

NB Film Co-operative screens two films

The New Brunswick Film Co-op is hosting two evenings of films April 3rd and 4th at Tilley Hall, Room 102, UNB, commencing 7:00 pm. The films are part of the national tour of LIFT-OFF, a film extravaganza celebrating ten years of independent filmmaking in Toronto.

The Liaison of Independent Filmmakers of Toronto (LIFT) celebrates its tenth anniversary this year. As Canada's largest non-profit film production co-op, it is dedicated to providing production and editing facilities to independent filmmakers. Besides organizing screenings of independent film, LIFT runs a workshop series and publishes a bi-monthly newsletter for its 400 plus membership.

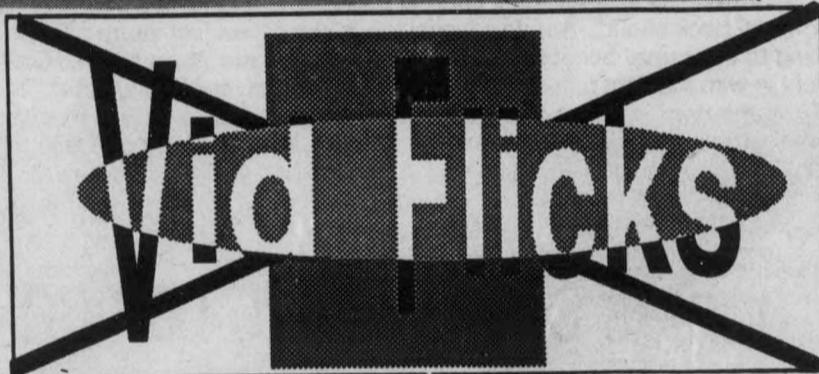
Following the successful premieres of LIFT-OFF at the Euclid Theatre in Toronto, a two-night retrospective program toured artist-run around Ontario before hitting the road visiting film co-ops across Canada. Prior to Fredericton, the films had been screened in Vancouver, Regina, Winnipeg, Calgary and Edmonton. Following their stop here they will be travelling to Halifax in mid-April for a final showing.

The independent film community offers vibrant, innovative films that best exemplify the diversity of this country's filmmaking activity. Examples such as Patricia Rozema's "I've heard the Mermaids Singing" and Atom Egoyan's *Family Viewing* and, *Speaking Parts* illustrate this point. In the past decade LIFT has become an important production centre for these independents whose work includes narrative features and shorts, experimental, documentary and animated forms of filmmaking. LIFT's remarkable showing at this year's Festival of Festivals in Toronto - sixteen participating LIFT filmmakers, including major festival award winners Bruce MacDonald and Alan Zweig - bears glowing testimony to the vitality of Toronto's independent film community. It is in celebration of the co-ops growth as an organization and of the outstanding achievements of its members that LIFT is launching this memorable series.

The first evening will present eight films: *Primiti TOO TAA* directed by Ed Ackerman and Colin Morton, *A Trip around Lake Ontario* by Colin Brunton, *Evelyn, Be My Valentine* helmed by Virginia Rankin, *Las Aradas* by Janis Lundman, *Under the Table* directed by Luis Garcia, *Nion in the Kabaret De La Vita* - Jeremy Podeswa, *The Civil Servant* co-directed by John Detwiler and Renee Duncan and *Unways*, a film by Paul McGowan.

The second evening will present six films: *Forgotten Mother* directed by Adrienne Amato, *Elephant Dreams* by Martha Davis, *Northbound Cairo*, a film by Annette Mangaard's *Inside/Out* - Lori Spring, *Zo, Zoo* directed by Phil Hoffman and *Lac La Croix* by Judith Doyle.

Both screenings will take place at Tilley Hall, room 102, UNB, starting at 7:00 pm. Admission is \$3 per show for this once in a life time event. Further info, contact N.B. Film Co-op at 455-1602.



I don't know about you folks (or you punks for that matter) but I didn't like *Star Wars*. O.k. I did like it at first (gimme a break I was only 10 years old) but as I matured, relatively speaking, I came to appreciate it more as a marketing strategy than a movie. The type of SF movies I like are quirky and sidelong glances at subjects that just happen to be set in an imaginary frame.

A Boy and His Dog is a kind of postnuclear buddy film involving, well, a boy and his dog. After the 4th, not 3rd, world war the earth is the kind of wasteland which is typical of this genre. Don Johnson plays a young man relying on his skills at scavenging to survive. Helping him out is a shaggy dog called Blood, who is a kind of telekinetic Benji with an attitude problem. Blood can communicate with the boy through a shared mental wavelength, and since he is more intelligent than Johnson (ahah an element of truth!) serves as his teacher; as well as psychically locating women for him. The movie takes a sharp left turn when Johnson is fooled into pursuing a young woman into the heart of an underground Orwellian-type society. The men there are sterile and they require Johnson for procreation, but the method used is not as pleasurable as it could be. The ending is rich in more ways than one. The film is directed by L.G. Jones and based on a story by Harlan Ellison.

Dark Star is a film which began as a college project for director John Carpenter and writer Dan O'Bannon. It is the story of a team of scientist "slash" cowboys who travel the spaceways in search of unstable planets to blow up (they blow 'em up real good). They establish law and order on a cosmic scale. After several years in space the crew have grown more than a little strange. The skipper is an ex-surfer (whose talents come in handy at the film's conclusion); Pinback is an archtypical keener who is despised by the rest of the crew; one of them refuses to associate with the team "understandably" preferring to spend his time watching space form an observation bubble etc... There are echoes spoofing many SF movies and books, most obviously *2001*, and it's kind of fun just watching what they could scrape up by way of special effects.

So, anyway, if you're a *Star Wars* fan - sorry for any inconvenience this column may have caused - and by the way check out George Lucas' *THX 1138*, an earlier (and better) film by *Star Wars'* director/writer. 'Til next time - May the Force be with you; live long and prosper, nanoo nanoo.

eric hill

Crucible to be shown

On March 29th, UNB's second year drama production class will present Arthur Miller's *The Crucible*. Written in reaction to McCarthyism in the '50's, the play is set in Salem, Massachusetts and focuses on witches, afflicting spirits and conjuring the dead. A once peaceful and solemn village is suddenly disrupted when rumours of witchcraft begin to spread. One by one the women are arrested and brought before the court to face charges for calling upon the devil and tormenting children with his evil doings. In 1692, the punishment for such crimes was death. The village is torn between the accusations made by a group of young girls and the claims of a few who declare the girls are frauds and "marvelous pretenders". Underlying the central conflict are minor plots which add to the drama and allow the audience to discover more about the characters.

During the first few months of the course, Professor Ed Mullaly spent a great deal of time exploring introductory aspects of theatre with the class. These elements also prepared the students for the production and audiences which were held before Christmas break.

As well as having a role, each cast member has specific functions in the actual running of the play whether it be in the area of costumes, props, lighting or any other required jobs behind the scenes. The producer, stage manager and technical director are also class members, but due to the abundant amount of responsibility in their respective duties, they are unable to contribute on stage. Instead, they focus their energy on keeping the show together back stage.

Director Judith Thompson joined the class last November. Ever since the roles were assigned she has been working hard to help the students develop characterization through proper interpretation of the dialogue and appropriate blocking of the characters on stage.

A native of Ontario, Ms. Thompson's work in the performing arts is considerable. Being this year's recipient of the Governor-General's Award for English Drama, she established herself firmly as one of Canada's finest playwrights, having won the award in 1985 also.

Without a doubt, ENGL 2140 is pleased to have the opportunity to work with Ms. Thompson and will surely benefit from her vast experience.

Filled with chaos, suspense and intrigue, *The Crucible* will certainly provide an evening of fun and entertainment for everyone.

The show runs March 29th, 30th, and 31st. Curtain time is 8:00 pm. Tickets are \$2 and are available at the door.

Hope to see you there!!

erika buiteman



CARP

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