How do you get to Carnegie Hall?

CBC documentary follows the incredible journey of the New Brunswick Youth Orchestra

by Clarissa Andersen

Imagine stepping out onto a brilliantly lit stage, larger than your feet have ever touched. You look out into the crowd and are met by a sea of faces, thousands more than have ever seen you play. You take your seat and wonder if you are dreaming; the music around you tells you that you're not. The butterflies in your stomach slowly fly away, and you are left with a feeling of accomplishment. You've made it to Carnegie Hall.

Dream Smith Entertainment and CBC were with the New Brunswick Youth Orchestra every step of the way as they prepared to play the largest concert of their lives to date.

Director Christine McLean, and producers Rick Le Guerrier and Timothy Hogan created the documentary *Practice Practice Practice*, which is the story of the hope, talent, hard work and dedication that surrounded the 70 members of the NBYO as they traveled across the border in June 2003.

Although the group, aged 12 through 24, are spread out over the entire province (which doesn't allow for very frequent group practices) they never slow down, nor do they keep from working towards their dreams, which often includes becoming professional musicians.

Public support was weak for this organization until Mid America Productions, a presenter of classical music, took notice and gave them an invitation to play as part of "The Ensemble Spotlight Series" in Carnegie Hall, New York City.

An invitation to play at one of the greatest halls in the world would be the chance of a lifetime for any musician, yet for a youth orchestra from Canada it was a dream come true.

This is exactly what director McLean saw when she was approached with the idea to do a story on this group of young musicians.

"I like stories that inspire, I like stories that are hopeful, and I thought this was a very hopeful story because here you have a different group of young people who are living in a small rural province, in a part of the country that's often neglected by the media and by cultural institutions. You have this small group of musicians who are practicing, practicing, practicing and I think its very encouraging to know that there are rewards for young people like that," McLean says.

The documentary, which airs on CBC on March 11th, is one filled with emotion, with determination, and with passion. As the story unfolds we see not only the music, but we also see life.

While getting to know a young violinist and fiddle maker, and seeing the toils of two FHS music composers, the viewer is allowed the chance to see just what this orchestra means to those who are involved.

This is a place where those who are passionate about music can come together and as McLean says, "It allows children with musical talent to feel at home and to be around like-minded students...it's one of those organizations that is really important in nurturing classical talent."

Anyone who has dreams and aspirations, who is waiting to get that one foot in the door will enjoy *Practice Practice Practice*. It is a piece that shows heart, it creates a sense of inspiration, and gives a message that those who work hard and have patience will eventually get their time to shine.

Practice Practice Practice airs on CBC-TV's Opening Night on March 11, at 7:00pm ET.

Meetings every Wednesday at 12:30. Room 35 of the SUB. Be there

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The return of Stiller and Wilson

Hollywood funnymen discuss sex with goats and dwarfs, Snoop Dogg, and tight pants

by Heather Adler
The Gateway, U of Alberta



Special to The Brunswickan

Owen Wilson and Ben Stiller play Starsky and Hutch in a new movie based on the old cop show.

EDMONTON (CUP) — "Well, it was a little nightmarish to have to see Ben Stiller wearing those tight jeans every day—I actually enjoyed my clothes, but yes, it was a little tough to watch him," jests Starsky and Hutch co-star and perennial Ben Stiller sidekick, Owen Wilson, in regard to the '70s wardrobe the two funnymen donned for their upcoming release.

Reuniting once again after numerous comedic endeavours together, Wilson and Stiller seem cinematically sewn at the hip these days, but neither of them is anxious to be separated as they celebrate the release of their latest off-the-wall flick next week.

The two Tinsel Town tomfoolery-lovers had a hand in the creation of such movies as The Royal Tenenbaums, Meet The Parents, The Cable Guy and Zoolander, just to name a few, but neither is about to apologize for their incestual celluloid ways. In fact, they much prefer to work as a team.

"When you're doing funny stuff, or even dramatic stuff, you want to find people that you believe in. I've been lucky, because I met Ben the first year that I came out to Los Angeles, so I've worked with him a lot and it's been great," Wilson explains.

"Yeah, I just can't find anyone else who will work with me, but I keep trying," Stiller adds sarcastically.

In their latest picture, Stiller and Wilson play the cop duo from the quirky '70s TV show Starsky and Hutch, putting a modern spin on what the film calls the "era when disco was king and cocaine was its queen." What ensues is an hour and a half of unapologetically outlandish, tongue-in-cheek spoofing of ridiculous cars, hairdos, womanizing tactics and police officer antics.

"I think that the reason why the TV series was such a phenomenon is because [original cast members] David Soul and Paul Michael Glaser had this really strong give-and-take and a natural chemistry; I hope the fact that Ben and I have worked together a lot and are friends in real life makes it come across like we have our own repertoire," Wilson explains in his easy, Jack Nicholson-esque drawl.

"We didn't feel like we had to stay totally close to the show, especially because both of those characters were really just based on the personalities of the guys," Stiller elaborates. "Hutch was more of a health-food guy and Starsky loved to eat food. They were both very free with women and loved to pick up women, so I think that attitude was something that we wanted to keep in the loose '70s thing, but we didn't really worry about staying totally true to the original show."

While both big-name actors have hundreds of projects offered up to them each year, the pair say taking on this particular project was an easy choice; they were fans of the original series, eager to work with the cast—which also includes Snoop Dog, Carmen Electra, Juliette Lewis and Will Ferrell—and it featured some truly hilarious sex scenes. "I think what I look for in a script is if I think the people who are going to be involved are good, if the characters are funny or if I can make them believable," Wilson rationalizes.

"You told me you wanted to do it because of the three-way kiss scene... You basically look for any kind of sex scene with multiple partners in a script—that's kind of what attracts you to a role," Stiller interrupts.

"Well, that's why I signed up for Zoolander: it was the orgy scene with the goat and the dwarf," Wilson laughs.

"I like the non-politically-correct attitude those guys had back then, too," says Wilson, back to the subject at hand. "You could just be a cop, or a bad guy and just be who you were—it's fun to try to be like that," Stiller elaborates, a touch more seriously. "I think that part of the attraction would be the characters' attitude to be very quick to rough up a thug, their attitude towards relationships and the way men and women interact. It was kind of interesting."

During filming, Stiller and Wilson also found themselves becoming fast friends with their co-stars, enjoying the comedy that they brought to the project.

"Snoop Dogg was great to work with. When I'd look at the call sheet and see that Snoop was working, I knew that it would be a fun day that had a bit more of a Cheech and Chong element," Wilson quips. "I remember laughing a lot when Will Ferrell came out to do his scene too, because he was just so ridiculous; he played it so straight and he's just one of those guys who makes everybody laugh. Doing a scene with him was just so funny—that was probably one of my favourite memories of shooting."

With over six comedic co-conspiratorial features under their belts, it seems Stiller and Wilson can't be beat when it comes to churning out high-brow humour. They're already so chummy that they constantly finish each other's sentences, and it doesn't look like they've got plans to part ways anytime soon—even if Wilson can't stand the sight of Stiller in tight pants and polyester.

Kurt Cobain: 10 years later

Reflecting on Nirvana's career 10 years after Cobain's death

by William Wolfe-Wylie
Argosy, Mount Allison U

SACKVILLE, N.B., (CUP) — "Kurt died for your sins!" yelled one of 7,000 young people gathered at the Seattle Center at a vigil for the late Kurt Cobain on the 9th of April 1994. In the early 1990s, grunge rock was the alternative to the fabricated synth-rock bands of the 1980s. Grunge was about getting back to the basics of music and being honest with the fans about where that music was coming from. The movement was a voice for teenage angst and Nirvana was its leader.

Nirvana released their first album, Bleach on Sub Pop Records in June of 1989 and then started a month-long U.S. tour. They immediately began making a name for themselves and by the winter of 1991 they had been signed with DGC Records. In the following September, the legendary Nevermind was released.

Quite literally taking the world by storm, Nevermind had gone gold by October 12. By that November, Nirvana found themselves on a six week European tour with their single, 'Smells Like Teen Spirit' on every radio station and on high rotation at MTV. The song became the anthem of a generation. What had once swept the nation as "Beatlemania" had been transferred to disgruntled, lost young souls that were searching for an icon they could relate to; "Nirvanamania" was the word of the day.

The April 1992 issue of Rolling Stone saw Nirvana on the cover and the word 'grunge' was even found in the pages of Vogue Magazine. The movement had grown beyond the band's comprehension and they didn't really know what to do with it other than have fun.

On September 21, 1993, In Utero was released. The new album had a decidedly more mature sound. The teenage angst was still present by the spoonful, but something was different. There was a certain darkness to the music that really wasn't there before. Some would later call the album a metaphor for suicide, with its hard peaks and soft lows and eventual soft, accepting ending. The band was maturing and becoming frustrated with the bureaucracy of the musical world.

By this time, Nirvana had become the icon for a generation and had also become worth a considerable sum of money. The 1994 Lollapalooza Tour was prepared to offer Nirvana US $9.5 million to headline the show.

Kurt Cobain, the voice of the young grunge band, was having second thoughts about the money-driven music industry and began to resent his part in it. He began suffering stomach pains that would plague him for the rest of his short life. His known drug addictions drove him to distraction on several occasions and his wife, Courtney Love, was putting pressure on him to continue making music and making money.

On April 1, 1994, Kurt Cobain left a drug rehab center in Marina del Rey. On the morning of April 8 he was found dead by an apparently self-inflicted shotgun wound to the head.

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