



The Sentinel



Vol. 4 - Issue 1: October 1997

A Look Ahead to New Growth

~ by: John Gagnon ~

An interview with Algoma University's new President, Dr. Linda Sorensen, revealed a refreshing new outlook for the future of our school. Dr. Sorensen has proposed both short and long-term goals and states that she would like "a collective agreement between management, faculty, staff, and students to facilitate an open line of communication for the smooth running of this institution, to look at the present Co-op North program in order to work out some bugs and to strengthen the program, and to review academic studies to include more four-year programs." These programs would include more aboriginal studies, as well as liberal science courses which would then develop a collaborative forestry study program with the Sault College of Applied Arts and Technology and the government agencies in our community such as Forestry Canada. The hope is that these measures will attract more students to A.U.C.

Our President believes that once the university leaps over its current financial hurdle, Algoma could use a new academic wing, along with a new Students' Centre. A new Students' Centre could house the Algoma University Students' Association, the Native Students' Council, and the university's student publication, *The Sentinel*.

The appointment of the A.U.C. President was determined by the Board of Governors. The Board conducted an external search but decided to hire internally. By hiring internally, dollars were saved by avoiding the additional expense of having to pay an external candidate for a one-year term.

The Sentinel would like to congratulate Dr. Linda Sorensen on her new position and extend our best wishes for much success in the up-coming year.*

Celia Ross: Her Role as Academic Dean

~ by: Lana Wheeler ~

Today, you won't find Celia Ross at the front of a classroom discussing French verb tenses. Instead, you will find her in board or committee meetings discussing anything but French. Dr. Ross left teaching to take on a new role as the Interim Academic Dean and has already started on the many goals she has set to improve Algoma University College. There are a number of concerns and projects that need to be looked after to keep Algoma running smoothly; a challenging job that Celia has taken quite happily.

Following the completion of her Doctoral degree in France, Celia Ross came to A.U.C. to teach French in 1982. During a recent sabbatical, Celia successfully completed a two part French grammar textbook that is currently being employed in the introductory French class at Sault College. She said it was a "tough job" but one she "enjoyed" putting together.

As Academic Dean, Celia co-ordinates and oversees various projects within the A.U.C. community, including joint projects with Sault College and Lake

Superior State University. Her office also serves as a link for all three institutions allowing programs like the Fine Arts Bridge Program to develop.

When things are not running smoothly, Celia is there to advise and provide direction for anyone who may need the help. Should conflicts arise within the A.U.C. community, Celia also acts as a mediator to help find the best solution to accommodate everyone involved.

In addition to helping others, Celia must face many of the ups and downs that A.U.C. experiences. She is fully supportive of the many projects and suggestions that have come about recently and has a few important projects herself. Currently, her biggest concern is stabilizing the school financially. She would also like to encourage further development of new programs, as well as existing ones. The Fine Arts Bridge Program is slowly developing and continually growing strong. A new project that has Celia excited is the AANISHNAABEMOWIN program which is currently in the long approval process at Laurentian University. This program offers a complete Ojibwe language degree and is the first of its kind. This could provide A.U.C. with a much needed step forward and would benefit A.U.C. and the City of Sault Ste. Marie.

Celia is looking forward to promoting the growth of A.U.C. and working with those on the Board of Directors and the students on the committees. She would like to remind the students and faculty of the "open door" policy. Everyone is welcome to drop by to voice any questions or concerns. Celia will be more than happy to help in any way she can.*

Financial Questions?

Ask Jean Vowels

~ by: D'Arcy Palmer ~

The 1990's has been a decade of downsizing and cuts, and most students at Algoma University College are in need of a form of financial assistance to get them through university. If you need financial aid, then it is likely that you will end up asking questions of Jean Vowels, Algoma's Financial Aid Administrator.

Jean has already assessed 320 O.S.A.P. applications and expects the final number to be over 500. Of these, she estimates roughly that 30 to 40% of those who receive O.S.A.P. will receive the maximum allowed. If you are an A.U.C. student looking to apply for a bursary, there are some facts you should know. The A.U.C. calendar lists several bursaries available. To apply for a bursary, students must go to Jean's office to fill out a General Bursary Application Form (G.B.A.F.). Bursaries are handed out according to financial need, and it is assumed that those applying for a bursary would have applied for O.S.A.P. first because the O.S.A.P. assessment determines financial need. Even so, it is recognized that there are times when there is financial need not reflected in the O.S.A.P. assessment.

The G.B.A.F. includes a budget to fill out. If the budget shows the student has money left over, they may be denied because they have not shown a financial need. When applying, the G.B.A.F. will be assessed to determine which of the bursary categories listed in the cal-

endar the applicant "fits." Due to the tuition hike, there are some new bursaries available: a \$750 bursary for an O.A.C. average between 75 and 80% and financial need; \$100 per month toward residence fees if the O.A.C. average is above 70% and there is financial need; and a bursary to pay C.P.E.D. costs for those who hold an O.A.C. average of 70% or better with a financial need.

Jean Vowels also has information on external bursaries from places like the Mesonic Foundation and recommends that students investigate other institutions that give out bursaries like the Canadian Legion. Jean stated, "We try to help any student who asks for help, as long as there is genuine need." She pointed out that tuition increases are reflected in O.S.A.P. since the university is allowed funding for the extra tuition that is charged. However, O.S.A.P. maximums have not changed. They are still \$275 per week for a total of \$9,625 for single students and \$500 per week (\$17,500 total) for married or sole support parent students. Three years ago, a student's needs could be met by O.S.A.P., but today, they may still have unmet needs after O.S.A.P. Bursaries and the Ontario Works Study Program (O.W.S.P.) are designed to fill this gap.

If students had any form of income during the 16 weeks before the study period, it could result in a reduction in O.S.A.P. since the government expects students to contribute as much as they can to their own costs. During the school year, the student is allowed to earn up to \$600 in income before it affects the O.S.A.P. amount. Thereafter, 80% of a net figure is used as a contribution to the student's educational cost (in essence, a deduction from the student's O.S.A.P.). In the case of a student whose needs are not being fully met, the earned income reduces the unmet needs and does not affect O.S.A.P. However, the student who did not receive the maximum O.S.A.P. amount would face a reduction in O.S.A.P. benefits because it is believed that his/her needs are already being met.

To simplify this, if you make \$1000, the first \$600 is ignored. Of the remaining \$400, \$300 (or 80%) is expected to go towards the cost of the student's education. If the student received the maximum amount of O.S.A.P., there is no reduction. If the student did not receive the maximum, the \$300 is deducted from the O.S.A.P. total amount. Any deductions will appear on the January installment of O.S.A.P. payments.

Jean recommends that if a student is having financial difficulties, they should apply for a bursary or try to get a job through O.W.S.P. But, Jean also says that some students have financial difficulties due to spending O.S.A.P. on things other than their education and necessities. Students receive \$850 per month as part of the O.S.A.P. assessment living allowance. Jean believes that if a student enters school with no debts, they should be able to live comfortably, although not excessively, on the O.S.A.P. benefit. She notes that those students who have to pay off debts should contemplate their priorities, since it is pretty hard for a student to handle both finances and their studies at the same time.

Jean would like students to know that there is a program for part-time students, the Ontario Special Bursaries. As well, a new program for part-time students is the Part-Time Canada Student Loans program which

(cont'd pg. 2)

Letter to The Editor:

This letter is to inform you that, presently, the position of Native Student Counselor is vacant. Eileen Boniferro has resigned from this position and has accepted employment at Lake State University. Since this vacancy, the university has shown a lack of action in filling this position.

The university claims they are in the midst of severe budget constraints, and thus, a hiring freeze has been put into place. In the past, this position was funded 100% by the university. Presently, the position is funded 60% by the Ministry of Education and Training (M.E.T.) and 40% by the university. Where has the support for the native students gone? Many native students entering or continuing their education at this institution have no one to turn to, let alone receive academic counselling and native support services.

Please show your support by attending the Aboriginal People's Council Meeting on October 14, 1997 at 5:00 p.m. in the Conference Room on A.U.C.'s second floor.

Milgwech,
Marnie Antoniow
Aboriginal Student Representative
Algoma University Students' Association

('Financial' cont'd from pg. 1) includes the Special Opportunity Grants program.

On a final note, Jean Vowels warns students that they must be in courses for 12 weeks and have a 60% course load to be eligible for O.S.A.P. She is concerned that students who have received O.S.A.P. will drop out before their 12 weeks are up. If they do drop out, they are not eligible for anything, and, under new rules from the government, the 60% O.S.A.P. payment received will brand the student as "over-paid." The overpayment will follow the student if they try to enroll in school again, and it will affect future O.S.A.P. assessments. As well, if the student is enrolled in one or two courses in the fall/winter semester and expect to carry a full course load in January, they are not entitled to O.S.A.P. benefits because they must carry nine credits (3 classes) per semester.*

Vacancy

~ by: John Gagnon ~

A dark, empty office, collecting dust and consumed with stale air sits vacant on Algoma University's first floor. The office was once occupied by Eileen Boniferro, A.U.C.'s former Native Student Counselor. When I walk through the first floor, I stop and look into the abandoned space. I gaze at the emptiness. I reminisce about my first year. I remember the anxieties I felt on the first day--how I was eased through it with gentle reassurance. I remember the overwhelming stress from mid-year pressures, and how I was made to feel that I could conquer anything and that I wasn't alone. I received a lot from the person who once occupied that office. Now, it is just empty. This university is at a loss without Eileen Boniferro.

One who is fully aware of this loss and who is working hard to fill the void, is Marnie Antoniow. Marnie is the Aboriginal Representative for the Algoma University Students' Association (A.U.S.A.). She is currently circulating a petition which requests that the Native Student Counselor position be filled as soon as possible. When Marnie first inquired why the position wasn't being filled right away, she was told, "There is a hiring freeze and we [A.U.C. administration] intend to hire internally after an institutional re-organization."

Upon further investigation, Marnie discovered that the Native Student Counselor position is only funded 40% by A.U.C.; the remaining 60% is funded by the Ministry of Education and Training (M.E.T.). However, it has recently surfaced that the university is hurting financially—and 40% of zero is still zero. Unless M.E.T. decides to provide 100% of the funding, it is not likely that we will see the position filled in the near future. It must be understood that A.U.C. is scraping nickels together for a budgetary deadline slated for October 1, 1997.

If the financial future is good to AUC, management should make it a priority to open up that office on the first floor and occupy it with someone like Eileen Boniferro.*

The World is a Sadder Place

~ by: Susanne Myers ~

On August 31, 1997, the world lost one of the truly good-hearted with the tragic and senseless death of Diana, Princess of Wales. The outpouring of grief was global as citizens listened in disbelief to early news reports that the Princess of Wales and her companion, Dodi Al Fayed, had been killed in a car crash. Their Mercedes, reported to be traveling at speeds up to 120 miles per hour in an attempt to out run pursuing paparazzi, crashed.

Rumors surfaced in the early morning hours that Diana was the victim of a myriad of plots: Prince Charles had her killed to clear the way for his true love, Camilla; the Queen arranged for Diana's death out of fear that a Muslim, Al Fayed, would marry the Princess and "threaten" the Monarchy; and the paparazzi "hounded" her to death. Along with the rumors, some "facts" emerged. Tests indicated that the driver of the car had a blood alcohol level of 1.75%. It was reported that both the Princess and Al Fayed had been drinking and acted irresponsibly (they wore no seatbelts). Who is to blame? What are the facts? We may never have all the answers to this tragic event. We can only wait for the Parisian justice system to sort out all the questions and come up with answers that we may all accept.

Within minutes of Diana's death, mourners lined the streets of London to place their flowers, stuffed animals, and messages to the "People's Princess." Their overwhelming grief led many to share their stories of how the Princess had touched their lives. She worked with sick and dying children in order to comfort them through their final days, she held people who were dying of AIDS and fought for better medical and social treatment of those afflicted with the killer virus, and she undertook the fight to end the scourge of land mines throughout the world. World-wide, people looked up to her and admired the strength and dignity she exhibited during her short, troubled life. In a public address, British Prime Minister Tony Blair, obviously shaken, said, "With just a look or a gesture that spoke so much more than words, [Diana] would reveal to all of us the depth of her compassion and her humanity. She was the People's Princess." Reporters around the world were stunned by the enormity of grief they witnessed and wondered who else in the world could--or would--deserve such an outpouring of love from the "common" people. At hearing this, my first thought was Mother Teresa.

On September 5, 1997--as the world prepared for the funeral of the People's Princess--Mother Teresa, "a devoted religious daughter of the Church and an extraordinary missionary with tremendous zeal and energy," died. Pope John Paul II said, "Mother Teresa marked the history of our century with courage. She served all human beings by promoting their dignity and respect and made those who had been defeated by life feel the tenderness of God."

Mother Teresa, of Albanian descent, left her homeland to work with the sick and poor in the streets of Calcutta. She saw Jesus in every living being and offered them the love and care they needed to meet their fate with dignity and the hope of an afterlife in the arms of God. To her, all people, rich and poor, deserved respect because they were children of God. She stands as a reminder to all of us that we are here to care for one another, to respect and aid the poorest among us, and to love one another.

Mother Teresa and Diana, Princess of Wales met four times throughout their lives. They both strived to make the world a better place for the sick, the dying, and the poor. Each, in her own way, touched the hearts of people around the world with their desire to bring happiness into the lives of those who had been discarded

by society. Each, in her own way, served humanity and left a legacy of faith, love, and concern for the poorest of the poor. The world mourns their passing and cries out from its loss. Now, if the world could only follow the examples set by these two exemplary human beings, the world could be a better place.*



Diana, Princess of Wales



Mother Teresa

The Sentinel

Algoma University's Student Newspaper

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Fiction, non-fiction, and poetry can be left with AUSA or slid under our office door for consideration. We may accept submissions from outside AUC. Racist comments and personal attacks will be dismissed out of hand.

Tragic Events Response Team

Follow-up

~ by: Susanne Myers ~

In February 1997, *The Sentinel* reported on the proposed creation of a Tragic Events Response Team (T.E.R.T.) at Algoma University College. At that time, Director of Students Services, Marianne Perry, advised that the university was committed to creating this team and had volunteers in place to receive the training they would require to competently handle crisis situations.

According to Ms. Perry, a training session, facilitated by Don Morrison and Cindy Onofrio of Sault College Counseling Services, was held for interested A.U.C. staff on April 8th and 9th of this year. This training included an introduction and expectations of the T.E.R.T. response team, a T.E.R.T. background commentary, instructions as to the nature of catastrophe, crisis reaction and intervention, a T.E.R.T. model and film, simulations of crisis situations, and evaluation and closure procedures.

Student Services staff in attendance were: Judy Syrette, Barb Muio, Marianne Perry, Eileen Boniferro, Debbie

(cont'd pg. 3)

('Tragic' cont'd from pg. 2)

McCracken, Brian Leahy, Mark Kontulainen, and Carrie Boissoneau. Two employees of the Registrar's office, Shelley Mitchell and Cindy Elgie, participated in this training program as well as Physical Plant staff David Marasco and Michelle Kraushaar. Management staff in attendance were Paddy Burt, Library Director, and A.U.C. President Dr. Linda Sorensen. Faculty members George Gekas, Cheryl Reed-Elder, Terry Ross, and Dr. Andy Hepburn also attended.

Dr. Hepburn designed a crisis response framework for the Department of Student Services before leaving for a year-long sabbatical. Eileen Bonifero has accepted an employment position outside of A.U.C. and is no longer a part of the T.E.R.T. team.

Ms. Perry passed along the following information for students who may be experiencing problems, both emotional and medical, while attending A.U.C.: Crisis services are provided for students through Crisis Intervention programs at the Sault Area Hospitals. Students in crisis are seen immediately and for up to six sessions. Residence students are enrolled at the Group Health Centre where they may receive complete medical services which include counseling and crisis support. As well, A.U.C. has a formal protocol in place with the Sexual Assault Centre and Police Services. Physical Plant has a 7-step standard campus response to emergency situations; therefore, the T.E.R.T. program is an additional response to those already in place. Copies of the Safe Schools policy and other policies are available in Room 120.

Ms. Perry advises that a universal email was sent last winter requesting volunteers for the T.E.R.T. program and that volunteers are still needed. If you are interested in becoming a T.E.R.T. member and adding valuable experience to your resume, contact Marianne Perry, Director of Student Services, at 949-2301 ext. 267.*

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Community



Life Is A Riverboat Fantasy

~ by: Dina Murphy ~

A scene that echoed the days of Riverboat parties on the Mississippi took place on Friday, September 5, 1997 as the Student Body finished off its Frosh Week with the annual Sault Locks Boat Cruise. The boat, appropriately named "Chief Shingwauk," took its crew and 52 festive students up and down the channel for two hours of music, dancing, laughter, and mayhem.

Getting off to a slow start due to some slight confusion as to the exact departure time, students in attendance were quick to forgive the hour-long wait. Showing support in person, Vice-President of the Algoma University Students' Association (A.U.S.A.) Andy Jackson participated exuberantly in the amusements of the evening--even so far as to not only initiate the "BEER RACE" (where 14 people line up on either side of a table, chugging their drinks, where the first line complete wins) but was a contributor to the winning side (and not long after, an animated contributor over the port side).

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Many students took this opportunity to re-acquaint themselves with friends of the past, as well as develop new friendship bonds with Frosh members. All in all, this annual event proved to be a delightful evening--whether to have a quiet romantic time with your special someone, or to party it up to the max. Be sure not to "MISS THE BOAT" next year!*

OPINION

Residence Phone System: The "Haves" and "Have Nots"

~ by: James Witty ~

The telephone, Alexander Graham Bell's greatest contribution to the modern age, has enabled friendly communication throughout the world. This is not so of the company that bears his name, Bell Canada.

This past summer, Algoma University updated its antiquated phone system. The best part of this modernization of the phone system is that the student residence was updated as well--no more problems, or so I thought.

With the memories of last year's phone hassles still fresh in my mind, I set the wheels of progress in motion. With the new instructions of how to acquire a phone in hand, I dutifully called Bell Canada. To my surprise, I was told by the person at Bell that I would need my administrator's permission before I could receive phone service. I then contacted my administrator, who was as puzzled as I was about this request. Through the "grapevine" I heard that Bell Canada re-

quested that resident students no longer phone or come to the Bell Phone Centre with inquiries. (I found this request quite odd because I thought businesses needed customers to thrive. Maybe all the things I had learned about the relationship between businesses and customers was wrong?) Finally, after some time, I proceeded to visit the Bell Phone Centre and filled out the necessary form (and paid a hefty deposit) in order to receive phone service. I was asked by the "courteous" woman who served me, "What time would be most convenient for the Bell representative to activate the service?" I replied, "Morning. Morning would be the best time for me. I have plans in the afternoon."

The day of joy finally came, but no Bell person was to be found. Finally, by *twelve noon*, I gave up waiting and went ahead with my afternoon plans. When I returned later in the day, my phone service had been activated. I cheered for joy and rejoiced with the joviality of a kid at Christmas.

However, in the midst of my celebrations at having a phone, some scary scenarios popped into my head. It was fine that--finally--I had a phone, but what of our residence advisor or anyone else in residence? Do they have a phone? Can they afford one? What if someone was injured and required medical attention? Without a phone, how could that person call for help? The only solution would be that someone would have to run up to the school, find a Physical Plant person, and notify him or her. The minutes wasted in doing this might mean the difference between life and death for the person that was injured.

As much as I complained about last year's "in-house" phone system, at least it was there for everyone, and it was working.*

Community



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Native Students' Council Candidates

Nominations are currently being accepted for the Native Students' Council. Interested persons can pick up nomination slips at the A.U.S.A. office located in GN2 (off the T-Bird Lounge). For more information, contact Marnie Antoniow at (705) 959-2301 ext. 314.

Presenting Your 1997-98 Student Council Executive Committee

- President: Peter Mancuso
- Vice President: Andy Jackson
- Finance Commissioner: Matthew Ferris
- Recording Secretary: T.B.A.
- Programmer: Derek Schimdt
- Special Events Co-ordinator: Jodie Bennett
- Ombudsman: T.B.A.
- Aboriginal Representative: Marnie Antoniow
- Office Co-ordinator: T.B.A.

The Student Council's office is located in GN2. You can reach them by calling 949-2301 ext. 314 or email them at: ausa@tbird.auc.on.ca

STONE CANVAS-- The Myths and Magic

~ by: Dina Murphy ~

On September 13, 1997, a bus carrying thirty-nine people left the Algoma University campus bound for the Agawa Pictographs just past the

Montreal River en route to Wawa, down Highway 17. The combined group of teachers, students, and interested persons chatted excitedly during the hour road trip, stopping firstly at Pancake Bay.

Professors Don Jackson and Dr. Bill Newbigging hosted the tour, adding factual historical information about the people who have been frequenting the sites for several hundred years. For over 6000 years the Anishinaabe people have hunted at Pancake Bay, using sheets of birch bark or woven mats as tarps over bent saplings to provide shelter. They also used "wiigwaasijiimaan" (birch bark canoes) and built wiigwaams for their more permanent homes. All around the area are beautiful visions of wind, water, and woods. The famous Group of Seven often frequented the area, using our community for many beautiful paintings. Although more simplistic, the far older pictographs on Agawa Rock have their own beauty and timelessness to rival even the most revered modern art.

The pictographs (or "pictures on rock") are an enduring record of the Ojibwe culture. The Native peoples closely wove their natural surroundings with their spirituality. Every living thing had its own essence, or spirit, and profound respect was paid to every thing--even rock. The paintings are believed to represent spirits to whom they prayed for luck, protection, and benefaction.

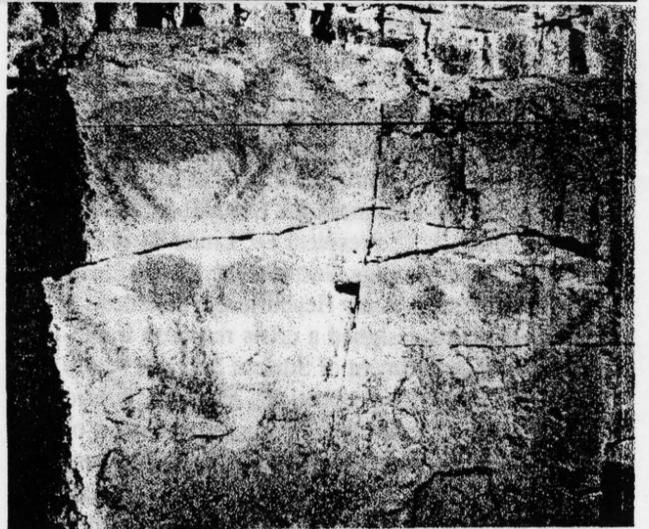
These paintings, done in red ochre, would be the climax of a ceremony that involved many days of fasting and slipping into a "dream state" to which the spiritual guides and guardians would allow visions to the worthy. The visions would then be represented on the rock, honouring their spectral sages. One such representation--a horned beast with spines along its back and a lizard-like tail--was known as Nisshepezhitu (the manitou or spirit of the water). This spirit would work for the Ojibwe by allowing for calm waters and a bountiful catch of fish, or against them by thrashing its tail and causing storms.

Professor Jackson told the myth involving Nisshepezhitu that explains a unique rock formation (a narrow pass that, essentially, is two faces of a cliff that leads to the waters of Lake Superior and a large boulder--which sits perched near the water's edge--that is balanced, almost delicately, on the cliff's edges). Long ago (it is said), two native children were playing by the water. Their mother had warned them not to play in the water, lest they anger Nisshepezhitu. The children didn't listen, and the water spirit became angry and swept the children away. Their mother--grief stricken--started to wail, and in her grief, appealed to the Thunder Bird spirit. The Thunder Bird took pity on the woman and demanded the children be returned. Nisshepezhitu refused, and the great water spirit fought with the Thunder Bird. Lightning shot from the Thunder Bird's eyes, and when all was done, the children were returned and safe--but this boulder now precariously sat on the tops of the two-faced cliff as a reminder of the battle--and a reminder to mind your children.

The site is still frequented by those who hold its paintings as sacred and who offer prayers and small offerings of sweetgrass, tobacco, cedar, sage, or even small coins to the natural spirits represented there. These offerings are appropriate to leave or to scatter in the waters after quiet meditation, and many visitors (both native and non-native) do. New visitors are asked not to disturb or even photograph offerings left behind. Truly a profound place and sacred to many with its meeting of wind, rock, and water.*

Volunteers Wanted

Volunteers are needed for a non-profit children's entertainment group. **Over the Rainbow** is entering their sixth season of bringing quality professional Canadian children's entertainers to Sault Ste. Marie. All volunteers are welcome but specifically those with desk-top publishing skills for posters and brochures and marketing and promotional skills. For more information call Tasia Gordon at 945-9131.



Top photo: the Agawa Pictographs--showing an elk-like animal and canoes. Bottom photo: some of the participants throwing tobacco into the waters of Lake Superior.

Female volunteers are also required for Brownie and Girl Guide groups in the university area. This is rewarding work with girls ages 7-12 with an emphasis on FUN. Call Brenda-Leigh Schryer at 942-1823.

ANNOUNCING...

On September 19, 1997, at 4:48 p.m. a beautiful daughter was born to Dina Murphy and Glen Arnold at the Sault General Hospital.

The girl, named Katherine Marie Arnold (Katie), was born weighing 6 pounds and 5 ounces, and is doing fine. She has since her debut made a couple of appearances on campus, and has made grandparents George and Leona Arnold of McKerrow, ON, very proud. Two of her aunts (Tracy Hawkes and Chris Mascola) attended her birth as well, but a special thank-you goes to mom's coach and best friend, alumni Audra Richards for all her help.*

FOOD BANK: Volunteers and Donations Needed

The A.U.S.A. Food Bank, a program which aids Algoma students who are in financial distress, requires volunteers to assist with the implementation and management of the program. A.U.S.A. Vice President Andy Jackson also urges that those who are able to should contribute non-perishable items as soon as possible, as Food Bank resources are currently low. If you would like to volunteer and/or make a donation, please contact the A.U.S.A. at 949-2301 ext. 314 or bring your donation to the A.U.S.A. office located in GN2 (off the T-Bird Lounge).

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Change of Heart at A.U.C.

~ by Kevin Breault ~

Change of Heart have been making albums and touring Canada for approximately 14 years, creating a style of music molded out of punk, ambient, prog, and hard rock. Change of Heart consists of lead vocalist and guitarist Ian Blurton, drummer and vocalist John Richardson, sampler, mooger, and space echoer Bernard Maeizza, and newly recruited bass player and vocalist Rob Higgins. The last time Change of Heart played in the Sault, they opened for the Tragically Hip at the Memorial Gardens and they've had the opportunity to play with other great bands including Sloan, Stereolab, and Eric's Trip.

When Change of Heart visited the Sault for the third time on September 2nd, they "Rocked the Casbah" with their powerful set, playing mostly songs off their last two albums, *TummySuckle* and *Steelteeth*. Their energized set made everyone dance until the end of the night--even those who couldn't dance. The atmosphere at Algoma strayed towards the surreal on this September 2nd night. This can be contributed to three factors. The first was the space echo created by the keyboards, giving the band a signature style. The second factor can be credited to the bass player, Rob Higgins, who pulled down his pants during one of the songs. The final factor was when Change of Heart was unprepared for the encore, so they invited a member of the audience onstage to play drums for a freestyle jam. The evening passed by as if it was some deranged dream with really good music.

In the end the music was good, the beer satisfied the taste buds, and everyone had a jolly old time. Hopefully, they will be back again.*

AT THE MOVIES...

The Game

~ by: D'Arcy Palmer ~

An enjoyable thriller from the director of *Seven*, *The Game* boasts an elaborate script, stylish direction, and a very good cast. Unfortunately, it is missing an editor and an ending to do justice to the rest of the movie.

Lets start with the cast. This is Michael Douglas' movie, since he is on screen continuously, and he does a fine job as the wealthy Scrooge, Nicholas Van Orton. One can't give a reading on Sean Penn's performance (as Van Orton's brother) since he has less screen time than Douglas' briefcase, but Deborah Kara Unger (*Crash*) does a good turn as a mysterious, narrow-eyed blonde who may or may not be in on the game. The rest of the cast is a splendid assortment of character actors who are given ample opportunity to steal scenes from Douglas.

As for the plot, it concerns Van Orton's 48th birthday. A cold-hearted man, we learn that as a boy he saw his father, who was 48, commit suicide. So what kind of a present do you get for such a man? In his brother's case, a gift certificate from a company called C.R.S.--Consumer Recreation Services. Bored and curious at the same time, Nick signs on for an "experiential game" tailored to his psychological fears and desires. Without any clue as to the rules or the

goal, or even when the game begins, weird things start to happen to our hero. His car and house are bugged, people start to bump into him, and a C.N.N. announcer talks back to him from his T.V. Soon he's involved with the aforementioned mysterious blonde, masked men with guns are shooting at him, faked photos with him in compromising positions start to appear, and his bank accounts take a dive. Is this a game or real? Could it be that Nick is being swindled by con artists? Alas, the ending lets us down.

David Fincher, the director, is renowned for his stylishness, and he doesn't disappoint here. His use of shadows and his eye for detail are wonderful, but at over 2 hours, this film really needs some editing. And Fincher's stylishness can't make the ending, lame and ineffective, any better.

In the end, *The Game* is an enjoyable ride for awhile. But an ending that should be delivering the audience a head in a box is a cheat, and leaves this viewer dissatisfied.*

G.I. JANE--Looking For A Few Good Women

~ by: Dina Murphy ~

G.I. JANE--Demi Moore's most recent film--has many movie goers frequenting the theatre to see Moore in perhaps her most challenging roll as the first female recruit in the United States Navy special elite force known as the Navy Seals.

Moore, who portrays Lieutenant Jordan O'Neil, is hand picked by a female Senator who wishes to streamline the male/female ratio of positions in the combat arms of the military. The Senator is starting a pilot project where women will train alongside the men, with all the demanding tasks of physical, mental, and emotional endurance being pushed to the absolute limits of human capabilities--and O'Neil is the guinea pig. (Women integration is a primary concern today for the Canadian Forces as well. The amalgamation of women in to what was--until very recently--an "Old Boys Club" has many repercussions that have yet to finish rippling through the Forces.)

Is Demi believable as a Naval Officer going through the training of a Seal? Absolutely. Speaking as a female soldier in the Canadian Reserve Force, there is very little I could be critical of regarding Demi's performance. As the movie progresses, her musculature develops into strapping muscles that would inevitably be present in anyone who undertakes hard physical endurance. As well, I found myself sympathizing with Lt. O'Neil as she demands to take equal training with the men--not using an alternate position to do push-ups, or to use a wooden stair to get over a wall. Demi successfully portrays the righteous indignation of many women--and men--who are angry at preferential treatment due to gender differences.

The point of film, firstly, is to entertain. It succeeds in this; there is enough drama, action, violence, and even tenderness for almost everyone. Another important point, but still linked with the entertainment factor, is that it is believable. I wasn't caught by any "movie magic" to yell out, "Yeah, right! That would never happen!" and found, to my surprise, I felt empathy for what I was viewing. Yet, my concern with this movie is this: Are we suppose to learn something from it? If so, what are we suppose to learn? That men and women are created equal and should be treated as such? (For this, I have only one comment--the job should be done by whoever can do it, regardless of biology. Job performance should take precedence over the gender of the employee.)

But what if the lesson or "message" of the movie is that a woman has to "do as twice as much as a man to be considered half as good?" O'Neil shaves her head in the film--one could assume she did this to be treated as an "equal." Or, it could be simply that it's more hygienic. Maybe the shaving of her head was the stripping of a sexual icon in order to be accepted. Is it necessary to be "one of the guys" to play with "the Big Boys?" At

the climax of her defiance and determination to prove that she is just as good as the men in this training, O'Neil shouts a profanity (a profanity that is a decisively MALE request and O'Neil lacking the equipment for the request to be granted) to the main antagonist, her instructor. I found that her statement was a little repulsive and condoned a "male superiority" attitude. In my own military career, I have come up against an attitude of "a woman joins the army for one of three reasons: 1. To get a man. 2. To lose a man. 3. *To be a man.*" I personally do not believe a woman has to shred her sexuality to do the job and that most of the problem comes from the other people in the working environment believing--unjustly--that a woman can not pull her own weight and perform to standard.

These questions are not answered in the film, but I suppose that if any film leaves you entertained and satisfied, and you exit the theatre with more than you brought in, the film has done its job.*



MUSIC SCENE

The John Southworth Band: "World Domination"

~ by: Rebecca Strom ~

"World Domination." What other answer could be expected in response to the classically lame, "What are the goals of the band for the upcoming year?" On September 3rd Southworth, bassist Sam Allison, drummer Jeremy Harris, background vocalist Ira Rosenberg, keyboardist, mooger and accordion player Jamie Shields, and guitarist John Stancer brought a unique and long overdue sound with unbeatable stage presence to A.U.C. Only the Southworth band could have had a room of twenty-five people crowded together on the dance floor. Regardless of numbers, the band managed to create an atmosphere where people could have cared less who did and who didn't come out to catch the show.

Southworth kicked off and continued through the night with a 70's retro, jazzy, lounge pop kind of sound--which is rather unique to this "same sound" town.

Southworth attributes their success to the closeness of the band and to their collective sense of showmanship. "I think that the band has done so well in such a short period of time due to the fact that there is no question on what kind of sound we all want. We have been together for three years and generally see things in a similar light." The band came together in Toronto in 1994. They put out their first C.D. this year, *Mars Pennsylvania*, and are now primarily concerned with record sales increasing enough to allow them a second album. John, Sam, Ira, Jamie, and John Stancer all seem to agree that music over the past three years has taken an "unfortunate crap." "Sounds, themes, and the general depressed state of mind can be seen in much of the music of the 90's." To assume (as I did) that their music is heavily laced with sarcasm is a mistake. Southworth doesn't want the band's tunes to sound sarcastic; they prefer to be heard as artists without defined messages and underlying meanings.

Most striking about the evening was Southworth's impressive stage presence. Not only does he have a great voice, but he can entertain thoroughly as well. "I think, as artists, we have a responsibility to entertain with more than just our voices and instruments--acting is equally as important. I remember being at several shows over the years where musicians literally stood there and just sang. I know what it is like to be bored."

Without a doubt, this was one of Frosh Week's best evenings (too bad for those of you who didn't show). Most of the audience hadn't heard the Southworth band before, but everybody seemed to have enjoyed it. Anybody with some extra coin shelled out to purchase a C.D. By the time the night was through, the audience was looking for a second encore. The band then moved off stage and began socializing with everyone. If any band returns to A.U.C., let's hope they do.*

Comedian Simon B. Cotter— Duality of Character

~ by: Rebecca Strom ~

It is odd how people commonly assume that an artist's character presented on stage is reflective of their inner thoughts and personality. At first impression, Simon B. Cotter may have struck some of the audience as someone in need of material a little less cliché. Although at risk of irritating some, it needs to be said that attempts at humor based on the stereotypes of marriage, sex after marriage, and "I used to wear the pants--then I got married..." kind of sexist jokes generally get repetitive and stale within a few short minutes. Nonetheless, the listeners seemed amused and not too concerned with finding offense in Cotter's material. However, initial impressions, or stage mannerisms, can be extremely misleading.

When approached about a short interview for *The Sentinel*, the previously loud and crowd mocking comedian transformed into someone unusually passive and gracious for the opportunity to publicly voice matters which he can't touch on stage (given his purpose is to entertain). When asked about fellow comedians that he admires, his answer did not include Murphy, Carey, or that misogynist asshole Andrew Dice Clay. Surprisingly, he explained, "Ellen. I love Ellen because she was funny before she came out, she was funny about coming out, and she will continue to be so. More importantly, if she made one gay person feel more confident about his/herself and his/her lifestyle, then she's all the better for handling the personal matter on her show the way she did." Also, contrary to what is commonly stated, Cotter maintains that the show is about a whole lot more than a "lesbian woman" who made a daring attempt to up her ratings.

In addition, Cotter feels strongly about the need for more public support for Canadian artists. "Too much of our home grown talent has a tendency to head for the States in search of stardom and better pay. I have friends currently writing for *Roseanne* and *Grace Under Fire*, but, regardless, my life will remain here. In Canada, I can continue to raise my daughter and be a husband. Hollywood makes stuff like that difficult. Leaving was never really something I considered. I want to continue supporting Canadian entertainment."

Incredibly, the man who "makes people laugh for a living" revealed a character of considerable depth and thoughtfulness--greatly overshadowing his stage act.*

Playwright Sault Play a Big Hit

~ by: David Stapleton ~

Reprinted with permission from *Entertainment This Week*, September 3, 1997

SUDBURY--Can you imagine sitting in a cafe and listening in as total strangers discuss your life and why you made certain decisions?

That's part of the dramatic tension in *Bellies, Knees and Ankles* presented two weekends ago during Sudbury's fifth Fringe Festival, Thursday, Aug. 7 to Sunday, Aug. 10 by Sault Ste. Marie's Playful Productions. The play ran five times in three days at the Ramada Inn. It explored growing up through the eyes of an adopted daughter, having kids, and the wonder of [how] a pregnancy can clash with other realities.

The hour long production weaves around 22 year-old Emma, an adopted daughter relentlessly searching for her birth mother. As we hear her search, we encounter three mothers and see life from their vantage points.

What we slowly surmise is that Emma's search is culminating in a fictional Talisman Cafe where she

and mother Karen encounter Emma's birth mother, Lena.

Lena isn't in the play long when one realizes she's probably Emma's birth mom. The first clue has Lena unwrapping a doll. It is obvious Lena grieves a loss!

[But] it is Emma and her mother's conversation which starts Lena squirming. Emma is excited. She's received a letter from the family lawyer replete with revelations about Lena. The letter and subsequent conversation between Emma and Karen strip Lena, forcing her through a sort of emotional autopsy which builds to the point she finally bolts from her chair to weep outside the cafe. Emma meanwhile discovers a mother who is jealous, fearful, and defensive.

Played by Sandra Iles, Emma's intensity in discussing her search stirs tension between her two mothers. Iles, a cast member of the Sault's Family Theatre who is entering her second year in community theatre, liked working on the production. "It let me be more creative," she said of the play written while in rehearsal. "[I]t took away my inhibition and opened me up."

As emotional waves wash around the stage the cafe's waitress Maude in Susanne Myers acts as both a wisdom character and guardian angel. Maude is the third mother in this play, but a pregnant one, having suffered several miscarriages.

She is also the release valve who creates a sense of mystery to the story in her subtle but humorous portrayals of a tarot card and palm reader over Lena and Emma. In real life, Myers is both a waitress and bookkeeper. The Algoma University graduate found her experience "the pinnacle of a lifetime dream," having become involved because of her own writing.

"Maude is a combination of myself and my mother," she stated laughingly, describing herself as "independent, strong-minded yet needing people."

Emma's stage mother Karen, is played by Anna-Lee Potvin. Potvin is a tall woman whose height lends to her up-tight role in stiff upper lip, upper back and tight shoulders. One wonders how often her character needed a good chiropractor. The drawback to Karen is that we only see her deep vulnerability when she collapses on stage realizing Lena is Emma's birth mother and that her very fears stand before her eyes. Potvin, a 30-year veteran of Sault theatre is involved with the Sault Theatre Workshop and acts for Pull Chain stage. She found work on the play's development a novel experience. "I've never worked with a project right from the start," she said. "[W]e developed our own text and a concept."

Lorraine Mackie, or Lena, rounds out the cast. She almost didn't make it through the run after falling off a stage Saturday afternoon. Originally from southern Ontario, and now back in Toronto for Fine Arts studies at York University, Mackie has professional experience in television, film, commercials, and clowning. Her clowning experience made her effective as Lena.

"Lena is very much alone. Wendy made the role for me. I have clown training and reacting is a big part of that. Things happen in the moment so this is a dream role."

Mackie enjoyed it so much that when she needed to speak lines it was difficult to find her voice. "Lena could have absolutely no lines. Her expressions make it very real. I liked not having any interaction with the others."

"This is our first attempt at writing," Mackie added, "and all about finding like-minded people. We knew we could pull it off and started in February with rehearsals through May."

Written by the city's Wendy Hamilton, the play is an original joint collaboration among her and the cast who met in a theatre class at Algoma University. Hamilton undertook the project fresh from an Ottawa stint as a playwright in residence with Great Canadian Theatre Co. She found writing with the actors refreshing.

Hamilton is a first-time director and so decided to video-tape rehearsals. She enjoyed the experience. "There was tremendous energy as we did it page by page. Drafts emerged from the way they would manipulate a

line."

The former advertising writer said her commitment to playwrighting has meant seven tough years moving around for work. Her aim is to work in the Sault.

"There are nine community theatre groups in the Sault but people who love acting and want to do it professionally can't."

"We haven't done two performances a day before. It's been fun, but extremely stressful. It is performing by the seat of your pants," said Hamilton. "You have to think fast on your feet. We averaged between 37 and 50 in box office draw per show, so we will come out with a few dollars, but when we first arrived not one single thing we asked for was completed." The cast had to do a technical run (light/sound) an hour before taking the stage.

Sudbury's Fringe Festival started in 1993. Fringe Festivals originated in Scotland where acting troupes who were left out of the festivals decided to act on the "fringe" by setting up tents outside.*

"Slam It Down" at Algoma

~ by: Rebecca Strom ~

Enrollment may have gone down a large percentile, but that didn't stop A.U.S.A. from putting on the most kick-ass Frosh Week in a long time. The week's theme, "SLAM IT DOWN," seemed generally well received by everyone. This year's Frosh Kits contained everything ranging from coupons for free pool hours, note pads and T-shirts to beer funnels and condom cases. The pylon like beer funnels provided moments of amusement; just ask your friendly V.P. Andy Jackson. He guzzled half a beer and then gracefully spewed it all over the floor.

MON, SEPT 1: A.U.S.A. helped the newly arrived Frosh move into their units containing the most comfortable couches imaginable. An unnamed source wouldn't stop raving about how he wanted to sell the bed in his room and replace it with the couch from the main room. On this day, Frosh got to meet their Students' Council and began getting acquainted with their roommates and neighbors for the year.

TUES, SEPT 2: Frosh teams met on the school's front lawn and began "Icebreaker Games." Water balloons and eggs were part of the day's events, making for many wet, watered down, and sticky Frosh. At 10 p.m., the band Change of Heart played for a number of students from A.U.C. and Sault College. According to Kevin Breault, "...the bass player pulled down his pants..."--surely to the great benefit of all.

WED, SEPT 3: Jodie Bennett, A.U.S.A. Special Events Coordinator, held a fundraiser for Cystic Fibrosis. Several students participated in the "Shinerama" which took place at various locations throughout the city: the Station Mall, Golden Mile, and Queen St. After a hard five hours of work, the approximately fifteen people involved raised \$350+ for a very worthy cause.

THURS, SEPT 4: "Cultural Day" was held on the front lawn of A.U.C. Zenith Lily had on display several beautiful pieces of hand-crafted art: hair pieces, key chains, bracelets and earrings--all of which she crafted herself. Some of the designs were her own creations, others were traditional Aboriginal family patterns.

FRI, SEPT 5: The bus tour of Sault Ste. Marie provided an opportunity for out-of-town students to become familiar with the surrounding area. Apparently, of special interest to students on the tour were the locations of some of the Sault's classier downtown bars. Living in residence now are a few hard core "Rock regulars."

At Residence, Strom, undercover, conducted the following anonymous interview with two polar opposite characters, Jim Bob North and Dooley South.

D.S. ...the bars in this town are really cool with people
(cont'd pg. 7)

('Slam' cont'd from pg. 6)

who are under age...they wouldn't serve us or anything...

STROM Tell me, what is it like adjusting to life in residence?

D.S. When conflicts arise, we talk it through...so far we really haven't had any problems.

(Likely people are still trying to make ideal first impressions)

STROM So, what did you think of the first band that played here, Change of Heart?

J.B.N. I liked John Southworth better...that pumpkin song was pretty weird!

STROM How did Shinerama go over?

D.S. Most people didn't know what it was for, so we had to explain ourselves a few times. But, once we explained that it was for Cystic Fibrosis, some people were willing to donate money even if they didn't want their shoes shined or their cars washed. We raised around 350 dollars.

STROM Alright, but what I'm really interested in hearing about is what you thought of the theme for Frosh Week?

(SLAM IT DOWN!!)

J.B.N. ...well, Doocy would be the best person to ask...

(Even though, 5 minutes earlier, J.B.N. confessed to splitting a 40 of J.D. and a case of beer with someone else)

D.S. There is one person in Res. who didn't really drink before coming here, and he seemed to have really taken theme week as a rule to live by. Everyone knows who he is...

(No names please.)

STROM Assuming that you pretty much know everyone in the other units, how is everybody getting along?

D.S. Yeah, everybody knows everyone else now, and it is pretty cool because we do lots of stuff together. Even after three weeks, people are really seeming to come together and look out for one and other.

STROM In light of what took place at a university in the Southern States earlier this year, do you think the emphasis placed on drinking may have made people uncomfortable about the theme?

(An 18 year old was pledging a frat and was found D.O.A. with a blood alcohol level of 5.5)

D.S. I think that as long as we take care of one another then alcohol consumption doesn't have to be a problem.

J.B.N. Ice Breaker events were lots of fun. At one point, we had to shove as much pudding into our mouths as we could...that lifesaver straw passing thing was a little odd though. The bat spin event was fun. Everybody looked smashed when they tried to run back to their teams.

STROM So, how are you finding the pub nights?

D.S. For the big pub nights with bands, there is usually a really big turnout. But for smaller events and through the afternoon, there are few people who seem to just want to hang and socialize.

STROM As first year students, what do you think could be done to encourage student interaction and support for the various events which take place?

J.B.N. You have to let people know what is going on and when. I guess it is a little more difficult when you have such an extensive range in ages...the mature students seem less interested in partying.

STROM How was the bus tour?

D.S. We went down Queen Street. We learned a bit about the different cultures that have been here in the past and are here now. Primarily, the liquor stores, beer stores, and shopping areas were pointed out.

J.B.N. There is a liquor store in the mall, you know!

(Yes, yes there is)

D.S. We also saw this gigantic cross up on top of the hill, close to some high school. The view from up there is pretty awesome.

(Try coming across the bridge at night and seeing that enormous cross. Yikes!)

D.S. What I found most interesting was the fact that the water used to come right up to Bay Street at one point in time.

(Both people seem to be enjoying themselves so far at Algoma. They wanted to mention also that A.U.S.A. has been very helpful. Good Job Guys! And Frosh, remember: it's all a balancing act.)*

The Pursuit of Happiness at Algoma U

~ by: Anthony McCabe ~

Everyone has heard of The Pursuit Of Happiness (TPOH), and most likely, it was the song "I'm an Adult Now" that you would have heard on the radio or on Much Music about ten years ago. Even I had the distinctive TPOH in dark black letters on the white album cover, *Love Junk*. In fact, that was the last I heard of the band until their most recent release, *The Wonderful World Of...*, and their subsequent appearance at Algoma. I must admit that I was not expecting these guys to kick it like they did. I spoke to lead singer Moe Berg before they went on, and he came across as a highly intellectual, laid-back, passive relativist. After seeing him play, I loved the guy. His personality affords him innocence and youth which, combined with his Tigger hopping guitar style, makes him a Peter Pan of Rock 'n Roll. At the university appearance, they were set up with the dragon slayer guitarist and back up vocalist Kris Abbott on Moe's right and the newest band member and very sexy, but nameless, at least to me, vocalist who held herself in tight "groove wid de moosic." It was a Canada flag balance up front with the crazy guitar action (and periodic stroll into the limelight) of Brad Barker and the classy cat rhythm section pounded out by Dave Gilby.

I inquired as to the band's philosophies/messages/goals, and for the most part, these guys are in it now,

Poet's Corner

Random Thoughts

~ by: Susanne Myers ~

If a Freudian slipped on a banana peel, would it be an accident? Would it be a conscious decision to slip if he didn't fall? If pigs could fly, how would the city clean up the droppings? Would they have work-fare people running around with pooper-scoopers? Why does sex always end with the male orgasm? Why is it O.K. to get drunk, stupid, and violent when it's illegal to get high, giggle, and eat? If a hockey player can be murdered for scoring a goal against his own team, how come child molesters walk away scott-free? How come only women know how to clean a toilet? If I gave you a million dollars, would you buy me a present? Why is it that there are some people in this world that you hate on first sight? Is love at first sight for real? How come I never pay attention to those incredibly accurate flashes of insight? If you wear glasses, is hindsight still 20/20? When people say someone is off the wall, how come I always want to ask how they got up there in the first place? How come every time you go to the bathroom, the phone rings? And, why does the person on the other end always hang up just as you pick up the receiver? Why do opinionated idiots refuse to see things my way? If I wanted your opinion, would I ask for it? If paranoid schizophrenia runs in your family, couldn't you trip it? If you did, would you be afraid it would get you back? If you suffered from self-stimulation syndrome, would you really go blind? Why do you wear glasses?

LOVE YOU MOE," rang out one of the more forward guys in the crowd; "And I love you too, son," replied he. I also



The Pursuit of Happiness rocking at Algoma University

and have been for the past ten years, because "it's fun." They are fortunate enough to have been living well off their past successes and have had leisurely time to play and experiment with their tunes to date. Their latest album saw Moe more involved with the producing, and the artistic licenses he employed have brought back a freedom and up-beat pulse that the band has been seeking. The latest work reflects the epiphanic coffee shop style inspirations of young intellectuals who are still discovering the element of self which allows us to radiate (or not) into the world and surrounding society. They love playing on the road, and Kris told me that they were used to life on the freeway. They truly enjoy cruising around, especially in Canada, where their following is the most dedicated and least superficial.

The Pursuit have a dedicated little following of hard-core fans. Our show saw some of them, particularly a couple of completely inebriated souls who were just rocked that TPOH were playing at the school. "I

recall a certain individual who staged and kissed every band member... WOW. I hope no one had any cold sores.

What can I say; TPOH is a refined, tight little band that came to humbly rock the pants off Algomians, and although the dance floor was boycotted, they stirred the zombie embers into a little campfire that kept us warm and alive for the night.

Now, there is something else that I must bring to the attention of anyone smart enough to be reading this and willing to put out a couple of bucks to hear something new and too rad for mom and dad. Go get Mrs. Torrance. What we have here is a Toronto based genesis of old psychedelia and new British born music porn ready to take the kids by their genitalia to a new level of music weaving. Mrs. Torrance is trippy lyrics floating in a bliss of hard-core electric guitar and thunderous applause from the drummer. The band ties closely to the post modern talks so elaborately given by Dr. Karl Jirgens regarding layering, repeti-

(cont'd pg. 8)

('TPOH' cont'd from pg. 7)



mrs. torrance takes the stage at the T-Bird Lounge

tion, trance, and deconstruction. I talked at length with Chris Walker, the bassist, and although we covered various subjects, his juggling act coupled with his clairvoyant perception of the undertones of the nineties, both regarding people and trends, inspired me most.

I hope we get another show with this brilliant and innovative new band, Mrs. Torrance, who strongly represent the feelings, collaborations and perhaps the machinations of the youth concluding the millennia.*

The staff at The Sentinel wish you "Happy Thanksgiving!"

The Headstones

~ by: Anthony McCabe ~

On September 6, 1997, Algoma University mainlined The Headstones and choked on a raunchy toke of Monoxides in what was probably one of the most pumped, kick-ass concerts I have ever seen in the T-Bird Lounge. There were drunks and fights (watch out for that platinum blond and raven haired female tag-team)--everyone was spun, and together, the crowd at Algoma U and The Headstones brought the roof down.

The mosh pit began (according to Canada Dance Politics, sub-section 3, paragraph 10) a fashionable few songs into the headline show, and with teeth clenched, adrenaline rushed manic rock 'n roll music pumped its way straight into the hard-core hearts of the crowd. Dale (a right on guy), Tim, Trent, and the infamous Hugh R. Dillon fueled the jet that would take us straight to hell and back on the power of words and potency of music combined.

Dillon led the tour, smoking about ten cigarettes at a time and looking like some genetic combination of Sid Vicious and Bruce Willis. The band was tight, and the gig was a damn fine success. The Headstones have been selling out across Canada, and at our modest establishment, 172 tickets were sold. Dillon and his boys gave Algoma a good old rock 'n roll goosing, getting right into the crowd and spitting lyrics into the very willing faces of those dancing/scrapping near him. This Saturday night will ripple into the months to come, as we showed The Headstones what a good time we know how to have.

When the destruction was complete and all went home to beddy-bye, I hung out for a while and went back to see what the band was up to and whether or not they had any words of wisdom for me. Not being a typical reporter, nor having ever reported on any particular event ever before, I had no questions to ask and no idea really what I would do. So, I sat myself down and listened. Hugh wasn't listening to

a young woman (who later would only identify herself as Kory) whine in his ear about something, and he kept telling her "Try the wine!! TRY THE WINE!!" (presumably a quote from *A Clockwork Orange*). Tim and Dale took up the chant, and all around me chaos reigned. Although it wasn't I, someone inquired as to why or how Hugh could be so hyper. He replied, "To kick it like this every night, you gotta go bananas." Right on. I was thinking he was pretty friggin' bananas after his indiglo trick (using his supple wrist action, he pressed the base of his palm against the indiglo button on his watch successfully lighting it up) for which he demanded absolute silence and the lights to be turned off. Equally bananas was his "impression" of some drooling idiot (as drool did indeed issue from his mouth). And, forget not that throughout the show he ranted at some poor Head Head to get out of his chair which sat to the side of the stage. But, that is not all. No, that is not all.

Hugh has another side to him--a subdued and intellectual side. Hugh grew up in Kingston close to Gord Downey and Doug Gilmore, both of whom he claims to have beat on periodically, and although he told me he was educated at Kingston Pen, I'm not sure. When I talked with him, he showed an appreciation for sincerity and honesty. He likes things to be put straight forward without a great deal of B.S. His writing (as he writes the majority of the band's original lyrics) and his filmwork, particularly *Hard Core Logo*, attest to his genuine appreciation of life minus the make-up. Hugh knows the basest (and the highest) realms of this world, or so my informants have told me, and yet, he is the artist who will give you high quality interpretations of what he sees and hears and feels about the life and times he lives in. All this, provided your and his idea of reality meet somewhere and speak a dialect of the same language.

As for anyone else, there was John who was happy to tell me, "I'm here with The Headstones, and I am a happy mother" Kory enlightened me as to the band's reputation on the road. According to her: "These guys are all a bunch of drunks and assholes." I think Peter Mancuso was digging the swing of things, and I know that Derek Schmidt was having a blast.

The Headstones put on a wild show, and they brought in a full house. The group deserves at least a 7.0 on the Richter scale.*



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"Happy Hallowe'en!" from the staff at The Sentinel!

