

Woodstock relived

Rupert Hoefenmayer

In the last five years our idea of rock music has changed drastically. Top musicians call today's popular commercial music restrictive, narrow and entirely surrounded by a plastic dome. Let's face the fact that someday real soon we are going to see posters in Carleton, Marshall d'Avray, MacLaggon and Tilley saying "Wanted for Conspiracy to Incite Riot" and there smiling out at us will be pictures of our favorite rock groups.

This is why it is important to bring us back ten years to the Woodstock concert. For there 500,000 people gathered in unity to form (at the time) the second largest city in New York.

The concert was a start to a process that just didn't happen in those three days. From the scenes it was obvious that every person

shared the same common attitudes. It's hard to believe, but how could 500,000 people live, work, dress, dance and express freedom of movement together for three whole days?

Woodstock had the best variety in rock groups. Among the musicians present was Richie Havens who is noted for his guitar abilities. He walked on stage, stringing the cords of his guitar and walked off two hours later, covered in sweat, still stringing the same guitar. Jimmy Hendrix came on stage and performed a similar act, only he told a two generation story in one song.

The rock groups at Woodstock tried to liberate millions of minds with their music. The Who played their usual fast rock numbers. Santana played their funky poppy greasy Rock 'n' Roll. Joe Cocker used every inch of his body to sing

the Beatles classic "With a little help from my friends." Alvin Lee with Ten Years After came on stage to play Goin' Home. John Sebastian tuned his acoustic to play his ever popular rhyming slow songs. Santana showed well diversified and abilities. Of course we cannot help but mentioning Crosby, Stills or Nash first ever live concert was at Woodstock.

I feel certain I have emerged into a cultural revolution only concerned with building and defending our new Nation. A Nation whose process socializes people into being respectable, responsible and reasonable. Now I ask you, where are these musicians today? "They certainly don't have a hit single on the charts now — with a bullet!"

No words could express the harmony at this concert. One



scene showed a dog and sheep playing together as if they were three month old kittens. Off to the side of the stage two hundred people sat down to learn Yoga for the first time. Public announcements said things like "Daisy go to class rankings, neon supermarkets, repressed sexuality and wants to marry you."

This most remarkable event in Rock history has been channeled music?

Van bridge to perform

Tony van Bridge brings his one man show TONY VAN BRIDGE AS G.K. CHESTERTON to the d'Avray Hall Noon Time Series, February 21, at 11:30 a.m. (sharp). This outstanding performance which has been staged at the Stratford Festival, the Shaw Festival and the National Arts Centre as well as filmed for CBC television, makes its first New Brunswick appearance with this engagement.

Mr. Van Bridge who, himself, researched, compiled and edited the material used in G.K.C. (The Wit and Wisdom of G.K. Chesterton), has this to say about the famous British writer:

"For some time I have believed that the English language, once so rich in imagery and rolling cadences, has deteriorated into the brutalities of slang and commercial jargon. It would seem that present philosophies have followed this deterioration.

It was with this in mind that I attempted to devise an entertainment which would perhaps remind us that a richness of words goes hand in hand with a richness of the spirit, and it seemed to me the warmth, wit and wisdom of G.K. Chesterton were admirably suited to this purpose.

He was born in London in 1874, was educated at St. Paul's School, and originally choosing Art as his

intended profession, became a student at the Slade School. He was persuaded to try his hand at criticism and review for The Bookman, and thus began a career as journalist, essayist and poet. He never quite gave up Art, and, in fact, actually illustrated a number of books.

He lived among literary giants, and was one of them. He also lived among the "common men", and was one of them. He was a friend, though philosophical opponent of George Bernard Shaw, and their public debates drew large and enthusiastic audiences. He died in 1936.

I recommend his poems, his countless essays, bursting with good humour as well as good sense, his many novels, and, of course, his popular "Father Brown" detective stories. You may not always agree with his philosophy, but you will not argue with his energy and enthusiasm."

ABOUT TONY VAN BRIDGE:

One of Canada's most distinguished actors, Tony van Bridge was born, like Chesterton, in London. He began his theatrical career there in 1938, training at

the Royal Academy of Dramatic Art, and performed extensively in England, notably with the famous Old Vic Company, before coming to Canada in 1954.

Since that time he has acted with the Stratford Shakespearean Festival for more than a dozen seasons, has appeared with and directed for the Shaw Festival at Niagara-on-the-Lake, with regional theatres across Canada, and also toured in the early days of the Canadian Players, taking drama and comedy to the far corners of the North American continent.

In the United States, he has appeared with the American Shakespeare Festival in Stratford, Connecticut, at the Lincoln Center in New York; also in Houston, Texas and Boston.

During this extensive career, he has played such roles as NOAH in Andre Obey's play of that name,

the title roles in Brecht's GALILEO and in Shakespeare's OTHELLO, the Mayor in the GOVERNMENT INSPECTOR, both the Ghost and Claudius in HAMLET. One of his favourite roles is Captain Shotover in Shaw's HEARTBREAK HOUSE.

He is also one of an elite group

of actors who have played a "complete" Falstaff, appearing as the Fat Knight in HENRY IV, Parts I and II and in THE MERRY WIVES OF WINDSOR.

Mr. van Bridge has been featured in many television and radio dramas, produced both in

Canada and in Hollywood.

As a director, his assignments include, for the Canadian Players, PYGMALION, THE COMEDY OF

ERRORS, and THE DEVIL'S DISCIPLE and for the Shaw Festival the extremely successful THE PHILANDERER.

The performance of G.K.C. (The Wit and Wisdom of G.K. Chesterton) starts at 11:30 a.m. (sharp), and concludes prior to 1:30 p.m. Tickets are free to STU and UNB students and 1979 C.A.C. subscribers. The price for the general public is \$3.00. The Senior Citizens and high school student price is \$2.00. All tickets at door.



Traditional mats hung at art center

An exhibition of hooked mats from Newfoundland has been hung in the UNB Art Centre.

Mrs. O'Brien of Cape Broyle has 21 hooked mats made of scraps of cloth on a burlap backing. Hers are all geometric designs - rectangles, squares, circles and diamonds. Mrs. Belbin of Grand Bank has 18 mats. Nine are hooked mats of representational designs, and the other 9 are "poked" mats in a diamond motif. Hers also are hooked of assorted scraps of cloth on "brin".

For the past few years the Memorial University Art Gallery in St. John's has organised exhibitions to show the traditional crafts and folk arts practised in communities in Newfoundland and Labrador. The gallery hopes to provide stimulation and encouragement for new and contemporary expressions as well as to enlarge the understanding of Newfoundland's traditional arts. This exhibition toured Newfoundland centres before coming to New Brunswick.

The aesthetic and functional aspects of this craft are inseparable. The purely utilitarian function dictates that the mat should be durable and survive many winters' wear on the floor. The decorative function pleases the craftswoman and her guests, and her current collection of coloured scraps inspire the next variation on a traditional theme. Like New Brunswick traditional patterns, for instance quilt designs, the formal designs vary slightly, but the colours and tones

keep changing.

Mary Margaret O'Brien, who was born in Cape Broyle in 1905, brings out her mat frame after Christmas each year. She made 2 or 3 each winter to replace the worn ones on the kitchen floor. Her retired husband, Jim, helps to draw the designs and cut up the fabrics. The mats in this exhibition were made during the past twenty years, so they represent the bright and faded mats you would find in her kitchen. Three of these belong to the National Museum of Man in

Ottawa.

Louise Belbin, 81 years old, runs a confectionery store by the water in Grand Bank. Between customers she often completes one mat a week, believing that "work is company". She believes the diamond pattern is most suited to the "poked" technique.

The exhibition will fill both galleries of the Art Centre until March 12th. The Art Centre is open from 10 to 5 Monday to Friday and from 2 to 4 on Sundays.