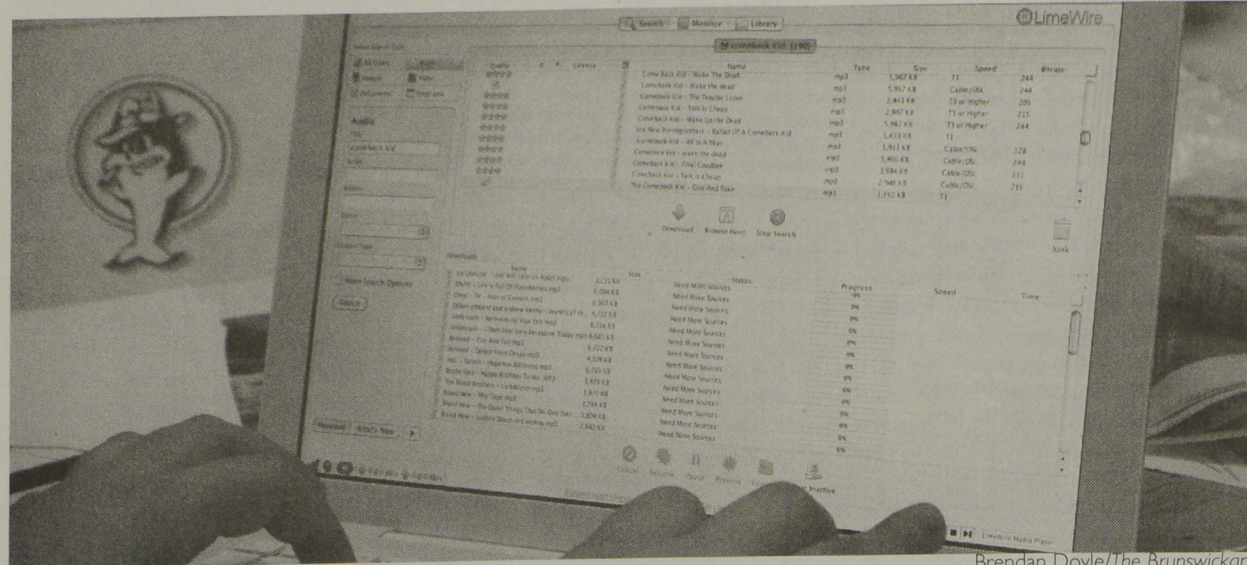


ARTS & ENTERTAINMENT

bruns.arts@gmail.com • September 27, 2006

How American copyright came to Canada



Brendan Doyle/The Brunswickian

by David Arthurs

If you lived in Europe during the Middle Ages, chances are you'd waste your days in back-breaking labour, toiling the land from sunrise to sunset. Unless it was winter. Then you'd cover in your drafty hovel, huddling for warmth, subsisting off mouldy bread.

Any crops you managed to produce during the warmer months would be absorbed by the wealthy lord you served, leaving you and your family with only a pittance. In exchange, you received a meagre tract of land and protection from the armies of other lords and barbarians.

You really didn't have much choice in the Middle Ages. It was either feudalism or homelessness. Peasants couldn't make it alone. They needed the knights and land that only a lord could offer. The cost of initiation was deceptively cheap: swear fealty to a lord and his services were yours... just as your life was his. This exchange was permanently recorded on an unalterable contract.

After centuries of contractual obligations, feudalism died a slow death, eroded by technological advancements. The new technologies necessitated a change from a land-based economy to one that was money-based, as lords and peasants alike began to value luxury items. The change was gradual. A kind of bastard feudalism

existed for decades, mixing elements of old and new economic systems until practical concerns eventually dissolved feudalism's remains. The modern economy took its first tentative steps. Lords maintained their riches, but weren't the only ones entitled to wealth. Merchants were also afforded upward mobility if they proved themselves clever or lucky enough. Later, as democracy spread, capitalism followed right behind it. Corporations assumed the positions of power formerly reserved for the top tier of aristocracy alone, extending their investments far beyond national borders, establishing worldwide means of manufacturing, distribution, and service. And so, that brings us pretty much up to date with our present economic situation.

Despite what some people may argue, corporations are not an inherently bad idea. The large investment of public funds facilitates mass production of extremely useful items like medicine and building materials. By this same process, we've achieved an access to various art forms that is unrivalled by any point in history. Centuries ago, you couldn't hear music without attending a concert, hiring a performer, or learning to play an instrument yourself. Now, all it takes is five minutes on Limewire to download the latest hit from Justin Timberlake or Nelly Furtado. But this is an accident. You were never supposed to have such easy access to entertainment.

The requisite technology only exists due to a clever mix of telecommunications, computers, and anarchic creativity. We now live in an age where a piece of art, once digitized, can be mass produced and distributed by anyone with a PC and an internet connection. It no longer takes the sprawling resources of a corporation to accomplish this widespread dissemination.

Certainly, when an artist's work can so easily be reproduced, his right to compensation must be protected. Otherwise, anyone could profit from copied work. Under the guise of making sure that money gets into the right hands, copyright laws have evolved alongside every major advance in media technology since the printing press (which non-coincidentally contributed to the downfall of feudalism). Take radio, for example - a relatively recent invention. As radio stations spread across the United States in the early 20th century, the recording industry, concerned with the amount of freely available music, tried to litigate the new medium out of existence. Though their ultimate goal failed, they were able to place restrictions on how music was broadcast. The same thing happened with the advent of the VCR. In the early 80s, movie moguls were fuming over the new technology, claiming it meant the downfall of the film industry. With two decades gone

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Unexpected humour at the art gallery

Artists keep things light at Lord Beaverbrook opening

by Dorian Pelka

This Saturday marked the opening of three new exhibitions at the Beaverbrook Art Gallery. Playing host to over 300 guests, the event was comprised of a diverse crowd of intellectuals, art historians and art enthusiasts. It was a fun-filled night with copious amounts of fine wine and appetizing cheeses... and of course, art.

The gallery unveiled works by Moncton native Mario Doucette. The exhibit features paintings completed over the past year that flirt with alternative versions of historical events.

In "1755," a painting depicting the Acadian Expulsion, he recreates images of the event as seen through the eyes of a child. Choosing primarily acrylic on wood, the art appears very animated. His work inspires you to question and discuss the events that shaped and defined our country. Reflecting on his own pieces, Doucette noted, "we're so focused on the short-term that we don't see the big picture."

The Beaverbrook Art Gallery also featured local artist Stephen May. Doubling as the open bar and his display, May enjoyed a packed room. Regardless of the dual function of the exhibit, his work was very well received among the audience. The exhibit included works from his early career as well as more recent ones.

My personal favourites were the two "Soup Cans," one covered with the Campbells trademark and the other left bare. Initially, the paintings reminded me of Andy Warhol's work. Yet, after May explained his intention with the pieces, I better understood his intentions. The works were inspired largely by 18th century Spanish artist

Francisco Goya. Goya created two masterpieces: "The Clothed Maja" and "The Nude Maja." May emulates Goya, but adds a twist. The work has a subtle humour when you recall the agreeably full-figured woman in Goya's paintings. May's large cans are equally as impressive.

The playfulness of both May and Doucette in their work and personalities was refreshing. We sometimes stereotype art galleries and that realm of culture with a highbrow snootiness. The event was full of art aficionados, but no pretentiousness. There was only mutual respect between artist and audience.

In addition to the two exclusive displays, there was an impressive collection of works from the Art Gallery of Hamilton. This exhibit, titled "Lasting Impressions," features Canadian artists like William Brymner, Helen McNicoll, and Marion Lang as well as other American and British artists including Robert Henri and Spencer Gore. Commenting on the role the Beaverbrook Art Gallery wants to play in Fredericton and in the province, Bernard Riordan (Director/CEO) noted, "the Beaverbrook Art Gallery wants to showcase the best in Canadian art. And when you look at [a] collection like that of the Art Gallery of Hamilton, you truly have the best of historical and contemporary Canadian art. Our role and mandate is to bring selections to the province that are world class."

The three exhibits - "Studio Watch: Emerging Artists Series" (Mario Doucette), "Stephen May: Embodiments," and "Lasting Impressions: Celebrated Works from the Art Gallery of Hamilton" - will be on display at the Beaverbrook Art Gallery from September 24 to November 26, 2007; September 24 - November 26, 2006; and September 24 - November 26, 2006 respectively.

Al Gore's global warning

by Tony Merzetti

Oct 2, 2006, 8 p.m. Tilley 102
An Inconvenient Truth
Country: U.S.A.
Language: English
Director: Davis Guggenheim
Cast: with Al Gore
Run Time: 95 minutes

An audience favourite at the 2006 Festival de Cannes and the Sundance Film Festival (where it received three separate standing ovations), "An Inconvenient Truth" stuns audiences with its shocking message: unless we act now, planet Earth could face a major environmental catastrophe that would instigate a tail-spin of epic destruction as early as 2015.

Long-time TV director and producer Davis Guggenheim ("Alias," "Deadwood") examines this dire situation while following former United States Vice President Al Gore's fervent crusade to halt the deadly progress of global warming. Exposing the myths and misconceptions that surround this hot-button topic, Gore is seen as never before - engaging, funny and aggressively direct - as he appeals to the world's citizens to make the necessary changes before it's too late. According to Gore, the tools and methods to reverse these calamitous environmental effects are at hand - no new inventions required - and the economic consequences of tackling environmental problems would be positive, not negative.

In this gripping and urgently prescient documentary, Guggenheim eloquently weaves the facts of global warming with Gore's lifelong dedication to environmental causes. Skillfully combining footage of Gore's rousing presentations with images of natural disasters - including Hurricane Katrina - alongside compelling effects that demonstrate what will likely befall the planet in the immediate future, Guggenheim effectively communicates Gore's potent message: disappearing coastlines will leave one hundred million people not only homeless, but landless. "An Inconvenient Truth" is required viewing for all.

Down with dirty lying cab companies

GRINDS MY GEARS

by Courtenay Courier

Now that I'm back in Fredericton, I rely on cab rides when I want to get around town without straining myself too fiercely by walking. I don't think there is anyone on campus who doesn't take a cab a few times a month. They're very convenient, don't cost an overly large amount, and sometimes you get a nice caddy.

But what really grinds my gears is that many of the numerous times I've called a cab in the past, not only do I end up having to wait forever for them to show up, but I also get shafted when

I call back to see how long the cab is going to take; they tell me that I didn't even call to begin with.

Now, this throws me off at first. When someone tells you that you didn't do something that you have a clear memory of doing, naturally you think for a second, "what the hell?" I mean, come on... Why would anyone dream something like that up? "I did call, I remember calling, it was 20 minutes ago, and I've been waiting here outside the whole time. I didn't imagine it, I know that it was your cab company that I phoned because on the second call, I just hit 'redial,' and you guys suck."

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The day everyone needs to know

by David Arthurs
bruns.arts@gmail.com

For the third week in a row, UNB is bringing live entertainment to the Student Union Building. After the Metric assault two weeks ago and the Sloan attack this weekend, Moneen's coming to the SUB cafeteria on Monday, October 2 to batter us all into submission with their emo rock.

The Toronto quartet formed in 1999 to fill the void left when Perfectly Normal split up. United under the name Moneen (for reasons that remain mysterious), Kenny Bridges and Chris Hughes sing and play guitars while Erik Hughes strums the bass and Peter Krpan bangs the drums. They released their first EP, "Smaller Chairs for the Early 1900s," in 2000, quickly following with an album, "The Theory of Harmonial Value," in 2001. Both these CDs came out on Smallman Records. After switching to the Vagrant label, they continued their trend of wordy titles with the release of "Are We Really Happy with Who We Are Right Now?" in 2003. Then, in 2005, they collaborated with perennial Fredericton favourites, Alexisonfire for a split EP.

Now, fresh from a summer on the



Warped Tour, they're continuing to support their newest full-length album, "The Red Tree." Released in April, this eleven-track journey - Moneen's first LP in three years - is their strongest yet,

providing plenty of solid material for their live shows.

If you're a fan of the band or just looking for an excuse to party on a Monday night, hit the SUB at 8 p.m.

on October 2 with \$15 admittance. But, if you usually come out to this kind of thing to hit on underage emo kids, you're out of luck. It's 19+/UNB STU ID only. Sorry.

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The literary awards will not get you laid

by Jim London

Have you been losing sleep lately and can't figure out why?

It's because you've been subconsciously aware of the fact that the deadline for the annual CBC Literary Awards is approaching and you haven't written anything yet! So, all you poets, essayists and short storyers, it's time to get busy with your pens and pencils.

The competition, which closes on November 1, features three enticing categories in both French and English. For you prose aficionados there's short story (2000-2500 words), and creative non-fiction (2000-2500 words), which includes memoir, biography, essay, travel writing, feature article, and humour writing, and should be targeted at a general (i.e. non-academic) audience.

Poetry entries (1000-2000 words) may be one long poem, a sequence of connected poems or a mishmash of

separate poems. The judges, writing experts in various genres from across Canada, are evidently very strict about the word limits: anything above or below is automatically disqualified - so no sneaky tricks like screwing with the margins or using 14 pt. Arial.

It costs \$20 per entry to submit your creations, but you can submit as often as you wish and the prizes are pretty substantial: \$6,000 for first place in each category and \$4,000 for second. Winners' entries will also be read on CBC Radio and published in "enRoute" magazine.

Some caveats: you have to be a Canadian citizen or permanent resident to enter; previously published work, including self- and internet-published material - will not be accepted; finally, writing is nerdy and will not get you laid - although a \$6,000 pair of shoes might. Winners will be announced in February, 2007. Find out all the details at www.radiocanada.com/pridlitawards.

www.ouac.on.ca/olsas/

Ontario Law School Application Service
November 1, 2006: Application deadline - First year
May 1, 2007: Application deadline - Upper year

TEAS

www.ouac.on.ca/teas/
Teacher Education Application Service
December 1, 2006: Application deadline

www.ouac.on.ca/orpas/

Ontario Rehabilitation Sciences Programs
Application Service
(Audiology, Occupational Therapy, Physical Therapy/Physiotherapy,
Speech-Language Pathology)
January 15, 2007: Application deadline

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