

International artist at Playhouse

Anton Kuerti, who gives the next Creative Arts Concert (28 January in the Playhouse) is one of the most exciting musicians working in Canada. First and foremost he is, quite simply, one of the world's greatest pianists, technically and intellectually a giant. When he played here before, in 1972, he gave a performance of Schumann's possibly difficult Toccata which some of us can still remember vividly for the apparent ease with which all the obstacles are surmounted, and the sheer musical cogency of the result. He broadcasts frequently, and his broadcasts are usually memorable both for the mastery of the playing and for the interesting and original repertoire he chooses. Kuerti is however rather dif-

ferent from your average touring virtuoso. A man of passionate convictions, who left the United States in protest against the policy concerning Vietnam, and settled in Toronto where he is Artist-in-residence, Kuerti has refused to be sucked into the commercial rat race which awaits most gifted musicians. He has recorded extensively, but his principal activity has been to organize concerts of chamber music around the Toronto area, an activity he has recently extended to Perry Sound, where he runs a summer festival which has attracted many musicians of international calibre. He approaches music making with the attitude of a fervent missionary. He has stated that he hopes always

that at least one member of his audience will find his sensitivity increased as a result of the musical experience.

In Fredericton, Kuerti is playing a Beethoven Sonata, opus 81A, the second set of Chopin Studies and the Piano Quintet of Schumann, in which he is joined by the Brunswick String Quartet. Kuerti has a particular fondness for the music of Schumann, and he has recorded the Beethoven and Chopin works, recordings that have been widely acclaimed. The concert promises to be an event of real importance. Students and Creative Arts subscribers are admitted free. Student tickets are available at the SUB, at the Art Centre, at the Residence Office, and at the STU Business Office.



Anton Kuerti

How To Beat The High Cost of Living EUS Film Soc.-Jan. 29

Reprinted from TIME Magazine

It may not be the best line in the picture, but it is certainly the bottom line. Jessica Lange delivers it. She plays one of three housewives so oppressed by the effect of inflation on their lives and expectations that they resort to grand larceny to solve their problems. As usual, Jessica is fighting with her husband (Richard Benjamin) about money. Why, he wonders, is she putting so much pressure on him? Simple, she responds: she is just like other women of her class and kind brought up to marry the best possible good provider they could stomach.

Ouch! As with a lot of other things in this curious little movie, which has the bland air of a sitcom but is blacker in spirit than it pretends to be, there is bitter, discomfiting truth in that moment. Writer Kaufman's guiding spirit is not misogynistic; he lays about him with a fine impartial hand. For example, Jane Curtin who could turn out to be *Saturday Night Live's* most valuable contribution to the movies, plays a woman reduced to instant penury when her husband abandons her and raids all their bank accounts before informing her of his desertion - by leaving a message on her answering machine. Then there is Susan Saint James, trying to raise the children on a too-small alimony cheque. She wants to marry an agreeable fellow who is also broke. Too discreet to sleep together in her bedroom where the children might discover them,

and too poor to hire a motel room, they must cohabit in her station wagon, parked in the garage.

So it goes in a desperate suburban world where the filling station operator is only too happy to pick up an overused credit card and turn it in for the reward, where an IRS audit can strain a marriage to the breaking point, where a grandfather must move in with his daughter because grandma has decided that she is a lesbian. The riposte to this rich variety of nonsense is for Lange, Curtin and Saint James to stage a heist. They decide to make off with the day's receipts of a shopping centre, which are being displayed in a huge plastic ball as a promotional stunt. There is reasonable suspense and good comic effect as the three nice women stumblingly rehearse, plan and execute the robbery. The strategy is to attack while witnesses are distracted by a goofy historical pageant about Oregon, where - refreshingly - the film was shot. The high point of that history, the socko ending toward which the pageant builds is - could it be otherwise? - a Rose Bowl victory by the local football team.

The plot, though servicable, is not really the point. It is just an excuse for some hard but sympathetic observations on the way people live now. Director Scheerer may not fully realize that; there is something unemphatic in his handling of material that needs to be sharper. The acting is good. Lange is hard and dizzy, Saint James mousy and distracted, Curtin self-pitying yet capable. When called upon to im-

provise a striptease in order to cover her pals' getaway, she is both game and sexy. Her developing relationship with a shy policeman, expertly played by Dabney Coleman, adds a pleasant grace note to an edgy insinuating comedy.

Historic tapestries commissioned

The University of New Brunswick's history is being celebrated in textile and the UNB Art Centre is showing the first five of a series of tapestries by Dr. Ivan Crowell. Twelve tapestries illustrating scenes and buildings significant in the development of the University will be woven as the first of many projects to mark the UNB Bicentennial in 1985.

Weaving in a tiny studio in the basement of his home on Brunswick street, he puts in at least 26 eight-hour days on each 44-65 inch hanging. It takes another week of hand sewing to reinforce the tapestry and finish the edges to produce a work that will easily last a century. Dr. Crowell is donating all his labour on the bicentennial tapestries.

Four of the tapestries in this exhibition are based on silkscreen prints and one on a drawing by Bruno Bobak. The Bobak originals were translated into full-size cartoons by Marjory Donaldson. Mr. Bobak completed the cartoons by drawing in the trees so distinctive of his style.



ROBYN CHALONER Photo

Paul Lauzon appeared at The Woodshed this week

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