it to always stay the same. We take it seriously. For some of us, the changing times and the emergence of new sound on our favourite stations is almost painful. It is certainly distasteful. It always sounds like garbage. That's why your parents or your grandparents can't understand how you can listen to "that noise."

CHSR is committed to staying on the cutting edge of sound. We have to take our lumps for it, and some segments of our campus community will always believe that CHSR plays shit.

"I like the new stuff and I want to hear it, but what I hear on CHSR really is crap."

So, you've tuned in with an open mind, wanted to hear something new, anything but grunge (or maybe rap...or maybe metal...or whatever). When you tuned in you heard - wouldn't ya' know it! - grunge. Basically it was shit. Your mind is made up: you hate CHSR.

Slow down a moment. When did you tune in? Whose show did you listen to? What was their format? Enjoying C/C radio is not like listening to radio as much as it's like watching T.V. New listeners frequently have a problem with this. They are used to turning on the radio, and hearing music which sounds like the music they know they'll hear for the rest of the day

on commercial radio stations. They advertise this fact all the time: "Light rock," "Easy Listening," "Classic hits." They tell you that you can count on hearing their "sound" whenever you tune in "all through your day."

CHSR can never do that, and CHSR will never tell you that. We can't because we change from soft to hard, from rock to Indian movie soundtracks and on to rap all in the run of an evening. The format is called "block programming" and it's what allows us to have so many students and community members participating in this organization. If we limited ourselves to one sound, we would have to turn almost all volunteers away, and we would lose out on some incredible and intense music and spoken word.

**Music can mellow us out, pump us up, feed our imagination or help us zone out. It's part of our ritual and part of our rebellion. We want it to move us in new ways and we want it to always stay the same. We take it seriously.**

Before you shrug and ask who cares, there's more to consider. All of the commercial stations have to pay their DJs to play music chosen for them by management to ensure that no one plays anything outside their format. That's expensive! It doesn't even work for them anymore. So they've gone automated.

It's a weird fact that, in the evening hours, the only live radio in Fredericton - the only station where you can hear a real live human being - is CHSR. If we were automated, or if we limited broadcast personnel to the folks who would broadcast one sound, we would not be serving the student's interests. That is, we would not be allowing students the opportunity to broadcast over FM radio.

One thing CHSR does is give everybody a little bit of what they love and an opportunity to sample what they didn't know existed. Instead of blasting rock twenty-four hours a day and satisfying one segment of our community, we play rock during some shows, reggae on others, country on others, classical on others, jazz, folk, native, Hindi, riot grrl... No one group gets a monopoly because everybody gets a chance (it's a lot like how the senate is supposed to work...if it wasn't for those dang politicians.)

The problem for many people is that they tune in only once, and unless they have considerable luck and a good memory for the next week, they are going to hear something completely different from what they want. Since our programs are so different from each other, you can't possibly make a judgement on the entire station based on one, or even a few times you tuned in at random. And we always have someone new coming in. Some programmers are just hitting their stride, and others are getting tired or too busy and have to leave.

Block programming makes our audience work a little harder than the cyclical (continuously

regenerating the same) formats of the commercial stations. You have to pick and choose what shows you listen to with us - pretty much what you're used to doing with your television viewing. Nobody watches one channel all night.

Nobody decides that MITV sucks because they tuned in to a show that doesn't suit their tastes. They may decide the show sucks, but that rarely causes them to swear off the station forever. That would be silly.

What T.V. has - that we need to provide for you - is a Program Guide. Without a T.V. guide you would spend your day sitting dependently in front of the boob tube, flicking back and forth between documentaries and movies-of-the-week and thinking to yourself that most of these channels only broadcast shit.

All this pretty much brings us around to what Soundcheck is all about. This article alone isn't going to change anyone's mind about CHSR - listening to the programs that interest you will. Use the guide (pages 7-10). Pin it to a wall, or hoist it on your refrigerator (maybe hang it from the ceiling with some old CDs in a kind of mobile arrangement). Consult it before you whip that dial into overdrive and we're betting you will be impressed with what people just like you can do.

"But I tuned in. I liked the music, but the DJ kept screwing up. The show sounded terrible!"

It happens. Sometimes our flesh and blood programmers goof up. It does happen - even to the best of us. Most of the programming on CHSR is quality stuff. We train very hard to be the best unpaid professionals we can be. Before you pass too harsh a judgement, consider the fact that, on average, forty new programs are started every year. There are always brand new programmers going on the air for the first time. They may get a case of the nerves. They may make some glaring mistakes. One or two have even knocked us right off the air (oops!). They will learn. Their edges will smooth out, and

some day they'll surprise you with a show that rocks your world.

In the meantime, or if you've tuned in to a

program that just consistently sucks, there is a solution. Listener evaluations are always welcome at CHSR. Rather than letting standard shows ruin our sound, we set up a system that lets anybody - member or not, student,



Tristis Bhaird dispels common misconceptions about CHSR.

PAT FITZPATRICK PHOTO

community listener, other programmers - whoever listens and cares that CHSR broadcast the highest standards, voice their opinion. Hopefully, all this critiquing will help weak programmers see where they have gone wrong. They can retrain or concentrate harder. Maybe they'll even have to go.

**Brand new programmers going on the air for the first time may get a case of the nerves. They may make some glaring mistakes. One or two have even knocked us right off the air (oops!). They will learn. Their edges will smooth out, and some day they'll surprise you with a show that rocks your world.**

Evaluation forms are available by request at the station's offices on the top floor of the office wing of the Student Union Building. If you don't have time to come in and get a form, you can still let us know how you feel by calling the station at 453-4985 and asking for (or

leaving a message for) the Program Director. Tell us what bothered you about the show. Was it technical or something the programmer said? Did they play really awful music? Did they cut off the music part way through? Did they drone on and on with no seeming purpose? Were they offensive? Did they bring in friends and just goof around with inside jokes and innuendo? These are some of the things we listen for ourselves. They form part of the evaluations we have every year. We're not doing it to hunt down the weak and the sick, though; we use the information we get to make all our shows better.

To encourage the goal of top-line broadcasting, we also offer awards once a year. They're called the Barry Awards (named after our one of our founders, Barry Yule). If you hear programming that makes your heart flutter, you are invited to let us know. We may take closer notice of a show that we've been ignoring lately and they could get the honour they deserve.

Finally, not just as a last resort, there is always the option of getting involved. CHSR is as good as its volunteer members. If you want programming that's up to your personal standards, get personally involved. We welcome all comers.

**You've listened to the rest and you've heard the best, now it's time to try CHSR**

# CHSR-FM

email:  
chsr@mi.net

stick this PROGRAM GUIDE on your fridge or bulletin board...

## Sunday

8 am - Unchained  
Contemporary Christian music with Jan & Joel.

9:45 am - Chinese Student Circle  
Popular Chinese music, news and current affairs from China and Hong Kong broadcast in Cantonese.

1 pm - Native Music Circle  
Discussion of native issues with host Brian Nicholas.

2:30 pm - Voice of the Minaret (VOM)  
A discussion of Islamic beliefs with a focus on it's relationship to other cultures.

4 pm - TBA  
You never know what you might get.

6 pm - Deviation From The Mean  
Nadia mixes everything from metal to Mozart in a unique and groovy mix.

7 pm - East Indian Music Show  
A concoction of new and classical music from the Indian sub-continent with Ajit Chordia

9 pm - Green Dyed Fingernails  
Ben MacFarlane brings you a mixture of hardcore, punk and other aggressive sounds.

11 pm - Strictly Hip Hop  
Rap and Hip Hop with DJ S.T.V.

## Monday

7 am - Early Morning Wake - Up Call  
Classic 70's + 80's mixed with modern rock. The tacky Track, Morning Laugh, Klautu Klassic and trivia you can use, along with info and BBC News at 8am.

9 am - Back to the Bible  
Bible teacher Dr. Wendorff Kroll brings messages of Christian faith.

9:30 am - Through the Bible  
Dr. Vernon Magee continues with his unique five year study of the Bible.

10 am - Spiritual Awakening  
(See Friday's description)

10:04 am - Bahai Voice  
A discussion of the teachings of the Bahai faith in the context of today's world.

10:30 am - Anything But Opera  
A fascinating look at a variety of musical styles - but no opera!

12 noon - BBC World News

12:15 pm - Lunchbox  
Your daily dose of news, views and information, with interviews and features on people and events in the university and local communities.

1 pm - 51%  
Programming produced by, for and about women

1:30 pm - Ear Addict Jazz  
See Thursday, 8:00 pm for description.

3 pm - Concert Hour  
Fine Classical, Jazz and other concert performances from Germany.

4 pm - Strange Satiric Reality  
Daniel Stojkovic opens your eyes with readings

	Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
7:00							
8:00	Unchained	Early Morning Wake-Up Call	The Human Invasion Of Time	Your Alternative Morning With PJ	Caffeine On Toast	Don't Want To Work	
9:00		Back To The Bible Through The Bible					Entre Nous
10:00	Chinese Student Circle	Baha'i Voice	In Thru The Back Door	Basic Beat	Sweet Nothings	Slice of Pie	
11:00		Anything But Opera					This is not a Love Song
12:00		Lunchbox	Lunchbox	Lunchbox	Lunchbox	Lunchbox	Stake Sandwich
1:00	Native Music Circle	51%	Inside Europe	New Dimensions	Book Show	Wings	
2:00		Ear Addict Jazz	Phantoms Of The Air	Paul's Polish Propaganda Program	According with Carmen	Playbox Shuffle	Maple Haggis
3:00	Voice of the Minaret	Concert Hour	Earth Mother	Stormy Weather	Added Brains		
4:00		Strange Satiric Reality	Life's Little Pleasures		Wizard Music	Anything But Opera	Round Haven
5:00	TBA	Health Show	Enviro Show	Diversity	Atkuhkakonal	Baha'i Voice	
6:00		Sounds Like Playbox	A Kind of Eden	Slummin' wit' de Anglos	Nothing in Particular	The Groove Tube	
7:00	Deviation from the Mean	Fruit Cocktail	Ashes, Paper & Beans	Virtual Reality	Building Bridges	Bass Bin	Crazy Train
8:00	East Indian Music	Stormy Weather	Freedom Highway	Eli, Eli, O!	Ear Addict Jazz		
9:00						Platinum Jive	Chickle Picken Show
10:00	Green Dyed Fingernails	Dead Air	Into Your Brain	Beat Confusion	Random Patterns		
11:00						Diamond Dave & The Gemstones	If you like this show...
12:00	Strictly Hip-Hop	Late Night	Rhythm People	The Mix	Wish you were here		
1:00							R.O.F.L.

Request Line: 453-4979

Request Line: 453-4979

7 pm - Building Bridges  
First Nations' news, music, and interviews, brought to you by the Native Students' Circle of St. Thomas and U.N.B.

8 pm - Ear Addict Jazz  
A "fit fix" for the hardcore jazz user, mainlined by Michael John.

9:30 pm - Random Patterns  
High-intensity industrial music with Trevor Brown.

11 pm - Wish You Were Here  
Groove to tunes chosen at the whim of your guest host.

## Friday

7 am - I Don't Want To Work  
Neil Duxbury hosts this early morning package of British and Canadian indie music. His whirlwind style of up-to-date info from the sports world and the Fredericton scene includes BBC News at 8 a.m.

9 am - Back to the Bible  
(See Monday description)

9:30 am - Through the Bible  
(See Monday Description)

10 am - Spiritual Awakening  
Meditations to heal your spirit. James Bean readselections from banned books and mystic saints.

10:04 am - Slice of Pie  
An ever changing mix of new music from the cream-of-the-crop box

12 noon - BBC World News

12:05 pm - Lunchbox  
(See Monday Description)

1 pm - WINGS  
Women's news and views from an international perspective.

1:30 pm - Playbox Shuffle  
The newest alternative tunes from the best alternative bands, gleaned from CHSR's Playbox.

3:30 pm - Anything But Opera  
see Monday 10:00 am for description

5:00 pm - Baha'i Voice  
(repeat - see Monday at 10:00)

5:30 pm - The Groove Tube  
Superfly Funk, HipTripp Hop and generally groovy vibes with CHSR's longtime fave host Ben Hong. Includes BBC News at 6

7 pm - Bass Bin  
Psychoactive audio with a pulse. DJ Nonsense grooves to the best in Techno, Trance, Tribal, Jungle, Ambient and more.

11 pm - Platinum Jive  
Great music...lots of everything, not too much of anything. With host Jon Bartlett.

11:00 pm - Diamond Dave & The Gemstones  
Featuring your host, David Porinchu.

Programming produced by, for and about women

1:30 pm - Ear Addict Jazz  
See Thursday, 8:00 pm for description.

3 pm - Concert Hour  
Fine Classical, Jazz and other concert performances from Germany.

4 pm - Strange Satiric Reality  
Daniel Stojkovic opens your eyes with readings from the very "finest" tabloids and music to match.

5:00 pm - Drive Bites - The Health Show  
The latest health and lifestyle news.

5:30 pm - Sounds Like Playbox  
A nice slice of what ever is in CHSR's playbox.

7 pm - Fruit Cocktail  
Incorporating "This Way Out", the international gay and lesbian radio magazine, it's Fredericton's very own gay and lesbian show.

8 pm - Stormy Weather  
The sometimes hot, sometimes cool, sounds of evening jazz with Andre Theriault.

9:30 pm - Dead Air  
Fredericton's only call in show! Shane Heath and Andre Theriault muse on life, play a mix of music and take your phone calls.

11 pm - Late Night  
CHSR's playbox gets a spin by your surprise host.

## Tuesday

7 am - The Human Invasion of Time  
Visiting djs solidify your belief in the alternative with a sampling of their favourite bands. Includes BBC News at 8 a.m.

9 am - Back to the Bible  
(See Monday description)

9:30 am - Through the Bible  
(See Monday description)

10 am - Spiritual Awakening  
(See Friday's description)

10:04 am - In Thru The Back Door  
Assorted programmers play a variety of music for your amusement

11:00	Strictly Hip-Hop	Late Night	Rhythm People	The Mix	Wish you were here	Diamond Dave & The Gemstones	If you like this show...
12:00							
1:00							R.O.E.L.
2:00							

12 noon - BBC World News

12:15 pm - Lunchbox  
(See Monday description)

1 pm - Inside Europe  
News from Europehanks to German state radio: Radio Deutsche Welle.

2:00 pm - Phantoms of Air  
Easy and enjoyable contemporary music.

3:30 pm - Echoes From Our Earth Mother  
Native drumming, and chanting.

4:00 pm - Life's Little Pleasures  
Experience the soft, cozy, mellow, slow sounds wrapping around you for an hour of indulgent pleasure.

5:00 pm - Drive Bites - Enviro Show  
Environmental news you can use with Mana Sharma

5:30 pm - A Kind of Eden  
Michael Edwards plays new and some older stuff from Great Britain. Includes BBC News at 6

7 pm - Ashes, Paper & Beans:  
Fredericton's poetry and writing show  
A special blend of local and international poets & writers reading their creative works.

8 pm - Freedom Highway  
A collection of the quiet, dark music of the soul, and the BBC News at six.

9:30 pm - Into Your Brain  
Tonya Price features her favourite techno music, so you know it's bound to be cool!

11 pm - Rhythm People  
Michael Sutherland plays Caribbean music with

an emphasis on reggae, but he helps us explore the sounds of rap, hip-hop, calypso and all the other rhythms of the modern jamaican scene, as well.

## Wednesday

7 am - PJ in the Morning  
AM music, FM music, country, jazz - a little of everything, along with information to help you face the day. Includes BBC News at 8 a.m.

9 am - Back to the Bible  
(See Monday description)

9:30 am - Through the Bible  
(See Monday description)

10 am - Spiritual Awakening  
(See Friday's description)

10:04 am - Basic Beat  
New - mainly Canadian - music with a variety of guest hosts.

12 noon - BBC World News

12:15 pm - Lunchbox Conversations  
A special Lunchbox...the regular news plus discussions on communications between all the colors of the human race.

1 pm - New Dimensions  
New Age Spiritualism. Host Michael Thoms explores the human soul with various guests.

2 pm - Paul's Polish Propaganda Program  
Paul Lenarczyk will blow you away with the wildly tripping Polish music scene. It's not all Polkas but it's just as much fun!

3:30 pm - Stormy Weather  
See Monday 8:00 pm for description

5:00 pm - Drive Bites - Cultural Diversity  
Mack and friends from the campus Cultural Diversity Centre discuss cultural issues.

5:30 pm - Slummin Wit De Anglos  
A bilingual program  
Host Jim Cyr drums up the best of franco and anglo music Includes BBC News at 6

7 pm - Virtual Reality  
Jenn Brayton takes a bite out of misogyny and spits out feminism!

8 pm - Eli Eli O!  
Name it Eli Baker will cover it on his show. No topic is taboo. No trite opinion is too banal for him to expose or take up.

9:30 pm - Beat Confusion  
The beat is pounding and the sounds are hypnotic as DJ Ginger takes you on a weekly journey into the techno zone.

11 pm - The Mix  
Dance to the club beat early in the week. Donnell Davis mixes up the best in dance music for your own private party.

## Thursday

7 am - Caffeine On Toast  
Sample sets from a variety of artists kick you upright and adjust to the vertical. Information and the BBC News at 8 prepare you for the worst the world has to offer.

9 am - Back to the Bible  
(See Monday description)

9:30 am - Through the Bible  
(See Monday description)

10 am - Spiritual Awakening  
(See Friday's description)

10:04 am - Sweet Nothings...  
...to help you make it thru the morning.

12 noon - BBC World News

12:15 pm - Lunchbox  
(See Monday description)

1 pm - The Book Show  
Discussions & interviews with today's authors.

1:30 pm - According With Carmen  
Join host Carmen Kilburn and his guests as they bring you the best in old country, pop, cajun, bajan, NFLD & other island music.

2:30 pm - Addled Brains  
Event Trenholme plays requests (even disco).

4 pm - Wizard Music  
Magical music to spirit you through your Thursday afternoon.

5:00 pm - Drive Bites - Atkuhkaakal  
Traditional tales in Maliseet.

5:30 pm - Nothing In Particular  
90 minutes of spiffy musicincluding, but not limited to, topics such as oddities in the news, outdoor recreation, environmental issues, pagan rites and/or other natural ingredients.

Psychoactive audio with a pulse. DJ Nonsense grooves to the best in Techno, Trance, Tribal, Jungle, Ambient and more.

11 pm - Platinum Jive  
Great music...lots of everything, not too much of anything. With host Jon Bartlett.

11:00 pm - Diamond Dave & The Gemstones  
Featuring your host, David Porinchtu.

## Saturday

8 am - Entre Nous  
Par Radio Fredericton. Laissez-vous distraire au son de la musique francaise tout en etant informe, par le biais d'entrevues, de reportages ou d'annonces, sur les evenements a caractere culturel sedeurulant dans la region.

11 am - This is not a Love Song  
For you late risers! Wake up Saturday to the soothing sounds of some of Canada's greatest female vocalists with your host Stacey Brown.

12 noon - Stake Sandwich  
Alt rock from everywhere. Dream Pop, Hardege rock and neat-o-things.

2 pm - Maple Haggis  
Host David Pirie takes you on a two hour journey through old and new celtic...traditional folk, gaelic and drum, perhaps an interview or two...

4 pm - Round Haven  
Rotating host bring you the best in new and old forgotten treasures.

6 pm - Crazy Train  
Screaming guitars, explosive power and howling vocals from the pit of metal. A must for anyone with leather in their closet. Kelly McGowan, hosts.

9 pm - The Chick Picken Show  
Host Andrew Demerchant entertains with the best metal and techno all in one. Call in and request, then tune in and turn it up LOUD!!!

11 pm - If You Like this Show You Should Be Shot.  
Primo stuff from punk's golden era.

12 midnight - R.O.E.L.  
Late night alternative smorgasbord with Kathy Loughrey.

## Rhythm People, Michael Sutherland,

Tuesdays 11:00pm - 1:00am

Rhythm People's concept is primarily the exposure of Caribbean music with more of an emphasis on reggae. Inevitably the show includes some Rap/Hip Hop and the reason is this:

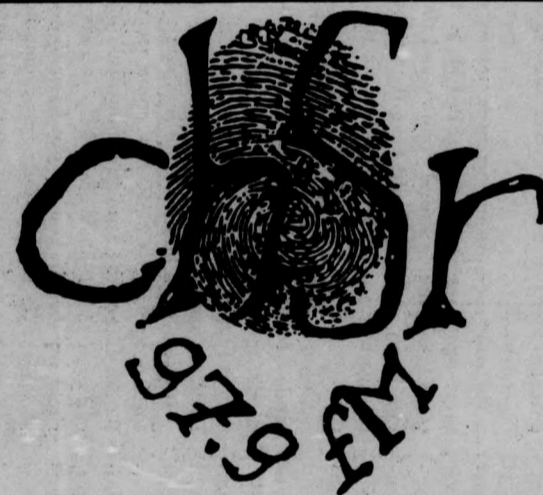
There is a contemporary trend in North America to blend reggae and hiphop (which I call cross-over), a pleasing sound to both Jamaicans and the hip-hop community.

The show's format is usually as follows:

- begins with soca, calypso and zouk from the English and French caribbean.
- then reggae (roots rock reggae and dance hall)
- then cross-over (reggae/hip-hop)
- then some hard core hip hop.

One thing must be made clear:

The days of Harry Belafonte's "Day O" are culturally gone, and today the Caribbean (though still retaining its unique character) is a reflection of the global village (though most influence comes from North America).



<http://www.unb.ca/web/chsr>

**Program slots are still available!**  
**Visit the office or our Web page for details**

## Beat Confusion - Wednesday, 9 pm, DJ Ginger

House, garage, techno, trance, tribal, electro, funky breaks, drum 'n' bass, jungle, gabber, hardcore, trip hop, breakbeat, ambient, experimental ... no wonder the beats are confusing. DJ Ginger helps you to sort through the many sub-genres of what is now called electronic music, seeking out the best tracks in the form and broadening the base not narrowing it.

Beat Confusion explores rave culture and the positivity that flows from it. Finding the meaning of the four cornerstones of P.L.U.R. - Peace, Love Unity and Respect that are integral to the music and to the parties that bring people of all types together. Seeking the joy and freedom that comes through the union of music and movement.

## The role of women in Campus/Community radio

When I first started in radio ten years ago, the difference in numbers between female DJs and male DJs on-air was quite dramatic. As a presence on-air, women were under-represented. When I began as host of a women's music and issues program, I felt isolated as a radio broadcaster. I had few women as cohorts to talk about my experiences as a programmer and felt that issues that were of concern to me as a woman were not being addressed on-air or by other programmers. They were thought of as "specialty" issues, something only of concern to a certain part of the population that could easily be left to the "women's program."

Fortunately, many societal changes in the past decade have changed the face of radio.

More women are interested in being trained in radio production and broadcasting and more women are having their voices heard on-air. More importantly, women's issues, music and expression are appearing in all areas of radio broadcasting and are no longer marginalized to "women's shows." At CHSR, women are visible on-air as radio programmers and hold positions in the general membership, on the Executive and the Board of Directors and hold one of the two paid staff positions. Having representation at all levels at CHSR encourages other women to become involved with radio and broadcasting at CHSR.

While many different factors have contributed to the increase in women's involvement

with radio, there has been an overall increase in women's involvement in the music industry. Women are becoming more visible as musicians and more women are taking on high profile roles in the music and radio industry. This is not to suggest that previously, women were not involved in the creation of music or attained positions in the industry. They were and they did. It was just never as obvious or as visible as it is now. Artists as diverse as Ani DiFranco, PJ Harvey, Madonna, Tracy Chapman and kd lang have turned the music industry on its head by singing about issues of concern to women, such as sexuality, body image, rape and abuse. As successful musicians, these women have paved the way for

other women to also be accepted and have their own voices and perspectives made present on the airwaves. Different women's voices and perspectives are becoming apparent as more women become involved in the music and radio industry.

The world is changing around us, and music plays an important part in representing personal and political expression. In the mighty words of Emma Goldman, "If I can't dance, I don't want to be part of your revolution." Viva la musique!

*Jen Brayton is a programmer at CHSR, and sits as Graduate Student Representative on the CHSR Board of Directors*

## The importance of cultural programming at CHSR-FM

CHSR-FM, like most campus/community radio stations, provides entertainment and information that is generally an alternative to mainstream and corporate-controlled media. CHSRFM fills its alternative entertainment objective by playing music that does not usually get played on commercial radio stations.

The alternative information objective is filled with spoken word programming. Spoken word programming, usually known as talk radio, provides listeners with alternative information on political, social, and economic issues. Spoken word programming also provides a voice to groups and organizations throughout the campus and community who otherwise would not have the opportunity to receive radio air time.

Cultural programming fills both objectives by providing alternative entertainment and information. There can be different types of cultural programming. There are cultural programs that play music from their culture. An example is Echoes From Our Earth Mother, an Aboriginal cultural show that plays drumming and chanting music. This fills the alternative entertainment objective.

There are cultural programs that have a spoken word format. They provide news and events concerning their culture, as well as information about their culture. An example is the Voice of the Minaret, a spoken word show

conducted by the Muslim Student Association. This fills the alternative information objective. There are cultural programs that provide a format that combines both music and spoken word. An example is the Chinese Student Circle. This fills both the alternative entertainment and alternative information objectives.

Probably the most important reason for cultural programming at CHSR-FM is that Canada is a multicultural country and therefore every culture should have the opportunity to receive air time. We provide that air time.

Cultural programming at CHSR-FM is intended to focus towards all cultures of the world excluding Canadian English and Canadian French cultures. We encourage all cultures to produce radio shows on our station.

If you would be interested in doing a cultural program at CHSR-FM, come see us at Room 223 of the Student Union Building or call us at 453-4985. We will help you get that show on the air. You do not have to worry about not having previous experience in radio because it is not necessary. Your interest is enough and CHSR-FM will provide you with the training necessary.

*Brian Nicholas is the Cultural Programming Coordinator at CHSR-FM*

### Current cultural programs on 97.9

Chinese Student Circle <i>Popular Chinese music, news and current affairs from China and Hong Kong. Broadcast in Cantonese.</i>	Sundays 9:45 am - 1:00 pm
Native Music Circle <i>Showcasing music performed by Native musicians. Ranging from traditional to contemporary.</i>	Sundays 1:00 pm - 2:30 pm
Voice of the Minaret <i>A discussion of Islamic beliefs with a focus on its relationship to other cultures.</i>	Sundays 2:30 pm - 4:00 pm
East Indian Music Show <i>A concoction of new and classical music from the Indian sub-continent.</i>	Sundays 7:00 pm - 8:00 pm
Echoes From Our Earth Mother <i>Traditional Aboriginal drumming and chanting music.</i>	Tuesdays 3:30 pm - 4:00 pm
Rhythm People <i>Exposé of Caribbean music including Reggae, Soca, Zouk and some cross-over.</i>	Tuesdays 11:00 pm - 1:00 am
Cultural Diversity <i>A look into the different cultures that attend UNB and STU.</i>	Wednesdays 5:05 pm - 5:30 pm
Atkukakakona <i>Traditional Maltese storytelling done in the Maltese language.</i>	Thursdays 5:05 pm - 5:30 pm
Building Bridges <i>Contemporary issues from the Native perspective. First Nations' news, music, and events.</i>	Thursdays 7:00 pm - 8:00 pm



## Join the airwaves...

Meet interesting people (and we do have a few)  
Browse the largest record library East of Montreal  
Learn about broadcasting

News Reporter • Music Programmer • Sportscaster • News Coordinator • Sports Coordinator •  
Technical Coordinator

Oh, and remember, our Bunnies of Death always win the Média Bowl against *The Brunswickan*

*CHSR is committed to providing access to broadcast radio for all persons*

# Radio

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## A beginner's guide to indie

What is indie anyway? To me, indie music is more than just an aesthetic, it's a lifestyle. It's about doing it yourself, crafting your songs and laying them to tape. It's about setting shows up yourself, making posters and having fun with music.

In these days of Nada Surf and Oasis, it's not surprising where all the meaning in music has gone. It seems to be about money and massive tours and, in essence, just a sick reflection of the capitalist society we live in. Luckily, all is not this bleak though my friends. True indieism still exists; there are still people releasing records and losing money. Thank goodness for that. My purpose here is just to give you a little guide to relevant North American (with a major lean towards Canadian) indie music today. I'll try to cover as much ground as I can geographically, because there are a lot of great labels all over the nation. But don't expect this to be a comprehensive discussion-indie music has grown to enormous proportions in the last 10, heck even 5 years. There are now over 200 independent labels in Canada alone, and that's only by some smartypants guy's count, so I'm sure the actual number is close to 300 if you count all the itsy bitsy labels (like mine). One thing to keep in mind is that very few "indie" labels nowadays are truly independent. Often you'll find that they are affiliated with a major label, sometimes in terms of a manufacturing or distribution deal like our friends Murderecoreds (see below) who are in bed with MCA. Anyway, let's get started...



Out here in the East, **Murderecoreds** has established itself as a quality label dealing primarily in pop rock stylings. As you may already know, the label is run by members of the Halifax band, Sloan, who recently released a sweet album called *One Chord To Another*. Murder lays claim to most of the best of the East Coast rock scene: The Superfriendz continue to grow in popularity, Thrush Hermit penned a major deal with Elektra earlier this year and will release a new full length this coming February and The Local Rabbits' live performances are quickly becoming legendary. Murder has become the type of label you can trust and each new release is worth at least a listen. Recommended listening- Superfriendz *Mock Up*, *Scale Down*, The Local Rabbits *You Can't Touch This* and Richard Davies *There's Never Been a Crowd Like This*.

Moving closer to home, Sackville's **Sappy Records** has also been turning some heads lately. Originally, it seemed that the label would only be a vehicle for Eric's Trip related projects, but this silly talk has since been put to rest. Moncton natives Orange Glass have released a few seven inch records on the label and have just put out a full length CD on Squirtgun Records. Former Moncton native turned Wooden Star and Ottawa resident, Mike Feuerstack has a great 7" out on the label under his solo moniker, Snailhouse, and there are also plans for a full-length CD. Sappy moved into CD territory this past spring with the release of label owner Julie's gorgeous Broken Girl CD. Julie will be heading down to Memphis next month to record a new album for Sub Pop at Easley Studios with Dave Shouse (of The Memphis schlunk-rock outfit The Grifters). Expect more good things to come from Sappy, including an Inbreds single. Recommended listening- Broken Girl *s/t*, Orange Glass *Circle Dance 7"* and Snailhouse *s/t 7"*.



Moving west, we hit Montreal's fabulous **Derivative Records**. Derivative has thrived on releasing records for bands from all over the map. Some of their better imports include Sportsuitar, a strange duo from Switzerland who revel in guitar-laden pop, and The Grifters, the aforementioned Memphis schlunkers. On the Canadian side of things, Derivative has released stuff for Spool, a London-based quartet that sound almost too much like Pavement. As well, they've gotten in the CD game with the releases of former Eric's Tripper Moon Socket's *Socket To Me* CD and the new Pest 5000 album (whose members include Derivative gurus Patti and Kevin). An admirable quality of Derivative releases is that they always have great packaging. I like that. Recommended listening - The Grifters *Stream* and Spool *Callous Makers*.

In Toronto, there are indie labels coming out of every nook and cranny all the time, but none as good as **lunamoth records**. I'm not sure what their exact affiliation is with big daddy Virgin records, but I know there is one. Anyway, lunamoth has been relatively quiet in the recent past, but is releasing the new Wooden Stars album this month. The label is also home to Canada's finest band, Change of Heart (whose new album will hit the streets in January), as well as King Cobb Steele and Ui. Hopefully, they will continue to grow and flourish and put out more delightful treats. Recommended listening - Change of Heart *Timmysuckle* and Wooden Stars *The Very Same*.

Hamilton's **Sonic Unyon Records** are the undisputed kings of promotion. Simply put, a band could not be luckier to sign to any other label. These guys take good care of their bands. Although the label is only a few years old, it has taken the country by storm and changed the face of Canadian indie music. It has helped make Hayden a folk icon and teen heart throb. It has blasted treble charger into the realms of major labelness. It was one of the first record labels (to my knowledge) to include a CD-ROM track on a CD along with music. It has set more trends than Calvin Klein and Kramer combined. All hail the mighty Unyon! Recommended listening - Sianspheric' *Somnium*, Hayden *Everything I Long For* and Tristan Psionic *TPA Flight 028*.



Although I could go on and on about Canadian indie music (oh yeah, I already have) I'll just mention one more label before we move south. Vancouver's **Mint Records** have made a marked impact on the West Coast scene. With their help, Cub has garnered a massive following throughout the continent. Huevos Rancheros has become a notable surf instrumental combo and Duotang has started to collect a following of their own. Recommended listening- Huevos Rancheros *Dig In*, Cub *Come Out, Come Out* and The Smugglers *Selling The Sizzle*.

Now, the most significant of the American indie labels, starting with **Sub Pop Records**. It's hard to really consider them an 'indie' label anymore, since Warner owns 49% of them, but their methods haven't changed. They're just bigger. Sub Pop is really no stranger to any music fan: they brought Nirvana to the world to be worshipped by 12-year olds all over the globe; they provided an early home for Soundgarden; they were essentially to blame for the whole 'Seattle' thing (as well as the coinage of the 'grunge' term). Nowadays, Sub Pop is more diverse than one would like to believe. They continually shock me with their eclectic nature. From blatant country bands (Scud Mountain Boys) to experimental electronic music (Earth), Sub Pop's got it all. They continue to release loads of 7"s as well, a format that they were partly responsible for bringing back into style. Although I wouldn't call them an all-round quality label (they have released some pretty horrible records), Sub Pop is always one to watch. Recommended listening - Scud Mountain Boys *Massachusetts*, Nirvana *Bleach*, Sebadoh *Bakesale* and Six Finger Satellite *Severe Exposure*.

The other major player in the American indie scene is **Matador Records**. This label has only put out around 230 releases, but has built a massive fan base throughout the world. In the recent past, it has become the label that bands jump to when they want to remain indie, yet also want to have better distribution. One example is Guided By Voices, who left Scat Records in '94 for Matador after the release of their Box Set. Lead singer Bob Pollard claims that this move was made because they felt that their music wasn't reaching the audience it could be and, as the success of their two Matador albums *Aliens Lanes* and *Under The Bushes*, *Under The Stars* has shown, he was right. Matador has also made Liz Phair and Pavement household names for the Lollapalooza generation. Recommended listening - Guided By Voices *Alien Lanes*, Pavement *Slanted And Enchanted*, Jon Spencer Blues Explosion *Orange* and Liz Phair *Exile From Guyville*.



There are plenty of other noteworthy American indies, but time is money kids and we can only recommend a few places to start. Other ones that you should definitely check out are **Drag City** in Chicago (Palace, Smog, Silver Jews) and **Merge** in Chapel Hill (Superchunk, Lambchop). Good luck on your indie journey, my children, and may music make you happy.

- Jon Bartlett

### Address List (write 'em for a catalogue/info on their bands):

- Murderecoreds P.O. Box 2372, Halifax Central, Halifax, NS, B3J 3E4
- Sappy P.O. Box 25097, Moncton, NB, E1C 9M9
- Derivative P.O. Box 42031, Montreal, Que., H2W 2T3
- Sonic Unyon P.O. Box 57347, Jackson Station, Hamilton, ON, L8P 4X2
- Mint #699-810 W. Broadway, Vancouver, BC, V5Z 4C9
- Sub Pop Canada 2255 B Queen St. E., Suite 3268, Toronto, ON, M4E 1G3
- Matador 676 Broadway, 4th floor, New York, NY, 10012
- Merge P.O. Box 1235, Chapel Hill, NC, 27514
- Drag City #210-119 N. Peoria St., Chicago, IL, 60647

## And on the local scene

The Fredericton music scene's been around longer than I have. Now, when I say the local scene, I mean, for the most part, Do It Yourself (DIY) gigs and the bands that play them... (usually not "bar bands", there is a difference, but I don't want to rant about that right now...and I'm not saying anything bad about all bar bands). The scene is usually deemed to be the "punk scene". What's that mean? I don't know. To figure out what that means, you've got to know what punk means... and that's a whole other article.

Fredericton's music scene has seen a lot of ups and downs, as does any other scene. It seems that lately it's been getting a bit healthier (i.e. more new bands), and that's good. Earlier this year though, it was going down hill quite a lot. So why does a scene get bigger or smaller? I think that the scene was going down hill because the kids were getting spoiled. The local all ages promoters were bringing in a lot of big named Epitaph bands (always a favorite at the shows), and usually letting a local band or two to open (which is good)...The problem is that everyone got used to seeing these better known bands, and wouldn't show up to a concert just with local bands (a definite scene killer). I think the turn around happened this summer. Usually the summer time has a lot of great shows, but this summer had no shows at all. I think that this is what gave the scene the boost it needed. People started to miss going to shows, and they missed the music. As a result of all this, people started getting their own bands together, and start going to shows, just for the sake of going to a show. Also, now it seems that rather than relying on the same people to put on shows, people are finally doing something for themselves and putting them on. DIY.

Being in a band myself, my opinions and experiences tend to differ from people who go just to watch the bands. For one, I have a lot of respect for people who put on the shows, because I know how much work it is to do. I remember when I was going to gigs just as an on-looker and I remember more or less never giving it any thought to how a show might come to be. I guess I just thought they were just these things that happened every so often. When you think like that, it's obviously easy to take it for granted. That's why people who go to gigs, whether in bands or not, need to get involved in the scene more. If the scene is to thrive and grow, more people need to start setting up shows, making 'zines, getting the word out that there's a scene to get into and gigs to go see. It's all got to be about pooling resources and knowledge to get things done. Some of you may not even know that these gigs even take place, because often they're not really advertised very well. Usually your only notice are posters around downtown about a week in advance. Word of mouth is usually the best way to spread the word of a gig and that's why the more people that go, the better.

So I guess I've avoided the topic of bands here quite nicely - you'll have to take my word for it that there are several. Some even have tapes, and/or records...were do you get them? Usually at one of the two downtown record stores (Backstreet, or Purple Haze) or right from the band. Don't think that local bands are any good? How do you know that without hearing them? At least give them a listen. If you don't like them after that...that's fine with me.

- Andrew DeMerchant

# The Divine Comedy - an acquired taste

Sometimes, the unexpected happens. The Divine Comedy sneaked out their third album back in April and for some strange reason, people noticed this time round. Maybe it was due to the success of bands like Pulp who brought intelligent pop music back into the spotlight. Or maybe it was single-handedly due to Radio One DJ Chris Evans who played 'Something For The Weekend' as frequently as was legally possible until people started buying it. But whatever the reason, the music world should breathe a sigh of relief because it means that Neil Hannon has a new incentive to keep writing - lots of people are actually listening, instead of just a select few.

The Divine Comedy formed all the way back in 1989, but after three not-too-bad releases, they split. They split, that is, except for songwriter Neil Hannon who immersed himself in the likes of Scott Walker. He re-emerged in 1993 with a new sound and their first real album, *Liberation*. His songs now had a more 'classic' feel that was an amalgam of Noel Coward, Stephen Sondheim, Burt Bacharach and, of course, Scott Walker - some labelled him pretentious while others welcomed him as a breath of fresh air in the increasingly stagnant music scene of the time.

Since then, Britpop has come along, and suddenly UK bands are a hot commodity. So much so that Setanta Records (The Divine Comedy's label) has opened a US office, and has just released their third album, *Casanova*, to near-universal praise. It is a concept album (of sorts) that explores the world of love, and all the highs and lows that accompany it. And it manages to do so in a funny, easy-to-swallow way, thanks to skilful writing and a keen ear for a good tune. I had a chance to talk to Neil Hannon and delve a little into the world of The Divine Comedy.

**So what were you up to during the past two years since the last album?**

I started off by enjoying the summer and didn't do much at all. I had a bit of writer's block and couldn't think what to write about at all, and then ended up on the usual subject of rock and roll. Then after I finished writing the album, it took a long time to get everything organised and recorded since it was quite a big project. When we finally got into the studio, we didn't come out again for eight months because the record company gave us too much money. So all in all, it was just problem after problem after problem.

**But it seemed to pay off as The Divine Comedy are having some commercial success at long last - two Top 40 hits no less. How does that feel?**

Very nice, thank you. It's quite a relief really as there was a lot invested in this record, and so we couldn't have settled for the level of success we had before.

**So what are you going to do with all the money?**

Even if I did have it, I really don't know. It's hard to find time to spend money these days because I'm so busy.

**Do you think you will see some similar success in the US this time round?**

I don't really know, but it frightens the hell out of me. It would be nice though. My piano player and I are coming over for the CMJ conference, and we're going to do a few acoustic gigs - we're being very wimpy about it. But I hope that we will get over there eventually with the band.

**For the unfamiliar, how would you sum up The Divine Comedy in thirty words or less?**

Soundcheck

Umm... sort of interesting... nice tunes... confusing lyrics... plenty of pomposity and plenty of self-deprecation.

**The very obvious theme to *Casanova* is love and sex, and there have been charges made that you are a little obsessed - would you care to defend yourself?**

Naw - why bother? I am guilty, but totally innocent at the same time.

**There are a couple of songs that are a little on the smutty side. Do you think that this 'nudge-nudge' element is a very British thing?**

I think so. Smut is something that the British have always been very good at. Everybody else just accepts sex and everything without any real problems while the British are just one huge nation of hang-ups so the only way that they can approach sex is by giggling behind the bike sheds. So the only way I could approach it was through humour - it's just too strange otherwise.

**On 'Becoming More Like Alfie', you seem to be celebrating the 'lad culture' where it is acceptable to be sexist and chauvinistic...**

Well, I wouldn't say that I celebrate it.

**...maybe not celebrate, but to the casual listener it might appear that you are.**

Yes, I suppose it could be seen as such.

**Are you worried that the irony might be lost on some people?**

Well that's kind of funny - if people go around singing it without actually realising that it's ironic, they are actually a walking joke. I have no problem with that. It is just perfect. On '...Alfie' I am just concerned about me showing signs of laddishness, and wondering whether I am in fact a complete git. Luckily I have worked out that I am not, and I am a lovely, lovely man.

**There seems to be an autobiographical element to some of your songs. Is that the case?**

Sometimes I seem to be parodying my own life - in 'The Frog Princess' there are a few grains of truth, but not too many. So I take something from my own life, and then exaggerate it wildly and blow it up out of all proportion. That's what I like to do. My life is just too boring and tedious otherwise.

**When you did a feature with *Select* magazine, they sent a psychologist to do the interview - what was that like? Was it very bizarre?**

The problem was that she was so good that her voice soothed me and I opened up and spilled the beans. It was very silly of me, and I regretted it later - my entire personal life was all over a national magazine, and so I felt more than a little naked.

**The other aspect of your fame at the moment is your involvement with British comedy show called *Father Ted*. Could you tell me a little about that?**

The writers of the show are big fans of mine, so they just called me up and asked me if I would write some music for it. So I went into the studio and made some thoroughly amateurish music, and they seemed to like it for some unknown reason.

**And one song you wrote was for an episode about the Eurovision Song Contest...**

Yes. Because Ireland keep winning, the two priests in the programme try to come up with the worst possible Irish entry so they lose for once and don't have to spend all that money on putting it on. So I wrote two of the worst songs ever written, one of which is called 'My Lovely Horse', and it is absolutely vile. But for some



Neil Hannon demonstrates that he blew some of his cash advance on a nice holiday

reason, everybody loved it - just because it was so horrible and sickly sweet, I think. Now everybody keeps pressuring us to put it out as a single. But I'm not going to because it would be morally wrong to put out a piece of music which is so morally detestible just because everybody seems to like it. The people from the show can release it if they like, but I just want to remind people that it was meant to be shit, and not to take it so seriously.

**You managed to make it to Abbey Road to record one of the songs on *Casanova*, 'The Dogs And The Horses' - what was that like?**

It was great. It seems like an epoch ago, but I just got to live out my dreams of being Scott Walker. There was a massive orchestra in front of me in Studio Two, and me in my little booth with my shades and earphones on. I had one hand holding my earphones to my ear - very cool - just like Agnetha on that Abba record 'Thank You For The Music'. And there was one of those huge microphones that look like a donkey's...you know. I'm not sure if it was the best orchestral recording ever, but it was certainly a giggle.

**Your fondness for Scott Walker is rather obvious when listening to your albums - are you still a fan?**

I haven't listened to him for ages just because it came through so obviously on this record, so I think it is time I stop or else I will simply become Scott Walker.

**And you send him a copy of each of your albums as they come out - have you ever heard back?**

No, not directly. But once he did mention us in an interview he did with *Melody Maker* - he said that we were really off the wall. And I thought that was really nice coming from him - I mean, you can't get any more off the wall than his last album.

**So what is next for The Divine Comedy?**

Well, we're doing the Reading Festival, and various other things. We're releasing another single from the album in October/November, and then touring Europe and Britain again. It'll never stop, and I'll be old and grey in a just few years. Isn't success great? I'm so glad that I started all this...

## Selected Discography

1993 - *Liberation*



1994 - *Promenade*



1996 - *Casanova*

(all are full-length albums and are released on Setanta Records)

# The independent ethic lives on

It wouldn't be too melodramatic to call Mark Robinson a legend in the world of independent music. Or maybe an icon would be more accurate as so many people have looked up to him not only musically, but also for the work he has done with his legendary record label Teenbeat. Teenbeat demonstrated his love of the also-legendary Factory Records with the cumbersome catalogue numbers (although I don't think there was a Teenbeat cat...), and bringing together an eclectic blend of music that he passionately cared about.

Unrest formed back in the mid-80's, but nobody really seemed to notice until their seminal *Imperial f.f.r.* album appeared in 1992. Suddenly they were thrust into the limelight, and Robinson and his band found themselves with a whole new audience. The next logical step was to jump to a slightly more major label (namely 4AD) for what turned out to be the band's final album, *Perfect Teeth*. Unrest were no more, but Robinson and bassist Bridget Cross went on to form Air Miami whose *Me Me Me* album carried on the vibe that Unrest had begun to ride, and they will hopefully continue to do so.

Mark Robinson made a rare solo appearance at Halifax On Music (accompanied on drum machine by Evelyn of Blast Off Country Style!) to promote his new solo album. The album appears under the pseudonym of Olympic Death Squad, something that became rather dubious after the bombing in Atlanta (it could have been worse if he had played his proposed concerts there under that name...). His performance was one of the many highlights of the festival, and he managed to put a few minutes aside afterwards to talk to *The Brunswickan*.

**The band you are always most associated with is Unrest. Was it hard to bring that band to an end after such a long and distinguished career?**

I think that it was finally a relief - I loved being in Unrest, and I think that we did some good stuff, but we were pretty much having fun. Initially, Unrest never really toured that much, but then for the last three years, it was basically constant touring with all kinds of interviews. At that time, we were dealing with a major label, which had a lot to do with it - it was really a pain in the butt. I was also wondering if Unrest was going to be the only band I was ever going to be in - everybody else I knew could say that they were in this band and that band and a rockabilly band. I wanted to be able to say that too. And I still haven't really done that yet - I've been in Air Miami and I've done the solo thing, but I'd love to play drums for some band and experience more musical things. When you are doing a band full-time like Unrest, you don't really have the time or the energy to do more exciting things.

**You didn't really gain the recognition you deserved for Unrest until much later in your career - was that frustrating?**

Not really - the number of fans we got from the first record was more than we ever expected, so we were always more popular than we anticipated. And then when *Imperial* came out, we became even more popular. When you can play a show 800 miles from where you live and 300 people come to see you, you think "wow, this is really neat." I think that was enough for us - we didn't really expect anything more. It's kind of funny, people ask me about the album before *Imperial* all the time, and at the time, nobody seemed to care.

**Was Air Miami just a logical progression**

**from Unrest?**

The original idea was that me and Bridget were going to write songs together because that never really happened in Unrest. It was supposed to be a much more cohesive band with four people in the beginning, which it was. Then we got rid of the drummer and the bass player. We also wanted to play a lot of local shows in Washington, and not really be that famous - if fame happened then that was fine. But it didn't happen that way at all as it turned out, Bridget and I are the only real people in Air Miami, and we toured and put out a record on a fairly large scale.

**You have a solo album out at the moment - is it your first one after all these years?**

Well, I did the Unrest *Imperial* record, and that was about 50% me, but this is the first solo album. I did a solo 7", but that was mostly Unrest even though I had my hand in it. This time, I played everything myself.

**How strange was it to be working by yourself this time?**

I worked on my four-track at home quite a lot, but it wasn't that weird. It felt a little like making a demo tape. Even when I'm doing things for Air Miami, I might write a song and then Bridget will come in and add her own vocals and guitar parts, making it a bit better. So it was kind of different doing it this way because I didn't have anyone to bounce ideas off of - I didn't even have a producer. I just went in, recorded it in two days and got out of there.

**Does it have the same kind of low key feel to it that last night's live show had?**

It's very similar, but it is a little more fleshed out with drum machines, some bass and other stuff. It still has that demo feel though.

**Were you surprised that you were headlining here in Halifax? You are still very much an underground figure with a cult following.**

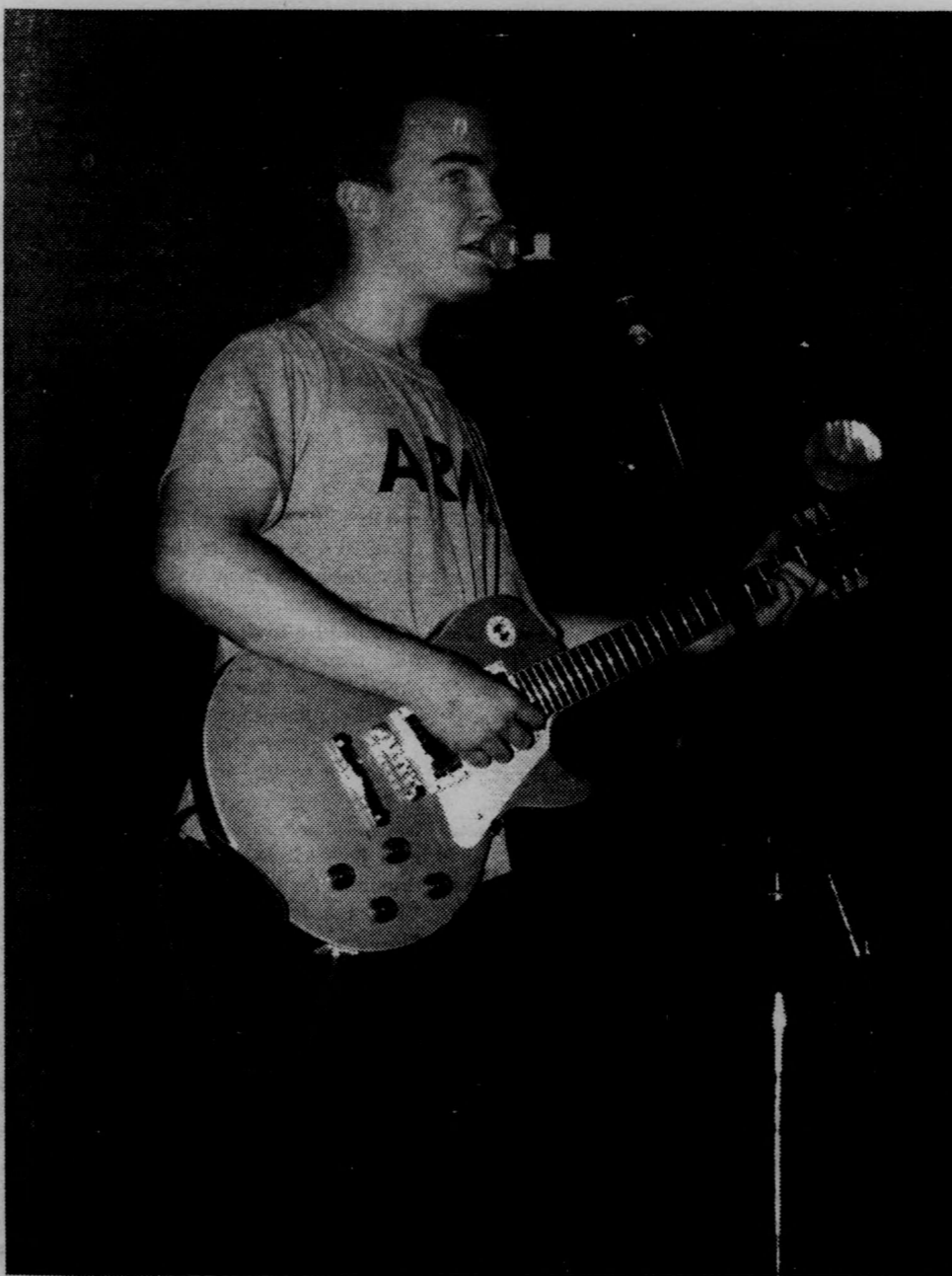
I suppose that most people still haven't heard of me, but people in underground music circles have heard of me or of Unrest - even if they haven't heard the music, they've heard the name. But one of the promoters, Colin McKenzie, is a big fan and he tried to get Unrest to play a few years ago, but we couldn't manage. This year I made it though, and he stuck me at the top of the bill - I sort of expected Thrush Hermit to be headlining because they are the hometown favourites, and I should have been on earlier in the night, but there you are.

**I think that people were expecting 'Hey Hey Halifax' to make an appearance at the show.**

Gee - I can't even remember how to play that one. I have all these song titles, and I have songs and then I match them up. I had that particular title just lying around, so I finally used it. In fact, the original title to the Unrest album *Perfect Teeth* was going to be *Hey Hey Halifax*.

**You are also the 'mastermind' behind Teenbeat Records too, and I see from your latest mail-order catalogue that you have released an awful lot of records.**

We've been around for I guess eleven, nearly twelve years now, and I suppose things just build up after a while. Actually, the catalogue would be a lot bigger if all the stuff we ever put out was still available. I like to put out as much stuff I like that I can - there's some years that we've put out 25 records, including singles and CD's, which is a lot. We've got a really eclectic mix - we have a rockabilly band, some total noise, a couple of punk and psychedelic bands. We like



Mark Robinson's rare solo appearance was a definite highlight at Halifax On Music

to be all over the place while some other labels are rather narrow.

**Along with the likes of Simple Machines and K, Teenbeat is one of those labels which is held up as being the epitome of all things independent - is it still important to you to have that sort of ethic?**

I definitely can't see Teenbeat doing a deal with a major record label. Not only would that be bad for just the image, I don't think that it would work out in terms of money or sales either. I think that the more people you deal with, the less control you have, so it's just more fun to do it by yourself. If anything, we're actually going backwards and getting back to our roots - we used to hand-make all the covers, and we're going back to doing that to makes things look a little more special instead of generic releases.

**You've always been a big supporter of 7" singles and they seem to be coming back into fashion again just now.**

Yeah - in the US, they were pretty much in fashion between, I think, '93 and '95, although it's dropping off a little now. But 7" singles are definitely a viable format and I like them a lot. We've even put out compilation singles with up to ten songs on them, so you can do so many different things with them. And they are where you can really get into cool packaging too - it

gets too hard with CD's since you have jewel-boxes. If you do something different with CD's, they normally don't even end up in the bins. I guess there has to be a line that you draw between coolness and practicality.

**By looking through the Teenbeat catalogue, it seems that you have a real passion for 80's British independent music. Was that a time that influenced you musically?**

Yeah. That's when I really started getting into music. Before that, in the 70's, I was into just Top 40 music like Elton John, Parliament, Kiss and Queen. When I got into high school, the first real underground music that I got into was Washington DC hardcore like Minor Threat, the Factory Records stuff like Joy Division, New Order and Miaow, and King Crimson. I also started playing the guitar then, so that's when I really started to develop.

**How did the deal with Cath Carroll come about? I remember her from her days in Miaow, and I even bought that solo record that almost bankrupt Factory.**

I think the solo album that she did for Teenbeat outsold the Factory one, but I'm not sure which one I like better. I think I may like the Factory one better. Anyway, I had a college radio show

continued on next page



# The Killjoys get very silly...

One of the more enjoyable concerts on campus this year came right at the beginning of term when The Killjoys turned up to support 54-40. They performed a rather good and frenetic set, and if you ask me, it was more enjoyable than the headliners. Mind you, that could have something to do with that fact that I spent the entire time 54-40 spent on stage hiding in the 'dressing room' with Mike (guitars and vocals) and Gene (drums) from The Killjoys chatting about life on the road, life in the band and life in general. Gene did the majority of the talking, though Mike did get the occasional word in. But not that many.

**Your live show tonight was more than a little economical - you just did the songs with no small talk in between. Is that usual?**

Tonight we really had to because we had the set list made out, and we ended up with less time than we thought. So rather than cut out songs, we just didn't talk to the audience. We like to keep the set moving along, unless we think of something totally insane that we need to share with the audience; today was pretty normal, so we didn't have anything to say. We need to be a little unstable to have a really stupid show.

**You made the jump to a major label with this album - how did that feel?**

We haven't had any real problems, but the last album was sort of half on a major too as it was re-released after six months on Warner. *Gimme Five* was our first completely company-made and promoted album, but they are giving us a lot of control - they didn't take us over or anything.

**But it does mean that you have the budget to do more promotion and make more impressive videos, doesn't it?**

We're still broke though - Mike even got a cheaper apartment. That's what you get with a record deal - a cheaper apartment with less stuff in it. And I need a muffler for my car that I can't pay for.

**The videos must mean you get more exposure, and more people turning up at your shows though.**

It does help - I've seen bands make it on just video alone, without even getting into the charts on the radio. Much Music just take a video and play it to death, and they get success that way. We had that a little of that with 'Today I Hate Everyone' because it came out independently before the record, and people knew us from that. Other from touring, videos are the only promotion we get.

**Mark Robinson continues...**

and was big into Factory. We got promos from their US office, they sent the Miaow record, and I thought the second single, 'When It All Comes Down' was amazing. I would read her stuff in NME, and she just seemed pretty cool. Then, for some reason, I wrote a song about her for *Perfect Teeth*, and the guy who runs 4AD said that he knew of a great picture of her by Robert Mapplethorpe for the cover of the record. He contacted the Mapplethorpe Foundation and he also had to get Cath's permission. So there was a loose connection between us although we never talked. At some point, she sent me a postcard to say that she liked the song, and Unrest did a Miaow cover too which I sent to her - she thought it was really strange because it sounded just like her version. So we just sent postcards, and eventually I asked her if she wanted to do a

**And they even let you sing on the new record too - a drummer singing!**

Well, they didn't let me sing - they made me put it on the record. We all have four-tracks at home, and I had just got mine. I was just trying it out in my bedroom and recorded 'Space Girl' and when I let them hear it, they just flipped. They thought it was cute and childlike, which isn't like me at all. But despite what the others might tell you, I was not just in my underwear when I recorded it.

**You recorded *Gimme Five* down at Ardent Studios - did you bump into Alex Chilton at all?**

We did actually, and Jody Stephens was all over the place too. We went to see Alex Chilton play at a place that was going to be closed down, and that was really cool. The first time we went down to Ardent to see the place and meet the producer, he was there and we got to spend some time with him.

**So did he invite you to join Big Star the next time they get back together?**

No, he saw our band and decided to stick with those Posies guys instead.

**Was Big Star a big influence on the band?**

We got to Big Star via The Replacements, like the song 'Alex Chilton' on *Pleased To Meet Me*, and that was recorded at Ardent too - it's a neat little circle. Jody Stephens, the original drummer for Big Star, runs Ardent the record label at Ardent Studios. We got to meet with him too.

**Who are some of the influences on the band?**

Well, The Replacements, and I like singer-songwriters like Thomas Van Zandt too - it's a real mixed bag. What happened in Hamilton is that there was a guy booking really cool bands in a club and he'd bring in some really influential bands like The Chesterfield Kings and The Liars. And then we'd want to sound like the last good band we saw - The Liars show blew us away because they all came in holding their backs because they'd got in a fight onstage the night before. Then the lead singer, who was on heroin, took a vodka bottle and smashed it into his hand with a screwdriver, and started to use it as a percussion instrument. He kept banging it and banging it, and blood was going everywhere. So we really got off on that kind of stuff.

**So what's your funny tour anecdote?**

Well, usually the stuff that we talk about we can't put into interviews because it would be too incriminating...

**If you tell me, I promise not to put it in**

single for Teenbeat, and she said yes. We eventually met at an Unrest show, and it blossomed into this thing where she is on the label now.

**Is she still on Teenbeat?**

Well, it's hard to say since Teenbeat doesn't have any contracts. We don't have any plans to put any more records out, but she did give us a tape with two new songs and she said she'd like to put out another single out, so we'll see what happens. I think that with Cath Carroll, she'd probably do better on another label to tell you the truth, because her type of music just won't sell well on Teenbeat because it sounds too mainstream. But if nobody else will put her records out, I will definitely do it.

**What's coming up in the future for yourself and Teenbeat?**

We have a lot of new bands, and we are putting



Mike's infamous ten-gallon hat (not actual size)

PAT FITZPATRICK PHOTO

**the interview. Really, I won't.**

The van we are touring in is a little cramped, so Mike took along his inflatable baseball, his fiddle and his ten gallon hat. And nobody has figured out yet that we should maybe deflate the baseball to give us a bit more space. It is so big that it is pushing up against our faces, and the fiddle is digging into our bodies. And the worst thing is that Mike can't even play the fiddle - he's shit, but he keeps telling us that it sounds great in his head.

And then things turned nasty - Mike started to tell drummer jokes (How do you know if

the stage is level? The drummer is drooling out of both sides of his mouth) and Gene threw some more accusations about Mike's inability to play the violin. But then they made up, and started telling stories about bassist Shelley instead (who apparently eats dirt). Then Mike became insecure about interviewers not liking him (which is incredibly hard to believe since he is just so lovable), and Gene just continued to be very silly. Very silly indeed. That meant that the interview came to a gradual end, and I never did get to tell them that they look a lot smaller in their video...

## Selected Discography

1994 - *Starry*

1996 - *Gimme Five*

(both are full-length albums and are released on Warner Records)

out a lot more 7" singles. There's a band called True Love Always which has a guy that I went to high school with, and there's a band from Richmond, British Columbia that doesn't have a name yet, but we're doing a single with them. We're putting out Tel Aviv's second album, and Phil Krauth, who was the drummer in Unrest, has his third record out next year. There will be a new Air Miami single soon - we've done two

and a half songs so far, and I want to do at least four. There may be another Air Miami full-length, or I will do another solo record. Or maybe even start another band. That's probably all that we're working on just now - we lost a lot of our bigger bands lately like Tuscadero and Versus; we're in a transition period, but that's nothing new for Teenbeat.

## Selected Discography

As Unrest: 1992 - *Imperial f.f.r.*

As Air Miami: 1995 - *Me Me Me*

1993 - *Perfect Teeth*

As Olympic Death Squad:

- Cath Carroll EP

1996 - *Olympic Death Squad*



(all should be available from Teenbeat Records)

# Punk re-emerges from underground

Punk rock never died - it simply moved back underground where it stayed until the huge success of the likes of Green Day and the Epitaph Records roster in the past few years. But even while that was going on, there were a plethora of bands that stayed pretty much underground on independent labels, touring their asses off. Good Riddance was one of those bands, and their low-key approach, where the focus was on the music rather than achieving mammoth sales, ensured a very loyal following.

As with just about any band signed to Fat Wreck Chords (Records...get it?), Good Riddance are almost so punk it hurts. In addition to being signed to such an eminent label, they also hail from the home of punk these days - California. Their second album, *A Comprehensive Guide To Moderne Rebellion*, shows off their ability for aggressive songs that actually have something to say - social and political comments feature heavily in most songs, and that is one of the things which makes Good Riddance so very interesting.

When they played in town during the summer, I was really impressed by two things. First, there was the actual live show - they stayed on stage for over an hour (which is almost twice as long as most punk bands can manage), taking requests from the crowd towards the end of their set. And secondly, they are a band with something to say. But not only in their songs - when members of the audience started to toss insults around, the band would take them to task for it, telling them that they should think about what they say. While that sort of attitude coming from an authority figure might be met with an even bigger mouthful of attitude, coming from someone in a punk band, it might get some attention. I asked Russ, the vocalist of the band, just how punk and social responsibility go together.

**So how do you get the energy to stay on stage for that long?**

Well tonight it wasn't very hot, so that helped. We played a lot longer than we normally do - the crowd was really having a good time, and people paid to see us play, so we like to give them their money's worth.

**The band has been around for a long time - about ten years - and that seems to be longer than you'd expect for a punk band.**

Yeah - that's as long as I've been in the band. But for a lot of that time, we really weren't serious - we just played at parties around our hometown. The members of the band changed a lot. It wasn't until Luke, the guitar player, joined the band in 1990 that we started getting more motivated. Then we started to get out of town and write more songs, so we've only really been serious for six years.

**What have you seen change in the scene during those six years?**

Punk has become a whole lot more commercialized, especially in the last couple of years. The corporate-owned media like Rolling Stone, Spin and MTV have taken punk and exploited it, and that makes it really strange because there are people coming to our shows who wouldn't normally have come two years ago.

**Was tonight's crowd a typical one? Do you attract a younger crowd?**

Yeah, especially in North America. In Europe, older people seem to turn up for the shows.

**What do you think it is about punk that attracts youth?**

The energy, and the anger...people telling you

what to do, and being sick of it.

**Most of your songs seem to feature social commentary that you might not expect from a punk band - is that important to you?**

Social commentary in the lyrics is important to me, rather than just singing about girls and beer. The music I got into when I was younger was a lot more political: The Dead Kennedys, Crass - bands like that, so that is what really drives me to write songs. If I'm not writing about a subject that means something to me, it's hard for me to be motivated.

**Do you think that anybody is listening to what the band has to say?**

Some people do, some people don't. I do care, but what people get out of it is up to them.

**Is the commercialization of punk something that really concerns you? I mean, coming from California, you must have seen bands start off small and then jump to major labels and on to fame - is that something that you'd let happen to your band?**

Would we sign to a major label? No. We're really happy on an independent label, and an independent label will be there after punk is no longer commercially viable. They will still be around to support us. Major labels who have never had any interest in punk bands before will probably drop all their bands in a year or so - they really are a fair-weathered friend as far as I can see.

**If you take the commercialization to the extreme, you get The Sex Pistols reforming after all these years. How do you feel about that?**

At least they were honest from the very beginning and said that they only cared about the money. Some bands have had lofty ideals, and sworn up and down that they would never do this or never do that, but when the right amount of money is flashed in their face, they take it. Things like that do punk, as a movement, a disservice and bands that I've had a lot of respect for have done that.

**Being on an indie label, you find it so much harder to get publicity. Does that make playing live and word of mouth more important to you?**

As far as we are concerned, that is the only way to go. I don't think that punk has any place on commercial radio or MTV. MuchMusic is different to MTV though - I am friends with Al from a Toronto band called Trigger Happy, and he's taught me all about the differences, and how MuchMusic helps Canadian bands get started and compete against all the US bands. That is so important because so many bands from Canada and Europe just get swallowed up by the US, so what MuchMusic does for Canadian bands is pretty cool.

**A band like yours tours almost constantly, don't you?**

We tour a lot - we do a couple of national tours a year, and we've done Europe twice too.

**But do you ever feel like you'll never really 'break through'?**

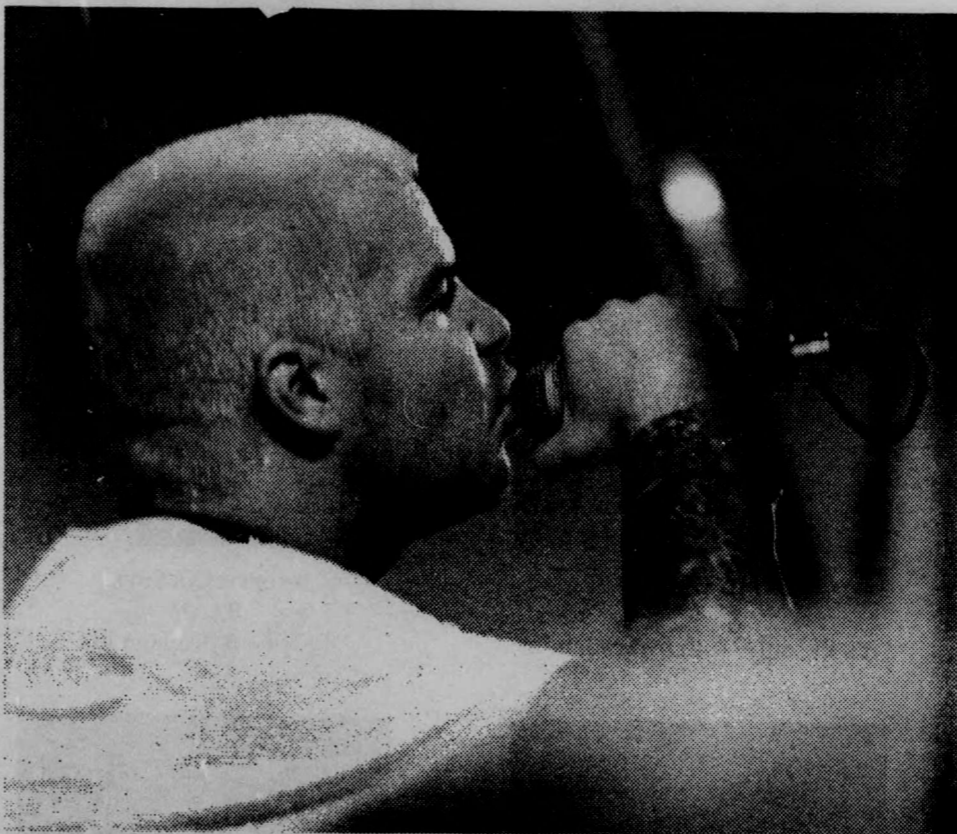
Define 'break through'.

**That's the problem - most people equate success for a band simply in terms of financial success. How do you define your idea of success?**

Our goal is to play live to people who want to see us, and have enough money to pay our way home. And that's as far as I'd go.

**You have no temptation to jump to a major?**

First of all, no major wants us. And even if



Russ from Good Riddance on stage at the Farmers' Market, Fredericton.

SCOTT MCFADDEN PHOTO

they did, we wouldn't want to. I've been listening to punk for thirteen years, and I've seen it when major labels didn't want anything to do with punk, and they said that punk was dead. So when you have labels like Epitaph that have been around for about ten years promoting punk music. They are the sort of labels that punk bands should stick with. The major label thing is just temporary - major labels and corporate-owned media take a form of music, completely exploit it until there is nothing left and then throw it away and move to something else. They've done it with rap, heavy metal, speed metal, grunge and they are doing it with punk now. I happen to think that they'll do it to real folk music next with singer-songwriter types, beat it into the ground and rob anything that was good about it.

**I've had the feeling for a while that ska was going to be next.**

I don't think that ska has a wide enough appeal, even though I do like ska myself. And that's lucky for ska because this way it will always be around and keep its roots.

**So there is still very much a punk ethic involved in what you do.**

We try to as much as we can. We get called sell-outs because we have t-shirts for sale. People call Fat Wreck Chords a major label, but then can't tell me why. We had a kid in Arizona call us capitalist fascists, and when I asked him why after the show, he couldn't tell me. We're misunderstood sometimes, so when anybody asks us where we stand, I tell them what our ethics are. The more we play, the more records we sell and that means more money, so people have their doubts about us. We do charge money to play

shows, and I don't think it's too much.

**Is that why you try to talk to people who shout things like 'faggots' when you are on stage - is education part of your ethic?**

A young girl, really drunk spitting out the word 'faggot' - that kind of stuff really burns me. "Get those pussies up here to dance" or "Get those homos up here to dance" really makes it hit home just how backward people can be. It's not that we are so PC that we can tell people what to do - it's not like that at all. Everything that I know, my ideals have been learned - I used to throw the word 'faggot' about. But I had a friend who was gay, and he told me one day that when you attach a bad connotation to that word, you are putting somebody down and you might not even know. I realised that there are so many other words I can use to make fun of my friends without putting other people down. Now I try to be a lot more responsible about what I say. If I can make someone else think about and choose another word then it's worth it.

**Does that bother you that there seems to be some kind of social responsibility to being in a band?**

Well, there doesn't have to be. There are bands that stand on stage and call people 'faggots'. We're not out to change people's minds, so much as if someone listens to what we have to say and see something from a different angle they haven't done before then we've accomplished something. That's what punk always was to me - thinking about something from a different angle and thinking "Wow - what makes a lot of sense," and having things cleared up. That's what punk is to me.

## Selected Discography

1995 - *For God And Country*

1996 - *A Comprehensive Guide To Moderne Rebellion*

(both are full-length albums and are released on Fat Wreck Chords)



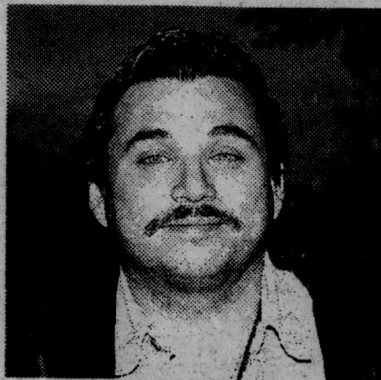


# viewpoint EXTRA

"...and I do have one"

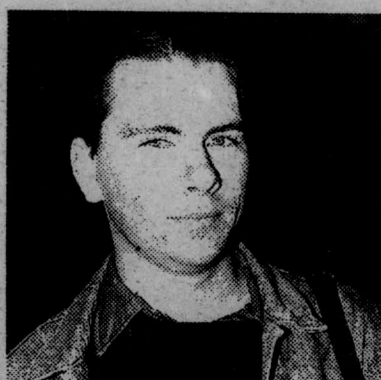
## Why do you think campus media is valuable?

Photos by Pat FitzPatrick



SANTO DIPIETRO

"It's the only truth in Academia"



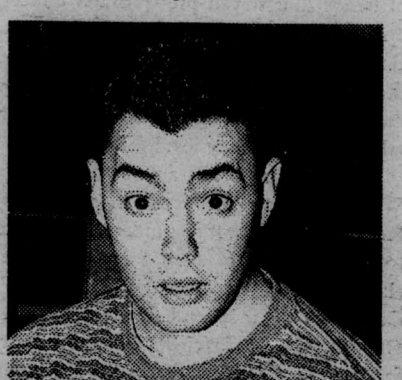
ANDREW COGSWELL  
BA (1)

"To spread propaganda"



VICTORIA CUNNINGHAM  
BA (3)

"Keep us informed"



MARK HATFIELD  
BBA (3)

"There's campus media?"



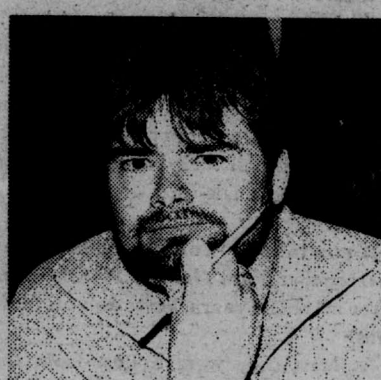
TROY FULTON  
BA (1)

"CHSR is neat"



ROBERT MOKLER  
BA (1)

"It's just as crappy as the rest of the stations around"



MARK MORGAN  
BBA (5)

"To present the facts as fairly and as fun as possible"



STUART BLADWIN  
EXCHANGE STUDENT

"Use it for the sports"

# ...WIN!...WIN!...WIN!...



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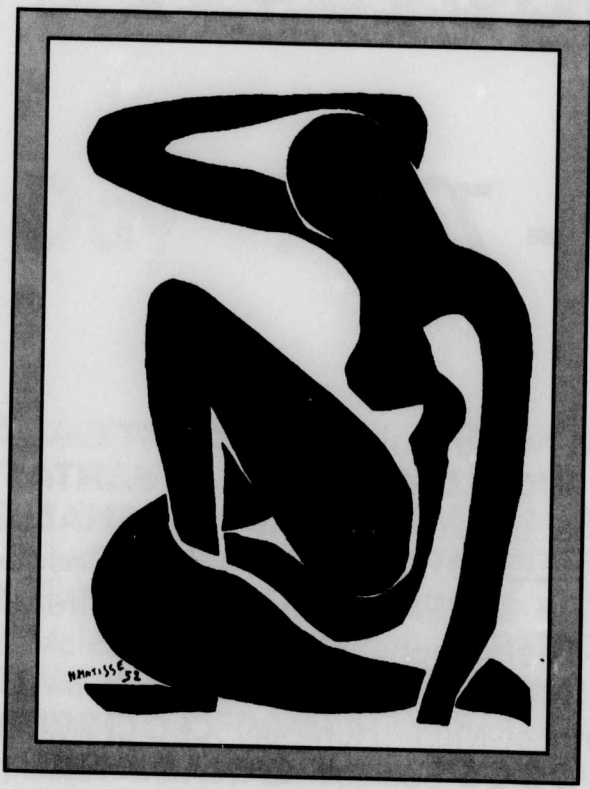
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