

Anton Kuerti: stunning

By NANCY KEMPTON
Brunswickan Staff

Although perhaps the Fredericton Playhouse could not provide the spectacle and majesty of concert halls such as those found in major cosmopolitan centres throughout the world, Anton Kuerti, classical pianist nevertheless gave the theatre an overwhelming aroma of glamour. As he walked stolidly on stage one could immediately notice the articulate passion in his manners and the structure of his face. His entire demeanour was one of devotion to a talent he has perfected, if perfection as an interpretive field of study is possible. Yet once he began to mold the keys into musical pieces with the quickness and accuracy of his fingers, one could not doubt his interpretations of the great classical works were anything but the best.

Was Kuerti a child prodigy who merely had to play with the keys in delightful natural ability or had he sweated many long hours to perfect the style and skill others would never have the patience and diligence to pursue? It is difficult to answer this question by sigh alone, for Kuerti enraptures the audience with the fluid, deceptively easy movement of his fingers while at once revealing unbroken concentration and conviction in his eyes, his brow and mouth.

Where Kuerti's abilities and the stature of his chosen musical pieces have the potential to make the ignorant listener waffle in the shadows of insignificance, they do not.

For the sounds do not merely transmit from a source to a receptacle. They saturate and capture the air - molding the sonic parameters into a space of enclosed beauty. The beauty of genius. The beauty of hard-fought searches for eternal music. The simple beauty of pleasure derived from hearing a combination of correct notes.

Correct they inevitably were as the artist carried you from voluptuous round notes so expertly to staccato energetic notes to a final burst of pounding rocking notes.

For those die-hard rock n'roll or pop fans who refuse to admit an understanding of or appreciation for classical sound, much was offered at this concert in the educational realm. Upon leaving the performance, they would have learned how much these two and other more recent forms of music have drawn from classical foundations. They would surely have learned that any musical art in its pure fineness must be appreciated. Adding to this educational and inspirational text were four local artists comprising the Brunswick String Quartet. Their precision and cohesion were

by the fact that they were not overshadowed by the one man at the piano. Instead they complemented each other, with their distinct sounds not fighting for the audience's ears. However one does tend to remember Kuerti more enduringly as he is just one man with just one piano and one stage goal to play flawless music flawlessly. He succeeded.



Anton Kuerti gave an articulate, overwhelming performance at The Playhouse January 29.

People are nothing ordinary in "Fame"

By LEE MACKENZIE
Brunswickan Staff

In "Fame" nothing ordinary happens to people. It bolts from the gate so fast you have to sit forward in your seat to take it all in. "Fame" is a new musical drama that follows a class of talented young actors, musicians and dancers through their four years at New York's School of the Performing Arts. The school is a pressure tank of ambition where eight young students who have no reasonable chance of growing into maturity propose to attain it in a single leap. There's Leroy, a fabulous illiterate black dancer who practices reading at night in a dump up in Harlem. There's

Coco who's got mixed blood - she's a bit of everything. She wants to be the new Donna Summer. Then poor Doris whose mother is a regular monster - and Bruno - an electronic composer; and Lisa who flunks out and considers suicide. There in an incredible cross-cutting between the individual stories as the kids experience humiliation, joy and insufferable teachers who try to curb their exuberance.

There are scenes where the entire student body pours out into the street to do song and dance numbers in an extravagance of show biz in embryo. "Fame" is an exploration in the minds and lives of fledgling performers struggling from freshmen

auditions to graduation. It is a wonderful setting and subject for a movie. It is a colorful, upbeat melange of emotions which suggests that it's a lot of fun to be young and smart and in on things in a big city.

Alan Parker, the British director with "Midnight Express" to his credit directs a host of flamboyant young performers: Laura Deen, Gene Anthony Ray and Lee Curreri are a few. You may not recognize the names now, but you will before long. "Fame" has more style and energy than any musical since "Cabaret."

"Fame" will be showing Monday Feb. 9 at 7 and 9 p.m. in Tilley 102.

Photo Club at Memorial Hall

The Art Centre, Memorial Hall will again be the location of the annual photographic competition/exhibition. This year both galleries are available for the display of entries. Two hundred prints and one hundred and forty three slides were entered by sixty-six photographers in the 1980 show, and it is hoped that this exhibition will see even more. Last year forty-four monetary prizes were awarded.

The contest deadline is Friday, Feb. 20 at 5 p.m. Entries are to be submitted with an entry fee of 75 cents per photo, to the Office at Memorial Hall. Judging and hanging will follow (as

in the 'Old West') and the exhibition will be open to the public from March 2 to 11.

The contest is open to anyone with slides (2" by 2" mounts only) and black and white or colour prints (5" by 7" or larger, mounted on matte board, unframed.) Entrants' names and addresses, and phone numbers, plus the title of the photograph must be printed on the back of each entry. Please specify category in which the photograph is entered - i.e. nature, scenic, human interest or miscellaneous. For further information call the Art Centre at 453-4623. Good Luck!

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