

ISELER & AMADEUS



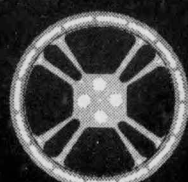
For the past fifteen years, *ONSTAGE* has brought all sorts of talented folks to town; the new series started on Tuesday night with "Iseler and Amadeus" - a joint performance by the Elmer Iseler Singers and the Amadeus Ensemble. Both are regarded as being amongst Canada's finest classical performers, and on the strength of this performance it is not hard to understand exactly why.

The twelve-piece string ensemble were a permanent fixture on the stage for the duration of the concert with the choir joining them for half of the programme. Even the now rather cliched choice of Vivaldi's 'The Four Seasons' was executed with so much energy that it seemed almost perfect. Much of that was thanks to the very

animated and very talented Moshe Hammer, violin virtuoso extraordinaire. But that's not to take anything else from the other members who were equally wonderful; I could have listened to them all evening.

Elmer Iseler took complete command of the stage when he conducted both choir and ensemble. His every gesture lead the performers to new heights - those heavenly voices dancing around harpsichord and strings to great effect. My only complaint is that it may have been better to have performed several shorter choral works instead of the somewhat laboured 'Gloria'. Nevertheless, it was a fine way to spend an evening, and a very enjoyable start to the sixteenth *ONSTAGE* season.

15 Years of N.B. Filmmaking



by Jethelo E. Cabilete

The UNB Art Centre presents a 15 year celebration of the N.B. Filmmakers' Co-operative in an innovative way; an artistic look at filmmaking from some of the brightest and best filmmakers of New Brunswick and around the world. Established as a non-profit organization of independent filmmakers in 1979, the Co-operative provides experience, workshops, technical equipment and courses on filmmaking procedures (e.g. theatre experience, production, etc), for aspiring New Brunswick filmmakers. Funded by such groups as, the New Brunswick Department of Municipalities, Media Arts Section of the Canada Council, and Atlantic Studio of the National Film Board, the films from the Co-operative cover the entire spectrum of film; from animation to drama, vignettes and even music videos. This year's filmmakers have provided a behind-the-scenes look at filmmaking, as well as several short films on various topics.

In the East Gallery, stand various tables and posters, depicting various forms of film. Entitled Lights! Camera! Action!, it provides a variety of film samples, such as animation, claymation and comic creation for the audience's viewing. Each section provides an in-depth study of the types of film being made. For instance, in an animation film creation, topics such as animation cells, colour plates and rough drawn sketches

are explained. The explanations are aided by samples of the particular film creation, as well as the equipment used in its creation. At different dates (which can be obtained from the Art Centre) different film screenings are provided for the public to attend.

The one that I viewed occurred on October 6 in the evening. Barring some technical difficulties, the films were an interesting walk through the creativity and perspective of several New Brunswick filmmakers. Gail Snedden's animated short entitled, *My Shadow*, is a funny presentation of a girl's tale of her shadow, while her shadow takes on a life of its own. *Skateboard Peru*, by Art Makosinki, is a pleasant documentary of Peruvian culture and life through the eyes of a traveling skateboarder. Other filmmakers include: Michael Clowater, Bev Thornton, Elspeth Tulloch, Ilkay Silk, Tony Merzetti, and a host of other talented filmmakers.

In the West Gallery, the observer can find the provocative and sometimes disturbing film exhibition titled, *Video and Orality*. This selection of several tapes from various filmmakers, generates a "...conversational rapport with the viewer..." through the medium of video presentation. Created as a narrative exposition, *Video and Orality* plunges the observer into the film itself, through the lives and "conversations" with the filmmaker or other subjects. These selections are often raw viewpoints

on life, or abstract discussions on different life experiences. For example, Maxi Cohen's *Anger*, offers personal stories gleaned from people's experiences on their feelings of powerlessness and disenfranchisement from society, resulting in anger. Perhaps one of the more thought-provoking videos seen by this writer, is *The Board Room*, by Spanish-born filmmaker Muntadas. A metaphorical filmmaker and artist, Muntadas seeks to establish the relationship between metaphors and "installations". In this case, the metaphors are the numerous video screens depicting various media personalities, such as Oral Roberts, the Ayatollah Komeini and Pope John Paul II. *The Board Room* examines the relationship between the media personalities on the television screen and the viewers in the global households, through what is called "the para-social relationship." This is the perceived intimacy that media personalities share with the viewer, and can be observed through observations of the use of language, image presentation and oral expression, just to name a few processes. As was stated before, these presentations can be a bit disconcerting.

Both exhibitions run until November 14, 1994, so if you're a film buff, try to catch at least a glimpse of this exhibition. For those of you who don't know where the UNB Art Centre is, it can be found in Memorial Hall.