



By Dave Folster

The Campus Beat

HE CAME, HE SANG, HE CONQUERED: The other night a mellow-voiced troubadour strode in here, propped his foot up on a chair, and proceeded to sing his way into the hearts of all Fredericton.

This guitar-strumming balladier was, of course, Stan Wilson and the songs he sang covered the most expansive range possible, from tender, beautiful ballads like *Scarlet Ribbons* to exciting rhythms like *John Henry*. One slightly dewy-eyed elderly lady remarked to her equally moist-eyed friend during one performance just after Stan had got the audience to join him in singing *Waltzing Matilda*: "He's the first singer I've heard who made me want to sing. That's the first sing-song I've taken part in for over 20 years."

We had asked Stan earlier in the day about this magical touch with which he seems to gain control of an audience within an amazingly few bars of music. He told us that was why he had sung *Greensleeves* as his first number on Thursday evening. He feels that by singing a ballad the performer is able to tell more quickly whether he is communicating with the audience. "There was no way I could tell on Thursday until I came to the spot where I began to hum. Then I realized I was reaching the audience to a very great degree."

In answer to our query as to whether the one or two hecklers had bothered him during Thursday's performance, Stan had this to say: "I wouldn't call them hecklers because I think they were just enjoying themselves in a little noisier way than the rest. They weren't bad and, in fact, I think they helped me because I was able to talk to them and thus become a little more familiar with the crowd."

Wilson's professional career began in the *Hungry Eye* in San Francisco where he was hired after the owner had heard him play a borrowed guitar at an informal get-together. He was

first hired to play on weekends at \$10 a night. As the popularity of the "Eye" and its smooth-voiced performer began to grow, the deal was expanded to include Wednesdays. Finally, he became a full-time attraction. When Stan started at the club, the cover charge was 25 cents. Today, thanks to Wilson and fine performers like him, the cover is upwards of \$2.

Stan is married and lives in Hollywood, Calif. With typical sincerity, he mentioned that one of the reasons he was remaining in the film capital was because his manager hopes that a movie break will come along someday soon.

As with the troubadours of old, Wilson also writes music. He has penned four songs, among them *Night Train* and *Rolling Stone*. He recorded the latter a few years back, but it was mired deep in an album and consequently didn't get the chance to attract much attention. Now the Kingston Trio is going to put the song on disk, so a sample of the Wilson music-penmanship will soon be generally available.



Stan Wilson

Concerning the types of songs he sings, Stan says that he prefers ballads above all the others. "They're my favourites because they have more depth than any other type of song. They allow a performer to put more feeling into them. As for rhythms, I like *Frankie and Johnnie*, but I also get a big kick out of doing *Black Angel*."

All through our interview, Stan had been interrupted several times by a constantly clanging telephone and constantly clamoring technicians getting advice on the mike set-up for the coming evening's performance. He finally had to leave to go and check the sound set-up, but as he was going out the door, he paused for one final remark:

"I've sung in front of some very appreciative audiences but the reception I've received here is the greatest I've ever experienced."



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Languages? Try This Trick

WA(M)SP (World-Aid-to-(Modern) Students Program) is again humming because of a recent contribution designed to assist the student who is perplexed by the complexity of his studies. This innovation and time saver is printed for the benefit of all qualified invalid students.

If you are a qualified invalid student, you will wish to profit from Professor A. C. McSomething's recent exposition presented below.

If you are not a qualified invalid student you are probably an invalid student who does not qualify; that is to say, this report may or may not be applicable to you. We wish you the best of luck, as the editors of text books (American) are fond of quipping, and hope you will profit from the following.

Prof. McSomething says, that students are indisputably handicapped when studying foreign languages, if they have neglected earlier in their career to study the order of hiroglofics customarily used in word construction for the English, Spanish, German, French languages, but not Greek, Russian, Hebrew and Indian or Swedish or even Polish and Egyptian to boot. Some students profess to be acquainted (very talented this) with a backward knowledge of the order and will at parties, or anywhere else for that matter, recite for the edification of all spectators starting with Z.

Then of course these students are not invalidated when they turn to do the work of translation. But the student that isn't, can't do as well. Now the obvious answer to this has, I believe, been a practice of my colleagues as well as myself for many years. The answer is to be systematic in approach. We are all acquainted with the Epsilon task of having a left thumb in the back of a book, a pencil in one's mouth, a note book in the right hand, or is it the other way around? (This would of course depend whether the translator-cum-Epsilon was left or right handed, but then, come to think of it, the back of the book is right handed unless you turn it upside down and then the left handed person using the right hand book upside down would do well to be equipped with the skill of knowing the order [see above] backwards and upside down viz: opposite to down-side down). Anyone, anyone with the faintest notion above it will readily concur with me in the annoyance of the pursuit.

The following system has been long established at a number of universities. It works on the principle that all Freshmen have at the time of entering on their University career some knowledge of the way in which their personal names are spelled. And even if its wrong it is suggested that a consistency should be acquired in the earlier stages (by using the name on the student's admission card to be referred to on occasion for this purpose) it should not alarm Freshman if they know only the incorrect spelling.

The vocabulary, e.g. the list of foreign words at the back of a translation text, with equivalent English meanings, is usually traditionally arranged by publishers following the alphabetan ancient system of logic no longer taught in Elementary Schools, but introduced in the University courses in Philology; the vocabulary is torn out first by the Freshman-every page of it.

(EDITOR'S NOTE: The tendency of Freshman to tear the pages out is a scholastic manifestation of revolting intellect and therefore of a singularly psychological advantage to the method introduced here.)

Each collection of words beginning with the same letter is arranged in the order of the students name and collected in a purple leather folder suitably marked with any excesses beyond the letters in the name of the student listed under Miscellaneous, a title from the play

by G. B. Shaw.

The student then need only follow the order of consonants and vowels contained in his name to select the required English substitute, thus alleviating the Epsilon task so introduced by domineering publishers of thumb-in-the-back-of-book-etc.

Should there be two appearances of the same letter in a student

name, the vocabulary for the letter would then be halved and placed accordingly. Three, a third respectively down to any power of ten unless the student's name is one of the foreign conglomerations such as a Russian, Greek, Indian, and Egyptian name, in which case they ought to be learning English, and not German, French, Spanish, and/or Italian.



CAMPUS CALENDAR

by Sheila Caughey

To prevent duplication of meeting times and places and to ensure a listing in THE BRUNSWICKAN, please report all campus events to SHEILA CAUGHEY, campus coordinator, at the Maggie Jean Chestnut House (Phone GRanite 5-9091).

THIS LIST COVERS TODAY THROUGH THURSDAY

BASKETBALL: UNB at St. Dunstan's Friday
CO-ED TOBOGGAN PARTY CANCELLED in favor of
SKATING PARTY, Friday — watch for further notice
ALUMNAE BRIDGE: Maggie Jean, 8 p.m., Friday (tickets cost 75¢ and must be bought in advance. Phone Mrs. L. F. Hashey, 5-3116, about arrangements. Students are welcome, but must come in groups of four. Prizes are valuable)

HOCKEY: UNB vs St. Dunstan's U., L. B. Rink, 7.30 p.m., Saturday.

CO-ED APACHE DANCE: Mem. Hall, 9 p.m., Saturday (for co-eds and their dates)

FACULTY WOMEN'S CLUB DINNER-DANCE: Cafeteria, Student Centre, 7.45 p.m., Saturday.

CLOSE OF SRC NOMINATIONS: 12 noon, Saturday

SCM MEETING: New Lounge, Student Centre, 2 p.m., Sunday

CANTERBURY CLUB MEETING: Cathedral Hall, 8.15 p.m., Sunday (Business meeting, followed by "Question Box")

CURLING: L. B. Rink, 8.15 p.m., Sunday ("The Birth of a Nation" — Series B)

ARTS WEEK starts Monday with:

ROMAN CARNIVAL: Ping Pong Room, Gym, 7 p.m., Monday (tickets 25¢)

CHESS CLUB: Oak Room, Student Centre, 7 p.m., Monday
THE COMMONWEALTH TODAY: Film series; First showing, "Ten Days That Shook the Commonwealth: the Suez Affair", and "Portrait of the Family", National Film Board theatre in the Federal Building, Queen Street, Monday, 7.30 p.m.



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