

Open House at the New Brunswick Filmmakers' Cooperative

On Tuesday, October 18th, the New Brunswick Filmmakers' Co-operative will be holding an open house to mark their 15th anniversary. The public is cordially invited to help the co-op celebrate at their studio on 51 York Street between 4:00 pm - 7:00 pm.

The New Brunswick Filmmakers' Co-operative is a non profit group of independent filmmakers working in 16 mm film. Founded in February 17, 1979, the Co-op became incorporated soon after and received charitable status in 1987. Over the course of 15 years, the Co-op has grown to include over 60 dedicated members whose creative talents and expertise have earned the province of New Brunswick a reputation in the national and international filmmaking scene.

The open house will feature tours of the co-op facility by members and demonstrations of the equipment used in the making of films. Anniversary cake and refreshments will be served.

Low Strings

by Jethelo. E. Cabilete

The prelude for the UNB Centre for Musical Arts occurred this past Friday, October 7. Entitled, Low Strings, this concert performance utilized the harmonies of three string instruments: piano, string bass and cello. The three musicians who played for the audience's benefit, had performed together before; most notably during the spectacular August Music Festival. Pianist, Robert Kortgaard, has returned for another stint as musician-in-residence. Kortgaard's brilliant "tickling of the ivories" provided excellent background for the other instruments during duos. String bassist, Andrew Miller, brought out the best from his respective instrument. An orchestral player, Miller's use of the bass conjured up images of frenetic energy or heartfelt sorrow; at times it seemed as if the instrument itself was crying. Cellist, Sonja Adams, is a member of the New Brunswick Chamber Orchestra and Symphony New Brunswick. Her performance brought to mind the lilting and often playful qualities of the cello. As a bonus, guest performer Lindsey Sweeney from Dance Fredericton, provided visual expression during one piece titled, Parable, by Vincent Persichetti.

The introductory piece, by Henry Eccles titled Sonata in G minor, was a moving duo for keyboard and bass. The keyboard could have used a better speaker system (it seemed a bit weak during the performance) but the playing was a vibrant and lilting melody. Parable, by Vincent Persichetti, combined the string bass with the choreography provided by Lindsey Sweeney. The music and dance were reminiscent of the music for Peter and the Wolf, a very subtle blend of music and movement, a primal and rhythmic expression. The analogy that I got was that of a mouse coming out of its den, and returning to it after much exploration. Following this interesting piece was a duo for piano and cello; Song of the

Birds, by Pablo Casals. This was a beautiful Spanish folk song, that displayed the marvellous range of the cello and accompaniment by the piano. Rossini's Duo for Cello and Bass came next, a 1824 section that was lost until 1969. There were magnificent alternat-

ing harmonies, mini solos and musical echoing between the two instruments. The different ranges of the cello and bass complimented each other gracefully.

After a brief intermission, The Seeker, written by Michael R. Miller (Andrew Miller's father) took the stage. A smaller "trial" piece for another one commissioned by Gary Carr, this musical duo is "...the feelings of a passionate soul dissatisfied with the conventions of modern life...who ultimately finds serenity." This certainly resonated with frustrating harmonies and low rhythms, but the epilogue was a poignant and tranquil section, a soul who finally found peace. The finale for the evening, was Dimitri Shostakovich's Sonata in D minor Opus 4, a duo for cello and piano. Influenced by the Soviet government, and blending traditional Russian roots with Western European romanticism and innovations, Shostakovich achieved a witty and sarcastic piece in a fluid composition. The music during this performance followed shifting periods of fiery climactic bursts, and soft, often dark measures.

The evening was an excellent performance, despite a fair sized audience. The musicians played beautifully, demonstrating their skill and talent in their instrumentation. One looks forward to consecutive events in the months to come.

Puke, Punk & Pit Creatures Lagwagon, Strung Out & Chixdiggitt Reviewed

by Bruce Denis

7:45 pm, Friday, October 7th, 1994, Farmer's Market parking lot: God created punk music and suede Adidas. Never seen so many skater punks in all my life, god love 'em. It's their annual migration from behind the Playhouse to the Farmer's Market (all 100 yards) in honour of Lagwagon, Strung Out and Chixdiggitt.

Can't get enough of these all ages gigs. Neither can Fredericton I guess, because all of George Street Junior High was at CHSR's Punk Extravaganza last week. It's hard to believe any white collar parent would let their twelve year old kid paint their hair blue, smoke marijuana and puke in front of a cheering crowd.

But there were throngs of them, wearing shorts down to their ankles and long NFA (band and clothing manufacturer) t-shirts, ready to destroy their hearing forever. And into the market/concert hall they marched giddy with excitement and dreams of walking on their friends' heads and spitting at the band members.

Ah, I know, I know, punk is all the rage with Basket Case hovering somewhere between T'pau and Wang Chung on the American Top 40 and The Offspring selling their souls for a framed CD plaque which commemorates some pre-teen mall rat who bought their album at Zellers with a months allowance. But these kids would have shown up anyway. Mr. Chi Pig's summer performance at the Social Club is just an anxiety filled distant memory, and they were starving for more noise and violence.

The three bands produced, albeit an hour behind schedule, some nauseating punk to satiate the carnal desires of both the skater punk juniors and the over-the-hill 22 year-old college student concert reviewers.

Lagwagon came all the way from the Southern States (Austin, Texas or SoCal?) to scream in our ear. They produced the biggest tidal wave from the pit, forcing their clichéd punk/pop down our throats for a far-too-short 45 minutes. Someone yelled "play Van Morrison's Brown Eyed Girl!" midway through the set and sure enough the boys ripped through an impromptu version of the hit at 100 miles an hour (the song coincidentally appears on one of their releases).

Strung Out are definitely from SoCal and screamed in true hardcore tradition. Too bad they looked like a bunch of white trash suburban mommy's boys. Jello Biafra yr not! Still, they play a mean Lynryd Skynyrd intro, losers. Despite this, they didn't deserve the "I don't like them, they're too hard!" comments heard from a number of people who probably should have been home in bed at that hour of the night anyway.

Calgary, that hotbed of country-dance music that is so popular these days, is home to Chixdiggitt, the only Canadian entry. The Chix pleased all those hoping to see Green Day junior at the show with a set of cheesy pop music. How sweet Belinda Carlisle's Mad About You sounds with layers of overdriven guitar. Amazing how someone can play a guitar that's strung down to their ankles. Also amazing how someone can play a blistering set while kneeling on one knee. A punk worthy feat. Hey! That guy's more punk than me!

Congratulations to the pit creatures who gave the gig added credentials and provided more entertainment during the night than any of the bands. Kudos also to that cool dude with the blue hair from Neville house who, despite his advanced age (19, 20?), survived a night in the pit. The things we'll do for punk and roll...

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Visiting Artist

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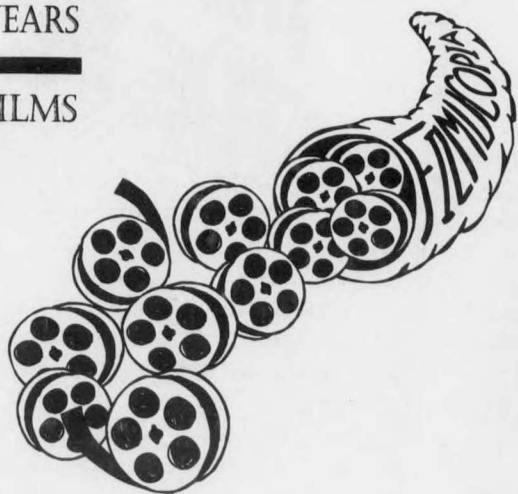
from Video & Orality
Friday, October 21, 1994
at 12:15 p.m.

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NEW BRUNSWICK FILMMAKERS' CO-OPERATIVE PRESENTS

15 YEARS
—
FILMS



FILMUCOPIA: A Celebration to mark the 15th Anniversary
of the New Brunswick Filmmakers' Co-operative

15 short films made by New Brunswick filmmakers between 1979 and 1994 will be screened for the public

Thursday, October 20, 1994 7:30 P.M.
Le Centre Communautaire Sainte-Anne

Reception will Follow

For further information, please contact Tony Merzetti
NB Filmmakers' Co-op 455-1632

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