

THE NEW YORK TIMES, SUNDAY, SEPTEMBER 5, 1999

ON THE TOWNS

JERSEY FOOTLIGHTS

nd the Sea," a 22-minute adaption of Hemingway's novel. The world's re-format animated feature, it took strator Alexander Petrov more than ars to hand-paint the 29,000 glass frames that tell the story.

ie giant-screen industry began with evening of a full-length film, along few experimental films, at the 1970 s Fair in Osaka, Japan. Today, there most 300 large-screen theaters around rld.

MATT MURO

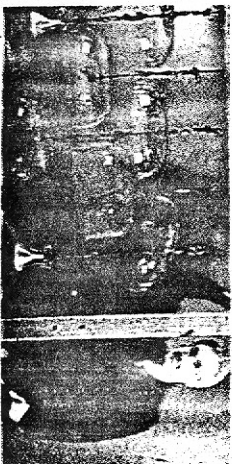
e, Mi, All the Way to 43

ow that they have it, what are they go- to with it? re "they" is the music department at Fair State University. The "it" is the Parich Instrument Collection, which into its new home on campus in Au- he "what"? That's easy. A concert, what. arch (1901-1974) was an iconoclastic can composer whose music, based on of 43 tones per octave, pretty much he played on the instruments he built. have names like mbira bass (yad, zoo- phone and cloud chamber bowls) (pic- ext Sunday night, Newband, a new- ensemble that has been the collec- keeper since 1990, is to perform a stration and concert at W.

State. The program consists of one Parich classic, "Ring Around the Moon: A Dance Fantasm for Here and Now," and some really new music: two pieces written for the collection by their curator, Dean Drummond of Nyack, N.Y., who has added a few instruments of his own. (Information: 732-655-7212.)

Mr. Drummond, 50, who directs the 10-member Newband with Stefani Starin, his wife, actually played in Parich's ensemble as a 16-year-old in California. "It was incredible, a life-formative experience," he said. He had been studying trumpet and composition, but working with Parich "opened the door to the idea that a composer was not limited by the instruments and scales of his or her own culture." One publication recently described the Parich sound as "Marrinian chamber music," but Mr. Drummond prefers to think of it as "colorful and emotionally evocative." Chacun à son

DIANE NOTTLE



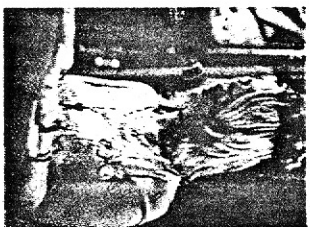
Over Bridges, Through Tunnels

No, she didn't use Jersey's own Tony and Livia Soprano. But Marylou Tibaldo-Bongiorno of Newark did interview people with surnames including Giuliani, Scorese and Turturro for "Mother Tongue," a documentary exploring mother-son relationships in Italian-American culture. Her film made its debut last night on the series "New York Stories" on the year-old Metrochan- nels on cable television (available in New Jersey on Time-Warner and Cablevision). Encores are scheduled for tonight at 9, Saturday at 10 P.M. and next Sunday at 10 P.M. An early version of the film won the Director's Choice Award in 1996 at the Black Maria Film Festival.

Also making its New York debut this week is "The Jersey Devil: It'll Scare You Stoopid," a 65-minute spoof of horror movies made two years ago by video production students at the Hun School in Princeton. It will be shown on Friday, the first night of screenings at this year's New York International Independent Film and Video Festival. (Information: 212-777-7100.)

Castle Shakespeare Repertory Theater, normally in residence at Pax Amicus Castle Theater in Budd Lake, is taking its production of "Hamlet" to Manhattan for performances Sept. 15 to 19 at the Trilogy Theater on West 44th Street. (Information: 212-252-4204.) The company, founded and directed

by Stan Barber, has performed for more than 100,000 patrons from all over New York, New Jersey, and Pennsylvania. And Marianne Nowotny, the 16-year-old pop singer and song writer from Sparta, played the Old Office at the Knitting Factory in Manhattan late last month. Review-



ing her performance in The New York Times, Jon Pareles wrote: "She is far removed from the romantic bro-mides of chart-topping kiddie-pop. Her songs float in their own sense of time and gaze inward, drifting through private references and playful doggerel... In some ways, the songs echo the childlike, elemental side of Meredith Monk and the breathy volatility and oblique lyrics of Tori Amos. But Ms. Nowotny is more waywardly ethereal than either of them, and her gusty, amorphous structures and the disembodied tones of her Concertmate keyboard add up to something all her own. Her songs sound like a teen-ager thinking for herself, heedless of the outside world."